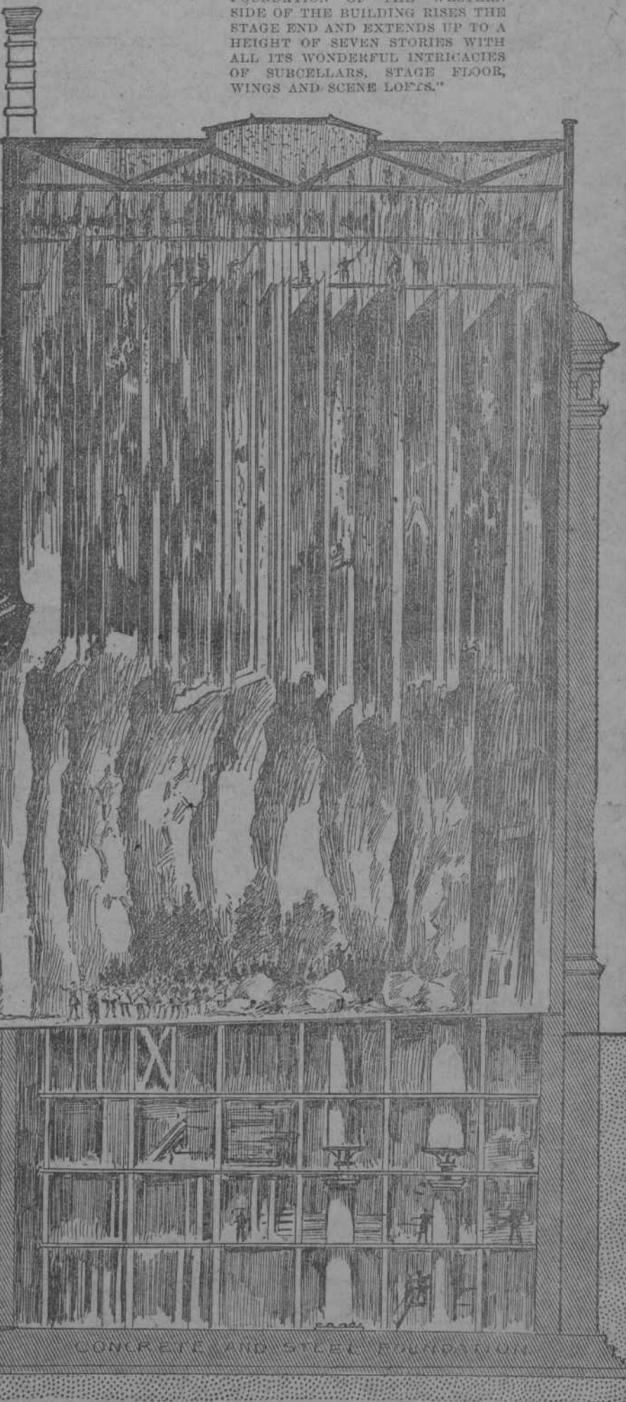
