TOM CANTY LIVES AGAIN

IN THE CHILDREN'S THEATRE AND MR. TWAIN WAS THERE.

Great Folks From All Around the Town See "The Prince and the Pauper" Played by East Side Kids—Speech by the Author Without a Single Joke in It.

Mark Twain has now adopted the East Side, having previously added all the rest of humankind to his immediate family. Steps tending to this end have been under way for some time, but the papers were passed last night.

The ceremony was performed in the theatre of the Educational Alliance building, at the corner of East Broadway and Jefferson street, where a sure enough brilliant audience from 'way the other side of Third avenue gathered to see a play made from Mr. Clemens's "The Prince and the Pauper" performed by the players of the Children's Theatre.

Around the entrance of the building it certainly looked a good deal like a Caruso night at the Metropolitan Opera House. A big squad of police was early on hand to look after the crowd, and hansoms, closed cabs, broughams and automobiles rolled up to the doorway from 8 o'clock until half past nine, for it being a fashionable audience many of its component parts followed their custom of arriving late.

Mr. Clemens was the host of the evening and the house was largely filled with those who had received his personal invitation to be present and see what the Children's Theatre was doing for the larger life of the East Side. A good many persons well known in that part of society entitled to be called helpful were there and in addition to them there was the Governor of the State of New York, the President of Harvard University and the District Attorney of the County of New York.

Gov. Hughes dropped in for a brief stay only, accompanied by Col. Treadwell, his military secretary, but he was there long enough to be surprised by what he saw. President Eliot and Mr. Jerome spent the entire evening in the theatre.

The others present included John Bigelow, David Munro, Evert Jensen Wendell, Richard Watson Gilder, Miss Gilder, the Rev. Percy Stickney Grant, Mr. and Mrs. Ernesto Fabbri, Mr. and Mrs. Tunis Bergen, Mr. and Mrs. John Martin, F. P. Collier, Dr. and Mrs. H. D. Chapin, Mr. and Mrs. Harry Content, George G. Haven, Mr. and Mrs. Robert J. Collier, Walter Damrosch, Elbert H. Gary, St. Clair McKelway, Mr. and Mrs. Thomas M. Balliet, Joseph H. Hunt, H. W. Dearborn and Wallace Irwin, the jinglesmith.

Mr. Clemens himself occupied a seat away down front and between acts bobbed nimbly about among his guests. After the first act he made a little speech that hadn't a joke in it. He said he was proud to know the children of the Children's Theatre and to call them his friends. He was proud of their work and he looked forward to the time when a Children's Theatre should be generally recognized as one of the most important features of every public school.

He introduced Miss A. Minnie Herts, the manager of the Children's Theatre, who told what the institution had done and was trying to do to give its members a real, live insight into the literature and institutions of America.

Everybody recalls the story of the prince and the pauper who changed places and how neither of them liked the change and how hard it was to persuade anybody once the change was made that the prince was not really the pauper and the pauper not really the prince. This, therefore, really isn't the time to tell of the "plot." Nor perhaps is it the time to say that little Miss Frances Rosenthal made a right smart prince or that little Miss Flora Schwartzberg was an authentic young pauper, though both statements would be quite correct if made.

It is perhaps enough to say that their performances, and in fact the entire presentation, which demanded the services of a cast of about fifty young persons, immensely pleased the audience from the other side of the city and that curtain calls were many and very hearty.

Pretty nearly all hands at the Educational Alliance are actors. Acting, indeed, appears to be the universal sport. Last evening, for example, in addition to the cast that presented the play, there were two more complete casts in perfect readiness to jump in and act the whole piece from curtain to curtain. The second cast was the "understudy" contingent, while the third was known as the "emergency" body.

And as for the prince and the pauper, if anything had happened to Miss Schwartzberg or Miss Rosenthal, why, Miss Eva Schwartz, Miss Leah Schwartz, Miss Hannah Levine, Miss Helen Schwartz, Miss Helen Rosenbloom or Miss Lena Dringer—any one of them could have leaped before the footlights in a jiffy, prepared to see that the play did not suffer in the slightest.

