

BEFORE THE FOOTLIGHTS.

To whom it may concern. It certainly concerns us in this city very much. The new consolidated Company of our Academy of Music is as follows:—Miss Ida Savory (true to her name), Miss Fanny Reeves (the worthy niece of her uncle), Miss Affie Weaver (the graceful and painstaking), Mrs. Frank Murdoch, Miss Sophy Miles, Mrs. Claude Hamilton, Miss Vincent, Miss Clara Fisher (the little nightingale), Miss Brevort, Miss Newcomb, Miss Christine Savory, Miss Selina Rough (our own Bijou); and Messrs. Niel Warner, Felix J. Morris, E. F. Thorne, F. Chippendale, George Riddle, C. Arnold, J. A. Smith, F. O. Smith, M. M. Holmes, Walter Lennox, John Swinburne, W. H. Vondersmith, C. H. Gilbert and J. H. Redding; Mr. E. F. Taylor, stage manager; A. Selwyn, prompter; L. S. Clackner, master carpenter; Messrs. Hilliard and Gill, artists; T. Moore, master of properties. Mr. McDowell assumes command again, and all hail! Mr. Green continues the business management, where he is in the right place as intermediary between the public and the company. Now for a fresh start and a big Centennial summer success.

Sothern! He has a mesmeric story connected with Montreal, which he related to Olive Logan, as he sat at table in Washington lately, trifling with a salad leaf. Some of us ought to interview him about it. "My first mesmeric development took place at Montreal," said Sothern. "Wolff, the author of 'The Mighty Dollar,' and now a newspaper-man, was then the leader of the orchestra in my little theatre. I met him in the street and said to him, 'If you see me wipe my face with my handkerchief you will understand that I am mesmerizing you, no matter at what distance you may be.' He nodded, crossed the street, and stood before a shop-window looking at the contents. I walked on, and meeting a lot of men I knew, I casually remarked to them that I had long known I was possessed of mesmeric power, and that I merely mentioned it because I felt it agitating within me very strongly at that time. They were naturally astonished, and wished they could see some manifestation of it. 'Well,' said I, 'there is Wolff across the street, let me see if I can make any impression on him. I took my handkerchief, wiped my face, ejaculated in a low tone of voice the word 'Fizz! fizz!' and moved my fingers convulsively in the direction of the opposite side of the street. Instantly Wolff began to stagger; he reeled from side to side, and finally, miscalculating the resisting quality of the plate glass in the shop window, he plunged at it head foremost and broke it in shivers. My reputation as a mesmerist was established, but I had to pay for the plate glass."

Next Monday, the 22nd, grand concert of the Mendelssohn Quintette Club. This club has been organized 27 years, and is composed of the following artists:—William Schultze, violin; Charles N. Allen, violin; Thomas Ryan, clarinet and viola; Edward Heindl, flute and viola; Rudolph Henning, cello; assisted by Alexander Heindl, double bass and cello, and the distinguished vocalist, Miss E. A. Humphrey.

I have been favored with a peep at the programme. First, the glorious overture of Oberon. It contains many themes taken from the opera itself which have no further connection with each other than their aesthetic contents; yet in so masterly a manner have they been used and interwoven that the composition appears like having been cast in a mould. Weber uses an imitation of the magic horn as an opening to the overture, which is both striking and original. Snatches of a fairy's chorus follow, a strain or two from a triumphal march, and a reminiscence from an aria are heard, all played softly, and then the movement, by a succession of suspensions, tapers off to two notes pianissimo, which resolve in a fortissimo chord. The veil is torn! An energetic phrase, played by the violins, begins the allegro. The other instruments answer with similar figures. Even the bass joins in the rapid passages, and thus it proceeds like the rushing of many waters. The middle movement, without changing the tempo, brings again the sound of the magic horn and a strain of the fairy's chorus, which are followed by a most beautiful melody for clarinet and violin; but soon this moment of repose ceases, and the vigorous phrase heard at the beginning of the allegro again returns, grows more and more restless and excited, and at last precipitates itself amid daring passages, shared by all the instruments, to the end.

