NEW THINGS AT THE MUSEUM.

MILLAIS'S PORTRAIT OF ELLEN TERRY LATELY PURCHASED.

Mr. Morgan Gives a Reproduction of the Ascoli Cope—A Painting by Maes Another Recent Acquisition—Mr. Fry Hopes to Rearrange the Paintings.

Three interesting accessions to the Metropolitan Museum of Art were the themes of talks yesterday by Director Sir Caspar Purdon Clarke and the curator of paintings, Roger G. Fry, at the monthly reception of newspaper men. The subjects were a "Portrait of Ellen Terry as Portia," by John E. Millais; a reproduction, one-third the size of the original, of the famous Ascoli cope, and the "Portrait of a Woman," by Nicolaas Maes, pupil of Rembrandt.

Director Clarke in his chat about the picture of the English actress remarked that it represented her in her prime. Her hair was then like finely spun gold.

After referring to Millais as an English painter, the director laughingly corrected himself, saying that "strictly speaking Millais was not English. Most English painters, however, are Americans or persons of other nationality. Millais was really a Jerseyman, that is, he was brought up on the island Jersey. Lily Langtry, I believe, was his niece, and Ellen Terry was his friend. It is an excellent portrait, with characteristically sad expression of face. The sitter and the artist were both young when the picture was painted. The purchase was made by the trustees."

The name of the original of the Maes portrait, which has a somewhat severe expression, the director said, was not known, but she might have been "somebody's mother-in-law." The reproduction of the Ascoli cope was contributed by J. Pierpont Morgan. The original, bought by Mr. Morgan for $10,000 and later discovered to have been stolen, was returned to the church by him through the Italian Government. The water color copy, of which there are several, was made by Sisters who are miniature painters.

The painting is so accurate a copy of the historic fabric that even at close inspection it appears to be real embroidery. It is faithful, Sir Purdon said, in colors and even in minutest detail to the original.

Mr. Fry talked about the rearrangement of the galleries of the museum. He said he hoped finally to have the collection historically complete. The sightseers had been well catered to and the management would now try to make students more welcome to the museum. Mr. Fry hinted at a plan to place the pictures so that the student and the sightseer would understand their relative value from the viewpoint of the connoisseur. In the monthly bulletin of the museum, published to-day, Mr. Fry writes on "Ideals of a Picture Gallery," in which he says:

The private collector can set before himself a certain aim, and within the limits of his purse he can realize it—the guardians of a public institution have no such complete freedom. None the less, they may do well to formulate ideals even with the full knowledge that they will always remain ideals, only imperfectly translated into fact. Particularly is this the case with regard to the collection of paintings now in our museum. These have been brought together by no fixed and determined law, they express the aim of no one intelligence nor even of what a museum may sometimes boast—a communal intelligence or tradition. Rather they are the result of generous and public spirited impulses springing up in the minds of very diversely gifted benefactors.

As a result the uninstructed visitor can scarcely hope to acquire definite notions about the historical sequence of artistic expression nor can he hope to increase his susceptibility to the finest artistic impressions by a careful attention, fixed with all patience and humility only upon the works of the great creative minds. And yet these are surely the two great educational ends which justify a city in spending the money of its citizens upon a public picture gallery. And, as both are desirable ends, either may become the basis for museum arrangement.

We can only present isolated points in the great sequence of European creative thought. We have as yet no Byzantine paintings, no Giotto, no Giottesque, no Mantegna, no Botticelli, no Leonardo, no Raphael, no Michelangelo. The student of the history of art must either travel in Europe or apply himself to reproductions. It must, of course, be the aim of our museum direction to get as many as possible of these works; not, indeed, with the expectation of representing all these great names, since that is barely within the limits of possibility, but with the intention of acquiring as many of the connecting links of the kind as may come into the market.

But in the meanwhile, whether we will or no, we are thrown back for our leading notion upon the æsthetic rather than the historical idea. We must, in fact, so arrange the galleries that it shall be apparent to each and all that some things are more worthy than others of prolonged and serious attention. It is only by some such emphasis upon what has high and serious merit that we can hope in time to arouse an understanding of that most difficult but most fascinating language of human emotion, the language of art.

With this end in view, we need not fear to enlist other interests. The prevalent desire to follow an intellectual fashion will assuredly come to our aid, and it is not, after all, wholly bad. In the young and uneducated, at least, this is as much the expression of a proper reverence for what the wisdom of past centuries has approved as a desire to impose by an insincere pretention. Moreover, it is often fruitful of better things, and of those that admire from affectation at least a few may stay to feel and understand.

The new acquisitions will not be put on exhibition for some time.

STATUE OF JOE JEFFERSON.

Planned to Raise $50,000 to Erect a Monument in Central Park.

