The third Sonata of opus 2 scarcely reaches the clevation of its two preceding colleagues in its allegro, which is a kind of brilliant toccata, comingly made up by a fusion of the styles of Reynd and Mozart, scarcely sustaining its proten-tions and pompous opening, but revealing occa-sionally some happy thoughts, especially one that carries the hearer to the ever fresh and fascinating

The adaylo in E major is a noble movement, and ruleed the clavecin of its day to the elegiac expression. One's attention is rivetted by it as when standing before the Venus of Milo in the Louvre, to see which is to enjoy a draam of beauty for life. This admirable movement the property of the ecclesiatival beauty for life. This admirable movement borrows the pomps of the ecclesiastical style and renders them accessible to the plane. Its orchestral character suggested to the chevalier Seigfried to attempt an arrangement of it. This adagio is one of the most beautiful in the sonatas of the first style; it may be heard to advantage independently of the remainder of the sonata. The scherzo is made waggishly humorous by a dash of melancholy in the trio. The allegro assai in six-eight time is a kind of rondo, a la chasse, without knowing or caring to know the object or the occasion of the part; the "hark follow!" and the tra la la are naturally suggested by the horn form of motico which it starts off with and repeats frequently. This opus was pronounced by Ferdinand Ries to be the work of a clant. assai in six-eight time is a kind of rondo,

The Sonata Eroica in C minor, opus 10. No. 1. is calculated to arrest the attention of the heare is calculated to arrest the attention of the flearer by its bold dashing allegro con spirito, which, like a torrent from the lofty Alps, bounds over rocks and runs, through smiling landscapes; it is a symphonique sketch, and so far beyond the early efforts of the composer in his first style, that you catch your breath with admiration and astoulshment at the design flight of gentra horses dement at the daring flight of genius herein dis-played. The Adagio is in La flat, two-four time; its simplicity and pomp, its flowing melody and graceful accompaniment, its sacred character and pure expression would admirably fit it for interpretation on the organ by a performer of skill and refined taste; it has the rare finish which marks the verse of Racine; it is polished as steel. Great care in fingering is required in some passages of delicate embroidery written in fuse, so that the phrasing may properly interpret the meaning which becomes evident by close exami-nation and earnest study in searching for the intentions of the great Maestro. The final of this Sonata is a prestissimo in common time of extreme warmth; it is a symphonique cartoen and its motivos flash in zigzage like forked lightning amid the clouds on a dark and stormy night. This bold, inclsive movement, short, and of extreme vigor, may be performed separately from the reat of the Sonata; it is one of those pleces that every planist should know by heart in making a choice in Betthoven, of what is more

ing a choice in Becthoven, of what is more characteristic and at the same time more easy of retention in the meaning.

The first allegro of the Sonata of opus 31 in E flat is a curious example of the maestro in his rhythmic handling. The Scherzo in A flat Allegretto Vivace, (not considered an admissible term among strict constructionists of the old school) is impetuous, bold, new and regardless of the limits of the agricus regimes which it defies: of the limits of the ancien regime which it defles; nevertheless it is a piece for the piano par excellence, does not transcend its just limits, and (a rare thing in Boothoven) makes no appeal to the orchestra. The Scherzo of this Sonata is the first example of a Scherzo in two-four time. Such a composition educates the public and raises it to the level of artist feeling. The minuetto is rather an interim of andante; it is a sweet, calm creation and reminds the hearer of a like delicious minuetto performing the function of an andante in the Sonata in sol for piano and violin; it might readily pass as an arrangement for plano of a fragment of Symphony in the melodious style of Mozart. The Finale—presto con fuoco, is a kind of Mazeppa, but a gay Mazoppa, a Mazoppa that makes the saw-dust fly in the circus-ring.

Away! away! My breath was gone. Twas scarcely yet the break of day,
And on he foamed—away! away!

Although with an appearance of innocence, there are many difficulties concealed in this movement, and the executant will do well to have it at his finger-ends so as to play it as if improvising; but even then he must be on his guard that he do not trip up and lose his footing. There is nothing of the symphony about it, and the etyle of the plano forte is evident. This sonata, a long time despised and neglected, is now regarded as one of the most marked character.

