

THE PARIS SALON.

Grand Exhibition of Paintings for 1876.

THE ARTISTS' ORDEAL.

Pictures Which Were Seen for the First Time—A Splendid Effect.

AMERICAN CONTRIBUTIONS.

Enumeration of the Gems—Names of the Distinguished Painters.

THE MARSHAL PRESIDENT VISITS.

[SPECIAL DISPATCH TO THE HERALD BY CABLE.]

HERALD BUREAU, No. 61 AVENUE DE L'OPERA, PARIS, May 1, 1876.

The opening of the French Salon is the great event after Easter. Our artists have been busy in anticipation of what will be sent to Philadelphia, and the coming International French Exhibition, which is to show to Europe and the world that France, stricken down a few years since and apparently shorn of her power, has within herself resources to justify her pre-eminence as a great nation, even among the greatest nations of the world.

More than usual interest has therefore been felt in this exhibition. Social and political influences, which determine so many things in this city, have been strained to the utmost to secure admissions to the walls of the Salon in the first place, and to win the conspicuous positions in the second.

THE OPENING.

The opening to-day was a scene of unusual brilliancy, even for Paris. It was noted that among those present were many Americans and English, and not a few Germans, who promise to take a friendly and active part in the International Exhibition for the purpose of showing that in the victories of peace Germany need have no more apprehension than in those of war and darker struggles which have cost so much unhappiness upon this devoted capital.

CLASSICAL CHARACTER OF THE EXHIBITION.

The greatest exhibition of paintings in the world has taken this year an almost exclusively classical character. Young painters who have put their faith more in earnest graces of genius than in sober method have been excluded by the hundred. Another innovation will be found in the fact that only twenty medals of honor will be bestowed upon successful artists this year, instead of the usual number of forty.

REASONS FOR REFORM.

It is said that this reform has been rendered necessary to raise the standard of French art. Indeed, French painters of late years have rather too frequently incurred the reproach of being more zealous for good hands work than for great ideas; and while something nearly approaching to mechanical perfection has often been found in their pictures, it has been freely said that poetry was altogether wanting, or only to be discovered by patient observers in some canvases which had escaped the prevailing epidemic, which manifests itself in a feverish hankering after petty details.

FIRST EXHIBITIONS.

The following is a list of the most important pictures exhibited for the first time to public view this morning.

M. CAMMEL.

exhibits "The Shulamite" of Solomon's Song—a fine, bold painting, exquisitely colored. Also a portrait of Vicomtesse de Levis. The effect of both these pictures is harmonious and brilliant, the likeness of the lady being taken with great spirit and success. The white dress of Madame de Levis is an extraordinarily happy effort of the brush, and the whole picture is full of light and grace.

M. BOULANGER.

exhibits "Un bain d'Été à Pompéi," a picture which has been sold to Count Agnelli. It is a very beautiful painting, and shows the luxuriant ladies of Imperial Rome, bathing in ice and snow to freshen the sultry languor of a summer midday under the shadow of Vesuvius. "Comedians Antiques Repeatant leur rôle" is another subject treated by the same artist with perfect historic and dramatic accuracy. M. Boulanger is said to be the most learned and truthful of the French school of painting, and the integrity of his compositions may always be trusted.

M. DETAILE.

exhibits "A Scene from the Late War," a bold picture, much more broadly handled than this artist's previous works. It is not a very agreeable picture, but it shows the drawing worthy of Meissonier, and the coloring is artistic, though somewhat cold.

M. HENNER.

exhibits "The Portrait of a Turkish Lady," said to be the mother of Nubar Pacha, and "Descent from the Cross." The portrait is wonderfully painted and the flesh colors are startlingly true to nature. The "Descent from the Cross" is almost equally realistic and excellent, but, unfortunately, M. Henner's composition is not equal to his painting, and he seems to show almost an ostentatious contempt for the rules of his art.

M. JULIEN LEFRÈRE.

who has acquired a European celebrity for his female figures, exhibits "A Nymph," painted very conscientiously and carefully. It is an unusually good picture and will steadily maintain M. Lefrère in the high professional reputation he has already earned by his picture of "The Dream," which attracted so much attention last year.

AMERICAN ARTISTS.

It has been noticed with extreme regret that several of the best known American artists do not exhibit this year in Paris. Among them are Mrs. Morell, who is now in America, and Miss Gardner, whose fine and graceful paintings have become quite a feature in the Salon. America is represented by twenty-six artists. Among well known names the following artists exhibit, as usual:—

GEORGE HEALY.

George Healy exhibits two portraits. One of Abbé Liszt, and the other of Cardinal McCloskey.

FREDERICK ERIDGMAN.

This artist contributes two admirably executed pictures of Egyptian monuments in colors.

CHARLES DUBOIS.

sends a capital landscape.

EDWARD WARD.

has two strong pictures; the subjects taken from Pliny's scenery.

