THE STAGE MANAGER. The "stage manager," if he be endowed with the proper degree of efficiency, is the person with whom the public is most concerned. With the commercial affairs of the enterprise he has nothing to do; but of the stage he is absolute master, "putting a piece upon the stage" being his chief duty. The ideal "stage manager" should be able to take a play-book in his band, and, without disturbing influence, direct what is called the "busimess" of every scene, arranging the artists into picturesque groups, and generally contriving that the effect to the eye of the spectators shall be as varied and as pleasing as possible. He will take care that three or four persons do not remain too long in the same straight line, pointing out when they
may conveniently "cross" each other, and
change their relative positions. With respect to old pieces, he ought to be learned in
the matter of tradition, but not so obstinate as to turn a deaf ear to all suggestions for improvement. The actor gives color to the performance, but all that in pictorial art is called composition is the work of the stage-manager. During the execution of a ballet his functions are in abeyance, the temporary ruler being the ballet-master. So are they in those comic scenes of a harlequinade where everything depends on the humor of the clown, the clown becoming master of the stage, despot over columbine, pantaloon, and harlequin, who rises, in his turn, to supremacy when he dances pas de deux, technically called "trips," with columbine. But these are merely exceptional cases. The general conduct of the piece belongs to the stage manager only. Therefore, it is to be regretted that his merits and demerits are so frequently ignored by professional critics. With a con pany of middling actors who just understand their trade, and could "read" without offense, a first-rate stage manager would at least produce a pleasing picture for the masses. As he is supposed to be always present in the theatre, it is his duty to make announcements or apologies, whenever occasion requires, as the official spokesman to the public. The stage manager named in the bills is sometimes re-

THE GREAT VIOLIN-MAKER. Whether the violin model came from

also the principal actor. - Pall Mail Gazette.

duced to comparative inactivity when the manager par excellence, himself a master of

the art of stage management, will not intrust

France or Italy, it is indebted to Italy, and to Italy alone, for its rise and progress. If it was a French seed, it early floated away from its native land to take root and flourish in Italian soil. There were great lute schools at Brescia as early as 1450, and viols were fabricated in large quantities somewhat later at Venice, Bologns, and Mantua. But it was in the workshop of Gasparo di Salo that the first Italian violin was probably made. Like almost all the great violin-makers, he lived to an advenced age, and died, after fifty good years of work, in the town of Brescia. The rise of music in Italy, and the perfection of the great violin schools, closely followed the rise and perfection of Italian painting. It was at the beginning of the sixteenth century that all the elements of the art which had existed apart from each other began to come together; the study of anatomy and chiaroscuro, from Floraece and Padua, richness of color from Venice, reverence for ideal beauty from Umbria. It was towards the end of the seventeenth century that one great maker gathered up in himself the perfections of all his predecessors, and bequeathed to modern ears, in tenal splendor, delights analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek culture under Pericles, or the sudden blossoming of Italian art under Pope Julius II, so, at the close of one short century, broke into perfect bloom the flower of the Cremonese school. Antonius Straduarius stends crowned the monarch of his art, the Phidias or the Raphael of the violin. He was high and thin, and looked like one worn with much thought and incessant industry. In summer he wore a white cotton night-cap, and in winter a white one made of some woollen material. He was nover seen without his apren of white leather, and every day was to him exactly like every other day. His mind was always riveted upon his one pursuit, and he seemed neither to know nor to desire the least change of occupation. His violins sold for four golden livres spiece, and were considered the best in Italy, and, as he never spent anything, except upon the necessaries of life and his own trade, he saved a good deal of money, and the simple-minded Cremonese used to make jokes about his thriftiness, and not, perhaps, without a little touch of envy, until the favorite proverb applied to a prosperous fellow-citizen used to be "As rich as Straduarius!"- Good Words.

