MUSIC AND THE DRAMA.

STOCK EXCHANGE GLEE CLUB.

The third annual concert of the New-York Stock Exchange Glee Club, under the leadership of George E. Aiken, drew a large and fashionable audience to Chickering Hall last evening, in spite of the showery weather. The club was assisted by Miss Henne and Adolphe Fisher, the 'celloist. The work of the club showed evidences of careful and conscientious training. Among the pieces were Billeter's "In May Time," Mohring's "Beyond," "The Chafer and the Flower," by Veit, Genee's "Italian Salad," and Abt's "A May Night," in all of which the club was encored. A rollicking drinking chorus was given after Abt's charming song. Miss Henne sang the Gounod-Bach "Ave Maria," when recalled after Beer's Romance "Pieta! Pieta!" and number was one of the gems of the evening. Fischer played the 'cello obligato part with grace and expression. For his solos, this gentleman gave a romance of his own, a gavotte by D. Popper, and a fantasia and variations, on a theme by Caraffa, by F. Servais. Mendelssohn's "Love and Wine," by the club, closed a most enjoyable concert.

SIDNEY WOOLLETT'S RECITALS.

Mr. Woollett has long enjoyed, with the class of auditors to which his peculiar form of entertainment is addressed, a high reputation as a reciter of Shakespeare. It is Mr. Woollett's pleasure and justice to assume that his audience is unacquainted with that author, and to give, in his own language, a synopsis of the particular play he is about to recite, interspersing this with recitation, from memory, of its principal scenes. He uses neither book nor manuscript, but relies entirely to his recollection of the text. In the main, proves faithful, although it is not invariably or very strictly accurate. Never-[illegible] Mr. Woollett's Recitals, as a feat of the memory, are somewhat unusual. In other attributes of performance is not extraordinary.

The artist's power to discriminate between the characters that he assumes to display fails in the part of his apparent sense of the differences between them. His sympathy with passages unconventional, and, for one who has had so much experience, his voice is singularly deficient in scope, in variety of tone, and in a skilful employment of the usual expedients of elocution. He produces his gestures by swaying the body backward and forward, from the hips, rather than by free movement, and he is much given to a mysterious kind of facial "mugging." His sense of eccentricity in character, on the contrary, and his sense of humor, are trustworthy, keen, and influential, and his great earnestness and honest and tender sympathy with his work commend him to thoughtful respect, and sufficiently explain the liking with which he is regarded.

Mr. Woollett gave, Monday, a recital of "Much Ado," at Chickering Hall—where he has been heard on five successive Mondays, and where he will be heard on Monday next—and, in the *Dogberry* scenes, made a pleasant exhibition of his talents. It is much to be hoped, however, for his own sake, that he entertains a higher ideal of *Benedick* and *Beatrice* than he succeeded in conveying on this occasion. Mr. Woollett undoubtedly fills a useful place as a worker in the cause of popular education; but no person who is acquainted with the subject can recognize him as a Shakespearean artist. He was copiously applauded by a considerable audience, mostly composed of ladies.

MOVEMENTS OF ACTORS.

Mary Anderson is, this week, in Pittsburg.....Edwin Booth will appear in Brooklyn, May 3, at the Academy.....Miss Neilson was, last week, in Cincinnati.....John McCullough acts, this week, in St. Paul and Minneapolis.....Lotta will appear at Haverly's Theatre, Brooklyn, May 3.....Ada Cavendish was, last week, in Chicago.....Mr. Boucicault was, last week, in Baltimore.....Augusta Dargon is in Hobart Town, Tasmania, and has much pleased the Tasmanians.....Genevieve Ward will make a tour of the United States and Canada, next season, under the management of Colonel W. E. Sinn of the Brooklyn Park Theatre.....Edwin Booth will act "Richard III." on Monday night, at Wallack's Theatre.

Mr. and Mrs. Florence are in Boston.....Mr. Raymond acts, this week, in Trenton, Newark, and towns in this region. On April 12 he will appear in Brooklyn, and on April 19 at the Grand Opera House, in this city.....Miss Kate Field will appear at Chickering Hall, next Friday.....Salsbury's Troubadours will be seen at Haverly's Theatre, Brooklyn, to-morrow night.

MUSICAL NOTES.

Nicholas Rubinstein has been giving concerts in Vienna.

"Princess Toto" has had a successful run in Boston.

The Abbott Opera Troupe was in Philadelphia last week.

The Boston Ideal "Pinafore" Company was in Albany last week.

Mme. Marie Rôze Mapleson is giving concerts through the south of England.

The Cecilian Choral Society of Philadelphia gave Haydn's "Creation" on Wednesday night.

Frapolli has been singing at Palermo, whence he was to go to Warsaw to sing *Radames*, in "Aida."

The report that Mme. Marie Rôze was to take part in the Leeds festival turns out not to be true.

A new opera-comique by Serpette, "La Nuits de Saint Germain," has been produced at Brussels.

