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BOOKS OF THE HOUR

AN IMPORTANT WORK ON SOCIOLOGY BY LESTER F. WARD

SCIENCE, HISTORY, ROMANCE

"Cannon and Camera," by John C. Hemment—"The Red Axe," by S. R. Crockett—"The Lady of the Castell March," by Owen Rhoscomyl—Forthcoming Publications—Literary Notes.

"Outlines of Sociology."

These papers, published originally in the American Journal of Sociology, have been gathered into a volume and have certainly a place in the literature of sociology, but it is to be doubted that the field covered is sufficiently inclusive to permit the title, "Outlines of Sociology." Though Mr. Ward is the first American in point of time in his chosen field, and, perhaps, is the first in point of importance, the present volume is not an advance on his former works, "Dynamic Sociology" and "The Psychic Factors of Civilization." In the first part of the work before us the author follows Gumplowicz in seeking to give the relations of sociology to other sciences, though the Austrian author thinks it important to find the relations with economics, philosophy of history and the like, while Mr. Ward discusses cosmology, biology, anthropology and psychology. The second part of the work is really a recapitulation of the principles laid down in the former works. He brings again to the front his doctrine that Feeling is the important psychic factor of progress. The mind may think or feel. The feeling is by far the stronger power and immensely the more efficient, from the social point of view. The individual has much to do in the world, but his personal activity is lost "in the great river of social welfare." The real purpose of sociology as a working force in human knowledge is to stop useless and expensive debate about questions that may be sufficiently settled. If anybody knows, the rest should listen, and not wrangle.

One of Mr. Ward's opinions, intimated in his first book, and stated more plainly now, is with reference to the course of human evolution. Thus far civilization has been genetic, but it has been for the most part blind and unconscious. But now society is stirring; soon it will awake to "collective consciousness and usher in an era of telic progress." Or to put the thought in every-day English—Man is the result of the forces of the world, but now he is to become master of the forces of society, and make his future what he pleases. If this is so, we can only hope that good sense will prevail, for, though the present is by no means all that can be desired, we would not like to trade it off for the raw efforts of the apprentice hand of man just beginning to know what he is about and crudely trying for experimental results.

It would be a pity if any one thought from the title that this book is a text book, or could be used as one. It is in no proper sense an "outline," but it is a stimulating and valuable contributon to sociological literature by one of the most constructive of American thinkers.

"Outlines of Sociology," by Lester F. Ward. The Macmillan company, New York. For sale by the St. Paul Book and Stationery company.

* * *

"Cannon and Camera."

We have had pictorial histories of wars from the time of the Egyptian temples down, and not a little have they added to the romantic glamour of battle. A photographic history of war, while it may be spoken of properly as pictorial, is as unlike the old mysteries of smoke and strangely prancing horses as the warfare of the Pharaohs, 3,000 B. C., is unlike the campaign in Cuba, 1898 A. D.

All the more interesting because of its unprecedented realism is "Cannon and Camera," by J. C. Hemment. Mr. Hemment photographed as much of the campaign in Cuba as could possibly come within the range of one man's camera, and it is more than surprising how very omnipresent that one camera proved to be. The pictures begin with the exciting scenes which followed the destruction of the Maine; include characteristic scenes in the various American camps; snap shots at leading characters; the stirring deeds of our squadron before Santiago de Cuba; the various wrecks of the Spanish fleet; the operations which resulted in the fall of that city, and the return of the troops to New York.

"Mr. Hemment has been a recognized leader for a number of years among the most skillful photographers of the country, especially in instantaneous work, having successfully photographed, with his special apparatus, the most difficult athletic events. An athlete also himself, he was peculiarly well fitted to undertake the hazardous enterprise of photographing the scenes and deeds of the recent war with Spain."

Mr. Hemment himself claims to be more familiar with the camera than the pen, but the text descriptive of his personal experiences during the war makes interesting and instructive reading, and in all ways the book is an acceptable addition to the books about the war.

"Cannon and Camera," by John C. Hemment, war artist at the front, $2; D. Appleton & Co., New York. For sale by the St. Paul Book and Stationery company.

* * *

"The Red Axe."

It is a long time now since Mr. Crockett has reached his highest level, and if we are to take "The Red Axe," his latest romance, as an effort of his full strength, we have little hope of reading soon a new tale of such stirring adventure as Mr. Crockett's name once stood for.