There were Orlandos and Rosalinds and Mirandas all over the shop too, while the property assistants, stage carpenters, electricians, assistant electricians, programme distributors and callboys of last evening have at previous performances of the Children's Theatre acted well their parts and will do so again.

"These are not picked players," said Miss Herts. "It just happens now to be their turn."

The Children's Theatre gives a matinée every Sunday—the only afternoon that the hall is not used for other purposes—and admission costs 10 cents. The Sunday matinée is probably the most popular institution on the East Side, and hundreds of children are turned away every Sunday because the Children's Theatre, in fact, has just about outgrown its present clothes. A new suit is badly needed.

Not the least creditable feature of the evening was the music played by the Children's Theatre orchestra, whose instructor is Sam Franko. William Hirsch had the baton last evening, "it being his turn," and if Edward German had been there he would have heard a rendition of his "Henri VIII." dance suite that was very well worth listening to.

After the performance Mr. Clemens and the cast of the play held a reception on the stage and there was much handshaking and a gracious heartwarming time, in the course of which many of the children told how Mr. Clemens had attended one of the rehearsals and showed all the "Miles Hendons" in the company—goodness knows how many of them—just how he would go to work to thread that troublesome needle in the second act if he were a really truly actor instead of just an author.

Next Week at the Metropolitan.

Mr. Conried yesterday announced the répertoire for the second week of the season of the Metropolitan Opera House. "La Bohème" will be sung on Wednesday. This performance will introduce Bonci to Metropolitan audiences. "Aida" will be repeated on Monday, "Mefistofele" on Thursday and "Die Meistersinger" at the Saturday matinée. "Rigoletto" will be given at the Saturday popular performance.

ELECTION STATEMENTS STAND.

Attorney-General Advises Acceptance of All in View of Conflicting Laws.

ALBANY, Nov. 19.—The Association to Prevent Corrupt Practices at Elections, through its secretary, Allan Robinson, requested Attorney-General Jackson today to give a further opinion on the section of the election law amended by the last Legislature regarding the filing by candidates of statements of election expenses.

The Attorney-General gave recently an opinion to which the association took exception, holding that candidates were required to file statements as provided by the Penal Code. The association believes such statements should be made as required by the amended election law.

On receipt of the letter from Secretary Robinson, Attorney-General Jackson wrote the Secretary of State advising him to receive all statements of election expenses filed, in view of the doubt about the conflicting provisions of the law.

BOOKS AND AUTHORS.

Several of the popular living writers of hunting fiction in England are women. Among them are Miss Somerville, whose "Irish R. M." is known to every lover of sport, and Mrs. Conyers, whose "The Strayings of Sandy" is making its way steadily through edition after edition. Mrs. Conyers wrote her first novel, "The Thorn Bit," some time ago. This was followed by "The Boy, Some Horses and a Girl," a series of sporting sketches, now in its eleventh edition. Mrs. Conyers is herself an ardent sportswoman, and in the season hunts three or four days a week in the county she describes in her sketches.

Herbert Spencer left by will materials for the compilation in "one volume of moderate size" by his friend Dr. Duncan of his "Life and Letters." The work, which is being published with the authority of the Spencer trustees, will give a plain narrative of Spencer's life based largely on correspondence and will reveal the self-denial and diligence of his early years. The volume will not repeat the incidents described in the "Autobiography," but will include reminiscences of some of Spencer's intimate friends which reveal the emotional and sympathetic traits of his character. Among his correspondents will be included the Duke of Argyll, John Bright, Darwin, George Eliot, Gladstone, Leslie Stephen, Tennyson and Tyndall.

Lady Lindsay, the author of "Poems of Life and Death," is a descendant of the original Rothschild who made the famous coup over the battle of Waterloo which founded the fortunes of the great banking family. In her little volume of essays entitled "Green Leaves" she quotes Hans Andersen's story of the mother of the Rothschilds. "The prose poet, Hans Christian Andersen," she says, "has given in 'What the Moon Saw' an interesting account of the mother of five sons who were respectively the founders of the house of Rothschild in different cities of Europe. His account shows the respect in which she was held by them. She lived to be 99. She was my great-grandmother; my mother's grandmother."

