



Academy—Thursday, Friday and Saturday, Wm. H. Crane. Bijou—Vaudeville all the week.

Last week was a notable one at the Academy. Lillian Russell, Thomas Q. Scoble and Edna Wallace Hopper, with a first-class supporting company and chorus presented 'La Belle Helene' before a critical and discriminating audience that was entirely pleased. This special engagement was followed by Sousa's 'El Capitan' in the hands of a capable company.

At the Bijou Theatre, while the bill was not as strong as some of its predecessors the patrons were satisfied and encouraged the management by liberal patronage.

This week will witness the return to the city of one of the old favorites. In two comedies that have been favorably received and commented upon by public and press everywhere and which, no doubt, will be heartily received here.

The vaudeville bill is also promised to be one of the strongest of the year, and, altogether, the theatre-goers have no cause for grumbling this week.

Wm. H. Crane begins his engagement at the Academy of Music on Thursday, and, as will have been previously announced, he will here make known two plays that he has found immensely popular. These are 'A Virginia Courtship' which will be on the bill on Thursday and Saturday nights, and 'The Head of the Family,' which will ask the attention

Miss Lella Bronson, Walter Hale, Boyd Putnam, Frederick Truesdell, William Doug, Percy Brooke, George F. De Vere, William Dupont and Fred Morry. Miss Haswell was formerly a member of Daly's Ada Reham; Miss Oliver is a well-known leading woman and petite Gladys Wallis is a former star. All the women are notably handsome. Among the men, Mr. Hale and Mr. Putnam are the best known.

The Bijou Theatre. Manager Wells will present to the Bijou patrons this week a programme that promises not to be wanting in those qualities that are so popular and that characterize the comfortable, well-arranged and nicely-managed theatre.

Mr. Wells has been for some time selecting the acts to make up this bill, and from quite a number submitted to him, he has chosen those that promise to draw the capacity of the house at every performance.

As a feature, Dooley and Ten Brooke, the prominent American minstrel comedians, were engaged. This act has held the boards at the famous Hammerstein's, played the Keith and Proctor circuits, entertained abroad, and will be seen for the first time in vaudeville South at the Bijou. Their act is one of those sixty laughs to the minute affairs that only first-class, quick-witted comedians are successful in, and Dooley and Ten Brooke

NEW BOOKS AND LITERARY NOTES.

"Waters That Pass Away," an Unwholesome Novel.

IT IS WELL WRITTEN, HOWEVER.

"A Lover of Music," a Fine Portrayal of Types and Entertaining—"How Count Tolstoy Lives and Works," Literary News Notes.

WATERS THAT PASS AWAY, by N. B. Winston. 12 mo. binding of shaded buckram on lined paper with rough edges and gilt top, pages 322. G. W. Edlinman & Co., New York, 133, Third St. For sale by the Bell Book and Stationary Company.

The exterior of this new book in its shaded binding, in feminine technique of "peacock" or "egg blue" is charmingly tasteful and in fact of a type no less attractive, but the lessons of its text are scarcely so innocent. Indeed, they will be read by many "old fogies" of both sexes, as anything but morally, healthful or wholesome reading. The "new woman" in literature holds herself in small esteem, and she is not without a certain amount of self-righteousness.

A synopsis of the errant "Waters" has already appeared in the columns of The Times. The "prospectus" of the work cited of the talented young woman. It has been advised, "it really does it credit, but it is stated it was written with a 'purpose' and has a 'moral.' Good, good stories prepared for Sunday school children, have from time immemorial been invested with a 'moral' but the pious 'subjects' nearly always die, this book, however, has always to be taken entire as the moral is thoroughly intermixed. Assen's Fables, for the edification of all ages, largely entertaining, but not wholly so, might be digested without the moral, which is an appendix.

Miss Winston has contributed many charming stories and sketches to the magazines, but it is understood that the present is her first full-fledged flight as a novelist. There is a moral to these "Waters." It is yet felt that "were best for the fair authors and the reading world if the story had not been written.

The motto on the title page is from the Bible: "There is a way which seemeth right unto a man, but the end thereof is the ways of death." Proverb xiv; and that of part second of the book, is also from the same sacred source: "Thou shalt be steadfast and shall not fear; because thou shalt forget thy misery, and remember it as waters that pass away." Job xli; 15.

