



At the Clunie Opera-house on the 13th inst. Madame Helena Modjeska (Countess Bozenta) will appear in the new historical play written for her entitled, "Marie Antoinette." She will be supported by John E. Keiler, an artist of unquestioned merit, and a full capable company. The play will be elaborately staged and the furnishings and costumes will be historically accurate. The play is founded on historical data. It is from the pen of Clinton Stewart. The drama belongs to the most momentous period of modern history. On the one hand is seen the dawn of republicanism, of civil and religious liberty in France, the horrors of revolution, the unspeakable cruelties of the British mob, the graves of its innocent victims, and on the other the crumbling of the monarchial system, the hollowness of the privileges accorded to birth and the gilded vice of degenerate nobility. The reign of Louis XVI. is a disjunctive court, its shocking extravagance when famine was abroad, the galling yoke it imposed on its subjects, and the terrible revenge and even annihilation it suffered, presents a drama that fortunately is never likely to be repeated. With Marie Antoinette as a central figure the playwright should be able to almost recapitulate the entire string of events that trod on the heels of one another with bewildering rapidity. It should be worthy of Modjeska in many ways. Marie Antoinette, when she came to the throne, was a girl equipped with all the advantages that can accrue from maternal precept and example, and if she failed to profit by it much must be forgiven her on account of the life she was thrown into, for in the end she proved at heart to possess all the most glorious of womanly instincts. Whatever her failings, whatever her moods of moral obliquity, she was definitely superior to her environment. She at least invites sympathy, while her husband arouses no sentiment but that of contempt. As to the details of Mr. Stewart's play nothing definite is known. It needs no great intelligence however to imagine Modjeska as the last Queen of the French, whether it be during her latter days at "L'it-trianon" or during the latter part of her career, when her royal dignity earned nothing but ridicule and her beautiful devotion as wife and mother was jeered at by the mob. Thanks to the liberal policy of her manager, Modjeska is said to be now surrounded by conditions worthy her standing on the American stage. He is said to have been prodigal with his money in providing a scenic equipment that even in these days is rarely seen in combination management, especially alas, as regards the classic drama. He has been no less generous in selecting the supporting cast and the engagement of such a sterling actor as John E. Keiler for leading.

Hoyt's "A Milk White Flag" will be given at the Clunie Opera House October 12th. The company is greatly strengthened when after eighteen months ago there being more than thirty people in the troupe. The play has been re-written, made up of the times, and brightened by new military hits, and as before rich in satire upon the militia. A new comedian of exceptional merit has the part of the Private, and is represented as a great success. There is an unusually large number of comedy women in the company, the leaders being sparkling comedienne and specialists. The scenes of Cecil Raleigh's new melodrama at Drury Lane Theater, London, are laid in Switzerland, and one of the incidents is furnished by the supposed heroism of one of the characters, who cuts the rope by which he is suspended over a precipice in order to save the lives of his companions above. Later on the hero, carrying the heroine in his arms, makes a terrific leap across a bottomless chasm. The third sensation is to be the descent of an uncommonly realistic avalanche. Such is the modern development of theatrical art. Henrik Ibsen was the object of a wonderful demonstration at the opening of the new national Norwegian theater recently at Christiania. He was present at the performance of his play, "An Enemy of the People," and the special correspondent of the London "Times" gives the following account of what happened: "At the close of every act Ibsen was called to the front of his box, and when the performance was over and the actors had been thanked, the audience turned to him again with a sort of affectionate ferocity. Ibsen was found to have stolen from his box, but he was waylaid and forcibly conveyed back to it. On his reappearance the whole theater rose in a roar of applause, and it was with difficulty that the aged poet, who seemed tired with the strain of an evening of such prolonged excitement, could persuade the public to allow him to withdraw. At length he left the theater, walking slowly, bowing and smiling, down a lane cleared for him through the dense throng of his admirers. It is certain that to-night has been to Ibsen—so long disputed, so long the object of distrust—the climax of a career."

Wilson Barrett has selected the title of "Man and His Makers" for the new play by himself and Louis N. Parker, which he will produce upon the conclusion of the present run of "The Silver King" in the London Lyceum Theater. Mr. Barrett characteristically permits it to be known that this drama is the result of an inspiration which came to him three years ago, and has been developing in his mind ever since. He further intimates that in the daily press that it will prove to be a novel and powerful and provocative of fierce critical discussion. Of his own acting in "The Silver King," one of the most trustworthy of the London critics says: "Mr. Barrett's mannerisms have grown so used to that his performances have come to bear any ascertainable relation to life. Voice, intonation, gesture, even facial expressions, are all modeled upon some extraordinary convention of his own, and the result is at times almost intolerable." These discoveries, says the New York "Evening Post,"

were made in this country a good many years ago. Charles Coghlan, up in his Nova Scotia resting place, is busy adapting a play from the French for his sister Rose. It is said the drama has a role especially suited to her talents and her intention is to appear in it during the winter. The first twenty weeks of the winter season Miss Coghlan is engaged for "White Heather."

