[From Appletons' Journal]

MAY EVENING.

BY WILLIAM CULLEN BRYANT.

The breath of spring-time, at this twilight hour,
Comes through the gathering gloom, and
And tears the sickly sweets of many a flower
Into my silent room.

Where hast thou wandered, gentle gale, to find
The perfumes then dost bring? Hast
By brooks, that through the wakening meadows
Wind
Or brink of rushy spring?

Or woodside, where, in little companies,
The early wild flowers rise,
Or sheltered west, where, mild entreating trees,
May's warmest sunshine find?

Now sleeps the humming-bird, that, in the sun,
Wandered from blossom to blossom;
Now, too, the weary bee, his day's work done,
Rests in his warm cell.

Now every hovering insect to his place
Beneath the leafy bath flown;
And, through the long, bright-hours, the flowery
race
Are left to thee alone.

Over the pale blossoms of the sassafras
And o'er the spice-bush spray,
Among the opening buds, thy breathings pass,
And come embalmed away.

Yet there is sadness in thy soft caress,
Wind of the blooming year!
The gentle present, that was wont to bless
Thy coming, is not here.

Go, then, and yet I bid thee not depart,
Thy sighs are sweets to shed,
Where pine and willow, in the evening air,
Sigh O'er the buried dead.

There on to homes where cheerful voices sound
And cheerful looks are cast,
And where thou wakest, in thine airy round,
No sorrow of the past.

And whisper, everywhere, that Earth renews
Her beautiful array,
And the dejected and the gathering dews,
For the return of day.

HECTOR BERLIOZ.

The best notice we find of the late M. Berlioz is in the *Pall Mall Gazette* of March 11th, and runs as follows:

HECTOR BERLIOZ.

The composer whose death we announced on Tuesday was, in the strange language of the day, a man of genius. The quality of greatness will scarcely be claimed for him. He died almost in the world's regard as Liszt did in his working days, and as Wagner still does, by reason of eccentricity rather than of merit. Thus it would be rain to expect—what we assuredly do not hope—that Berlioz, any more than his just named contemporaries, will have an abiding influence upon music. He disturbed its legitimate progress while living, but with the removal of the cause the effect will cease. For all this, however, Berlioz was a musician of importance, and one whose passing away deserves more than simple mention.

While yet young Berlioz came up to Paris from his native place (a village in the Isere department), for the purpose of being a medicine. He soon played the chief part in a familiar little domestic drama. Medicine was his vocation (though he might have done less harm even as a doctor than as a composer), and having quitted it against the paternal wish, Berlioz was thrown on the world to make what he could of himself. He set to work at first to make music his business career as a chorus singer at the Gymnase Dramatique. The second step was to give lessons, and the third, to take lessons himself. His talents were not precocious—he entered the Conservatoire a man of twenty years, and an ambitious and enterprising spirit soon brought the future "chief pillar of the development" into notice. The time was in his favor. France, during the few years preceding the revolution of 1848, was agitated by new theories in politics, philosophy and religion. "Why notadio in art?" Berlioz seems to have asked himself, answering the question in a practical manner by propounding one of the boldest heresies music had ever broached. The central idea of his system must be found in the later works of Beethoven. That great musician, however, was scarcely to be held responsible for its existence, and not at all for its development. Without it is true that Beethoven suggested the "programme music" which Berlioz taught as his highest and truest form of art, he did so incidentally. The expression of ideas was not his aim. "Beethoven in his symphonies, says a musical writer, sought to expressed grand psychological conceptions, which, for the mind that interprets them, may give an extra zest to the strains in themselves do not possess a meaning—if they do not stir the soul with a high delight, let the meaning be never so profound, it will pass unheeded, because the primary requisite of music is not there. It shall present grand thoughts, but that it shall excite the audience with music, it forgets."