PORER PICTURES. - The curious productions known as poker-pictures or poker-drawings have neither paint nor inlay, neither pressing nor cutting. They are nothing but panels of wood in which dark shadings have been produced by the application of red hot tools. Many school-rooms, many country mansions, and some churches, are in possession of specimens of this kind of art. "A Study of a Female Head," "A Tiger Killing Deer," "The Temptation of Christ, "Cornelius Sending for St. Peter, "The Saviour Bearing the Cross," " The "The Good Samaritan," "The Head of a Rabbi," "Oliver Cromwell"—these are among the subjects of such pictures known to have been produced in this eccentric department of art. Connoisseurs of pokerpictures talk about Smith, of Skipton; Cranch, of Axminster; Thompson, of Wilts, and Collis, of Ireland, as artists of some note. About the beginning of the present century there was an exhibition of poker-pictures in Lon-don, comprising fifty-three specimens by a Mrs. Nelson, and thirteen by Miss Nelson. The pictures were, without any high-flown words, described as having been "done on wood with hot pokers;" and they were to be seen "at the farrier's adjoining the Lyceum, in the Strand." Cranch is said to have first tried his hand in this humble department while standing before an oaken chimneypiece; he took a red-hot poker out of the fire, and scorehed a rather bold and effective design on the caken panels. A good Smith, we are told, will fetch a tolerable price among the poker-admirers, in imitation of collectors' prices in other and higher walks of art. The scorching is effected by any heated bar of iron, but in the best specimens tools of various shapes are used, to make some of the scorched lines narrower and finer than others; the artists having, literally, many irons in the fire at once. The actual

lines of the device are first pencilled or drawn; the sceroling is to produce the shedows, the lighter tints being the result of bolding the red-hot iron very class to the wood, but not quite touching it. If the panel bave any strongly-marked lines, fibres, arote, eyes, curls, or other diversities of grain, the artist sometimes avails himself of bese to produce pictorial effect, acording around or near them according to circumstances. In one instance a knot in the wood was made to represent the eye in a portrait, by a few judicious touches of the scorobingiron; while in another case emiled lines or grain-marks were made available to represent the furrows in an old man's cheek. Tae artist, in fact, studies his panel, or should do so .- All the Year Round.

THE LATTLE MONOSYLLABLE "IF. - That little monosyllable "if." what a part has it played or not played in the annals of the world! If Darins had never received a certain curtain lecture from his wife there would never have been a Persiau invasion of Greece; if the nose of Cleopatra had been sherter the fate of Europe would have been changed; if only when King Louis was flying from his capital and his throne there had been no hitch in the execution of his plans, be would never have been arrested at Varennes, Marie Antoinette would never have been the tragic figure in history that she is, and a war which, as it was, necessitated a new map of Europe, would never have spread the ruin, desolation, and havoc that it did. For that celebrated flight everything that human prudence could foresee had been forescen. The royal family of France entered upon it with confident prognosticstions of safety. The little Dauphin, dis-guised in girl's clothes, was exultant and gay, as befitted a French boy. He said they were going to play a comedy, as they were dis-guised in strange dresses. M. le Comte de Ferron had charge of driving the royal carriage—a gallant Swedish nobleman, who, four years back, had been inspired with an ardent but respectful and distant admiration, as Lamartine informs us, for Marie Antoinette. These sentiments had been increased in intensity by absence. The Queen, with true womanly instinct, at this supreme moment of peril, fixed upon him as the person who was, above all others, the man capable to the realization of his ideas to another person. Mr. Macready, Mr. Charles Kean, M'me Vestris, were all virtually the stage managers of their own theatres, merely leaving inferior details to the care of the nominal officer. take charge of their flight from Paris; and the charge, says the historian of the Girondists, was at once and honorably accepted. At first everything went well. They passed the barrier without being discovered and Sometimes, too, the authority is delegated to reached Bondy in safety. At Montmirail, between Meux and Chalons, an inauspicious the author of a piece, when he is supposed to be a man of "practical" as well as of literary secident happened to the royal cartalent. But these are all cases of the union riage, which involved, for purposes of of two offices in one person, just as an analorepair, an hour's stoppege. Still no obstruction was offered; and the Queen, on gous union is produced when the manager is entering Chalons, exclaimed, "We are saved!" and fainted with joy. But the fate of the flight was sealed at St. Menehould. Drouet, the postmaster, a stern republican, recognized the illustrious fugitives, and immediately upon the recognition made up his mind to the course he would pursue. Yet even now all was not necessarily lost. That ignominious "if!" If M. de Bouille, the zealous adherent of the king, had but communicated to Louis that the horses would be posted behind the tower instead of in front of it; if a delay of several hours had not thus been caused, matters might yet have been well. -London Society.