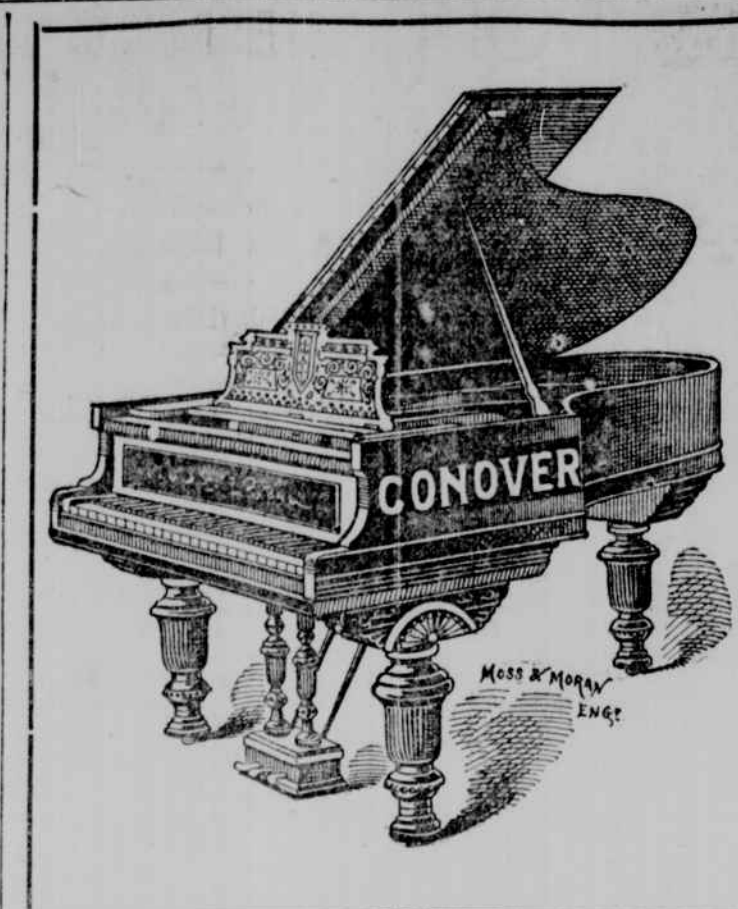
The concluding words furnish the title of the book. The language of the authoress it cannot be denied, is laudable, and it becomes at times quite strenuous. She is undoubtedly possessed of unusual powers of description. The plot, if original is not complete, however intricate its "moral," the poor victim of the story, the husband, suffering the loss of both hands at the outset of a promising career as a landscape painter is left without support, quite helpless. He is described as having been an "impressionist himself," but not of that extreme impressionist school young American artists of a * * * which produces only unnatural, unenduring effects of all form, of all harmony * * * and in violation of one of nature's most important laws.

The conclusion of Helen Galbraith to her apparently loving husband, of "gaze in purity and beauty," was "most tender and compassionate," and of "the most sacred relation." Yet she "surrendered" herself to an "old man" with whom she continued "immoral relations," until she came to the knowledge of another friend of herself and her husband (who was, moreover, a persistent and pressing lover), and who makes them known to her by the breaking off of the impure relations with Mr. Westmore, and the disclosure of the same to Alex Galbraith, the wronged husband, she returns to her cottage and finds him dying—the result of the shocking disclosure.

But "the entire conquest of herself has been achieved and the will of God has been taken as a guide for human conduct * * * and the sins and sorrows of today become waters that pass away." The sober reflection of the world, that accord approval of such "blurred" pictures and such wilful and perverted philosophy.

From such pernicious teaching, God help us! May the whole realm of nature forefend! The present writer has not read "The Descendant," nor any book of Miss Glasgow—only reviews of them, but he has read Miss Harraden's "Ships That Pass Away." If Miss Winston drew inspiration from this list, it yet is incomparably a better and more natural book than "Waters That Pass Away."

If the heroine of the one loved without faltering and faithfully to the bitter end, "a disengaged man," Helen Galbraith, in antipodal reality, yielded resistlessly to sin and forsook a noble, devoted and helpless husband for an aged, unscrupulous man, and yet—miraculous dispensation—in the "conquest" of herself, found atonement and restful peace as a cherished companion and honored instructress of a sisterhood of innocent young women—the daughters of a highly cultivated woman of social distinction. There are classifications of literature. How this book should be classed is unmistakably indicated in the scene depicted on page 161. It bears some resemblance to that at page 139 in Madame Bovary, by the French writer Flaubert, a book that I think that I have stated somewhere was read enrapturedly throughout by no less distinguished a man than Canon Farrar in crossing the channel between England and France, but, having read it, before landing cast it resolutely into the waters. The moral may be that if Canon Farrar read Madame Bovary the worldly might be allowed to read Waters That Pass Away, which may be both a significant



and an appropriate title. The book is as impetuous as it is unimpaired. It is the most recent of a series in fiction, having the same trend of thought as the other. It suggests a remark of the witty and astute De Montaigne: "If I could choose to be born again, I would be born an agitator." It seems that every feminine aspirant for literary fame prefers, more or less like Montaigne, to be "an agitator," and to such the shaking over of the world and its social conditions is, apparently, a very easy and a very simple affair.

