GRANT.

His Movements Yesterday—The Lieutenant General Attends Service at Grace Church—He is Importuned by the Inevitable Brown, and Makes a Characteristic Remark, &c.

General Grant, in company with John Van Buren, Esq., attended service yesterday morning at Grace church. George W. Morgan, the organist, exerted his well known capacities, and accompanied the service with his finest music. At the conclusion of the service the people lingered about the church doors to get a more satisfactory view of the General than was afforded them from his seat in the pew. When he emerged the irrepressible, the inevitable Brown accosted him on the sidewalk, and said:—

"General, will you walk in and hear our celebrated organist, Mr. Morgan, perform some of his overtures?"

In response to which the General delivered the following extinguisher:—

"Mr. Brown, I have an engagement. I don't know one tune from another, and would rather hear a bass drum than an organ any day."

The General, after this characteristic reply, entered the carriage, and was driven away. Brown gazed at its vanishing proportions, and ejaculated:—"Well, General, there's one thing—I am a better undertaker than you are;" which observation seemed to heal his wounded feelings, and he turned to enter the church.

In the evening the General dined with Judge Daly.

FIRES.

Fires in the City.

CHERRY STREET.

About half-past ten o'clock last night a fire broke out in the building No. 59 Cherry street, occupied by Tiernan & Co., dealers in damaged cotton. When first discovered the fire burst forth from the second story windows, and the whole floor was apparently one mass of flame. The damage to the cotton will be about $4,000; insured for $5,000 in the Manhattan Insurance Company. The building was totally destroyed; loss about $500. It was owned by Mr. Herman. The flames extended to the rear of No. 51, occupied by Wm. O'Day on the first floor as a dwelling and shoe shop. Damage by water about $50; insured for $600 in the Rutgers Insurance Company. The upper part of the building was occupied by several poor families. Loss $100; no insurance. The building is owned by Mr. Cushing. It is damaged about $300, and is said to be insured. The quick action of the firemen prevented the fire from extending into the buildings in the rear on Water street.

HUDSON STREET.

The alarm of fire last night about eight o'clock, originated from the building No. 40 Hudson street. The firemen arrived promptly and the flames were extinguished before much damage was done. It appears that Z. West occupied the premises in connection with his bakery, adjoining. Damage about $25; no insurance. The first floor is occupied as a paint store by Barney & Stiles, but no damage was done to their premises. The cause of the fire is unknown at present, although several men were at work in the bakery at the time.

Fires for Six Months.

REPORT OF FIRE MARSHAL BAKER—ALMOST FOUR MILLIONS OF DOLLARS LOST BY CONFLAGRATIONS—TWENTY-FIVE DEATHS—THE AMOUNT INSURED AND INSURANCE PAID, ETC., ETC.

Fire Marshal Baker has just caused to be published his report, to the Mayor and Common Council and police justices of the county and city of New York, of the fires occurring in the district from the first day of June to the thirtieth day of November, 1865. It is contained in a pamphlet of thirty-six pages, from which may be gathered the information that in the time specified the office examined into the circumstances attending one hundred and seventy-one fires of lesser or larger extent, being a decrease of twelve as compared with those of the corresponding six months of 1864. The aggregate losses for the half year have been unprecedentedly heavy. The alleged losses were $5,988,304; insurance $5,805,846, and the amounts paid by the underwriters $3,148,462, or about seventy-two per cent of the whole loss. The losses paid during the preceding six months, ending May 31, 1865, were only about thirty-nine per cent of the whole loss, and during the half year ending November 30, 1864, about fifty-six per cent. The large increase in the proportion of losses paid is owing to the very destructive fires which occurred in bonded and free storage stores. The owners of merchandise in storage warehouses usually keep them fully covered by insurance.

The total loss of life for six months has been 25—including 2 men, 11 women, 2 boys and 10 girls.

The losses and insurances, by months, are summed up as follows:—

Month.	Loss.	Insurance.
June	$4,519	$90,250
July	777,478	1,155,525
August	378,906	661,900
September	1,736,365	2,400,241
October	856,090	1,101,410
November	231,026	396,520
Total	$3,784,304	$5,805,846

The insurance actually paid over on losses foots up $3,148,462.

From the 1st day of June to the 30th of November, 1865, there were 60 incendiary fires and attempts to set fires. There were 174 alarms rung, 21 of which were from accidental conflagrations, 16 attempts to set fire, 14 accidents from children handling matches, 15 false alarms, 15 from fireworks, 8 from kerosene oil lamps, 7 from shavings, 6 from stoves and stovepipes, 1 from a tobacco pipe, 11 unknown, 3 from window curtains, 14 from chimneys and flues, 3 from intoxication, 6 from beds and straw, and 1 from a stump of a cigar.

Fire near Philadelphia.

PHILADELPHIA, Feb. 25, 1866.

The carpet yarn factory of Joseph Lee & Co., on Wissahickon creek, near this city, was burned to-day. Loss, $15,000; insured for $3,000 in the Royal office.

