

as well as his singing and dancing, was very good. Miss Rushton, as the love-stricken "Claude," sang and danced very satisfactorily: the duet between the widow and her son to the time of "Sally come up" and the parody upon "Pretty Polly Perkins" caused a great deal of laughter. Had the burlesque been a mythological extravaganza, we could have understood the Grecian or Roman warrior's dress that the sham Prince of Como was arrayed in, while he was endeavouring to win the heart of "Pauline"—but in "The Lady of Lyons," we could see no reason for it, for a much more taking caricature of the *soi-disant* prince's costume might easily have been assumed, although the glittering armour, shield and helmet, were certainly very showy. "Pauline" and "Madame Deschappelles" were effectively rendered by Mrs. Hill and Miss Emma Maddern. Mr. Barth also spoke and danced tellingly, and seemed much at home in burlesque. From a company so little practised in this species of playing, the other parts were played as well as could be expected. It is questionable, whether, even for the sake of producing the greatest mirth, or of listening (though such is not often the case) to the most exquisitely humorous literary productions, it is desirable to cultivate a species of entertainment, that slowly but surely tends to the injury of the legitimate drama.

"The duel in the dark" seems to be but another form of "The Sea of Ice" of which "The Flower of Mexico" was one of the several versions: the incidents of the first two acts are almost precisely the same as those of the latter drama, and "Omoo" bears a suspiciously striking likeness to "Ogarita," wearing precisely the same costume, as the latter "gentle savage" when she is captured. Mr. Carden as "No. 91" afterwards the false Spanish Duke, was sardonically villainous: the "duel in the dark" wherein he and the gentle "Omoo" grope about a darkened chamber, sword in hand, to kill each other, was very thrilling, nor were we sorry to see the lady's opponent, unexpectedly brought down by a pistol shot from her black attendant. Mr. Barth acted very humorously as "Apollo" the black cook and pilot; he brought out the quiet little bits of humour and pathos, in a style as impressive as it was unexpected, and his was certainly the best acted part in the piece. John Quill is not sorry to be able to praise the legitimate development of that humour, the possession of which by this gentleman he never doubted, but in the cause of the drama had to reprove the exercise of it in a manner not always consistent with the true interests of Art. Mr. J. E. Giles dressed the part of "Sir Cloudeley Tempest" very well, and acted with more freedom of style than is usual with him. The play is so very sensational and the incidents are so very improbable and unnatural, that further comment is needless. JOHN QUILL.

PASTIMES.

ARITHMOREMS.

- Well known Books:
1. 51 and Tar water H.
 2. 161 " Steer sugar.
 3. 302 " Bonny shake.
 4. 101 " Or burn nose so.
 5. 667 " Few fear oak.
 6. 1200 " You say true, A. E.

DECAPITATIONS.

1. Complete, I grow within a field,
And pleasant pasturo often yield;
Behold me once, a suitor then
Is quickly brought before your ken;
Behold again, I am a word
That on the cricket-ground is heard.
Restore my heads, cut off my tail,
To name a spice you'll not then fail;
Behold me now, and you will find
The master passion left behind.
Put on my head, my tail restore,
Complete me as I was before,
My second letter take away,
An envelope I am, you'll say;
But now curtail me just once more,
I am an inlet on the shore. W. S. L.
2. Complete I am a shell fish, transpose my
first three letters and most people press me in
the dark, now behold, curtail, and then trans-

pose me, and I become a long, loose garment,
again curtail and transpose, and I am not found.

3. Complete I am not present; behold me
and I become singular, curtail and transpose
me and I become a negative.

RIDDLES.

1. Reverse a colour, and you'll find
A poet then you call to mind.
2. A fragment, if 'tis backward read
You'll find will name a snare instead.

SQUARE WORDS.

1. A river in Germany.
2. A metal.
3. A package of goods.
4. The name of a celebrated garden.

CHARADES.

I am composed of 25 letters.
My 12, 2, 22, 5, 1; 15, 25, is a part of Europe
which has been much contested for by several
nations.

My 6, 3, 12, 8, 24, 13, is one of the Territories
of the United States.

My 14, 5, 10, 17, 3, is river in France.

My 10, 1, 2, 23, 20, 21, is an island made
famous by Homer; and also a town in New
York.

My 19, 10, 4, 3, is a peninsular county in Scot-
land.

My 11, 18, 12, 25, 14, 20, 16, 1, 7, 13, is a
Province of British America.

My 12, 3, 9, 7, 20, 5, is a famous city in Italy.

My whole was, as it richly deserved to be, a
miserable failure.

H. V. O.

2. I am a word of 10 letters.
My 9, 2, 6, 10, 7, is a man's name
My 1, 10, 3, 9, is to relieve.
My 6, 7, 5, 9, 2, is a metaphor.
My 7, 4, 8, 6, 2, 7, is a disturber of the peace.
My 9, 4, 3, 8, 6, is a guide, or director.
And my whole is name of a flower.

BLANCHE.

ARITHMETICAL PROBLEM.