"The Red Axe" is full of sterling material—robust heroes, feline and feminine heroines, stirring situations, the howling of man-fed bloodhounds and war's alarms—and yet the reader's heart but rarely varies from the humdrum dog trot that accompanies the reading, late in life, of "Swiss Family Robinson."

Hugo Gottfried, the son of Gottfried Gottfried, known as the Red Axe, fourteenth in line of the hereditary justicers to the Dukes of the Wolfmark, is the youthful hero of the story—youthful, indeed, for the biography he tells begins in his tenth year, when the "Little Playmate" is brought to the "Red Tower" to be the companion of his despised childhood. The little playmate is a princess taken from her father's arms on his way to execution and saved by the importunity of the Red Axe's little son. The children come up together and are happy enough, despite the sanguine shadow of the Red Axe and the tower of execution, until Ysolinde, type of Lilith, the first wife of Adam, with her feline love and witchways, lures them both off to the princedom of Karl the Miller's Son, whose princess Ysolinde proves to be. Helene, the little playmate, is decoyed back to the Wolfburg, and comes into the power of the heir of the Duke of the Wolfmark, whose repulsed love for her turns into hate. Ysolinde's hate and his combine to weave a web of circumstantial evidence around Helene, convicting her of the murder, by witchcraft, of the old duke. Gottfried, disguised, arrives on the scene only to be recognized and forced, on pain of a worse fate for the maid, as hereditary executioner, to behead, with the red axe, the woman he loves. At the critical moment Ysolinde repents and other strange things happen. And this is but a microscopic part of Mr. Crockett's material. What has become of the snap and "go" that would once have made it irresistible?

"The Rex Axe," by S. R. Crockett. Harper & Bros., New York, $1.50. For sale by the St. Paul Book and Stationery company.

* * *

Welsh Adventure.

A new romance by Owen Rhoscomyl, who is favorably known as the writer of Welsh stories with more or less historic foundations, is called "The Lady of Castell March." The days are those when wild tales of the Ooronoka stirred Welsh blood and more bold buccaneers, from the same ungovernable land, than Sir Henry Morgan sailed the adventurous main. The hero of the tale is a youth, red-handed from the killing of the English judge who had, against Welsh custom, condemned his father to death for murder. He also would seek the Ooronoka, but stops long enough in his own land to get himself into infinite straits—of both war and love. The main interest of the story centers, not around the swaggering boy, but around the disguised captain, who is more honest and heroic, not, perhaps, because of his natural virtues, but because circumstances allow him a historian other than himself. The author aims to be interesting rather than convincing and fulfills well his intention.

"The Lady of Castell March," by Owen Rhoscomyl, $1. Doubleday & McClure company, New York. For sale by the St. Paul Book and Stationery company.

Literary Notes.

Harper's Magazine for January is especially valuable for a long list of articles of contemporary interest. Lieut. S. A. Staunton opens the number with an account of the "Naval Campaign of 1898 in the West Indies," illustrated by Carlton T. Chapman. An article by H. W. Wilson treats of the "Naval Lessons of the War," and Prof. Albert Bushnell Hart contributes an interesting historical account of "Brother Jonathan's Colonies." Other articles of critical and historical nature are: "The Weakness of the Executive Power in Democracy," by Henry Loomis Nelson, and "Fifty Years of Francis Joseph," by Sydney Brooks. Capt. T. C. S. Speedy, under the title "A Glimpse at Nubia," with illustrations by R. Caton Woodville, describes the life and customs of the natives of the Mahdi's country, and Sidney Whitman gives us a glimpse of "The Sultan at Home," illustrated by Harry Fenn.

