

several ways of listening to music—first, as to an Æolian harp, to which some people like to listen for the enjoyment of the purely sensuous pleasure of having their ears tickled by the vague sounds without their intellect being brought into play at all. These are the people whose ears are so "true" that they never tire of the music-box. There are those, again, who demand that music shall say something definite, but of the simplest nature, so as to require no mental effort. There also the true lovers of music, who cannot bear that music shall talk platitudes, and whose intellectual requirements being first satisfied can yield themselves to be swayed by the art which, above all others is an emotional one.

ON Saturday last, Mr. J. W. F. Harrison gave the second of two organ recitals, in Christ Church, Ottawa, of which place of worship he is organist. The programmes were as follows:—Toccata, C major, J. S. Bach; Allegretto from 4th Organ Sonata, Mendelssohn; Gavotte, Handel; "Spring Song," Mendelssohn; Offertoire in F, Hainworth; Song, "In Native Worth" (Creation), Handel, Mr. Rowan-Legg; Melody, S. Smith; Pictures from the Orient (Nos. 1 and 2), Schumann; "Chant du Matin," Boscovitz; March and Bridal Chorus (Lohengrin), Wagner. Second programme:—Sonata, No. 4, B flat, Allegro con brio, Andante Religioso, Allegretto, Allegro Maestoso and Vivace, Mendelssohn; Nocturne, E flat, Chopin; Festal March, Calkin; Barcarole, Sterndale Bennett; Song, "There is a Green Hill," Gounod, Mrs. J. W. F. Harrison; March and Bridal Music (Lohengrin), by request, Wagner; "Capucine," Kullak; Overture to "Stradella," Flotow.

RHÉA IN TORONTO.

THAT Mlle. Rhéa's *Yvonne* did not evoke enthusiasm in Toronto may be matter for regret, but the fact is not surprising. In estimating the merits of the performance, however, it is not more than just to remember the extreme difficulty an actor experiences in speaking the lines of a language with which he or she is not familiar. Mlle. Rhéa's progress in English is little short of marvellous, and reflects the greatest credit upon her industry; but despite this it was almost impossible to follow her mid-way back in the orchestra stalls of the Opera House. Moreover, it is evident that, though she speaks in English she thinks in French—which occasionally causes misplaced emphasis with curious results. Above all, the talented tragedienne is thoroughly French in style, and, like many other prominent actresses, requires to be seen more than once to be understood. As to her ability—her power of sinking her own individuality in the parts she plays—her force in strong situations—there can be no question; though as *Yvonne* she occasionally forgets that the rôle is that of a young girl, and poses as the mature woman. This was specially observable in the first act, when she is wrongfully accused of a *liaison*. Another fault is that she does not sufficiently modulate her powerful voice in the more subdued passages of the "*Yvonne*." Otherwise Mlle. Rhéa as *Yvonne* is a distinct success, and the emotional tragedy of that name is well calculated to exhibit her particular style. Throughout the six acts interest is not allowed to flag for a moment, the movement of the play is constant and intelligible, and each "drop" leaves a situation which the audience anxiously awaits to see developed.

The plot is simple. *Yvonne* is the sister of the *Countess Grangelieu*. A *liaison* existing between a *Fernand de Lauriac* and the *Countess* culminates in the death of the latter at the hands of *Count Grangelieu*. The *Countess* accuses her sister, the plain and menial *Yvonne*, of having surreptitiously entertained *de Lauriac* in the house of her husband. The innocent *Yvonne* bears the disgrace to save her sister's name, and, under the protection of *Dr. Ferlin*, flees to New Orleans. Here a young French nobleman, *Marquis Raoul de Reinfort*, falls ill of yellow fever, and, under the care of *Dr. Ferlin*, recovers, being nursed through his convalescence by *Yvonne*. He loves her and broaches marriage, but she refuses an alliance on account of her past history. On his voluntary declaration never to examine the past, *Yvonne* yields. Subsequently at a *bal masque* in Paris the wily *Countess* draws from the *Marquis* his love for *Yvonne* and revives the accusation against her sister. *Yvonne* is present at the denunciation and witnesses the young *Marquis'* consternation. She shrinks away, stunned by her lover's cowardly distrust; but suddenly she tears off her mask and displays the pale face of the spurned *Yvonne*. The *Marquis* breaks out wildly in apology; but she repels him. The ignominious death of the *Countess* follows in due time, and the lovers are, of course, re-united.

The *Countess Olympe* of Miss Mac Clarke was a magnificent performance, and she, like Mlle. Rhéa is both pleasant to look upon and to hear. If it be true that Miss Clarke has only been three months before the public there is in every probability a brilliant career before her. Mr. Brook's *Raoul* was very uneven, and rarely rose above mediocrity. *Count de Grangelieu*, *Prince Monkief*, *Lieutenant Chassus*, were respectively well represented by Messrs. John T. Sullivan, John Swinburne and J. R. Amory. Mr. Wilson, as the kindly doctor *Ferlin*, was capital, and *Jean Bruno*, successively the *Countess'* lover, a burglar, and her murderer, was played with great ability by Mr. Leo Cooper.

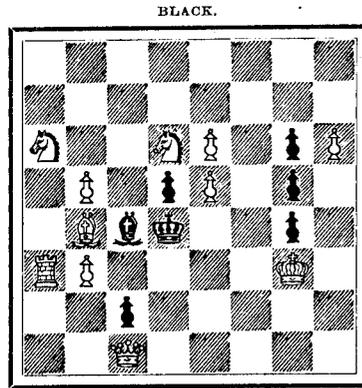
SAMUEL BRANDRAM, the noted Shakesperian student, is expected to give recitals in Toronto on the evenings of the 28th and 29th instant and at a matinee on the latter day.