EDWARD MAY.

This artist furnishes a work, "Une Alsacienne," and a portrait of great vigor and fine coloring.

MARY CASSATT AND MISTRE.

Mary Cassatt contributes a portrait, and her sister a fine drawing, which possesses bold effects of color.

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contributes a picture of an interior of a household, entitled "Franklin at Home." It is a pleasing conception—a faithful, traditional portrait.

DANIEL B. ENIGHT.

has an excellent "Harvest Scene." Mr. Knight is rapidly rising to the front rank of American artists,

and his work shows the powerful influence of his master, Meissonier.

OTHER AMERICANS.

Messrs. Lippincott, Pearce, Parker, Baird, Ramsay, Tait, Letand and Blaisfield also exhibit pictures.

SCULPTURE.

Mr. Bartlett, the American sculptor, sends a group representing an episode in the American war. The President visits.

AMUSEMENTS.

CENTRAL PARK GARDEN—OPENING OF THE SUMMER CONCERT SEASON.

This well known metropolitan summer resort, which reached the highest pinnacle of popular success under the auspices of Mr. Theodore Thomas and his orchestra, was opened last evening for the season. The management, after losing the great attraction which graced his hall and garden for so many years, has determined upon an entire change of programme, abandoning the exclusive classic standard of former seasons and appealing to what might be termed in general terms the masses. Major Downing has been placed in charge of the music, and, judging from his first concert, has every reason to be confident of the success of his new programme.

M. BAYARD.

"Un Cabaret" and "Le Marche" are two pictures exhibited by M. Bayard, the famous illustrator. They are said to be a part of a series of panels which M. Bayard is painting for the country house of a gentleman at Bordeaux.

M. FRANÇOIS ALPHRED DELORE.

who is fast rising into celebrity, has painted two very good pictures this year. They are both sold for high prices. The first is "A Virgin and Child" and the second a "Portrait of a Lady."

M. MONGINOD.

exhibits two charming pictures, "Sledging" and "Greedy Friends." The first is the portrait of a pretty girl on the ice, apparently in Holland, and the other is a representation of some cats and a child coquetting with a pan of cream.

M. MONGINOD IS ONE OF THE EXHIBITORS OF THE FRENCH SCHOOL AT THE AMERICAN CENTURY.

probably the greatest landscape painter France has produced, exhibits two marvellously beautiful pictures, entitled "Une Promenade au Bois de Meudon" and "Le Miroir de Scay," a water side scene in Franche Comté, twilight in an autumn evening.

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exhibits an immense picture, entitled "The Triumphal Entry of Christ into Jerusalem." It is a very grand and magnificent painting, conceived by an inspired poet, painted, also, by a mere apprentice in his art and hastily done. Still, the effect is very striking. The canvas contains more than 100 figures in Oriental costumes, and their grouping, as well as the expressions of the faces, are astonishingly effective. If M. Dorn could or would paint he would be a very great painter indeed; as it is, he is only a poet on canvas.

M. MERLE.

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M. HUGUES MERLE.

son of the artist above mentioned, exhibits a very striking picture, entitled "La Par d'Armes de l'Arbre d'Or," which produces with scrupulous historical fidelity the scene of a grand tournament held by Charles the Bold, Duke of Burgundy, under the golden tree at Bruges, in honor of his second marriage with Margaret of York, A. D. 1468. This picture contains several remarkable portraits, among others one of Philip de Comines, the historian, and is well worth attention for its careful treatment of costume.

M. FERHAULT.

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M. MUNKACSY.

exhibits a fine, bold painting entitled "Une Scène d'Atelier," a very happy conception of artist home life, beautifully and harmoniously painted. M. Munkacsy takes every year higher rank as a painter, and his pictures are justly esteemed by connoisseurs, so that they realize very high prices. He seems to have the knack of telling a pleasant story upon canvas, too; a talent which is very winning, and shows a thoughtful mind as well as a skillful hand.

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THE STATE CAPITAL.

Passage of Rapid Transit Bill Amendments.

TRUMPION OF THE ELEVATED RAILROAD.

Adoption of the Majority Report on Apportionment.

ALBANY, May 1, 1876.

According to the resolution adopted last Friday, the Assembly considered the Apportionment bill to-day as a special order. As a matter of course everybody knew beforehand that the report of a majority of the Apportionment Committee would be adopted. However, the debate was quite as sharp and as enlivening as though each side hoped to be able to convince the other that it was wrong. The discussion at times assumed a very funny phase, particularly when Mr. Fish charged that Mr. O'Hare simply represented John Kelly on the floor of the House. To this Mr. O'Hare replied that as Collector Arthur, Thomas Murphy and Jimmy O'Brien, who, as an anti-Tammanyite, always helped the republicans in election campaigns, resided in his district as well as John Kelly, and he represented Kelly as well as the other three "honorable" men, as Mr. Fish called them. Fish and O'Hare afterwards got into a debate on pronunciation. Fish made fun of Schieffelin pronouncing the word "gerrymander" as though it were spelled "jerry-mander." Fish, in alluding to Schieffelin, made use of the words, "I was trod on." O'Hare contended that he should have said "trotted," and the two, much to the amusement of the delighted galleries and the members of the House, wrangled over the matter like a pair of school boys, Fish winding up finally by producing a huge dictionary, from which he read that Webster conceded that "trod" was as correct as "trotted." After this strange episode, the bill was passed, and the debate closed.