Gounob's "Romeo and Juliet." The following notice of Gounod's new opera was written by a young gentleman amateur, of this city, after hearing it performed in Paris:

When a composer selects for the plot of an operatic effort some tale or legend occupying a well-known place in the literary world, and familiar to most classes of persons, he labors under many difficulties, which, if his story were new, would not exist. The conceptions that different complete with the same plot must be ferent people have of the same plot must be widely separated. A story known from school-days, having connected with it all the pleasures and hopes of childhood, must bring with its thought very different feelings from those of one who hears it later, and perhaps under less happy circumstances. To adapt his music to the theme, in such a way as to correspond as nearly as possible with the various ideas of critics, is the great task of the composer. In dolug this he must not sacrifice the general points of interest in the plot to strict and tiresome correctness of detail; neither must be strive too much after effects in those general points. One magnificent finale produces more effect than several of the same kind, and in-less the style of each individual one be changed, familiarity with a certain sort of grandeur renders the legitimate effect consequent upon its performance almost entirely lost. And if some writer of ability has previously used the tale in the creation of an opera, then more than ever is the work of the composer rendered severe. The barriers he has to surmount in the former instance are natural, whereas, in the latter, proju-dice and comparison are added to criticism, and

the composer stands but little chance of success
When Charles Gounod produced his immortal
Foust, those who had not heard the work were Fount, those who had not heard the work were inclined to think that a Frenchman who was sufficiently presumptuous to clothe the words of Göthe in music, particularly after the effort of Spobr, was a man of no liftle bravery, and that the work in the end must be lost sight of. But when the opera was properly put upon the stage and the ear of cunivated criticism turned upon it all must in textingular of praise sich as are it, all united in testimonials of praise such as are rarely heard. The success of Faust has been unprecedented. Where ver opera has existed, Faust has become familiar, and lostead of the vague ideas of the lovely "Margaerite" and the odd imagining of wicked "Mephistopheles," realities have taken the piace of fancies, and a better and more correct idea of the orantiful poem has been everywhere diffused. The officialities were immense, but Gounod displayed his gonius in a manner which; for a term, created a farore in the puscal world. * " Now comes to as his second work in the present members. mense, but Gounod displayed his gonius in a manner which; for a tens, created a furors in the musical world. * Now comes to us his second work in the present operate sensation of Romeo and Juliet. Imitating his first cessay, the composer has selected for the plot a

story well known to all. Shakespeare's wouderiul play occuries a position so exalted among the works of genius, that to compose an opera with it for its theme must be a task of enormous difficulty. Bellini tried the experiment, and with it for its theme must be a sea of the difficulty. Bellini tried the experiment, and although the result was fine, the Montecchi c Copuletti never produced a remarkable excitement. The play itself, irrespective of its literary position, is one in which there is very little scope for brilliant and striking musical effects, as in Faust. The spirit of the plece is so intensely romantic—such a feeling of exquisite delicacy pervades it—that the style of composition must not assume a character in

of composition must not assume a character in the least bolsterous, except perhaps in the first and third acts, where Gounod has introduced his chorness. These facts must be taken into con-sideration before a correct judgment can be formed. The opera has come before the public with too brilliant expectations entertained of it. Hasty opinions were formed immediately after its production in this country, which, if the opera-were performed with a competent cast, would be quite different from those we now hear. A careful study of the score, always bearing in mind refined subject of the music, the only way to judge thoroughly of the composition. The style of modulation is so remarkable, so perfectly novel, that the most

thorough critics have been unable to give an opinion until familiarity with the work has fully demonstrated to them its high character.

Originality is considered in all compositions a great point to be sought after. M. Gound has certainly succeeded admirably in this respect.
There is nothing hackneyed to be found; every thought is as original as if music itself had never existed until the creation of Gounod's *Romeo* and Iuliet." The orchestration at times is superb, and for pathos, depth and beauty, is unequaled. The symphony as well as the accompaniment throughout to the duo between "Romeo" and "Juliet" in the first act, is one of the most ex-juisite pieces of harmony. The waltz for "Juliet," which precedes the duo is a charming little move ment, and the solo of "Capulet" in the same act, a fine air. Of course, the balcony scene is the most characteristic portion of the opera. The most weird, romantic recitative, combined with an occasional aria and duo, are here introduced,

depth of feeling and great powers of instrumen-So we could cite an indefinite number of other gems which the work contains, but details unnecessary. Only frequent hearing or careful study can bring sufficiently convincing proof of its merit, owing to the unusual ideas which it

nd produce an effect which is astonishing, and

at the same time perfectly legitimate. The composer in this scene has shown his wonderful

