

EUROPE.

BY THE CABLE TO MARCH 27.

The Derby Reform Bill in Progress to Debate.

A New Constitution for Germany.

EASTERN AFFAIRS MORE PEACEFUL.

ENGLAND.

Legislative Progress on the Reform Bill. London, March 27—3 P. M.

THE EASTERN QUESTION.

A More Friendly Aspect—Fighting Suspended in Candia. London, March 27—Evening

GERMANY.

A New Constitution Adopted. Berlin, March 27, 1867.

FINANCIAL AND COMMERCIAL.

The London Money Market. London, March 27—Noon.

AMUSEMENTS.

New York Theatre. A very appreciative audience was present at the New York Theatre last evening to witness the drama of Jeanie Deans.

Musical. Linda di Chamounix, by the Richings opera troupe, as might have been expected, attracted a large and fashionable audience to the Olympic theatre last evening.

San Francisco Minstrels. This favorite minstrel troupe still receives substantial and unimpaired success in the shape of crowded audiences.

Griffin & Christy's Minstrels. The Fifth Avenue Opera House was crowded last night by a highly respectable audience.

Kelly & Leon's Minstrels. The band of cork-eyed "colored pussions" who perform at the little hall 730 Broadway, are, indeed, very funny.

Hookey's Opera House, Brooklyn. Hookey's Opera House is the only place of amusement of Brooklyn which is always well patronized.

Ristori in Chicago. The great tragedienne, Madame Ristori, commenced a second season here last night at Crosby's Opera House.

Musical and Theatrical Items. The first concert at the Tulleries was to take place on March 18, the artists of the Opera Comique being the singers called on to appear before the court.

Don Carlos was played for the first time by the following artists at the Imperial Academy of Music, Paris, on March 15—Philippe II., Ombra; Marquis de Posa, Faure; Don Carlo, Moreau; Grand Inquisitor, Verdi; an

Royal, Hernandez; Count de Lerma, Gaspard; Hilaro; Gueymard; Tillant; Leville; Comtesse d'Armenberg, Carolina. Any one familiar with Verdi's dramatic power may easily conceive what he has made of the many striking situations in the libretto, and those familiar with his wealth of melody may expect many scenes without any fear of disappointment.

The first impression left upon the mind after hearing this latest effort of the great master is that it displays much dramatic power; melodious declamation interprets human passions with an earnest vigor seldom met with in the lyrical drama.

"Voglio ruggire!" Verdi has been heard to exclaim, "He wants life blood to run through his musical currents, earnestness, intensity." The artist was all on their mettle and did their best. The orchestra knew their work; for Verdi has schooled them with his own readings personally.

The audience received the whole with enthusiasm, especially at the close of the third act. The Emperor and Empress and all the nobles of the court, in attendance at the high Parisian society, were present.

NAVAL INTELLIGENCE. Philadelphia, March 27, 1867. The Marine General Court, which was held at the residence of the late Commodore G. Field, March 27, on Monday, and the defence is now being heard.

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THE SOUTHERN RELIEF FUND.

Private Theatricals at the Jerome Theatre. An amateur dramatic performance, one of a series in aid of the Ladies' Southern Relief Fund, came off on Tuesday evening at the elegant little private theatre on Broadway.

The low condition to which the stage has fallen in this country is no doubt the cause to which we owe the rage for drawing room performances which now prevails so much in fashionable society.

Good taste as well as propriety shrank from the patronage of establishments conducted on the plan pursued in our leading theatres. If their artistic attractions could have spread over so thin a veil over the indecency of their performances these might have been found, even among people of cultivation, some excuse for them.

Another thing which has conduced to this growing taste for the domestication of the drama is the fact that in private society there exists a large fund of artistic talent, which can otherwise find no development.

How many excellent tragedians, how many imitable comedians do we not recognize among our acquaintances. But these "heaven-born" geniuses, to use the phrase applied to William Pitt, are all men of position and means, and will not care "to fret their hour" upon the stage for the gratification of the general public.

They have better content to abide in the seclusion of their rooms, or the saloons of the club, although a yearning for a wider field for the exercise of their talents occasionally seizes upon them.

This has at last been presented through the munificence of a few wealthy gentlemen, who, foreseeing the important influence which the movement is calculated to exercise upon public taste, have not only furnished it with the opportunities that it lacked, but are using them for objects that command general sympathy.