* * *

The January number of the Pall Mall Magazine (now ready) contains the following among other articles and stories: "The Fall of Khartoum." The conquest of the Soudan, from a soldier's point of view, is the subject of a paper written by one of Gen. Kitchener's officers. This notable article is copiously illustrated by an exceptionally interesting series of photographs. "Naval Heroes at Westminster." The first of two articles upon the naval officers who are commemorated at Westminster is contributed by Mrs. Alexander Murray Smith, the well-known historian of the abbey. "Military Ballooning," a fully illustrated article on the most recent developments of military ballooning is written by Mr. Raymond Blathwayt. "Rembrandt," the Rembrandt exhibition at Amsterdam is treated in a short paper by Miss Frances H. Low. It is accompanied by several beautiful reproductions of pictures after Rembrandt. "The Ship, Her Story." A further instalment of Mr. Clark Russell's fascinating papers on the evolution of the modern ship is included, illustrated as before by Mr. J. Seppings Wright. "Suppressed Plates," the first of three articles of great literary interest, on illustrations of well-known books which have been afterwards suppressed, is written by Mr. G. S. Layard, the biographer of Charles Keene. This paper deals with the suppressed etchings of Thackeray, and includes reproductions of these plates. "The Skirts of Chance," the third of Mr. H. B. Marriott Watson's stories. "The Open Door," also appears, and is illustrated by Mr. Frank Craig. "The Home-Coming of Ensign Knightley," a very remarkable story, of exciting and absorbing interest, is contributed by Mr. A. E. W. Mason. Mr. L. Raven Hill supplies some powerful illustrations. "The Silver Skull," the number also contains three more chapters of Mr. S. R. Crockett's Italian romance, to which Mr. G. Grenville Manton supplies the pictures. In addition to the above, the January number maintains its interest by various poems, articles, and stories, to which illustrations are supplied by S. H. Sime, Abbey Altson, Claude Shepperson, Edgar Wilson, Mark Zangwill, etc., etc. The frontispiece to the number consists of a beautiful original etching.

* * *

Miss Beatrice Harraden has greatly improved in health and is making steady progress with her new novel. It will in all probability be published in the spring by the Messrs. Blackwood, in England, and by Messrs. Dodd, Mead and Company, in this country. The title which Miss Harraden had in mind for this novel two years ago was I, Too, Have Passed Through Wintry Terrors, and we have not heard that she has changed her mind.—The Bookman.

* * *

Capt. Sigsbee ought to have a watch made especially to resist the action of salt water. The one he now carries has been submerged three times. It went down in Japanese waters many years ago. At Bahia Honda, in 1878, when a Spanish pilot grounded his vessel, the Blake, it had another salt-water bath, the vessel being flooded to prevent her pounding to pieces on the rocks. At Havana it went down with the Maine, but was recovered by a diver. When the war broke out and Capt. Sigsbee took command of the St. Paul, he wisely left this watch at home, thinking it indiscreet to risk it again in Cuban waters. These facts will be recounted in the last of the captain's papers on the explosion of the Maine, in the January Century. Although it covers only the events following the explosion, this is likely to prove no less readable than the two articles that preceded it.

* * *

The complete novel in the January issue of Lippincott's is "The Mystery of Mr. Cain," by Miss Lafayette McLaws, daughter of the Confederate general of that name. The scene is in Georgia, and the plot is so uncommon that to reveal it would be unfair to the reader. "The Other Mr. Smith" is a society story—but of the unconventional kind—by Ellen Douglas Deland. "John Rutland's Christmas," by Henry A. Parker, is a tale of practical philanthopy, personally administered. In "Black Feather's Throw" Joseph A. Altsheler deals again with the times when Indians tortured their white prisoners and burned them at the stake. The history of an ill-fated empress—"Poor Carlotta," wife of Maximilian of Mexico—is told by Lucy C. Lillie. Charles Cotesworth Pinckney revives "The Great Debate of 1833," in which Calhoun bore a prominent part and was opposed by Webster. Dr. Felix L. Oswald offers "An International Study on Liberty," bringing out the widley different significations which the word is made to bear, or aspects of the thing that are insisted on, by different races or sets of men.

* * *

The Northland Magazine for December is out with an unusually valuable table of contents for readers interested in Scandinavian literature and lore. In addition the publishers present a prospectus of some of the noteworthy series of articles to appear in the pages of the magazine during the coming year. Foremost among these is the new complete and annotated translation of Arbjonsen's Folk and Huldre tales, the classic folk lore stories of Norway. The translation is by Dr. and Mrs. R. W. Shufeldt, of Washington, D. C., and is accompanied by the fac simile illustrations of the famous Gyldendalske edition, which have never before appeared in an English work. These tales will form the most valuable addition to the Brownie literature that will appear during 1899. A series of articles by Prof. Julius E. Olson, of the University of Wisconsin, on "The Origin of the Scandinavian Races," will form another important feature for the year. Studies in ancient Scandinavian literatures, translations, poems and short stories, sketches of travel and adventure make up a list of which any monthly journal might well be proud. The Northland Publishing company, Minneapolis, Minn.