The final burial place of the body of Vittoria Colonna has been a matter of some doubt and much discussion. From some new data it seems evident that she rests in the sacristy of Santa Maria Maggiore, in Naples. Lillian Whiting, in her new book, "Italy the Magic Land," describes this burial place of the nobles of the House of Aragon, into which the woman poet married, and among whose sarcophagi her own is placed.

The romance of a great and good Queen is told in the two following extracts taken from the letters of Queen Victoria—one written soon after her marriage and the other after her husband's death:

"I write you from here (Windsor) the happiest, happiest being that ever existed. Really I do not think it possible for any one in the world to be happier or as happy as I am. He is an angel, and his kindness and affection for me is really touching. What I can do to make him happy will be my greatest delight." And: "My life as a happy one is ended; the world is gone for me. If I must live on (and I will do nothing to make me worse than I am) it is henceforth for our poor fatherless children—for my unhappy country, which has lost all in losing him—and in only doing what I know and feel he would wish, for he is near me—his spirit will guide and inspire me."

M. Jacques Bardoux will publish Queen Victoria's letters translated into French.

The old Paul Revere house, at the North End, Boston, is being restored by the Paul Revere Memorial Association. The old well was discovered last week and some curious old coins and china have been found. The most interesting relic that has come to light is a soldier's belt, which was discovered in the walls and is believed to have belonged to the Revolutionary hero. The story of Paul Revere's ride, as written by Longfellow, is published this year for the first time in a separate edition with illustrations and decorations.

The pseudonym "Carro Frances Warren," which the author of "Little Betty Marigold and Her Friends" uses on her title page, conceals the identity of a well known society woman of Brookline, Mass. She first discovered her talent for story telling by the interest with which her little nephews and nieces listened to her "makebelieve" stories. She finally decided to try her gifts on a larger circle.

The title of the book of extracts from the works of Mrs. Craigie (John Oliver Hobbes) which her secretary, Miss Zoe Procter, has compiled is taken from one of Mrs. Craigie's poems, "Life and To-morrow." The extracts are grouped under various headings and the reader obtains from them a coherent idea of the author's outlook on life. An index shows the origin of each passage, some of which are satirical, others musical and poetical, and all of them keen in their estimation of life and of people.

"DR. WAKE'S PATIENT" TRIED.

English Made Comedy Has a Special Performance at the Garrick.

If W. Gayer Mackay wrote plays as funny as his acting in them he would be in a fair way to a fortune. Yesterday afternoon this young Englishman appeared at the Garrick Theatre in a special performance of his comedy, "Dr. Wake's Patient," and though the part he played was a variation of the "silly ass" toung Briton, "absolutely silly ass," he himself would have said, he invested it with a grave sincerity, a deliberate, unconscious nonsensicality that was delicious. The words he spoke too were quite as funny as the way he spoke them. The audience accepted him from the first moment of his appearance.

For Mr. Mackay's farcical little comedy less can be said. It tells a rather tritely sentimental story in a rather tritely sentimental way. It is old fashioned in construction, with letters arriving at opportune moments, soliloquies, "incidental" music, misunderstandings dear to the drama of long ago and characters bordering now and then on the grotesque rather than the comic. Moreover it is much too long. It needs a violent attack of blue pencil. Yet in spite of its obvious faults there is much merit in it, much honest fun, bright dialoque and a little pleasant sentiment. A few weeks of careful pruning, both to condense and to vitalize it, to render it less cloying in sentimentality and more real in character drawing would probably make of it a passable and mildly successful entertainment, certainly a better one than some we have been offered this season.