Of this character is the purpose for which we performed of Tuesday was given. We own that we attended it with some misgivings, not as to the pecuniary but as to the artistic result.

Although the success achieved in the amateur line in England, a people of society, proves that the stage is not an unattainable stage by severe training is frequently attainable in private life by observation and natural aptitude, we were not prepared for what we witnessed on this occasion.

The taste for private theatricals is comparatively a new one with our fashionable circles, and we, consequently, did not expect to find things up to the level of even ordinary stage routine.

We were most agreeably disappointed. Not only did everything pass off smoothly, but the acting was of a character to keep the interest of the audience perpetually on the qui vive.

Of course, in amateur performances, people come prepared to make allowances; but there were no claims on their indulgence on this occasion.

In the two conditions most essential to a satisfactory dramatic representation—confidence on the part of the performers and a perfect knowledge of the text of their parts—there was but little room for criticism. It would be well if the latter respect the professionals at our regular theatres would condescend to be equally equalled.

The pieces presented were the lively comedietta of the Four Sisters, and that novel & delicate of private theatricals, Betty Baker. Mrs. Kennedy Smyth sustained the part of Caroline Merton in the former; and a very clever impersonation it was. She possesses all the essentials of an excellent comedienne—spirit, archness, grace of person and manner, and great mobility of features.

Her by-play was all the more charming from the ease with which she diversified it in passing through the different disguises of the character. She divided the honors of the piece with Mr. Walter Cutting, who gave an imitable version of Scudler, the English grocer, evidently studying the leader of the troupe.

Mr. Ogden played spiritedly the part of Susan, and was far from being unappreciated. Mr. Camp, as Mr. Merton, did all that could be expected in so insignificant a part. The farce was even still greater success. Mrs. Kennedy Smyth and Mr. Cutting, as Betty and Mouser, kept the house convulsed with laughter from the commencement to the close.

We have seen no better representation of these two creations on the regular stage. In the part of Crummy, Mr. H. Thompson made a very favorable impression. With a little more study he will make an excellent comic actor.

The evening altogether was a thoroughly enjoyable one, and the company manifested their sense of it by calling the managers before the curtain. The performance was well followed up by the play, and are likely to produce a considerable amount for the fund.

GRATUITOUS TRANSPORTATION OF SUPPLIES TO THE SOUTHERN SUFFERERS. Memphis, March 27, 1867. The officers of local steamers have offered to carry supplies gratuitously to the sufferers by the late South.

FINE ARTS. Sale of Paintings at the Leeds Art Gallery. The announcement that last night would be offered for sale the private collection of paintings of Mr. George H. Lewis, composed entirely of the works of artists of acknowledged ability and established reputation, drew together a large attendance of collectors, connoisseurs and speculators at the Leeds Art Gallery.

It is seldom that a lot of paintings so exclusively of merit, and containing so many pictures of superior excellence is brought under the hammer of the auctioneer, and thus, as was to be expected, there was exhibited great anxiety on the part of those present at the sale to possess themselves of the many gems in this collection, and as a consequence the bidding throughout was spirited and well sustained, and the prices given in excellent appreciation of the merits of the various pictures.

The catalogue comprised seventy of the highest class productions, valued at the sum of \$2,000, and was paid for a painting by Eugene Moreau, "The Infant Prayer," "Industry," by A. Jourdan, brought \$2,500; "The Pastor's Blessing," by Carl Hubner, sold for \$2,000; "Landscape and Sheep," by Robbe, of Switzerland, \$1,700; "A Marine View," by Professor Hildebrandt, \$1,050, and a companion piece of "Landscape," by the same artist, \$1,000; "Industry," by Ed. Frere, \$1,000; "A Carnival Scene—Throwing the Bouquet," by Harwood, \$1,000; "Sappho," by D. Huntington, \$800; "Landscape," by F. Heilbuth, \$1,400. This evening the private collection of Mr. Alex. Wright, of equal merit to that sold last night, will be offered for sale.

THE NINTH CLASS ASSOCIATION. The Ninth Class Association, an organization formed by the former pupils of old Public School No. 14, Leonard Hall, East Thirtieth street, was assembled last night at Masonic Hall, East Thirtieth street, to assert their existence by an annual banquet and reunion.

Mr. James A. Lucas, president of the association, filled the chair, around which were gathered about three score of convivial spirits, inclusive of a number of invited guests, among them being Messrs. J. M. Smith, H. B. Scott and others; songs were sung and stories told—remembrances of school days which none better than the speaker, were presented. A presentation of the association took place, and the banquet was a most successful one.

