

AT THE THEATERS

BILLS OF THE WEEK

- METROPOLITAN "The Sleepy King"
BIJOU "The Chaperons"
LYCEUM "An Innocent Sinner"
DEWEY "Dainty Duchess" Company

Metropolitan—"The Sleepy King." King Ozo, the Regent of Rurallania, as characterized by that clever comedian, Walter Jones, is a jolly "Sleepy King" whose greatest enjoyment in life lies in the effort to obtain plenty of naps.

Lyceum—"An Innocent Sinner." Commencing to-morrow evening at 8:15, and continuing all the week with matinees on Tuesday, Thursday and Saturday, the Ferris stock company at the Lyceum will present a grand scenic revival of the old favorite comedy drama, "An Innocent Sinner."



FOUR OF THE SHOW GIRLS WITH "THE SLEEPY KING." At the Metropolitan next week.

The most attractive women on the stage, a prima donna of exceptional merit, and Edd Redway is certainly one of the drollest German comedians. Looking over such a list of names as Walter Jones, George Henry, George Fiske, James Stevens and Frank Farington, it certainly seems an assured fact that the comedy part of "The Sleepy King" is well taken care of.

This piece has not been presented here for a number of years. Miss Grace Hayward, who has been absent from the cast for a number of months on account of illness, will return to her accustomed place in the ranks and will be seen in the leading role. A brief outline of the play is as follows: Hinda Beckman, an orphan girl who lives alone in her mountain home, has been wronged by John Bridges and confesses to Tom, John's brother, who secures a promise from his father that he will make Hinda his wife.

"The Chaperons" comes to the Bijou New Year's week, with the record of a most remarkable success this season, business having exceeded that of any past year, which testifies clearly as to the merit of this season's production. The engagement, which will commence to-morrow afternoon and continue through the week, will include, aside from the regular Wednesday and Saturday matinees, a special holiday matinee on Friday, New Year's Day, for which occasion the curtain will be held until 3 p. m.

Hinda is hypnotized and is compelled by Dr. Jacobs to repeat the story of the murder, in which says herself that she killed John Bridges. Tom wants to get a divorce from her and papers are drawn up to that effect, and Tom and Hinda both sign them. Dr. Jacobs has become paralyzed and is about to die, but just before he dies he regains his power of speech long enough to confess that he alone is the cause of John Bridges' death and that Hinda is entirely innocent.

A Byron Bensley is cast as Tom Bridges, Ben Johnson as Doc Jacobs, Charles C. Burnham as Judge Baker; George J. Elmore as Colonel Freeman, Joseph Totten as Bud Hankins, Ernest Fisher as Parson Jones, W. H. Murdoch as John Bridges, Miss Grace Hayward as Hinda Beckman, Miss Maud Ails as Laughing Anne, Miss Frances Murdoch as Mrs. Smiley, and Miss Maudie Cecil as Dora Smiley.

"Ornustark." Miss Hayward's dramatization of George Barr McCutchen's famous novel of the same name, which was presented by the Ferris stock company last season, will be presented at the Lyceum New Year's week, with a special matinee New Year's Day. Dick Ferris will appear in this production.



A GROUP OF CHORUS BEAUTIES WITH "THE CHAPERONS." The Big Musical Comedy at the Bijou New Year's Week.

ment of "Ben Hur" begins at the Metropolitan theater Monday evening, Jan. 4, at 8 o'clock. Matinees are announced for Wednesday and Saturday and seats will be placed on sale Thursday at 9 o'clock.

Chicago's great musical success, "The Isle of Spide," which closes a run of over three months in that city to-night, will be brought to this city for production at the Metropolitan during the half week opening Sunday, Jan. 10.

James A. Hearme's "Sag Harbor" will be the offering at the Metropolitan for the half week commencing Thursday, Jan. 21. Henry's "The Sultan of Sulu," a successful comedy opera, "The Sultan of Sulu," will be the attraction at the Metropolitan for four nights and matinee, starting Sunday evening, Jan. 24.

Adelaide Thurston, in a new play entitled "Tolly Priores," will be the Metropolitan's attraction for the half week beginning Sunday, Jan. 31.

The new sensational melodrama, "Lighthouse on the Sea," which will be presented at the Bijou for one week following the engagement of "The Chaperons," is said to depict a powerful and eventful story of life around a government lighthouse, and in a town on the New England coast. A striking feature of the play is a shipwreck in the perilous feat of a young girl in effecting a rescue.

A welcome announcement to local theatergoers will be the coming to the Bijou of Hegeberg's trained wild animal show, which made such a remarkable sensation at the time of the Chicago world's fair.

A herd of goats, upon which the scientists at the University of Chicago had been experimenting, was raided by a crowd of mischievous boys recently, and one lad was apprehended while making off with a "billy" whose system had been filled with disease germs imported from India.

Metropolitan—"Ben Hur." The long heralded week engagement of "Ben Hur" begins at the Metropolitan theater Monday evening, Jan. 4, at 8 o'clock. Matinees are announced for Wednesday and Saturday and seats will be placed on sale Thursday at 9 o'clock.

FROM WITCH AND HERETIC TO SAINT

The Story of the Re-habilitation of Jeanne d'Arc

FOUR hundred and seventy-two years ago Jeanne d'Arc, the most unique and lovable heroine in the world's history, was burned at the stake.

