

GROPING IN THE SWAMP.

Experience of the Herald Explorers After Losing Their Reckoning.

FREAKS OF NATURE.

Rock Mounds and Sand Hillocks Near the Gulf Coast.

SOOTY CAVITIES.

Narrow Escape from Utter Exhaustion and Starvation.

lengths along, they set out directly west. The "Judge" knew positively that they had not crossed the old path leading to St. Mark's River, and if it were once found they could follow it to camp. By continuing westward they could not fail of striking it.

HELP AT LAST. This idea gave rise, for another night in the swamp would have weakened them so that they could not escape and they must have starved. At dusk they had reached the path. The "Judge" was so feeble that he lay down and sent his companions to bring him some food from the house of Mr. Lynn, which they knew was near. Some a barbed-iron negro came running down the path, with a capacious dish upon his head, and with glistening eyes and grinning teeth at his mouth. After a rest they all set out, as I have related in my last letter, and were brought by Mr. Lynn's mate and mule safely to the camp.

AMUSEMENTS.

THE FAREWELL ALMERE CONCERT. Mlle. Almere had farewell to New York last night for a short time we hope—in the concert at the Kauls Theatre. The audience was large, and the lady sang two songs in French, two in Spanish and two in English, and it is not easy to decide in which language she most excelled. The Spanish airs were "La Paloma" and a capital burlesque accompaniment by the pianist. "Les Canards" was also well sung, but the "Pretty as a Picture" and "Hildebrand's March" seemed to be the most amusing. Mlle. Duparc was effectively employed. Rosini was prominent in the programme, finding able interpreters in MM. Rossini, the opera buffo choruses aroused great hilarity. Altogether the concert was very enjoyable, and a religious element was introduced by a Suite performance of "The Sweet Bye and Bye," by Carrara. This was the only sacred feature of the Sunday concert, but it increased the brilliant effect of Mlle. Almere's delightful imitation of the Tyrolean duck.

MUSIC AND DRAMATIC. Bolis, the tenor, is at Lisbon. Mme. Bentham-Fernandez is in Paris. A new Wagner opera festival is announced. Dall'Argine, an Italian composer of some note, is dead.

M. Fechter's daughter will appear in "Mignon" at the Opera Comique. Mr. F. R. Ward is soon to receive a benefit from his friends in this city. Mrs. Louise M. Fomeroy will begin an engagement at Toronto on Tuesday.

Laura Ross has been appointed director of a new musical academy at Rome. A singing class has been started at Paris under the direction of Mme. Frezzolini. Speaking of a pop. Lavender says:—"To my mind, he dresses not wisely, but too well."

Mr. Joseph Watson is writing a series of commentaries on Shakespeare's characters. Miss Rose Eytling has just purchased a summer residence in the Orange Mountains.

Herr Wilhelm, the well known violinist, is making a professional tour through England. Miss Adelaide Nelson is drawing immense houses at McCollough's Theatre, San Francisco.

Mr. George Clarke will soon end his successful tour in England, and will return home in May. "Life of Mendelssohn," by Dr. Hiller, has been translated into French by M. Felix Grener.

A new opera, entitled "La Sorrentine," has been written for the Paris Bouffes by M. Yasser. The Oratorio Society of New York will give a grand public rehearsal of "The Creation" on Saturday afternoon, April 14.

On the fiftieth anniversary of Beethoven's death Carl Rosa gave a special performance of "Fidelio" at Newcastle, England. The fifth of Miss Root's series of concerts for the benefit of the poor blind takes place at Chickering Hall on Tuesday evening next.

Miss Hannah E. Bailey made a hit as Mrs. Cato Dove in the performance of "Forbidden Fruit" at Wood's Museum, Cincinnati, last week.

Mrs. Kate Reed, late of St. Ann's, on the Heights, Brooklyn, has just become leading soprano of the choir of St. Paul's, in this city.

Frau Jackmann will accompany Wagner to London. Frau Materna, Frau Unger and Herr Hill are also said to be under engagements for the Wagner season.