AMERICAN: CONSERVATORY, OF MUSIC.-The matinees given by this institution, for the instruc-tion and cultivation of taste of the students, now take place once a fortnight, instead of every Saturday, as first arranged, thus extending the series to the end of June. The audiences have been so large and continue to increase so rapidly as to create surprise in the minds of those ac-customed to notice the small attendance generally at the public performance of Classical music. The success of the Conservatory Matinees is probably owing to the facts that the institution is a very popular one already in our city, and doing a good work, while the matinees are models of elegance and refinement. The second half of the winter term will begin Monday, Feb. 10th, and the books are open for entry of pupils, a announced in the advertisement.

CARL SENTZ'S next Orchestra Matinee takes place on Thursday afternoon, at 3½ o'clock, at Horticultural Hall. The following is the programme: Grand Symphony, No. 6, in G major—Haydn. Introduction—Adagio Cantabile. 1. Vivace assal. 2. Andante. 3. Minuetto, Allegro molto. 4. Finale—Allegro molto. Solo Piano—"Invitation to the Dance"—Weber. Second Finale of Maritana (by request)—Wallace. Waltz—Auf Flügeln der Nacht (On the Wings of Maritana (Control of Control Night)—Faust. Serenade—For Horn and Flute Scio—Tittl. Gallop—The Grand Duchess of Gerolstein—Birgfeld.

AMUSEMENTS.

THE ARCH.—The Arch Street Theatre was crowded last evening upon the occasion of the second representation of Daly's drama, Under the Gaslight. The play is produced in excellent style. The Arch has a reputation for the carefulness and elegance with which handsome seem offects are produced upon its stage, and it is a few of the carefulness. are produced upon its stage, and it is fully sustained in this instance. The most remarkable eccnes were, first, the pier on the North river, with the ferry-boats plying to and fro. The subject is common enough upon the stage, but the mechanical effects at the Arch are peculiar, original and remarkable; secondly, the passage across the stage of a railroad train at full speed. This was capitally managed, and was really thrilling enough to have excited the oldest play-goer in the theatre. After this, nothing is impossible in the theatre. After this, nothing is impossible in the way of stage effect. If Mrs. Drew chooses to try, we believe she could represent Niagara is full tumble, a hurricane and earthquake as large as nature in St. Thomas, or a feast of cancibals, with real cannibals "Inported expressly for this occasion" in the parts.

The performance deserves much praise. Mrs.

Walcot acquitted herself more creditably than by other member of the company. Out of ony other member of the company. Out of a vulgar and slightly offensive character she contilved to make a most amusing and pleasant personage. Mrs. Walcot fairly bore away the palm of the evening. Mr. Lewis Baker made as much as possible out of a very poor and sometimes very silly part. He is well known as an actor of unusual ability, and it is a source of regret that he has chosen to confine himself for some time to a third-rate character that the finest tolers could not make really acceptable. some time to a third-rate character that the finest talent could not make really acceptable. Mrs. Creese played well, as usual, and sang sweetly. Mr. James was effective—quite as much so as any one could have been. Mr. Craig was in ensely amusing as the juvenile hawker of small wares, and his song provoked uproarious applayes from the audience. Mr. Everley and Mrs. Thiver and indeed every member of the com-Theyer, and indeed, every member of the com-pany acquitted themselves in a manner in the highest degree satisfactory to all present. They did more than justice to the drama. The drama! And there's the rub. Under the Gaslight is entirely sensational. Why

it is called by that name it is quite impossi-ble to tell, unless, indeed, the author sought something that would look well upon the bills, rather than indicate any peculiarity in the play. The incidents occur under all kinds of lights, sun, moon, stars, gas, tallow candles and locomotive reflectors. Forhaps it was written under the gas-light late in the evening, when the author's intel-lectual faculties had been weakened by the pro-tracted labors of the day. From the character of much of the text we judge this to be the correc

theory.

