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PHILADELPHIA REFERENCES:—Chas. H. Lex, Esq., Hon. J. Ross Snowden, James H. Little, Esq., T. Wagner, Sr., Hood, Scanbrigh, & Co., J. J. Dallaven, President 7th National Bank. mh10-3m*

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No. 423 WALNUT Street, Philadelphia,

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COMMISSIONER FOR ALL THE STATES,

Except Connecticut, New York, Illinois, Nevada, Oregon, and Texas fe26-fmwly*

SAMUEL W. HOFFMAN, ATTORNEY AT LAW AND CONVEYANCER,

FRANKLIN, VENANGO COUNTY, PENNA.

(late of Philadelphia.)

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The course of instruction is thorough in the several departments of English, French, Latin, Mathematics, and Drawing.

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WHITE GOODS, LACES, EMBROIDERIES, HANDKERCHIEFS, VEILS, SLEEVES, COLLARS, SETS, BARBS, &c.

Also, a great variety of Piques, shirred, puffed, striped, plaid, figured, and fancy Muslins, suitable for

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Just received, a very large lot of choice styles Needlework, Linen Cambric Handkerchiefs, very low. Also, Duchess, Empress, Queen Bees, and other new styles Collars and Sets

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THE TIME TO BUY HAS COME!!!

A SPLENDID STOCK JUST OPENED!!!

We have held off keeping until prices were bright down, and then stepped in and bought freely, and are now prepared to SELL GOODS CHEAP!!!

Black Silks, most excellent quality.

Plain Silks in all colors.

Wool De Laines, in all colors.

Figured De Laines and Calicoes.

Beautiful Plaid Goods.

Plain and Plaid Mohairs, very pretty.

Linens and Muslins, all grades.

Gassimeres and Cloths.

Flannels, Tickings, Checks, Ginghams, &c., &c.

Shawls, Skirts, Hdkfs, Veils, &c., &c.

Marseilles, Toilet Sets, and other Quilts and Plain Muslins, &c.

Honey-comb Quilts, Marseilles Quilts, &c., &c.,

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Light Styles for Spring Wear.

Double Width Fine Cottonades.

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A complete Stock Woolens, adapted to the best trade, selling freely at the very lowest prices. Tailors invited to examine.

COOPER & CONARD,

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STILL GREATER REDUCTIONS IN PRICES.

We have made sweeping reductions in the prices of DOMESTICS, and our entire Stock of Fancy and Staple Dry Goods, so as to meet the last fall in gold, and place the prices for the year far low the lowest market prices.

SILKS, every variety, at reduced prices.

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Extra quality Calicoes, best styles, 25c.

Nice white Muslin, 25c.

Very good Muslin, 31½c.

Challies, newest styles, 25c.

BARGAINS. BARGAINS. AT

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mh30-tf 702 ARCH Street.

The Press.

FRIDAY, APRIL 7, 1865.

The Next Fine Arts Exhibition.

Whoever passes by our Academy of the Fine Arts, in Chestnut street, may perceive, by a notice affixed to the entrance, that is closed until the 24th of this month. As we have a wholesome horror of having a secret in which our million readers do not participate, we may state (in strictest confidence) that the Academy has thus been closed because the Committee on Exhibition are preparing for the Forty-second Exhibition, which will be opened on the said 24th of this month, and will close on the 3d of June. The committee are: JOHN SARTAIN, the eminent engraver, chairman; four directors—JAMES R. LAMDIN, FRANKLIN PEALE, A. MAY STEVENSON, and J. L. CLAGHORN; and four Academicians—JAS. HAMILTON, GEORGE F. BENSELL, T. MORAN, and C. SCHUSSELE. We do not know who the "hanging committee" may be, but Friday, April 21, will be varnishing day.

Mr. ROTHERMEL, who certainly is our Philadelphia Titian, in coloring, will exhibit one grand picture, we believe, and possibly some smaller ones. JAMES HAMILTON, who has the imagination of TURNER and the realism of CLARKSON STANFIELD, has sent in some of his Niagara views, of which the public have heard much, but as yet seen nothing, and also one of his best, as well as most solidly-painted coast views, "Sunrise on the Water," belonging to WILLIAM B. BULLOCK, Esq. There will also be a "Magdalen," by S. B. WAUGH; a large picture of "Lake George," by W. D. LEWIS; an autumn view, entitled "Solitude," by THOMAS MORAN; "Coast Scenes," by EDWARD MORAN; and "Cattle," by PETER MORAN. "Lights and Shades in the South Mountains," by F. DE B. RICHARDS, who is author as well as artist, is a view, in early autumn, of some picturesque scenery between Chambersburg and Gettysburg, painted with great care and marked ability. C. F. BLAUVELT, an able artist, will exhibit several genre pictures; GEORGE WOOD, Jr., will have several Studies from Nature; and Mr. FENIMORE, also a young and promising artist, has several landscapes. Mr. W. H. WILSON also sends in some good landscapes. The Smiths, as usual, will come out in force. RUSSELL SMITH, with "Ossipee Lake;" XANTHUS SMITH, with "Blockade Scenes," and we shall have some of MARY SMITH'S familiar and highly-prized "Chicks."