The opera "I Puritani," for which a new tenor, Signor Marini, was engaged, was given on the occasion of Mlle. Albani's benefit at the Théâtre Italien at Paris. Miss Adelaide Lennox is to appear at the Lyceum Theatre on the 10th inst. as Camille for the first time. She will be supported by Mr. Henry Dalton as Armand.

The report of the committee on the proposal of M. Mention to levy a tax upon pianos has been laid before the French Chamber of Deputies, and is adverse to the proposal.

Strauss, before quitting Paris, published three new waltzes, which are said to be full of charm. They are named "Cagliostro," "Bella Italia" and "Scènes de Casino."

Mme. Arabella Goddard played at her recital in London lately Bennett's sonata, "The Maid of Orleans." This piece was written specially for her and was dedicated to her by the composer, who used to say, "She is my Joan of Arc."

"Gay wrote his well-known ballad of "Black Eyed Susan," upon Mrs. Montford, the celebrated actress and contemporary of Colley Cibber. After her retirement from the stage love and the ingratitude of a bosom friend deprived her of her senses, and she was placed in a lunatic asylum.

Señor de Sarasate and M. Anton Door have been very successful on the concert tour they are making to Genoa. They were exceedingly well received in Genoa and Trieste. From the last named town they were to proceed by way of Agram, to Pesth, where they intended giving two concerts.

Legal proceedings have been taken against Signor Tancano in Italy for having failed to fulfil his engagements last year, and he has been condemned to damages and costs; but, as he has given notice of appeal to a higher court, his appearance in London is not to be wondered at, that they have been left somewhat behind by the splendid performances of the more recent artists.

Mlle. Heilbron, after singing at the Théâtre Italien, will sustain, in the early part of next month the principal female character in the new work "Le Bravo," by MM. Blavet and Salvyre, at the Théâtre Lyrique. The other artists are Mlle. Bertine Thibaut, M. Bonny, Duchesse, Gaisse, Grease and Bonafant.

A few days since, M. A. Halanzer was driving in his carriage along the Rue de la Paix, the horse took fright and ran up against the railings of the Vendôme Column. The vehicle was dashed to pieces. Some difficulty was experienced in extricating M. Halanzer. When this was effected it was found that he had received no injury.

The first spectacle at the Imperial Opera House, Vienna, after the production of "Herrin," was Wagner's "Walküre," will be the ballet of "Sylvia," with the music of M. Léo Delibes. The same ballet will be brought out also at the Royal Opera House, Berlin, in a short time, and the composer will attend some of the concluding rehearsals.

Olé Bull will give a farewell concert on Wednesday evening next at Steinvay Hall. It will be the great violinist's last appearance before his departure for Europe. Miss Thurahy, the sweet singer, and Signor Tagliapietra, the best of our resident baritones, will also appear. Olé Bull will perform Rossini's "Adagio" and Paganini's "Witches' Dance."

In Marie Antonette Gluck possessed a warm patroness. He was admitted to her toilet, and she never ceased talking to him. One day she inquired whether he had nearly concluded his opera of "Armida" and whether it pleased him. Gluck calmly answered, with his German accent, "Madame, it will soon be finished and will really be sublime." It would be unjust to accuse him of too much modesty.

Some time since Miss Strakosky and a few friends heard Miss Emma Cella Terry, a new American aspirant to musical honors, sing at a private trial of her vocal powers at Steinvay Hall. When Max had drank in the melody of her voice for a short time he became enthusiastic and declared that her F and G notes were the best he had ever heard from an American singer. And Max always says what he means, you know.