Victims of the Late Fire in Baltimore.

BALTIMORE, Feb. 25, 1866.

The names of the unfortunate victims who were burnt, or rather smothered to death by the fire on Saturday morning, are Henry Hanna, senior, his married son and wife and infant child, and two young girls, sisters of Mrs. Hanna, aged ten and eighteen years, respectively. The two latter were residents of York, Pa., and were on a visit to this city. Five of the parties named were dead when their bodies were extricated from the building. Mr. Hanna, junior, is still living, but is not expected to recover.

The Fenians.

RETURN OF PITTSBURG "CONGRESSMEN"—RUMORED DISMISSAL OF B. D. KILLIAN FROM UNION SQUARE—THE I. R. B. AGITATION, ETC.

The city delegates to the Pittsburg Congress are beginning to arrive on their return. The Senatorials are highly elated at the immense contributions made by the old men who adhere to Sweeny. Roberts' resignation indicates him from the charge of cupidity. He gave five thousand dollars. Killian has been diplomatizing in Pittsburg. Being supereminently obnoxious to the Senatorials, he issued a "conciliation" card, with his own name, and nails the Senatorials to "posterity" for not accepting it. It is rumored that O'Mahony is about to dismiss Killian, in response to a sentiment very general among the party. A proposition to that effect was made several weeks ago to the Senatorials by a prominent friend and advocate of O'Mahony in this city. It was assumed, however, that the chief himself would not give him up readily, and no action was taken. Killian is said to be "the dividing line" in Fenianism. As some of the Senatorial leaders have taken to "demonstrating Ireland's present unfitness," a stronger feeling than ever exists directly for the I. R. B., upon sustaining which there is a great unity of sentiment. Another letter from Stephens, received by Captain McCafferty, maintains that O'Mahony is his man. Removing a few "breakwaters," O'Mahony will secure a strong tide of I. R. B. feeling through his administration.

Police Intelligence.

CHARGE OF STEALING COTTON.

Thomas F. White, keeping a junk shop at No. 41 Peck slip, and Wm. H. Coddington, a porter employed by a firm in Water street, were arrested by detectives Horbelt and Mullen, of the Fourth precinct, on the charge of having stolen four bales of cotton, valued at $600, the property of John Swanton, of 159 Water street. The cotton was taken from the complainant's store, as alleged, by Coddington and another man not arrested, and was subsequently found in possession of White, who claims to have purchased it innocently. Justice Hogan required both the accused parties to give $1,500 bail each to await trial.

DEALING A PHYSICIAN'S HORSE AND CARRIAGE.

On the 23d instant Henry F. Quackenbos, M. D., living at No. 20 East Eighteenth street, called to see one of his patients in Twenty-second street, when he left his horse and carriage standing in front of the house. While absent a young man named Sherwood C. Hines jumped into the carriage and drove rapidly away. Dr. Quackenbos informed the police of his loss, and subsequently officer Irwin, of the Twentieth precinct, arrested Hines with the property in his possession driving rapidly towards the Christopher street ferry. When arraigned before Justice Hogg, Hines said he was intoxicated, and believed he was driving his father's horse and wagon, and utterly disclaimed any intention of stealing the horse and wagon. He was committed for trial in default of $2,500 bail. Hines lives in Morristown, N. J., and is said to be very respectably connected.

The Memphis Billiard Tournament.

MEMPHIS, Feb. 24, 1866.

The billiard tournament closed last night. The first game was won by Foster of New York, the second by Myers of Memphis, and the third by Brown of Nashville. In the game between Roberts of England, and Kavanah of New York, 1,000 points up, Roberts was successful by 50 points.

FINE ARTS.

The Galleries and Studios of New York—American Artists and Their Works.