The truth of this was never absent from Beethoven's mind, and hence his works are above everyone else of art. They derive their charm from what they express ideas, and so far as ideas are expressed at all, they result in one of two instances rather to chance moods and states of mind than to deliberate intention. It must be granted, however, that Beethoven, especially in his last few compositions, gave Berlioz a point of departure, and that the young French musician started upon his career. All he took of Beethoven was the notion of conveying ideas in musical sounds (the thing most easily appropriated), but this fully satisfied his purpose. Berlioz speedily developed it into a system, and did not shrink from putting his system, when developed, to the severest test. In the "Symphonie Fantastique—Episode de la Vie d'un Artiste" and in "Roméo et Juliette" he has proven or at how much, or rather how little, the theory he advocated was capable. Even to one who is all acquainted with the works of Berlioz will not ask a discussion upon their chief characteristic. Let it suffice to say that the basis upon which they stand is utterly false and rotten. Berlioz will not listen to "programmes," and if it be forced to describe events and circumstances it takes a revenge by always doing so equivocally. Schumann himself, whose early leaning to the Berlioz doctrines is unmistakable, ever was and remained the danger. "It is a bad sign for music," said the whilom lover of "superscriptions," "when it needs a superscription; for it is a proof that it is not the result of genuine inspiration, but mere outward impression." That our art is able to express a great many things, and even to follow the course of a story, is admitted, who deny? But those who are inclined to test the value of the images thus originated can do so easily—they need only make the superscriptions. To what a ludicrous extent composers of the Berlioz school have carried the idea which Schumann had sense enough to abandon is known to all. M. Schlizer asserts that no concern tone-poets usually attach a title after writing the music, and tells of one who doubled whether to call his overture "Hilma von Barnhelm" or "Clavigo," and of another who hesitated between "Abd-el-Kader" and "The Falls of Schaffhausen." We cannot sum up the entire Berlioz theory better than by quoting a passage from his "Memoires Musicaux Célèbres," one of the few truly worthy expressions of opinion the book contains. Speaking of Berlioz and his imitators M. Clément says: "They seek truth of expression, and they find hyperbole. Natural contrasts are replaced by strange antithesis; serene light by a dull day. For the idiom of art is substituted a polyglot vocabulary of which the initiated alone possess the secret. Rules are disconnected, relations and affinities destroyed, and the result is chaos." Remembering a certain overture to "King Lear" he must be bold who would dispute M. Clément's dictum.

While yet a novice in the Conservatoire class-room Berlioz began to embody the idea he had formed. In two years he wrote the overtures to "Waverley" and "Les Francs Juges," as well as the "Symphonie Fantastique" already mentioned. The next year (1829) "Les Concerts des Sylphes" appeared, and in 1830 his cantata, "Sardanapale," gained the first Conservatoire prize, enabling him to visit Italy. The journey in no degree changed his peculiar notions, for at Rome he composed the "King Lear" overture and the symphony "Le Retour à la Vie." Returning to Germany, Berlioz used the press to defend his theory, and in several papers, especially the *Journal des Débats*, he returned blow for blow with unflagging vigor. But, as a composer, he was not idle, writing the grand symphony "Harold en Italie" (purporting to represent incidents of his own career), the "Messe des Morts," the "Roméo et Juliette" symphony, and the "Carnaval Romain" overture, based on the Scottish Pastoral. The merit of all these works was fiercely contested, but the composer's opponents signally triumphed when "Benvenuto Cellini," an opera in two acts, was produced at the Académie (September, 1838) and promptly damned. By this time Berlioz must have discovered his error in supposing it to be hopelessly against him, and one result probably was the German tour of 1843. He crossed the Rhine on ground, for the modern school of German music had not then worked much mischief in place in the world's regard, and, in the universe test. In the "Symphonie Fantastique—Episode de la Vie d'un Artiste" and in "Roméo et Juliette" he has proven or at how much, or rather how little, the theory he advocated was capable. Even to one who is all acquainted with the works of Berlioz will not ask a discussion upon their chief characteristic. Let it suffice to say that the basis upon which they stand is utterly false and rotten. Berlioz will not listen to "programmes," and if it be forced to describe events and circumstances it takes a revenge by always doing so equivocally. Schumann himself, whose early leaning to the Berlioz doctrines is unmistakable, ever was and remained the danger. "It is a bad sign for music," said the whilom lover of "superscriptions," "when it needs a superscription; for it is a proof that it is not the result of genuine inspiration, but mere outward impression." That our art is able to express a great many things, and even to follow the course of a story, is admitted, who deny? But those who are inclined to test the value of the images thus originated can do so easily—they need only make the superscriptions. To what a ludicrous extent composers of the Berlioz school have carried the idea which Schumann had sense enough to abandon is known to all. M. Schlizer asserts that no concern tone-poets usually attach a title after writing the music, and tells of one who doubled whether to call his overture "Hilma von Barnhelm" or "Clavigo," and of another who hesitated between "Abd-el-Kader" and "The Falls of Schaffhausen." We cannot sum up the entire Berlioz theory better than by quoting a passage from M. Clément's "Musiciens Célèbres," one of the few truly worthy expressions of opinion the book contains. Speaking of Berlioz and his imitators M. Clément says: "They seek truth of ex

Queen Isabella's Confessor.