A committee of prominent men has been formed to take charge of the plans for the erection of a monument in Central Park in memory of Joseph Jefferson. It is hoped to secure by popular subscription $50,000.

Stanford White has been in communication with Frederick Macmonnies, the sculptor, making final arrangements with him to carry on the work of designing the figure. The statue will represent Mr. Jefferson in the familiar character of *Rip Van Winkle* and will be a lifesize bronze figure mounted on a granite pedestal.

James W. Morrissey, who first began the work, has formed a committee, including Stanford White, John D. Crimmins, W. Bourke Cockran, Frank Tilford, John H. Starin, Edward Lauterbach, Heinrich Conried, Frederick William MacMonnies, C. B. Jefferson, Walter Damrosch, Francis Wilson, Thomas Hamilton, Frederick T. Adams, Eugene M. O'Neill, E. S. Willard, Frank Seamon, Blanche Bates, Mary Anderson and Sir Charles Wyndham.

The Lincoln Trust Company, of which Mr. Tilford is an official, will act as the treasurer of the committee. The committee will hold its first regular meeting in about two weeks, when the books will be open for subscriptions.

News of Plays and Players.

James K. Hackett has arranged to present Edgar Selwyn's new farce, "It's All Your Fault," at the Savoy on April 2, replacing "Mr. Hopkinson," which moves to the Fields Theatre.

At a meeting of the Theatrical Managers' Billposting Corporation held yesterday it was decided to begin active business on May 1. The general offices of the corporation will be located at 242 and 244 West Forty-first street. The stock in the corporation is held exclusively by the managers of the various theatres of this city.

To-night Miss Elsie Janis will introduce in the performance of "The Vanderbilt Cup" at the Broadway Theatre a new imitation of Mme. Yvette Guilbert in costume. In addition the burlesque of "The Lion and the Mouse," which was scheduled for yesterday evening and which was postponed because of the illness of Miss Janis, will be given for the first time to-morrow afternoon.

LIVE TOPICS ABOUT TOWN.

Saturday night is the gala time for the sixty cent sports. It is then that the little table d'hôte restaurants where you get a surprisingly good meal for a comparatively small sum with a bottle of "red ink" thrown in are crowded to the limit, and many stand patiently for an hour or more waiting for seats. This is particularly true of one French restaurant in West Twenty-fifth street. Trade is always brisk here, for the food is especially good and especially well cooked, but the grand rush always comes on Saturday night. As early as 5 o'clock the place begins to fill up with the old time customers, who know that if they come later they will have a hard time getting tables. This meal seems to be the regular weekly treat of many a family party who dine at home six nights on ordinary fare. The history of the restaurant apparently demonstrates that people here hunt for bargains in food as well as in other necessaries.

A late addition to the business life of the theatre district of Broadway is a full fledged barker of the Bowery type who stands outside a cheap jewelry store and in a deep voice invites passersby to step in and get wonderful bargains in diamonds and other rare stones. The "gems" sell as low as 25 cents each. All the barker needs to complete the resemblance to the "real thing" at Coney Island is a megaphone.

E. H. Harriman combines with his many other vocations that of news censor for the residents of Arden, Orange county, the post village of his big country estate. All of the residents of this place are either his tenants or employees, and there is a rigidly enforced regulation that only one New York newspaper be sold there.

Information regarding the censorship was imparted by a clerk in the general store to a number of New York reporters gathered in Arden a while ago. When the clerk had learned that the paper indorsed by Mr. Harriman had no reporter there he said:

"That's pretty hard on us. Here's all these doings here and we can't read about 'em. Uncle Hank, you know, only allows the —— to be sold here, and what Uncle Hank says goes."

The clerk wanted to know why Mr. Harriman excluded the other papers. The reporters thought it better to leave him in blissful ignorance.

The proprietor of a newly furnished uptown hotel has given an order to a publishing house for 200 Bibles.

"I have been hearing a lot lately," he said, "about hotel guests going wrong because there were no Bibles in their rooms. Several years ago it was the practice of many hotels to include a Bible in the list of necessary furniture. Gradually the people who were back of the enterprise lost interest and the books disappeared. It now seems that many persons, particularly commercial travellers, complain of missing them. Frequently they read a chapter before going to bed just to drive away the blues, but now they never get a chance to look inside a Bible. That being the case, it shall not be said that any man stopping at my house is driven to perdition for the want of a Bible."

Joseph H. Choate retains all of the persistency and ardor in advocating law reforms which he displayed so often before his appointment as Ambassador to Great Britain. As chairman of the law committee of the Chamber of Commerce he has taken the lead in pushing the proposed law's delay reform and he becomes more insistent at every unfavorable development.