Then there is the *Andante Con Moto* from Schubert's remarkable Quartette in D minor. It is a funeral march with variations—a dirge of the most solemn, thoughtful character. In its sharp even rhythm, subdued to *Pianissimo*, you seem to hear the footsteps of approaching fate that pervades the universe. It is natural that such a movement should suggest variations, but clothed in many forms, under all disguises you still hear the one essential theme, and the way in which Schubert's listening soul has caught that theme, and carried it through many beautiful and imaginative changes, is wonderfully impressive.

There follows Ballet Music from Meyerbeer's Robert Le Diable. This is the music of the most mystical scene, at once weird and fascinating, in Meyerbeer's romantic opera, based on the superstitious Medieval romance of Robert of Normandy. The evil principle in the person of his fiend father, Bertram, and the good principle in the shape of his pure and innocent foster sister Alice, contend for the possession of his soul. This is the midnight scene of a ruined Abbey. Bertram has

brought his son here for his ruin. He conjures up the dead nuns from their tombs, who after passing through the ruins in spectral procession to slow strange music that fascinates while it makes you shudder, they suddenly assume gay festal robes, and commence their bacchanalian dances. There is exquisite variety in both music and motion, all the temptations are essayed in turn, and at last the reckless young adventurer is won midst a burst of diabolical joy.

After many more good things the concert concludes with the Pilgrim's Chorus and Tournament March from Tannhauser. In the course of the opera a large company of pious pilgrims are on their way to Rome. Their chant of holy praise is heard approaching in the distance. It increases in volume; the pilgrims appear on the stage, cross it, and retire, while their chant fades away gradually. It is effective, and creates unbounded enthusiasm in the hearts of the audience. It is the lovely theme of this chorus which Wagner has so wisely selected as a fitting prelude to the opera. Commencing it soft in the low registers of the wind instruments, it grows in volume by the addition of the strings, ever increasing in strength till all join in with strongest force, the violins playing a swift, running figure, which adds a wild and passionate intensity to the theme. Little by little it softens down, the same instruments which began it, playing the theme to the end. The Tournament March, which now begins with trumpet tones, though not joined to the chorus in the opera, is, by natural selection, a fitting continuation of the same elevated train of ideas. It is the chorus of welcome to the minnesingers who are assembling to contend for the prize, which is no less than the hand of Count Palatine's daughter Elizabeth.

HOFFMANN.

INTERESTING TO INVALID LADIES

HARLEMSVILLE, Columbia Co., N. Y. July 9th, 1873.

R. V. PIERCE, M. D., Buffalo, N. Y.:

Dear Sir.—Your favour is just received. I intended to have written to you several weeks since concerning the improvement in my health, which is now very apparent. I have used one bottle of Favorite Prescription with the best results, although I will admit I was somewhat discouraged after its use (for a short time only). I took it under very disadvantageous circumstances—having the supervision of the house and during the season of "house cleaning," I was obliged, through the incompetency of help, to do more than I ought, and, of course, suffered dreadfully, lifted when I ought not to have raised my hand, and did all I could to bring "order out of chaos,"—but upon laying aside all cares and continuing the remedy I find after using less than one bottle to be so much benefited that I have discontinued the use, with no return of the symptoms of which I wrote you. I have suffered terribly and what added to my distress was the consciousness of not procuring relief from ordinary sources. At times it seemed about impossible to stand so great was the distress. All of those severe neuralgic pains have disappeared, they were so bad at times I could hardly walk without some external pressure. They seem to have left me like magic, suddenly, and have had no return; all other symptoms have been removed. The severe weakness and faintness have disappeared, and I can go up stairs with comparative ease now. I would have informed you ere this of my improvement, for I appreciated it, but I was fearful it was only transient benefit I was receiving, but I think sufficient time has elapsed to consider the beneficial results permanent. Accept of my best wishes for your future success and your kindness in advising me.