Francis Wilson lives in New Rochelle, near New York, at his country place, Orchard, and an ideal place it is. The house itself is of the colonial type. The grounds are something more than a front lawn and a back yard. There really is an orchard in the several acres of land about his house. It was eight years ago that Mr. Wilson became a landed proprietor.

Olga Nethersole is making the most of her summer rest. The part she plays makes great demands on emotional and nerve force and when the warm

days come Miss Nethersole is only too glad to flee the boards and take life easy. She has a charming summer home, St. Helens, Walcot-on-Sea, Bacton, England, and entertains relays of her friends so that a house party is always in progress. As most of her visitors are talented in one way and another the famous actress' invitations are eagerly coveted, for entertainment is sure to be a feature of any gathering at St. Helens. Miss Jessie Mai Hall of the "Brown's in Town" company, claims to have discovered one new use for a hairpin. While playing an engagement in St. Louis last spring she boarded an electric car after the matinee performance. She had just found a seat when a terrific electric storm struck the town and the fuse in the switchbox

author, Edwin Arden, and the Zorah will be Rebecca Warren. It is stated that the play tells a most thrillingly interesting story of the persecution of the Jews in Russia, and that Mr. Litt will give it a very elaborate production. Arthur Donaldson, who is featured this season in Thall & Kennedy's Yon Yonson Company, in the title role, will next season star under the same management in a new Swedish dialect comic opera, which is now being written. San Francisco Music and Drama: Louise Beaudet, the bright little French vaudeville artist, is said by the "Dramatic News" to be a wonderful workman in her line. One of the most wonderful things about Louise Beaudet is the fact that she was leading lady in

of the car simultaneously. After a short time the conductor walked up to her and asked her whether she could spare a hairpin. She naturally was surprised at the request, and after granting it she was much pleased to see him straighten out the pin and replace the burnt fuse with it. Beerholm Tree has been asked to give his authority for the introduction of a tableau showing the signing of Magna Charta in his approaching production of "King John." It is said that

support of Daniel Bandmann, the tragedian, about twenty years ago. Julia Marlowe has returned from Europe fully recovered from the weariness and exhaustion resulting from last season's work. She will play a dramatization of "Barbara Freitchie," by Clyde Fitch. Another play which will be produced by Miss Marlowe is "When Knighthood Was in Flower," and she has still another for later on called "La Reina Piametta," by Catulle Mend-

he will try to furnish it in a pamphlet, which will be distributed on the first night of the play. As a matter of fact Magna Charta was really never signed at all, for the very simple reason that few if any of the eminent persons who figured at the ceremony were able to do more in the way of writing than to make their mark, while it is doubtful whether some of them could have been induced to take the trouble to do even that.

Wagenhals & Komper's three-star combination had a funny, though expensive experience with a lot of lithographs. The words "mammoth scenic production" were used in the copy; but, when the edition was turned out it read of the appearance of James-Kidder-Hanford in a "Mammoth Comic Production of 'The Winter's Tale.'"

One of the most interesting events of next theatrical season will be the appearance in Paris of a rival to Sarah Bernhardt, in what Parisians consider her very finest impersonation, "La Tosca." The rival's name, suggested to her by Gounod, is quaint enough to excite curiosity—Hartelce Darceie. She is now playing in Rome in the opera of Puccini, which deals with the same subject as Sardou's famous drama, and bears the same title, Mlle. Darceie is a Roumanian, a friend of Carmen Sylva and Helene Sacaresco, and has already sung in Paris in Gounod's "Roméo et Juliette" on an occasion when Mme. Patti was unable, from illness or some other cause, to play the part.

A strong and competent company is said to have been engaged by Jacobo Litt for his forthcoming production of "Zorah" at McVicker's Theater, Chicago, early in September. The leading male character will be played by the

Ashton Ellis has nearly completed his translation of the prose works of Wagner, to express its very heartbeats, translating while others are gems of musical and aesthetic criticism. The final volume will contain posthumous and unprinted articles, also the "Death of Siegfried," the original version of the "Gotterdammerung" poem. While Hans Richter conducted the Nibelung Trilogy at Bayreuth in 1876, and many times since, he has never presided over "Parisfal." He will do so for the first time this year. Frau Gulbranson and Frau Termina will alternate as Kundry and Ernest Krauss and Erik Schmees and Ernest Parsfal. Lamoureux has commenced the rehearsals at the Nouveau Theater, Paris, of "Tristan and Isolde." The first performance is to be on October 21st, and ten repetitions are to be given.

