# THE DAILY EVENING TELEGRAPH. - PHILADELPHIA, FRIDAY, DECEMBER 14, 1866.

#### BEHIND THE SCENES.

From the night when my father took me to see Forrest as "Spartacus,"in the Gladiator-oh, every so many years ago, at the old Federal Street Theatre in Boston-theatricals have had for me an undiminished fascination. I was a mere school-boy at the time, and the first inside view of a theatre, with its dazzling lights, its tier on tier of gilt and paint, its crowd of people, Its mysterious "green curtain," its pompous "drop" curtain, and finally the splendor of its stage effects, the acting, and the play itselfthese furnished such an unexpected and marvellous scene of enchantment, that memory turns to it even now, when judgment and experience have long since formed more correct estimates of the matter, with genuine satisfaction. From that memorable night forward the word "theatre" had a magic sound to me, and long before my school-days were over 1 had become actor and manager in more than one "Dramatic Corps," whose juvenile performances in various attics and barns never failed to "bring down the house" with rapturous applause.

The most successful "establishment" with which I was connected in that inexperienced season of youth we named the "Star Theatre." It was located in Wilkins' mother's garrel. We had tried the garrets of other hoys' mothers; but had seldom succeeded in performing more than once in each place. Ether we made "too much noise allogether, boys, 'and disturbed the house-hold beneath, or it was found that the stair-carpets were too rapialy wearing out under the constant tread of the dramatic corps in going up and down at rehearsals; or else the smell of the painted scenery ; or the too great absorption of the chairs and sofas from bedrooms and parlors to furnish seats for the audience: these, or kindred objections, drove us about from house to house without rest for the sole of our buskins. At last that model of all patience and forbearance, Wilkins mother, permitted something like third-story attic.

I think we had some dozen performances, and eminently successful they were too. I remem-ber that the Forty Thleves had a decided run of three successive Saturday alternoons. It was an exceedingly gorgeons affair. Charley Munson (denominated in the play-bills "Signor Pelletti") painted the scener, and Wilkins' sister (deno-minated Signora Festooni) made the costumes as well as the stage curtain. The robbers' cave was pronounced to be the most remarkable imitation of nature on the modern stage. As we had but eight performers in all, and could only spare four of them for thieves, the entrance of the "fort," into the enchanted cave was accom-plished by reduplication; that is, as soon as one got into the cave and out of sight, he would stealthily creep round behind the scenes, and appear at ain before the audience, repeating the performance until the magic number was accom pl shed.

Before "the season" was over--which, by theway, was prematurely brought to a close by a serious contretemps—we had ascended from melodrama to the warks of tragedy. Othello, if it had not been for a white smutch occurring on the nose of the jestous Moor while in the act of smothering "Desdemona" (and which created a litter and cries of "Black your nose, Hopkins ! from the audience), was a great success. So was Macbeth, only we had no trap-door for the benefit of the ghosts, and "Banquo" was obliged to concest himself beneath the "banquet table," which, unfortunately, he upset in rising there-from, causing three of Wilkins' mother's Bohenian tinger-bowls, which served as royal goblets, and her favorite cut-glass fruit dish, to come to an untimely end. Appalled at the mischief done, the actors "stood not upon the order of their going, but went at once," and in this way the "Star Theatre" set, to rise no more.

From imitation to the real thing is a natural consequence in the experience of man. As school-boy days gave place to the more inde-pendent and adventurous periods of the college and the law-office, the theatre itself became the tempting place of resort whenever my pocketmoney and a spare evening permitted the indul-gence. From the "front of the house" curiosity soon led me to desire to pepetrate the mysteries of the stage; and how to get behind the scenes during a performance was for a long period the subject of the most anxious investigation. I knew that no "outsiders" had a right there, and also that a stern-faced man sat nightly at the stage-door in the rear of the theatre, scrutinizing the face of every one that entered. Besides this, I had seen, as I stood in the dark aliey leading thereto, a notice conspicuously posted over the door, which stated in unmistakable terms that there was "No admittance except for persons having business with the Manager." This, how-ever, give me the necessary hint. Could I not make some "business with the manager?" Days of thought, I remember, were given to this subject which should have been directed exclusively to the copying of legal documents in the office of my employer, Thomas Trust, Esq., Counselor, etc., No. 3 Court Square. The result of my cogitations was a resolve, and the result of the resolve a practical success. One night 1 advanced boldly up the alley leading to the stage door, as if on business bent. and without a shade of expectant curiosity in my appearance. There sat the Argus-eyec porter, but I pretended not to see him as I walked rapidly past with a legal-looking bundle of papers, tied with red tape, in my hand. I had scarcely got three steps, however, into the mystery of mysteries before I was brought to