There are none of the arts which appeal more directly or more powerfully to the imagination than painting. We cheerfully concede to music the traditional charms with which the poet invests it; but then the mind must be trained and cultivated to appreciate it and discriminate between the sublimity of the German school and the trashy *salon* music which unfortunately prevails so much among us. The rudest intellect, on the contrary, can feel and admire the bold sweep or delicate touches of the artist's brush on the canvas. Therefore painting has in every age ranked the highest of the arts among the nations of the world, even where letters were unknown. When Cortez and his hardy adventurers first appeared to the astonished Tlascalans and Cholulans the most minute description of the strangers was transmitted to the Aztec capital, and Montezuma formed a much better and more truthful idea of those filibustering heroes from the pictures which his messengers brought him than he could from the most elaborately written despatches. There are numerous examples of the power of painting over the Indians, and many an artist has saved his scalp by a sketch or drawing of a brave in full panoply. This great art has been too long neglected in America, or rather Americans have been too fond of looking to Europe alone for the best paintings, ignoring in most instances talent of the highest order in their very midst. With the exception of a few, who bravely struggled up to distinction, and forced a reluctant admission of their genius from unpatriotic and unappreciative capitalists and so-called connoisseurs, the great mass of American artists until lately were suffered to remain in obscurity and poverty. At every exhibition and sale of works of art the names of Rubens, Correggio, Titian, Murillo, Col, Van Dyck and others of the mediæval and modern European schools are paraded before the visitors and purchasers, many of whom unhesitatingly swallow the bait of those great names. Now, a moment's reflection ought to convince any reasoning mind of the absurdity of believing that more than one out of every thousand of such pictures is genuine. First, if we look over the catalogues of paintings sold within the last few years, we will find more works accredited to some of the great masters in Europe than ever it would have been possible for them to paint in a life time. In the second place, the originals can be copied, and those copies prepared in a manner which would deceive the majority of our vaunted connoisseurs. We know of many Murillos and Raffaelles in this city, which their credulous possessors bought at an immense cost, and which were painted by obscure artists in the employ of the salesmen. Again, the works of the great Italian, Flemish, Dutch and French artists are guarded with the most jealous care by their respective governments, and the most stringent laws are enacted to prevent them from being taken out of the country to which they belong. It is but a short time since the British government purchased a Correggio. The price was thirty thousand pounds, and the utmost difficulty was encountered by its agent in effecting the purchase. Why, then, will our merchant princes lavish fortunes on mere copies and poor imitations on which the monogram of Titian or Rubens is forged? We are glad, however, that a more truly national spirit is being shown by the patrons of art in this city at present. Such men as Bierstadt, Church, Huntingdon and Walker are creating a new school, which we hope will in a short time disabuse Americans of the idea that nothing is worthy of art which does not come from Europe. Varnishing and blurring a picture over until one can hardly tell what the subject is cannot have it always palmed off on credulous buyers by unscrupulous salesmen. Regarding the ability of many of the connoisseurs that are in the employ of those salesmen, one example will suffice. We heard one of them the other day, in a popular gallery up town, expatiating on the merits of Mr. Bierstadt's fine picture of "Sunlight and Shadow." A crowd of admiring hearers were around the painting, while he endeavored to show the master touches of the artist in it. Imagine his chagrin when the proprietor of the gallery informed him that it was only a chroma from Bierstadt's picture. During the few hours which we spent among the galleries and studios of the city we noticed the following pictures as the best specimens of art:—

AT GOUPIL'S.

No. 772 Broadway, there is on exhibition one of the finest marine paintings that any of the modern schools could produce. It is "To the Rescue," by De Haas, whom we may now claim as our own. It represents a storm in the English Channel, an American ship amid the breakers with her flag flying union down, and a lifeboat struggling through the waves to her rescue. The clouds are piled over each other in masses, and seem to scud before the gale. But the great feature in the picture is the water, which surpasses the best efforts of any other marine painter of the present day. Each wave is a perfect study. The sea green tint, so peculiar to the Channel, is admirably shaded. On the right we see a rugged boulder rising out of the seething caldron, and in the background the dim outlines of those stately cliffs which guard the coast of England. The cloud of spray that is dashed over the waves by the force of the hurricane is the bold sweep of a master hand, and not timorous touches which in many marine views make the foam look for all the world like crumbs of bread pasted on the summit of the waves. At the opposite end of the gallery is a marine picture of a widely opposite character, called "The Norwegian Pilot," by Gude. The sun is just sinking below a horizon of angry billows, dark masses of waves, which are so characteristic of the Norwegian coast. The frail, primitive craft and the hardy, weather-beaten pilot are strongly outlined against the red horizon. The gloom and solitude that pervade the entire scene are felt by the beholder, and an involuntary feeling of sympathy and alarm for the dangerous situation of the old pilot, caught thus at sunset on the wild waste of waters, is caused in the heart. The other noticeable pictures in this gallery are "The Duel," by James Tissot; "Reverie," by Bouguiet; "Au Roi," by Willems, and "View of Sorrento," by G. L. Brown.

AT THE STUDIO OF MR. JAMES WALKER,

No. 694 Broadway, we enjoyed the luxury of seeing some war pictures that were of an entirely opposite character to the old conventional school. Mr. Walker's large painting of "A Raid Into Virginia in 1861" is admirable in point of grouping, character and color. A large detachment of Union troops is returning from a successful foray into Rebeldom, carrying off with them spoils in the shape of cattle, horses and negroes, and prisoners in the persons of the F. F. V., and a number of friends and retainers. The perspective in the long line of troopers is admirable, no deviation being made from the strictest rules of this branch of art. But the character that is imprinted on each face—the haughty planter, the vindictive overseer, the mythical negro who remains faithful to his master, the patriarchal darky with his white stovepipe hat and black band who doesn't, the mulatto boy in charge of the blooded horses, the consciousness of duty that seems to animate the captors, and the obdurate, uncompromising hatred of the North that gleams in the eyes of the captured—this is the great merit of the painting. Two spirited battle scenes, "Lookout Mountain" and "Chickamauga," and a very fine portrait of Major General J. B. Steedman, of Ohio, are also favorable evidences of Mr. Walker's genius in this line of art. Mr. Walker's paintings are really remarkable for their magnificent action and studied and careful detail. His landscapes are given with photographic faithfulness, and the detail filled in with great accuracy. One would suppose that an artist who paid so much attention to detail would lack in spirit; but not so with Mr. Walker. The central figure of the Lookout Mountain battle scene—a mounted artillery officer—though given in miniature, is very fine and full of life. We know of no artist who paints the American soldier as Mr. Walker does. His four years study of the war and the soldiers, and the peculiarities of locality and character, has given him material invaluable to him and the country, not only for its variety and quantity, but for its accuracy and importance.