* * *

Frederic Remington in this week's issue of Harper's Weekly has given us an artistic and lifelike drawing of one of the most picturesque war scenes that has been merely touched on by the magazines and newspapers. The reproduction of this notable work of art is a full-page illustration in Harper's Weekly, and shows the hastily improvised field hospital at the Bloody Ford of San Juan Creek. The troops are crossing the creek on the charge, and the wounded are lying on the ground, sheltered from the Spanish fire by a sloping bank. Mr. Remington has always been at home in portraying soldiers and horses, but for picturesqueness, and for the lifelike quality that is the essential thing, he has never excelled this latest production of his pencil.

* * *

The four issues of the Youth's Companion during January will contain some noteworthy features. The New Year's number, to be published Jan. 5, will contain Hon. John D. Long's account of the development of the torpedo, entitled "Little Demons of War;" the first chapter of C. A. Stephens' serial story, "An African Lion Ranch," and Charles Adams' story of "An Inland Armor-Clad." To the issue of Jan. 12, Poultney Bigelow will contribute the narrative of a personal adventure with the Tsar's secret service, entitled "Police Spies in Russia." In the issue of Jan. 19 will appear "Grant as a Father," a bit of personal reminiscence by the great soldier's son, Gen. Frederick Dent Grant. For the issue of Jan. 26 the distinguished naturalist, John Burroughs, has written a paper on "The Cunning of Birds."

* * *

On Our Book Table.

F. TENNYSON NEELY—"Success and How to Attain It," by Andrew C. Carnegie and others.

LAIRD & LEE—"Kilburn's Standard Hand Book for Railroad Men," by A. Kilburn.

M. H. NORTHROP, PUBLISHER, SYRACUSE, N. Y.—"Life of Samuel Sullivan Cox," by his nephew, William Van Zandt Cox, and his friend, Milton Harlow Northrop. Price, $2.00.

Thank the Lindeke Roller Mill Co. for making and keeping up the highest grade of flour—Apple Blossom—Quality, not quantity, is the watchword of this product.

MISS KATE MICHELENA,
Soprano in "El Capitan," at the Grand.

DRAMATIC

"Cyrano de Bergerac," the newest sensation in the dramatic line, and from all accounts one of the greatest that has been experienced in either this country or Europe, will be seen for the first time in this city at the Metropolitan this afternoon. The engagement is for the week and there will be a special matinee tomorrow, Monday, in addition to the regular Wednesday and Saturday matinees. The length of the performance makes it necessary that the curtain be rung up promptly at 8 o'clock each night and 2 o'clock sharp on matinee days. No late comers will be seated except in the regular intermissions.

The sweeping success of "Cyrano," from the date of its very first performance in Paris (Christmas week a year ago), and its subsequent triumph in this country when produced in New York city, has called forth columns of commendatory criticism from the best judges of the drama. The following, taken from Lyman B. Glover's comments on the play a few weeks ago in the Chicago Times-Herald, will prove interesting reading, as Mr. Glover has the reputation of being one of the most accomplished, of American dramatic critics:

"No daintier or more beautiful love theme has been placed upon the stage since Shakespeare wrote the tragic story of Capulet's daughter and the impetuous Romeo, and while the imaginative methods and poetic license of Rostand's play are wide apart as the poles from the Shakespearean manner, those who love the Bard of Avon will experience no difficulty in finding beauty, inspiration and an exquisite dramatic ideal in this new drama, which has already captivated two continents.

"There is not in all literature a more alluring example of self-sacrifice than that of Cyrano in his faithful adherence to an ideal that impoverishes his own life in order to promote the happiness of the woman he loves. But, even in this most pathetic story of sacrifice, there is not one note of sickly sentiment. The hero disguises his heart wounds with a quaint humor that is irresistible, and, with a seventeenth-century swing and swagger altogether captivating, maintains a bold and chivalric front, even when the crushing certainty of defeat, despair and death confronts him.

"The last scene of all in this eventful history is almost unexapled in its quiet pathos and intensity. Cavalier to the end, Cyrano, with words of love dying on his lips, struggles to his feet, and, with sword in hand, flames out in a splendid death song. So touching an apotheosis of a great play, carried to the ultimate bounds of eloquence by the art of Mansfield, is an episode which can never fade out of memory. Other plays have left us in their debt for scenes that will be remembered, some of them massive and tragic beyond anything that Rostand will ever attempt, but it may be doubted whether the peculiar manner and touching pathos of Cyrano's last moments have ever been surpassed in kind."

