

Daily Evening Bulletin

GIBSON PEACOCK, Editor.

OUR WHOLE COUNTRY.

F. L. FETHERSTON, Publisher.

VOLUME XXIII.—NO. 40.

PHILADELPHIA, WEDNESDAY, MAY 26, 1869.

PRICE THREE CENTS.

THE EVENING BULLETIN.

PUBLISHED EVERY EVENING.

AT THE NEW BULLETIN BUILDING,

607 Chestnut Street, Philadelphia.

BY THE ASSOCIATION

GIBSON PEACOCK, Editor.

F. L. FETHERSTON, Publisher.

FRANCIS WELLS, Business Manager.

The Bulletin is published in the city at 18 cents per week, payable to the carrier, or \$5 per annum.

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WEDDING INVITATIONS, ENGRAVED

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DR. H. H. HARRIS, Stationer & Engraver.

1033 Chestnut Street.

MARRIED.

WILSON-PETIT.—At St. James' Church, on the 24th inst., by the Rev. Henry Morton, D. D., Joseph M. Wilson to Sarah, daughter of the late Hon. Henry M. Pettit.

DIED.

ANDERSON.—At his residence, Cheltenham, Mont. Co., Md., on the 24th inst., at 10 o'clock, William V. Anderson.

Friends of the family are invited to meet the funeral at North Laurel Hill, on Friday morning, at 10 o'clock.

ANDERSON.—On Monday, 24th inst., Jacob Clarkson. The relatives and friends are respectfully invited to attend the funeral from his late residence, 624 Spruce Street, on Thursday, 27th inst., at 9 o'clock.

ANDERSON.—On Monday, 24th inst., Michael J. Selbert, in the 50th year of his age.

The relatives and friends are respectfully invited to attend the funeral from his late residence, 240 Chestnut Street, on Thursday morning next, 27th inst., at 10 o'clock.

WILSON.—On Tuesday morning, 25th inst., Anna B. Wilson, in the 70th year of her age.

Interment at Laurel Hill, from the residence of her husband, Chestnut Street, on Thursday, 27th inst., at 10 o'clock.

Friends of the family are respectfully invited to attend.

DARK LAWNS AND LIGHT ORGAN-DIES.

DARK FRENCH LAWNS.

FINE REVERIES.

MAGNIFICENT GREENS.

IBON BARRETT, FINEST CUT.

EVERY DAY.

SPECIAL NOTICES.

1869.

ACADEMY OF MUSIC.

GRAND CONCERT.

BY THE PUPILS OF THE SOUTHWESTERN GIRLS' GRAMMAR SCHOOL.

THURSDAY EVENING, May 27th, 1869.

Doors open at 7 o'clock. To commence at 8.

The concert will be under the direction of BOWEN, Assistant.

PIANIST—MR. HUGH CLARK.

Organist of the Holy Trinity Church, and Pianist of the Academy of Music.

MISSES E. A. STETSON.

The distinguished Elocutionist, will recite two of her celebrated pieces.

ACADEMY OF MUSIC.

MIS ANNA E. DICKINSON.

HER FIRST LECTURE ON WOMAN'S SUFFRAGE, ON MONDAY EVENING, MAY 25th, 1869.

TITLE—"WOMAN'S SUFFRAGE."

HER LAST APPEARANCE PRIOR TO HER DEPARTURE FOR CALIFORNIA.

RESERVED SEATS, FIFTY CENTS.

GENERAL ADMISSION, TWENTY-FIVE CENTS.

The sale of tickets for the above lecture, will be on Friday morning, 26th inst., at 9 o'clock, at Gould's Piano Rooms, No. 223 Chestnut Street.

Special notice.—To avoid a repetition of the unnecessary delay and unpleasant overcrowding at the door experienced on the occasion of the last lecture in this city, arrangements have been made to throw open to the public, about 10 o'clock, on the 26th inst., the Pennsylvania Orphan Asylum.

ST. JOHN'S ORPHAN ASYLUM.

THE ANNUAL MAY FESTIVAL.

IN AID OF THE ORPHAN BOYS OF ST. JOHN'S.

WILL BE GIVEN ON THE FEAST OF CORPUS DOMINI.

THURSDAY, MAY 27, 1869.

On the grounds of the new Seminary, Philadelphia, Pa., at 10 o'clock.

Special notice.—The Pennsylvania Orphan Asylum, on Monday, 25th inst., at 10 o'clock.

On and after June 1st, 1869, the office of Collector of Internal Revenue of the First Collection District, will be removed to No. 27 South Third Street, No. 277 Chestnut Street, second story, front room.

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THE ACADEMY EXHIBITION.

SCULPTURE.—No. II.

BAILY'S MONUMENTAL FIGURE OF THE PAINTER CRESSON.

The statue of the late William Emory Cresson, designed for the tomb of the painter by J. A. Baily, and cast in bronze at the establishment of Mr. Robert Wood, is at last finished and temporarily deposited in the Academy. As a large bronze of a human subject, it is designed and cast by an American artist, it merits particular attention.