Very truly,
MRS. M. NETTIE SNYDER.

SORE EYES.—The late Dr. Brainerd, of Chicago, gave it as his opinion, that fully one fourth of the entire population, was afflicted with sore eyes, that often seemed to defy ordinary remedies, and said that if the Blood was kept pure, this disease would be very rarely met with, use WINGATE'S BLOOD PURIFIER.

OUR CHESS COLUMN.

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

All communications intended for this department to be addressed Chess Editor, Office of CANADIAN ILLUSTRATED NEWS, Montreal.

TO CORRESPONDENTS

Sigma, Montreal.—Solution of Problem No. 68, received. Correct.

M. J. Murphy, Quebec.—Solution of Problem No. 70 received. Correct.

H. L. Y., Mount Forest, Ontario.—Letter received. The Problem you speak of shall be looked at, and answer inserted in next column.

W. A., Montreal.—Letter and Problem received. Many thanks.

At the request of a gentleman in Canada, a lover of Chess, and a good player, we publish three games played thirty-five years ago between the Quebec and Kingston Chess Clubs. We are not enabled to give the names of the gentlemen who carried on the games on each side, but we believe that each Club chose representatives to whom was delegated the duty of deciding as to moves, &c.

The three games were played simultaneously, and the side winning two games out of the three claimed the victory. The Quebec competitors appear to have won on this occasion.

Old Stadacona seems, for a long period, to have sustained the cause of Chess in Canada, and deserves much credit for so doing.

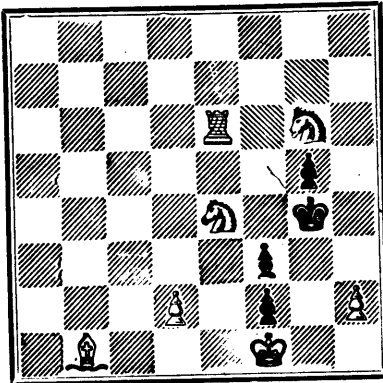
In 1841, the Quebec Club numbered thirty-five members, and at the present time the game is as great a favourite as ever.

We may safely say that to-day the ancient city contains some of the best players in the Dominion.

PROBLEM No. 72.

By W. ATKINSON, Montreal.

BLACK



WHITE

White to play and mate in three moves.

GAME 96TH.

Played by correspondence some years ago between the Quebec and Kingston Clubs.

GAME A.

WHITE.—(Kingston Club.) BLACK.—(Quebec Club.)

- | | |
|------------------------|----------------------|
| 1. P to K4 | P to K4 |
| 2. P to K B4 | P takes P |
| 3. Kt to K B3 | P to K Kt4 |
| 4. B to Q B4 | B to K Kt4 |
| 5. P to Q4 | P to Q3 |
| 6. P to Q B3 | P to K R3 |
| 7. Q to Q Kt3 | Q to K2 |
| 8. Castles | Q Kt to Q2 |
| 9. K R to K | Q Kt to Q Kt3 |
| 10. P to K5 | Q P takes P |
| 11. K Kt takes P | Q Kt takes B |
| 12. Q takes Kt | P to Q B3 |
| 13. K Kt to Q3 | Q B to K3 |
| 14. P to Q5 | P takes P |
| 15. Q to Q Kt5 (check) | K to Q |
| 16. K Kt to B5 | P to Q Kt3 |
| 17. K Kt to R6 | Q R to B |
| 18. Q Kt to Q2 | K Kt to B3 |
| 19. Q Kt to K B3 | K Kt to K5 |
| 20. Q to Q3 | Kt to Q B4 |
| 21. Kt takes Kt | Q takes Kt (check) |
| 22. Kt to Q4 | K B takes Kt (check) |
| 23. P takes B | Q to B5 |
| 24. Q to Q2 | B to K B4 |
| 25. P to Q Kt3 | Q to B6 |
| 26. Q to K2 | B to K5 |
| 27. B to Kt2 | Q to Q B7 |
| 28. P to Q R4 | Q takes Q |
| 29. R takes Q | P to K B4 |
| 30. B to R3 | K to Q2 |
| 31. Q R to K | Q R to Q B6 |
| 32. R to K B2 | K R to Q B |

GAME 97TH.