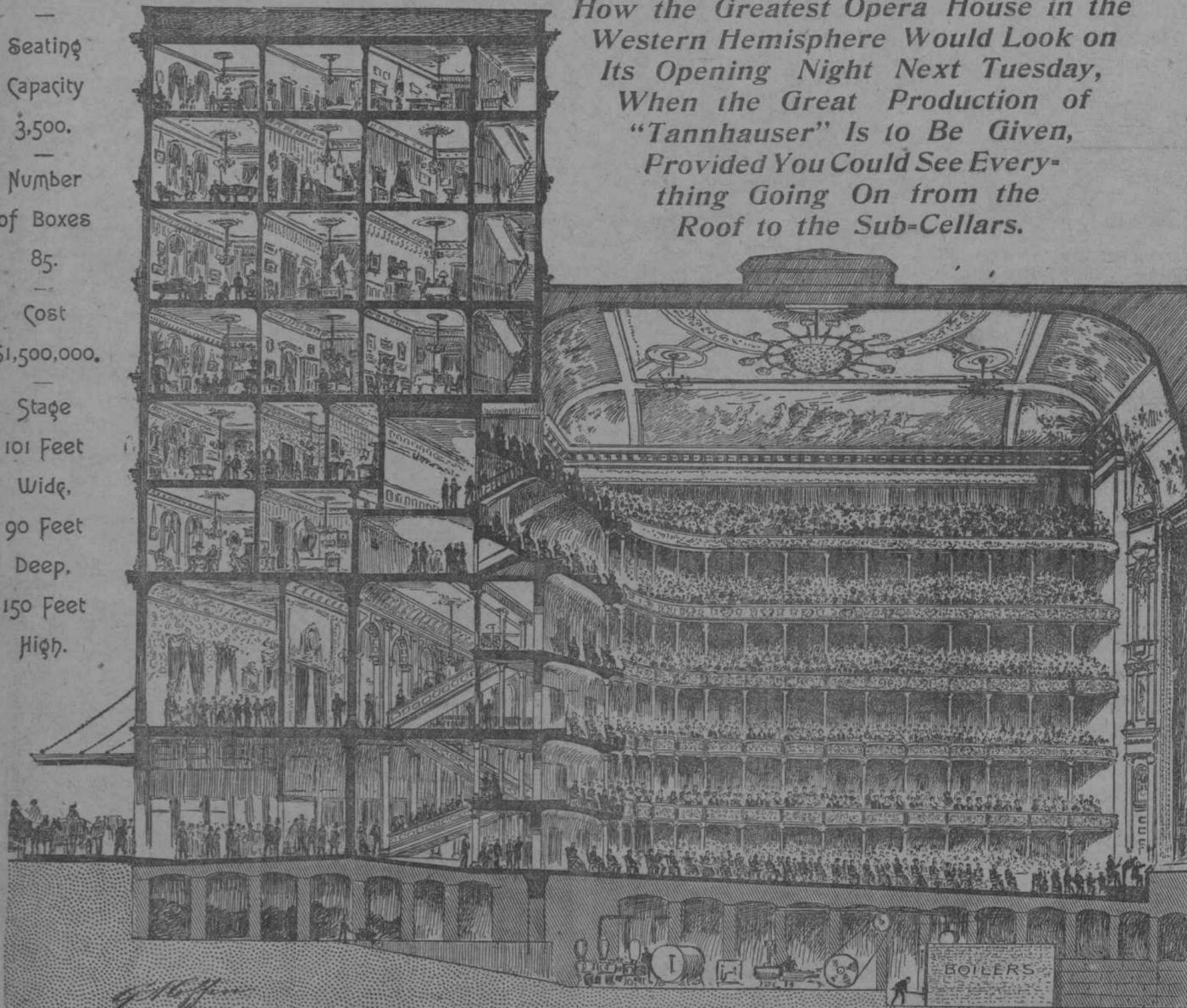