A person with a box of oranges observed that
if he told them out by five at a time, two oranges
would remain; if he told them out by six at a
time, four oranges would remain; if by seven
at a time, five oranges would remain; and if he
told them out by a eleven at a time, he would
have eight oranges left. How many oranges
were there in the box, the number being the
least possible?

PATMOS.

ANSWERS TO TRANSPOSITIONS, &c.

No. 11.

Transpositions, Joanna Baillie. 1. Ingersoll,
2. Island Pond. 3. Burlington Junction. 4.
Newcastle. 5. Newbury. 6. Almonte, 7. Al-
lanburgh. 8. Aultsville. 9. Oxford. 10. Lind-
say. 11. Landsdowne. 12. Eastwood. 13.
Johnsons.

Decapitation.—Part-trap-art-tar-rat-par-rap.
Charades.—1. Martingale. 2. Shenandoah. 3.
Witchcraft.

Rebus.—Napier, Nelson, Rodney, 1. Neander.
2. Allegro. 3. Pellucid. 4. Irishman. 5. En-
noble. 6. Romney.

Anagram. Under Mount Etna he lies,
It is a slumber, it is not death
For he struggles at times to arise;
And above him the lurid skies
Are hot with his fiery breath.

Arithmorem.—Chaucer. 1. Roderick. 2. Um-
bria. 3. Cromarty. 4. Akenside. 5. Evange-
line. 6. Cobourg.

The following answers have been received:—

Transpositions.—Arden, Virgil, Cobourg,
Esther; Argus.

Decapitations.—Esther, Geo. B., Flora, Arden,
Cobourg, Ellen S.

Charades.—Camp, Argus, Ellen S., Geo. B.,
Cobourg.

Rebus.—Flora, Ellen S., Cobourg, Arden.

Anagram.—Fleetwood, Camp, Argus, Arden,
Geo. B.

Arithmorem.—Cobourg, Ellen S., Camp,
Arden.

CHESS.

TO CORRESPONDENTS.

DR. S., MONTREAL.—The solution as published will
solve Problem No. 37, it is, however, susceptible of a
second one in the way you point out. Have written.

G. G., ST. CATHARINES.—Your Problem No. 37 is
faulty; it can be solved by 1. B to K B 7; a variation
which was overlooked in examining it.

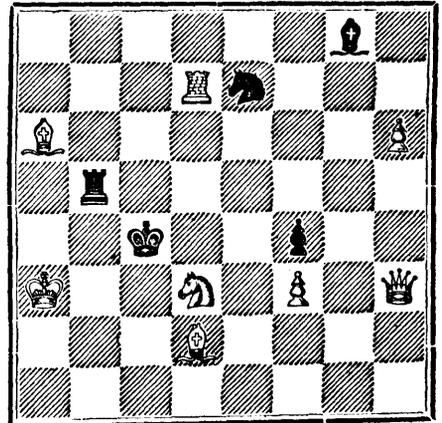
C. C. B., CANAJOHARIE, N. Y.—Have you received
the letter we mailed some time ago?

J. C., ROMEYN, KINGSTON, N. Y.—You will hear
from us shortly.

PROBLEM No. 41.

BY F. HEALEY.

BLACK.



WHITE.

White to play and Mate in three moves.

SOLUTION OF PROBLEM No. 39

- | | |
|-------------------------|-------------|
| WHITE. | BLACK. |
| 1. Kt to K B 8 (ch.) | P takes Kt. |
| 2. B to K B 5 (dis ch.) | K to his 4. |
| 3. R takes B (ch.) | R takes R. |
| 4. R to K 6 (ch.) | |

Drawing the game by perpetual check.

ENIGMA No. 17.

BY N. MARACHE.



White to play and Mate in two moves.

SOLUTION OF ENIGMA No. 15.

- | | |
|--------------------|------------------|
| WHITE. | BLACK. |
| 1 K to R 4. | Q to R 5 (ch.) |
| 2 K to Kt 3. | Q to R 7 (a.) |
| 3 Q to K sq (ch.) | R to Q Kt 8 (1.) |
| 4 Q to K 5 (ch.) | R to Q Kt 7. |
| 5 Q to her B 3. | K to Kt 8. |
| 6 Q to K sq (ch.) | K to B 7. |
| 7 R to Q B 8 (ch.) | K to Q 6 (b.); |

and White mates in six moves.

(1.)

- 3
 - 4 Q to her R 5 (ch.)
 - 5 Q to her B 3, and.
- White wins as before.

(a) Had Black played 2. Q to her B 7th, White would
have won Q for R in three moves.
(b) If 7. K to Q Kt 6th, White mates in four moves.

ARCHBISHOP WHATLEY once puzzled a number
of clever men in whose company he was by asking
them this question: "How is it that white sheep
eat more than black?" Some were not aware of
the curious fact; others set to work, and tried to
give learned and long reasons; but all were
anxious to know the real cause. After keeping
them wondering for some time, he said, "The
reason is, because there are more of them."

THERE is danger in being too neat. An old
lady in Bangor scrubbed her sitting-room floor
until she fell through it into the cellar.