

# Philadelphia Evening Bulletin

GIBSON PEACOCK, Editor. VOLUME XX.—NO. 20. PHILADELPHIA, WEDNESDAY, MAY 2, 1866. F. L. FETTERSON, Publisher. DOUBLE SHEET, THREE CENT S.

### EVENING BULLETIN.

PUBLISHED EVERY EVENING, (Sundays excepted.)  
No. 333 Chestnut Street, Philadelphia.  
By F. L. FETTERSON, Editor.

#### "Evening Bulletin Association."

PROF. FRANKLIN G. WALLACE, F. L. FETTERSON, THOS. J. WILLIAMS, CASPER SOBEL, J. F. FRANCIS WELLS.

#### MARRIED.

ALLEN—BRIDGEMAN—On Monday, April 20, by the Rev. R. G. Darby, the Rev. R. G. Darby, to Rebecca M., daughter of Samuel B. Bridgeman, of this city, at 10 o'clock.

#### DIED.

BATSON—Sudden death of disease of the heart, on the night of the 1st inst., of Samuel Batson, aged 67 years.

#### NEW PUBLICATIONS.

"Honor May."—This is the title of a book purporting to be a musical novel, which has just been issued from the hands of Ticknor & Fields. Since the appearance of "Charles Ancher," a work every way deserving of the reputation it has, various efforts have been made in the same direction, but not with the same success. The authors of this work are evidently afflicted with "enthusiasm" for what she, in her crude and innocent way, imagines to be high art. Her aim is good—her earnestness to be applauded; but all these platitudes and truisms, all this dreary twaddle about hymns and rondos from *La Sonnambula* and from *Ernani*, &c., to be taken as gospel!

We have had enough of priggishness, and who have known in the joy, and all the sorrow in music, whether it be in teaching, or in playing or singing in public, who can do what they write about. But even then rhapsody must be kept in abeyance as a dangerous and easy medium to flatter, and so to destroy. It is so much easier to be rhapsodical than to be just. It is best to be rational after all, and then one comes nearer the chance of both being enthusiastic and true. There is too much prating about what is termed art in this country, especially in Boston.

A clever girl now, tolerably fair abilities, and a girl whom you can play a Fugue or a Chopin, and by way of being classical, the "Pathétique" and the "Moonlight" sonatas of Beethoven, who lives in a young, thriving city, or perhaps in a village of artistic propensities, is called an artist now-a-days. And so with a painter who makes most faithful representations of the medallion pattern of a carpet; a red-haired girl standing by an open window looking out for her lover, dressed in her Sunday-best, crimped hair, etc., an artist, and a still more impossible sunset—all this is carefully crowded in a square of canvass, glaring with colors (not color). Sometimes a little gold is thrown in (reminding one of the man who put as much gold as he could for the money in the family picture written about in the dear old book, the "Fear of Wakefield"). So this dear one is called an artist. His pictures are hung up in exhibitions, where people of domestic tendencies, enthusiastic mothers and lovers, unanimously vote the painter a genius. They do not dream perhaps that it takes a high order of genius to paint the sweetest and simplest forms of domestic life and happiness.

Sincerity and naturalness are two of the most difficult things to be known and understood in this world; demonstrativeness and affectation two of the easiest. But this is best. Perfection might ensue, and that would be unendurable. The authors of "Honor May" should remember one thing, that of all things known, music is the most intangible to write about.

It is so much easier to describe pictures and statues and ruins. Great and gifted men and women have made things familiar to all of our unfortunates in America who cannot go abroad and see these things face to face for ourselves, although we are proverbially a traveling people. Still some of us must be content to peregrinate in back parlors over books of travel, and make up our own imaginary routes, have our imaginary conversations and delights. But have we not the wonderful art of photography, which brings the treasures of old Greece and Rome home to our own doors? The sun, which shines on the just and the unjust, gives his beams freely and without price, for the dissemination of the grand old principle of truth in art; not modern mediæval nonsense, but the truth as it appeared to men who could create a "Venus of Milo," or an Apollo such as the world never saw. This is all made manifest to a young people—a people so enthusiastic as to be very wrong-headed sometimes, and apt to be musically so, too, when they are urged on it by such wingers as the authors of "Honor May."