unsightly, meaningless as it was to me in the shades of daylight, how illusive and magnifectu would at have appeared if but the row of foot-lights had been relighted and I had removed to that necessary "distance" which "lends en-chantment to the view!" The ibin, sallow, un-healthy-looking individual, in a napless white hat and dirty yellow gloves, who was at that moment remarking to the middle aged woman in a black pinch bonnet that "butchers' meat was getting excessively dear." was toe "Grand Duke" of that Enchanted Palace, only last evening rolling in riches incalculable, and rolling his r's with irresis ible tragic effect. The san, his r's with irresis ible tragic effect. The sao, tired-look ng woman to whom he was speaking was the "Princess of Beauty," who beamed and smiled upon the andience beneath a sparking diadem of precious "paste." She held a child by the hand, a wan and sickly thing, the rouge not yet thoroughly washed off ins little face. Where were its fairy wings, with which it floated in the moonlight and fluttered over the flowers? Probably laid away in the "pro-cessio" norm in the sould which be defined. rty" soom with the cord which would again that night suspend her between carch and heaven-the painted earth and the painted

heaven of the stage. 1 was absorbed in the contemplation of this pheromena, and had almost forgotten the man-ager and the prefense which had brought me there, when, out of the dusk and the gloom, an inexpressibly sweet voice addressed mer-"Plca e, sir, are you the matager?"

It was a nearly dressed and most attractive young woman. She had just come in, and was evidently a novice in the place. I was on the point of directing acr to where the manager sat, when a thought occurred to me-"I'll make capital out of this; release myself from the awkward position in which I am placed, and secure a permanent "looting" behind the scenes." "Well, no, Miss," I answered, "I'm not the manager: but it yo:"li tell me your business I'll scene you su interview."

'I called, sir, in con-equence of the adver-tisement of ballet-girls for the new speciacie, and would like to make an engagement if I sun. I can do very well in third parts, I think."

Let me see," snill, with unblashing assu-rance, but with a feeling of genuine interest in the modest young creature, "what name shall I

"Mary Steele, No. 10 Sweetbrier lane. My mother takes in fine sewing, and I have two little brothers to support. I need an engage-ment badly, sir; I hope you're not fall."

"You spoke of your mother. What does your lather do ?" "I have no father, sir: he died two years

800. Ah! thought I; quite an interesting case for

And thought I; quite an interesting case for young benev lence. No 'ather!-of course she needs a protector. She should need one no longer; yes, I would take personal supervision of thi rose-bud of Sweetbrier lane. Teiling Mary to call me "Mr. Tominson," I advanced with her to the manager's table and introduced her as a young lade periordarie accompliable her as a young lady particularly accomplished and exceedingly exemplary; hoped the mana-ger would be able to offer liberal terms, and represented the case in every possible combination of favorable lights. Mary got an appointment for the next day at rehearsal to exhibit her Terpsichorean qualifications, and of course "Mr. Tom'inson" was present on the occasion to watch the progress of his protege. The result was a permanent and very satisfactory en-gagement of Mary Steele, who appeared in the play-bills as #'Mademoiselte Stephano;" and the young lady looked upon me thenceforward as her guardian intend and patron. In her private life she was mot exemplary, and a lew years afterwards she married very respectably.

By this impromptu acquaintance I was able at any time to get behind the scenes, and indulge my curiosity in all that pertains to that life which is so little known in its private relations by the outside world. For many years after Mary Steele's connection with the theatre ceased, I indulged the occasional habit of "dropping in" at the stage door, and, quietly enscoured be-tween the side scenes, would watch the mimic battle of life apart from its glittering delusions. In this way I saw much of Forrest, Charles Kean, the elder Vandenhoff, Macready, Miss Cushman, Caleta in the nonlar days of the Cushman, Celeste, in the popular days of the French Spy; Fauny Ellsler, Mrs. Wood, the vocalist, so tamous in Somnambula, and stars of er magnitude. 1 remember that Forrest, when he played "Damon," had a small table and mirror placed n "the wings" to assist him in his "make-up" without losing time in going to his dressingroon. In the scene where "Damon" rushes vio lently upon the stage, just in time to reach and save his "Pythias," it is necessary to 'mpart to his face the appearance of great heat and physical excitement. Forrest stoud at his little table and mirror rubbing smutches of blick un for his eyes and daubs of red powder over his forehead and cheeks, at the same time stamping his feet violently upon the floor, and uttering the exclamations supposed to be those of Damon "advancing rapidly from a distance;" then. raising the voice to a higher and more distinct uterance, he would drop the powder and the hare's loct upon the table and rush upon the stage with half-broken lejaculations, and fall into the arms of Pythias. To stand where I did behind the scene and hear the burst of applause from the audience in front, was a combination of ludicrous absurdity difficult to describe to those who have not been similarly placed. Vandenhoff, the elder, made a deeper impres-sion on my mind as an actor of feeling than any of his distinguished contemporaries. He was very refined and eminently courteous; a gentleman by nature, a tragedian by intuitive impulse. I followed his every moment with a species of veneration. He seemed the noble Roman" as much at rehearsals as when he trod the stage in his white flowing toga. I confess that it somewhat diminished the majesty of scene to hear him before "going on" give his instructions to the supernumeraries who represented the Roman populace; yet I never failed to notice with what kindness of manner he addressed these useful auxiliaries. It struck me as very ludicrous to hear him one night, previous to his entrance as "Brutus" in the conspiracy scene of Julius Casar, direct the man in shirt-sleeves, who was to manage the lightning (by blowing lighted rosin through a tube), when to emit the "whizzing exhalations." "When I say to "Lucius." Look in the calendar and bring me word, then give us a flash, and when I say"-repeating another passage—"then give us a flash." When in the last scene "Brutus" kills himself upon his sword, how gracefully and effectively did Vandenhoff accomplish the act, covering his face with his toga as he fell. After the green cartain had descended I remember being impressed with the courteousness of the scene actors simultaneously stepped forward and lifted the tragedian from his prostrate position, which attention he acknowledged with a quiet "Thank you, gentlemen," and "Good-night all," as he proceeded to his dressing-room. Macready was another of the refined gentle men of the stage, whose interpretation of Shake-speare evinced the most patient and scholarly research. To hear him read the great dramatist was, however, far more satisfactory to me than to see him on the boards. As an actor he was mechanical and studied. It is said that he mea he was sured his distances and counted his steps, and consequently never made the slightest variation in his stage walk and positions. This I hold to be incompatible with genuice inspiration, which, varying, of course, with circumstances and with the physical condition of the performer at different times, must lead to occasional variety of attifude and style. In 'pr.vate conversation Ma-cready carried with him the same rigidity of manner and studied delivery of his words. Behind the scenes he was very taciturn, cold and reserved, speaking only upon the business of the stage. He was a rigid ducipina ian, and would be severely impatient at any shortcomings on the part of others, or if anything went wrong in the stage performance. On these accounts he was far from being popular among his fellowactors, and 1 have heard the severest language employed against him by those who supported him on the stage.