All that is really necessary, in the opinion of these fitful crusaders, is for them to organize their campaign against the black sheep of the world's flock, and to unite those into a condition of pure and spotless sinlessness, for each crusader seems to believe herself to be the woman of whom an old Latin author wrote the fondly imagined "she could shake the world with her finger, and was afraid to close her hand lest she should crush it like an apple."

So potent the effect, and so omnipotent the power of individual effort in the estimation of the "agitator" and her kind, is information to be transformed into a millennium of her imperial status, that the unnumbered prophetic utterances and ordinances of congress, parliament and council, deemed to be the "will of God," are added by the great army of crusaders, aided by the great army of those "who never lie, prevaricate, or conceal the truth, who are never unchaste in thought, language and conduct, who control their desires and appetites, are to take into consideration the mistakes and having killed the source of evil, are to bring back paradise again.

Oh, what a brave thought, truly, but the way of "the agitator" is not an easy one. "Godliness," says Lamb, "shows no temporary desires to have any bloom. How beautiful and how pure goodness let it paint heaven on the face that has it; it wakes sleeping souls that meet it; The throne of the gods is on the brow of the righteous."

A LOVER OF MUSIC, by Henry van Dyke. Published by Charles Scribner's Sons, New York. Dr. van Dyke's story has woven into it a most beautiful and touching tale of the Adirondack frontier region of thirty years ago, when rustic life in such a centre was a less complex though a more ideal problem than it is to-day, because of the strong individuality and non-interference of the people.

The nice discrimination of the author and the responsive skill of his illustrator—Mr. Walter Appleton Clarke—have made "A Lover of Music" a book of types and in the delicate shading of character and environment. The motif is flawless, but the tale has a heart-beat in it, genuine pathos, real tragedy sound and sitting beside a lonely hearth could say: "It is now that I shall take a good care of these as never before; for thou art the wife of Jacques Tremblay." And when the story comes to the wife of a man who sat no more on her "white oar" in the summer evenings with bleeding hearts afloat in the garden or by the winter fire, while the pale moonlight lay on the snow without, Jacques Tremblay, "learned to sing the prettiest summer songs" to the blue-eyed boy, the mother left behind, who, as the years passed, found all his pleasure in sitting at the feet of his master and counting his times in such wise, that it was said "Mostly one kind, he said; mostly dime novels." "What is the best book you have read?" "I asked, 'Well,' replied he, 'I liked Buffalo Bill best. It was full of murders and pictures about murders.' 'Well,' I asked, 'did you feel after reading such a book?' 'Oh,' said he, 'I felt as if I wanted to do the same.'"

Frau Emden Helne, Heinrich Helne's sister, the possessor of many of Helne's unpublished manuscripts, is, in her eighty-ninth year, a wonderful example of vigorous old age. She is still an entertaining conversationalist, and her natural powers, like those of Moses, are still unimpaired.

It is an established fact that the hero of Edmund Rostand's great play, Cyrano de Bergerac, was himself a writer of books. One of these books, "A Voyage to the Moon and the People of the Moon," is introduced in the fifth act of the play that programme most attractive. De Guille, from entering the house while Roxane's marriage ceremony is in progress, and with such success that DeGuille is entirely foiled.

It is a lecture on the Children's Chorus of the Committee of Arrangements "Legend of Margaret" (melodie by Bendall), a beautiful three-part harmony cantata, and other shorter choruses, accompanied by the orchestra and solo artists, making the approaching festival will be not only up to the standard of its predecessors, but will surpass them. The conspicuous and notable event of the festival will be, of course, the first concert, in which the works named above will be interpreted. This concert will be devoted exclusively to sacred music. On the 2nd, the programme will be entirely secular in character.