During the evening a letter from Mayor Hoffman was read, that official recognizing his hearty interest in the reunion. A presentation of portraits of Mr. Hazeltine to his pupils and friends then took place, subsequent to which proceeded the banquet, which was a most enjoyable one. The evening closed with the singing of the national anthem, and the association adjourned until the next meeting.

FRESHET IN THE MISSISSIPPI RIVER—DANGER OF THE LEVEES. New Orleans, March 27, 1867. The Legislature was engaged to-day on the subject of the levees of the Mississippi. The levees are threatened with an overflow. The water is washing over the banks above New Orleans, the levees are giving way in every direction, and the whole low valley will probably be inundated.

The Legislature will adjourn to-morrow.

THE ARION BALL.

Prince Carnival with the Arion Vocal Society—Fun, Frolic, Music and the Dance Grotesquely Celebrate the Reunion. Predicting a judgment on what the eye saw in the vicinity of the Academy of Music last evening, after the shades of night had thoroughly settled on the traces of the day, it would have required but little imagination to conceive the most various ideas, each comprehending and blending the details witnessed into some unique and characteristic conception.

Black, brown and white made merry with the ball, that on every side came leaning with a glimmer against darkness, and that suddenly defined in all their contours of clattering hoofs and rumbling wheels, were in themselves a matter of interest as they conveyed in a hurry toward the portals of the Academy; but as the clicking of the lock unlocked the shining door and the gaudy figures stepped vigorously out and up the stone steps, and disappeared along the brilliantly lighted corridors and into the reception rooms, that interest quickened and followed the diversified procession.

Historical characters that were naturally supposed to have been inured long ago flouted in outward semblance before the eye, and, as if the historian's pen had been an echoer's wand, the Elizabethan, Marie Stuart, the Captives, prince and princess, the Duke of Perth, King May, Marston seemed ready to embody in accompaniment the intricate descriptions of the musty volumes, but in drollery and barbaqueness of action to move in mockery of their one-sided panegyrics. Or, again, in the grotesque forms that hurried by, the Paul Pys, rapierists, Harlequin, Sam Slicks and Aaa Trunchbuns, and faces that had been pasted-boarded into the expression of a harvest moon, and others that glowed riddily out like a voluptuary's through the interstices of a boiled lobster, the less artistic depiction of the comic almanac seemed to be materialized by a new process of photo-sculture.

Had not these characters mingled so freely there might have been enough selected to fill the idealism of a Walpurgis night and its peculiar celebration, as depicted in the right metaphor and metric rhythm of the poet's poem. But the Rhine was sparkling champagne and frothing beer were copiously imbibed, and it does not appear in the legendary lore of Deutschland that on the eve of the last of May the witches and demons celebrants of this mystical rite, carried their earthly beverages to the mountain peaks of Brocken, or partook of them in the valleys before they ascended the rocky slopes. Entering the spacious building, and beholding the merriment and hearty enjoyment that prevailed, the exhilarating interchange of social sentiment and vivid humor that enlivened the scene, the real fact became more apparent and agreeable that it was simply a brilliant, elaborate illustration of how earnestly the German enjoys music, and the dance, grotesque fun and sociality intermingling in ever varying forms.

The masquerade, or, as the Italians would call it, the "festa," is not a new invention; but it is seldom that it displays to better advantage than when Prince Carnival is received by the Arion Vocal Society. The ball-masque was common in Southern Europe as early as 1612, and was celebrated in England in the time of Henry VIII. Since then the Prince's jovial dominion has extended, his round and smiling countenance now irradiating, at intervals, the dancing saloons of every nation. The Germans, however, have taken most naturally and heartily to the fun. The arrangements last night were excellent throughout. A more skillful hand than, perhaps, Inigo Jones ever displayed in the floral decorations and machinery of the court. Masques moulded the stage paraphernalia of this fancy dress ball, under the direction of the Haupt Brothers and Nicola Meister and T. Stecker; and with the three grand orchestras of one hundred pieces, the music of the evening was led by the leader of the band, Carl Anschutz, J. Riesel and J. N. Schmidt, the musical entertainment afforded must have far exceeded that of any lawn-party in the palmy carnival times of James and Charles the First. Science and art have made progress in these particulars, as they have in everything else, and the Arion ball was an embodiment of well considered improvement.