We do not wish to depreciate the efforts of any earnest person writing musical works—far from it—of depicting their sensations at hearing the works of great and wise masters. But in this case we should suggest a little more study, and perhaps a little more modesty in calling this work a musical novel to all intents and purposes. We should not call a book about painting or poetry an art book, which treated only of crude efforts; and so we must be still severe, and hold music up to be believed in, not seen; adored and studied as the greatest of arts next to painting and poetry; the greatest of compensations; but never a vehicle for small minds to expand their "enthusiasm" and ignorance upon.

"The Queen Mother and Rosamond," by Algernon Charles Swinburne, Boston, Ticknor & Fields, 1866. Mr. Swinburne is already very favorably known to the literary public by "Atlantida in Caledon" and "Chastelard," either of which productions would establish a popular reputation for any one as a dramatic writer. The style of the two plays contained in this volume may be described as Shakespeare, colored or gilded by Robert Browning. Browning will probably be the verdict of all those readers who regard it as an imposition. It is to be compelled to retrace their path over some deeply designed passage,

#### SOUTH AMERICA.

### THE SPANISH-CHILEAN WAR.

#### BOMBARDMENT OF VALPARAISO

allowing a term of four days for the purpose of placing the city in a state of peace and the British Admiral refused to join them, &c.

#### THE BRITISH ADMIRAL REFUSES TO JOIN THEM, &c.

We are permitted to copy the following extracts from an interesting letter from an English correspondent of a prominent firm in this city:

VALPARAISO, April 3, 1866.—The past few days have been one of the most harassing in our history. Rumors were afloat that the Spanish fleet would bombard this port in case the Chilean did not give them satisfaction. Day by day the reports of the arrival of the steamer, merchants and the people of all ranks commenced removing their most valuable goods. On the 28th ult. the British Admiral, Lord Kingsborough, officially announced that he would bombard the city on the 31st at 9 A. M., and then the excitement reached its highest point. The night, with people crowded day and night, with people and animals, and all descriptions were occupied in carrying furniture and goods out of every house and store. Several of the British and American merchants took place and the British Minister in Santiago refused to interfere in any way. The British Admiral (Hon. Lord Kingsborough) promised the merchants that he would interpose his aid should they be attacked.

There is a universal burst of indignation on the part of the British against the Admiral and his conduct. The British Government has been notified of the Admiral's conduct, and it is believed that the British Government will not permit the Admiral to bombard the city. The British Admiral is expected to leave the city on the 31st.

The loss is estimated at about \$15,000,000. The British Government has been notified of the Admiral's conduct, and it is believed that the British Government will not permit the Admiral to bombard the city. The British Admiral is expected to leave the city on the 31st.

#### INTERESTING ACCOUNT BY AN ENGLISH CORRESPONDENT OF A PHILADELPHIA HOUSE.

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#### IMPORTATIONS.

CLEVELAND, Ohio, April 28, 1866. Goods worth \$100,000,000 for the week ending April 28.

#### ARRIVED.

Brig Fannie Gordon (Br.) 16 days from Glasgow, with sugar to Geo. C. Cannon & Co. Brigs Carolina, Chase, 6 days from Boston, with sugar to Geo. C. Cannon & Co. Brigs Columbia, Chase, 6 days from Boston, with sugar to Geo. C. Cannon & Co. Brigs Columbia, Chase, 6 days from Boston, with sugar to Geo. C. Cannon & Co. Brigs Columbia, Chase, 6 days from Boston, with sugar to Geo. C. Cannon & Co. Brigs Columbia, Chase, 6 days from Boston, with sugar to Geo. C. Cannon & Co.