This is a critical year in the history of the Wednesday Club. As for the financial status, the cold facts are these: In 1897 the musical association lost nearly \$1,000, in 1898 about \$200. There was nothing in the treasury at the beginning of the present year, and the expenses of the approaching festival will not be less than \$2,000. Of this sum barely \$1,000 has been subscribed, so that it will be necessary to raise at least \$1,000 more by subscription before the managers will feel that they have been warranted in undertaking to provide such an exceptional treat for the Richmond public.

A well-organized musical association has more claims than any upon the community in which it exists. The view of the approaching festival from the single standpoint of pleasure and recreation or amusement, do not take a comprehensive view. It is true that the entertainment given by a musical society is designed especially for the enjoyment of the concert-lovers, the musicians as well as the auditors. That will be enough of itself to commend the Wednesday Club of Richmond to the good will and patronage of the community, for to those who love good music, and the expenses of the approaching festival of the Wednesday Club will be an unqualified delight. There is no music on earth like the music of a well-trained chorus and orchestra.

The Wednesday Club was originally started in Petersburg, 1887, by a few members for their own mutual improvement and entertainment. They met weekly at the house of Mr. H. T. Melony, present president, and it proved so successful that the interest and the membership rapidly increased, and the club closed the first season by singing successfully the music of Gluck's beautiful opera "Orpheus." The interest thus started continued and increased to such an extent that the club reorganized on a much larger scale in order to meet apparent demand for the study of some of the greatest choral works of the great composers. The club is attempting this year to meet the expense of a large orchestra by enrolling members' list. Those who thus contribute to the guarantee fund of the association enjoy special privileges in regard to the first selection of seats for each concert. They also obtain the seats

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are Mendelssohn's "Hymn of Praise," Coleridge Taylor's "Hawatha's Wedding Feast," and Stanford's "God is our Hope and Strength" (xlvii).

At the Saturday matinee The Children's Chorus of the Committee of Arrangements "Legend of Margaret" (melodie by Bendall), a beautiful three-part harmony cantata, and other shorter choruses, accompanied by the orchestra and solo artists, making the approaching festival will be not only up to the standard of its predecessors, but will surpass them. The conspicuous and notable event of the festival will be, of course, the first concert, in which the works named above will be interpreted. This concert will be devoted exclusively to sacred music. On the 2nd, the programme will be entirely secular in character.

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WILLIAM H. CRANE.

on Friday and at the Saturday matinee. Both plays are the work of American authors and both of them have the happy play of presenting Mr. Crane in very congenial characters.

"A Virginia Courtship" is from the pen of Eugene W. Presbury and deals with the early history of the Old Dominion. It is a sprightly comedy picturing the old aristocrats of long ago, men who were jealous of their honor and prone to do chivalrous actions for those they loved. It is a romantic story that is told having for its central character a blustering old man with a fiery temper and a man who will not brook interference with his plans.

A fascinating widow living on an adjoining plantation desires to marry the Major and the latter desires to see his son marry the widow's daughter. It is the working out of these love affairs that furnishes the plot. There is element and a due that ends with a proposal of marriage. The costumes worn in the play are decidedly picturesque and the production, which ran for ten weeks in New York last season will be given here.

"The Head of the Family," is the latest addition to the actor's repertoire and comes fresh from the New York engagement. It is a modern comedy and was adapted from the German by Clyde Fitch and Leo Ditrichstein. Its success in New York was overwhelming and the critics with one voice said it was one of the best comedies the comedians had ever seen the public.

The story centres around the Holden family. Professor Holden is a mild-mannered little man with a passionate fondness for his books and his flowers. He has one mania and that is travel. Mrs. Holden is a strong-minded woman who has always ran the household according to her own ideas. As long as he was left alone with his hobbies the Professor was content to allow his wife to have her own way. But in her efforts to marry off one of her daughters, Mrs. Holden promises to ruin the girl's happiness. The 53 gentleman's eyes are opened to this trouble and send his youngest daughter to a school of acting to the kitchen where she might become an emotional cook instead of an emotional actress. There is one very strong scene in the play and it comes at the end of the second act. Some of the situations are extremely amusing and throughout there is a happy blend of humor and pathos. The play will call out the full strength of the Crane company and the production will be an elaborate one.

The company which will be seen in the support of William H. Crane is claimed to be one of the best in this country. The organization is a large one and each of its members were engaged particularly for their fitness to play the character assigned them. Prominent in the company are Miss Percy Haswell, Miss Olive Oliver, Miss Gladys Wallis, Miss Ysobel Hawkins, Miss Kate Lester, Miss Frances Stevens,

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