Next door to Mr. Walker's studio is

THE GALLERY OF MR. S. P. AVERY.

The gem of his collection is "Twilight on the Shawangunk Mountains," by Whittredge. The wonderful union of strength and tenderness in the rendition of mountain, rock, foliage and sky is rarely found in some of the most vaunted of European landscape painters. In Mr. Whittredge's picture the union of these qualities is harmony itself. The warm glow of the sky, and the rich, transparent flood of golden light that is poured over the valley beneath, show something more than mere pedantry of treatment. The crisp leaves of autumn seem to drop from the aged trees, and the spirit of silence broods over all, unvivified by the cheerful group of foresters around the fire. "The War Summons," by G. Leslie, and "Angels Watching Over the Infant Moses," by G. Dore, are also very fine works.

AT THE DERBY GALLERY,

No. 625 Broadway, is the celebrated picture of Huntingdon's "Lady Washington's Reception Day." This is a *chef d'œuvre* of portraiture and grouping. "Undine and the Knight," and several other pictures by G. F. Bensell, with the "Shadow Dance," by Fabronius, are the leading attractions in this fine gallery. We shall revert to them singly again.

The sale of the Philadelphia Sketch Club collection of paintings, which was postponed from Saturday night, will take place this evening and Tuesday, at the above gallery, No. 625 Broadway. There are many prize works in the collection by some of our best American artists.

BIERSTADT'S "STORM IN THE ROCKY MOUNTAINS."

This splendid work of art, which has been on exhibition for some time past at the Somerville Art Gallery, No. 845 Broadway, for the benefit of the Nursery and Child's Hospital, has been withdrawn to make way for the fine collection of Mr. Hall, another American artist. The receipts of the exhibition for the last three weeks have been over $2,200, as much as $250 having been taken in one day. The spacious gallery was crowded on Saturday night after General Grant's visit, and all went away delighted with the handiwork of American genius exhibited to them.

If our leading men would thus continue to encourage American art and artists, and not allow themselves to be deceived into the idea that they can get an original Rubens or Correggio for a few hundred or a few thousand dollars in a saleroom of New York, we shall yet have European connoisseurs in our midst, trying to buy up the works of American Titians, Murillos, and perhaps Raffaelles.

Literary Intelligence.

The *Catholic World* for March (No. 12, vol. 2) has been issued by the publisher in this city. The contents of the number maintain the satisfactory reputation which this talented and high-toned monthly has already gained in the most valued circles of literature and science.

MUSICAL.

Eleventh Public Rehearsal of the Philharmonic Society.

There are no musical entertainments at present so extensively patronized as the rehearsals and concerts of this popular society. Considering the programme for each concert comprises the very best works of the German school, without any of those clippings or mutilations with which other less enterprising and less capable musical organizations disfigure them, we may look upon the Philharmonic concerts as the highest type of music we have in New York. In the present programme they have, despite the carpings and snarlings of the *soi-disant* critics, taken up the most abused, and in truth the most acceptable, of Richard Wagner's works. Poor Wagner! persecuted in Bavaria for his *brusque*, outspoken sentiments on music and politics, and the fearless stand which he made against the sickly trash of modern Italian composers, has found enemies even in the land of freedom. His opponents on this side of the Atlantic poohpooh in the most supercilious manner everything emanating from his prolific brain, and stigmatize his Tristan and Isolde as the purposeless ravings of a musical maniac. With what truth these "unprejudiced" oracles thus speak we shall see. The subject of this opera is taken from one of the most popular tales of chivalry, and represents the fortunes of one of the Knights of the Round Table, King Arthur's staunchest champion. The loves of Sir Tristram and the fair Isoude, belle of Queen Guenever's court, are described with a master hand in this exquisite opera. The overture or introduction as played by the Philharmonic Society on Saturday last sufficiently explains the intention of the composer. The opening surprised us as something so foreign to the "music of the future." Instead of a harsh and rugged orchestral massing, we were greeted with a *largo* Mendelssohnian strain, in 6-8 time, in which the fair Isolde appears. The entire power of the orchestra is gradually brought in with some beautiful 'cello themes, the fittest for describing the peerless beauty of the lady. The frequent use of the diminished seventh gives a plaintive character to this part of the introduction, and the orchestral coloring is warm and glowing throughout. There is nothing harsh or grating, but a billowy movement of full chords, very different from the empty shells of the modern Italian school. The change of key from C to A, and in movement from *largo* to *vivace*, introduces the Knight and an animated conversation follows. The passionate love of Sir Tristram and the coyness of Isolde are vividly portrayed and fantastically ornamented with violin and viola morceaux, reminding one of the flutterings of the Midsummer Night's Dream. The lovers' interview is rudely broken in upon by the clash of arms and the near approach of enemies. Then come the charge, the fight and the repulse of the intruders, described with the vim and dash of the Wagner school. The overture ends with the wailing of Isolde over her lover, who has been severely wounded in the fray. It breaks off rather abruptly as a piece, but when taken in connection with the first part of the opera the transition is natural from the concluding strain of the introduction to the story of which it is the argument. The time gradually slackens towards the end. Regarding the way in which Wagner "stalks from one position to the other" on the violin, some keen-witted critics may claim to be able to anticipate his progress with certainty; but this is an assertion to be received *cum grano salis*. Wagner's movements are as mysterious as the future itself, and no one can guess his method of treating a subject beforehand. His introduction to Tristan and Isolde will compare favorably, at least, with any of the works of the modern Italian school. Of course, when it is mutilated and butchered by incapable concert troupes, it will never prove popular; but in the hands of the Philharmonic Society and their excellent conductor we doubt not but that it will create a furore equal to that which the Tannhäuser caused some years ago when rendered by them.

