

## PATTI AT HOME.

M. Adrien Marx, in a Paris paper, has recently given an account of the setting out, the journey, and the arrival of Adelina Patti at her new home among the hills of South Wales, near Swansea.

She closed her performance on Saturday night, the 24th of July, with the "Traviata," and, amid her acknowledgments of the applause which greeted the close of the third act, she made a sign to me which intimated, "I have something to say to you." Three minutes later I was with her, to hear that she had acquired a country seat in Wales, that she started at 10 o'clock the next morning, and that I was to be one of the party. The conversation was interrupted by a whispered message from the lady's maid and I retired. Next morning a happy party of a dozen assembled at Paddington station, where the public were giving the songstress such a farewell that the guests had a struggle to regain their seats in the saloon carriage. As soon as the train had started, Patti told me that the visitor for whom she had dismissed me at Covent Garden was the Prince of Wales, who had been puzzled how to answer his boys' question about the meaning of "Traviata," and had been obliged to give evasive replies.

Patti complained of rheumatism, described how she spent the day during the season, and stated that she did not attend rehearsals because she has every one of her fingers "at her finger ends," and she had never occasioned a difficulty. Now parts she studies with the piano at home, or while walking in the country; when she feels she knows them she attends the theatre on the afternoon preceding the first representation, and goes through the piece with the company. She estimated that after the commencement of her public career she had earned 30,000,000 francs. But she had never had a house of her own. Like the birds, she had sung from land to land, living in hotels, and carrying, like them, "her portemonnaie in her larynx." She had longed for a place of her own, to which, when tired, as she was now, she could go and rest; and so far did the idea take possession of her that in Italy, she gave an extra concert in order to buy an additional piece of land.

The travellers lunched en route, with that fate which befalls all who attempt to eat or drink when the manner of the journey makes the hand unsteady. The upset wine, the slippery plate, only make merriment the greater.

At 6 o'clock the travellers realized how quickly the day had passed. They were at Swansea, with several miles to drive, and Patti entrusted me with the driving of her four ponies in a victoria along narrow roads, over narrow bridges, and through crowds of people come to admire Patti, not the ponies, so that I could only give one eye to the lovely scenery, the Swiss character of which astonished and delighted me. Our drive at a smart pace, occupied two hours, and ended at Craig-y-nos Castle, in the county of Breckon, where there were triumphal arches and salutes announcing the arrival and flags. The castle itself dates from the reign of Queen Elizabeth, and the diva told me that she took a fancy to the place two years ago, when she was there on a pleasure party, and she resolved that that should be her home from the day she relinquished the stage. She accordingly negotiated successfully for its purchase, and had spent there nearly a million francs. Her only regret was that it was so far from the railway; but there was talk of a bill in parliament for a branch line which would skirt her domain, and, added the siren, "I have some friends in the House of Commons whom I will petition—if necessary, I will go and sing to them, and parliament will agree not only to the branch railway but also to a station five minutes from the castle." Possibly her assurance is not ill-founded.

Patti and her eleven companions were too tired to explore the estate that night, so postponed the pleasure till the morning, and all were in bed by 10 o'clock. When I awoke next day I noticed that all the ornaments of my room consisted of "tributes of admiration," received by the hostess upon her many tours. One lying upon a cushion, consisted of two golden branches of laurel leaves joined at the base. Each leaf bore the name of an opera. Mechanically I placed the triumphal crown upon my head, looked in the glass to find that my nose and moustache would not suit the character of a noble Roman, and that I was yet in my night habiliments. Whatever self-esteem I possessed it was quite impossible to regard myself as a Caesar.

The company assembled in the saloon. Patti, who sings everywhere and always, upon the staircase, in the fields, whether she is eating or sleeping, takes her piano, which is the first she ever had, and about which some very tender affections gather, as the tone evinces it which she says "my piano." In the adjoining dining-room the sideboards are loaded with plates—presents from the rich ones of the earth, products of the highest art workmanship of the day. I drank my tea out of a cup at the bottom of which I found the signature of a monarch, which yet was not enough to sweeten the tea.

The first morning was devoted to trout-fishing in a stream which runs through the estate, and the fish caught were served at breakfast. While we lingered over the last course a Welshman arrived who had come thirty miles—not to see Patti, but to have her opinion of his voice. She granted his wish, and came to the conclusion that if he had a voice he had forgotten to bring it with him; but he did not go unrewarded for his faith.

## VARIETIES.

THE NATIONAL ANTHEM.—Some discussion has lately taken place with regard to the National Anthem of "God Save the King," composed in the time of George III., which has always been considered of English origin, but in the amusing *Memoirs of Madame de Créquy*, it appears to have been almost a literal translation of the cantique which was always sung by the demoiselles de St. Cyr when Louis XIV. entered the chapel of that establishment to hear the morning prayer. The words were by M. De Brinon, and the music by the famous Lully.