One great attraction of the Italian Opera, London, in 1723, was Signora Cuzzani. Previously to her public appearance she sang before the Prince and Princess of Wales, who were greatly delighted with her. She was engaged at the then enormous salary of £2,000 a year, on the presumption that she would prove a great success. No one was more disappointed, for they had established the reputation of her second performance to demand a reward of four guineas for each single ticket.

at the Palace. At the end of the concert Mme. Trebelli received from the King's own hands the medal, "Littérature et Artibus," and Mr. Behrens was presented with a ring bearing the King's initials and crown, in brilliants. On the 10th Mme. Trebelli started for Vienna, and Mr. Behrens commenced a four weeks' tour with Herr Wieniawski.

Miss Arabella Root has prepared a treat for the poor children belonging to the industrial schools of the Home for the Friendless and Children's Aid Society. Mr. Harry F. Bryant, a clever humorist, will entertain the children on Saturday afternoon, April 14, from 3 o'clock to 5 o'clock. The children of the Industrial School will be invited to attend. The entertainment will afford pleasure to young and old; and as the object is a charitable one, it is to be hoped that the public will give it generous support.

A grand concert, in aid of St. Francis' Hospital, Fifth street, will be given at Steinvay Hall, on Sunday evening, April 15. This institution has suffered greatly during the last winter in consequence of the general destitution which prevailed. The programme for the evening, consisting of selections from Meyerbeer, Beethoven, Mendelssohn, Donizetti, &c., will be rendered by M. Arcoletti's chorus soloists, and a grand chorus of 100 voices, composed of the Children's Aid Society and the boys' choir of the Church of the Most Holy Redeemer, all of whom have generously volunteered for the occasion.

The following are the engagements for the London season of Italian opera at Covent Garden—Mme. Adeline Patti, Mlle. Zaro Thalberg, Mlle. Bianchi, Mlle. Marimon, Mlle. d'Angeri, Mlle. Smerolshi, Mlle. Ricca (her first appearance in opera in England), Mlle. Avignani (her first appearance in England), Mlle. Kva do Janyneberg (her first appearance on the stage), Mme. Saar, Mlle. Bell'Amore, Mlle. Cottino, Mlle. Sontiso (her first appearance in England), Mme. Senaloni, Mlle. Dotti (her first appearance in England), Mlle. Ghisli, Mlle. De Riti (her first appearance in England), Mlle. Emma Senta (her first appearance in England) and Mlle. Senta Albanai. The opera buffo choruses arranged by Signor Pavesi, Sign. Piazza, Sign. Gianini (his first appearance on the stage in England), Sign. Sabater, Sign. Rossi, Sign. Manfredi, Sign. Tamagno (his first appearance in England), Sign. Carpi and Sign. Gayarre (his first appearance in England), Sign. Graziani, M. Aureli and Sign. Corocini, Sign. Bagaglio, Sign. Capponi, Sign. Ciampi, Sign. Coraciolo (his first appearance in England), Sign. Gilberti, Sign. Scolaro, Sign. Ragner, &c.

Wednesday night next there will be no opera at the Academy of Music, as on that evening will take place a full dress rehearsal of Verdi's great opera of "Don Carlos." It will be produced for the first time in America, and great preparations have been made to present it in a suitable manner. The Coronation March, in the third act, over a hundred persons will be on the stage. All the costumes, scenery and appointments are new. The chorus will consist of sixty voices, and the orchestra also will be very strong, numbering on this occasion seventy-five musicians. This opera is considered Verdi's masterpiece, and was first produced at the Grand Opera, in Paris, where it obtained a great success. It affords the artists admirable opportunities for the display of their vocal powers.

The most striking passages are the duo, expressive of friendship, in the second act, between the tenor and baritone, Carlo and Rodrigo, and "The Song of the Yail," for the mezzo-soprano. In the third act there is a fine romance for the baritone, and the "Coronation March" of Philip II., which brings the act to a close, is powerful and effective, and affords the bass an opportunity to display himself. In the fourth act the prison scene and the death of the baritone offer some admirable passages. In this act there is also an aria for the mezzo-soprano. In the fifth act there is an aria for the soprano and a duet between tenor and soprano. So that the opera is well supplied with melodies. The sale of seats for the performance of "Don Carlos" begins to-day.