The next concert of the New-York Philharmonic Club will take place on Tuesday evening at Chickering Hall.

M. Alexandre Guilmant, one of the first of French organists, has just completed a "symphony-cantata," called "Ariane."

A pupil of Signor Ernani's, Miss Fanny Louise Barnes, made a successful début at the last Harvard Symphony Concert in Boston.

Liszt's Faust Symphony was given a few days for the first time in London. It does not seem to have created a favorable impression.

Lortzing's comic opera, "Der Waffenschmied," was given last week in Memphis, Tenn., by a company of German amateurs.

Von Bülow recently sent over $1,000 to the Bayreuth Fund, the profits of three concerts in Frankfort, Bayreuth and Munich.

Delibe's new opera "Jean de Nivelle," was successful in Paris. It is likely to be given at Covent Garden during the coming season.

Mr. Manns is giving performances of Beethoven's Symphonies in chronological order at the Crystal Palace, Sydenham, one each Saturday.

Mendelssohn's "Hymn of Praise" was sung on Tuesday evening by the Newburg Choral Society. Mrs. Hull, Miss Cross and Mr. Simpson took the solo parts.

Wagner is looking remarkably well, according to Miss Minnie Hauk, and finds that the air of Naples, where he has been spending the Winter, has done him a world of good.

Gomez's operas, "Il Guarany" and "Salvator Rosa," are to be produced shortly in Bahia, Pernambuco, and the composer was to sail some time ago for Brazil to conduct the rehearsals.

Miss Letitia Fritsch has been giving concerts through the interior of the State during the past week, supported by Mme. Chatterton-Bohrer, the harpist, and Levy, the cornet player.

The Mendelssohn Quintet Club was in Chicago last week. Mr. Ryan, the clarinet player, is the only one of the original members of this famous organization who still remains with it.

The "centenary" of Palestrina is to be celebrated in Rome next May. *The London Figaro* remarks that, "Considering that Palestrina was born in 1529 and died February 2, 1594, the 'centenary' comes rather late in the day."

The report that Rubinstein's "Nero" was to be given at Covent Garden during the coming season has been contradicted. It seems that there is nothing for the soprano to sing, and the plot is quite too full of arrows and assassinations to suit the British palate.

A manuscript violin concerto, by Herman Goetz, composer of the "Taming of the Shrew," was performed for the first time in England at a Crystal Palace Concert a few weeks ago. It is spoken of as melodious, symmetrical and well orchestrated, but not ambitious.

Mr. Frederick Berquer announces that his annual concert will take place at Standard Hall, Forty-second-st. and Broadway, on April 26. The occasion will be one of exceptional interest, for Mr. Theodore Thomas will take his old place as first violin in the string quartet.

Mr. Richard Arnold will give a concert on next Saturday evening at Chickering Hall, in which he will be assisted by Miss Letitia Fritsch, soprano, Mrs. Richard Arnold, pianiste, and the Philharmonic Club. Among the concerted pieces to be played are Schumann's quartet for piano and strings, op. 47, and a new sextet for strings by Dvorak, op. 48.

Italian opera-goers seemed for a while this Winter determined to be pleased with nobody. Artists of every rank, from Albani downward, were hissed until it began to look as if singers in self-defence would have to wipe Italy out of the list of countries available for engagements. Miss Minnie Hauk seems to have been the first to break through this unaccountable prejudice, and the *Giornale di Napoli* gives a gratifying account of the applause, recalls and encores which were accorded her for her impersonation of *Mignon* at the Teatro Bellini in Naples.

The bad weather last evening did not appear to have any effect on the size of the audience that came to hear Berlioz's "La Damnation de Faust," given by the Oratorio Society, for Steinway Hall was crowded to the roof. The performance was smooth, and some of the numbers were given with much vigor and energy. The march at the end of the first part created great enthusiasm, and the Dance of the Sylphs in the second part had to be repeated. Mr. Remmertz was absent, and his place was filled by Mr. Schlegel, who made a fairly good *Mephisto*.

The details of Mr. Franz Rummel's concert on Thursday next are not as yet wholly settled, but it has been decided that he will himself play the first piano in Bach's concerto for four pianos, and the piano part in a new Rubinstein quintet for piano and wind instruments. In the Bach concerto Mr. Rummel will be assisted by Messrs. Von Inten and Dulcken, and Miss Florence Copleston, and by three quartets. In the Rubinstein quintet, which has never before been played in this country, the instruments are piano, flute, clarinet, bassoon and horn.

Dr. F. L. Ritter has undertaken the preparation of a new and much needed edition of Schuberth's "Musical Dictionary," a little work in the German language published some years ago by the well-known music house in this city. Dr. Ritter's edition will be in English, and not only will the original be subjected to a thorough revision, but many improvements and additions will be made to adapt it to the wants of Americans. All the principal musicians of this country, native and foreign, are promised notice in it. The publishers are to be congratulated upon securing the services of so learned and accomplished an editor for their useful undertaking. Musicians are invited to send information respecting themselves and their works to Dr. Ritter, at Vassar College, Poughkeepsie.

