

ART MATTERS.

The collection of pictures now on exhibition at the New Art Rooms, No. 845 Broadway, is one that has attracted considerable attention by its general excellence; although the majority of the pictures have been before exhibited, they are, as a general rule, possessed of so much merit that they will bear frequent and careful inspection.

The most attractive work of the collection is of course Rosa Bonheur's "Horse Fair," a work which has attained, and justly, a world wide reputation. With what breadth and vigor the artist has treated her subject! One can almost see the horses move across the dusty road, and hear the ejaculations of their excited riders. Then again, how admirably is the landscape painted—the streak of sunlight breaking through the trees on the right of the picture has always struck me as being exceedingly fine, while the dusty road, the distant towers and glimpse of meadowland on the right are one and all exquisite. At this late day it is next to impossible to give a criticism of the "Horse Fair," which shall contain any new ideas; the subject has been gone over so thoroughly by much abler critics that I feel loth to add my mite. But the humblest of us are allowed to admire, and thus your humble servant does heartily.

Gallait's "Last Honors paid to Counts Egmont and Horn," is another really wonderful picture. Rich and luminous in color, strong in characterization, careful in handling and impressive in effect, there are few pictures in the collection which can in any way compare with it. The ghastly features of the two dead noblemen are depicted with startling reality, while the remaining figures are all marked by strong expression and feeling. A particularly fine piece of color in the picture is the figure of the monk who is lighting a candle at the head of the corpses, the effect of the warm light of the candle falling upon him, and contrasted with the cool grey of the adjoining pillar is exceedingly happy. Another exquisite piece of painting is the hand of one of the dead noblemen which is lying by his side on the bier, being careful in drawing and remarkably delicate in handling and execution. Taken altogether, this is one of the finest pictures that has been seen in a public exhibition for years.

In strong contrast, and hanging near to, the above picture is an ambitious work by Robert Fleury, embodying an incident in the history of Anne of Austria, Queen of Louis XIII., entitled "The Diamond Studs." Here we have a large, meaningless picture, the figures utterly expressionless, and resembling wax dolls rather than human beings, while the whole is characterized by a feeling of crudeness and stiffness which is eminently disagreeable.

Let us turn from this unsatisfactory subject and find one more pleasing. We have it in H. Webbe's "Shanklin, Isle of Wight," a somewhat curious picture in composition, but possessing many points of rare excellence. The water is purely and deliciously transparent, while the effect of atmosphere is admirably conveyed, the sky, however, is not so good, being somewhat cottony in texture and appearance.

An exquisite picture is Troyon's "Landscape

with Cattle," strong in color, with a windy, stormy sky, which is excellently painted.

Leutze's "Lady Godiva" again offends the eye in this collection. Mr. Leutze is capable of painting a much better picture than this, and it seems somewhat of a shame that so bad a specimen of his handwork should be so continually forced into public notice.

Carl Becker's "Announcement" is an exceedingly humorous picture, and, barring a certain stiffness, well painted; the drapery and color are both admirable, while the face of the consequential flunkey is full of character and expression.

In his large picture of "Indian Summer" Mr. Cropsey has attempted a difficult subject; of all the phases of nature the rich, glowing colors of the Autumn are probably the most difficult to successfully reproduce on canvas, and if Mr. Cropsey has not entirely succeeded he need not be disheartened; the picture is a good one and possesses many fine points, but the general effect is unsatisfactory and inharmonious.

A "Landscape" by Theodore Rousseau reminds one strangely of the style of our own Inness, being disagreeably smudgy in effect and greatly lacking in color and naturalness.

There are many other pictures in the collection of which I fain would speak, but space forbids, suffice it to say that it will repay thee, sweet reader, to visit Mr. Derby's pleasant little gallery where you will find ample food to satisfy your artistic palate.

The valuable collection of pictures by native and foreign artists, belonging to Mr. S. P. Avery, was sold at the Leeds Art Gallery on Monday and Tuesday evenings of this week, as Mr. Avery is about to proceed to Paris as one of the Commissioners of the forthcoming Exposition.

The Society of Water Color Painters is, I am happy to state, in a flourishing condition, new members are coming in rapidly, while the prospects of success are increasing every day.

Mr. Edwin White is at work on an attractive picture characterized by all the gentleman's strength of coloring and individualization of character, which he calls "Leonardo di Vinci in his Studio." I hope to speak at greater length of this fine work at some future day.

Among the names of the discarded artists mentioned last week, through an error of the type, the name of Mr. Guy was spelt Grey.