In this local coincidence of authorship and execution it is indeed unique in the country, if we except one or two cases where an artist has himself turned founder, and put up a temporary furnace on the spot where his model was executed. The example of this statue as marking the inauguration of an industry, as a case where the sculptor remains on the spot permanently ready for his and other artists' work,—the example is one of a combination new to America, and resembling the industrial operations of Paris or Munich. The instance, we are happy to say, is a fortunate one. In the first place, the statue, conceived with a special eye to the capacities of a metallic medium, is full of elegance, and has details here and there of a graceful slenderness that would be, for marble, a too fragile charm. In the second place, the ability of Mr. Wood as a founder of bronze, owing to his good fortune in securing the most skillful artists (of whom none are) is proved and illustrated by a specimen of casting that is absolutely unimpeachable in sharpness, solidity and finish. Our city may fairly congratulate herself in numbering among her inhabitants a sculptor so respectable and so cleverly flexible in his inventions, together with skilled artisans so faithful as those engaged by Mr. Wood.

THE DESIGN.

The statue is of heroic size, that is, somewhat larger than nature. The subject is represented sitting in a chair of classic type, with the attributes of painting, music and literature, representing the predilections of his life. While the surroundings,—the lyre, the laurel, the scroll, the *fauteuil*,—are thus classical in style, they are so modestly so that they do not seem to interfere with the severe realism of the figure itself, which is dressed in modern clothes, and holds a palette and brushes seemingly moulded from actual specimens. The attitude is easy and spirited: The noble carriage of the head, apparently quickly lifted to contemplate an artistic conception, is quite remarkable. The palette-hand is partly supported on the knee, and the pencil-hand rests, as if on a book, on the back of the chair, as if in an instant of repose, and invention. The design of the chair seems to us happy; it is a study-chair, and defines the location of the subject as in-door; if it were otherwise, if a rustic future had been selected as more artistic, the future position of the figure, —a man of bronze apparently painting among the foliage of Laurel Hill—would convey a striking suggestion of landscape art. As it is, the calm, uncovered head, the studio costume, and the accessories, seem to create around the figure the serenity and seclusion of a temple. It is an Academician that is represented, installed in the *fauteuil*.

The bronze is a little idealized, but is striking enough; from the back view it is startlingly real. The statue is adapted for examination all round, and the pose seen from behind is full of meaning and character. The air is noble, distinguished and intellectual.

THE CASTING IN BRONZE.

We were present, a few weeks ago, at the founding of this important work of art, and thought it as fitting an instance of *révéral*, and interesting, that a short account will be welcome to our readers.

That part of the task which makes the most show—the infernal white-hot maelstrom, the jet, the hissing sparks, and the melodrama of filling the mould—this division of the job is treated with great comeliness by the artistic operator. The true science is evoked in preparing the mould, and channeling it with vents to relieve the air.

Two young French artists, from Lille, two brothers, accomplished in the sister arts of casting and chasing, have been for some time in the atelier of Mr. Wood. They have been triumphantly successful in all the works they have undertaken. Their merit has attracted the sculptors of other cities, and those artists of New York who have put out American bronzes have constantly applied, and will henceforth apply, to the Messrs. Bureau, at Mr. Wood's. The Indian Hunter, by Ward, and the Napoleon, by Launt Thompson, which were the only examples of our fine arts which Europeans paid any attention at the Philadelphia Exposition, were cast and finished in Philadelphia by the Messrs. Bureau.

The work of casting a bronze, as we understand and have seen it, is about as follows: The artist furnishes his design in plaster, the plaster is moulded separately in the fragments, the attachments are subsequently made by means of screws, the heads of which cannot be detected by the closest scrutiny after the chasing, and of such strength that when the statue dries the joints must go last.

The plaster pieces are next surrounded by sand, each in a box of ample largeness. A fine article from France, like writing-sand or emery in appearance, must be obtained for work of this fineness. It is gummed together with molasses or some similar material, and is crowded and hammered up to the model until it forms a perfect mould. This, of course, must be of detachable pieces. The object is first laid on a bed of sand, perfectly adapted to its shape, and hatched at the upper edge; then other breadths of the moulding material are built upon it, each with a bevel-edge accurately fitting its neighbor; the complete mould, made of many cakes of condensed sand, and provided with flues or vents that are of the utmost importance in the final success, is baked until it has a consistency approaching to stone, and yet may be easily crumbled away when it has served its purpose. This sand-mould, a hollow representation of the object, is now filled with more sand, until a gritty statue, of very tight consistency and integrity, and a counterpart of the ultimate shape, is formed within it; this statue of sand, when baked, is immediately sacrificed; it is scraped down and cut away over its whole surface until it forms a

block or dummy, a little smaller than the mould. When this plug, or "core," is subsequently placed inside the matrix, a space exists all around it, which, filled with bronze, represents and becomes the hollow statue.