The Fifth Triennial Festival of the Festival of the Boston Handel and Haydn Society will take place in May. Seven concerts will be given, at which the following works will be performed: May 4—Mendelssohn's "St. Paul." May 5—Spohr's "Last Judgment" and Rossini's "Stabat Mater." May 6 (afternoon)—"Rip Van Winkle," overture, G. W. Chadwick; 43d Psalm, Mendelssohn; Ninth Symphony, Beethoven. (Evening)—"Marmion," symphonic overture, Dudley Buck; Manzoni Requiem, Verdi. May 7—"Spring" and "Summer," from Haydn's "Seasons," and "The Deluge," by Saint-Saëns. May 8 (afternoon)—A miscellaneous concert, which will include Handel's Utrecht Jubilate and a chorus by J. S. Bach. (Evening)—Handel's "Solomon." The solo artists engaged are: soprano, Miss Thursby, Mrs. H. M. Smith, Miss Fanny Kellogg, Miss Ida W. Hubbell; contraltos, Miss Cary, Miss Emily Vincent; tenors, Campanini, Charles R. Adams and William Courtney; basses, Myron W. Whitney, J. F. Winch, G. W. Dudley. Carl Lerrahn will conduct, Bernhard Listemann will be concert-meister, and Mr. B. J. Lang will be the organist. Season tickets, costing $12 for the seven performances, may be secured by inclosing the price of the tickets to A. P. Peck at Music Hall, or to A. P. Browne, secretary, P. O. Box 2,594, Boston.

DRAMATIC NOTES.

Mr. James Lewis returns to Daly's Theatre next season.

Fanny Davenport will act at Haverly's Theatre, Brooklyn, April 12.

It is announced that Mr. Jefferson will appear at the Boston Theatre on the 12th of April.

Mr. Grau's Opera Company appeared in Montreal, Friday evening. The receipts that night were $2,300.

Miss Neilson's reappearance in Boston, at the Globe Theatre, April 19, will be made as *Isabella*, in "Measure for Measure."

Miss Neilson's engagement in St. Louis, during week before last, was uncommonly successful. The receipts exceeded $2,000.

A memorial window, in commemoration of the late H. J. Montague, has been placed in the Church of the Transfiguration, in Twenty-ninth-st., by Mr. Robert Harzous, of New-York. It represents a pilgrim, and is inscribed with lines from a hymn that was a favorite with Mr. Montague.

FOREIGN DRAMATIC NOTES.

Tom Taylor's "Still Waters Run Deep" has been revived in London at the St. James's Theatre.

Miss Lisa Weber, some years ago a popular "blonde" here, is playing in burlesque at Duke's Theatre, London.

Mme. Modjeska is now in London. There seems to be a possibility of her appearing there in some of her great parts.

It is said that Victor Hugo has completed a new drama entitled "Les Jumeaux," of which Louis XIV. and the Man with the Iron Mask are the heroes.

It is stated in *The London Figaro* that Mr. John McCullough has made arrangements with Mr. J. H. Mapleson to appear at Her Majesty's Theatre during the Autumn.

A comedy by Mr. G. R. Douglas, "The Rival Candidates," has been successfully produced at the London Folly Theatre. In view of the general Parliamentary elections just now going on, the piece seems to be singularly apropos.

A committee of students from the Quartier Latin in Paris are organizing a festival for the 2d of May in memory of Alfred de Musset and for the benefit of the poor of the quarter. A number of prominent artists will take part in it, among them Mlle. Sarah Bernhardt, MM. Coquelin cadet and Lapommeraye.

It seems that "The Naval Cadet," under which title an English adaptation of "Der Seekadet" is to be produced in London, is not unfamiliar to English audiences. Under the name of "Captain Charlotte," an almost literal translation of the French vaudeville on which "Der Seekadet" is founded, has often been played in England.

M. Coquelin aîné, of the Comédie Française, has published a study upon "L'Art et le Comédien," in which he insists upon the right of the comedian to claim to have created a part. In his views upon the manner in which an actor should remain self-possessed in the midst of his performances, never yielding to the emotion he displays, he has been anticipated by Diderot in "Le Paradoxe sur le Comédien."

The revival of "The Corsican Brothers" at the Lyceum in London by Mr. Henry Irving has been postponed on account of the success of the "Merchant of Venice." Mr. Irving has procured the acting version of the play adapted by Mr. Boucicault for Mr. Charles Kean. The scenery, which has been ready for some time, is expected to be on a scale of great splendor.

A new play is to be brought out at the Troisième Théâtre Français, in Paris, under the title of "Chien d'Aveugle." The plot is borrowed from the famous affair of the Veuve Gras, who was condemned to twenty years' penal servitude for throwing vitriol into the eyes of her lover, in the Rue de Boulogne, some two years ago. It is reported that Mr. Charles Reade will make an English version of it.