Miscellaneous.

L'Africaine has (January 27) been performed in St. Petersburg, for the first time, with great success.

Nicolai's *Il Templario* is in preparation at the Italian Opera, Paris.

The new Protestant music for the obsequies of the late King of the Belgians, also that for the inauguration of his Catholic successor, was composed by M. Fétis.

Signor Pasuti, who intends to winter in Florence, is engaged there on an opera, the subject of which is taken from Shakspere.

M. Offenbach has resigned his post of stage manager of the Bouffes-Parisiens, Paris, in consequence of a disagreement with the management.

Mlle. Delmarcy, who succeeded Madame Berthelier in the Berger at the Bouffes-Parisiens, has been attacked with fever. The part has been assigned to Mlle. Geraldine.

Mlle. Theresa has given a new song, at the Alcazar, entitled *La Déesse du Bœuf-gras*. It was considered a great success.

Mme. Lind-Goldschmidt (Jenny Lind) is greatly improved in health since her residence in Cannes. She has rented a villa there till the end of May.

In the theatre of the Conservatoire of Music and Declamation, Paris, the other day, was executed a cantata, the music of which obtained the grand prize for musical composition in 1865. It is composed for three voices—soprano, tenor and bass. The subject is *Renaud dans le jardin d'Armide*, the words by M. Camille du Locle, and the music by M. Lenepveu. Mlle. Marie Rosi sang the part of Armide, M. Capoul that of Renaud, and M. Petit that of Ubaldo. The orchestra, composed of the artists of the Grand Opera, was conducted by M. Haiml. Afterwards was played the comedy in prose by Pigault-Lebrun of *Les Rivaux d'eux-mêmes*.

THE ROYAL ACADEMY OF MUSIC—SWEEPING CHARGES AGAINST THE LONDON INSTITUTION.

[From the Pall Mall Gazette, Jan. 3.]

The British public ought to be reminded, if not informed for the first time, that they will probably be requested to allot £10,000 per annum for the placing the Royal Academy of Music on a sound basis. Nor is this all. They will be asked to find a portion of the funds for erecting a good building for the academy's purposes, and a good site whereon to build it. Most people barely know that such an institution as the academy exists. But all those who know anything of its working are aware that it has been and is an utter failure. The crown granted it a charter in 1830, specially moved thereto by the late Lord Westmoreland; but its system of management was originally unsound, its working has been far worse than was anticipated, and its principals and professors are among the foremost to ask for a reform. Reform, however, is useless. The existing establishment for many reasons ought to be summarily abolished, and a new institution, more or less resembling the Conservatoire at Paris, erected in its place. Without going now into a detailed account of its mismanagement, we may state a few facts which ought to be generally known, in anticipation of coming Parliamentary action. The Paris Conservatoire has six hundred pupils; the Royal Academy about seventy. Those who have heard the band of the Conservatoire accompanying a singer have listened to an army of fiddlers all playing together with such perfectly subdued tones that the voice is not for a moment overpowered. In the Royal Academy they make every pupil learn some instrument, in addition to that which he really studies, in order to fill up gaps in their orchestra. The professors, too, are in the habit of frequently teaching by deputy, and there is no resident superior to enforce the performance of the duties of pupils and professors alike. But if anything is needed to prove the call for sweeping away the whole existing institution, it is the fact that the singing pupils are not taught to read music at sight. They are not taught, in technical terms, to sol-fa. The non-musical reader will not, of course, see the bearings of this neglect. In reality, it is worse than the omission of teaching spelling as an element in the general schooling of children. No patching up will do anything for a system that has been so shamefully abused. If Parliament consents to give the money that will be asked for, it ought to place the direction of the establishment in the hands of a small number of non-professional and unpaid gentlemen, and appoint a non-professional man to reside and rule, like the master of a university college, with a good salary. The actual teaching should be in the hands of professionals of high character, properly remunerated.