upon it; heavy clots of coarse paint in masses of confused color. Yet this was the identical "Euchanted Palace" of the night before ! Flat, "Euchanted Palace" of the night before ! Flat, moment of intense stillness which preceded her entiance on the stage, or the tremendous tour ac sarce with which she bounded from the wings" to the centre of the stage, in the cloud of gauge, and with the transparent wings of the I blue, The pale, beautiful face, the spiritu-le expression of the features, t e exquisite abs, the poetry of every motion, sent a thrill imbg. o each heart, and for a moment or two utterly provented the applause which at last burst like form from every part of the crowded theatre. The next morning I went behind the scenes

tchearsal, and observing on the stage ajmiddleed and excessively emsciated woman in a Fouket shawl and old bonnet, assuming cou-secuble authority in the arrangements going on. I inquired who she was.

"Wby, Fanny Ellsler, of course," was the

reply. So far as my experience went, I never ob-served a look, word, or action behind the scenes in keeping with the character repretor made his "exit" he unbent, assumed ctor made bis natural action and style of conversation -not always the most dignified-and seemed o take 10 thought of the business before him until be went on again in character. Occasionally some one behind-hand in his part would keep the play-book constantly in hand, pering over the text and committing to memory, then suddenly fling it from him between the scenes and "go on" in his charac-ter. I found it very often the case that not a word had been studied until the performer had dressed or his part and descended to the stage then the text would be committed for the firs scene only, and so on as the play progressed Very many seemed to depend almost entirely upon the "prompter," and I have heard the latter often give the performer on the stage word for word through the entire play without

the fact transpiring to the audience. If the instructions enunciated from the wings, and the private remarks between the actors on the stage, could be interpolated with the text of the play-book, the reading would be most currous and amusing; as, for example:-Hamlet. Can you play upon this flute? Let it alone-vou're not to take it. Hamlet (to Ghost). Go on. I'll follow thee. Why

Hamlet (10 Ghost). Go on. I'll follow thee. Why don't you move on? Marcelus You shall not go, my lord. Hamlet. Take hold of me. Hold off your hands. Horatio. Be ruled; you shall not go. Hamlet. My fate ciles out, and makes each petty artery in this body as hardy as the Nemean hon's nerve. D n't let go yet. Still am I called. Keep hold. Unhand me gentlemen. Let go now. By heaven! I'll make a shot of him that lets me. I say away! Go on. I'll follow thee. Why the d-l don't you so? (Hamlet to Laertes, at the grave of Ophelia.) Esmlet. This is I, Hamlet the Dame. (Leaps into R

grave.)

grave.) Lacrtes. The devil take thy soul! Hamict. Thou prayest not well. Take hold of my throat 1 pi'ythee take thy fingers from my throau; -Not yct-for, though I am no: splenetive and rash, yet have I in me something dangerous, waich let thy wisdom fear. Shake me a little. Hold off thy hand, etc. Now let go. Ecratio. Good my lord, be quiet. Hamiet. Why, I will fight with him upon this thome-uet off my toes!-until my cyclids will no longer wag.