[Unusual pressure upon our space necessitates the omission of a letter from Mr. Fisher, of the Toronto Choral Union, and another from Mr. Daniel, of the Toronto Metropolitan Church Choir, on musical matters. Valuable "Literary Gossip" is also unavoidably crowded out until next week.]

CHESS.

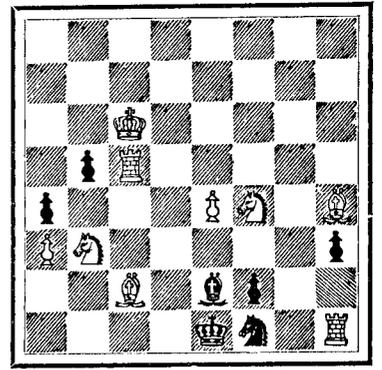
All communications intended for this department should be addressed "Chess Editor," office of THE WEEK, Toronto.

PROBLEM No. 57.
Composed for THE WEEK by E. B. Green-shields, Montreal Chess Club.
(No. 55 corrected)



White to play and mate in three moves.

PROBLEM No. 58.
TOURNEY PROBLEM No. 11.
Motto:—"What! no soap?"



White to play and mate in three moves.

TOURNEY PROBLEMS RECEIVED.

Motto:—"What! no soap."
Motto:—"Chalk it up."

ANSWERS TO CORRESPONDENTS.

H. N. K., Hamilton.—Thanks for game.

GAME No. 30.

Played in the Cincinnati Commercial Correspondence Tourney between Mr. H. J. Anderson, of Allentown, Pa., and Mr. H. N. Kittson, of Hamilton, Ont.

White.	Black.	White.	Black.
Mr. Anderson.	Mr. Kittson.	Mr. Anderson.	Mr. Kittson.
1. P K 4	P K 3	13. P x P	Kt x P
2. P Q 4	P Q 4	14. B K 2	Castles
3. Kt Q B 3	Kt K B 3	15. B K 3 (f)	B Q 3
4. P K 5 (d)	K Kt Q 2	16. Q Q B 1	B Q 2
5. Q Kt K 2	P Q B 4 (b)	17. P K R 4 (g)	Q R Q B 1
6. P Q B 3	Q Kt B 3	18. Q Q 2	B x K B P (h)
7. P K B 4	Q Kt 3	19. B x B	P K 4
8. Kt B 3	B K 2	20. B B 3	P x B
9. Kt Kt 3	P x P	21. Kt K 2	Kt K 5 ch
10. Kt x P (c)	Kt x Kt	22. B x Kt	P x B
11. P x Kt	B checks (d)	23. Kt x P (i)	R x Kt ch
12. K B 2 (e)	P B 3	24. Resigns (k)	

NOTES.

- (a) Weak. P takes P is better.
- (b) Must be played early in almost every form of this variation of the French.
- (c) We prefer P takes P. White's Kt is useful.
- (d) Black plays well all through. After this move White's game is lost we believe.
- (e) If B Q 2, then B. Q takes Q P.
- (f) R K B 1 was imperatively called for.
- (g) Again R K B 1 is best.
- (h) Inaugurating a brilliant finish.
- (i) This is suicidal, but nothing can save him.
- (k) Black's play throughout is very fine, but Whites is indifferent.

EDGAR A. POE, ON CHESS.

In the introduction to a short story called "The Murders in the Rue Morgue," Poe thus dilates upon the relative merits of chess and checkers. We commend it to our readers as a specimen of sophistry gone mad.

"To calculate is not in itself to analyze. A chess player, for example, does the one without effort at the other. It follows that the game of chess in its effects upon mental character is greatly misunderstood. I will take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess. In this latter, where the pieces have different and bizarre motions, with various and variable values, what is only complex is mistaken (a not unusual error) for what is profound. The attention is here called powerfully into play. If it flag for an instant an oversight is committed, resulting in injury or defeat. The possible moves being not only manifold but involute, the chances of such oversights are multiplied, and in nine cases out of ten it is the more concentrative rather than the more acute player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation the probabilities of inadvertence are diminished, and the more attention being left comparatively unemployed what advantages are obtained by either party are obtained by superior acumen."

In other words, Poe would have us believe that the brain of the mathematician is more usefully taxed by studying simple addition than by worrying over the *pons asinorum*, or the "elaborate frivolities" of quadratic equations.

HAMILTON v. TORONTO.

This match which had been looked forward to with considerable interest by local players failed to come off. The Hamilton Chess Club having given the Toronto Club to understand that they would send six or seven players to Toronto the latter club selected a good team to do battle for them. These players, at great personal inconvenience in most cases, deferred or cancelled other engagements in order to be on hand on Thanksgiving Day to uphold the honour of their club. On November 5th a telegram was received quietly informing the T. C. C. that the match must be declared off.

Such treatment when the local club had gone to considerable trouble to make arrangements for the meeting is justly resented by them, and curses not loud but deep are heard at the conduct of the Hamilton Chess Club. In justice to Mr. Kittson, of the H. C. C., we must say that we believe he did all in his power to arrange the matter, but on his club the blame must rest. The Toronto Club received like courtesy from the Ambitious City, Good Friday last.

NEWS ITEMS.

Mr. G. H. Thornton, of Buffalo, N.Y., played a flying visit to Toronto Saturday last. His score with the local champion was; Thornton, 2; Phillips, 2; drawn, 1.