But there have been worse sensational drama But there have been worse sensational dramas than this, and they have been produced at the Arch Street Theatre, too. Nobody's Daughter. was stolen bodily from a novel, and was not worth the crime. Light at Last was—was—was not startlingly original, although it was somewhat amusing, and it was not as good as Mr. Daly's play. Indeed this latter, in spite of wretched gags to tickle the ears of the gallery cods, sickly and silly sentimentalism, unnatural gods, sickly and silly sontimentalism, unnatural and improbable incident, and a smack of the Bowery, the dime'novel and the regular 'strawperry mark on your left arm' business, in the case of the changing of the children in the case of the children in the ca

with a number of very effective situations and telling, dramatic points.

But the faults are glaring and unbearable. The patiotic sentiments of the marvelously un-selfish, sternly honest, and absolutely incor-ruptible "Snorkey" were so obviously aimed at the upper tier, that the sitters therein were actually abashed, and were ashamed to acknowledge the compliment. And so all the bald old stuff about "protecting Columbia's daughters" and fighting for "Uncle Sam" elicited very gentle

righting for which some entited very genue and unsatisfactory applause.

People who are out of society generally find the most fault with it. Those who are in it, usually say the least about it either way. Mr. Daly seems either to have forgotten this fact, or never to have learned it. His characters in "society" are eternally prating about it, and at the same time doing things that would insure their being kicked out of respectable kitchens. It may be of use to Mr. Daly in his future ventures in the social drama to learn that strictly genteel people, "voices of Society," as he folicitously styles them, never endeavor to detain departing young gentleman in their parlors by urging their lady guests to hold on to him girls." Nor is it considered exactly the thing for ladies to read private letters receite fully dround in their scools and then

ensational perhaps he is right to introduce such incidents. Either of these would be likely to produce an immense sensation in real life in this

oninguity.
There are many minor absurdities in this drama, but it is bardly worth while to allude to them. One of the incidents, however, is so original and remarkable that simple justice to the piece demands that we shall comment upon it. Suppose that at a wayside station near Long. Branch, in the middle of the night, a young Branch, in the middle of the night, a young girl a heroine, to whom almost everything is possible, should walk up and suddenly tackle the station-master, and, with piteous sobsentreat to be locked up in the freight house all night, with kegs of nulls, and boxes of cheese and bundles of fish. Would the most tender hearted, the most imbedile and idiotic of station-masters do it, especially when he lived in a comfortable home close by? We should think not. And we Mr. Duly convents his station-master to do it and the enginest. desire of the heroine for such a consummation is apparently the result of her prophetic vision, for no sconer has she comfortably settled herself amid the codfish and cheese, than a horrid villain rushes in, seizes the utterer of patriotic gags and places him bound with cords, upon the railroad track. Now, if the heroine had not been in that station-house, and had not had an axe convenients. niently in there with her, so that she could smasl the door, and, rushing out, drag the patriotte gagger off the track precisely one second before the locomotive dashed past, the said patriot would inevitably have been killed. The idea is original enough, but it is only originally ridibulous. Under the Gaslight will be repeated this and every evening, and we venture to say will draw full houses. The fact is not specially creditable either to the playwright or the public.

THE THEATRES ... At the Arch Under the Gaslight will be given this evening. Mr. Owens will appear at the Chestnut in Everybody's Friend and solon Shingle. This will be the last opportunity to see Mr. Owens as "Major De Boots." At the Walnut Mr. and Mrs. Barney Williams will appear in Ireland as it was; Connecticut Courtship and The Irish Tutor. At the American, a varied bill will

PHILADELPHIA OPERA HOUSE.—The famous burleeque, The Black Book, will be repeated at this theatre to-night. The Black Book is a first rate burlesque of the Black Crook style of performance. It is full of good hits, funny situa-tions and amusing incidents. In addition to this there will be singing, dancing, Ethiopian eccen-tricities by Frank Moran and other first rate perormers, and a plentiful sprinkling of wit and humor. The entertainment at this house is al-

ELEVENTH STREET OPERA HOUSE.—This evening a very attractive entertainment will be given at Messis. Carneross & Dixey's opera house. The pantomime of *The Mogic Peart* will be performed, with all the accessories of handsome scenery, costumes, wonderful transformations and ludicrous situations. A burlesque entitled The Arrival of Dickens will be given, with Lew Simmons as "Charles Dickens." Mr. Caracross will sing several favorite balluds, and there will be a miscellaneous performance by the troupe. BLITZ.-Signor Blitz will give an exhibition of magic and sleight-of hand at Commissioners Hall, West Philadelphia, this evening.