Bruce McRae played *Dr. Wake* yesterday, and the unfailing charm of his personality of course was sufficient to create a charm for the character. Miss Grace Elliston was the patient whom he cured and captured. Miss Elliston's acting suffered, as always, from the unpleasant artificiality of her speech, her forced and measured inflections, as if cut out by a machine. It is a fault she should strive to correct; it is unpleasant in itself, and it does much to counteract her graces. It was good to welcome Charles Walcott, in a lesser part, which he made important by his ripe and tender art.

THE MUSIC OF ONE DAY

FIRST CONCERT OF THE ADELE MARGULIES TRIO.

A Novelty by Schutt Is Just New and Nothing More—Five Tone Pictures Which Do Not Picture—Trio Heard to Better Advantage in Music by Schubert.

Since pianists and singers have taken to giving solo entertainments in the vasty spaces of Carnegie Hall the ancient and honorable title of *musica da camere*, or chamber music, has come to be reserved for concerts of instruments heard in small halls. It is therefore a recognition of current custom to say that the first chamber music concert of the season was given last night in Mendelssohn Hall by the Adele Margulies Trio. The programme consisted of Schubert's B flat major trio, opus 99, Schutt's "Episoden," opus 72, and Sinding's quintet in E minor, opus 5. In the last named composition the trio had the assistance of Lorenz Smith, violin, and Sam Franko, viola.

The Schutt number was heard for the first time here. It is a series of "five tone pictures" and these pictures are permitted to come before us labelled only with musical titles describing their nature. Persons of lively imagination may throb under the spell of the con molto passione ed espressione, relapse into gentle mood in the allegretto grazioso, rise again to tumultuous soul activity in the allegro furioso molto passione, sink into soothing slumber in the nocturne and go merrily homeward to the final vivace.

Persons having no imaginations will not be able to borrow any from the composer. These five tone pictures are instructive examples of industrious music making. They begin nowhere and after moving through a circle of dolorous vacuity end precisely where they began. The ideas in them are filamentous and the attempt at development flaccid. They belong to that large and growing class of music which may be called unimportant if new.

Schutt's meanderings had the added misfortune of being heard after the Schubert trio, which possesses blithe and gladsome melody, spontaneity of development, pretty instrumental effects and symmetry of form. In this composition the Margulies Trio was heard to something like advantage, though it must be confessed that it has played better. Last night the tone of Mr. Lichtenberg's violin was unusually thin, and that made the performance somewhat piano heavy, despite the fact that Miss Margulies displayed much crispness and delicacy of touch.

MR. DE PACHMANN'S MUSIC.

The Popular Pianist Plays a Programme Not Altogether of Chopin.

Vladimir de Pachmann appeared yesterday at Carnegie Hall in a matinée recital of piano music not all written by Chopin. It seems essential to state this because many good persons believe that this pianist plays Chopin exclusively and better than any one else. Neither of these notions is well founded. Mr. de Pachmann can perform compositions by other composers, as he demonstrated yesterday afternoon. His programme began with the A major sonata of Scarlatti, which was followed by Mozart's C minor fantasia and Weber's perpetuum mobile in C major.

The second group consisted of Mendelssohn's "Rondo Capriccioso," Schumann's romance in F sharp, Sgambati's A flat minor gavotte, the Raff-Henselt "La Fileuse," Moszkowski's "En Automne" and Tschaikowsky's B flat minor polka. Not till after all these did the Chopin deluge begin. The audience was not only patient, but even contented.

Mr. de Pachmann's performance of the early numbers on his list displayed all those engaging qualities which have long made his recitals popular. His touch does not show as much variety, perhaps, as it did a few years ago, but it still has its respect for the character of the instrument. The finger work is just as clean, as swift and as fluent as ever, and few pianists would intelligibly deliver the Weber number at such a tempo as this player used yesterday.

The Mozart fantasia was creditably given, but it would not be difficult to make it more elegant and suave in style than Mr. de Pachmann did. The mannerisms of this pianist's readings are still in evidence, especially the pointed emphasis placed upon certain chord effects which would be more convincing if made less obtrusive.

SUSAN METCALFE'S RECITALS.

Some Precious Moments of Her Earlier and Better Style Flit Past.