Among European pictures to be exhibited are several of great merit belonging to Messrs. JAMES EARLE & Son, and our excellent old friend, Sir GEORGE HAYTER, "Court Painter in Ordinary," whose picture of the Passing of the Reform Bill is so national that the British Parliament purchased it, contributes to our exhibition "Bishop Latimer Preaching," which contains over one hundred figures.

Of the Sculpture in our coming exhibition we have heard little, but understand that Mr. BAILEY, Mr. HOWARD ROBERTS, and Miss IDA WAUGH severally contribute. We do not claim, in the present notice, to do more than make mere mention of what some of our artists have done for our approaching Exhibition. It promises to be the best for many years, and, when open to the public, we shall feel pleasure in drawing attention, with as much discrimination as we can exercise, to its varied and attractive merits.

"Punch" and its Artists.

There was a time when the wit and pencillings of *Punch* made it an important publication, not only in Europe but in America—when LOUIS PHILIPPE used to seize every copy that entered Paris through the post office, though the obnoxious number was certain to be found on the table of GALIGNANI'S reading-room, then in the Rue Vivienne—when, a little later, LOUIS NAPOLEON, who disliked being caricatured, also forbade its entrance into France—when the late Czar published an ukase against it, because its artists drew him, about the time of the Crimean war, as a Russian bear seeking to devour a feeble-looking Turkey—when it seemed to have wit at will, whether expressed by pen or pencil—when, in short, it had great popularity, large circulation, and immense influence. The retirement of ALBERT SMITH from its corps of contributors was a heavy blow, and its literary merit has been subsequently reduced by the successive deaths of DOUGLAS JERROLD, GILBERT A-BECKET, and W. M. THACKERAY. But the first serious blow it received was when RICHARD DOYLE, the artist, becoming angry at its assaults upon Cardinal WISEMAN and the new Catholic hierarchy established in England in 1850, walked out of the office of *Punch* with his portfolio and pencils under his arm, shook the dust from off his shoes, and registered a vow, which he has faithfully kept, that nothing should ever induce him to draw another line for a publication which had ridiculed his religion, satirized its ministers, and caricatured its Prince-Cardinal,—the very Dr. WISEMAN who lately died, lamented even by those whose religious faith differed from his own.

The place of DOYLE, (whose father, by the way, was the once celebrated caricaturist, H. B.), was taken, but scarcely filled, by JOHN TENNIEL, who has supplied the greater number of *Punch's* cartoons from November, 1850, to the present time. DOYLE was highly poetical in his treatment of very ordinary subjects, but where he was imaginative in the idea and graceful in handling it, TENNIEL is merely literal, besides being sometimes hard. From a very early period in the life of *Punch*, some of its most successful engravings were from designs supplied by the late JOHN LEECH, an artist whose assistance had latterly become so necessary to the publication, that, for the last five years, he was paid about $15,000 per annum for contributing two or three designs weekly. All who have read *Punch* must recollect the amusing social illustrations which made it so attractive. It needed not the little monogram of a leech wriggling in a pudgy bottle to tell who their artist was. His death, a few months ago, was a great loss to *Punch*, and it will be difficult, we might say utterly impossible, to fill his place. We may be told, in the familiar words of the old proverb, that "There is as good fish in the sea as ever was caught," but this is not always so. Men like HOGARTH and GILRAY, CRUIKSHANK and H. B., DOYLE and LEECH, are so rare as to be exceptional. Of course, *Punch* has looked about to find a suitable man. He has got *three* as an equivalent for the great *one* whom he has lost. These are Mr. GEORGE DU MAURIER, who has occasionally supplied neat illustrations to *Once a Week*; Mr. PAUL GRAY, who has a pretty knack of drawing pretty girls, and Mr. C. H. BENNETT, who has more ability than the other two. DU MAURIER has scarcely any idea of fun, and GRAY is also extremely literal, but if an idea is given them they can passably put it into pictorial form. On the other hand, Mr. BENNETT has fancy as well as fun among his stock in trade. In the four latest numbers of *Punch* that we have seen, he shows this. The initial vignettes to "Punch's Essence of Parliament" are his, and very good—indeed, the half-page cut on February 18th, prefacing the opening of the Session, with portraits of politicians on the minutest scale, is admirable. In the following week, Gladstone Charming the Railway Snakes is equally spirited, and so are the cuts representing the new and odd-looking helmet-hats of the London police. After that is a clever *skit* on the Poor Law system, and, in *Punch* for March 11th, is a capital portrait of little Mr. ROEBUCK, rod in hand, dealing with Ireland. We suspect, too, that "Burglarious Jim" is by the same hand. Yet, the three new artists do not make one JOHN LEECH.