NOTICE.-BY VIRTUE AND IN EXECUTION of the powers contained in a Mortgage exe-THE CENTRAL PASSENGER RAILWAY COM-

of the city of Philadelphia, bearing date of eighteenth of April, 1863, and recorded in the office for recording deeds and mortgages for the city and county of Philadelphia, in Mortgage Book A. C. H.,

county of Ph ladelphia, in Mortgage Book A. C. H., No. 56, page 465, etc., the undersigned Trustees named in raid Mortgage

WILL SELL AT PUBLIC AUCTION, at the MERCHANTS EXCHANGE, in the city of Philadelphia by

MESSRS. THOMAS & SONS, AUCTIONEERS, at 12 o'clock M., on TUESDAY, the fourteenth day of February, A. D. 1811, the property described in and conveyed by the said Mortgage, to wir:

No. 1. All those two contiguous lots or pieces of ground, with the buildings and improvements

ground, with the buildings and improvements thereon erected, situate on the east side of Broad street, in the city of Philadelphia, one of them beginning at the distance of nineteen feet seven huches and five-eights southward from the southeast corner of the said Broad and Coates streets; themee extending eastward at right angles with said Broad street eighty-eight feet one inch and a half to ground now or late of Samuel Miller; thence southward along said ground, and at right angles with said Coates street, seventy-two feet to the northeast corner of an alley, two feet six inches in width, leading southward into Pennstreet; thence westward, crossing said alley and along the lot of ground hereinafter described and at right angles with said Broad street, seventy-nine feet to the east site of the said Broad street; and thence northward along the east line of said Broad street seventy-two feet to the place of beginning. Subject to a ground-rent

of \$250, silver money.

No. 2. The other of them situate at the northeast corner of the said Broad street and Penn street, containing in front or breadth on the said Broad street eighteen feet, and in length or depth eastward along the north line of said Penn street seventy-four feet and two inches, and on the line of said lot paral-let with said Penn street, seventy-six feet five inches and three-fourths of an inch to said two feet six inches wide alley. Subject to ground rent of \$72, sil-

ver money.

No. 3. All that certain lot or piece of ground beginning at the southeast cerner of Coates street and Broad street, thence extending southward along the said Broad street nineteen feet seven inches and

the said Broad street injected feet seven inches and five-eighths of an inch; thence eastward eighty feet one inch and one-haif of an inch; thence northward, at right angles with said Coates street, nine feet to the south side of Coates street, and thence westward along the south side of said Coates street ninety feet to the place of beginning.

No. 5. The whole road, plank road and railway of the said The Central Passenger Railway Company of the city of Philadelphia, and all their land (not included in Nos. 1, 2 and 2), roadway, railway, rails, right of way, stations, toll-houses and other superstructures, depots, depot grounds and other real estate, buildings and improvements whatsoever, and all and singular the corporate privileges and franchises connected with said company and plank read and railway and relating thereto, and all the tolls, income issues and profits to accrue from the same or any part thereof belonging to said company, and generally all the tenements, hereditaments and same or any part thereof belonging to said company, and generally all the tenements, hereditaments and franchises of the said company. And also all the cars of every kind (not included in No. 4), machinery, tools, implements and materials coancided with the proper equipment, operating and conducting of said road, plank road and sailway; and all the personal property of every kind and description belonging to the end converte.

the raid company.

Together with all the atreets, ways, alleys, pasregether with all the streets, ways, alleys, passages, waters, water-courses, easements, franchies, rights, liberties, privileges, hereditaments, and appurtenances whatsoever, unto any of the shove mentioned premises and estates belonging and appertaining, and the reversions and remainders, rents, issues, and profits thereof, and all the estate, right, title, interest, property, claim, and demand of every nature and kind whatsoever of the said commany as well at law as in equity of in and

mand of every nature and kind whatsoever of the said company, as well at law as in equity of, in, and to the same and every part and parcel thereof.