A melodrama by the late John Wilkins, a successful dramatic author in his day, was given for the first time in London at the Duke's Theatre a few weeks ago. The piece was very warmly received, and after the fall of the curtain there were loud cries of "Author!" Not a little amusement was created when the manager came forward and announced his inability to produce that gentleman, as he had unfortunately ceased to exist something like eighteen years ago.

M. Lemoine Montigny, one of the most cultured of Parisian managers, died very suddenly a few weeks ago. It was due to his energy and good judgment that the Gymnase became one of the best theatres in France, and it was there during his régime that for twenty years the public heard the first works of Scribe, Balzac, George Sand, Emile Augier the younger, Dumas, Octave Feuillet, Sardou, Meilhac and Halévy, Gaudinet and others. M. Montigny was one of the last surviving actors who played in the first performance of "Hernani."

OBITUARY.

GEORGE PUNCHARD.

BOSTON, April 2.—George Punchard, widely known as the author of the "History of Congregationalism," died this morning in the seventy-fourth year of his age. In early life he was a minister, and for ten years was one of the editors and publishers of *The Boston Traveller*.

JUDGE SAMUEL LILLY.

TRENTON, N. J., April 3.—Samuel Lilly, Judge of the Court of Errors, died at his residence in Lambertville to-day, after a short illness. He was sixty-three years old and was a physician and a Commissioner of the State Lunatic Asylum.

J. W. BATTING.

CHESTER, Penn., April 3.—J. W. Batting, one of the proprietors of *The Delaware County Record* and a widely-known journalist, died at his home in Media, last night.

MARTIN TAYLOR.

BUFFALO, N. Y., April 3.—Mr. Martin Taylor, a well-known publisher and bookseller, died to-day, at the age of forty-nine years.

JUDGE WRIGHT CONVICTED.

WASHINGTON, April 3.—In the Criminal Court to-day Judge John W. Wright, convicted of assault under an indictment for deadly assault on the Hon. Columbus Delano, ex-Secretary of the Interior, on the 12th of October, 1877, was sentenced to thirty days' imprisonment and a fine of $1,000.

FINE ARTS.

NATIONAL ACADEMY OF DESIGN.

FIFTY-FIFTH ANNUAL EXHIBITION.

[SECOND ARTICLE.]

It is an uncomfortable truth that if the duty of a critic were confined this year to noticing only the reasonably good pictures in the Academy Exhibition, his task would be quickly done. We will not be so pedantic as to hold up to the artists an ideal standard; we compare them with their own best work in the past time and with the work we see about us in other exhibitions, in picture-shops and private houses, the common run of modern pictures. Nor is it we alone who complain of the depressing effect upon the mind and upon the spirits of this year's exhibition. We do not know what the artists themselves are saying about it in the studios, but we know what a good many people in widely different "sets" are saying about it outside of the studios, and if the artists care to know the general opinion we will tell them that the result of their labors is not considered interesting. Now, we have no wish to make ill-feeling, nor to increase it, if it exists, which we see no reason to believe; but, with all the positive faults of the Exhibition of American Artists, and with all its shortcomings, we are sure that a great many people find it interesting. It is at least provocative of discussion. "Is this good, or bad?" "Is this beautiful, or ugly?" "Is this skill, or awkwardness?" "Is this knowledge, or ignorance?" These are questions that are asked all day and every day in the smaller gallery; but no one ever hears any questions at all asked in the bigger one. No doubt something of the reason for this dulness and want of life is to be found in the very fact that there are two societies instead of one. In the present state of Art in this country there is not material enough to make more than one society with one yearly exhibition. All hands ought to regret ever there was reason given for a secession, and to regret as much that ever the secession took place. Ours is not the first country in which conservatism and youth have come to loggerheads, and bit their thumbs at one another, but conservatism has always in the long run had to give way, for change at least, if not progress, is natural to man, and the old Athenians were not the only people of whom it could be said they spent their time in nothing else but either to tell or to hear some new thing. We all like novelty, and the mere fact that we might expect to find in the Academy whatever new thing might be doing by the younger men as they come along, would have kept up a popular interest in the yearly exhibitions, which failed to be kept up for the reason that when a new thing presented itself it was pretty sure either to be "skyed" or rejected. In other words, the Academy acted like other close corporations the world over. It was no better and no worse in this respect than the Paris Salon or the English Royal Academy or the English Old Society of Painters in Water Colors. There have been secessions from every one of these institutions, and there will be secessions in time from the secessionists when they begin to harden and mature. If men do not multiply by separation like some zoophytes, institutions—political, religious, scientific and artistic—do so multiply, and the experience is now so common that we ought not to be surprised or worried at it.

