

with the men and things of Philadelphia a hundred and forty years ago, have a fine assortment of nuts to crack here. They can, if they think proper, send us the kernels when they reach them.

THE REPORT OF THE MARSHAL OF POLICE.

—Accompanying the annual Message of the Mayor, is the annual report of the Marshal of Police. We learn from it, that the total arrests in Philadelphia during the year, amounted in all, to 25,385. Among the charges were the following:—

A. sault and battery,	2197
Assault on officers,	78
Assault with intent to kill,	52
Assault on wives,	123
Breach of the peace,	11,399
Breach of ordinances,	157
Corner leugging,	280
Carrying concealed weapons,	32
Disorderly houses,	97
Desertions,	62
Forgery,	15
False pretences,	32
Intoxication,	6799
Interfering with officers,	10
Larceny,	1233
Misdemeanor,	118
Passing counterfeit money,	90
Picking pockets,	77
Riot,	208
Vagrancy,	1107

Of the total number, 11,273 were natives of the United States—11,485 were natives of Ireland—869 were natives of England—1527 were natives of Germany—and the rest were natives of other countries.

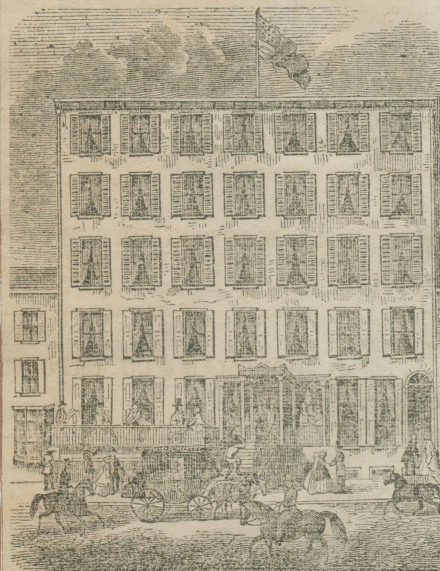
The above is the report for the
past year—1856—
— Jan. 1857—

THE UNION,

ARCH STREET, ABOVE THIRD, PHILADELPHIA.

EVAN EVANS.

V. S. NEWCOMER.



This Popular resort of the business public is keeping pace with the progress of the times, by annual additions of comfort and convenience for its numerous guests.

Its quiet location—its proximity to business—being but one square from Market street, and half a square from Third and Fourth streets, and its unobstructed ventilation are of themselves advantages over any other Hotel in the city.

It will ever be the aim of the proprietors to keep the "UNION," with such character as will merit public favor.

EVANS & NEWCOMER.

January 1st, 1857.

Oct 24

THE DAILY NEWS.

THURSDAY MORNING, JAN. 1, 1857.

LOCAL AFFAIRS.

ACADEMY OF MUSIC.

Philadelphia has at length a Temple for musical and dramatic entertainments, of which her citizens have just reason to be proud. The ACADEMY OF MUSIC, located at the corner of Broad and Locust streets, designed for operatic and dramatic performances, is the most perfect, perhaps, in all its various departments, of any other in the United States or Europe. There are several larger, as *La Scala*, at Milan; *San Carlo*, at Venice; *Academie de Musique*, at Paris; and "Her Majesty's Theatre," in London; but, in

point of completeness of detail, and perfectability of arrangements, our Academy of Music will probably surpass all others." Built at a period when the growing taste for amusements, of a refining character, demanded a more fitting place, in which music and the drama, the foremost of them all, should have voice and representation, than any our City could boast of, the object sought to be accomplished, and which has in an eminent degree been attained, was a combination of all the numerous improvements that art, science and experience had demonstrated to be such—to make it a credit to Philadelphia, nay, the country at large, a model in truth, from which all might derive benefit.

The corner stone of the edifice was laid with appropriate ceremonies in the afternoon of Thursday the 26th of July, 1855. The Mayor of the City, Hon. Robert T. Conrad, delivered an address on the occasion, which was listened to by a large number of citizens. From that time the work has steadily progressed, and it is now so nearly finished, that it may be said to be completed, a few days only being required to give the final touches to it.

The building is an immense structure, having a front of 140 feet on Broad street, and a depth of 235 feet on Locust street. The whole width of stage is 150 feet; stage proper 90 feet, depth 73 feet. The auditorium is 102 feet in depth from the curtain to the back of the boxes, 90 feet in width, and 70 feet in height to the dome. It has a parquette of ample dimensions, and besides what is called the parquette tier of boxes, a dress circle, family circle, and gallery. The shape of the auditorium is an oblong, widening, somewhat towards the stage, and closed on the opposite sides by a segment, which is considered by the architects the most favorable form, for acoustics, giving at the sametime great facilities for obtaining perfect vision in every part of the house. The arrangement of the proscenium, or front part of the stage, which projects 17 feet in front of the curtain, is quite novel. Six massive, richly gilt columns each 33 feet high and 3 feet 6 inches thick at the base, are arranged in a peculiar way to support the architrave of the stage opening, and form the proscenium boxes on each side, which are splendidly decorated and curtained, thus forming a beautiful frame for the scenic representations. In the centre, over the curtain, is a medallion, with a bas-relief of the head of Mozart, the great composer, who brought the Opera up to its culminating point. Over this there are two reclining figures, representing Music and Poetry. All the plastic ornamentation has been carved in wood, in accordance with the substantial character which pervades all parts of the building. The coloring of the proscenium and all the fronts of the several tiers, is a tinted white, appropriately gilt, which, together with the red paper of the walls, and the dark red plush covering of the seats, presents a very beautiful appearance. The ceiling has been laid out in pannels, painted, and gilt in a manner reflecting great credit upon the good taste and skill of the artists engaged upon it. The design and fresco work of the ceiling was executed by Mr. C. Kayser, and the pannels were filled with beautiful oil paintings by Mr. C. Schmolze, representing the following subjects:

Comedy, represented by Thalia carrying the comic mask, Bacchus and Momus.

