NEW WING OF ART MUSEUM.

TO-DAY MARKS AN ERA IN METROPOLITAN'S HISTORY.

First Installment of the Great Scheme of Façades—An Impressive Hall as Yet, With an Inadequate Exhibit of Sculpture—Exhibits in the New Building.

The inauguration ceremonies in connection with the opening of the new wing of the Metropolitan Museum will be held this afternoon from 2 until 6 o'clock. The occasion marks an era in the history of the museum, since the new buildings not only provide a large additional space for exhibition purposes, but represent the first installment of the great scheme of façades which, when completed, will make the museum a structure of monumental dignity, worthy of the metropolis.

This scheme is the one prepared by the late Richard M. Hunt and accepted by the trustees as the basis of future additions, and this, the first of such additions, provides the grand entrance. Its façade fronts upon Fifth avenue, having its axis on Eighty-third street, and consists of a parallelogram, the total length of which is 305 feet. It is connected with the older quadrilateral mass of buildings by a corridor of the same height as the latter, the new part thus having the form of a T in plan. The ultimate scheme provides for another T-shaped addition, projecting from the west side, and further there were to be flanking pavilions on the north and south, connected with the other two fronts by colonnades. Whereas the present area of the museum is about three and a half acres, the land already appropriated by the Legislature and to be inclosed eventually by the subsequent additions is eighteen and one-half acres, or nearly six times the present size. Such a magnitude and the character of the design will, so far as the edifice is concerned, place our museum among the grandest of the world.

The best feature of the design is probably its plan, which is harmonious and logical in the relation of the parts to the whole, and affords abundant gallery space, well lighted. It was in such particulars that the late Mr. Hunt proved his eminence as an architect, and one finds again the same harmony and logic in the treatment of the exterior façade. The order of columns, arranged by twos, and the higher roof surmounting them, mark the existence of a great hall in the interior, while the flanking wings equally suggest their internal significance, as affording important galleries, in each case an upper and a lower one. On the other hand, the central arrangement as certainly leads one to expect that the hall is carried up to the roof. And with this simple, logical relation of exterior to plan there is combined a general harmoniousness between the main feature and the subordinate ones that secures an effect distinctly monumental. Heavy it may be in feeling, and with a lack of choiceness in the details, nor with much logic in their use, as, for example, in the merely ornamental use of columns, which are in no wise a necessary part of the structure and which, very curiously, support a fragment of entablature that is not upon the same level as, or a continuous part of, that of the main building. There may, indeed, be a certain grossness and want of vitality in the details, though it should be remembered that the original design contemplates a future embellishment with groups of sculpture and friezes in bold relief; by which time the structural massiveness will no doubt be fully justified. Even now it is very impressive.

At present, however, it is in the interior that the greatest sense of impressiveness is produced. Here the grandeur of the Roman style is most apparent on its constructive side; for a really fine use has been made of the combination of vaults, arches and piers. One enters a hall, 166 feet long and 93 feet wide, surmounted seventy-six feet above by three domes with circular lights. These domes rest upon pendentives, which intercept four huge arches, supported upon massive piers. The construction is absolutely simple, grandly impressive. Around the hall at a height of about twenty-four feet runs a gallery, fronted by a balustrade of pierced stone work; and in the centre of the west side opposite the main entrance four columns support the opening which leads to a grand stairway that mounts up through the stem of the T flanked by walls of dressed stone that terminate in balustrades. Scarcely in the world could one find anything more noble of its kind than this great hall, which has at once the grandeur of simplicity and of just proportion on a colossal scale. It gives to one's imagination a foretaste of the indescribable impressiveness of the ultimate completion of Hunt's majestic conception: a foretaste so stimulating that it seems hardly possible that many years can elapse before the wealth and patriotism of New York shall have compelled it to be realized.

At both the north and south ends the hall opens into the wings. On the ground floor these are divided into two rooms, whereas the space above is occupied entirely by one large gallery. In addition to these, the corridors around the hall and in the structure which unites it to the older part of the museum afford well-lighted and spacious opportunities for exhibits.

The arrangement of the latter has been made under the exigent circumstances of a sudden determination to open the new building at an earlier date than had been originally intended. Yet on the whole it is admirable. The great hall has been devoted to sculpture. That was inevitable; but the decision, which has much to commend it, of placing here only statues in marble or bronze, has necessarily limited the display to that of modern sculpture, much of which is too trvial in character to be in keeping with the grandeur of the environment. One cannot help feeling how some of the antiques and the reproductions of the Renaissance, notwithstanding their being only in plaster, notably how the facsimiles of Michel Angelo's mighty conceptions would have better fitted the largeness of this place. As it is, the hall sounds a great note, and the exhibits do not maintain the pitch.