"Grand Dieu, sauve le Roi!  
Grand Dieu, venge le Roi!  
Vive le Roi!  
Que toujours glorieux,  
Louis victorieux!  
Voyez ses ennemis  
Toujours soumis.  
Grand Dieu, sauve le Roi!  
Grand Dieu, venge le Roi!  
Vive le Roi!"

It appears to have been translated, and adapted to the House of Hanover by Handel, the German composer.

MALIBRAN AND HER FATHER.—M. Legouvé tells the following story about Malibran: The violent temper of Malibran's father, Garcia, caused a severe quarrel, which resulted in the separation of father and daughter. The breach had already lasted several years, when, one evening, the opera *Otello* was produced at the Théâtre Italien, with Garcia in the rôle of Othello and Malibran in that of Desdemona. The daughter, as usual, was admirable in the part, and the father, unwilling to be outdone, became once more the Garcia of his best years. The success was complete, and an enthusiastic recall necessitated the hasty rising of the curtain after it had fallen on the first act. Desdemona was discovered almost as black as Othello. Moved by the ovation in which both had shared, Malibran had thrown herself into the arms of her father, and in the embraces which ensued Garcia had imprinted upon her features some of the dye which stained his own. Mr. Legouvé was present on the occasion, and he says that no one in the theatre thought of laughing; the audience immediately understood the affecting nature of the incident, and ignoring all that was grotesque in it, they applauded with transport the father and daughter, reconciled by their art, their talents, and their triumph.

NAMES.—Annabella is not Anna-bella, or Faff Anna, but is the feminine of Hannibal, meaning gift (or grace) of Bel. Arabella is not Ara-bella, or beautiful altar, but Orabilia, a praying woman. In its Anglicized form of Orabel, it was much more common in the thirteenth century than at present. Maurice has nothing to do with Mauritius, or a Moor, but comes from Amalric—*himel-reich*—the kingdom of heaven. Ellen is the feminine of Alain, Alan, or Allan, and has no possible connection with Helen, which comes from a different language and is older by about a thousand years at least. Amy is not from *amie*, but from *amie*. Avise, or Avis, does not exactly mean advice, as some seem to think. It comes from *El-wis*, and means happy wisdom. Eliza has no connection with Elizabeth. It is the sister of Louisa, and both are the daughters of Heloise, which is Helewis, hidden wisdom. There is, indeed, another form of Louisa, or rather Louise, which is the feminine of Louis, but this was scarcely heard of before the sixteenth century. The older Heloise form of the name, Aloisia, Alois, or Aloysis, was adopted into mediæval English, as Alesia—a name which our old genealogists always confuse with Alice. Emily and Amelia are not different forms of one name. Emily is from *Emyllia*, the name of an Etruscan gem. Amelia comes from the Gothic *amala*—heavenly. Reginald is not derived from Regina, and has nothing to do with a Queen. It is Rein-alt—exalted purity. Alice, Adelaide, Adelaide, Alise, Aliz, Adeline, are all forms of one name, the root of which is *adel*—noble. But Anne was never used as identical with Annis, or Agnes (of which last the old Scottish Annas is a variety), nor, as I sturdily maintain, was Elizabeth ever synonymous with Isabel.

WINTER'S TRIBUTE TO ADELAIDE NEILSON.—Whatever may have been the vicissitudes, trials, mistakes, and sorrows of her past, she was by nature a woman of pure domestic tastes—affectionate, gentle, confiding and true; and she would have made that home very happy, with the husband whom she had chosen. It is no secret to a few of her friends (it need not be a secret to anybody now) that she was soon to be avowed the wife of Edward Compton, who acted with her during her farewell American tour, and who must now endure the awful affliction of seeing the sods laid upon her grave. The story of her successes on the London stage and all over Great Britain, and of her four visits to America, need not be rehearsed. There may come a time for that in another form. But it will not be amiss to note, with some slight emphasis, the fact of her youth, as it is seen when coupled with such noble and brilliant achievement. She was, to have done so much, a very young woman. She was in this sense a prodigy—and whatever were her faults or errors, it is remarkable that she bore so well the always perilous burdens of early triumph and the income of a world's admiration. She had the intuitions of genius and also its quick spirit and wild temperament. She was largely ruled by her imagination and her feelings and had neither the prudence of selfishness nor the craft of experience. Such a nature might

easily go to shipwreck or ruin. She outrode all the storms of a passionate, wayward youth and anchored safe at last in the haven of duty. Her image, as it arises in memory now, is not that of the actress who stormed the citadel of all hearts in the delirium of Juliet, or dazzled with the witchery of Rosalind's glee or Viola's tender grace; but it is that of the grave, sweet woman, who, playing softly in the twilight, sang—in that rich, tremulous touching voice—an anthem that paraphrases the words of Christ: "With all your sorrows I am made partaker, and I am acquainted with all your griefs."

