

MUSICAL AND DRAMATIC.

The Opening of the Chestnut Street Theatre. The curiosity of the public has been on the qui vive for months past to know what the alterations of the interior of the Chestnut Street Theatre would be like, and since the satisfactory announcement was made that the management would be in the hands of Miss Laura Keane, the desire to learn the capabilities of the new company and the chances of success for the establishment under new and more favorable auspices, has been on the increase. The result was that a densely packed audience was in attendance last evening, in spite of the attractions elsewhere, and the new enterprise was successfully inaugurated amid much applause. The suggestions and alterations necessary to transform the Chestnut from one of the most unsightly and uncomfortable into one of the most pleasant and attractive theatres in the United States, have been, for the most part, carried out, and the result fully justifies the opinions we expressed on the subject. The old interior, if not the only, was at least a potent reason for the non-success of the theatre, and since this cause of complaint has been entirely removed, the blame must be laid elsewhere if the establishment now fails to secure the regards of the public. The alterations made have been very complete, and for the most part they are in the very best taste. The first floor has been divided into an orchestra and orchestra circle, in which the seats are so arranged that an excellent view of the stage is afforded from every point. The galleries have been moved back several feet, and also the partition dividing the auditorium from the lobby, thus giving the house a more open and airy appearance. The columns supporting the galleries are light and elegant, and the fronts of open work, painted in white and gold, and backed with crimson, are in striking contrast to the old arrangement. The proscenium has been entirely remodelled, with the exception of the arch, and this might have been changed with advantage. To the intense satisfaction of every person who has the slightest eye for architectural effect, the plaster statuary has been removed, and the heavy columns and pilasters have been supplanted by something much more elegant and artistic. The boxes, with iron open work balconies, like the galleries, add materially to the pleasing effect, and no longer oppress the people in the other parts of the house with the idea that they are occupying a danger of smothering. The ceiling, with its frescoes and its handsome chandelier, is nearly all that remains to remind the spectator of the old interior. The prevailing colors are white, gold, and crimson—the seats being covered with crimson plush, and the walls papered in panels with two shades of that color, relieved by strips of plain gold moulding. The new gas-brackets are neat and tasteful, and a very pleasing effect is produced by hanging baskets of vines and flowers suspended from the balcony, and by large mirrors at each end of the orchestra circle that reflect every part of the auditorium. The only objection that can be urged against the architectural arrangements at present is that the galleries are too close together, giving a somewhat cramped effect. This defect, however, is obviated by raising the third tier about two feet, and in view of the beautiful appearance of the house in other respects, it seems a pity it was not done. The auditorium, however, is certainly one of the most beautiful, if not the most beautiful in the country; the seats are large, roomy and as comfortable as the most fastidious could desire, and the owner, the architect, and the lessee are to be congratulated on the radical changes that have been made, and upon the total disappearance of what was an eyesore to every person's taste.

Miss Laura Keane chose the drama of The Marble Heart for the purpose of inaugurating the new season and to introduce her company to the public. The selection was not the most judicious that could have been made, as, excepting bits here and there, it really affords no opportunities for such acting as will enable the artists to do themselves justice, and show the public of what they are capable. The play is somewhat of a curiosity, in its way. The author has endeavored, with very slight success, to give an antique poetical setting to a drama of modern French society; and while the object aimed at is apparent enough, there is an obscurity and want of connection between the poetical and the prosaic sides of the play that make it very unsatisfactory.

The plot and dialogue are distinguished by that sketchiness and factitious brilliancy that characterize most of the works of the modern French school, and even in the strongest scenes there is a lack of finish and a crudeness that the most expressive acting is not able to overcome. The Marble Heart was originally produced, we believe, in England by Madame Celeste, but it is best known to the actors of this city as one of the stock pieces of Mr. Edwin Adams, although it is occasionally produced at the theatres by the regular companies and by stars. The role of "Marco" is one of Miss Laura Keane's specialties, and some years ago the piece was brought out in an elegant style at her theatre in New York. Miss Keane's personation of this character last evening was in a high degree artistic, but it lacked force, and the low tone of voice in which she spoke made it impossible to hear her lines, and did not produce the same effect on the audience that she would have done if she had infused a little more vigor into her style.