Other exhibits have been transferred from the older into the new building. In the connecting gallery will now be found the Babylonian and Assyrian clay tablets, the Phœnician, Cypriote and Greek inscriptions, the Egyptian mummies of the Egyptian Exploration Fund, the sarcophagi of the Cesnola Cypriote collection, the Baker collection of mummy cloths and the sculptured stones from Palmyra; the last named being put on view for the first time. In one of the ground floor galleries at the north end of the great hall have been disposed the Huntingdon collection of Washington, Franklin and Lafayette memorials and in the adjoining room the Tweddle Jean collection of Mexican and Peruvian antiquities, to which have been added thirty Peruvian pieces recently presented by Col. A. G. Dickinson. In the corresponding galleries at the south end will be found the Cole collection and collection of carved woodwork, and in the corridor adjoining the Greek, Roman and Etruscan antiquities.

On the second floor the large south gallery is devoted to the Morgan collection, while the north one is being prepared for the reception of the Bishop collection. Cases line the walls of the corridor which passes clear around the great hall and at the south and southwest parts, in close proximity to the Chinese porcelains, have been arranged the Chinese bronzes and the Siamese and other Oriental objects and the Phœnix collection of Japanese lacquers and metal work. The entire east wall is given up to the display of European porcelains, including the Marquand, the Alfred Duane Pell and the William B. Osgood Field collections, to which are added contributions made by Mr. Howard W. Hayes, Mr. and Mrs. George C. Genet and Mrs. Emilie Lazarus.

The increased space has made possible the grouping of kindred exhibits, so that the student can pass from one to the other in sequence and without confusion. For this and the taste and tact with which each display has been made, the director is entitled to hearty congratulations.

KOCIAN WARMLY RECEIVED.

But the Violinist Wouldn't Break the "No Encore" Rule at the Opera House.

Kocian, the violinist, by arrangement with Rudolph Aronson, appeared at Mr Grau's concert at the Metropolitan Opera House last night. It was his first and will be his only appearance at these concerts, and the applause he received was unusually generous. Accompanied by the orchestra, he played first a concerto in D major by Paganini-Wilhelmj

He received ten recalls afterward an each time he made his way to the centre of the stage to bow his acknowledgments the applause grew in volume. The audience tried hard to break down the no encore rule, but in vain.

Bad as the weather was it had no effect on the size of the audience. The upper part was almost filled and there were few empty seats in the orchestra and the boxes.

Mr. Campanari, who sang "Inno Sacro" (Buzzi-Peccia), and "Charité" (Faure), was warmly applauded. Mme. Schumann-Heink sang Schubert's "Die Allmacht" and a sprightly selection from Donizetti's "Lucrezia Borgia." After the latter she was recalled five times.

Mr. Salignac, sang the aria, "Ne Croyez Pas" from "Mignon," and "Quand l'Oiseau Chante" (Taglifico), and the orchestra played the overtures to "Die Meistersinger" and "The Merry Wives of Windsor," a Chopin prelude and the overture and waltz-interlude from Reznicek's "Donna Diana."

SUNDAY AT THE THEATRES.

More Concerts Than Ever of Little Different Kind From Some on Weekdays.

The number of concerts held in this city on Sunday afternoons and evenings is increasing. Though yesterday was the Sunday before Christmas, when it is usually dull at the theatres, because most people are spending their money for presents or saving up for the holidays, there were more concerts than on the previous Sunday.

Sousa, who sails for Europe with his band next Wednesday to begin his third tour there, gave a farewell performance at the Herald Square Theatre last night.

Proctor's houses in Fifty-eighth street, in 125th street and the Fifth avenue all offered attractive bills.

Ted Marks's bill at the American included the Four Mortons, Crawford and Duff, McFarland and Murray, Patsy Doyle, W. C. Kelly and Steve Jennings.

John Kernell and Fitzgibbon, McCoy and Fitzgibbon were the leaders at the Third Avenue.

Among the turns at the New York Theatre were William Cameron, the Great Colombino, the Four Mortons, Nellie Beaumond and Grace Belmont, the American Four and Loney Haskell.

The patrons of Rice's Sunday "pop" at the West End Theatre were entertained by George Fuller Golden, Emma Carus, Billy Johnson, Bettina Gerard, George Thatcher, Gus Edwards, the Empire City Four, Burroughs and Travis, the Armstrong Sisters and the Two Pucks.

The programme at the Circle Theatre included Dorothy Morton, George Fuller Golden, Sydney De Grey, Maude Alice Kelly, Pauline Lamoine, George O'Donald, Arthur Merrick and Tom Browne.

Pauline Hall and the Piccolo Midgets headed the bill at the Grand.

The principal attractions at the Metropolis Theatre were George Thatcher, Libby and Thaye and the Two Pucks.

Included in those who appeared at the New Star Theatre were J. K. Emmet, Anna Mortland and Favor and Sinclair.

At the Dewey were Mr. and Mrs. Mark Murphy and their company, the Three Westons, Ezier and Webb, Tom Waters and Major Nowak, Joe Morris, Leroy and Woodford and Riedy and Currier.

The new Pomeranian Orchestra was heard at the Eden Musée in the afternoon and evening.

Concerts were given at Hurtig & Seamon's and at the Harlem Opera House. Among the singers at the last house was Mme. Eugenia Mantelli.