I propose next week to commence a series of articles on the Private Picture Galleries of New York, as many of the choicest gems of art are to be found in those snug receptacles; in view of this I shall be most happy to receive cards from and visit such gentlemen as have collections of pictures, the notice of which will prove of interest to the general public.

PALETTA.

MUSICAL GOSSIP.

"Faust" excited Palermo recently, with Berini as "Marguerita," and in the Jewels song great applause rewarded her brilliant execution. Striglia, Colletti, and Barchi-Perego were the other principals, and they also received enthusiastic admiration for excellent performance.

L'Argentina Opera House at Rome opened

December 31st with "La Gazza Ladra," which opera had good success, Corradi and Borella atoning, in their roles, for an indisposed tenor's weak efforts to perform his duty.

Oporto had an operatic sensation from a new work by a Portuguese composer, which he called "L'Arcodi Sant' Anna."

Turin's municipal government creates a musical lyceum in which vocal and instrument teaching will be given.

Guarino of Naples, *on dit*, has actually completed an opera, which he styles "I Due Soci," which is founded upon Robert Macaire and friend's famed exploits.

Rumor asserts several reasons for closing the St. Petersburg Opera House against Italian performance. One chief reason assigned is the alleged fact of lost popularity attributed to Barbot, Bernadi, Fabricca, Tamberlik, Calzolari, Graziani, and others; another is declared to be a worn-out repertoire. So powerfully did these causes operate, that when "Otello" was last performed the receipts were only one hundred dollars, and this made a sensation at Court which resulted in closing up so unprofitable a concern.

Vienna recently witnessed a grand performance of Haydn's "Creation," the orchestra being made up from that city's selected artists, the chorus large and expert, and for soloists great attraction was offered, De Murska, Walter and Mayerhoffer taking principal roles. The whole performance was perfect, say Vienna critics, and Haydn greatly honored by it.

Munich's opera and court chapel now conform their pitch to French standard by express command from their king.

Parisian journals note with complacency the fact of five distinguished violinists being there at one moment, viz: Alard, Vieuxtemps, Joachim, Sivori and Holmes.

Rome's Argentina Theatre witnessed a queer scene recently, while a ballet called "La Contessa d'Egmont" was performing, papal gendarmes having arrested Mlle. Salvioni for disobeying orders not to embrace her lover, who really was not a man, but a danseuse in male attire. Many spectators objected to such a proceeding and withdrew in disgust. Salvioni appeared next day escorted by gendarmes to insure her compliance with the papal decree against love making.

Tagliafico and wife opened their new saloons at Paris with a brilliant soiree, in which Sivori, Bottesini, Palombo, a new pianist from Naples, Mlle. Gayard, played, and Fiortini, Mela, Duclos and the brothers Giudon sang to make a grand success for a new enterprise.

Bagier gives costume balls now at Les Italiens, to help his Italian Opera, which Adelina Patti alone sustains.

Perin revives at L'Academie the popular opera "Masaniello," with Salvioni as Fenella.

Ambroise Thomas, not content with the great success for his "Mignon," at L'Opera Comique, is working hard upon an opera buffo in three acts for that establishment.

Mlle. Nilsson has engaged with Carvalho for three months, after her engagement in London terminates, because she would not desert an old friend who needed her services to insure success for Le Lyrique.

Carlotta Patti, Vieuxtemps and Rosa Kastner are engaged by Carvalho for a concert series in Exhibition time.

From 184 performances of "L'Africaine" at L'Academie, 1,800,500 francs were received.

Louis Napoleon and Eugenie after witnessing the performance of "Mignon," at L'Opera Comique, made compliments to A. Thomas and the principals.

Correspondence from Milan ascribes great success to Mrs. Jenny Kempton's debut at Il Carcano, well established by subsequent repeated performances. The opera in which she made her first appearance there, on December 28th, was

"Il Guiramento." The estimation assigned her by that most critical operatic community proves talent and good preparation: for a stranger fares hard there, especially if not Italian born. Notwithstanding her nervous excitement on encountering such a turbulent public, she afforded critics but one flaw to cavil at—a lack of true Milanese pronunciation—and having passed that severe ordeal safely, her friends may expect favorable reports from the next opera in which she appears.

La Scala closed instantly upon the failure of artists engaged in "Don Sebastian" to satisfy Milanese taste.