National Quarterly Review. No XX.

The best, because the fullest and the first tribute to the memory of Edward Everett, so lately summoned from us, appears in the new number of the *National Quarterly Review*, which completes the twentieth volume of that admirable periodical. It is not the *longest* article upon Everett that has appeared, but it is the *fullest*, for it contains the leading incidents of an eminent man's public career, with a careful and accurate estimate of the character of his talent. (Everett was not a man of genius,) and of the value of his life-long labors. Here are the opening paragraphs:

"The veteran orator stood in Faneuil Hall, at the mid hour of a winter's day, surrounded by an expectant audience, proud of him and warm with enthusiasm for the cause which had brought him and them to the parliament of the people. That last appearance of Edward Everett was an appropriate culmination of a long life of honor and usefulness. Boston's chosen orator pleaded for charity to suffering Savannah; beneath the arches of the old cradle of the Union. As he ascended the platform a tribute of applause, such as no other speaker could command, greeted him. The occasion was well suited to his peculiar powers. It did not require logical demonstration, or comprehensive wisdom, but a hearty, patriotic strain of invocation. A more glorious cause he could not advocate. He stood there, stretching forth his hand over the dark river of blood, to grasp the extended hand of the returning loyalties of the Empire State of the South. He never went so direct to the heart of his audience and to the marrow of his subject. For an hour he electrified and enraptured. If any man in that hall had before doubted the orator's power over an audience, he laid his doubts aside when Everett paused. That entire audience, to a man, were ready to rush to the relief of suffering Savannah.

"This was his last speech, and it was worthy the orator, the time, and the occasion. The old man eloquent stood the last of a noble race of New England orators, a colossal figure surrounded by the ruins of time and the havoc of decay. He was a splendid specimen of what American civilization in its best influences can do. He had risen from humble origin to fame and glory. He spoke to a listening world. He represented all America in his literary renown. He was a man. He was well and honorably known in France, in Germany, in Italy, as in his own country. Without station, or official power, save Mayor Mann's, in the simple attitude of a patriot scholar, he occupied in the lists of genuine heraldry a higher place than any monarch of the globe, from whom, a week from that day, in its effort he terminated his mortal career. The heart of the American people stood still at the sad intelligence. The Executive of the nation announced the death as a national calamity, and proclaimed the nations regret at the loss of its most eminent citizen."

The *Review* correctly says that, in separate departments of literature, Everett may have had superiors, but in the extent, accuracy, and depth of his miscellaneous learning, he was certainly the first scholar of our country. * * * In a European aspect there was no citizen of this country, at the time of his death, who held a more truly representative position. Irving, in letters, and Prescott and Copley in history, had passed away; while Webster, Calhoun, and Clay, in statesmanship were no more. Everett had survived them all, and stood almost alone of the greater age of this country, and blended the public man and the scholar in a rarer combination than any of these." As to his oratory, we are told, "He did not write American history, but he popularized it. He made it so that the people understand the story of their fathers. Our national and local history had, before his day, been written with research and ability. He added little to this original stock; but he leavened the whole mass with the glow of a warm and hearty enthusiasm. He clothed the skeleton form, in the garb of life. He was the oratorical artist of American history; he evolved laws of civilization as well as recorded mere events. He was the herald of our future as well as the chronicler of our past. * * The manner of Everett was peculiar, and amid many merits it had some defects. It was graceful, animated, elegant; but it was rarely forcible, energetic, impassioned; it was a word, self-forgetful. The gesture was cold and artificial. His voice was pleasant but not forcible; yet it was agreeable, and never monotonous. He had more grace but less fervor than Choate; more elegance but less power than Webster; more artificial pomp, but less dignity and ease than Clay, and less natural grace than Phillips. The tones of the voice, the height of the emotion, the vigor of the declamation, the fervor of the style, were all carefully measured."