At the time of our first visit, these preliminaries were complete, and the steady state attained in a pit in the floor, surrounded by its mould, fixed with boards, and waiting for the fiery bath which should transfigure it into an immortalization. M. Bureau, examining the furnace, said that the copper was nearly melted, and began, piece by piece, to fling in the cakes of tin, each of which entered its molten bath with a loud vocal protest and an accompaniment of showering and fiery dervish. A glass door allowed us to see the white cakes enter the liquid, turn black, and become absorbed in an instant. A little speller, to improve the running quality of the mass, was the last addition, and the bronze was ready for pouring.

A crowd of cheerful giants now appeared with great bustle, which they set at the lower door of the furnace. A shower of sparks was laid from one to the other, and the door lifted. The insufferably bright mass ran out like water, quickly filling the receptacle. A tangle of chains communicated with a carriage which could be slung all the way down the length of the room by means of an aerial railway at the cornice; led the reader fancy that this sliding carriage was itself a tram or railway, allowing a lateral motion, and he will see that any point in the room could be covered.

By the cheerful assistance of the giants—after the flow of metal had been stopped by the simple application of a dab of wet clay on a rod,—the settle was brought over the mould, and covered by means of long handles inserted into its ears.

The bright mass poured into the mould with a great roaring sound. The main vents, arranged on either side the figure, and communicating with the system of tubes beneath, gave issue to active jets of flame, due to the combustion of certain tallows and gley substances used for cement, which rose to a considerable height, carried briskly upward by the displaced air.

"It is a success," said M. Achille Bureau, "I know it by the way the fire sings."

The truth of the prophecy was manifest next day, and the faultless statue had only to remain in the studio for the artist's aids of M. Edouard Bureau, and tinted by the application of acids—a separate profession,—to become the finished and exquisite work of art it now appears.

EUROPEAN AFFAIRS.

ENGLAND.

The Royal London Yacht Club Race—Big and Bold of the Vessels—The Start, the Course, Sailing and Time—The Sphinx the Winner.

(By the Atlantic Cable.)

LONDON, May 25, 1869.—The annual match race of the Royal London Yacht Club, which is open, by rule of the members, to vessels of over seven tons, was contested on the 24th inst., attracting much interest among our yachtsmen and the lovers of aquatic sports and outdoor recreation generally.

The race was fought on the 24th inst., and the contestants brought into line it was found that the starters were: The Julia, yawl, of the hundred and nine tons burden, the Cambria, schooner, of one hundred and eighty tons, with the Fiona, Volante, Muriel and Sphinx, cutters, ranging from thirty-nine to seventy tons respectively.

After the morning preliminaries, the boats were weighed in, and the start was made at 10 o'clock. The Sphinx and Volante had the lead, running in close company. The Muriel had fallen off in consequence of having experienced a head wind, and the Cambria was out of the race.

The Sphinx rounded the flagship with the Fiona first and the Cambria last.

On the return, the Volante maintained the lead for some time, the Sphinx drawing gradually to the front.

The vessels reached the starting point in the following time and order, viz: The Volante in seven hours and fifty minutes, and the Sphinx, in seven hours and forty-eight minutes. The Sphinx of forty-eight tons, taking the first prize, and the Volante, fifty-nine tons, the second. The Sphinx has thus been victorious at the contests of the Royal London Yacht Club, the new Thames Yacht Club and the Royal Thames Yacht Club. She is, therefore, considered a dangerous antagonist in any condition of weather.

The yachts Guinevere, Pantomime and Witchcraft have been undergoing a series of trials.

First Day of the Epsom Races—Winners.

(By the Atlantic Cable.)

LONDON, May 25, 1869.—The Epsom summer meeting commenced to-day under the most favorable circumstances of fine, warm weather and excellent turf. The attendance was very large.

The first race was for the Woodcock stakes, of 10 sovereigns each, with 200 sovereigns added, for two-year-olds; goats to carry 122 pounds, fillies 110 pounds; the owner of second prize to receive 50 sovereigns out of the stakes; three-quarters of a mile; 7½ subscribers.

The race was won by Mr. Merry's bay filly Sunshine, by Thormanby out of Sunbeam, and the betting was two to one against the winner.

The next race was for the Rous stakes, a free handicap of twenty sovereigns each, with two hundred sovereigns added for three-year-olds old, bearing 140 pounds; the owner of second prize to receive 50 sovereigns out of the stakes; nine-eighths of a mile; out of which eight started.

The race was won by Mr. Watt's b. f. Myosotis by Newminster, out of Souvenir, four years old, bearing 140 pounds; the owner of second prize to receive 50 sovereigns out of the stakes; nine-eighths of a mile; out of which eight started.

The race was won by Mr. Watt's b. f. Myosotis by Newminster, out of Souvenir, four years old, bearing 140 pounds; the owner of second prize to receive 50 sovereigns out of the stakes; nine-eighths of a mile; out of which eight started.

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