Mr. Wilson Enos, who has done such good work in several of the Woodward productions, will play the title role in "Cyrano," with Mr. Montague as Christian and Miss Creighton as Roxane. The appended cast of characters will give some idea of the number of people required in the play, although it does not include a small army of ladies and gentlemen who will represent the several types of people whose connection with the play is so slight that there is no necessity of putting their names on the programme.

Comte de Guiche.....Walter D. Greene
Comte de Valavert .....Hal E. Davis
Christian .....Frederick Montague
Cyrano de Bergerac.....Wilson Enos
Le Bret .....Ben S. Mears
Capt. Carbon de Castel-Jeloux—De Witt Clinton
Ragueneau .....Will Davis
Ligniere .....Charles Emery
First marquis .....Robert Fulsom
Second marquis .....F. L. Woodward
Third marquis .....Will Ellis
Montfleury .....Frank Lindon
Belrose .....Thomas Kinney
Jodelet .....Charles Ryan
Cuigy .....Albert Hahn
Brissaille .....J. L. Comstock
His son .....John Scott
Light guardsman .....Henry Fletcher
Doorkeeper .....Will Thomas
Pickpocket .....Harry C. Long
Musketeer .....James Sawyer
First guardsman of the royal household—F. H. Livingstone
Spanish officer .....De Witt Clinton
Sentinel .....John Edwards
Capuchin monk .....Frank Lindon
First poet .....Harry C. Long
Second poet .....Alex. Revelle
Third poet .....Mr. Martin
Fourth poet .....Mr. Underholl
Fifth poet .....Mr. Doug as
First pastry cook .....Mr. Gilde
Second pastry cook .....Mr. Stevens
Third pastry cook .....Mr. Blake
Fourth pastry cook .....Mr. Costello
Fifth pastry cook .....Mr. Pagel
First gambler .....Mr. Oakley
Second gambler .....Mr. Paulson
Drunkard .....Carl Fritz
First cadet .....Mr. Fairfax
Second cadet .....Mr. Barton
Third cadet .....Mr. Joy
Fourth cadet .....Mr. Doherty
Fifth cadet .....Mr. Waterman
Sixth cadet .....Mr. Crosby
Roxane .....Miss Bertha Creighton
Duenna .....Miss Gertrude Berkley
Lise .....Miss Maude Courtney
Orange girl .....Miss Barry
Flanquin .....Miss Blumberg
Champagne .....Miss Merchant
Mother Margaret de Jesus ....Miss Brown
Sister Martha .....Miss Gertrude Berkeley
Sister Claire .....Miss Maude Courtney
First actress .....Miss Inez Macauley
Second actress .....Miss Blanche Boardman
Third actress .....Miss Wallace
First page .....Miss Inez Macauley
Second page .....Miss Emma Dunn

SOUSA'S "EL CAPITAN."

It Will Be This Week's Bill at the Grand.

Never in its entire history has the Grand opera house enjoyed a greater measure of popularity than the present season. Its audiences have been uniformly large, and the clientele of this new play house has constantly improved until it is now made up of the best class of representative theater-goers. The bookings have been excellent in character, which fact has aided in bringing about such successful attendance. New Year's week, at this playhouse, will be given over to the best event of an operatic character that has graced the boards of any theater in this city this season—Sousa's "El Capitan," which when last seen here created a more than favorable impression. The engagement opens with a performance tonight at 8:15, and will include a special New Year's matinee performance tomorrow.

"El Capitan" is an American triumph, musically the greatest opera in the line of typical American music ever orchestrated. It reflects the martial temperament of the American nature as no other pretentious comic opera work has ever attempted, and for this inspiring gift America has to thank Sousa, truly styled the "March King." Charles Klein's story in the libretto, constructed for laughing purposes only, furnished Sousa the opportunity of his life.