The Metropolitan Opera House—One of the Seven Wonders of the New World.

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How the Greatest Opera House in the Western Hemisphere Would Look on Its Opening Night Next Tuesday, When the Great Production of "Tannhauser" Is to Be Given, Provided You Could See Everything Going On from the Roof to the Sub-Cellars.

Seating Capacity 3,500.
Number of Boxes 85.
Cost \$1,500,000.
Stage 101 Feet Wide, 90 Feet Deep, 150 Feet High.



"OVER THE CONCRETE AND STEEL FOUNDATION OF THE WESTERN SIDE OF THE BUILDING RISES THE STAGE END AND EXTENDS UP TO A HEIGHT OF SEVEN STORIES WITH ALL ITS WONDERFUL INTRICACIES OF SUBCELLARS, STAGE FLOOR, WINGS AND SCENE LOFTS."

TUESDAY night will see the reopening for another season of that home of song, the Metropolitan Opera House. The great building, the largest devoted to music in America, will ring with Melba's soprano notes and Van Dyck's brand new tenor in "Tannhauser," and all of musical New York will lean back contentedly and felicitate itself upon the opportunity of enjoying an opera in the largest opera house in America, and one of the largest and finest in the world.

when the great auditorium is converted, for the nonce, into a ballroom. This third division of the Metropolitan Opera House is leased by the Opera Club. Fourth is the five-story building facing upon Fortieth street, and which is devoted to dressing rooms for the companies, shops for the stage carpenters, and storerooms for costumes and property men. The fifth, and, from an artistic standpoint, chief division is the great room which is used for the stage. A great room, fireproof and complete in itself. This stage room, the largest in the world, is 101 feet wide, 90 feet deep and 150 feet high. A feature of the stage is a magnificent organ, which has ten speaking stops and 661 pipes. The curtain opening is forty-eight by fifty feet. There is, strictly speaking, no proscenium. Figures representing The Chorus and The Ballet ornament the pilasters on either side of the curtain. Above the middle of the arch is a pictorial allegory with Apollo as the central figure. Statues of the Muses are placed in niches on either side. The decorations of the interior are striking. The wall between the five galleries is painted a rich red, against which background the white and gold of the other decorations show chastely and in delicate relief. Equally favorable is the rich red of the walls as a background for the light hued silks of the women and the black garb of the men in the audiences at the Metropolitan.

The grand opera season is like the Horse Show in one respect. It is the time when the Four Hundred permits itself to be gazed upon by the remainder of New York's 4,000,000. Beauty and fashion and millions sit in the boxes to be stared at by those less favored who sit in the parquet and those least favored who sit in the galleries. Once for a brief time the Metropolitan Opera House was known as the Hotel de l'Opera. Thereby hangs another of the many stories and complications to which the Raines law has given rise. Because the big auditorium was often rented for social functions like the Old Guards' ball, it was necessary to secure an all night license. To do this, Mr. Raines had ordained, it would be necessary to classify it as a hotel. Accordingly Max Hirsch, the treasurer, made preparations to apply for a hotel license. In order to secure a hotel license it was necessary that ten bedrooms be rigged up. The next night Mme. Eames found a small bed in her dressing room. Mr. Hirsch was sent for. Mr. Hirsch explained, Mme. Eames laughed. And so with Cairo and Jean de Reszke. The programme was repeated and they were all catalogued as guests of the Hotel de l'Opera. If they chose to take their meals or spend their sleeping hours elsewhere that was no business of Max Hirsch, landlord of the Hotel de l'Opera. The majesty of the Raines law had been honored. The throngs of diamond-bedecked women and dress-coated men who gather at the Metropolitan Opera House have no conception of the triumph of stage mechanism which cause the magnificent stage pictures to pass before them like a living panorama. There is a cellar under the opera house. Its depth suggests the almost immeasurable fall of Niagara's waters. Splendid chateaus and Swiss chalets, with all the accessories of brook and bird, can be hoisted instantly from this cellar to pass before the eye and then up again into the space afforded by the seven stories of the great opera house.

Over the concrete and steel foundation of the western side of the building rises the stage end and extends up to a height of seven stories, with all its wonderful intricacies of subcellars, stage floor, wings and scene loft. Surrounding the stage, at a height of thirty-six feet, is the first fly gallery, upon which the men who handle the scenery are stationed. Above these are two other fly galleries for a similar purpose. Here the ropes are coiled or fastened as may be necessary, and a great many of the changes of scenery are effected. Perhaps the first thought that strikes a music-lover upon looking at the above picture is the delightful convenience in having an apartment in a great building with opera house attached. The fortunate occupants of these flats have only to trip down a few pairs of stairs or to slip into an elevator and be lowered to the foyer. In this marvelous building the Bayreuth European custom of six to seven hours of Wagnerian opera is to be introduced. The performance of "Die Walkure" and "Siegfried" will begin at 7 o'clock and "Götterdämmerung" at 6:45 and last till midnight. If a person were to keep up attendance on such operas for an entire season it is evident that he would need to live in the same building in order to get away meals and sleep between performances.

How to Remove Wrinkles and Double Chins.