Concerts were also given at Hyde & Behman's, the Orpheum, the Columbia and the Gayety in Brooklyn.

MAURICE GRAU BETTER.

Some Interesting Features of This Opera Season Affected by His Illness.

Maurice Grau, who has been compelled to retire temporarily from the direction of the Metropolitan Opera House for several weeks of complete rest, was much improved yesterday. To-day, for the first time in several days, he will probably see his assistant, F. G. Latham and discuss with him some of the details of the répertoire at the Metropolitan during the next few weeks.

Mme. Grau said last night that complete abstinence from business had already had a good effect on her husband, who was feeling better than he had for some weeks.

Mr. Grau's illness has left unsettled some interesting details of the operatic répertoire. One of these was a revival of Verdi's "Falstaff," which has not been heard at the Metropolitan since Victor Maurel appeared in it. Signor Scotti has frequently sung the title rôle and Mr. Grau is anxious to add the work to the Verdi cycle. But, as he is anxious to have a star cast for the performance, Mr. Grau wanted Mme. Sembrich to sing the rôle of *Nanetta*. As the revival depends upon her consent, it will probably take place. Mme. Eames and Signor Campanari will be the only members of the original New York cast to be heard. Others to appear will be Mmes. Schumann-Heink in the part first sung by Mme. Scalchi, and MM. Scotti, Reiss, Gilbert, Salignac and Vanni.

M. Alvarez is also to be heard soon in a new rôle. Since Jean de Reszke has sung *Canio* in Paris, the hero's rôle in "I Pagliacci" has appealed to other tenors, and M. Alvarez will soon be heard here in Leoncavallo's opera. He is also to appear soon in "L'Africaine." If the opera is sung in French, Mme. Gadski will appear as *Selika* for the first time.

In all probability, the first performance of "Die Walküre" will be given on the last night of the year with Mme. Nordica as *Brunnhilde*, Mme. Gadski as *Sieglinde* and Herr Van Rooy as *Wotan*.

GERMAN "HAMLET" HERE.

Herr Bonn Is to Play at the Irving Place Theatre—Fiddled on the Big Kaiser.

Herr Ferdinand Bonn, the German tragedian, who will appear at the Irving Place Theatre this season in Shakespearian plays, including "Hamlet," arrived yesterday from Bremen by the North German Lloyd steamship Kaiser Wilhelm der Grosse. He said that, being a "hoffschauspieler," he had to obtain the permission of the German Emperor to come here. He will undertake *Faust* and also appear in a play written by himself entitled "The Pastor's Son." He recited, acted and played the violin at the ship's concert on Friday night.

DEFENCE OF VIVISECTION.

DR. W. W. KEEN REPLIES TO SENATOR GALLINGER.

Considers the Proposed Legislation Against Experiments on Animals Unwise —Charges of Cruelty Not Well Based —Points Out Vivisection's Good Results.

Hon. Jacob H. Gallinger, Chairman of the Senate Committee on the District of Columbia, Washington, D. C.

DEAR SIR: I observe in the newspapers of Dec. 15 a letter from you, dated Dec. 13 and addressed to me. Although I have never received from you a copy of this letter, I feel that it is proper for me to make a brief reply.

Your suggestion of self-advertisement hardly needs notice. I think after forty years of an active professional life as a teacher, author, and practitioner of surgery, I shall readily be acquitted of having had such a motive.

I had but one object in my letter. It has been denied again and again by anti-vivisectionists that any good results follow from experiments upon animals. The case of Midshipman Aiken is only one of hundreds of similar cases operated on by many surgeons the world over; but, as it was a striking illustration of such benefit to man, and as it had already attracted attention all over the country, I deemed it proper to use it as a convincing proof of the usefulness and humanity of vivisection. That my letter has had the effect I hoped is shown by a pertinent editorial comment upon it, that one such brave young life "saved through the results of vivisection will count against tons of zoöphilist literature." With the exception of, perhaps, half a dozen experiments which I did in 1866, I have never myself performed any experiments upon animals, but scarcely a day of my life passes without my using the results of such experiments to the immense benefit of my patients, as shown in this case.

Although you took a medical degree many years ago, I think I am correct in believing that for a long time you have not practised your profession. Your arduous and useful life in the Senate has necessarily prevented you from keeping up with the progress of surgery. It is difficult for me, devoting all my time to it, to keep abreast of this progress, and it must be impossible for you to do so. I do not wonder, therefore, that you do not know accurately either the facts or the sources of the wonderful progress which surgery has made, especially in the last twenty-five years. You certainly would not have asked the question whether a clot of blood measuring nine tablespoonfuls would be absorbed from the brain if you were cognizant of modern pathology and modern surgery. Nor would you assert that the brains of animals and the brain of man differ so much that the localization of the functions of the human brain has not been determined by experimentation upon animals. If you will look at the epoch-making article of Horsley in the *American Journal of the Medical Sciences* for April, 1887, page 342, you will see the facts set forth in reference to cerebral localization as determined upon animals. I do not hesitate to assert that, with minor differences, these facts, derived from experiments upon animals, are applied surgically to the brain of man with the greatest exactness. In common with many other surgeons, I have done so scores and scores of times, and, so far as I remember, without being misled on a single occasion. Indeed, for twelve years past a drawing of the brain of a monkey has been used in the American Text Book of Surgery to show the location of the centres in the human brain.