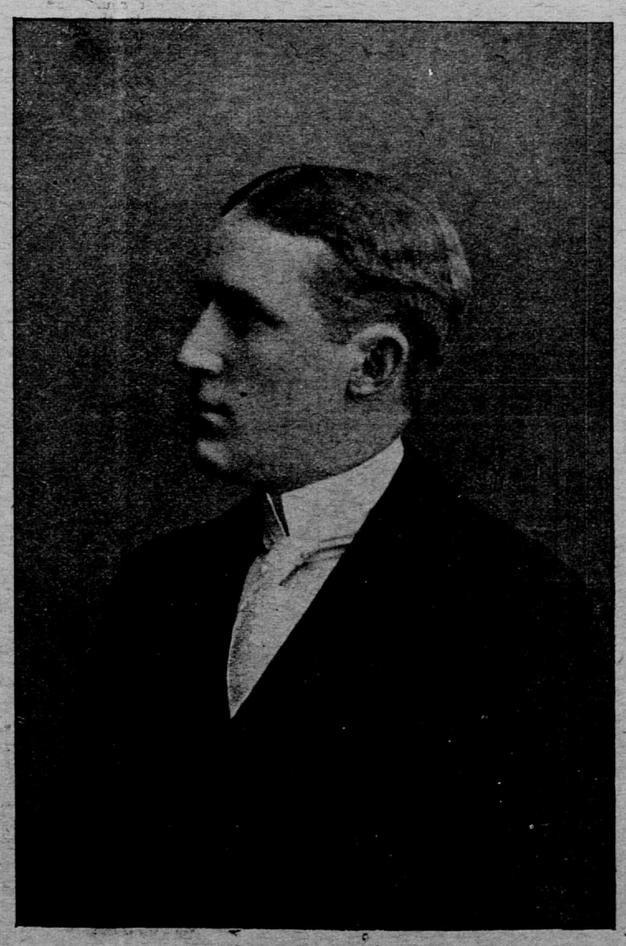
The story of "El Capitan" deals with a cowardly viceroy of Peru, one Don Medigua, who, for reasons of prudence, does not permit himself to be seen, all his official duties being performed by his chamberlian, Pozzo. His rule gives great dissatisfaction, and there is a conspiracy to overthrow him. He determines to fly, and to assume the character of a famous warrior of shady reputation, who is known as "El Capitan," but who is dead, unknown to all except the viceroy. Clad in armor, he presently appears as the redoubtable soldier, and blusters his way into favor of the conspirators, whose leader he becomes. In the meanwhile he causes the chamberlain to take on himself the identity of the viceroy, and this unfortunate is loaded with chains and imprisoned, and in order that he may not betray Don Medigua he is kept gagged. From this moment the troubles of Medigua multiply. Estrelda, daughter of the ex-viceroy, Don Cazarro, has fallen in love with El Capitan through hearing of his bravery and his achievements in war. When she sees the representative of her hero she makes known the state of her heart towards him, and, her father consenting, she is bethrothed to Medigua, who, having a wife already, is thrown into an agony of perplexity, but he dare not make known the truth. His wife, of course, appears at a critical moment to add to his woes, but at last the tangle is undone and all ends happily, not, however, before the girl is disillusioned, and pairs off with a young soldier, whose heart she has captured.

This performance is provided with a gorgeous scenic mounting, prepared by Ernest H. Gros, while magnificent costumes, dresses and draperies have been created by Dazian, the New York costumer. The company comprises such well known artists as William C. Mandeville, Kate Michelena, Madeline Lack Nera Rosa, Emma Miller, Edward P. Wilkes, Frederick Knights, John Dunsmure, Harry Carter, Karl Formes and J. Coulter Hynes, and a large chorus.

"MISTAKES WILL HAPPEN."

Henrietta Crossman, a Local Favorite, Promised in the Cast.

"Mistakes Will Happen" comes back to the Grand opera house a week from tonight after a wonderfully successful trip into the far Western country. Ever since the opening on the 18th of Sept. at McVicker's theater, Chicago, this comedy, by Grant Stewart, has been one of the really genuine successes of the season. "Mistakes Will Happen" is under the direction of Jacob Litt and he has not only given to the comedy an elaborate production, but he has placed it in the hands of one of the most competent companies that ever came out of New York city. The cast is headed by Charles Dickson, a comedian second to none upon the stage at the same time and by Henrietta Crosman, one of the cleverest women upon the stage today. The balance of the company is made up of such people as Nanette Comstock, Charles Harbury, Carrie Behr, Edmund Lawrence, Ada Eckert, Ben Dean and Franklin Garland. Last but not least in the personal of the company is a thoroughbred pug dog who plays quite an important part in the first act, and who is known to his friends as "Jerry." This engagement of "Mistakes Will Happen" at the Grand will be one of the most interesting of the comedy events of the season.