CITY BULLETIN.

DRUGGED AND RODBED .- Alderman Mink had efore him yesterday Ann and Eliza Kellehan, residing at No. 725 Bedford street, charged with obbery. The complainant was Mrs. Rodgers, an elderly lady, who alleges that the defendants persuaded her to go to a house in Alter street, near Twentieth, to see a sick person. Upon reaching the house she was drugged, and Eliza robbed her of \$100. Mrs. Rodgers avers that she lid not lose her senses, but was rendered power less, and although she saw Eliza taking the money from her, she could not help herself. Lieutenant Larzelere arrested the accused and re covered \$49. The prisoners were committed for

Snow Prows.—The plows invented by Mr. R. A. Smith for cleansing the snow from the passenger railway tracks are gradually getting into use. There are now in operation two on the Union line, two on Thirteenth and Fifteenth streets road, one on the Second and Third, one on the Green and Coates, one on the Fourth and Eighth and ie Seventeenth and Nineteenth stre roads. During a storm the number of plows above stated would not be sufficient to keep the tracks entirely clear of the snow, but as the merits of the machine are more fully developed the companies will no doubt add to their prese These plaws brush the snow from the tracks in a very effectual manner.

ROBBING HIS EMPLOYERS, -A German named Jacob Herman, the driver of a wagon for Leibrandt& McDowell, stove manufacturers, at Girard avenue and Ash streets, was arrested yesterday by Lieutenant Wilcraft, upon the charge of lar-ceny. For some time the firm has lost oats, corn, and other feed. Lieutenant Wilcraft was corn, and other feed. Lieutenant which was apprised of the fact, and yesterday when the workmen were leaving he noticed that the dinner backet of Herman appeared to be rather heavy. He examined it and found that it was full of oats. Herman was taken before Alderman Helns, and was held in \$800.

ATTEMPTED ROBBERY .- An attempt was made to rob Goodchild's grocery and provision store, at Broad and Elisworth streets, a night or two since. A panel was bored out of the back door and the bolts were then unfastened. The thieves then went up stairs, and in attempting to get water from a frozen hy drant made a noise, which water from a frozen hy drant made a noise, which aroused some of the inmates of the house. The burgiars became frightened and rau away, with-out getting any plunder. A rattle was sprung for sometime without attracting the attention of

JUVENILE HOUSE ROBBER.-Thos. Flatley, aged 11 years, was before Ald. Tittermary yesterday, upon the charge of robbery. It is alleged that, in company with other boys, he gained an entrance to the house of W. S. Ruff, No. 804 Fallon street, by slipping a shutter from its hinges, while Mrs. Ruff was at market, and stole two tendollar notes. He was committed to answer.

Swindled.-S. O. Thompson, of Zanesville, Ohio, was swindled out of \$40 at Thirty-first and Market streets, last night. Two men stepped up to him and asked him to give them \$40 in greenbacks for a couple of \$20 gold pieces. The exchange was made, and while Mr. Thompson was rejoicing over his good luck he discovered that is gold pieces were bogus.

G. H. BECHTEL's first grand special sale of extra quality triple silver-plated ware will take to-morrow (Thursday) morning at 101/2 o'clock, at Scott's Art Gallery, 1020 Chestnut street. The high standing and acknowledged reputation of this house is a sufficient guarantee of the quality of the ware, comprising, as it does, a full assort-ment. We urge upon all who wish a good article to attend the sale.

FUGITIVE FROM JUSTICE .- A colored boy, named Henry Williams, 15 years of age, from Woodstown, N. J., was arrested yesterday at Lombard street wharf, for the larceny of two overcoats, two vests and two pairs of pants from Salem, N. J. He was held to await a requisition from the New Jersey authorities.

FINE PAINTINGS .- A collection of fine modern paintings will be sold this evening, to be cono'clock, at Scott's Art Gallery, 1020 Chestnut street. As every number in the catalogue will be sold without reserve, we would advise our readers to attend ers to attend.