You have quoted Prof. Ferrier to show the discrepancies in inferences from experiments upon the brain of various animals. If you will look at the preface to the first edition of his "Functions of the Brain," page 14, you will read: "Notwithstanding these difficulties and discrepancies, many of which will be found on careful examination to be more apparent than real, experiments on animals, under conditions selected and varied at the will of the experimenter, are alone capable of furnishing precise data for sound inductions as to the functions of the brain and its various parts: the experiments performed for us by nature, in the form of diseased conditions, being rarely limited, or free from such complications as render analysis and the discovery of cause and effect extremely difficult and in many cases practically impossible."

Were is not for such work as that done by Horsley and Ferrier, and others who preceded them, as well as for many subsequent researches, we should now be in almost absolute ignorance of the location of most of the centres of the brain. Occasional post-mortem examinations have thrown some light upon the subject, but to work out a scheme such as is presented in Horsley's paper could not have been done by post-mortem records. Moreover, the complete answer to your criticism is that, as a matter of fact, it never was done until experiment upon animals made it possible. Were it not for experiment upon animals, medicine would be to-day in the wretched darkness of thirty years ago, and we surgeons would be practising the unintentional cruelty to man of the surgery of the Civil War.

My many antivivisection friends, however, though they do not even pretend to have studied surgery, seem to know offhand a great deal more about it than I do.

As to the cases of cruelty you recite, every humane person would condemn them utterly. But allow me to call your attention to the fact that you give no data by which I can refer to the original statements. At the hearing you refer to (page 31) you quoted and had printed in the Senate document mere newspaper gossip from unknown correspondents, accusing the medical profession (to which you still claim to belong) of horrible cruelties in the Vienna hospitals. Your present citations are equally impossible of verification. Moreover, assuming them to be true, any one reading your letter would suppose that these cruelties occurred daily in most laboratories, a supposition which is absolutely untrue. The great majority of experiments upon animals are almost entirely painless. If the cruelties you cite occurred in the United States, existing laws are fully capable of dealing with them. Instead of these laws your proposed bills would create a system which, in its administration by laymen who know nothing of medicine or surgery, would not only aim to prevent cruelties which do not exist here, but also arrest researches which would be of far-reaching importance to mankind and animals. This is what I had in mind when I said in reply to your question that such legislation would be unwise.

You take issue with me as to the character of the legislation which you have proposed. I have read all these bills carefully and I think I am correct in my statement at the beginning of my letter that they were "nominally for regulating experiments upon animals in the District of Columbia," but that they "would in fact prohibit many, if not all, of them" if they had become laws. If this be so, I cannot but regard them as cruel and inhumane legislation, very much as if a law were passed forbidding any person to aid in rescuing a drowning man.

It was clearly shown at the hearing before the Senate Committee on the District of Columbia (Feb. 21, 1900) that the bill then under consideration, if enacted into law, was capable of being so administered by the laymen charged with its administration as to prohibit all experiments upon animals, that in express terms it absolutely prohibited many important and useful lines of experimentation, including some of those relating to the localization of brain centres, and that it surrounded the practice of animal experimentation with many absurd and vexatious restrictions.

The avowed object of the great majority of antivivisectionists is to obtain restriction or regulation of vivisection as a stepping stone to its entire abolition. The reason for the persistent attempts to have Congress pass such laws for the District of Columbia is that they may use this action as a lever upon the various State Legislatures.

Allow me, in closing this correspondence so far as I am concerned, to state that I have no doubt that your motives are humane and sincere, but I believe that they are misdirected to such an extent that the result of your efforts, if successful, would be not only to mankind, but to animals as well, both cruel and inhumane. I have the honor to be, yours very respectfully, W. W. KEEN.

1729 Chestnut street, Phila., Dec. 20, 1902.

STAGE NEWS AND GOSSIP.

Hammerstein's Realty Investment—Two Canine Matinee Heroes—A New Song.

Oscar Hammerstein has been busy dodging real estate agents ever since the Pennsylvania tunnel franchise was granted. Two years ago he bought five lots in Thirty-fourth street and five in Thirty-fifth street, west of Eighth avenue, and announced his intention of erecting a big playhouse there. Theatrical men said he was crazy. Now these same men say he is lucky. Real estate dealers would like to get the property and Hammerstein says he could now make $300,000 on his investment. Meantime he is pushing work on the theatre as rapidly as possible. The groundwork is finished and the steel frame is well under way. The theatre will be finished in March, but won't be opened to the public before fall. It will seat 4,000 persons and the stage alone will have a depth of seventy-one feet. Oscar says he knows a good thing and no real estate man can talk him out of it.