Played by correspondence some years ago between the Quebec and Kingston Clubs.

GAME B.

BLACK.—(Quebec Club.) WHITE.—(Kingston Club.)

- | | |
|----------------|-------------------|
| 1. P to K4 | P to K4 |
| 2. B to Q B4 | Kt to K B3 |
| 3. Kt to Q B3 | P to Q B3 |
| 4. P to Q3 | P to Q4 |
| 5. P takes P | P takes P |
| 6. B to Kt3 | P to Q R3 |
| 7. Q to K2 | Kt to Q B3 |
| 8. Q B to Kt5 | K B to Kt5 |
| 9. Castles | B takes Kt |
| 10. P takes B | B to K3 |
| 11. P to K R3 | P to K R3 |
| 12. B to Q2 | Q to Q3 |
| 13. K to Kt2 | Castles K R |
| 14. Kt to B3 | K R to Q Kt |
| 15. K R to K | K Kt to Q2 |
| 16. P to Q4 | P to K5 |
| 17. K Kt to K5 | K Kt takes Kt |
| 18. P takes Kt | Q takes P |
| 19. P to K Kt3 | Q to B3 |
| 20. B to K3 | P to Q Kt4 |
| 21. Q to Q2 | Q Kt to R4 |
| 22. K to R | Kt to B5 |
| 23. Q to Q4 | Q to Q |
| 24. Q B to B4 | K R to B |
| 25. P to K Kt4 | P to Q R4 |
| 26. B takes Kt | R takes B |
| 27. Q to Q2 | Q to B3 |
| 28. B to K3 | Q takes P (check) |
| 29. Q takes Q | R takes Q |
| 30. K R to K2 | P to Q Kt5 |
| 31. Q R to K R | K R to Q B5 |

GAME 98TH.

Played by correspondence some years ago between the Quebec and Kingston Clubs.

GAME C.

WHITE.—(Kingston Club.) BLACK.—(Quebec Club.)

- | | |
|------------------|--------------------|
| 1. P to K B4 | P to K3 |
| 2. P to K4 | P to Q4 |
| 3. P to K5 | P to Q B4 |
| 4. P to Q4 | P to Q R3 |
| 5. P to Q B4 | Q P takes P |
| 6. Q P takes P | Q to R4 (check) |
| 7. Q Kt to Q2 | P to B6 |
| 8. P takes P | Q takes P |
| 9. Q R to Kt | B takes P |
| 10. K Kt to K2 | Q to R4 |
| 11. Q R to Kt2 | K Kt to K2 |
| 12. Q to Q Kt3 | K Kt to Q4 |
| 13. Q R to B2 | Q Kt to B3 |
| 14. P to Q R3 | K B to K2 |
| 15. Q B to Kt2 | P to K Kt4 |
| 16. P takes P | B takes P |
| 17. P to K R4 | B to K R3 |
| 18. K R to R3 | P to Q Kt4 |
| 19. P to K Kt4 | Q B to Kt2 |
| 20. Q R takes Kt | Q takes Kt (check) |
| 21. K to B2 | B takes R |
| 22. Q B to B | B to K6 (check) |
| 23. R takes B | Q to R4 |
| 24. K B to Kt2 | Q to Q B2 |
| 25. K to Kt3 | B to Kt2 |
| 26. Kt to Q4 | Q R to B |
| 27. R to K | Kt to K2 |
| 28. Kt to K B3 | Q to Q B6 |
| 29. Q B to Kt5 | Q takes Q |
| 30. Q to Q Kt4 | Q R to Q B6 |
| 31. P takes Q | K R to Kt |
| 32. P to K R5 | Kt to B4 (checks) |
| 33. B to R4 | And wins. |

SOLUTIONS.