THE PHILHARMONIC SOCIETY AND THEORETICAL ORCHESTRA. TO THE EDITOR OF THE HERALD.—It has been the custom in New York for some time to speak of these two organizations with a conjunctive versus between their titles, and considering how urgently both need the vigorous sustenance of our musical mentors, it is to be regretted that each should be a prey to the same kind of misapprehension, and that they should be held together in the friendly contention between the two for public regard, the thought that both of them must be scattered for lack of proper support is an artistic calamity which cannot but be viewed with the most serious alarm by all who hold dear the cause of good music and believe that our musical culture should keep pace with our aesthetic progress in all other directions.

The Philharmonic Orchestra is unquestionably an organization of which America has reason to be proud; their magnificent performances in our large cities throughout the United States are too well known and too thoroughly appreciated for us to enter upon any glowing eulogium of their performances. It is only right, however, to say just here that those of us who have been abroad and heard the best orchestras of Europe, and who have seen the Philharmonic Orchestra, in Dresden, the London Orchestra, and the Crystal Palace Orchestra, at London, can say with truth and find none of them at all superior, or in many respects equal, to our own well loved Philharmonic Orchestra.

In speaking of the old, well tried veteran, Philharmonic, while recognizing the great value of its labors in the past, we are now restrained from recommending it to an institution which hardly retains the vigor of twenty-five years ago, and is now entitled to esteem for its past glories and accomplishments rather than for any present or prospective utility. It is true, it gives us, to be sure, six performances during the winter; between each concert and for the remainder of the year, it gives us a certain amount of music, and others not artistic at all. Under these circumstances it is not to be wondered at that they have been left somewhat behind by the splendid performances of the more recent artists.

The Philharmonic is a very old and distinguished organization, and it is to be regretted that it should be held together in the friendly contention between the two for public regard, the thought that both of them must be scattered for lack of proper support is an artistic calamity which cannot but be viewed with the most serious alarm by all who hold dear the cause of good music and believe that our musical culture should keep pace with our aesthetic progress in all other directions.

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FRIDAY EVENING, CENTRAL PARK AND SPRING FIFTH AVENUE, CENTRAL PARK AND SPRING STYLES.

The rather doubtful appearance of the weather on Easter Sunday proved quite a drawback to the annual spring exhibition of styles that is usually made on that day. There were, however, some few ladies who put up with the weather, and, in the evening, the weather, of the spring bonnets, ventured to brave the weather, but they suffered for their temerity, as those not supplied with umbrellas looked rather out of season before they arrived home. Yesterday morning, however, gave the most cheering prospects of a genuine spring day and the genial sun set forth his rays on an early hour as if to encourage all the doubtful ones to don their spring garments and take position in the line. The churches were all well filled, as there is no place as yet which has a greater preference for than a church when she knows she is well dressed. Everybody has plenty of time to look at her and appreciate the graceful outline of her toilet. After morning devotion the streets of the city became thickly crowded, and the sidewalks of Twenty-third and Park streets were a moving mass of gay colors. There was not, perhaps, the general display of dazzling female toilet seen in more prosperous times, but still there was enough to denote that New York ladies still intend to maintain their reputation for being the most extravagantly dressed women in the world. There appeared to be a decided fancy for the "velvet" style, and velvet and satins in black, violet and other shades were drawn out in that fashion and gave a fair opportunity for observing the shape of the wearer. There were also some rather pretty costumes in light colors and very simple in style. The gentlemen were not so well dressed in the evening as they were in the day, and with the exception of a few the sober and appropriate black Prince Albert coat was usually worn. As the hour arrived the upper part disappeared from the scene, and the lower part of the coat was gradually up toward the Park. Costume is often a really good basis from which to work, and the present costume is easily distinguished, shrouded in rich silks and satins, usually of the brightest shades in the market, and piled on the head with a profusion of ribbons, and with a hat that money cannot buy. Close by is a lady, her costume to be mistaken, as although her dress is of cheap material, every little detail of arrangement, its perfect and plainly exhibits the breeding of its owner. Further on sits an undeniably Biddy, arrayed in a gorgeous cardinal suit, four boucles deep, and with the richest of materials, and surrounded with flowers of all colors of the rainbow. It is her Sunday, and a wonderful change has been made in her wardrobe since she last came to the city from the country, some twelve months back. The little shop and milliner girls trip brightly along, arrayed, as a rule, with remarkable good taste, and although their dresses are not so rich as those of the more fortunate, they have generally some little bright trimming that sets off the costume and gives it a finished appearance.