The other day, when the Bar Association seemed lukewarm in its support of the Chamber's bills, a member of the committee remarked that the legislative session was so far advanced that favorable action this winter seemed improbable, and that the committee might just as well wait until next year.

"Not a bit of it," replied Mr. Choate. "We are all agreed that the evil we are seeking to remedy ought to be remedied as soon as possible. We may not get the bills through this winter, but we owe it to the business interests of the city to go to Albany with as large and strong a committee as possible and do everything in our power. If we only get the bills through the Assembly this winter we will have made our work so much easier next session."

The theory that the female presence invariably commands respect is working like a charm in the alcoholic ward at Bellevue Hospital. Once there was much turmoil among the delirious persons confined there, but since Dr. Armstrong has placed an elderly woman to sit constantly at one end of the ward all is quiet. When a new arrival bursts forth in song or shout all a nurse has to do is to touch him on the shoulder and say:

"There is a lady up there."

The newcomer bows and goes quietly to his cot.

A row of electric lights now sets off the bulletin board of Holy Trinity Church, Brooklyn, on Sunday nights. The church is at Clinton and Montague streets and the bulletin is in the corner of the yard nearest to both thoroughfares, so that all who pass may read and keep informed as to the coming services. The glaring sign was a shock to some of the worshippers at the first glance, but they soon decided that it was for the best. The congregation now claims the finest bulletin board in Brooklyn, as well as the handsomest architecture, most artistic interior and the record each season for fashionable weddings.

Hundreds of New Yorkers are already looking for places out of town in which to live next summer.

A real estate man who makes a specialty of leasing cottages along the beaches and in the suburbs said yesterday that he had never known so many inquiries so early in the spring. Usually city dwellers give little thought to summer homes until the weather gets warm, but this year the general belief that it is going to be a long, hot season has created an extraordinary demand.

The competition among prospective tenants is so keen that many owners have raised prices, or are demanding that the lease run from May 1 to October 1.

"Are apples scarce? Or have the best ones all been shipped to Europe? Or what is the matter?" asks a man who is fond of this healthful fruit.

"At the stand where I always go for apples, and where they always have good ones, and where commonly a fine apple of the kind I like can be bought for a nickel I found this morning that apples I formerly bought for five cents were now quoted at seven cents, and I found there some apples selling at three for a quarter.

"Apples, that is, good apples, must be scarce; and then, I suppose, we are getting along toward the end of the apple season."

Among the crowds of sprightly, active men seen hustling along in Broadway was one man who, without disturbing so much as one delicate fibre of the bloom on the face of truth, might be described as lazy. He was smoking a drop pipe, the holding of which required no muscular effort whatever save that he should keep his teeth closed upon its bit, while, with his hands in his pockets, an umbrella that he had with him he carried hooked by its curved handle into the outside pocket of his overcoat. So, sparing himself all effort save that of moving, he walked along leisurely, a figure that one could not fail to note in the midst of such activity.

Plans for Ellen Terry Jubilee.

Special Cable Despatch to THE SUN.

LONDON, March 15.—An executive committee, which will have charge of the arrangements for the Ellen Terry jubilee, has been formed. It includes Charles Frohman and the leading London managers.

HERR WILHELM STENGEL HURT

MME. SEMBRICH'S HUSBAND HURLED FROM AUTO.

Mr. Dippel, With Him, Escapes Injury—Party Were Bidding Farewell to Homing Opera Singers—Accident Was at Steamship Pier—Injuries Painful.

Herr Wilhelm Stengel, husband of Mme. Marcella Sembrich, was badly hurt yesterday morning in an accident which happened to Andreas Dippel's automobile near the Hamburg-American line pier in Hoboken. Herr Stengel was thrown through the front window of the car and fell on frozen ground. He suffered five scalp wounds and was knocked unconscious by the shock.

Late last night, Mme. Sembrich said that her husband was resting easily and would be on his feet again probably within a week. Dr. Richard T. Wiener, Herr Stengel's physician, said that the injuries were nothing worse than scalp wounds, bruises and severe shock.

Herr Stengel went with Signor Caruso, Mr. Dippel and a number of others from the Metropolitan Opera House late Wednesday night to bid farewell to some of the stars who were sailing on the Deutschland. Signora Caruso was returning home and on the same boat were Mrs. Dippel, the Burgstallers, Mr. and Mrs. Marcel Journet the Muhlmanns and the Goritz and Bars families. The party left the opera house in several automobiles. Herr Stengel rode with Mr. Dippel, Mrs. Dippel and their driver.

The party spent considerable time on board the Deutschland making farewells. It was after midnight when Herr Stengel and Mr. Dippel returned to their automobile and started back for Manhattan. In making for the street leading to the ferry the driver of the auto did not see a short iron post n the pier yard. The automobile was travelling at a pretty good rate of spped and when it struck the post it brought up with a terrific jar.