Miss May Howard, who appeared as "Marie," acted with grace and feeling, and inspired the belief that she would be a capable and efficient assistant to Miss Keane in the leading roles. Mr. W. E. Sheridan, the leading man, comes here with an excellent reputation as an actor of fine abilities. His personation of "Raphael," while it was open somewhat to the objection of a lack of energy, especially in the early scenes, proved very clearly that he is a genuine artist, who will certainly make his mark. Mr. Sheridan erred upon the right side in not over-acting his part, and his performance was agreeably free from any approach to rant and bluster. In the two last acts, the agony of the heart-broken sculptor, repelled by the marble-hearted beauty, was finely depicted, and then Mr. Sheridan proved himself to be every discriminating judge in the house a genuine and intelligent artist. We doubt whether he will ever be as popular with the galleries as some other actors who have attempted leading roles at our theatres of late years, but if he fulfils the promises of last evening, he will certainly win the regards of the most intelligent portion of the audience of this city.

The finest part in The Marble Heart is that of "Voltaire," and for this Mr. Frank Mordant is entirely unfitted. Mr. Mordant is a favorite with the galleries, and some things he can do very well; he cannot play light comedy, however, and his attempts at adroitness and grace of such an elephantine character that they often produce an opposite effect from what it is intended that they should.

Mr. W. H. Otis as "Viscount Chateauxmarquis," Mr. C. A. McManus as "Mons. Vaudouze," Mr. W. J. Wallis as "Lord Merton," Mr. T. A. Creese as "Frederick de Courcy," Miss Josephine Laurens as "Clementine," Miss Gardner as "Marlette," and Miss Mary Carr as "Madame Duchateau," all gave some excellent bits of acting, and they favorably impressed the audience. The acting, however, was in bits, and it is to be regretted that a stronger play, like the School for Scandal, for instance, was not chosen to display the capabilities of the company. We think, however, that Miss Keane has secured a good company, and that with her well-known tact and ability as a manager, the Chestnut ought now to commence a career of prosperity.

Most of the scenery used last evening was old, but it was arranged with excellent taste, and it gave evidence that the management behind the curtain was in excellent hands. The old favorites, Mr. McManus, Mr. Mordant, Mr. Wallis, and others were greeted with enthusiasm by the audience, and the new applicants for applause, Miss Keane, Miss Howard, Mrs. Sheridan, Mr. Otis, Miss Carr, Miss Laurens, Miss Gardner, and the other members of the company, were cordially welcomed to their new field of labor.

the prejudices which militated against it in former times.

Mr. Edwin Booth as "Hamlet." Mr. Booth commenced an engagement last night at the Walnut, and he was greeted by a large and brilliant audience—one of the most brilliant, in fact, that we have ever seen in that theatre. Mr. Booth's popularity with the best class of playgoers has not diminished in the least; on the contrary, it seems to be on the increase. The reason for this, we believe, is that, notwithstanding the critical objections that may be urged against some of Mr. Booth's personations, he is a thoroughly studious and conscientious artist. Each one of his roles gives evidence of thought and an earnest desire to render it in accordance with a high artistic ideal. In some parts he falls, because he is unskilled to them, but however unskilful he may be in such characters as "Romeo" and "Benedick," for instance, he can never be accused of slighting his work, or of aiming at anything less than perfection.

Mr. Booth's "Hamlet" is too well known and has been too often criticized in detail to render it necessary for us to go into any description of it at this time. It is his most popular, but not his best performance, and since the retirement of Mr. Marchand and the abandonment of high art by Mr. E. L. Davenport, he is almost the sole representative of the melancholy Dane now upon the American stage. Mr. Booth's "Hamlet" is a performance that can always be enjoyed; it is unequal, but in some of the scenes, especially a portion of the interview with the "Ghost," and the interview between "Hamlet" and the "Queen," it is exceedingly powerful. That Mr. Booth's "Hamlet" can draw a large and fashionable audience is a proof that good dramatic art of high grade is still appreciated by a portion of the public at least.

The City Amusements. AT THE WALNUT Mr. Edwin Booth will appear this evening as "Hamlet."

The Merchant of Venice is announced for Thursday.

AT THE CHESTNUT the drama of the Marble Heart will be performed this evening.