A monument to Hans Von Bulow, by Hildebrand of Florence, has been placed over his grave at Ohlsdorf.

It is said that the dramatic and musical artists of Germany are in revolt against the agents who have so long exploited them, and intend to run an agency of their own. A writer in the "Berliner Tageblatt" gives this account of the way in which the late Johann Strauss worked: He liked best to compose at night over a bottle of wine. His associates in the game of tarot had gone. But his ideas came at no fixed times. In the merriest, maddest society he would suddenly become serious and reflective. Then his friends knew that he was busy with a musical idea. If he had no paper by him he would scribble down his idea in a few measures on his cuffs. This happened especially when he was away from home, and was traveling or driving. Then he generally forgot the matter, and put the cuffs into the wash. These valuable notes were found him. His recreation consisted in going to the zoological gardens and feeding the antelopes. He is of amiable disposition, easily accessible to those who seek his acquaintance or advice. On his solitary walks his musical scores shape themselves in his mind. He teaches at the Conservatoire and looks back with satisfaction at the time when, as a youth, he gave lessons at 40 cents an hour, a cabman's income minus the fee.

Things Worth Knowing. The "Ladies World" asks these questions: Do you know that palm oil is the best and cheapest corn cure? That lemon juice and salt remove ink stains from colored goods? That lavender oil rubbed on the face prevents insect biting? That the use of dental floss prevents the teeth decaying? Thatorris root and powdered soap make the best tooth wash? That simple massage prevents baldness? That the smallest wound should be washed with warm water and carbolic acid? That five minutes' rest guards against nervous prostration?

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In his new treatise on "Old Violins," the Rev. H. R. Haweis says to would-be purchasers: "If you buy at auction, always go a few pounds better than the highest bid offered by a dealer, and if you win, you will be in luck." The violin is Haweis' favorite instrument. He goes so far as to declare that "no instrument—the human voice hardly excepted—provides such a rare vehicle for the emotions—is in such close touch with the molecular vibrations of thought and with the psychic waves of feeling." Fiddlesticks! A piano is worth a score of violins.

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The London "Times" declares that it speaks well for the taste of the British public that Isidore de Lara's opera "Messaline" did not repeat the success of "scandale" which it had in Monte Carlo. All the critics deplore the fact that the composer, who doubtless has talent, should have followed the young Italian, in choosing a story of brutal sensuality, unrelieved by any touch of honest love. The "Telegraph" explains that "formerly the librettist had to do was to write a book that should provide situations which would justify the words of the composer, who were regarded as pegs whereupon to hang effective musical phrases and roulades. The modern composer, however, is expected to imbue himself with the spirit of the subject he treats, and his music must be a faithful reflection of the inner meaning of the libretto—so to speak, to express its very heartbeats. Hence, a sordid subject is now far more detrimental to the composer than formerly."

Even since 1830 Massenet's habits have been immutably fixed, writes Adolphe Bisson in the Paris "Figaro." Every morning at 5 he sits down at his table and composes, because at that time there is a minimum of noise in the streets. He never opens his piano while he writes his music. When he composed "Manon" he locked himself up in a room of a hotel, where even his intimate friends had difficulty in finding him. His recreation consisted in going to the zoological gardens and feeding the antelopes. He is of amiable disposition, easily accessible to those who seek his acquaintance or advice. On his solitary walks his musical scores shape themselves in his mind. He teaches at the Conservatoire and looks back with satisfaction at the time when, as a youth, he gave lessons at 40 cents an hour, a cabman's income minus the fee.

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It is said that in order to secure the proper correspondence between the

music and the scenery, twelve expert musicians were employed at Bayreuth this summer in some of the "Rhinegold" scenes. It is such things as this that still give the Bayreuth performances a unique interest and value, notwithstanding the deterioration of singers and Frau Wagner's arbitrary and ignorant despotism.

Massenet's new fairy opera, "Cinderella," is said by some of the Paris critics to be commonplace, while others find it charming. It is essentially an opera-bouffe, although there is much in it that recalls the composer of "Werther" and "Manon." "But passion," says a correspondent, "has no place in the play, and whenever we are not enchanted by the fairyland we are amused and delighted by concerted pieces conceived and executed in the true buffo spirit, which we had almost feared was extinct. From Wagner's influence, M. Massenet is absolutely and refreshingly free. Where "Cendrillon" is at all reminiscent it is rather of the older school of musicians, but for the most part M. Massenet has here been satisfied to be simply himself, and the result of his confidence in his own genius has been a signal success. The libretto was written by Henri Cain, who won distinction as an artist before he took to writing "La Navarraise" and "Sapho." In reference to the music, it is noted as singular that all the principal characters, with the single exception of Pandolphe, are impersonated by women. So during by far the greater part of the opera nothing is heard but feminine voices, mingled with occasionally a bass.