The driver was thrown twenty feet and landed bruised and shaken up, but comparatively unhurt. Mr. Dippel was not thrown out. He managed to hold on and keep his seat, although the breath was jerked out of him. Herr Stengel was thrown straight forward through the front window of the tonneau and struck the ground on his right side and face. He had the fur collar of his overcoat turned up and this saved him from more serious injury. When the driver and Mr. Dippel went to his assistance he was unconscious and bleeding from a number of deep cuts on the right side of his face. The frozen ground had scoured his face deeply.

Mr. Dippel and the driver lifted Herr Stengel and carried him back to the pier. He was taken on board the Deutschland and the ship's surgeon, Dr. Schmid, attended to his injuries. The accident greatly excited the singers who were sailing on the steamer, but they were assured by Dr. Schmid that the injuries to Herr Stengel would not be fatal. Meanwhile Dr. W. T. Bull was telephoned for, and when Herr Stengel, swathed in bandages and wrapped in furs, was taken from the steamer to the Savoy, where he has apartments, Dr. Bull was waiting there for him.

Mme. Sembrich, until she realized the comparatively trivial nature of the injuries, was terribly frightened. Dr. Bull found it necessary to take three stitches in one cut on the right side of the head. Then Dr. Richard T. Wiener, the family physician, was summoned. The doctors decided that the injuries, while severe and painful, need not keep Herr Stengel in bed longer than a week if all went well.

When the members of the opera company heard of the accident, many of them called at the Savoy. Signor Caruso was one of the first. Mr. Dippel went early in the morning. A host of friends of Herr Stengel and Mme. Sembrich sent messages of inquiry and sympathy.

The Metropolitan Opera Company leaves for San Francisco next Monday. Mme. Sembrich had planned to start on Sunday. She is not sure that she will be able to do so.

BOSTON SYMPHONY CONCERT.

Mr. Gericke Conducts the Orchestra at Carnegie Hall.

The last concert but one that Wilhelm Gericke will conduct with the Boston Symphony Orchestra took place last night at Carnegie Hall. Mr. Gericke will be in his place at the concert on Saturday afternoon. But there is a different public for these two concerts, and Mr. Gericke parted last night from a large number of his local admirers. The cordiality of the feeling toward him was frequently demonstrated last night. Mr. Gericke stands high in the affections of New York music lovers. They have recognized and appreciated his achievements with the Boston Symphony Orchestra.

In spite of the recent visits of noted foreign conductors Mr. Gericke is probably more cherished to-day in New York than he ever was. The future will show how much greater or less will be the pleasure that local audiences derive from the performances of the players who have reached such a high degree of excellence under his leadership.

The programme last night included Bach's suite in D major, a concerto in C minor for violin and orchestra by the Swiss composer Jacques Dalcroze; Debussy's "Prelude to Stéphan Mallarme," ecologue "The Afternoon of a Fawn" and Beethoven's third symphony in E flat major, commonly known as the "Eroica." Of these numbers the violin concerto was an absolute novelty.

The number by Claude Debussy was performed here by the orchestra from Boston in 1904 and by Walter Damrosch with his New York Symphony Orchestra in 1905. The violin concerto derived a special interest last night from the fact that it was played by Henry Marteau, to whom the composer dedicated the work. It was Mr. Marteau who gave the piece its first public hearing in 1901 at Geneva.

The first theme of the work appears in the orchestra and, with the second, is utilized throughout the concerto. The first theme is worked out as a fugue in the first movement until the solo violin takes it up in more elaborate form. The second movement is pastoral in character, while the third is lively and gay. Mr. Marteau played the work in masterly fashion, and the composer could have demanded no more perfect performance than the soloist and orchestra offered. He availed himself of every orchestral means to create his effects, especially in the last movement.

In the Debussy number the exquisite finish and delicacy with which the orchestra played the music gave one a sense of beauty, even if its elusive nature did not make any more comprehensible the ecologue to which it is a prelude. Mallarmé claimed to be writing music of his own with words; so the task of the composer seems not unlike the labor of painting the lily.

BENEFIT AT THE OPERA.

"Haensel und Gretel" Sung for the Legal Aid Society.

The performance of "Haensel und Gretel" at the Metropolitan Opera House last night for the benefit of the Legal Aid Society, drew a large audience. The attendance was not affected by the unfavorable condition of the weather, for all the seats and boxes had been sold in advance. Mrs. Roosevelt, who had come from Washington to be present at the performance, sat in a box with Mr. and Mrs. Gerald Redmond and Mr. and Mrs. W. Emlen Roosevelt. The profit to the society was more than $5,000.