M. WAGNER'S EXILE FROM BAVARIA.

[Munich (Jan. 1) correspondence of Paris Temps.]

The King of Bavaria conceived an intense admiration for the music of the author of the *Tannhäuser*, and was at especial pains to induce him to come and live at Munich, where an elegant villa was assigned to him, the King passing almost all his leisure in his society. The Queen-mother was in great distress, the councillors and ministers were sullen, and the aids-de-camp bit their mustaches in anger. The clerical party soon found that M. Wagner was not only a democratic thinker, but a rationalist in religion, and they learned that under his influence the King was reading prohibited books, while he closed his doors against the priests. In October last some disturbance took place between the peasants and the police, and under the Bismark influence the Bavarian Ministry was cleared of all the liberal element. These events were at once used by the clerical party against M. Wagner, whom they accused of alienating the King from his people, and the chief of the Privy Cabinet published a letter insinuating that he and his colleagues were opposed to certain foolish demands which M. Wagner was making in regard to certain expenses for new musical undertakings. The ultramontanes were delighted, and in the midst of the excitement Prince Charles obtained an audience of his grand-nephew, and represented that a revolution would take place if the King did not part with the composer. The mother of the young King implored him with tears to give way, the Archbishop of Munich entreated him to deliver himself from the spirit of evil, and the ministry offered their resignation. The same evening the King wrote an affectionate letter to M. Wagner, asking him to leave Bavaria for some weeks, and the next day, in the official journal, his Majesty said:—"He sacrificed all to the love and to the confidence of his people." The liberal journal at Munich contains a declaration of the Bavarian progressive party in which we read:—"The King in exiling the composer, Richard Wagner, said, 'I wish to show to my faithful people that I put their confidence and love above all.' The King believes, then, that the presence of Richard Wagner had alienated from him the hearts of his people; but he is grossly deceived. The person of Wagner had absolutely nothing in common with the public affairs of the country and the efforts of the progressive party. His presence having nothing to do with the agitation, his removal does not restore calm.

AMUSEMENTS.

The highly interesting and very excellent pieces played during the past week at the well managed places of amusement in the city have been so fully endorsed by the approbation of the public that the enterprising proprietors and conductors of these establishments do not find any great changes of programme necessary in the present. Their exertions have been rewarded in a very pleasing manner, and the advertising columns of the HERALD show that they are determined not to relax their efforts to please in return. General Grant visited the Broadway theatre last Friday evening, and, being a most accomplished artist himself, in and "on" his own "line," was, we are assured, greatly delighted with Mr. Owens' performances.

THE BROADWAY THEATRE.

Of the Broadway we may say that the announcement of the last nights of Solon Shingle and the Live Indian has only intensified the public curiosity to witness those remarkable triumphs of Mr. John E. Owens' genius. The house is crowded every night from top to bottom. These two famous comedies, which contrast with most amusing effect the humor and the versatility of Mr. Owens, will be withdrawn next Saturday evening to be succeeded by the excellent comedy of Victims, played by Mr. Owens for thirteen consecutive weeks at this theatre last year, and the farce of Forty Winks. Both pieces will be finely given, with new scenery, &c., and a cast which will be rendered really powerful by the addition to the company of several artists of recognized ability, among them Mr. John H. Mortimer. Meantime no one capable of enjoying a bit of perfect character acting should miss seeing Owens' Solon Shingle before its retirement.

LUCY RUSHTON'S THEATRE.

Miss Rushton announces two new pieces at her new theatre in Broadway. This evening the performance will commence with the musical farce of The King's Gardener, which will be given with a strong cast, introducing some excellent songs. The comedy of The Black Domino, which has been a great success at the house, will follow, Miss Rushton playing the Black Domino. In conclusion the amusing farce entitled The Phenomenon in a Smock Frock will be given in fine style. Next Thursday evening Miss Rushton will place a new comedy on the boards, she herself appearing in a new character. The orchestra of the house is very fine.

WOOD'S THEATRE.

The powerful five act melodrama Atonement, or The Child Stealer, has taken such a hold in the estimation of the people at Wood's theatre, Broadway, that they will be delighted to know it is continued. The gifted actress Miss Lucille Western sustains her original impersonation of Madge the Cadger, No. 3 London Bridge, and Margaret Rookley. Miss Western will be supported by the talented and favorite actor Mr. Barton Hill and the numerous and efficient company engaged by Manager Wood.

TONY PASTOR'S OPERA HOUSE.