Father Claret, who died recently in the chapel of St. Nicholas in Paris, presented himself at the little chapel attached to the church of St. Roch, indicated, and in simple dress, accompanied by three Spanish priests, to the vicar-general, and made a little cape; the scull-cap of velvet, and of the same color, with a green button; the cassock of the same color, with the pectoral cross worn by bishops was attached by a silken cord round his neck, and on his finger the Pontifical ring. He wore no other insignia than those which merely indicated his rank in the ecclesiastical hierarchy, and those with the utmost simplicity. There was great curiosity to see him. Imagine a tall, thin old man—between fifty and sixty; he is not stout, nor thin; his physiognomy has nothing distinguished, and gives no indication of the political role which the public has ascribed to him. He is little, rather under the middle stature; his hair, black, with here and there a small streak of white, is cut short. His eyes are black and expressive, and his face is marked with deep wrinkles, which most appear when he speaks, which he does with animation. On entering the chapel, which was crowded long before the hour, he advanced straight to the altar, bowed, and knelt before it, recited the Rosary in Spanish, and the Litany of the Virgin in Latin, the audience making the responses. He then entered the pulpit and began the lecture or sermon, which lasted very an hour. In it he aimed at no rhetorical ornament. It was colloquial, without being vulgar. There was not one slight political allusion, unless the recommendation to his hearers not to hate their brethren, even when they were most calumniated by them, be taken for such. On the whole, the sermon, which was in Spanish, consisted of a simple exposition of some of the dogmas of his Church, of Christian morals, and of the duties of piety. He would probably have produced more effect, but for his Latin accent—Father Claret speaks in a style of the Principality—which sounds harsh to the ear of Castilian. After the blessing which concluded the sermon the congregation departed. Many persons who could not get admission from the smallness of the accommodation were attracted, also, by the expectation that Queen Isabella would be present. In this they were disappointed, for the same day she and her family attended a religious service in the church of St. Roch, of which she is a peculiarly a parishioner.—*Paris correspondent of the Times.*

POETY-FIRST CONGRESS—First Session.

[CLOSE OF YESTERDAY'S PROCEEDINGS]

SENATE.—The Supplementary Currency bill came up.

Mr. Sherman then offered an amendment to the section, providing that on the redemption of the banking circulation the requisitions shall commence with banks having an excess of circulation exceeding $1,000,000, in States having an excess of circulation, and having within one-third of the excess above $1,000,000, shall then proceed pro rata with banks having a circulation exceeding $100,000. He said he had consulted the Secretary of the Treasury and the Comptroller of the Currency, who favored the course provided for in the amendment, which was designed to relieve the smaller banks in the States from which circulation was to be withdrawn.

Mr. Poor then offered an amendment to the amendment, offered some days since by Mr. Wilson, providing that, in consideration of the banking privilege granted by the national currency act, the United States bonds which shall hereafter be deposited to the Treasury as a pledge, under the provisions of the law, shall, from the time they remain therein, bear interest at the rate of only three per cent., and that the bonds already so deposited as a pledge, shall after the last of January, 1870, bear interest only at the rate of three per cent. during the time they remain so pledged.

Mr. Morton offered an amendment to increase the amount of circulation to be withdrawn from States having an excess, from $20,000,000, as proposed in the original bill, to $30,000,000, which was agreed to.

After long discussion the bill was passed.

The bill, as passed, is as follows: Supplementary to an act entitled an act to provide a national currency secured by a pledge of United States bonds, and to provide for the circulation and redemption thereof, approved June 3, 1864:

Be it enacted, &c., That every national banking association shall, at a depository of public moneys under the provisions of section 40 of the act entitled "An act to provide a national currency, secured by a pledge of United States bonds, and to provide for the circulation and redemption thereof," approved June 3, 1864, shall deposit United States bonds with the Treasurer of the United States as security for the safe keeping of such public moneys deposited in such association shall execute a bond to the United States, in lieu of the bonds so held by the Treasurer as security, it shall be the duty of the Treasurer, forthwith, by draft or otherwise, to reduce the amount of such deposits to a sum not exceeding ninety per cent. of the bonds deposited, as herein specified. If any officer or agent of any association, designated as a depository of public moneys, shall pay or offer to pay any money or other valuable consideration, directly or indirectly, for the purpose of obtaining or retaining deposits of public moneys, or if any officer or agent for the Government shall receive any money or other valuable consideration, directly or indirectly, for making such deposit of public moneys, such officer or agent shall be deemed guilty of a misdemeanor, and on conviction thereof in any United States court having jurisdiction, shall be punished by a fine of not less than $1,000, or imprisonment of not less than one year, or more than five years, or both, in the discretion of the court.

Sec. 2. That section 42 of said act be so amended as to provide that within ninety days from the date of the notice served upon the Comptroller of the Currency by any national banking association, that its shareholders have voted to go into liquidation, as provided in said section, the said association shall pay over to the Treasurer of the United States the amount of its outstanding notes in lawful money of the United States and take up the bonds which said association has deposited with the Treasurer of the United States the amount of its outstanding notes in lawful money of the United States, within ninety days from the date of the passage of the act, in default of which its bonds shall be sold as above provided, and within ninety days from the date of the notice, the Comptroller of the Currency shall pay over to the Treasurer of the United States, in lawful money, an amount equal to the outstanding circulation of such association, and shall pay over the surplus outstanding to the officers of the association; and any association which has heretofore gone into liquidation, under the provisions of the section to which this is an amendment, shall pay over to the Treasurer lawful money equal in amount to its outstanding circulation, within ninety days from the date of the passage of the act, in default