After the second act Mrs. Roosevelt sent for Herr Conried and expressed her pleasure at the performance. She told him that she and the President would be present at the opening of the opera in Washington on March 22.

BOOKS AND AUTHORS.

Miss Winifred Graham, author of "The Vision at the Savoy," is an Englishwoman who is said to possess great personal charm and who has written several popular novels. Like so many of the successful writers of the day her education was received at home, and she began writing books while still very young. Miss Graham's beautiful home, Hampton-on-Thames, built for the son of Nell Gwynne, the first Duke of St. Albans, is often the scene of brilliant gatherings in which leading literary and social lights assemble, and her town house in London is also a delightful centre, where representatives of London's artistic life are entertained.

The revival of Irish literature has produced a number of books with picturesque titles like "Cuchulain of Muirthemne," and a remarkable collection of stories of the old Irish heroes, "Gods and Fighting Men" and "Poets and Dreamers," edited by Lady Gregory, and many others of importance and interest in this neglected branch of literature.

Mary Raymond Shipman Andrews's new volume, "Bob and the Guides," is founded on many summers' residence in one of the Canadian fishing clubs of which Judge and Mrs. Andrews and their son are members. Mrs. Andrews is an expert with the rifle and rod and has a keen appreciation of the French-Canadian guides who abound in that region of Quebec. Some of the guides appear in the story in which Bob with his ingenious mind and aggressive activity figures as the leading character.

The subject of the lectures which Dr. Henry van Dyke will deliver this year at Johns Hopkins University will be "The Service of Poetry." The addresses will be given as the "Percy Turnbull Memorial Lectures on Poetry," a course which was founded in 1889 by Mr. and Mrs. Lawrence Turnbull of Baltimore, in memory of their son Percy Graeme Turnbull, who died in 1887.

Cyrus Townsend Brady, the indefatigable writer, has a new novel among the week's publications. It is entitled "The Patriots," and is a story of the war between the North and South, beginning with a chapter in the life of Lee and closing with a vivid description of the battle of Gettysburg.

George Horace Lorimer, author of "Letters from a Self-Made Merchant to His Son," has written a novel entitled "The Fake Gods" which will be published in April.

Dr. Guido Biagi, of the Laurentian Library in Florence, has unexpectedly discovered the original cards of all the books studied by George Eliot for the story of "Romola" from which, with their ancient views of Florence, she obtained the first idea of the scenes of her work. An edition of "Romola," translated into Italian and edited by Dr Biagi, is to be brought out in this country.

Mr. Eustace Miles's book, "What Foods Feed Us," gains force and interest from the fact that it is the personal record of the man who has held the amateur championship of the world at racquets and tennis; not lawn tennis, but the original game played by Henry V., which indirectly resulted in the battle of Agincourt.

In his introduction to his seventh and enlarged edition of "The Coming of Love" Mr. Wats-Dunton explains that the new poems incorporated are those which had been "lent to friends in manuscript and mislaid" when the book was originally published. An important addition, and one which knits it to "Aylwin," is entitled "The Haunted Girl."

"The Confessions of a Princess" is the title of a book suppressed in Germany but now in press in England. It was originally published in Vienna in November last and within one month 40,000 copies were sold. The confessions are written in the form of an autobiography and pseudonyms are substituted for real names, but to an ordinarily well informed person the true identity of the characters is easily established.

One of the "original Burns chairs" has been added to the collection of Burns relics housed in the poet's birth cottage at Alloway. It was presented by Burns's granddaughter, Sarah, who was brought up by his widow, the "bonnie Jean" of the songs.

A new play by Mr. J. M. Barrie, concerning the theme and plot of which considerable reticence is being observed, is announced for speedy production in London.

Richmond, the "Lesser Literary Centre" of the current *Book News*, possesses the distinction of having had a literary man for its founder, Col. William Byrd, who wrote "The Dividing Line" and "A Little Journey to Eden." Edgar Allan Poe lived with his foster parents in Richmond. Thackeray was entertained by the Richmond poet laureate, John R. Thompson, in 1850. Dr. Thomas Nelson Page lived in the romantic city for twenty years. Amélie Rives (Princess Troubetzkoy) recently returned from spending some months in Italy to Richmond, where she continued her literary work begun in Mobile. The list of literary workers in Richmond to-day is large and includes Miss Ellen Glasgow and Miss Mary Johnston, who are very warm friends, and James Branch Cabell, whose book "The Eagle's Shadow" has been published in England and in Germany.