Tony Pastor has issued a splendid programme for his Opera House in the Bowery. He will introduce to a crowded audience this evening, for the first time, Mr. Wm. Carleton, the well known Irish comedian, from the Theatre Royal, Dublin; Miss Ada St. Clair, an accomplished vocalist, and Miss Bertha Loraine, a fascinating danseuse. The local drama The New York Detective is very popular, and will be continued, Tony Pastor playing Happy Billy the Bootblack. Corkographicalities bring out Johnny Wild and Lew Brimmer. It is a long name, but delightful in the execution. After Mr. Carleton has given his original songs, "Pat McCann" and "The Irish Soldier Boy," the Contraband College, or the Hilton Head Institute, with a perfect budget of other good things, will be performed. Tony Pastor is ably aided by Sam Sharpley.

GEORGE CHRISTY'S MINSTRELS.

George Christy has out a lengthy, laughable and very funny bill at the new Fifth Avenue Opera House. In the first part, after an instrumental overture by the company, different artists will sing "Mother, is the Battle Over?" "When I was a Little Darling," and "Aileen Aroon." During a conflagration scene, "Fire! fire! fire!" come "29's boys" in their glory, first stream on, by George Christy, Budworth and the company. The burlesque Bal Masque Des Actions is continued. The Rival Beaux at the Soiree and Comedie Kortet are excellent. After rendering the "Wearing of the Green," the entire company appear in a last set to the tune of "High Daddy."

BRYANTS' MINSTRELS.

The Bryants are great as ever at Mechanics' Hall, Broadway. The Blacksmith's Jubilee, Cruelty to Johnny, Challenge Dance, the Four Graces and McGoffin's Shindig, by the Four Spaniards, fill the house with laughter-loving and refined audiences. This evening will be performed the sketch U. S. Mail, concluding with "Who Struck Billy Patterson?" in which the whole company will be introduced in a festival display.

THE SAN FRANCISCO MINSTRELS.

This fine company is now in its forty third week at the hall No. 585 Broadway, and the desire to witness its performances is unabated. Messrs. Birch, Wambold, Bernard and Backus are on the boards. This evening will be given, among others, the songs "Then I'll be True to Thee," "Pop Goes the Weasel," "Blue-eyed Nelly," "The Sausage Butcher," Nothing Else to Do, by J. Cooper and W. Fields, and the Police Court Scene, are very excellent, and the other pieces, dances and exercises varied with great judgment.

ILLUSTRATED TOUR OF SCOTLAND.

This magnificent attraction enters the second week of its display at Hope Chapel, Broadway. The house was crowded to its utmost during the past six days, and a repetition of the success is certain. Miss Agnes Sutherland, a queen of Scottish song, Miss E. Sindelar, Henry Leslie and Mr. T. D. Corrie will perform in the vocal and instrumental departments.

HOOLEY'S MINSTRELS, BROOKLYN.

Hooley brings out three new stars at his elegant Opera House, in Brooklyn, this evening. These performers are the talented comedian James H. Budworth, the great baritone vocalist Louis Nevers, and the versatile performer Geo. Moore. To do honor, both to his many patrons and the above named old favorites, Hooley has prepared as attractive a bill as has ever been presented to a Brooklyn audience.

ROBERT HELLER IN WILLIAMSBURG.

The great and wonderful conjurer and pianist, Heller, opens this evening at Washington Hall, Williamsburg, in a series of musical and contra-spiritual seances, which he will continue for six nights. Heller's latest, perhaps greatest, invention, the Egyptian Sphinx, will be produced every evening.

MISCELLANEOUS.

PARSEY AND MRS. WILLIAMS IN BROOKLYN.

These celebrated delineators of Irish and American characters will give two performances at the Brooklyn Academy of Music next week, Monday and Tuesday evenings, March 5 and 6, appearing in a selection of their best efforts. Mr. C. W. Tayleure, the manager, has provided them an efficient support. The sale of reserved seats will be opened at the Academy on Thursday morning next, March 1.

A LEASE OF THE BROADWAY THEATRE.

Manager George Wood has renewed his lease of the Broadway theatre, which his enterprise has redeemed and advanced to a popular prominence among our first class theatres. He intends reconstructing the establishment in splendid style during the summer vacation. The alterations contemplated will cost in the neighborhood of twenty five thousand dollars.

Theatricals at Home.

Mr. Charles Dillon, the tragedian, has been the recipient of a grand complimentary benefit at the Academy of Music, Albany, N. Y., tendered by the influential citizens of that place. Mr. Dillon then concluded an engagement of four weeks. He goes next to Detroit, thence to Philadelphia, and thence to Cincinnati and St. Louis, before appearing in his great character of Belphegar, in New York.

Miss Helen Western plays at the Opera House, Pittsburg, Pa., March 5.

In Baltimore, at the Holliday street theatre, Lost in London was produced on the 19th of February, Mr. J. C. McCollom appearing in the part of Job Annoyd, the Lancashire miner. After a first impersonation he was called before the curtain three times and received with unmistakable applause. He was supported by Mrs. Fred Meek as Nelly Annoyd. Mr. McCollom will appear in conjunction with Mrs. J. P. Bowers during the remainder of the season.