WILLIAM C. MANDEVILLE,
Leading Comedian in "El Capitan."

DRAMATIC NOTES.

The first of the series of Seibert's orchestra concerts of the season of 1899 will be given at the Metropolitan opera house Sunday afternoon, Jan. 22, at 3:30. A popular programme has been arranged for this opening concert, and the friends of St. Paul's oldest musical organization are promised a most enjoyable entertainment.

In the cast of Koster & Bial's huge farcical extravaganza, "Gayest Manhattan," which is a coming attraction at the Grand, there are fifty people of prominence, among them being such artists as Miss Jean McIlmoyle, Jenny Lind Lewis, Octavie Barbe, Jessica Duncan, Alta De Kerwen, Minnie Packard, Emily Jordan, Carrie Cameron, George H. Carr, James A. Kiernan, Frank Gardner, Thomas Kiernan, Horace Thrumm, Angelus Stuart, John Roland and Fred Anderton.

When the curtain rises on the first act of Hopkins' Trans-Oceanic Star Specialty company at the Grand shortly it will disclose such a galaxy of stars in vaudeville and novelties, both American and European, as has never been offered in any one programme by any one company before. The star feature is Kara, acknowledged to be the most marvelous and skillful juggler ever seen. Other bright lights are Karon and Herbert, comedy acrobats; the Nawns in "A Touch of Nature;" Polk and Kollins, banjoists; Foy and Clark, eccentric comedy duo; Nester and Bennett, song illustrators and vocalists; Ford and Francis, operatic travesty artists, and Charlotte Ray, a winsome soubrette.

The famous Brothers Byrne will appear at the Grand shortly, presenting their entirely new spectacular pantomimic comedy, "Going to the Races." In this production are promised mechanical effects that have never before been thought of, pantomimic tricks that are new and up-to-date, intricate scenery that is amazing in its structure. Fifty people, headed by the Byrne family, are seen in the production, and there is not an idle moment for any member of the company. One or the strongest features is the great race scene, in which six thoroughbred race horses are used, ridden by six professional jockeys, presenting the most novel and realistic race scene ever produced.

MAGAZINE NOTES.

In addition to the regular departments, this week's issue of Harper's Bazar contains extremely valuable articles of special interest and importance. Among other attractive features we would mention an article by William Elliot Griffis, entitled "The Women of the Pilgrim Republic." The issue also contains a very interesting account of "Cats of High Degree," that gives much information in relation to the history and training of cats in the higher walks of life. Marrion Wilcox contributes a careful review of Savage Landor's notable book of travels, "In the Forbidden Land," published by Harper & Bros. There is a timely discussion of "Art in Needle Work," and a very interesting paper under the title, "One Feature of London Life."

* * *

McClure's Magazine for January, in two articles on the Lake submarine boat, gives its readers the double sensation of inspecting a really new and extraordinary invention and of following an equally new and extraordinary adventure. No man, since the days of Jonah, has made a more curious voyage than that which Mr. Ray Stannard Baker describes as taken by himself and the artist, W. D. Stevens, in the Lake boat; and since the creation of Jonah's whale, no more curious craft than the Lake boat, as Mr. Lake himself sets forth its principles, powers and possibilities, has been constructed. The boat drops down to the bottom of the sea, and there traverses the ground precisely like an automobile road wagon; and from it divers step out through a door on the sea bottom, as they might step out of a house into a garden, and go spading and hoeing among wrecks. Pictures drawn by Mr. Stevens from life illustrate the articles. Capt. Mahan describes and compares the naval and military conditions of ourselves and Spain at the outbreak of the recent war; Stephen Bonsal gives some more fine stories from his own experience in the fight for Santiago; and Mr. Hamlin Garland tells a fine true Indian story in the veritable words of Rising Wolf, the Ghost Dancer. Another of Mr. Kipling's stories of school-boy life and several other stories make the number very interesting also on the side of fiction.

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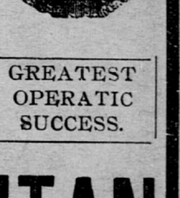
SOUSA'S EL CAPITAN

SPECIAL NEW YEAR'S MATINEE MONDAY, JANUARY 2.



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Extra Matinee Monday. Regular Matinees Wednesday and Saturday.

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