The most valuable copy of Thackeray's "Henry Esmond" is owned by Mr. W. Gordon McCabe of Richmond. The volume is a first imprint, sent by Thackeray with an inscription in his own handwriting as a gift to his wife and children. The book was given by the novelist's daughter, Anne Thackeray, to John R. Thompson, who treasured it until his death and willed it to Mr. McCabe, already the owner of the most valuable collection of Thackeray manuscripts in America.

Princess Amélie Troubetzkoy (Amélie Rives) has returned from a sojourn at Prince Troubetzkoy's Italian villa Ada on Lake Maggiore, where she completed a drama to be brought out simultaneously in England and America under the title "Augustine the Man." The drama reveals chapters hitherto unknown in the life of St. Augustine, his love for a Carthaginian woman, Melcara, the mother of his son, Adeodatus, the lad's death at an early age and the renunciation of Augustine and Melcara.

"Christian Origins," by Otto Pfleiderer, D. D., professor of theology in the University of Berlin, which has been translated by Daniel A. Huebsch, Ph. D., presents the subject of the Christian religion from the viewpoint of modern historical science, points out the parallels between Oriental legends and Gospel stories and the distinctions between the ephemeral and the permanent truth in early Christianity.

There have been brides' books and babies' books, and now there is to be "The Girl Graduate Her Book," a dainty affair of several blank pages and some twenty headings, such as "Date," "Flower," "Colors," "Class Yell," &c. There will be spaces to paste in photographs, programmes and the like, as well as to chronicle all the little "doings" that go to make graduation an epoch in every young girl's life.

A third edition of "Folly," by Edith Rickert, was ordered on the day of publication, the first two editions having been exhausted by the advance sales. The portrait of "Folly," by Sigismond de Ivanowski, which appears as the frontispiece, and which has aroused much discussion as having failed to catch the spirit of the story, the author finds remarkable in the exactness with which it has embodied her conception and without any conference between Mr. Ivanowski and herself. "The portrait startled me when it came," Miss Rickert says, "almost as much as if Folly herself had walked into my house." The pen picture which Miss Rickert herself has made of Folly is "a troublous and troublesome woman, always gambling for happiness and losing at every throw. Never once had she won. The great mysteries were still the great mysteries. But somehow she had come out into the clear sunny air above."

Literary people in England as well as the Royal Society in England have been celebrating the bicentenary of John Evelyn, whose diary, kept in the time of the Stuart Kings and the Commonwealth, is of such value to historical students. Evelyn's Diary is little read by the general reader comparatively with that of his fellow diarist, Pepys, although Pepys's record covers only ten years of his life, 1659 to 1669, while Evelyn gives us all his life, and that a long one, for he was 87 when he died.

"In the Country of Jesus," translated from the Italian of Matilde Serao, is a reverent and sympathetic account of travel in the Holy Land, but it is somewhat disenchanting to the traveller to be obliged to "dash into Jerusalem in a stuffy railway carriage, amid the oaths of railway porters and a thousand distracting sights and scenes. * * * We," Mme. Serao writes, "had no choice left but must go straight to the Grand Hotel and prepare for a table d'hôte dinner, as if one had arrived at Monte Carlo instead of Jerusalem."

The reading tour of those typical English and American humorists, Jerome K. Jerome and Charles Battell Loomis, has increased public interest in their books to such an extent that Mr. Jerome's "Stageland" is being sent to press for the tenth time.

PUBLICATIONS. PUBLICATIONS.

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AMUSEMENTS.

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Criterion THEATRE, B'way & 44th St. Evgs. 8:30. Mat. Sat. 2:15. FRANCIS WILSON in The Mountain Climber

DALY'S THEATRE, B'way & 30th St. Eve. 8:15. Mats. Wed. & Sat. 2:15. LAWRANCE D'ORSAY Comedy by Augustus Thomas. THE EMBASSY BALL.

HUDSON THEATRE, 44th St., E. of B'way. Ev. 8:20. Mats. Wed & Sat. 2:15. OTIS SKINNER IN THE DUEL

SAVOY THEATRE, B'way & 34th St. Ev. 8:15. Matinees Thurs. & Sat. 2:15. THE ENGLISH FARCE, MR. HOPKINSON

HERALD SQ. THEA. B'way & 35th St. Ev. 8:15 Matinees Wed. & Sat. 2:15. Geo. M. Cohan in his new musical play, GEO. WASHINGTON, JR. Popular Matinee Wed. Best Seats $1.50. Seats on sale 4 weeks in advance.

Knickerbocker B'way & 38th St. Ev. 8:15. Matinee Sat. 2:15. FRITZI SCHEFF in M'LLE MODISTE.

LYCEUM B'way & 45th St. Ev. 8:15. Matinees Thurs. & Sat. 2:15. THE LION AND THE MOUSE NEXT SUN. EVE. Yvette Guilbert at 8:30. Seats on Sale. Character Songs in English and French.