Her judges abandoned her to the secular authority, "as a member of Satan, separate from the church, infected with the leprosy of heresy, in order that she might not corrupt the members of Christ."

This was the judgment of the tribunal over which presided Pierre Cauchon, Bishop of Beauvais, who appears from the record of the trial to have been a corrupt and unscrupulous man. To them Jeanne's death seemed to be an absolute necessity, if they were to regain what they had lost since the maid took the field against the English.

But innocence as well as guilt "will out," and since this shameful sentence of excommunication and death was pronounced, there has not been a period of more than fifty years during which the rehabilitation of the maid has not been more or less actively sought.

Last month the congregation of rites at the Vatican took the last step but one in the process of Jeanne's beatification, its verdict on her moral heroism being unanimously favorable. The enthusiastic support of Pope Leo, and it has lately become known that so great was the enthusiasm aroused among the cardinals by the leading spirit. This procedure had the enthusiastic support of Pope Leo, and it has lately become known that so great was the enthusiasm aroused among the cardinals by the leading spirit.

The charge of heresy against her had not been sustained. The records of this post-mortem inquiry, and of the trial at which Jeanne was condemned, can be seen by anyone in the national library and the library of the corps legislatif in Paris. They show beyond all doubt the truth of the declaration of the court appointing her a saint, and the process of the trial court was "full of corruption, cozenage, calumny, fraud and malice."

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JEANNE D'ARC IN ARMOR.

tion of Jeanne is based to be satisfied that she was unjustly condemned by a corrupt court, which was determined upon her death before the trial began; to see that the church realized the false position into which it had been led by the malice of the English and the complaisance of the Bishop of Beauvais; and promptly and completely annulled the verdict of the court, even if it could not bring back to life the condemned "heretic."

The age of miracles has, for most of us, long gone by. But in fifteenth century France miracles were by no means rare; I speak, of course, of what passed for miracles, and so many performances scores are attributed to Jeanne d'Arc by witnesses who testify with entire sincerity to her supernatural powers. There are first of all the "voices" by which the maid was directed in all her works. Unfortunately these manifestations depend upon her hearing, and therefore cannot be put aside. Others than Jeanne can be brought to testify to her power to work miracles.

The Count de Dunois, who fought with the Maid at Orleans, begins his evidence in the rehabilitation proceedings of 1455 with the statement: "I think that Jeanne was sent by God, and that her behavior was divine rather than human. Many reasons make me think so. And then the witness goes on to tell how the wind changed at the moment of the Duke of Burgundy's army; how, in fact, everything turned out exactly as she said. Another companion in arms, the Duke of Alencon, says that he studied the works at Orleans, and I think to have made themselves masters of

these the French needed a real miracle. I heard from the soldiers and soldiers, who took part in the siege that what happened was miraculous; and that it was beyond man's power. Jeanne's confessor, Brother Jean Pasquier, uses almost the same words as those quoted from the evidence of De Dunois; "I have had so much compassion that, when she saw them dying or wounded, she had them confessed. In the same record is found the evidence of Brother Seguin de Seguin, "Dominican, Professor of Theology, Dean of the Faculty of Poitiers," who mentions six prophecies made by Jeanne which were fulfilled in the minutest details, and concludes: "As for me, I believe she was sent from God, because, at the time she appeared, the king and all the French people had lost hope. No one thought of aught but to save himself." The evidence of d'Aulon, who served Jeanne as steward, is preserved in the original French (instead of Latin) and is by far the longest deposition in the record of the rehabilitation proceedings. He, too, deposes "that all the deeds of the Maid seemed to him to be more divine and miraculous than otherwise, and that it was not possible for so young a maid to do such things without the will and guidance of our Lord." The incident of the finding of the sword behind the altar of the Church of St. Catherine de Fierbois, of which so much was made at the trial, may be ignored for the same reason that Jeanne's "voices" were excluded from the evidence of her miraculous powers—they both depend solely upon her own statements. Without these instances, however, we have the testimony of many apparently sincere men who unite in saying that Jeanne performed feats that seemed to be supernatural.

No Equal Since the Virgin. Their evidence and more of the same sort that might be quoted is not of a kind to convince and satisfy the lay skeptics of our day, but it is perhaps as satisfactory as any evidence could be upon a question of this nature. It is quite likely that it

will satisfy the pope and his cardinals, one of whom has already declared that "since the Virgin lived on this earth, no soul has shone with greater purity and brilliance than that of Jeanne d'Arc." The truth is that all but a single one of the preliminaries to the beatification of the little shepherdess of Domremy have come to pass. The search for an authentic portrait of Jeanne d'Arc is rewarded only by the reputed likeness in the Musee du Trocadero, in Paris. This was made from what is claimed to be a contemporary cast formerly in the Church of St. Maurice in Orleans. It shows only the face, surrounded by a plain helmet, with downward eyes, a small, beautifully shaped nose, and a thin, drooping mouth. Unfortunately, this cast is not obtainable for reproduction, but in all the pictures here reproduced the artist has drawn their idea of the appearance of the Maid from the St. Maurice portrait. —D. T. Pierce.

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