longer wag. (Hamlet and Laertes fencing ) Hamlet, Come on, Sir Strike slower. That's right. Now under. One-

right. Now under. One-Laertes, No Hamlet. Judgmenf. Laertes. Well, again-When am I to hit you? Hamlet. I'm to hit you first; I'll tel you waen. Another hit; what say you? Laertes. Have at you now. Move round to my left; exchange swords; all right; now hit me; that'il do. And that will do also as a feeble illustration: but the subject might be elaborated to a most

scenes in the "Green-Room" of the theatre have been frequently described, and are familiar to most readers. Nothing can be more ab-ord than the collections of costumed men and women which I have seen there during the and women which I have seen there during the performance of a play. Kings and bishops coqueting with soubrettes and ballet girls; the funny man of the farce dilating, with tears in his eyes, on his domestic miseries; and ghosts regaling their mortal appetites with spiritual appliances. Then the witticisms, the compli-ments, the Joe Millarisms, and the titterings of those who see the joke, mingling with the grumblings of others who are ever finding fault with the manager or the play, or picking flaws in the character of that never-popular indipopular he vidual behind the scenes-however may be before them-the "Star" of the evening. Let me conclude these fragmentary reminiscences by paying a slight tribute to that important class of the community, the actors. In an experience of years, during which I have been a not inirequent witness of the per-formances behind the scenes of the theatre, I have never witnessed an immoral act or a vulgar proceeding. The restraints of the stage naturally produce relaxation of mind and body in the green-room, but I have seldom had even my tastes offended, and the exceptional intances have been equally condemned by those who witnessed them. As a general rule, great courtesy and kindliness of disposition characterize the personal intercourse of those whose business it is to play their mimic parts for our amusement. The actor is by force of circumstances a patient and enduring man, and by association and sympathy he is naturally liberal in his views, and generous in his dealings with others. To enable a man to act even creditably he must possess an intelligent appreciation of his author, and a more than general comprehension of the relations of social life. Hence it is that the cultivated and well-bred comedian is a very lesirable acquaintance for the man of letters or the student of society. In the selection of any associates discrimination is of course a necessity, and this is impera-tive in the case before us, for the stage has its lower as well as its upper strata of morality and intelligence. But by society at large the condition of the actor as a man of value in the community is immensely underrated, and the moral delinquencies of the stage produgiously exaggerated. In my opinion the vicious ele-ment in the theatre is proportionably mach less behind than before the curtain, and the moral influence of the stage (a subject frequently discussed) is as valuable to the audiences which collect there as is the church to the congregations which gather there. The pulpit preaches to professed Christians, while sinners-those who most need the examples of vice and virtue to be illustrated for their benefit-are seldom drawn to the house of worship. As a rule, the dramas which best succeed are those which in the most graphic style tepict the fall of evil and the triumph of good. The paint and the dazzle, the mock jewelry and the mimic movements, have nothing f evil in them, since they are known to be deceptive, and but external appliances wherewith to illustrate the sentiment and the moral. Compared to olden days, the stage is free from looseness and profanity, and the audiences from proximity to barefaced vice. The taste for theatrical representations is inherent and permanent in all communities, and therefore he who denounces the stage, or keeps away from the theatre simply because it bears that fitle, is eminently absurd and wrong. The purification of the stage rests with the public, its supporters, and it can be made a temple worthy of honest and earnest support, if a mistaken sentiment shall not check its possible influence for good by denouncing it as an irreparable source of all that is evil.—Harper's Magazine for December. -Charles Upham has in press a "History of Salem Witchcrait," in two volumes. It will be an elaborate historical treatise on the subject. Mr. Upham was formerly President of the Massachusetts State Senate.

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## CAILROAD LINES,

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CANADAS, WINTER ARHANCEMENT OF PASSENGER TRAINS, October 8, 1866, Leaving the Company's Depot, at THIRTEENTH and CALLOWHILL Streets, Philadelphia, at the following

AFTERNOON EXPRESS Leaves Philacelphia at \$30 P. M., for Reading Potts-Harrisburg, etc., connecting with Reading and g bin Railroadt rains for Columbia, etc.

E dis Reifrond rains for Columbia, etc.
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 Leaves Reacing at 5:30 A. M., stopping at all way stations, arriving at Philadelphia at 2 40 A. M.
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Leaves Reading at 7 50 A. M., and Harrisburg at 4 10 P. M. Connecting at Reacing with Afternoon Accommo-metion south at 6 30 F. M., arriving in Philadelphia at 9 10

P. M. Mark et train, with passenger car attached, leaves Phila-deiphia at 12 46 noon for Reading and all way stations. Leaves Reading at 11 30 A. M., and Downingtown at 12 30 P. M., for Philadelphia and all way stations All the above trains run daily, Sundays excepted. Sur day trains leave Pottaville at 500 A. M., and Phila-de pha at 3 15 P. M. Leave Philadelphia for Reading at 8 00 A. M., returning from Reading at 4 25 P. M. CHESTER VALLEY KALLROAD. CHESTER VALLEY KALLROAD. Passengers for Downington and Intermediate points take the 7:30 and 8-16 A. M. and 4:30 P. M. trains from Philadelphia, returning from Downingtown at 7:00 A. M., and 12:30 noon.

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 I aves New York at 7 and 9 A. M. as d 8:00 P. M., passing Reading at 1:00 and 11 55 A. M. and 1:46 P. M., and connecting at Harrisburg with Pennsylvanta and Northern Central Ealfroad express trains for Pittsburg, Chicago Willamapert, Elmira, Baltimore, etc.
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PHILADELPHIA, WILMINGTON AND BAL TIMOBE PARLEDAD. THE TABLE. Commencing MONDAY, November 26, 1866. Trains will inside the second street and WASHINGTON Avenue, as tollows:-Express Train at 416 A. M. (Mondays excopted), for Patimore and Washington, stopping at Chester, Wilming-ton, Newark, Elkton, Northeast, Perryvie, Havre de-Grace, Aberdeen, Perryman's, Edgewood, Magnolia, Chester and Stermer's Run. Way Mail Train at 8'16 A. M. (Sundays excepted), for Baitmore, atopping at all regular stations. Connecting with Delawarc Railond at Wilmington for Grandeld and interesting stations.