The local stage now boasts of two matinée favorites who of the common run. Bismarck, the dog used by Aubrey Boucicault in "Heidelberg," is an old timer. He has appeared on the stage so often that he has forgotten what it is to have stage fright. The other four-legged hero is in "The Altar of Friendship." He is a terrier and an able aid to Nat Goodwin and Maxine Elliott.

Hardly a day passes now without Mrs. Fiske and "Mary of Magdala" being indorsed by some church organization. The Actors' Church Alliance and the Churchmen's Association have helped to make the play a success.

"Tessie" is the name of a new song sung by Stanley Hawkins in "The Silver Slipper." The one hundredth performance occurs soon. It will be a souvenir night. Silver slippers will be the souvenirs.

Henrietta Crosman's attack of bronchitis is not keeping her indoors. She is utilizing the "hoodoo" fortnight preceding Christmas in seeing many of the successful plays now running here.

Richard Mansfield is taking advantage of his long stay here to have the private train he uses in travelling thoroughly renovated. It takes ten cars to carry his company and the scenery, but, then, Mr. Mansfield occupies one car himself. This is his own car. It cost him $30,000, his press agent says.

ANXIOUS FOR SICK ACTORS.

A Whole Host of Towns Ready to Give a Site for a Building for Consumptives.

The players who have under way the project to establish a sanitarium for consumptive actors have become most important personages in certain small towns in the West. It is astonishing how anxious some of these towns are to offer hospitality to the afflicted members of the profession.

A committee of business men of Longmont, Col., offers for the sanitarium a site free of charge near their settlement, which is forty miles from Denver. The advantages they mention as attractions are a view of 200 miles of the Rocky Mountains and cheap farm produce of all kinds.

Carlsbad, N. M., offers a forty-acre site for nothing and vows it is the healthiest place in the West. But the most generous proposal comes from a business men's committee of Silver City, N. M. This committee writes:

"We will build for your accommodation a beautiful theatre and in many other ways aid you to make this an ideal place for the afflicted among your talented profession."

The selection of a site will be left to a committee of physicians. The money for the building is to be raised entirely by benefit performances. No personal contributions are being accepted.

PUGNO AT CARNEGIE HALL.

A Sunday Concert by the French Pianist, Elsa Ruegger and David Bispham.

In spite of the weather a large audience was present at the concert in Carnegie Hall yesterday afternoon. The artists, Raoul Pugno, pianist; Elsa Ruegger, 'cellist, and David Bispham, barytone, were all well received. Mr. Pugno pleased his audience most with two brilliant numbers, his own "Serenade à la Lune" and Liszt's Eleventh Rhapsody.

Elsa Ruegger played among others Boccherini's Adagio and Allegro, Schumann's "Abendlied" and "La Cygne," by Saint-Saëns. Mr. Bispham sang several songs and after Strauss's "Cæcile" was forced to respond to an encore.

JERSEY TUNNEL STRIKES ROCK.

Shield Temporarily Deranged—Will Have to Blast Under Water.

An obstacle met in the construction of the New York and Jersey Railway tunnel, which is to connect Jersey City with New York at Greenwich and Christopher streets has just been overcome.

The promoters of this tunnel have been going right ahead with the work, which is a continuance of the old Hudson River tunnel, while the application for the enlarged franchise has been before the city. Mayor Low probably will sign the franchise and notify the Aldermen of his approval to-morrow.

The tunnel is driven with a shield, which necessitates the use of compressed air. It is now close to the New York shore. The shield ran up against a ledge of rock at a point where the meeting was unexpected. The shield was forced up and that part of the tunnel got out of alignment. The engineers succeeded in straightening it out Saturday and must now bore through the rock to the New York terminus. This requires blasting ahead of the shield and is a slow, costly and dangerous operation.

RUNAWAY CAR HORSES.

They Were New Ones—Dragged the Driver Over the Dashboard.

A team of car horses on the Tenth avenue line which were being broken in to the work, took fright at Fiftieth street early yesterday morning and ran away. Patrick McKenna of 436 West Fifty-second street, the driver, was pulled over the dashboard and severely cut about the head.

The team struck a heavy truck after a run of a block, and came to a stop. There were no passengers in the car.

AMUSEMENTS.

Murray Hill Thea. Lex. av. & 42 st. Evg. prices, 25c, 35c, 50c. 6th Year. H. V. Donnelly Stock Co. MONTE CRISTO — MATINEE 25c. EVERY DAY

THE DEWEY E. 14th St. MATINEE TO-DAY Topsy Turvy Burlesquers "Foxy Grandpa's Visit to N. Y."

PASTOR'S 14th st., near 3d ave. CONTINUOUS. 20 & 30 CTS. RUSSELL BROS. & CO., SNYDER & BUCKLEY, BARRY & HALVERS LLOYD & WALTONE, Others

EDEN MUSEE WORLD IN WAX. New Groups. CINEMATOGRAPH. Holiday Matinee to-day "Blue Beard," &c. DeKOLTA, the Wizard to-night at 9.