TERMS OF SALE.

The properties will be sold in parcels as numbered. On each bid there shall be paid at the time the property is "struck off—On No. 1, \$300; No. 2, \$200; No. 3, \$300; No. 5, \$100, unless the price is less than that sum, when the whole sum bid shall be paid.

W. L. SCHAFFER, W. W. LONGSTRETH, Trustees. M. THOMAS & SONS, Auctioneers, Nos. 139 and 141 S. FOURTH Street.

LEGAL NOTICES.

The Corphans' Court for the City
And County of Philadelphia.
Estate of William Gaul, deceased.
The Auditor appointed by the Court to audit, settle, and adjust the first account of Sarahi Gaul, tecased, and to report distribution of the balance in the hands of the accountants, will meet the parties interested for the purpose of his appointment on Monday, december 19, 1870, at 40 clock P. M., at his office, No. 181 S. FIFTH Street, in the city of Philadelphia.

125 mwf 5t GEORGE M. CONARROS, Auditor.

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No. 230 MARKET Street, corner of Bank street.

Cash advanced on consignments without extentions of the control of the contro FURS. FURS.
Twelith Fall Trade Sale American and Imported Furs, Robes, Lap Blankets, etc.
On Friday Morning.

December 9, at 10 o'clock. CONCERT HALL AUCTION ROOMS, No. 1818
CHESNUT Street.
T. A. MCCLELLAND, AUCTIONEER. Personal attention given to sales of household fur Public sales of furniture at the Auction Rooms, No. 1219 Chesnut street, every Monday and Thurs-

For particulars see "Public Ledger,"
N. B.—A superior class of furniture at private sale CITY BAZAAR AND TATTERSALL'S,
No. 1126 RACE Street.
Regular Auction Sale of Horses, Wagons, Harness, Etc., every Thursday, commencing at 10 o'clock A. M. No postponement on account of the weather. Gentlemen's private establishments disposed of

at public or private sale to the best advantage, and a general assortment of Horses, Carriages, Har-ness, Etc., to suit the need of all classes of pur-chasers, constantly on hand. Carriages taken on Storage. Superior Stabling for Horses on sale or at livery.
Outside Sales solicited and promptly attended to.
Liberal advances made on Horses, Carriages, and
Barness.
DOYLE & NICHOLS,

DITY ORDINANCES.

A N ORDINANCE To Make an Appropriation to the Clerks of Councils.
Section 1. The Select and Common Councils of the City of Philadelphia do ordain, That the sum of ninety-nine hundred and four dollars and sixty cents be and the same is hereby ap-propriated to the clerks of Councils, to the

items of their annual appropriation for 1870, as To Item 2. For printing journals, ordinances, and other documents, sixty-one hundred and twenty-nine dollars. To Item 4. For advertising ordinances and resolutions, twenty-eight hundred and sixty-

two dollars.
To Item 5. For earriage hire, six hundred and twenty dollars.
To Item 11 (A new item hereby added to their said appropriation). To pay certain bills for advertising, printing, carriage hire, and expenses of special committees, in 1869, and to pay balance of salary of page of Common Council for 1870, two hundred and ninety-three dollars and sixty

Warrants to be drawn by the clerks of Councils. LOUIS WAGNER.

President of Common Council. Attest-BENJAMIN H. HAINES, Clerk of Select Council.

SAMUEL W. CATTELL,

President of Select Council. Approved this second day of December, Appro Domini one thousand eight hundred

and seventy (A. D. 1870).
DANIEL M. FOX. Mayor of Philadelphia.

GIRARD STREET, BETWEEN ELE-1121 wenth and Twelfth and Chesnut and Market streets. Vacancies for Families and Single Gen tiemen. Also, a suit of rooms on the second floor, furnished or unfurnished, with first-class board, in plain figures. Goods packed an shipped free of Also, table board,