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 Express Train at 11 45 A. M. (Sundays excepted), for Baltmore and Washington.
 Express Train at 8 P. M. (Sundays excepted), for B ti-timore and Washington, stopping at Chester, Claymont, Wilmington, Newark, Elkton, Northeast, Perryville, Havre-de Grace, Aberdeen, Perryman's, Edgewood, Mag-nolis, Chase a and Steinmer's Bun.
 Might Express at 11 P. M. (dai y), for Baltmore and Wash-factor. Cornects at Wilmington with Delaware Rain-ad line (Saturdays excepted), stopping at Middletown, Smyrma, Lover, Barmaton, Seasard, Satisbury, Frincess Anne, and connecting at Crisheld will Boat for Fortress Mon-and the South.
 Trasengers by Boat from Bal more for Fortress Mon-roe at d Norfolk will take the 1144 A. M. train.
 WILMINGTON ACCOMMODATION TRAINS.

WILMINGTON ACCOMMODATION TRAINS, Stopping at all Stations between Philadelphia and WH

Losve Philadelphia at 12:30, 4:00, 6, and 11:30 (daily) P M. The 4:00 P. M. train connects with belaware Hailroad for Milford and intermediate stations. The 6 P. M. train runs to New Cartle. Leave Wilmington at 715, and 8:30 A. M., 3 and 6:30 (daily) P. M.

FROM BALTIMORE TO PHILADELPHIA. Leave Baltimore 725 A. M., Way-mail, 928 A. M., Express. 140 P. M., Express. 6 35 P. M., Express 926 P. M., Express. Fr m Battimore to Havre-de Grace and intermediate stations at 400 P. M.

TRAINS FOR PALTIMORE.
 TRAINS FOR PALTIMORE.
 Leave Chester at 440 and 554 A. M., and 353 P. M.
 Leave Wilmington at 528 and 940 A. M., and 415 P. M.
 BUNDAY TRAINS
 Leaves Baltimores at 825 P. M. stopping at Havre-de-Grace, Ferry ville, and Wilmington. Also stops at Eliston and Newark to take passengers for Philadelphia and leaves passengers from Baltimore or Washington.
 Through Tickets tail points West, South, and South-street, a nay be procured at Ticket Office. No 628 Chesant street, and the procured at Ticket Office. No 628 Chesant street, and the procured at Ticket Office. No 628 Chesant street, and the status their page acceled at their residence by Graham's Baggage Express.
 A16 H. F. KENNEY, Superintendent.

"Halloo, there ! who do you want?" "Mr. B-, the manager. Is he on the

"Well, yes, he's on the stage; but he can't see nobody now, 'cause the play's goin' on. You'll have to call to morrow morring."

"All right !" 1 said; "I'll call to morrow morning. Let's see-what time's rehearsal?" "Ten o'clock; you'll be sure to see him then."

So off I went. One point had been gained; the porter knew my face-knew I had business with the manager, and I had actual permission to go on the stage. Next day, promptly at ten. I was there. With a familiar nod and a "good morning" I passed the Cerberns of the stage door, and in a moment after stood in th wings" upon the actual stage of a veritable theatre.

Ah, what disenchantment that stage by day light! Gloom everywhere; a height of gloom above, a depth of gloom behind, a vast semi-circle of gloom in the direc-tion of the boxes. I found myself standing like a pigmy between towering sheets of daubed canvas stretched upon frames, like gigantic scaffolds, and smelling atrociously of paint and pil. With the scenery drawn closely back into the "wings," the stage spread its tremendous proportions, and made the one little solitary table by the foot-lights, and the manager sitting by it, most insignificant. A few seedy looking rentlemen with their hats on were standing instlessly about, and three or four women in woollen shawls and plain bonnets, made up the group on the stage. Apparently they were receiving their parts as given out by the manager. and discussing some changes to be adopted in the play before the rehearsal commenced. Where, thought I, where has the glory of the last night fied to? What has become of the "rustic mill and waterfall"--the gigantic and purple-tinted mountains with the wonderful aerial perspective which enchanted the eye? Where is the "Grand Hall" of the Palace with its vista of colored column, its gorgeous drapery, its elaborate and massive ap-pointments? Where the singing peasants in hort skirts and ribbons-the courtiers with cloaks of purple and scarlet and wonderful truncative legs? Where the ravishing ladies with rustling silks and bejewelled arms and dulcet voices? Fied, fied like a fairy scene that will not bear the daylight—like the blushes and he glances of the ball-room belle as she rolls neward in the solitude and the gloom of the early dawn!