Solution of Problem No. 70

- | | |
|---------------|-----------|
| WHITE. | BLACK. |
| 1. Q to Q2 | Any move. |
| 2. Mates acc. | |

Solution of Problem for Young Players No. 69.

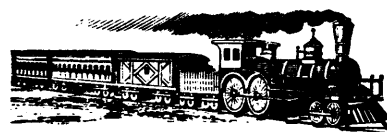
- | | |
|--------------------|-----------------|
| WHITE. | BLACK. |
| 1. B to K B6 (ch) | Q covers (best) |
| 2. P to Q B3 (ch) | K to Q B5 |
| 3. Kt to Q R3 mate | |

PROBLEMS FOR YOUNG PLAYERS. No. 70.

- | | |
|------------------|-------------------|
| WHITE. | BLACK. |
| K at Q B4 | K at K4 |
| R at K B2 | R at K3 |
| Kt at K B4 | Pawns of Q3, Q B3 |
| P at K Kt3 K Kt4 | And QR7 |
| Q B5 and Q Kt4 | |

White to play and mate in five moves.

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THOS. WILLIAMS, Inspector, American House, Montreal
13-20-13-125

CITY BANK, MONTREAL.

NOTICE IS HEREBY GIVEN that a DIVIDEND of FOUR PER CENT.

Upon the Capital Stock of this Institution has been declared for the current half-year, and that the same will be payable at THE CONSOLIDATED BANK OF CANADA, and Branches, on THURSDAY, the FIRST day of JUNE next.

The Transfer Books will be closed on the 10th MAY (when the amalgamation of the CITY BANK and THE ROYAL CANADIAN BANK takes effect), and the Books of THE CONSOLIDATED BANK OF CANADA will be opened on the 1st JUNE.

The FIRST GENERAL MEETING of the Shareholders of THE CONSOLIDATED BANK OF CANADA, for the purpose of electing Directors, and passing By-Laws, will be held at its Banking House, in Montreal (the Offices now occupied by the CITY BANK), on WEDNESDAY, the SEVENTH day of JUNE next, at TWELVE o'clock NOON.

By order of the Board.

J. B. RENNY,

13-19-6-123

Cashier.

ROYAL CANADIAN BANK. DIVIDEND No. 19.

PUBLIC NOTICE IS HEREBY GIVEN that a DIVIDEND at the rate of THREE PER CENT.

for the broken half-year ending on the 10th May proximo, has been declared on the Capital Stock of this Bank, and will, on the 1st day of JUNE, be payable to THE CONSOLIDATED BANK OF CANADA, in pursuance of the terms of the Act of Incorporation.

The Transfer Books will be closed on the 10th May, and the Books of THE CONSOLIDATED BANK OF CANADA will be opened on the 1st JUNE.

The FIRST GENERAL MEETING of the Shareholders of THE CONSOLIDATED BANK OF CANADA, for the purpose of electing Directors and passing By-Laws, will be held at its Banking House, in Montreal (the Offices now occupied by the CITY BANK), on WEDNESDAY, the SEVENTH day of JUNE next, at TWELVE O'CLOCK, Noon.

By order of the Board.

THOS. MCCRAKEN,

13-19-6-124

Cashier.

BANK OF MONTREAL.

NOTICE IS HEREBY GIVEN that a DIVIDEND of SEVEN PER CENT.

Upon the paid-up Capital Stock of this institution has been declared for the current half-year, and that the same will be payable at its Banking House in this City, on and after

THURSDAY, the FIRST day of JUNE next.

The Transfer Books will be closed from the 17th to the 31st of May next, both days inclusive.

THE ANNUAL GENERAL MEETING of the Shareholders will be held at the Bank on MONDAY, the FIFTH day of JUNE next.

Chair to be taken at 1 o'clock P. M.

(By order of the Board.)

R. B. ANGUS,

General Manager.

Montreal, 26th April, 1876.

13-19-5-119

(ESTABLISHED 1803.)

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