14th St. Theatre, nr 6th av. Mats. Wed. & Sat. 2 WEEKS ONLY. Extra Mats. Xmas & New Year's. DAVID HIGGINS & GEORGIA WALDRON in UP YORK STATE

KEITH'S B'way and 14th St. BEST SHOW IN TOWN 30—GREAT ACTS—30 PRICES, 25c. and 50c. Doors open 10:30 A. M. Christmas Day.

AMERICAN 42D ST. AND 8TH AVE. Evgs. 8:15. 25c., 35c., 50c. Mat. Daily (exc't Mon.), 25c. | ALONE IN LONDON.

CIRCLE THEATRE B'way & 60th St. The Charity Ball.

PUBLICATIONS. PUBLICATIONS. PUBLICATIONS.

FOR CHRISTMAS GIVING

THE de WET BOOK

is everywhere hailed, on publication, as a remarkable narrative

The N. Y. Tribune: "For REAL, RED BLOODED interest, commend us to THREE YEARS' WAR, written by CHRISTIAAN RUDOLF DE WET . . . it is the frank outpouring of the mind of the man whom we may call THE NOBLEST ROMAN OF THEM ALL."

In a column editorial, the New York Evening Post likens this book to GRANT'S MEMOIRS and compares its author with CROMWELL.

The Associated Press, in a London cablegram declares: "It is perhaps the MOST REMARKABLE BOOK by the MOST REMARKABLE LEADER that any recent war has produced."

"UNIQUE IN MODERN LITERATURE. . . . ONLY A CLASSICAL COMPARISON can do it justice."—Brooklyn Eagle.

THREE YEARS' WAR. By CHRISTIAAN RUDOLF DE WET

With frontispiece portrait by Sargent, plans, map, etc. $2.50 net. (Postage 28 cents.)

Each of these books is fully and richly illustrated

HENRY SAVAGE LANDOR — ACROSS COVETED LANDS. With 150 photographs by the author. Two volumes. $7.50 net.

FRANCIS H. NICHOLS — THROUGH HIDDEN SHENSI. Profusely illustrated from photographs. $3.50 net. (Postage 21 cents.)

HENRY NORMAN — ALL THE RUSSIAS. More than 100 illustrations from photographs. $4.00 net. (Postage 26 cents.)

CARL LUMHOLTZ — UNKNOWN MEXICO. 1,100 pages, 530 photographs, 16 color plates. Two vols. $12.00 net. (Carriage extra.)

E. H. and E. W. BLASHFIELD — ITALIAN CITIES (New Edition, beautifully illustrated.) 48 full-page photographs in tint. Two volumes. $5.00 net.

FRANK SHERMAN PEER — CROSS COUNTRY WITH HORSE and HOUND. Fully illustrated in color and black and white. $3.00 net. (Postage 27 cents.)

JESSE LYNCH WILLIAMS — NEW YORK SKETCHES. Elaborately illustrated by McCarter, Guerin, Shinn, etc. $2.00 net. (Postage 21 cents.)

The third edition of ORIENTAL RUGS, by John Kimberly Mumford, is elaborately illustrated with NEW COLOR PLATES, magnificently reproduced from NEW SUBJECTS. $7.50 net.

CHARLES SCRIBNER'S SONS, New York

Christmas Suggestions
A List to Cut Out
IMPORTANT BOOKS

Roger Wolcott. By BISHOP LAWRENCE. Illustrated, $1.00 net. Postpaid, $1.11.

New France and New England. By JOHN FISKE. $1.65, net. Postpaid, $1.81.

Walden. By HENRY D. THOREAU. Illustrated. $3.00

Our National Parks. By JOHN MUIR. Illustrated, $1.75, net. Postpaid, $1.91

The Rubaiyat of Omar Khayyam. Vedder Edition. Illustrated. $5.00

American Traits. By HUGO MUNSTERBERG. $1.60, net. Postpaid, $1.74.

Reminiscences of a Dramatic Critic. By HENRY AUSTIN CLAPP. Illustrated, $1.75, net. Postpaid, $1.88.

Moliere. By LEON H. VINCENT. 85 cents, net. Postpaid, 91 cents.

NEW FICTION

A Sea Turn and Other Matters. By THOMAS BAILEY ALDRICH. $1.25.

Our Lady of the Beeches. By BARONESS VON HUTTEN. $1.25.

The Right Princess. By CLARA LOUISE BURNHAM. $1.50.

Avery. By ELIZABETH STUART PHELPS. Illustrated. $1.00.

The Heart of the Doctor. By MABEL G. FOSTER. $1.50.

FOR YOUNG PEOPLE

Miss Muffet's Christmas Party. By SAMUEL M. CROTHERS. Illustrated, $1.00 net. Postpaid, $1.08.

A Pocketful of Posies. By ABBIE FARWELL BROWN. Illustrated $1.00 net. Postpaid, $1.09.

Under Colonial Colors. By EVERETT T. TOMLINSON. Illustrated $1.20 net. Postpaid, $1.35.