But the time has not really come for the Academy to shed a younger society. The time had indeed come for it to shed some of its bigotry and provincialism—if the direction of the society could have passed into the hands of its intelligent and educated members—men of the world—it would have been saved for many years to come from the present complication, and the seceders would have been saved too from the results of their own rashness. They, too, were not ready for swarming, and in order to leave the parent hive with some show of numbers they were obliged to take in men who had no claim whatever to their companionship. They started off on their pilgrimage with peas in their shoes, put in by themselves, and peas, too, that turned out to be by no means boiled. What is the result? Return to the Academy exhibition the best pictures in the new society's gallery and we should find the Academy just so much refreshed and enlivened. Leave them where they are, and they are swamped by a lot of careless, pretentious and inferior work that has no proper place in either exhibition. It is now plain that the younger men should have shown more obstinacy and pluck, should have kept on painting their best, and sending, and sending, and sending, until they made their way by sheer perseverance to the walls where they belong. Who can say that this year their pictures, when they have sent them, have not been well treated? Is not Mr. Weir hung as well as Mr. Hicks? Is not Mr. Fuller hung as well as Mr. Bierstadt? Does anybody suppose that if Mr. Sargent had sent his "Carolus Duran," Mr. Chase his "General Webb," Mr. Harry Chase his "Off the Flemish Banks," Mr. A. W. Thayer his "Autumn in a Berkshire Pasture," Mr. A. P. Ryderhe's "Moonlight," Mr. Brush his "Miggles," and half a dozen others their pictures—the Academy would not have accepted them, and hung them well too? Or does anybody suppose the Academy is so stupid that it would not have welcomed such a genuine piece of sculpture as Mr. Olin Warner's bust of Alden Weir, or Mr. St. Gaudens's "President Woolsey"? And had they accepted Mr. St. Gaudens's beautiful work they could not have placed it so majestically and with such ingenious badness as the friends of Mr. St. Gaudens have done. It looks as if a certain ludicrous attempt at invasion of the Hanging Committee's province about which the studios are laughing, had been in this particular instance at least successful.

However it may be in the future, the present condition of things is uncomfortable. Take the Corridor, for instance. It has had more amusingly bad pictures in it than it has this year, but never before was it so tame. We go about and about, ever seeking for something solidly good or striking, and at last it comes to this, that pictures we would not look at at first we begin to endure, then we pity them, and at last we are ready to embrace them and think them pretty good. There are, in truth, three or four things here that by the force of contrast are not bad, and one, Mr. John Solinger's "White Turkey," No. 75, is good positively, but it is not hung where it should be. Mr. Ebner's "Hungarian Fortune Teller," No. 72, is a natural composition, with good painting in it of the studio kind, clever work, just like that of fifty other people; but then one is always glad to see even a recipe well carried out. Mr. Lyell E. Carr's "Country Printing Office," No. 92, is also creditable, but the coloring is dry and sapless. Such painting misses a certain life there is in everything—even stoves and old trousers have a life of their own, and it is the painter's business to discover it and record it, not to put us off with conventional symbols, however skilfully painted. Another dry piece of painting, but faithful to some aspects of nature, is Mr. Thomas Ausbutz's "The Way They Live," No. 129—a negro woman hoeing young cabbages, assisted by her children, one of whom brings a pitcher with water for the plants. There is a bit of fruit painting in the Corridor, "Cherry Ripe," No. 123, by Mrs. E. M. Scott, which is the best of the horticultural specimens, though "Dogwood Blossoms," No. 385, by J. E. Baker, seems to be a good painting, if one had only a ladder to see it by. This is a poor account to render of the Corridor, but it is pretty nearly all we can find it in our conscience to say in its favor. Mr. Friedrich Heinerdinger's "Dead Hare," No. 82, is, as we said, in our first notice of the exhibition, a curiosity, and a remarkable one, but these things are only fit to make amusement for idle people. The difficulty of doing them is immensely exaggerated by ignorant people; they belong to the class of "reels in bottles," "labyrinthous Orient's ivory sphere in sphere," "heads of Christ engraved with a single line," and yards of chain carved out of one bit of wood or bone. Not that Mr. Heinerdinger's picture is not entitled to stand high in the curiosity class; by mechanical aid—the substituting for the roughnesses of half-planed pine wood the equally real roughnesses of paint put on with a coarse brush and left to harden—and by this and that ingenious trick he has made sure of much cheap applause; but the real painter and the honest artist asserts himself in the fur of the dead hare, which is so well done as to make us a little—no, not a little—ashamed of the rest of the canvas. We learn by chance that Mr. Heinerdinger is from Cleveland, Ohio, though we fear this is too good news to be true in a literal sense; and that this artist, like Mr. Hubert Herkomer, is only a Clevelander by adoption, and a non-resident at that. Unless Cleveland can show a better right to these artists than she has to her Willard, whom she leaves to whistle for employment (though we dare say when he is dead some one there will write his memoirs, and the town will buy his "Yankee Doodle" and his "Jim Bludsoe," and hang 'em up over his tomb), she can only expect to be called a stepmother to her brightest children.