## LITERARY.

COL. T. W. HIGGINSON is building a house at Cambridge.

ROBERTS BROTHERS, the publishers of Jean Ingelow's poems in the United States, say they have paid her \$12,000 in seventeen years.

THE PRINCESS "Dora d'Istria" is visiting in Swamscott and receiving many visitors. She is collecting materials for a book.

MR. TENNYSON is reported to have said, when asked what he thought of the poetry of the day, that he was surprised at its standard of general excellence.

VICTOR HUGO, who writes upon paper of all kinds, cards, backs of letters, envelopes, etc., intends to leave the manuscripts to the Bibliothèque Nationale.

LAURENCE OLIPHANT has embodied in a volume the results of his recent examination of the region beyond the Jordan.

WORK on the addition to the Astor Library, in New York city, is going steadily forward, and when it is completed the entire building will have a storage capacity for 300,000 volumes.

BRET HARTE is, it is said, well satisfied with his new consulate at Glasgow. He will pass some weeks with Mr. Froude, at his residence in Devonshire, and is engaged upon a novel of country life in England, whose scene is laid in Devonshire.

VICTOR HUGO is now engaged in what will probably prove to be the last great work of his life. He is carefully collecting and arranging all his unpublished poems, with a view to their being given to the world at an early day.

THE Southern papers indicate a growing inclination to put a new word into "the well of English undefiled." It is the word "spectate" used as a verb, from the noun spectator.

ARCHIBALD FORBES, the famous war correspondent of the *London Daily News* is expected in this country, September 9th, and will begin a lecture tour in November after the election. His subject will be "Royal People I Have Met."

The statue of Rabelais at Tours represent the great artist standing upright, with a pen in one hand and a paper in the other. The pedestal bears the following quotation from the introduction to "Gargantua"—"Mieux vaut de risquer de larmes si écrire pour ce que firent les prophètes de l'homme." "It is better that man should write of laughter than of tears." Decartes' statue faces that of Rabelais.

An old Yorkshire woman described her happy circumstances as follows: "I've a nice little cottage, a chest of drawers and a piano, a lovely garden and some flowers in my window, and (waxing warm) my husband is dead, and the very sunshine of 'eav'n seems to fall on me."

"Oh, yes, Charley's a nice fellow enough; only a little green, you know." "You should remember Tom," replied his cousin Lizzie, casting a significant glance at the young man's nose, in which the red was slowly but surely eclipsing the white, "you should remember that green is a sign of safety and red a danger signal."

## OUR CHESS COLUMN.

Solutions to Problems sent in by Correspondents will be duly acknowledged.

## TO CORRESPONDENTS.

J. W. S., Montreal.—Papers received. Thanks.

Strident, Montreal.—Correct solution received of Problem No. 289.

E. D. W., Sherbrooke, P. Q.—Solution received of Problem No. 289. Correct.

We have always endeavored to urge upon our young friends the importance of gaining a good knowledge of the game of chess for several reasons, many of which are obvious, the most likely, however, to attract attention being the fact that it is one of the accomplishments which we expect to meet with in a person who lays claim to what is commonly termed a good education.

Another way of interesting our young readers in the noble game is to call their attention to examples of those who, in early life, have achieved an amount of skill over the board, which has enabled them to hold their own, even against old and successful players. One of the most surprising of these is to be found in the May number of the *Chessplayer's Chronicle*, where the following notice appears:

"Mr. B. W. Fisher informs us that he is playing a match with Master J. D. Roberts (aged 15), the champion player of the Dublin Club, who also plays blindfold with ease, and that the score at present stands—Fisher 5, Roberts 4, Drawn 4. We give in our present issue a specimen of this young gentleman's skill, and we hope to publish a few more by and by."

The game alluded to in the above we insert in our Column this week, and we are certain that it will be acceptable to our Canadian players, both old and young.

We saw from a table which recently appeared in *Turf, Field and Farm*, and which was taken from a reliable source, that there are in London, Eng., and its suburbs, twenty-five chess clubs, and that one hundred and eighty-nine matches have been played by these clubs during the past year. This gives an average of seven matches for each club in the year. In calling attention to these facts, we cannot avoid saying that if such activity existed in our clubs in Canada, it would greatly improve the skill of our players, and, at the same time, considerably increase the number of those who take an interest in the game.