For Sale at All Bookstores

HOUGHTON, MIFFLIN & CO., Publishers

Doubleday, Page & Company announce their Annual Exhibit of Beautiful Volumes in Holiday Bindings and Rare Books at 219 Fifth Avenue.

BUY in comfort, Pratt's happy selection of books; Christmas cards, calendars; novel, unique, 161 6th av.

AMUSEMENTS.

HARLEM OPERA HOUSE. Evgs 8.15. Mats. Xmas Day & Sat. FRANCIS WILSON in THE TOREADOR. Next Week—E. S. WILLARD in Repertoire. SEATS ON SALE WEDNESDAY.

WEBER & FIELDS' MUSIC HALL. B'way & 30th. Mat. Tues. & Sat. Extra Matin'e Christmas Day. THE MUSICAL ABSURDITY, TWIRLY-WHIRLY & New Burlesque, The Stickiness of Gelatine.

BIJOU, Ev. 8:15. Mat. Sat., 2:15. Telephone 2224 Mad. Sq. MABELLE GILMAN in THE MOCKING BIRD. Seats ready for the Holiday Matinees.

NEW YORK B'way, 45th St. Evs. 8:15. Mats. Wed. & Sat. 2:15. SPECIAL MAT. XMAS. WHEN JOHNNY COMES MARCHING HOME.

BELASCO THEATRE B'wy, 42 St. Eves. 8 Mats. Xmas & Sat. DAVID BELASCO presents BLANCHE BATES in THE DARLING OF THE GODS

MRS. OSBORN'S PLAYHOUSE 44th St., near 5th Av. Evgs. at 8:45. Mats. Thurs. and Sat. 2:30. "Fad and Folly" Last Week.

IRVING PLACE THEATRE. Evegs at 8:20. To night last time, 50th and Souvenir Performance of "ALT HEIDELBERG."

NEW STAR LEX. AV. & 107th St. Mat. TO-DAY, 25c. HANLONS' NEW SUPERBA Extra Mat. Xmas.

AMUSEMENTS.

HERALD SQR. THEA. B'way & 35th St. Tele. 703-38. Evgs. at 8. Mat. Sat. at 2. Carriages at 11:15 P. M. MR. RICHARD MANSFIELD In Shakespere's Tragedy, JULIUS CÆSAR. *Owing to Mr. Mansfield's Boston engagement his season here will terminate Saturday, Jan. 17th.

PRINCESS Broadway & 29th St. Tele. 2482 Mad. Mats. Thurs. & Sat. HEIDELBERG. The Season's Romantic Comedy Success.

CASINO Broadway & 39th St. Telephone 6020—38. Mats. Wed. & Sat., 2:15. Evgs. 8:15. SOUVENIRS TO-MORROW—250TH TIME. "A CHINESE HONEYMOON." SPECIAL MATINEE CHRISTMAS.

NEW SAVOY THEATRE, 34th St. & Broadway. CLOSED UNTIL XMAS NIGHT. FIRST MAT. SATURDAY. CLYDE FITCH'S SEASON. The Girl with the Green Eyes WITH CLARA BLOODGOOD. SEATS READY TO-DAY 9 A. M.

EMPIRE THEATRE, Broadway and 40th St. Matinees Xmas & Sat. Eves 8.20. Mats. 2:15. WILLIAM FAVERSHAM IMPRUDENCE. Mats. Next week, Wednesday, New Year's & Sat.

CRITERION THEATRE, Broadway & 44th St. "ANOTHER MARLOWE TRIUMPH." JULIA MARLOWE. Evgs. 8:15. Mat. Sat., 2:15. Xtra Mat Xmas & New Year's. THE CAVALIER.

GARRICK THEATRE, 35th St., near B'way. Last 6 Evgs. 8:15. Matinees Wednesday and Sat. Xtra Matinee Xmas. MARY MANNERING. THE STUBBORNNESS OF GERALDINE. By Clyde Fitch. DEC. 29—MRS. LANGTRY in the new Play CROSS-WAYS.

KNICKERBOCKER THEATRE, B'way & 38th St. Extra Matinee Xmas. Evenings, 8:15. MR. N. C. GOODWIN—MISS MAXINE ELLIOTT. THE ALTAR OF FRIENDSHIP.

GARDEN THEATRE, 27th St. & Madison Av. Last Week. Mats. Xmas & Sat. E. S. WILLARD. To-night 8:15 The Middleman. Tuesday Ev'g—The Professor's Love Story. Wed. Ev'g and Xmas Mat.—Tom Pinch. Thurs. and Sat. Nights David Garrick. Friday Ev'g and Sat. Mat. All for Her. DEC. 30—E. H. SOTHERN as HAMLET. SEATS READY TO-DAY 9 A. M.

MADISON SQ. THEATRE, 24th St. & B'way. Extra Mat. Xmas. AUDREY. Ev'gs at 8:15. Mat. Sat. at 2.