AT THE ELIZABETH STREET OPERA HOUSE an attractive minstrel performance will be given this evening.

THE "STAR" LECTURE COURSE.—Mr. T. B. Pugh, the popular and able manager, has announced a "star" lecture course, to be given in this city at the Academy of Music during the fall and winter, which will present to the Philadelphia public some of the most noted lecturers of the day.

The people of Philadelphia have always been among the foremost in the support of the popular lecture; and many of the most famous orators of the day have from time to time appeared here. But these opportunities have been wide spread and uncertain; and in the rare instances where courses have been organized, the names presented have not been of the order of anything approaching equal merit. The lists have scarcely ever included more than six speakers, and of those but one or two have ever been really great lecturers; the superiority of this fractional part being relied upon to carry through a superincumbent load of dullness and commonplace. This short-sighted policy will defeat any enterprise; for experience has shown that although the public loves to attend lectures, it will have the best or none at all.

The course will consist of twenty lectures, divided into two series of ten each, with perhaps two or three supplementary lectures.

The first series of ten lectures will be delivered from October 19th to December 30th, 1869. The second series of ten lectures from January 1st to April 30th, 1870.

The Academy of Music has been engaged for the entire course; and this magnificent building, with all its appliances of luxury and comfort, will be thrown open to the patrons of the enterprise during most of the season. Two lectures will be given during each week. Owing to the engagement of the Academy for operatic purposes during November, but one lecture will be given in that month.

The following is a list of the lecturers engaged by Mr. Pugh:—Hon. Charles Sumner, Rev. E. H. Chapin, D. D.; George William Curtis, Ralph Waldo Emerson, Hon. S. C. Cox, Professor R. E. Rogers, R. J. De Cordova (three lectures), Rev. Robert Collyer, John G. Saxo, Anna E. Dickinson, Bayard Taylor, Professor Henry Morton, Mark Twain, P. B. Du Chaillu, D. C. Locke (Nashy), and Olive Logan. Negotiations are also pending with Rev. Henry Ward Beecher.

It is proposed to give an elegant musical entertainment each evening in conjunction with the lectures. A certain tedium has often been experienced by audiences in waiting for the lecturer to make his appearance. To dissipate this, and to give the occasions the air and feeling of the social reunions they are designed to be, Mr. Pugh has engaged Mr. Carl Sontz's new "Parlor Orchestra," consisting of flute, clarinet, two violins, and piano-forte. The performers selected, all of whom are well known to the public and extremely popular, are Mr. Sontz, Mr. Wm. Stahl, Sr., Mr. Wm. Stahl, Jr., Mr. Doebbler, and Mr. A. Becker. The artists, under the direction of Mr. Sontz, will play choice musical selections each evening, from half-past 7 until 8 o'clock. The subscription price for each series of ten lectures is fixed at \$5.00.

THE AMERICAN CONSERVATORY OF MUSIC will give its first matinee of the season in the main saloon of the Academy of Music, on tomorrow afternoon, at 4 o'clock. A fine programme of first-class selections will be presented.

CITY ITEMS. NEW FALL GOODS IN THE PRICE.—Chas. Stokess of 921 Arch street, has just received, and will sell, a large quantity of the latest styles of goods, including Yards, and Bone Clothing, Suit-facings guaranteed in all respects. Prices lower than the lowest. Style, fit, and workmanship equal to the best. Call on him at No. 921 Arch Street, between 11th and 12th streets.

GET THE BEST.—The Patent Sewing Machine. LOCK-STITCH SEWING MACHINE. (Easy Terms.) Salesrooms, No. 704 CHESTNUT STREET.

FULL STOCK OF READY-MADE CLOTHING.—NOW COMPLETE, AT CHARLES STOKES', No. 921 CHESTNUT STREET.

JEWELRY.—Mr. William W. Cassidy, No. 12 South Second street, has the largest and most attractive assortment of fine Jewelry and Silverware in the city. Purchasers can rely upon obtaining a real, pure article, furnished at a price which cannot be equalled. He also has a large stock of American Western Watches in all varieties and at all prices. A visit to his store is sure to result in pleasure and profit.