Yet around me were all the elements which ade up the gorgeousness of the last night's spectacle. The tail, dreary, dauby stretch of onnyas beside which I stood did not appear to have a distinguishable form or line of grace. One of the most memorable evenings in my experiences at the theatre was that on which Fanny Ellaler made her first appearance before

One of the most memorable evenings in my

#### CHEAPEST PRINTING IN PHILADELPHIA AT THE

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SECOND STORY. Every description or Plain and Ornamental Printin xecuted with neutness and despatch, at apprisingly

ow prices. HADDOOK & SON, Proprietors, Late of No. 618 MARKET Strees. 9143mrp

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All Losses promptly adjusted without reference t

#### ATWOOD SMITH. General Agent for Pennsylvania. OFFICE,

No. 6 Merchants' Exchange

EROVIDENT LIFE AND TRUST COMPANY OF THILADELPHIA No. 111 South FOURTH Street INCORPORATED 30 MONTH 224, 1865. CAPITAL, 8150 600, PAID IN. Insurance on Lives, by Yearly Premiums; or by 5, 10. or.0 year Fremiums, Non-fornelture. Endowments, payable at a uture age, or on prior decease, by Yearly Premiums, or 10 year Fremiums-both c a set Non forficture. Aunutes guanted on favorable terms.

both c a set Non forfeiture. Annuities granted on favorable terms. Term Po icles. Chil/ten's Endowments This Company, while giving the insured the security of a paid-up Ca, ital, will divice the entire profits of the Lie business among its Policy holders. Moneys received at interest, and paid on demand. Authorized by charter to execute Trusts, and to actas Executor of Administrator, Assignee of Guardian, and in other fiduciary capacities, under appointment o any Court of this Commonwealth or of any persen orp er-sons, or bodies politic or corporate. Directores.

sons, or bodies politic of corporate. Discords. SAMUEL R. SHIPLEY, RICHARD CADBURY, JEREMIAH HAGKER, HENRY HAINES, JOSHUA H. MORRIS, T. WISTAR BROWN, RICHARD WOOD, WM. C. LONGSTRETH, CHARLES F. COFFIN. SAMUEL R. SHIPLEY, ROWLAND PARRY, President, Actuary THOMAS WISTAR, M. D., J. B. TOWNSEND, 7275 Medica Examinar, Legal Adviser,

FIRE INSURANCE EXCLUSIVELY.-THE FENNSYLVANIA FIRE INSURANCE COM-VANY-Incorporated 1825-Charter Perpetual-No. 510 WALMUT Street, opposite Independence Square. This Company, favorably known to the community for over forty years, continue to insure against loss or "amage by the on Public or Private Buildings, either permanently or for a limited time. Also on Furnitare stocks of Goods, and Merchandise generally, on liberal terms.

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ase of loss. Diffectors. Daniel Smith, Jr., Aiexasder Benson, Isase Harlehurs., Thomas Robbins. Daniel Haddock Jr. DANIEL SMITH, Ja., President. WILLIAM G. CROWELL, Secretary. 3305

HGENIX INSURANCE COMPANY OF PHILADELPHIA. IN CORPORATED 1844-CHARTER PERPETUAL. No. 224 WALSUI Street, opposite the Exchanac. In addition to MARINE and INLAN DINSURANCE. This Company insures from loss or damage by FIRE or iberai terms on buildings, merchandlse, furniture, etc. for imited periods, and permanently on buildings, by deposit of premium. The Company has been in active operation for more than SLI Y YEARS, during which all losses have been promptly adjusted and paid. DIRECTOR. John L. Hodge, Marine Company Law Sectors.

Lawrence Lewis, Jr. Davio Lewis. Benjamin Etting Thomas H. fowers, s. R. McHenry. Edmund ustition, Louis C. Norris. Truck FEP Desaldoni No. JOHN WUCHERER, President SAMUEL WILCON, Secretary.



OLD SHITNGLE ROOFS (FLAT OR STEEP) COVERED WITH JOHS'S ENGLISH ROOFING CLOTH. And coated with LIQUID GUTTA PERCHA PAINT. Notice of the second state of the second stat

REIGHT LINES FOR NEW YORK AND Connecting Railroads. INCREASED DESPATCH. THE CAMDEN AND AMBOY RAILROAD AND TRAASPORTATION COMPANY FREIGHT LINES for New York will leave WALNUT Street Wharf at 6 o'clock P. M. daily (Sundays excepted). Freight must be delivered before 45 o'clock, to be for-warded the same day.

Freight must be delivered before 45s o'cleck, to be for-warded the same day. Returning, the above lines will leave New York at 12 noon, and 4 and 6 P. M. Freight for Trenton, Princeton, Kingston, New Brans-wick, and all polits on the Canden and Amboy Bailrosd; also, on the Belvidere, Deiaware, and Flomington, the New Jersey, the Freehold and Jamesburg, and the Bur-lington and Mount Holly Bailroads, received and for-warded up to 1 P. M. The Belvidere Delaware Railroad connects at Phillips-burg with the Lehigh Valley Railroad, and at Manun-kachunk with all points on the Delaware, Lackawanna and Western Kairoad, forwarding to Syracuse, Buffalo and other points in Western New York. The New Jersey Railroad connects at Elizabeth with the New Jersey Railroad.