RECKLESS DRIVING .- Philip Tackney, driver of the Humane Steam Fire Engine, was arrested yesterday, and taken before Ald. Fitch, upon the charge of reckless driving. On Sunday morning last, it is alleged, he drove his horses down Girard avenue at a furlous rate, and with a slackened rein. He was held in \$1,000 ball for trial.

THREATENING -William Bell was arrested on Pennsylvania avenue, above Thompson street. upon the charge of threatening to kill Wm. O. Morrow. It is alleged that he pointed a pistol at Mr. Morrow and threatened to shoot him. He was beld for a further hearing by Ald. Fitch.

ANOTHER SNOW-STORM .- Snow commenced falling at an early hour this morning, and continued to fall until nearly moon. The streets were covered to the depth of about a couple of inches, thereby causing considerable inconvenience to pedestrians.

THE MAENNERCHOR BALL.—It should not be forgotten that the great masked ball of the Münnerchor will be given this evening, at the Academy of Music. The bad weather will no doubt cause some persons to hesitate to attend, but the pleasure in store for those who participate in the carnival will amply pay for any inconvenience which may arise from the storm. This ball will,

no doubt, be the finest ever given by the society. GYMNASTIC EXHIBITION. We call attention to the exhibition of gymnastic ex-ercises to be given at the Academy of Music, on Tuesday evening next, by the or Music, on Tuesday evening flexi, by the pupils of Professor Lewis's Gymnasium. Professor Lewis has been highly successful in his department of physical education, and a very interesting series of performances may be antici-

AN OWNER WANTED .- A valuable fur cape and robe, which were found on the street, are awaiting an owner at the Sixth District Police Station. CITY NOTICES

FASHIONABLE AND DELICIOUS CONFEC-tions.—All the choicest novelties, in greatest perfec-tion and purity; fine Mixtures, delicious Chocolates, Almetin Graper, and other choice fruits, at A. L. Vaneant's. Ninth and Chestnut streets.

GROVER & BARER'S Highest Premium Sewing Machines, 780 Chestnut street. A FASHIONABLE FURORE.—As if by universal

A FASHIONABLE FURORE.—As It by universell consent, the fashionable world has adopted 'Phalon & Son's' Extract of the 'Night Blooming Cereus' as the perfume of the day. It has eupplanted all the French extracts, because of its superior richness and permanence. The demand for it is unparalled and continually increasing. GAY'S CHINA PALACE, No. 1022 Chestnut treet.—Selling off the entire stock at less than im-

street.—Sciling oil the entire stock at less than importing cost.

The assortment consists of Bohemian, French and American Cut Glassware, White French and Decorated China, Silver-plated Ware, Table Gutlery Weiter's, Stone China, &c.

And the most complete stock of Fancy Goods, including Parlan Marble and Bronze Statuary, Gilt Mounted Ornaments and Lava Ware ever imported to this city. White French China Cups and Saucers, per set,

12 pieces.

White French China Dining Plates,9% in., per dz.
Do. do. do Breakfast do.,6% "
Do. do. do. Tea do.,7% "
Cut Glass Goblets, per dozen.
Do. do. Champagnes, per dozen.
Do. do. Wines, per dozen.
Do. do. Tomblers, per dozen.
And all other goods at aqually low prices

And all other goods at equally low prices. GENERAL GRANT'S nomination for the Presidency seems to be as "phixed" upact," judging from the tone of the press, North and South, as that the clothing sold at Charles Stokes & Go, o Clothing House, under the Continental, is a universal favorite with the public. The comparison has tits difference, however, that while Grant's praise is in the month of but one party, the praise of Stokes & Co.'s clothing is on the tongues of all parties.

BOWER'S INFANT CORDIAL, than which nothing can be more pleasant and soothing for infants and young children. Snow! Funs! Snow!

Snow! Furs! Snow!
Largest stock of Furs in the city, at the lowest
OAKFORDS,
Continental Hotel. "Bower's Gum Arabic Secrets" soothe and heal Coughs, relieve Höarseness, tough morning phlegm, and afford great comfort in Bronchial irritations. Try them, Made by Bower, Sixth and Vine. Sold by druggists, 35 cents.