(See Photographic Supplement.)
TO be wrinkled is to be ugly. Every woman knows this. Hence wrinkles in anticipation and in fact are the enemy of feminine happiness. Every woman has been taught that wrinkles mean the first approach of old age. And every woman knows without being told that they make sad havoc with her beauty, be it much or little. Women have always been in the habit of accepting wrinkles as a matter of course. They have done so hopelessly and ignorantly. They have found the most expensive lotions and creams of no avail and they have found a cheerful disposition no more effectual. It is an interesting fact that one woman by studying the subject from a logical and scientific point of view has made the discovery that the old-fashioned theory about wrinkles is a mistaken one. They are not always the result of old age and worry and they are not hopelessly ineradicable in any case. Madame Pote, of Carnegie Hall, who knows more about wrinkles, their cause and their cure than any other woman in the world, has some novel and new things to tell women about beauty culture. Here is what Madame Pote has to say on this subject: "Wrinkles come from bad circulation of the blood. "Wrinkles should be treated as you would a flabby arm—by exercise. "To remove wrinkles increase the muscles underneath. "Feed these muscles—bring nutriment and development to them by exercise. "Brushing is as good for wrinkles as it is for old clothes. "To banish wrinkles effectually practice night and morning the following facial exercises: "Loosen the tissues next to the bone with the fingers. Use the tips of the fingers and press the flesh in all directions and then hold it. This movement stretches the muscles beneath the skin and in this way they are exercised and increased. In order to have a smooth outer surface the lining, which is the tissue that adheres to the bone, must be loosened and strengthened."

mouth, which is the keynote of a beautiful face. She has two exercises for reducing thick lips and giving sweetness of expression to the mouth. They are the following: Stretch the lips backward as far as possible, exposing the teeth. Relax the lips by contracting them in a circle. These movements will quickly reduce the size of the lips and take away all suggestion of coarseness. All the facial exercises must be practised with systematic regularity. The pupil must fifty times a day—twenty-five times in the morning and twenty-five times at night.

Now the Girl of Fashion Must Button Her Skirt in the Front and Her Waist in the Back,



The Correct New Skirt and Waist of Fashion.

HERE'S a curious state of affairs! For years it has been the invariable custom for women to button their waists in the front and their skirts in the back. Now, without any warning—without any apparent reason—the fashionable girl finds that she must button her waist in the back and her skirt in the front. Why? Just because it is the latest whim of fashion. This new fashion certainly opens up a field of trying possibilities. In the first place, how is the fair wearer ever to overcome the habit of years and get that waist on the way she was so often punished for doing when she was a child? In the second place, when she once gets in the habit of putting it on the "wrong way" (which is now the right way) how is she ever to get it buttoned up? Unless she is a very athletic young woman and has cultivated her muscles by golf or Delagris she will find that her arms do not work as well behind her as they do in front. And, even if she is athletic, the new skin-tight sleeve handicaps her completely as far as helping herself is concerned. In fact, this new waist almost necessitates a new maid. And now about the skirt. Made as it is, with no fineness at the waist line, either in the back or front, what is to prevent the novice from slipping on this skirt in the same old way? But there is a saving grace in the situation, and that is that the new skirts are all cut with trains. And the train will surely remind the girl where the skirt ought to fasten. The majority of the new skirts fit skin tight from waist to knees, with no fineness except the flare of the circular flounce. There are three ways of fastening these new skirts—to button them from belt to hem down the centre of the front breadth, to button down the entire length of the left front seam or to fasten in the two front seams like the bicycle and golf skirts.

At present Mrs. Norton is alone at the mill. Later on, when the "rush" season among the farmers comes on, she will have to hire a man to help her. Unlike most mills, the one conducted by Mrs. Norton has the water wheel actually in the building. The lower part is enclosed. In its former days the wheel and lower part were open, and in winter the wheel was very apt to be frozen, and becoming immovable would cause the poetess untold vexation. All this is done away with by her little scheme of enclosing the wheel. Mrs. Norton lives in a house scarcely 100 feet from the mill, large, artistic and considerably older than the mill. The mill is in a peaceful, poetical place, still known as Wyckoff's Mills, is about two miles from Hightstown, and about the same distance from Cranbury Station. The poetess does not forget her literary work, and even when engaged in her duties at the mill her poetical faculties keep busy. She has written a number of poems recently which have the same sweet ring which marked the poetess's earlier efforts of her aunts, the Cary sisters.