North's roll Essex Rallroad, and at Newark with the Morth's roll Essex Rallroad. A slip memorandum, specifying the marks and numbers, shippers and consignees, must, in every instance, be sent with each load of goods, or no receipt will be given. N. B.-Increased fucilities have been made for the transportation of live stock. Drovers are invited to try the route. When stock is furnished in quantities of two car oads or more, it will be delivered at the foot of Fortieth street, near the Brove Yard, or at Fler No. I, North River, as the shippers may designate at the time of shipment. For terms, or other information, apply to WALTER FREEMAN, Freight Agent, No. 226 6. DELAWARE Avenue, Philadeiphia.

N ORTH PENNSYLVANIA RAILROAD,-N ORTH PENNSYLVANIA RAILROAD,-Depot, THIRD Street, above Thompson. For BETHLEHEM, DOYLESTOWN, MAUCH CHUNK, EASTON, WILLIAMSPORT, and WILKESBARRE. At 7:50 A. M. (Express) for Bethlehem, Allentown, Mauch Chunk, Hazleton, Williamsport, and Wilkesbarre. At 3:50 P. M. (Express) for Bethlehem, Easton, etc., reaching Easton at 645 P. M. At 5:15 P. M., for Bethlehem, Allentown. Mauch Chunk. For Doylestown at 8:35 A. M., 2:30 and 4:15 P. M. For Doylestown at 8:35 A. M., 2:30 and 4:15 P. M. For Fort Washington at 10 A. M. and 11 P. M. For Lanadas at 6:15 P. M. White cars of the Second and Third Streets Line City Passenger Cars run direct to the dopot. THAINS FOR PHILADELPHIA. Leave Bethlehem at 6:25 A. M. and 12:26 Noon, and 6:18 P. M.

Leave Doy estown at 640 A. M., 345 and 5:30 P. M.

Leave Doy estown at 640 A. M., 340 and 360 F. M. Leave Lansdale at 660 A. M Leave Fort Washington at 10:50 A. M., and 245 F. M. ON SUNDAYS. Philadelphis for Bethlehem at 9 A. M. Philadelphis for Doylestown at 7:30 F. M. Uoylestown for Philadelphis at 4:30 F. M. Rethlehem for Philadelphis at 4:30 F. M. Rethlehem for Philadelphis at 4:30 F. M. Through Tickets must be procured at the ticket offices, THIAD Street or BERKS Street. ELLIS CLARK, Agent. 5:21

5.21 ELLIS CLARK, Agent, 1866, PHILADELPHIA AND ERIE RAIL-ern and Northwest Conntes of Pennaylvania to the City of Erie on Lake Erie It has been leased and is operated by the Pennaylvania Railroad Company. TIME OF PASSENGER TRAINS AT PHILADELPHIA Arrive Enstward-Erie Mail Train, 7 A.M.; Erie Express Trate, 1740 P. M.; Elmira Mail, 500 P. M.; Lave Westward-Erie Mail, 9 P. M.; Erie Express Train, 12 M.; Elmira Mail, 800 A.M. Trainsenger cars run through on the Erie Mail and Express trains without change both ways between Philadelphia and Erie.

Trains without change both ways between Finiadelphia and Eric.
 NEW YORK CONNECTION.
 Leave New York at 9 a. M., arrive at Erie 10 00 A. M.
 Leave New York at 5 00 P. M., arrive at Erie 10 00 A. M.
 Leave Erie at 5 30 P. M., arrive at New York 40 P. M.
 Leave Erie at 9 B A. M., arrive at New York 40 D. A. M.
 Plegant Sleeping Carson all the night trains.
 For information respecting passenger business, apply at former THIRTIETH and MARKET Streets, Phila.
 Aud for freight business, of the Company's Agents, S. B.
 Kilegaton, Jr., corner Thirteenth and Market atreets, Philadelphia; J. W. Reynolds, Erie; William Brown, Agent N. C. R. R., Baldinore, H. H. HOUSTON, General Freight Agent, Phila.
 H. W. OWYNNER, General Ticket Agent, Filla.
 A. L. TYLER, General Sup., Williamsport.

W EST JERSEY RAILROAD LINES, FROM

W EST JERSEY RAILROAD LINES, FROM foot of MARKET Street (Uppar Ferry), commono-ing MONDAY, Feptomber 24, 1960 LEAVE PHILADELPHIA AS FOLLOWS:-For Bridgeton, Balem, Milhville, and all informediate stations, at 8 a M. Mail, 3:30 P. M., Passenger. For Woodbury, 8 a M. 8700 and 6 P. M. For Cape May, at 3:30 P. M. ReturnING TRAINS LEAVE Woodbury at 7:15 and 8:40 A. M., and 4:54 P. M. Bridgeton at 7:05 A. M. and 3:05 P. M. Freight, 5:45 P. M. Bridgeton at 7:05 A. M. and 3:05 P. M. Freight, 5:45 P. M. Cape May at 1:45 A. M., Passenger and Freight, 6:10 P. M. Cape May at 1:45 A. M., Passenger and Freight, 6:10 P. M. Treight will be received at Second Covered Wharf below Walnut street, from 6:00 A. M. will so through the same day. Freight Delivery, Ko. 228 S. DELAWARE Avenue. 920 J. Van RENSSELAER, Superintendent.