New York Sun: A peculiar and little known industry, viz: the incrustation of precious woods with mother-of-pearl, is carried on in Hanort, French Tonquin, where an entire street, known as the "street of the inlayers," is devoted to this delicate art. So perfect is the skill displayed in its elaboration that landscapes gleaming in the sun, sheafs of many-colored flowers, the most exquisite arabesques and various other attractive objects are evolved by the deft and pliant fingers of the artificers; all this with the aid only of the plainest and crudest tools, beautiful cabinets and other articles being thus fashioned and put together without the aid of nails, by dovetailing and lacquer paste. In this connection may be mentioned the new German "stone wood," of xyloto, a compound of sawdust and magnesia, treated so as to become harder than granite; it can be worked with tools, but is of such a nature that it will neither burn, warp, nor absorb moisture. The material is produced under a pressure of 150 atmospheres, may be of various colors and patterns, and can be molded into plates for the table, wainscoting, steps for stairways, etc.

The San Francisco "Chronicle" in reviewing recent art, speaks of a Sacramento artist's work on view in that city, saying that among other notable recent works Miss Hinkson exhibits in San Francisco some excellent black grapes on a platter. "Miss Hinkson, who lives in Sacramento, is one of the most promising of local artists. A study of peaches lately exhibited at Morris' gallery found an immediate purchaser, and her "Dogs and Game" was sold not long ago."

The artist referred to received her instruction for some years in the Sacramento School of Design, where later she was some time an instructor. She has her studio in Sacramento and her success speaks highly for the local school with which she was so long connected. As an animal and fruit painter as well as in portraiture, she is taking a place in the front ranks.

New York Times: News has just been received from Rome of the smuggling out of Italy of the famous Botticelli, the "Virgin and Child," which was regarded as the chief treasure of the Chigi collection. The Italian Government is greatly incensed at this latest defiance of its authority, and it is not unlikely that the Chigis will be prosecuted, in spite of the position which they hold among the great nobles of Rome.

The purchaser of the Botticelli is unknown, except to those directly concerned, but it is thought more than likely that the picture will turn up before long in the possession of one of

the French Rothschilds. It is said, however, that the price paid for the work is \$63,000. The transaction was completed some time ago and permission was asked of the Minister of Public Instruction to allow the Botticelli to be exported. The Chigis found that Signor Constantini, as well as Signor Barnabei, Director of Antiquities and Fine Arts, were unilaterally opposed to the picture leaving the country, and decided to take the law into their own hands by smuggling it across the frontier.

This was done successfully, in spite of the close watch kept for all such attempts, which in this case probably was accomplished by a trick such as that by which the famous Raphael was smuggled out by Prince Borghese a few years ago. This painting, said to be a portrait of Caesar Borgia, was sold by Borghese, when his fortune had been dissipated through real estate speculations, to M. Alfred de Rothschild. It was covered with a thin coat of wax, and on this was painted an imitation of one of the cheap paintings of the Pope, exported from Italy by the gross.

The Italian newspapers are now declaring that, unless stringent measures are taken, nothing of value will remain in the country except that which is too large to be moved. The Botticelli, which has just disappeared, represented the Virgin Mary with the infant Christ on her knees, and an angel offering grapes and ears of wheat to the child.

The Louvre and other Paris museums are beneficiaries of the will of the late Baroness Nathaniel de Rothschild. The Louvre will receive the most valuable painting owned by her, the "Lartiere," a masterpiece, by Greuse. It is valued at \$115,000, and certainly will be rated as one of the gems of the French school in the Louvre. The same museum will also receive a collection of works by Italian primitive painters and twenty water colors by Macquermart. The Cluny Museum, devoted chiefly to the period of the middle ages, will receive a set of old coffers of curious design and some fifteenth and sixteenth century articles from the country residence of the Baroness at Vaux Abbey. The Museum of Decorative Arts is to receive a collection of rare jewels of the sixteenth and seventeenth centuries, and the Museum of the Conservatory will receive an interesting collection of ancient musical instruments.

Chicago Record: Will La Favor, the sculptor, has modeled a portrait bust of J. E. Dodson's superb characterization, John Weatherly in the comedy "Because She Loved Him So." At present the work is in clay, and some few touches that the artist believes necessary remain to be given before it is cast. But as it stands upon its extemporized base in Mr. Dodson's dressing room at Powers' Theater it seems a striking piece of art.

Mr. La Favor has portrayed the genial old gentleman in a manner peculiarly lifelike. The head is turned slightly to one side, and the expression—half humorous, half quizzical—seems to epitomize the spirit of the character and its story. It is Mr. La Favor's purpose to enter the bust at art exhibitions in Chicago and Philadelphia.

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