Mr. Johannes Oertel has suddenly vaulted over from Overbeck and Fra Angelico to Rubens and Diaz, but he has certainly lighted on the wrong spot. These "Four Seasons" of his are most uncomfortable displays of no-drawing and no-color, and as allegories have no reason whatever for their existence. The seasons have been painted to death in the old way of typifying them by a swarm of naked babies with flowers, grapes and cold noses, and unless Mr. Oertel can show the power to create a new version of these pretty paganisms, he had better keep to his "Rock-of-Ages," "Simply-to-thy-Cross-I-cling," and other allegories, the chromos from which have been a fortune to the groceries and tea-shops.

Mr. P. F. Rothermel's "Bacchants," however, are no better than Mr. Oertel's Cupids. Worse drawings than this gentleman's probably never was seen in the work of any artist who had made a name—and at home in Philadelphia, where, if anywhere, honors are easy, Mr. Rothermel has a considerable name. But Mr. Rothermel's reputation as an artist is one of those forced hot-house flowers that cannot live an hour in the open air; he may be well judged by this picture; he has painted larger ones but never better, and he has certainly often painted worse. How singular it seems, to-day, that such work as this—ridiculous in drawing, not a limb rightly joined to a body, not a body with the power of wielding limbs; eyes, noses, mouths sprinkled from a dredging-box upon pie-crust faces, with no beauty in grouping or in color—how singular, we say, it seems, with all the technically skilful and with the not infrequent poetical work of to-day to bring it up to as a standard, that such work as this should have brought reputation to any man.

Mr. George W. Maynard's "Mexican Girl," (no Mexican she!) in the South Room, No. 370, is so meritorious and so pleasing that we are rather dashed at seeing this group of portraits—a family piece—in the Corridor, No. 106. We recognize the extreme difficulty of composing such a group as this naturally and practically at the same time—to make a pleasing picture and to secure good likenesses—but if these jobs must be undertaken there is surely no need of showing them unless they turn out successfully. Good likenesses these heads and bodies may be: of that we are not to judge, but the painting is of the most indifferent kind, and the personages all as stiff as if their last meal had been ramrods, and they found digestion difficult. The father—if it be the father—has indeed a most plaintive air of mild astonishment, as if he now for the first time saw his family all together. He is so flat and thin that if he have two buttons on his dress coat behind we ought to see them as Scrooge did the buttons on the coat of Marley's ghost. We hope Mr. Maynard did not invent the accessories, the furniture, and the rest. If he found it, 'twas well to paint it, however; future times, if the picture shall descend to them, will like to see what came of trusting to fashionable cabinet-makers.

Mr. R. M. Shurtleff's "Autumn Gold" is a good landscape in the well-known American school of compromise between realism and the studio—one of those pictures in which the execution goes for little or nothing, though it obeys all the rules, and the scene painted is equally interesting, or uninteresting throughout. When you have looked at it for five minutes steady, you have seen all there is in it. Mr. John F. Tait's "Watering Place" is just such another, only it is not quite so monotonous a subject. The interior of a wood is a difficult thing to paint well, but it requires the salt of some incident to make it interesting. Even Mr. Macy, with all his skilful painting, has hardly succeeded in doing this—"Forest Scene," No. 32, Corridor—though we can look at it with pleasure longer than we can at Mr. Shurtleff's, mainly because, we suppose, it is more vigorous and imprints itself more decidedly on the retina of the actual eye. Mr. Tait's picture, on the other hand, is wanting in individuality; it is just what some people we wot of will call a good plain matter-of-fact landscape, with some every-day trees done according to well-established formulas, a piece of water where it ought to be, and some well-behaved orthodox cows, who are coming down to the drinking-place on general principles. A neat and orderly picture, creditable to Mr. Tait's academic training, a good marketable article, and one that will never disturb any one's prejudices—nor, it may be added, make anybody care a farthing more for painting at the end of twenty years' possession than he cared for it when he bought this specimen of the art.

There are good names in the Corridor, but they do not well stand for what the artists who bear them could do if they tried. Mr. Charles M. Dewey, whose work always interests us, and who has a lovely little picture in the American Artists' Exhibition, has an indifferent sketch hanging on the staircase; Mr. Thomas Moran's "Sunrise on the Colorado River" is more theatrical and explosive than is usual even with him; Mr. Henry P. Smith's "Off the Bishops—Coast of Maine" is hardly worth while, after his "Penzance Moor" of the Water-Color Exhibition; Mr. F. D. Millet's "Portrait of a Boy," No. 20, has a good chair in it, but the artist shows better in the "Bashi Bazouk," No. 167, of the North Room. This Portrait is an insignificant performance. 'Tis hardly worth while to perpetuate the airs of the smoking-cap and cigarette age of boyhood. Mr. Harry Chase's "Herring Fishers off Scheveningen" is tame alongside his spirited picture in the Broadway Gallery; Mr. Louis C. Tiffany in his "Old Round House, Bridgeport, Conn.," still struggles manfully to make us and our belongings picturesque in spite of all denials, and gives the Bridgeport people a St. Peter's Dome of the existence of which they could not have been aware. Name them as he will, Mr. Tiffany's portraits never look like the places they pretend to represent. They are always masquerading in some Frenchman's old clothes. Mr. Lockwood De Forest is better satisfied than he can expect the general run of spectators to be with subjects that have nothing but vast unoccupied spaces of ocean or desert to recommend them. Mr. F. S. Church reckons too much, we think, on the popular interest in muskrats—his only contributions to this exhibition and to that of the American Artists are two pictures of the creature's nest.