METROPOLITAN OPERA HOUSE. LAST WEEK OF OPERA SEASON. This Evening, at 8—LA GIOCONDA. Nordica, Homer, Jacoby; Caruso, Scotti, Plancon, Begue, Dufriche. Cond., Vigna. Sat. Mat., Mar. 17, at 1:45—Double Bill. TOSCA. Acts I. and II. Emma Eames; Dippel, Scotti, Rossi, Dufriche. Followed by BARBIERE DI SIVIGLIA. Acts II. and III. Sembrich, Bauermeister; Dippel, Campanari, Journet, Rossi. Cond., Vigna. Sat. Eve., Mar. 17, pop. prices, at 8—LOHENGRIN. Rappold, Walker; Knote, Goritz, Blass, Muhlmann. Cond., Hertz. NEXT SUNDAY EVG. MCH. 18, AT 8:30. LAST GRAND CONCERT AT POPULAR PRICES. RICHARD WAGNER PROGRAM. Soloists: Fremstad, Homer, Alten, Bauermeister, Jacoby, Jomelli, Mulford, Ralph, Weed; Knote, Van Rooy, Bars. Metropolitan Opera Orchestra, augmented. Cond., Hertz. WEBER PIANO USED.

IRVING PL. THEATRE. Every Evg. and Sat. Mat. The Rollicking Farce, "LUTTI." Sat. 10 A. M. "MARIA STUART."

CARNEGIE HALL. Saturday Afternoon, March 17, at 2:30. David Bispham. BOSTON SYMPHONY ORCHESTRA Mr. Gericke Conductor. Mr. Gericke's last appearance here. Tickets, $2 to 75c., at Box Office, Tyson's (5th Av. Hotel) and Luckhardt & Belder's, 10 E. 17th St.

CARNEGIE HALL—SAT. EVE., MARCH 17. RUSSIAN SYMPHONY SOCIETY OF NEW YORK. MODEST ALTSCHULER, Conductor. Soloist, ALEX. SASLAVSKY, Violin. The following novelties will be played: Glier's First Symphony, Seroff's Cossack Dance, Cui's Valse, Mlynarsky's Violin Concerto and Rimsky-Korsakoff's "Tsar-Saltan" (by request). Tickets on sale at the usual places.

Mme. NORDICA WALDORF-ASTORIA TO-MORROW EVE. at 9. MR. GILIBERT MR. VICTOR HERBERT And His Orchestra. IN AID OF SOCIETY FOR ITALIAN IMMIGRANTS AND MISS LEARY'S ITALIAN SETTLEMENT. *.* Tickets $5.00, at All Ticket Agencies.

NEW STAR Lex. Av. & 107th St. Mat. Sat. HARRY CLAY BLANEY Next Week—Across the Pacific.

American 42d St. & 8th Av. Mat. Sat. BEDFORD'S HOPE Next Week—Behind the Mask. Ted Marks' St. Patrick Concert Sun. Mat. Night.

MURRAY HILL 42d St. & Lex. Av. Mat. Sat. The Show Girl, Hilda Thomas. Nxtwk: Edw. Harrigan, Old Lavender

ELMENDORF CARNEGIE HALL, 57th St., 7th Av. Seats Selling. $1.50, $1.00, 75c., 50c., 25c. LECTURES SUNDAY NIGHT, 8:15 MOROCCO. MONDAY MATINEE, 3 ITALY I.

COLONIAL B'way & 62d. THE KILTIES, GEO. FULLER GOLDEN, Ric. & Prevost, Melville Ellis, Globe of Death. Daily Mats. 25c. Mayme Remington & others.

ALHAMBRA 7th Av. 126th St. CHAS. E. EVANS & CO., EMPIRE CITY QUARTET, Mr. & Mrs. Gardner Crane & Glin. Mats. Daily 25c. Barrettis, Cole & Johnson, others.

PASTOR'S 14th St., 3d Av. CONTINUOUS. 20 & 30 CTS. LAWRENCE & HARRINGTON, THE 7 PUCKS, HATHAWAY & SIEGEL, IRENE LEE, & others.

HAMMERSTEIN'S 42d St. 25, 50, 75, 1.00. DAILY MATS. 25c. 50c. HENRI de VRIES, MME. RENTZ, Chas. F. Semon, Fields & Ward, Jacob's Dogs, Herbert Brooks, and others.

Manhattan (CLOSED THIS WEEK.) CHARLEY'S AUNT NEXT MONDAY EVE. with ETIENNE GIRARDOT. *.* SEATS NOW ON SALE. *.*

HARLEM OPERA HOUSE Ev'gs 8:15. Mat. Saturday, 2:15. Marc MANNERING. THE WALLS OF JERICHO. Next Week—THE CLANSMAN—Seats on Sale.