The London *Athenaeum* explains Dr. Wylde's plan for a concert hall in which the New Philharmonic concerts will be given this spring, and reduces it from a new building to mere alteration of the Bazaar department in Langham Place, so that good accommodation may be had for a large audience beside his grand orchestra, which is nearly one hundred strong.

That journal notices Madeline Schiller's playing in Ardit's concerts at Mapleson's opera house quite favorably, and commends Mlle. Agliatti for competency in Rossini's florid vocalization.

Lucca is again spoken of in disparaging terms, and Berlin asserted to have become disaffected with her, because she has too many whims and perversities for a truly great prima donna.

Melbourne's *Musical and Dramatic Review* for November is replete with musical notices, and Lyster's company receive credit for their performance of English Opera at the Royal Theatre with comment to account for their unusually indifferent success in attracting that public. Mr. Lyster has been for more than six years the chief musical *entrepreneur* for Australia. Until now he received due reward for his enterprise, but fancy balls, many concerts and the Industrial Exhibition sadly reduce the attendance upon this season's opera.

Lyster opened it with "Maritana," the principals therein being Mme. Escott, Squires, Miss Hodson and Labertouche. They were all liked except the latter, who made a poor show as "Don Jose," and good satisfaction was derived from "I Puritani," "La Traviata," and "La Figlia del Reggimento." After those came "Le Nozze di Figaro," with an excellent cast, including Mme. Simonsen, F. Lyster, Mme. Durand, De Haga, Miss G. Hodson, Kitts and Baker. Mme. Simonsen and Miss Hodson were most acceptable to critical observers. After that came "Il Trovatore," "La Sonnambula," and "L'Africaine," but those are passed by routine works, and criticism is wholly devoted to a grand novelty for Melbourne, although long since passed into routine work almost everywhere else. "Roberto il Diavolo" evoked two columns of critical notice, although presented in condensed shape under Siede's expert manipulations of the score to fit limited means, and Mr. Lyster is declared to have surpassed all his great deeds in operatic production by presenting that grand opera to Melbourne's astonished perception. Bertram had an inefficient representation, and Mme. Simonsen in *forte* passages forced her voice into falsity, otherwise she pleased. Mme. Escott and Squires gained fresh laurels, and Mr. Beaumont was complimented for Rainbaldo. Exception is taken against divided conductorship, and Mr. Simonsen advised not to assume it again in opera. Lyster's scale of prices for that operatic performance ranged from 7s and 6d down to one shilling, the pit being put at two.

The semi-failure of "Fra Diavolo" at La Pergola, Florence, is attributed by some Parisian journals to change from spoken dialogue, as originally given, to recitative, which take away the life and spirit of Auber's sparkling opera, in their estimation.

Nanmir's opera house took fire, last month, just as "Faust" had been successfully performed, and became a ruin.

The persistent hissing of Lucca at Berlin excites Parisian indignation, and she is counseled to quit that ungrateful city for Paris, where nought but enthusiastic applause will greet her ears.

Eugenie Garcia's *soiree musicale*, and F. David's "Le Desert," as performed at L'Athenae, excited rapturous comment in Parisian musical journals, and Wekerlin's reunion at Pleyel's gained many compliments from critics for all parties there engaged.

Gulielmi, a well estimated baritone, increased his already great repute by recent performance at Rossini's reception.

Marseilles' Gymnase Theatre has succeeded well in producing a new comic opera by Edmond Audran, which is called "La Nivernaise," and makes his third success.

A very successful concert was given at the Grand Hotel, Paris, to benefit poor Germans in that city, Prince and Princess Metternich patronized it strongly.

Two million francs and upwards were received at Parisian theatres during last December, of which sum the subvention establishments got only 625,087 francs.

Mlle. Dor is highly praised by Parisian critics for her performance when "Masaniello" was revived at L'Academie recently, but Salvion appeared too exaggerated for their severe taste.

L'Opera Comique will reproduce "L'Etoile du Nord" for Exhibition time's grand show.

The 5th Gurzenich concert, at Cologne, given on Weber's birth day, was devoted to his works exclusively, to honor that great composer's memory. Emilie Wagner, from Carlsruhe, sang, and Clara Schumann played excerpts from his best efforts.

Mme. Rudersdoff's concert tour, in Holland, is said to have been very successful, and many new engagements for oratorio and concert have been made for her during this season.

There is great coil in London's *Musical World* about recent decisions respecting copyright to musical composers, and large discussion follows in journals affecting that department of art, mostly against the dicta pronounced by Judges.