Tragedy, by Melpome, Minerva and Thalia.

Dancing, by Terpsichore, Mercurius and Charis.

Four small pannels between the others are filled with representations of the Seasons—Spring by a girl with flowers—Summer by a wreath—Autumn by a boy with fruit, and Winter with appropriate emblematic objects. Between the pannels are divisions upon which musical instruments are painted. The whole is in the highest style of decorative art.

Above the ceiling is the dome, which is a field of blue, studded with stars. It has a rich appearance, and will add to the general beauty of the ceiling.

The perfection to which the laws of vision have been carried in this house, is very remarkable, and is probably unequalled by any other Theatre in the world. So far as the acoustic properties of the house could be tested, they have justified the expectations of the architects. An opportunity, however, of more fully testing them will be offered in a few days. Much has been written about the great facilities of exit which the width of corridors and spaciousness of the stairways admit of, as well as of other conveniences, ladies' drawing

rooms, promenades, &c., forming a striking feature of the house. We cannot, however, forego the the opportunity of saying a few words of the saloon on the Broad street front, second story, which is really a gem in proportions and architectural arrangement. Sixteen Ionic columns support the ceiling, which consists of intersection vaults, after the model of the celebrated Italian ceilings of the *cinqus centa* period. Into this saloon, called *Foyer*, from the French, the audience may retire for conversation or promenade between the acts.

The stage is said, by judges, to be the most perfect one in the United States. The scene paintings are being prepared by Mr. Russel Smith, our well known native artist, Mr. Martin, from Berlin, and Mr. Riviere, from Brussels, who are busily at work. The first great drop curtain has been prepared by Mr. Martin, and consists of rich drapery ornamented with golden fringes, ropes and tassels. It is a splendid work of art, and cannot fail to excite universal admiration. Mr. Russel Smith is painting the second or between acts drop curtain, which represents a beautiful view on the *Lago di Como*, so renowned for its charming scenery. Those of our readers who know the artist's ability need not be told that the subject has been masterly handled.

The lighting of the entire building was given to the Messrs. Cornelius & Baker, and as usual with them, it has been done in the best and most effectual manner. The grand entrance is made brilliant by a splendid chandelier of twelve burners, and four handsome cluster lights are on each newal post of the main stairway. In a niche on the left passage winding of the ascent is a colossal *candleabrum*, designed expressly for this place, and adorned with appropriate emblems. The lobbies around the boxes are lighted by chandeliers, and in the *Foyer*, or ground promenade[saloon], are ten chaste and elegant crystal chandeliers, of six burners each, and a number of brackets of corresponding style. The ladies' parlors, private boxes, committee rooms, &c., are all furnished with suitable chandeliers of pleasing variety. Each tier of boxes has brackets of three burners each, surmounting the columns, near the ceiling is a bracket of the form of a crown, the lights being so arranged around it as when raised from below to have the appearance of stars. Comprised in this row are eighty-four burners. The crowning glory of the whole is the grand chandelier, for the auditorium. This is truly an immense affair, and is said to be the largest in the world. It is forty-eight feet in circumference, and twenty-five feet long, and has two hundred burners in imitation of candles. Being composed of richly cut glass, with festoons and tassels of the same material, the effect will be inconceivably brilliant and dazzling. This chandelier may be raised and lowered at pleasure to suit the occasion. The whole set of fixtures are appropriate to the place, suitable to the purpose and adds another to the oft repeated evidences of the skill and taste of Messrs. Cornelius & Baker.

To ventilating and heating the building, two important objects to be accomplished, very considerable attention has been paid. Fresh air heated in Winter by steam coil chambers, is forced through judiciously arranged apertures in the audience room and saloon, by means of a revolving fan, in the basement, connected with a shaft which carries the air down from the roof. In this manner air of the purest description is always obtained, coolest in Summer and productive of a very pleasing effect, rendering a resort to artificial cooling unnecessary. The openings for the reception of the vitiated air in the audience room are principally arranged along the wall under the ceilings of the several tiers, thus drawing off the air where it is apt to become the most vitiated, and at the same time absorbing the heat of the gas burners, which are arranged in connection with them. The openings admit the vitiated air into ventilating flues, which are carried up the whole height of the walls, and afterwards conducted by board shafts into the central ventilator, being directly over the chandelier. By these means such a perfect degree of ventilation is obtained, that it only requires some restrictive regulations to make it answer every desired purpose. All these points will be soon submitted to the examination of the public, as the opening of the building will take place on the 20th inst., when our citizens will have an opportunity to judge for themselves. We have no doubt that they will concur in the opinion expressed by us, that our Opera House will be a point of pride with us for the future, and highly