So much for to-day. We hope to find something better worth examination in the remaining rooms of the gallery.

FINE ARTS IN PHILADELPHIA.

PHILADELPHIA, April 3.—The fifty-first annual exhibition of the Pennsylvania Academy of Fine Arts was opened with a reception this evening. There are 406 pictures by 216 artists exhibited, including canvases from the Morans, F. O. C. Darley, Henry Bacon, Rothermel, R. F. Reinhardt, Sartain, S. R. Gifford, G. W. Maynard, E. M. Ward, T. P. Cropsey and L. C. Tiffany. The private view for members of the press was given during the day, and a lunch was spread from 1 to 4 p. m.

TROUBLE WITH WORKINGMEN.

AGITATIONS IN OTHER TRADES.

Representatives from the shop-tailors of Blom, Nicoll, Bruening, King & Co., Hammerschlag & Brothers, Steinhart & Odier, Vogel Brothers, August Bernheim & Co., Nannburg, Kraus & Lauer, Carhart & Whitford, Daten & Gloss, and Feckheimer, Effensels & Co. held a meeting last evening at No. 46 Avenue-A, for the purpose of establishing organizations in each shop throughout the city, with the object of making a demand for an increase of 25 per cent on the present wages. A strong protest was also made against the alleged system of bribery by which contractors are said to obtain an unfair advantage over individual tailors.

The cabinet-makers in the employ of Rausch & Mohn last week formed a shop organization, and through a committee demanded an advance of 15 per cent, and that pay-day be changed from Monday to Saturday. Yesterday they were informed that the employers had acceded to the demand. At a meeting of the Upholsters' Union it was reported that the men in the employ of Altmann, in Fourth-ave., had obtained an advance of 15 per cent. Those in the employ of Fourhant, in Ludlow-st., continue on strike. The cabinet-makers employed in Schestig's factory in Fifty-third-st. demand that pay-day be changed to Saturday. Those employed in Kruskop & Schreiber's factory demand a reduction of the hours of work to fifty-six hours a week at a full rate of wages. Those in the employ of Kembal & Cabus are moving to abolish "piece-work."

A meeting of the Fresco Painters' Union was held at No. 200 Third-ave. yesterday evening, with closed doors. The president stated to a reporter, however, that it had been decided to ask for an increase of wages from $3 to $3 50 a day. He said that no strike was under way; no trouble was anticipated with the employers. Subsequently the reporter talked with one of the members of the union, who said that it had been resolved to demand $3 50 per day after April 14, and if the increase were not given, to quit work.

A meeting of the carpenters' associations of New-York was held yesterday evening at Glass Hall No. 216 East Thirty-fourth-st. There were represented the Amalgamated Society of Carpenters and Joiners, the United Order of American Carpenters, and the Society of Journeymen Carpenters of New-York; besides many non-union men were present. After making a brief statement of the object of the meeting, the chairman called for reports from the various shops and contractors, of whom an increase of wages from $2 50 to $3 had been asked whenever a favorable answer from a manufacturer was reported it was received with the most enthusiastic applause. The one or two unfavorable reports were listened to in grim silence.

After the reading and discussing of the reports, it was decided that the men should refuse to go to work on Monday morning in any shop that did not agree to pay $3 a day, for all classes of carpenter work, from that time.

FAG-END OF THE PIANOMAKERS' STRIKE.

J. P. Hale, whose piano factory alone remains closed in consequence of the recent lockout, yesterday sent a notice to his workmen, in which he said he had, from a sense of honor, fulfilled to the letter the terms of agreement entered into with the Manufacturers' Society, not to employ his workmen at any advance of wages until the Steinway men returned to work. The notice further read:

"Having this day withdrawn my connection with the association above named, I would state that on Monday morning next, at 8 o'clock, I shall be at my factory prepared to negotiate with my men for their services. The contemplated negotiations will not, however, include any supply of beer or strong drink. In this connection I would suggest that some arrangement be made mutually, to the effect that in the event of any future disagreement arising, three months' notice be given by each party to the other, to the end that the current of trade be not disturbed and no disadvantage result to the manufacturers, workmen or dealers, as has been the case during the past twelve months. Pending a settlement of the present disagreement, and in order to insure future harmony with all my workmen, my factory will be closed to all workmen."

This circular was read at a meeting of Hale's men at No. 458 Ninth-ave. last evening, and by motion was laid on the table. Although no formal action was taken, it was the opinion of the men that they would not go back to the factory until Mr. Hale would agree to pay the advance of 10 per cent.