Susan Metcalfe recited songs in Mendelssohn Hall yesterday afternoon. It might be more conservative to say that she sang them, but pace must be kept with the procession. It is unnecessary to name the songs which composed her programme. Those who keep watch and ward on the doings of the musical world go indefatigably to Miss Metcalfe's recitals hoping that the "tender grace of a day that is dead" may be revived. Sometimes there are flashes of it, as there was yesterday in the delightfully piquant delivery of Schubert's "Die Forelle" and in the emotional interpretation of Schumann's "Die Lotosblume."

But again Miss Metcalfe's later and more ejaculatory manner comes forward, as it did in Schumann's "Geisternähe," and the observers shake their heads in regret. When this interesting singer of songs fell a victim to the pernicious appetite for big tone she wandered far from her sphere. She was never intended for a vocalist of astonishing volume, and her most beautiful singing is that which is done without pneumatic struggles and with her mind centred on interpretation. She was never a perfect singer in so far as technic is concerned, but she was a better one when she was satisfied with the size of her voice.

The Debut of Mary Garden in "Thais."

Mary Garden, who is a Parisian celebrity, will make her début at the Manhattan Opera House on Friday night, singing the title rôle in Jules Massenet's opera "Thais." This work will then have its first performance in America. The story deals with the conversion of the famous courtesan through the labors of the monk *Athanael*. Maurice Renaud will appear in this part, which is said to give him ample opportunity for a display of his skill in delineation.

$1.85 for a Derby Hat

Don't look for the name of the maker—if we could use it the price would be $3.50 and $5, instead of $1.85.

These hats have some slight imperfections, but it would take an expert to find them.

Hackett, Carhart & Co

Three Broadway Stores: At 13th St. At Canal St. Near Chambers St.

JUST PUBLISHED

THE BROKEN ROAD

BY

A. E. W. MASON

1.50

Author of "RUNNING WATER" — Author of "FOUR FEATHERS"

A thrilling novel of love, adventure and romance in England and India. The adventures of Shere Ali, the devoted pursuit of Linforth and the career of Violet Oliver make an absorbing and unusual story.

CHARLES SCRIBNER'S SONS

"We seated ourselves again upon our fallen apple tree. Her hand fell upon my coat sleeve. We raised our eyes. They met. Our lips met also—I do not know how . . . This is how Grace Sheraton and I became engaged.'

The kisses of John Cowles were not lavished promiscuously upon every pretty girl who would submit to them, and his recorded love affairs number but two, yet for troublesome complications and blood-stirring results he achieved a record not equalled in modern fiction.

THE WAY OF A MAN

By EMERSON HOUGH

Takes the hero through many perils, from fights with savage beasts to a terrific struggle with all the mysterious fevers of inanimate Nature—lost for months in the Western wilderness alone with the woman he loved—but the influence of that first impulsive kiss never ceases to make itself felt. A great love story, and full of the atmosphere and spirit of the mountain and the forest.

THE OUTING PUBLISHING COMPANY
New York

Our book store is on the quieter side of 23d Street, very convenient to the shopping center.

E. P. Dutton & Co.,
31 West 23d Street.

Irish Hams and Bacon
New Stock Just Arrived
They are FINE. Callanan's Magazine on request.
L. J. CALLANAN, 41 Vesey St.

THE GOOD OLD CLASSICS (in English), old English books. French translations. PRATT, 161 6th av.

GIRLS, GIRLS, GIRLS, GIRLS.

Now the Holland Brand at the Lyric, a la De Koven.

What is the difference between charity and a musical comedy?

Well, Brother Bones, what is the——

Charity covers a multitude of shins. [Shrieks of merriment.]

With much pleasant preamble, more or less pertinent, we postpone the inevitable moment when we shall have to pen the horrid news that another one of these Girl things has come to town with tinkles and tights and blue and green lights and knees that knock in the chorus. (Holy smoke, we have got it too, and are falling into a rythm that Reggie de Koven could set to music without consulting his library!)