IN THE PARK. In the Park there was a grand turnout of the masses, and the streets were crowded with people. The proprietors of the Park were doing a thriving business, and the boys were not a little busy in their various ways of earning money. The Park is a very interesting place, and it is to be regretted that it should be held together in the friendly contention between the two for public regard, the thought that both of them must be scattered for lack of proper support is an artistic calamity which cannot but be viewed with the most serious alarm by all who hold dear the cause of good music and believe that our musical culture should keep pace with our aesthetic progress in all other directions.

THE ROCKY MOUNTAIN RIVER BOAT. The rocky mountain river boat, which, under the name of "The Sound of Many Waters," is the theme of Mr. Millais' landscape for 1877, and of which some accounts have already found their way into print, as well as the sum of money he has received for it, was painted close to the fall at the "Rumbling Bridge," near Dunckel, and which is one of the few well known points of interest on the river. We do not know that this artist has any so-called subject picture, but very notable among his portraits will be that of Colonel Crook, in the dress of a beefsteak, with a red background, and the treatment of this mass of striking color will, of course, provoke much discussion. In fact, Mr. Millais' "Red Man" will become as celebrated as Gainsborough's "Blue Boy."

Mr. Leighton has two pictures of life in the East, but has concentrated his energies on his piece of sculpture, "The Athlete with the Serpent," which is just now undergoing the casting process.

Mrs. E. M. Ward sends a domestic incident in the early life of the Princess Charlotte, when, walking with her governess in the neighborhood of Windsor Castle, she succeeded a forlorn little wayfarer boy, who, having wounded his hand, blood bleeding and exhausted on a grassy bank, was picking flowers, weeds and mushrooms to make his sorry supper. The landscape, showing a distant view of the castle and the river, forms an important feature on the canvas as the figures; the treatment of the children's heads and the contrast in their expressions are said to be entirely admirable. Mr. E. M. Ward draws his subject, as usual, from French history. The story runs that Napoleon I., in his early life with Josephine, entered into a playful compact with her, in which it was stipulated that whenever he might present her with red roses, she should grant him any privilege he chose to ask. One day he had given her such a bouquet, and she had granted him the privilege of releasing certain prisoners in whom she was interested, but he refused the boon requested. Whereupon she took the flowers and threw them at his feet, and he was in the moment chosen by the artist for portrayal—Josephine vexed and disappointed, and the Emperor making a characteristic gesture of the background.

There will be a large work from the hand of Mr. Luke Fildes this season. Apparently he does not consider it necessary to his reputation, nor was, from the artist's point of view, the subject of his picture very far from the list of May. Thus, beyond a simple three-quarter length life-size head and figure of a young girl, with a red background, and possibly a similar study of a Venetian girl, we shall not find Mr. Fildes' well known Italian subjects. He is, however, giving up his lions for a supreme effort next year, having in contemplation a siemei before the court of the artist's life.

Mr. J. C. Hook has been to our seaboard for some of his subjects, but without saying, and it seems likely to be a very successful one. His life-size portrait of a young man, with a red background, is a very striking work, and it is to be regretted that it should be held together in the friendly contention between the two for public regard, the thought that both of them must be scattered for lack of proper support is an artistic calamity which cannot but be viewed with the most serious alarm by all who hold dear the cause of good music and believe that our musical culture should keep pace with our aesthetic progress in all other directions.

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