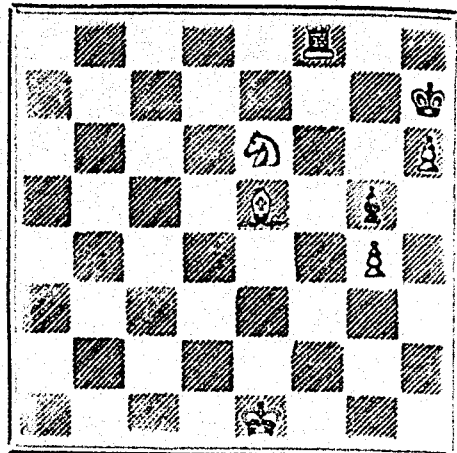
In clubs, where no record is kept of games lost and won, and where, during the year, not a single match is played calculated to awaken the attention of the members and their friends, we cannot but expect to see exhibited, by the few who still continue to attend, a marked carelessness of play, which is generally the forerunner of total indifference.

Our contemporary seems to regret something of the same nature when speaking of other clubs on this side of the Atlantic.

## PROBLEM No. 292.

By J. W. Shaw, Montreal.

BLACK.



WHITE.

White to play and mate in three moves.

## GAME 421ST.

Played in a match at the Dublin Club.  
(Max Lange's attack.)

White.—(Mr. J. D. Roberts.) Black.—(Mr. B. W. Fisher.)

- |                     |                      |
|---------------------|----------------------|
| 1. P to K4          | 1. P to K4           |
| 2. K Kt to B3       | 2. Q Kt to B3        |
| 3. B to B4          | 3. B to B4           |
| 4. Castles          | 4. Kt to B3          |
| 5. P to Q4          | 5. P takes P (a)     |
| 6. P to K5          | 6. Kt to K Kt sq (b) |
| 7. P to B3 (c)      | 7. P to Q4           |
| 8. P takes P en pas | 8. Q takes P         |
| 9. P to Kt4         | 9. B to Kt3          |
| 10. Q to Kt3        | 10. B to K3          |
| 11. K to K sq       | 11. K to Q2 (d)      |
| 12. B takes B (ch)  | 12. P takes B        |
| 13. B to B4 (e)     | 13. Q to K2          |
| 14. P to Q R sq     | 14. P to Q R4 (f)    |
| 15. P to Kt5        | 15. P to Kt4         |
| 16. Kt takes P      | 16. B takes Kt       |
| 17. P takes B       | 17. Kt to K B3       |
| 18. Kt to B3        | 18. Q to Kt5         |
| 19. Q to B2         | 19. Q to B5          |
| 20. Q R to B sq     | 20. Kt to B2         |
| 21. Q to Q2         | 21. Kt to Q3         |
| 22. P to Kt6 (g)    | 22. Q R to Q B sq    |
| 23. P takes P       | 23. Q to Kt5         |
| 24. R to Kt sq      | 24. Q to B5          |
| 25. B takes Kt      | 25. K takes B        |
| 26. Kt to Kt5 (h)   | 26. K to Q2          |
| 27. K R to Q B sq   | 27. Q to Q4          |
| 28. R to B5         | 28. Q to K5          |
| 29. Q R to K sq     | 29. Q to Kt5         |
| 30. P to R3         | 30. Q to R5 (i)      |
| 31. K R to K5       | 31. K R to K sq      |
| 32. P to Q3 (j)     | Resigns              |

## NOTES.

- (a) The right move is B takes P.  
(b) Black imagined that this was done to throw him off "the hook," the usual course is P to Q4.  
(c) Failing to take full advantage of his opponent's weak move, he should have played R to K sq. If Black then bring the K Kt to K2, there follows Kt to Kt5. And if he avoid this danger by P to K R3, White can proceed either by P to Q B3 or Q Kt to K2 and then to K4 or Kt3, with a great attack.  
(d) It was much better to Castle and let the Pawn go, for if White win it, Black can force the exchange of Queens.  
(e) Prettily played. Master Roberts has evidently got some good chess material in him.  
(f) P to Q R3 was preferable as preventing P to Kt5.  
(g) A really fine move, to which there seems no good reply. If P to B3 or P takes P, White of course takes Kt with B, winning a piece.  
(h) He must prevent the Q from going to B4, which would be immediately fatal.  
(i) An excellent finish.

## SOLUTIONS.

Solution of Problem No. 290

- |                    |              |
|--------------------|--------------|
| White.             | Black        |
| 1. Q to Q R5       | 1. B takes B |
| 2. Kt to Q B6 (ch) | 2. K to K6   |
| 3. Q to K sq mate  |              |

Solution of Problem for Young Players No. 288

- |                 |              |
|-----------------|--------------|
| White.          | Black.       |
| 1. B to K4 (ch) | 1. K takes B |
| 2. R mates      |              |

PROBLEM FOR YOUNG PLAYERS, No. 289

- |               |                |
|---------------|----------------|
| White.        | Black.         |
| K at Q R sq   | K at Q B8      |
| B at K2       | B at Q B7      |
| R at Q3       | B at Q7        |
| K at Q4       | Pawns at Q R7. |
| Pawn at Q Kt2 | and Q Kt6.     |

White to play and mate in two moves.

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