HURTIG & SEAMON'S 125th St., bet. 7th & 8th Avs. Mat. Daily. Tim J. Cronin, Fagan & Byron, Mysterious Zancigs.

GARRICK 35th St. Ev. 8:20. Mats. Wed. & Sat. WED. MAT. Best Seats, $1. GALLOPS

Grand COLLEGE WIDOW Next Week—PRINCE of PILSEN.

PUBLICATIONS.

HARPER'S BOOKS

The Genius

A stirring romance, by Margaret Potter, based on the life of a famous Russian composer—the sensitive, gifted son of a powerful, iron-handed government despot. His career is a strange and deeply moving tale of shifting fortunes, dramatic episodes and final artistic triumphs.

The novel follows the hero into the high social and military circles to which he was born; into musical society, to which his art led him, and into that of plotting revolutionists, where he fell by chance. Each shifting scene has an intense dramatic interest, and the whole is a striking presentation of the artistic temperament in its most interesting phases.

Miss Primrose

The freshness and tender simplicity of Roy Rolfe Gilson's works have won for him a large circle of readers. Readers of "In the Morning Glow" and "When Love Is Young" know the potent charm of this perennially refreshing fiction. Mr. Gilson's portrayal of little Bertram has the same simplicity and charm that have made his former books so popular. The pictures of village life are exquisitely shaded, and Miss Primrose's romance adds a touch of sentiment and humor to a story of delightful originality.

HARPER & BROTHERS.

AMUSEMENTS.

NEW AMSTERDAM Theatre, 42d St., West of B'way. Evgs. 8:15. Last 3 Times. Last Mat. To-morrow, 2:15. FAY TEMPLETON IN GEO. M. COHAN'S 45 MINUTES FROM BROADWAY

SEATS ON SALE for MR. RICHARD MANSFIELD March 19, for 3 weeks in 9 plays. First week: Mon., March 19, DON CARLOS; Tues., BEAU BRUMMEL; Wed., DR. JEKYLL AND MR. HYDE; Thur., DON CARLOS; Fri., THE MERCHANT OF VENICE; Sat. Mat., DON CARLOS; Sat. Ngt., A PARISIAN ROMANCE. Second week: Mon., March 26, THE SCARLET LETTER; Tues., DR. JEKYLL AND MR. HYDE; Wed., DON CARLOS; Thur., BEAU BRUMMEL; Fri., KING RICHARD III.; Sat. Mat., THE SCARLET LETTER; Sat. Ngt., DON CARLOS. Third week: Mon., Apr. 2, DR. JEKYLL AND MR. HYDE; Tues., MOLIERE'S comedy, THE MISANTHROPE; Wed., A PARISIAN ROMANCE; Thur., IVAN THE TERRIBLE; Fri., DON CARLOS; Sat. Mat., BEAU BRUMMEL; Sat. Ngt., THE MERCHANT OF VENICE.

BROADWAY THEA. B'way & 41 St. Evs. 8:15 Mats. WED. & Sat., 2:15. New Imitations and beginning To-m'w a burlesque on "THE LION AND THE MOUSE." ELSIE JANIS IN THE VANDERBILT CUP With Barney Oldfield's Automobile Race Effect.

LIBERTY THEATRE, 42d St., West of B'way Eves. 8:15. Matinee Sat. 2:15. "A GREAT AMERICAN DRAMA."—MAIL. Wm. A. Brady's Beautiful Production of Donald MacLaren's Primeval Pastoral. The Redskin ALL CHARACTERS INDIANS.

NEW YORK THEATRE, B'way & 45th St. TO-NIGHT at 8:15. PRICES 25c. 50c. 75c. $1. Mats. Wed. & Sat. 2:15. Klaw & Erlanger's Big Beauty Spectacle. HUMPTY-DUMPTY 300 IN PRODUCTION.

NEW YORK MAT. DAILY Hippodrome THOMPSON & DUNDY, Mgrs A SOCIETY CIRCUS With COURT OF THE GOLDEN FOUNTAINS. Reserved Seats 25c. to $1 Matinee Every Day Except Saturday. "THE SHOW THAT MAKES EVERY OTHER SHOW LOOK LIKE A SIDESHOW."—N. Y. World. Avoid Speculators. Order Seats by Telephone. VICTOR HERBERT'S ORCHESTRA Sunday Night. Seats Now, 25c. to $1.

MAJESTIC Evgs. 8:15. Last Mat. Sat. 2:15. Last 2 Nights WILLIAMS & WALKER. ABYSSINIA. SEATS NOW ON SALE FOR "HisMajesty" WITH BL