This latest Girl thing is called "The Girls of Holland," and Stanislaus Stange did it, aided and abetted by the aforementioned Reginald. It came to the Lyric Theatre last night, and there's a snowstorm in it and a female devil who appeared out of the wall of a convent and a snowman and a comedian (Heaven help us for the lie!) called Harry Macdonough, and sundry and various girls, girls, girls, girls, girls, girls, girls, girls. (Have you seen "The Merry Widow"?) Come to think of it, though, the girls (repeat six times) were more sundry than various. They weren't various at all. They were all fat.

The latest style in musical comedy is Turkish. One of them was named Henrietta Pouts, another was Dorothy Vernon, and Minerva Mills was there, too, and so was Miss Madge Styles. Oh, they had fine names! We wouldn't go so far as to say that we know which name went with which girl, but we spent a pleasant evening reading their names on the programme and applying them by a process of selective imagination. Folks do grow to look like their names, you know. (Perhaps you didn't know it, but you do now). This may not have been a very edifying way of passing an evening, but it was better than listening to "The Girls of Holland," book by Stanislaus Stange, music by Reggie de Koven. And it is the best we can honestly recommend to future visitors to the Lyric Theatre.

ART SALES AND EXHIBITIONS.

Art Exhibition and Sale
Collection of
Ancient and Modern Paintings
of the
Baron Dupont de Latuillerie
OF PARIS

Comprising a choice selection of drawings and designs by Corot, Daubigny, Diaz, Gerome, Rousseau and other masters—and examples of Boudin, Boggs, Jongkind and other modern painters.

Now on Exhibition
In Parlors Waldorf Apartments,
PRIVATE ENTRANCE 13 WEST 33d ST.

Sale at Auction
in the
Waldorf-Astoria Ballroom,
Friday and Saturday Evenings,
November 22, 23, at 8:30 P. M.
Mr. James P. Silo
will conduct the sale.
A deposit will be required from purchasers unknown to the Auctioneer.

ART SALES AND EXHIBITIONS. | ART SALES AND EXHIBITIONS.

"BEGINNING TO-DAY"

American Art Galleries

MADISON SQUARE SOUTH, NEW YORK

Free View 9 A. M. to 6 P. M. — Dates of Sale Nov. 25th, 26th, 27th & 29th.

A Very Important Collection of
Valuable Artistic Property
Collected by the late
Stanford White

Consisting of many objects selected for his own use, as well as a large number which were intended to be used in the construction and interior embellishment of such mansions and buildings as he might be called upon, in his capacity as an architect, to design and supervise,

To be sold absolutely without reserve or restriction

On the Afternoons of
Monday, Tuesday & Wednesday, Nov. 25, 26 & 27, at 2:30 o'clock,
And on the evening of Friday, Nov. 29th, at 8 o'clock,
At the American Art Galleries

ILLUSTRATED CATALOGUE: Limited edition may be had of the Managers, price 75 cents, or mailed, postpaid, $1.00.

The Sale Will Be Conducted by Mr. Thomas E. Kirby of
The American Art Association, Managers
6 East 23d Street, Madison Square South.

The Wanamaker Store
Store Closes at 6 P. M.

CONCERTS DAILY at 10:30 and 2
In the Auditorium

Dr. Dixon Will Lecture Today
At 11 A. M. and 2:30 P. M.
on "JAPAN—The Land of the Rising Sun"
Illustrated by Lantern Slides and Motion Pictures.

Diamond Rings Below Par
A Splendid Time to Invest

We announce a most unusual offering of high-class DIAMOND RINGS for both Men and Women, at thirty-five to sixty dollars below their lowest regular valuation.

These stones were imported before the recent price advances, and have been superbly mounted, in styles for both men and women—some in plain, others in fancy settings.

It is a RARE OPPORTUNITY to invest money where it is absolutely safe, where the value will increase, but cannot go lower; and enjoy possession all the time.

For engagement rings, for birthday or holiday gifts, an unexpected saving on superb gems.