AT A hotel dinner, a gentleman observed a per AT A notel dinner, a gentleman observed a person who sat opposite, use a toothpick which had just dot e the same service to his neighbor. Wishing to applie him of his mistake, he said: "I beg your pardon, ir, but you are using Mr. Jones's toothpick." "I know I am. Do you think I am not going to return it?" This has nothing at all to do with our advice to our readers to purchase their coal of W. W. Alter. Ninth street, below Givard avenue, and corner Sixth and Spring Garden streets.

STRIKE for your altars and your fires, strike for the green graves of your sires, and all that sort of thing, you know, and then strike for the shop of the near eat tobseconist, and lay in a good supply of "Century." That's a sensible strike. FLORENCE SEWING MACHINE. Florence Sewing Machiee.

Florence Sewing Machine. Office, 1123 Chestnut street, Philadelphia. Snow! Furs! Snow! Largest Stock of Furs in the city, at the lowest Continental Hotel.

Surgical Instruments and druggists' sundries. Snownen & Brotuez, 28 South Eighth street. Snow! Furs! Snow!
Largest Stock of Furs in the city, at the lowest prices!
OARFOLDS,
Continental Hotel.

DRAFNESS, BLINDNESS AND CATARRH.

J. Isaacs, M. D., Professor of the Eye and Ear, treated diseases appertaining to the above members with the utmost success. Testimonials from the most reliablesources in the city can be seen at his office, No. 305 Arch street. The medical faculty are invited to accompany their patients, as he has no secrets in his practice. Artificial eyes inserted. No charge made for examination.

SKAIING PARKS.

WEST PHILADELPHIA PARK.
THIRTYFIRST AND WALNUT STREETS.
THE FINEST ICE OF THE SEASON.
GRAND FANCY
DRESS CARNIVAL AND
THURSDAY (To-norrow) N(GHT.
Admission to Carnival. 25 cents.
Admission to Carnival. 25 cents.
Scason Tickets reduced to 82.
N. B.—Snow removed as fast as it falls.

11. AMUSEMENTS.

See Sixth Page for Additional Amusements. A MERICAN CONSERVATORY OF MUSIC, Southeast corner Tenth and Walnut etrects.—Second half of Winter Quarter will begin February 10th. Turnon-FIVE TO TEN POLLARS per half-torm. Pupils received every day this and next week. For Singing, Piano, Cabinet Organ, etc., and Languages, and coarged from date of first lesson. Evening hours or timitemen. 1229 w s 21*

INSTRUCTION. M 188 E. A. EDELMAN'S INSTITUTE FOR BOYS.— B. W. corner of Twelfth and Filbert streets, second The First Session of this Institute will open on MONDAY, February 3d, 1868,

at 9 o'clock. A. M.

The combination of mildness of discipline with the thoroughness of the Public School System specially recommend it to parents.

1229-25trp* LEGAL NOTICES.

IN THE ORPHANS' COURT FOR THE CITY AND I County of Philadelphia. Estate of ISABELLA G.PAGE. deceased. The Auditor appointed by the Court to audit. settle and adjust the first and final secount of CHARLES WURTS, JOHN'S WHITE and ALEXANDER WURTS, Trustees for 47s. ISABELLA G. PAGE, deceased, under a certain indenture dated. May, 18th, 1862, and to report distribution of the balance in the hands of the account antiwell meet the parties interested for the purpose of his appointment, on Monday, February 10th, at 20 'clock P. M., at his office, 10, 725 Walnut street, in the city of Philadelphia.

JAS. DUVAL RODNEY, ja29:wf m 553

Auditor.

ja29 w f m 5t5

F8TATE OF HARRIET KINGSTON, DECEASED.—
Letters testamentary upon the above estate having been granted to the undersigned, all persons indebted to the astree will please make payment, and those having claims will present them, without delay, to

B. KINGSTON MCUAY,
HARRIET KINGSTON MCUAY,
Executors,
1820-867 Web.

HOOP SKIRTS.

HOOP SKIRTS.

NO. 628.

FIGURE SKIRTS.

Pisin and Trail Hoop Skirts, 2, 24, 24, 25, and 3 yards cound of every length and shape, for ladies, and a complete assortment of Misses' and Ohlidren's Skirts, from to 45 springs, from 16 to 28 inches long, all of "OUR OWN MAKE." superior in style, finish and durability, and really the cheapest and most sgirtifactory Hoop Skirts in the 'uncrican market. Warranted in every respect.

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