THE COHOES STRIKE A BITTER ONE.

TROY, N. Y., April 3.—The headquarters of the strikers presented a dreary appearance this morning. Large numbers of spinners express disapprobation at the stubbornness of the strikers in not accepting as a basis of settlement a reinstatement of the men claimed to have been black-listed by "Boss" Murray. Evidently a spirit of dissatisfaction exists among the employés, which is becoming more marked as time passes. Between 7 and 8 o'clock last night two company tenements were stoned and windows broken.

Yesterday the following communication was found tacked to the door of the Rev. Father Lowery's residence, adjoining St. Agnes's Church:

Notice.—Your prayers are requested for the repose of the soul of Dennis Murray. May God have mercy on his soul! He was struck by a Union engine on the Operative railroad. Dated April 21, 1880.

The feeling toward Murray is bitter. Outspoken threats are made against him. Murray yesterday made his first effort to have his version of the affair made public. He submits letters received from former employers. These refer in complimentary terms to the past conduct of Murray toward his help. McDonnel has arrived in Cohoes. His appearance created some excitement.

A STRIKE FOR TWENTY PER CENT MORE.

ELIZABETH, N. J., April 3.—All the employés of the Central Railroad of New-Jersey at the Elizabeth shops are at work, having accepted the advance of 5 per cent offered by the company. The striking trackmen who left work yesterday after being refused a demand of 20 per cent have been joined by many of their fellow-workmen. Superintendent of Tracks Murtaugh has guaranteed the men an advance of 10 per cent if they will continue at work.

MIDNIGHT WEATHER REPORT.

GOVERNMENT INDICATIONS.

Synopsis for the past 24 hours.

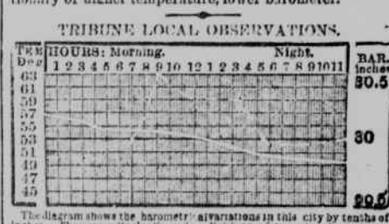
WASHINGTON, April 4, 1 a. m.—The barometer is highest and falling in Nova Scotia. A great depression is central in the Northwest and Upper Lake region. Rain has fallen in all the districts, but fair weather now prevails in the Gulf States. The temperature has generally risen east of the Mississippi River and in the West Gulf States, and fallen in the Northwest. Northwesterly winds prevail in the Lower Missouri Valley, elsewhere they are mostly southwesterly.

Indications.

For New-England, cloudy rainy weather, southwesterly winds, stationary temperature, lower barometer.

For the Middle Atlantic States, partly cloudy weather, with occasional rain, winds mostly southwesterly, stationary or higher temperature, lower barometer.

TRIBUNE LOCAL OBSERVATIONS.



The diagram shows the barometric alternations in this city by tenths of inches. The perpendicular lines give divisions of time for the 24 hours preceding midnight. The irregular white line represents the oscillations of the mercury during those hours. The broken or dotted line represents the variations in temperature, as indicated by the thermometer at Hadnut's Pharmacy, 218 Broadway.

TRIBUNE OFFICE, April 4, 1 a. m.—The movement in the barometer yesterday was downward, the changes being most marked in the morning and afternoon. Cloudy weather prevailed, with frequent rains after 2:30 p. m. The temperature ranged between 50° and 63°, the average (54¾°) being 18½° higher than on the same day last year, and 4° higher than on Friday.

Cloudy weather, with occasional rains, followed by clearing and cooler weather may be expected in this city and vicinity to-day.

DIED.

ARBUCKLE—At the residence of her brother-in-law, the Rev. J. H. McMonagle, M. D., Sunnicliffe, Manayunk, Philadelphia, Penn., March 27, of consumption, Sarah B., daughter of Bethia Sperks, and the late Rev. James Arouckle. Interment at Orange County, N. Y. California papers please copy.

BAKER—On Friday, April 2, at his residence, 8a West 11th-st., in this city, George A. Baker. Funeral at Trinity Chapel, on Monday, April 5, at 10 o'clock a. m.

The members of the National Academy of Design, and the artists generally, are invited to attend the funeral of the late George A. Baker, N. A., at Trinity Chapel, at 10 o'clock a. m., Monday, 5th inst.

T. ADDISON RICHARDS,
Cor. Sec. N. A. D.

BROWN—At Burlington, N. J., Thursday, April 1, A. Gardner Brown, in his 23d year. Funeral, Monday, April 5, at 1 o'clock precisely, to proceed to Laurel Hill.

BYERS—On Thursday, 1st inst., at his residence, 299 West 12th st., James G. Byers. Funeral services will be held at the Memorial Church, corner Waverly-place and West 11th-st., Sunday, April 4, at 2 p. m. Relatives and friends of the family, also members of St. John's Lodge No. 1, A. Y. M., are respectfully invited.

FRANKLIN—April 2, 1880