WE ADVISE all persons having Diseased Hair to try Professor Christy's celebrated Hair Lotion. It is put up in a bottle and a box. Ladies who once commence to use Lotion discard every other preparation, as it is the most perfect Hair Dressing in the world. For sale by all druggists. De Young & Son, agents, No. 704 Chestnut street. P. S.—We have established new applications of Lotion, come, one, all, and see what Lotion really will do for Bald Heads and Grey Hair. Bottle and box sent to any address in the city for \$1; in the United States, via express, for \$1.75.

DRY GOODS. SIXTEEN LOTS OF BROCHE SHAWLS FROM AUCTION.

EDWIN HALL & CO., NO. 28 SOUTH SECOND STREET, OPENED THIS MORNING Sixteen Lots of Long Broche Shawls, OPEN CENTRE, LONG, OPEN CENTRE, SQUARE, FILLED CENTRE, LONG, FILLED CENTRE, SQUARE, LONG BLACK THIBET, 9 1/2 tubs [strip] SQUARE BLACK THIBET.

For Sale, much Below Regular Prices: STRIPE SQUARE BLANKET SHAWLS, LONG BLANKET SHAWLS, STRIPE PLAIDS, DO. IN GREAT VARIETY, MIXED DO. FOR PLAIN PEOPLE. SHAWLS WHOLESALE AND RETAIL.

1869. FALL OPENING. 1869. GREAT SALE OF NEW AND OLD STOCK.

J. M. HAFLEIGH, Nos. 1012 and 1014 CHESTNUT ST., WILL COMMENCE WEDNESDAY, SEPTEMBER 15, TO SELL HIS LARGE STOCK OF SILKS, DRESS GOODS, LACES, HOSIERY, GLOVES, LINENS, WHITE GOODS, SHAWLS, ETC.

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EYRE & LANDELL, FOURTH AND ARCH, 9 11 1/2 SOUTH 3RD ST. PHILADELPHIA. COPARTNERSHIPS.

THE COPARTNERSHIP HERETOFORE existing under the firm name of CORNELIUS & BAKER, is dissolved by mutual consent on the 15th inst. The business of the manufactory will be settled and closed by ROBERT CORNELIUS, at No. 32 CHERRY STREET, and that of the store by ISAAC F. BAKER, at No. 710 CHESTNUT STREET.

ROBERT CORNELIUS, ISAAC F. BAKER, WILLIAM C. BAKER, ROBERT C. CORNELIUS, JOHN C. CORNELIUS, CHARLES E. CORNELIUS, September 2, 1869.

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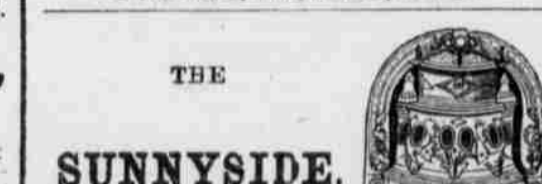
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THE IMPROVED BALTIMORE Fire-Place Heater, With ILLUMINATING DOORS AND WINDOWS, AND MAGAZINE of sufficient capacity for fuel to last 24 HOURS, at a cost of but SEVEN DOLLARS PER DOZ. The most perfect and cheerful Heater in use. Having made arrangements with JOHN S. CLARK, MANUFACTURER OF BALTIMORE, for the EXCLUSIVE manufacture of these Heaters, we are prepared to furnish them in large or small quantities. Sold wholesale or retail by the Manufacturer.

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ROBBER'S AND WESTENHOLM'S POCKET KNIVES, Pen and Steel Handles, of beautiful Steel, ROUGHENED and WATER BUTCHER'S RAZORS, and the celebrated LUCIFER MATCH SOLEBORN of the finest quality. Razors, Nailers, Scissors, and Table Cutlery Ground and polished at F. MADRICK'S, No. 115 S. TENTH STREET, below Chestnut. 9 1/2 1/2

Are now receiving a SPLENDID LINE of Spring Fancy Cassimers, Comprising all the best makes in the market, AT WHOLESALE AND RETAIL. 9 1/2 1/2

PHILADELPHIA. CORNER FOURTH AND MARKET STREETS, 9 1/2 1/2 2ND ST. PHILADELPHIA. FIRST-CLASS WORKMEN ALWAYS READY.

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