Daly's B'way & 30th. Promptly 8:15. LAST WEEK Of the Merry Musical Play, A COUNTRY GIRL. Matinees Wed., Xmas, & Sat. 2. Next Monday—"THE BILLIONAIRE." Seat Sale Begins This Morning.

BROADWAY Theatre, 41st St. and Broadway. Evenings, 8. Mats. Wed. & Sat., 2. WEDNESDAY MATINEE 50c to $1.50. John C. Fisher's Musical Success, THE SILVER SLIPPER by the authors of "Florodora." Xtra Matinees Christmas and New Year's.

WEST END 125th St. West. DENMAN THOMPSON in THE OLD HOMESTEAD

3RD AVE. THEA. Mat. To-day. Ten Nights in a Barroom

AMUSEMENTS.

METROPOLITAN OPERA HOUSE. Grand Opera Season 1902-1903. Under the Direction of Mr. Maurice Grau. To-night, at 8—LES HUGUENOTS. Gadski, Scheff and Sembrich; Alvarez, Ed. de Reszke, Scotti, Journet. Conductor, Flon. Wed. Evg., Dec. 24, at 8.—LA BOHEME. Sembrich, Seygard; Dani, Campanari, Journet Gilibert, Conductor, Mancinelli. Friday Evg., Dec. 26, at 7:45.—TRISTAN UND ISOLDE. Nordica, Kirkby Lunn (debut); Anthes, Bispham, Ed. de Reszke. Conductor, Hertz. Sat. Aft., Dec. 27, at 2.—AIDA. Eames, Homer, Maryill; De Marchi, Campanari, Ed. de Reszke. Conductor, Mancinelli. Sat. Evg., Dec. 27, at 8, at Pop. Prices.—OTELLO. Seygard, Maryill; Alvarez, Scotti, Journet. Conductor, Flon. WEBER PIANOS USED.

VISIT PROCTOR'S TO-DAY. 25, 50c. TO-NIGHT. Res. 75c. Reserved Every Aft. & Eve.—Full Orch. 23d St. Continuous Vaudeville. The Yuletide Hit, "Holly Tree Inn;" Press Eldridge, Cook & Clinton, Pongo & Leo. 25 Acts. 5th Av. THE BELLS OF HASLEMERE. William Bramwell, Minnie Seligman. All Favorite Stock. Vaudeville. 58th St. WOMAN AGAINST WOMAN. Miss Crawford, & All the Favorite Stock. Vaudeville. A.O. Duncan, others. 125th St. ALONE IN NEW YORK. Introducing Adelaide Keim & the Fav. Permanent Stock. Vaude. Jas. J. Morton. BEST STOCK COMPANIES IN NEW YORK.

ACADEMY OF MUSIC, 14th St. & Irving Place. E. G. Gilmore & Eugene Tompkins, Props. & Mgrs. —MATINEE CHRISTMAS— The largest production in America, The Ninety and Nine. Prices 25, 50, 75, 1.00. Mats. Wed. & Sat. 2; Evgs. 8:10.

HURTIG & SEAMON WEST 125 ST. Al. Leech and 3 Rosebuds, Louis Simon and Grace Gardner, Delmore and Lee; others. CHRISTMAS DAY MATINEE THURSDAY. MATINEE TO DAY Res'd Orch. 25c.

NOVELTY SHOW 10 A. M. TO 11 P. M. MADISON SQUARE GARDEN. —EVERYTHING FOR THE HOLIDAYS.— FREE Triple-Plated Souvenirs to the First 500 Paid Admissions. 25c.—Admission—25c.

VICTORIA, 42 St., B'y, 7 Av. Eve. 8:15. Mat. Sat'y, 2:15. VIOLA ALLEN 2nd Month as ROMA in HALL CAINE'S THE ETERNAL CITY. Seats for Xmas and New Year's Mats. now on sale.

WALLACK'S—Broadway & 30th St. Last 6 Nights. Evgs. 8:30. Mats. Wed., Xmas Day and Sat. JAS. K. HACKETT IN THE CRISIS. Dec. 29th GEORGE ADE'S SULTAN OF SULU. Seat Sale To-mor'w (Tuesday)

Manhattan THEATRE, B'way & 33d St. Evgs. 8. Mats. Thurs. & Sat. MRS. FISKE MARY OF MAGDALA. *** Matinees Christmas & New Year's. ***

GRAND A DESPERATE CHANCE

COLLEGES AND SCHOOLS.

For Young Men and Women—City and Country. REGENTS' and COLLEGE Examinations. SENFFNER SCHOOL, 13 ASTOR PLACE. Day, Evening or Private. Send for Catalogue.

Business Colleges.

LAW COURSE. BUSINESS MEN'S EVENING. Monday and Thursday Evening, beginning January 5th, 1903, and ending July 2d, 1903. For circular address Secretary Senftner School. 13 Astor Place, New York City.

MUSICAL.

MUSICAL INSTRUMENTS FOR BAND, ORCHESTRA; mandolins, guitars, banjos, strings. J. HOWARD FOOTE, importer, 31 Cortlandt st.