The purely literary papers here are upon Italian Poetry—Ariosto being the subject, this time—and upon Machiavelli and his Maxims of Government. We scarcely err in attributing the first of these articles to the pen of Mr. EDWARD SEARS, and perhaps the others, also. The method of that eminent scholar and able critic is to give a biographical notice of the author under review, and then to consider the character, object, and execution of his writings. Thus, we have Ariosto's life before his great poem; the "Orlando Furioso," is discussed; and an analysis of the "Orlando" is the object of so much controversy, from the time of the Medici until now, is preceded by a sketch of Machiavelli. "The Prince," say what one can in its defence, is simply a labored essay showing how rulers can become tyrants, and its whole scheme is taken to pieces in this article.

"Lunar Phenomena" is a scientific, and "Grahame of Claverhouse and the Covenanters" is a politico-historical article. The most curious of all is a paper on Swedenborgism and its founder, in which the new religion is considered with relation to Swedenborg's personal history and character. Two eminently practical articles are here. The first, entitled "Our Gas Monopolies," treats of evils in the management of gas-companies and their infiammable production, and the excessive prices charged in this country—a subject on which *The Press* has repeatedly delivered decided opinions, and to which we shall soon again recur in connection with the Reviewer's observations. The other article treats of the "History, Uses, and Abuses of Petroleum," the main abuses being the indiscriminate formation, with scanty capital, of numerous speculative companies, whose object often is rather to make money by sales of paper stock than really to produce Petroleum. The Reviewer made personal investigations in the oil lands, and his remarks on "The result of our researches may be briefly stated as follows: We are satisfied that there is an abundance of petroleum in the country—so much that the amount has hardly been exaggerated, even by those most anxious to create a sensation. We are equally convinced that many of those engaged in the business in both New York and Philadelphia are men of the strictest integrity and of ample resources; but for every one of this class there are at least twenty of the opposite—persons possessed neither of integrity nor means."

A series of Notices of, and Criticisms upon, new publications suitably concludes this new number of the *National Quarterly Review*.

The Sources of the Nile.

It is worthy of note that the old disputes relating to the sources of the Nile seem to be revived among geographic societies, and that the discoveries of Captains Speke and Grant, and some persons, are no rather considered as incomplete if not indefinite. The origin of very much of this doubt may be traced to the influence of Dr. Livingstone, who strenuously insists that there is no satisfactory reason for regarding Speke's discoveries as conclusive. On the contrary, Burton believes that there may be connected basin of lakes, or, in a word, self-forgotful. The gesture was cold and artificial. His voice was pleasant but not forcible; yet it was agreeable, and never monotonous. He had more grace but less fervor than Choate; more elegance but less power than Webster; more artificial pomp, but less dignity and ease than Clay, and less natural grace than Phillips. The tones of the voice, the height of the emotion, the vigor of the declamation, the fervor of the style, were all carefully measured."

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An Important Letter from Secretary McCulloch.

HIS VIEWS IN REGARD TO AN EARLY RETURN TO A SPECIE BASIS.

Mr. McCulloch, in answer to a communication from H. C. Carey, Esq., of this city (whose letter we are unable to give on account of the press of matter), writes, under date of April 4, a long letter, giving his views of financial policy, and explaining in detail the meaning he wished to be attached to the following sentence in the address he recently made to the officers of his Department:

"My chief aim will, of course, be to provide the means to discharge the claims upon the Treasury Department at the earliest day practicable, and to institute measures to bring the business of the country *gradually* back to the specie standard; a departure from which (although for the time being a necessity) is no less damaging and demoralising to the people than expensive to the Government."

Mr. McCulloch says this is the only avowal of policy which he had made or expects to make, at least for the present. He then proceeds:

The former of these objects is receiving my first attention. The sales of the 7 3-10 notes (than which no more desirable security will be offered to the public), which have been temporarily diminished by the Wall-street panic, will, I am hopeful, be soon again increased as to put the Treasury in a condition to meet all suspended requisitions, and honor all drafts that may be made upon it; so that the different departments, by being in a condition promptly to meet their engagements, may be compelled to reduce largely the expenses of the Government.

The latter object seems to be in the right train for accomplishment by the effective blows of our military and naval forces without any interposition of the Treasury Department, and in the face of a daily increase of currency, through the instrumentality of the National banks.

You seem to be apprehensive that the return to specie payments is to be effected by a contraction of Government issues; and you say that "in one thing all have been disposed to unite, and that was that an early resumption was the cardinal point of my policy, and that it was to be s