Henry Phillips recently came out against the Royalty system, and especially condemns Mme. Dolby's management of ballad concerts in that regard. He succeeded at Liverpool with ballad singing, and did not give Royalties to any one for that success.

Joachim's re-appearance at the Monday Popular Concerts excited an ovation for him, freely awarded by a very large audience, who had their reward for liberal applause in superb performance by him of classical music.

Doubts are expressed whether Ardit's promise-nade concerts will succeed, as no capitalist backs him in giving them.

Foli made a hit there recently in Ardit's "They ask me why I love her," which is lauded by critics for its popular merit, and the high musicianly qualifications it exhibits.

Arditi brought out there also his new quadrille on themes from "Wm. Tell," which gives several of his soloists good opportunity to show their skill.

"Don Carlos" suffered further delay at L'Academie, because Verdi's father died just as he was finishing it up.

The London *Orchestra's* correspondence from Weiman, gives a most glowing account of musical deeds and concert halls there, and in Altenburg. Great dignitaries assisted in those performances.

Perrin is said to have engaged Mlle. Bettelheim for L'Academie.

Pacini's new opera "Don Diego di Mendoza," obtained moderate success at Venice, when performed at La Fenice last month.

Mlle. Artot made a sensation at Berlin's Royal Opera, in "Le Domino Noir," so intense that she was covered with bouquets thrown at her by an excited public.

Bonnehee created a *furor* at Madrid's opera, when he appeared there in "Un Ballo in Maschera," with Penco and Fraschini. Enthusiasm ran very high toward him and his associates.

Rumor asserts that Italian Opera will be renewed at St. Petersburg next season by Russia's Emperor.

Felicien David is reported as preparing two operas in two different opera houses, at Milan, at the same time.

Merelli's Italian Opera company, at Berlin, commenced business with "Il Barbiere di Seviglia," and gained fair credit for its performance from critics, Grossi as Rosina being most favored.

The Richard Wagner theatre ordained by Louis at Munich, is highly praised by correspondents for all its arrangements, its grand style and conjunction of a *conservatoire*, with the other musical fittings.

Signor Lucca is asserted to be making a fortune by "L'Africaine." He charges ten thousand francs to an opera house for loaning the score and parts one season only.

George Rigby, an English tenor, made a fair success at Berlin's Victoria theatre, by his performance in "Don Pasquale" last month.

Joachim and Mme. Schumann conjointly delight Scotland and England by their performance in Chappell's popular concerts.

Forty-five stewards have already been enlisted for Hereford's triennial musical festival, which commences August 20th and last four days.

Wilhelmj replaced Joachim in Padeloup's grand concerts a Paris.

Coburg's Duke liked "Die Fabier," by Langert, so much that he made him a Capellmeister intently.

The London *Musical World's* Milan correspondence gives droll accounts of "La Scala," which has £12,000 subvention, and the *fiasco* of "Don Sebastian" there, enforced by whistles, keys and other noisy instruments used by a public exasperated with the wretched company, increased prices—five francs being demanded instead of three as usual, and quizzes Signora Tosi the prima donna, severely.

Milan's public demand in Carnival time first class opera, and the company which opened that season had no *soprano di cartello*, while all the artists were considered antediluvian. Tosi is described as a mass of flesh without shape, 50 to 55 years old, with a good voice, but not always in tune, uncertain in tune, and very free in her version of the composer's score.

There was naturally a small audience to witness "Don Sebastian," at La Scala, and those present were determined to squelch both the singers and the wretched ballet. Their purpose was effected with such vim that no more performances were attempted by the company, and the house closed.

There is rumor of an Italian Opera here at the 14th St. Theatre, recently occupied by Ristori, and the French Opera company, and Mme. Alfieri, who has acquired signal honor in Rio Janeiro is named as prima donna.

Maretzek's operatic movements await opportunity for display in the Academy, which is expected to re-open early next month.

Concert enterprises appear to be just now more prosperous in New England than any where else, and remarkable success awaited Camilla Urso's recent tour in that region, Boston, Lowell, Newburyport, and Worcester, acknowledged with liberal patronage the charm of her violin performance. Her second appearance in Gilmore's Sunday concert, at Boston, is noted by local journals with hearty approval of her enchanting style and finish. The vast audience then present sympathized with critics in admiration of Boston's favorite violinist. She has, we learn, started on another concert tour, ranging from Hudson River cities to Massachusetts, that will occupy a fortnight, and, undoubtedly, give her both fresh laurels and just remuneration for diligent artistic exertion.