During the late engagement of Mr. Edwin Forest at Crosby's Opera House, Chicago, the receipts ran thus for the five nights:—Monday (Virginius), $2,027; Tuesday (Othello), $2,084; Wednesday (Richelieu), $2,257; Thursday (Jack Cade), $2,681; Friday (Damon), $2,330. Total, $11,379.

Hermann entertained the citizens of Toledo, Ohio, at a farewell "necromantic" performance on the 19th of February. Herr Hazelmoyer, an assistant of the Professor, played on an instrument called trombonemimbipenotrassoomento—a wonderful name. Professor Hermann is about to start on an extensive tour through Canada and the Eastern States, as soon as he terminates a season in Chicago. The Professor will commence his new engagement under the management of Mr. Charles Levi, in Toronto, on the 5th of March. After a two weeks season there he will proceed to Montreal, Quebec, and thence to Portland and Boston.

The spectacles Cinderella and Beauty and the Beast have been withdrawn from the boards of the Metropolitan theatre, Augusta, Ga., after a splendid run. The manager has brought out the mystical drama Faustus, or the Demon of the Drachenfels, in fine style, after securing the appearance of Mlle. Augusta, aided by Senorita Cerito and Mlle. Alexandria. In the cast are J. F. Wheelock, D. Myron, Ben. G. Rogers, Miss M. L. Bidleman, Mrs. D. Myron, Mrs. W. M. Lannier and Mrs. J. F. Wheelock.

Miss Kate Reignolds appeared lately as Romeo, in Romeo and Juliet, at Wood's theatre, Louisville. She had a benefit in the house the next evening, when A Romance Under Difficulties was given as the afterpiece. Miss Reignolds goes to Nashville from Louisville.

Messrs. Spalding & Bidwell's great "Show" Company attracts large crowds to the Academy of Music, New Orleans.

The Galveston, Texas, theatre was opened in the evening of January 29, by Mr. Lathrop, lessee of the Houston theatre. He is spoken of as a gentleman having much experience in such matters, and promises, if well supported, to erect a new theatre in Galveston.

The American Ocean Mercantile Steam Marine.

That Congress seems disposed to encourage the extension of the American mercantile marine evidence is afforded in the proposed liberal appropriations for postal services on steam lines from this port to Brazil, between San Francisco, Japan and China, and marine transportation on the Pacific coast. The refusal of Congress to allow the reissuance of American registers to those vessels that were obliged to adopt some other flag during the rebellion we do not regard as a wise or prudent act; but some good may come of it, after all. It will create a demand for new ships, and our shipyards will be overrun with business, and moreover, it will teach our shipowners, in the event of another war, that their best policy is to "stick to their colors." But while Congress seems to be in this liberal mood, why does it not afford some encouragement towards the establishment of regular American lines of steamers between New York and European ports? Nearly all of the immense traffic between the Old and New Worlds is carried on by foreign companies in foreign vessels, the American steam marine coming in but for a pitiful share of it. This should be amended, and Congress might take the present occasion to give American steam lines to Europe a helping hand. The project of establishing an American line of steamers from New York to the Italian and other ports on the Mediterranean, with a subsidy from the Italian government, has already been broached, and, we learn, is in a fair way of being carried out. The preliminary arrangements, it is understood, have to be completed and at least one steamer put on the line by the 1st of May next, or the contract with the Italian government becomes void.

While referring to the subject of American steam lines to foreign parts, it is well for us to glance at those lines that have been established in our own waters since the conclusion of the war. The extent of coast traversed by some of these steamships is equal in distance to the passage across the Atlantic and back, and ships of a class suitable for that navigation are, in most instances, required for successful navigation on the American coast. It is not always the case, however, that steamers fully adapted to the trade are placed on these home lines. In a few instances old steamers, that cannot bear a very rigid scrutiny either for safety, speed or accommodations, have been placed upon Southern lines, and the result has been disastrous to human life and property. But the great majority of the steamships on these lines are sound, substantial and fast vessels, commanded by experienced officers, and combining in their accommodations for passengers everything that can contribute to their comfort and to the pleasures and security of ocean travel.

An enumeration of some of the best American lines now successfully established on the American coast may not be out of place here. We will begin with the line to Rio Janeiro, via St. Thomas, Para, Pernambuco and Bahia. This line is composed of three elegant and staunch steamships—the Havana, Captain Green; the North American, Captain Zimmerman, and the South American, Captain Tinklepaugh. This line leaves this port once a month for Rio, carrying the United States mails. It is well conducted, and, with attentive and experienced officers, the passage is rendered a pleasant and expeditious one.

Next, as we come up the coast, are the well known lines to California, consisting of the Pacific Mail Steamship Company's steamships Henry Chauncey, Costa Rica, and New York, via Panama, and the Central American Transit Company's line, with the fine steamship Santiago de Cuba, Captain Jerry H. Smith, and others.

The regular weekly line to Havana consists of the splendid steamships Morro Castle, Captain Adams; Eagle, Captain Lawrence, and the Columbia, Captain Barton, which vessels ply between the two portsmith the regularity of clockwork. The American and Mexican Mail Steamship Company have a line to Hav