A TYPICAL TICKET. The Arion's ticket was in itself not only typical of the masquerade, but of many current events since their last reception of the Prince Carnival. On one side of the card and near the centre, seated on a series of clouds, was a humorous representation of Carl Anschutz as one of the librettos of attire, apparel, and bearing on his knees a harp, over whose strings his fingers were evidently flying with an enthusiasm which was only equalled by the ring of a vibrating mallet. A pipe and beer glass lay suggestively in front. Still further to the right Arion himself appeared on the back of a dolphin, in whose wake another of the catceas was struggling onward. A little cupid or cherub crowned the musical leader with a wreath of laurel leaves, and gaily hovered in mid-air above and before him. Below and to the right was the King of Prussia, and by his side the ambitious Bismarck exercised his sharp-shooting qualities with a needle gun on the head of the Austrian King, whose crown was forked with two eagle heads. Between these the Frankfort Jew scamped from the great diplomatist. An exploding bomb-shell met the demoralized Austrian in his flight. To the right, the representative Chinese and Tartar stood smiling. In the lower centre, the great Mose, Andy Johnson—who was gazing with paternal satisfaction on the scene by the side of a filial Indian and negro. In front of these were the complainant visages of Garibaldi and Victor Emanuel. Still further to the left Queen Victoria bore the trident, with a bull dog barking defiantly near her; and beside these "grituing with hands in his pocket, Louis Napoleon stood in front of Pio Nono and the King of Bavaria. Turning the ticket over the rush and hurry of the masqueraders at the entrance of the Academy was pictured in striking colors. A tall, perpendicular policeman guarded either end of the door, while a peak-hatted, saggy harlequin was presenting his card, accompanied by a fair Columbine in jantry cap and expansive crinoline, in the latter of which a sphinx-like-looking masquerader, having caught his eye, was exhibiting a most grotesque and grotesque figure. Above and beyond the round, anxious moon, on tiptoe, smiled happily at the scene over the edge of a cloud.

THE CENTRALIZED ORNAMENTATION, ETC. By nine o'clock the greater portion of the assemblage had entered within the walls of the building. A bright light from the chandelier and the ornaments which decorated the stage and auditorium displayed with fine effect the masqueraders who thronged the floor, dress circle and galleries, and the hundreds of spectators, ladies and gentlemen, who had visited the academy to witness the ball. Governor Fenton had engaged the proscenium box, and the other boxes were to have been occupied by Mayor Hoffman, Ex-Mayor Gunther and other persons who were interested in the annual celebration by one of our most popular German vocal societies. The preparations for the ball cost an outlay of \$15,000, and the grand masquerade procession was the order of the evening. The elaborate curtain at the hour was raised, which divided the flooring of the parquet from that on the stage proper into about equal parts. This curtain was an eminently representative one. On the head of a Mephistophelean-looking individual stood one of the most grotesque of Columbus, bearing in her arms a globe and a dagger of valchies. The visitors were admitted at the main entrance on Irving place, and coaches were directed to approach from the north through Irving place and to pass along the Broadway street to Fourth avenue. Another regulation, which was necessary, required that gentlemen should take the coach at the door nearest any particular one, and fixed the charge at \$1 for each passenger, without regard to the distance to be traversed. To insure an agreement with the regulation no coach was allowed to enter the hall until it had been inspected by the police arrangements were under the efficient care of Captain Cameron, with an able posse of patrolmen, to prevent any possible disturbances.

OFFICERS OF THE ARION SOCIETY. These consist of Carl Truett, President; T. O. Hunt, First Vice President; A. Ruocco, Second Vice President; T. A. Manning, Treasurer; A. Reichel, Assistant Treasurer; L. A. Grill and R. Schneider, Secretaries; and K. Herder, Archivist. The Committee on Invitations consisted of Messrs. H. B. Scott, J. M. Smith, and G. F. Frobenius, E. Knofffner, A. Henckel, A. Ruocco, L. Tivy and G. Wipponing.

At twelve o'clock the masquerade removed amid considerable fluttering in fair faces and pleasant surprises in the whistled changes of garb cavaliers. The dance was in full swing, and the music was in full force. The late and the masquerade were in full force, and the music was in full force. The late and the masquerade were in full force, and the music was in full force.

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BY TWO AIDS MOUNTED ON TWO BUTTERFLIES, MADE PROMPTLY BY THE PRINCE CARNIVAL.

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