WOOD'S MUSEUM.

Mr. Milton Noble in his own play, "The Phenix," named by Henry Lewis Ford, drew a good audience last night at the well known establishment of amusement. The piece is decidedly sensational, abounds in clever plottings and counter plottings, and doubtless will prove attractive to the patrons of the theatre.

BAOLE THEATRE.

Miss Palmer and Mr. N. C. Goodwin, Jr., continue to be leading attractions at this cozy little theatre. They appear to great advantage in the screaming farce of "Stage Struck," the production of which affords Mr. Goodwin an excellent opportunity to introduce his clever imitations of popular actors.

Messrs. John Will and Larry Tooley play in the opening sketch, "The Comedy Man." The latter brother, who is their parlor skater act, Williams and Carey furnish the Terpsichorean portion of the entertainment, and the operatic selections of Messrs. Allen and Lewis, vocal music. The performance closes with a new burlesque of the "Lady of Lyons," entitled "Ladies' Alliance."

TONT STATION.

The entertainment at this house last evening was up to its usual standard of excellence. Several new actors performed and a change in the programme from that of last week was made. Harper and Sinsell, Harry Montague, and many others helped to make the fun for the night's entertainment with much success.

GLOBE THEATRE.

As this house last night there was a large audience. The bill was a good one. The programme opened with the interlude of "The Elopement." Miss Adah Richmond took well with the audience, and Mr. John Allen proved exceedingly entertaining in his imitations. The performance concludes with "Uncle Schneider."

SAN FRANCISCO MINSTRELS.

If crowded house be a criterion of the merit of a performance that given last night at this cozy little Ethiopian theatre was certainly first class. Messrs. Birch and Haskins appeared in the side-splitting sketch of "Shakespeare on the Half Shell." Add Ryan delivered a remarkable temperance lecture, Johnson and Powers furnished a grotesque song and dance called "Robecoa Jane," and Licario sang one of his popular songs in character.

KELLY AND LEON'S MINSTRELS.

A very charming entertainment was given last evening at the Twenty-first Street Opera House. The programme brought together by those popular and talented artists of burnt cork opera, Kelly and Leon. It was the opening of their summer season, and the large audience present, with the many attractive features of the bill, was a favorable augury of their future success. The programme was well received with roars of applause.

MUSICAL AND DRAMATIC NOTES.

Majeston places much reliance for his operatic season in London on his new tenor, Stagno. "La Dame Blanche" has been recently performed for the 1,362nd time at the Opera Comique, Paris. Miss Adelaide Phillips gives three performances of Italian opera this week at the Boston Theatre. A congratulatory concert in honor of the return of the Prince of Wales to England, will be given at Royal Albert Hall, London, on May 17.

A young Scotchman, named Signor Gilbert, sang the role of Sarastro in the "Magic Flute," at the Royal Italian Opera, Covent Garden, on April 17.

CHARLES CRAFT.

This gentleman died at his residence in Harlem on Saturday last, in the sixty-seventh year of his age. For some time he was confined to his house, but it was not until the close of last week his case became serious. Mr. Craft was a man of benevolent and sympathetic disposition, a hard worker among the poor, the sick and the afflicted, and as a missionary for the City, New York and Harlem Missionary Association for the last six years he achieved a great deal of good among the poorer classes. He took an active interest in the cause of temperance. Deceased was highly esteemed as a charitable, benevolent and Christian gentleman, and his loss will be sorely felt among the poor, whose true friend he was ever regarded.

MR. LEBERUS CHAPMAN, JR.

Mr. Lebus Chapman, Jr., of the law firm of Chapman, Scott & Crowell, died yesterday at Easton, Pa., at the age of fifty-one years. It is a remarkable coincidence that his mother also died yesterday of apoplexy at Easton, N. J. Mr. Chapman had been affected for some time by a disease of the throat, but it was not considered fatal. He went to Easton a few days ago, and it was there that the symptoms of disease of the brain which caused his death were manifested. He was a native of Pennsylvania, and was educated at Nazareth and Harlem Missionary Association for the last six years he achieved a great deal of good among the poorer classes. He took an active interest in the cause of temperance. Deceased was highly esteemed as a charitable, benevolent and Christian gentleman, and his loss will be sorely felt among the poor, whose true friend he was ever regarded.

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