FROM PHILADELPHIA TO NEW YORK and Way Places, from Walnut Street Wharf, will leave as

FROM FHILADELPHIA TO NEW YORK
and Way Piaces, from Walnut Street Wharf, will leave as toldws, viz.:At 6 A. M., via Camden and Amboy, Accommodation
Street Wharf, will carden and Amboy Accommodation
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and Fmigrant 1st class
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At 730 and 11 A. M. 8, 5:20, 4 30, 5, and 6:45 P. M. and P. Michight, for Bristol, Trenton, etc., At 7 30 and 10:15 A. M. 3, 4:30, 5, and 12 P. M., for Schenck's At 7:30 and 10:15 A. M. 3, 4:30, 5, and 12 P. M. for Schenck's At 10:15 A. M. 3, 5, and 12 P. M. for Eddington. At 7:30 and 10:15 A. M. 3, 4:5, 6, and 12 P. M. for Corn-well's, Torresdale, Holmesburg, Tabony, Bridesburg, and Frankford, and at 8 P. M. for Holmesburg and inter-mediate stations.

Frankford, and at 8 P. M. for Holmesburg and Intermediate stations.
At 10 15 A. M., S. 4. 5, 6, 8 and 12P. M. for Wissinoming. BELVIDERE, DELAWARE, RAILKOAD,
For the Delawsre River Valley, Northern Pennsylvania, and New York State, and the Great Lakes. Daily (Sundays excepted) from Kensington Depot, as follows: –
At 7 30 A. M. for Nisgara Fails, Bothalo, Dunairk Canandalau, Eindra, Ethera, Gwege, Rochester, Binghamion, Oswego, Syracuse, Grein Bend, Montrose, Wilkesbarre, Scranton, Stroudsburg, Water Gap, etc.
At 7 30 A. M. and 8 50 P. M. for Belvidere, Easton, Lambertville, Flemington, etc. The 320 P. M. Line connects direct with the train leaving Easton for Mauch Chunk, Allentown, Bethelehen, etc.
At 5 P. M. for Lambertville and intermediate stations. December 1, 1866. WILLIAM H. GATZMER, Agent,

PHILADELPHIA, GERMANTOWN, AND NORRISTOWN RAILEOAD. On and after THURSDAY, November 1, 1896, until further notice.

ther notice. FOR GERMANTOWN. Leave Philadelphia 6, 7, 8, 9, 10, 11, 12 A. M., 1, 2, 3. 4, 3%, 4, 5, 5%, 6710, 7, 8, 9, 10, 11, 12 P. M. Leave Germantown 5, 7, 7%, 8, 8 20, 9, 10, 11, 12 A. M., 1, 2, 3, 4, 4%, 6, 6%, 7, 8, 9, 10, 11 P. M. Thes 20 down train, and 3% and 5% up trains will not item on the Germantown Branch.

stop on the Germantown Branch. ON SUNDAYS. Leave Philadelphia 9 ½ A. M., 2, 7, and 10½ P. M. Leave Germantown 8½ A. M., 1, 6, and 9½ P. M.

CHESNUT HILL BAILBOAD Leave Philadelphis 6, 8, 10, 12 A. M., 2, 3%, 6%, 7, 9, and 11 P. M. Leave Chesnut Hill 7:10 minutes, 8, 9:40, 11:40 A. M. 1:40, 3:40, 5:40, 6:40, 8:40, and 10:40 minutes P. M.

ON SUNDAYS. Leave Philadelphia P 4 minutes A. M., 2 and 7 P. M. Leave Chesnut Hill 7:50 minutes A. M., 12:40, 5:40, and 25 minutes P. M.

9-25 minutes P. M.
FOR CONSHOHOCKEN AND NORRISTOWN.
Leave Philadelphia 6, 8 55 11 65, minutes A. M., 135, 8, 455, 654, 8 65 minutes, and 1155 P. M.
Leave Norristown 5 40, 7, 7:50 minutes, 9, 11 A. M., 136 456, 64, and 8 P. M.
The 555 P. M. train will stop at Falls, School Lane, Wissehick et , Manayunk, Spring Mills, and Conshohocken only ON SUNDAYS.
Leave Philadelphia 9 A M., 554 and 655 P. M.
Leave Norristown 7 A. M., 5 and 855 P. M.
FOR MANAYUNK.

FOR MANAYUNK. FOR MANAYUNK. Leave Philadelphia 6, 836, 11-56 minutes A. M., 1 3, 434, 534, 805, and 1135 P. M. Leave Manayunk 6-10, 77a, 8-20, 954, 1154 A. M., 2, 5, 654, 654 F M.

ON SUNDAYS. Leave Philadelphia 9 A. M., 5% and 6% P. M. Leave Manayunk 7% A. M., 5% and 9 P. M. W. S. WILSON, General Superintendent, Depot NINTH and GREEN Sureous



DRIVY WELLS-OWNERS OF PROPERTY-The only place to get Frivy Wells cleaned and d s-nfected at yory low prices. A. PEYSON,

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