Read the remarkable list. See how much it pays to do some early Christmas buying:

Diamond Rings for Women

Single-stone Diamond Rings, formerly $200, now $165; formerly $250, now $200; formerly $350, now $275.
Two-stone Diamond and Ruby Ring, formerly $200, now $150.
Three-stone Ring, two diamonds, one emerald, formerly $200, now $160.
Three-stone Ring, two diamonds, one ruby, formerly $200, now $160.
Three-stone Diamond Ring, formerly $110, now $65.
Princess Ring, diamonds and rubies, formerly $200, now $155.
Dinner Ring, combination of canary and white diamonds, formerly $335, now $280.
Cluster Ring, sapphire surrounded by diamonds, formerly $250, now $200.
Cluster of fine diamonds, formerly $300, now $240; formerly $125, now $75.

Diamond Rings for Men

Single-stone Diamond Rings, formerly $210, now $175; formerly $235, now $195.
Ring formed of two superbly carved bears contending for the large solitaire, formerly $200, now $165.
Caboshon Sapphire and two diamonds, formerly $95, now $75.
Single-stone Diamond, carved mounting, formerly $155, now $120.

Jewelry Store, Broadway and Tenth Street.

Fine Oil Paintings
Materially Under-Price

For private collections or for wedding or holiday presents. The range of subjects is unusually wide and attractive, and well handled by foreign and American artists of ability.

A good picture is a satisfactory, permanent investment, and these are particularly desirable because, in addition to their intrinsic merit, the prices at which we offer them are from a quarter to half lower than their actual values. All are handsomely framed in gilt, with protection boxes and without glass. A partial list follows. In addition there is a fine group ranging in price from $20 to $40, instead of $30 to $60.

Autumn Landscape	E. Loyal Field	was $100, now	$67.50
Sheep and Landscape	E. Pail	was $250, now	$150.00
Sheep and Landscape	W. Rowell	was $150, now	$90.00
Visit to the Squire	James Fagan	was $90, now	$60.00
Off Thatcher's Island	W. F. Norton	was $200, now	$120.00
Good Wine	Sandrucci	was $250, now	$150.00
Art and Nature	A. Rosell	was $200, now	$120.00
Marine	G. W. Drew	was $60, now	$30.00
Sheep and Landscape	S. S. Carr	was $60, now	$45.00
Cattle and Landscape	Clinton Loveridge	was $40, now	$25.00
Moonlight Marine	W. Weber	was $125, now	$62.50
Landscape	F. J. Boston	was $65, now	$32.50
Berkshire Hills	J. B. Bristol	was $185, now	$92.50

Ninth floor, New Building.

Men's $5 to $6 Shoes at $2.85 a Pair

Some of these shoes are samples from one of the best manufacturers, others are from our own regular stocks. While there is good assortment of sizes throughout the collection, there is best choice in 6½, 7 and 7½ in A and B widths. $2.85 a pair, regularly $5 and $6.

Main floor, New Building.

Boys' $10 Suits and Overcoats, $7.50

Interested in saving a quarter of the price of a regular $10 Winter Suit or Overcoat for your boy? The chance is yours tomorrow, while this special offering lasts.

Combination Norfolk and Double-breasted Jacket Suits with two pairs of knickerbocker trousers, in fine all-wool mixed cheviot, sizes 9 to 16 years.

Double-breasted Overcoats of handsome all-wool mixed cheviot, sizes 8 to 16 years.

All at $7.50 Each, Instead of $10

Main floor, New Building.

JOHN WANAMAKER
Formerly A. T. Stewart & Co.
Broadway, Fourth Avenue, Eighth to Tenth Street.

The most talked-of book in America
Ninth large edition

Three Weeks
by Elinor Glyn
$1.50

"It is a book to make one forget that the world is gray. Be as sad, as sane as you like, for all the other days of your life; but steal one mad day, I adjure you, and read 'Three Weeks.'"—*Percival Pollard in Town Topics.*

"The uncritical populace don't judge a book like this—they read it."—*The Philadelphia North American.*

DUFFIELD & COMPANY
36 EAST 23d ST. NEW YORK