THE DRAMA AND ATHLETICS

ADELINA PATTI. THE INCOMPARABLE DIVA.

Interesting Facts In the Romantic Life of the Greatest Soprano the World Has Ever Known.

[Copyright, 1895.]

Among a company of dark haired Italians who lounged in a New York resort just 50 years ago there was one fair valiant Patti, a decline specimen, I ween, who for years had all but charmed as a music master in Madrid. Were Mr. Maurice a brown eyed woman of marked beauty and two little girls with dimpled cheeks and plaited hair. These children had the soft sonorious voices of their southern home, and as the little Patti family was very poor, they came in the streets of New York. Many among the hurrying crowds of the city stopped to admire the rich, clear fullness of the younger girl's voice. Tightly clasped under her arm she held a bedraggled doll, and she contented with a stately all world grace, or more, generally forced a coin into her little brown hand. That child was Adelina Juana Maria Clemenza Patti, and that childish soprano voice was destined to charm the world as it had never been charmed before.

New York in the fifties was not the fin de siecle New York of today. Niblo's Garden theatre on Fourth avenue stood the famous Crescent Garden, the predecessor of the Diana crescent Madison Square Garden of our own time. Here the enthusiastic New Yorker, more critical than any of our critics, rightly applied for his arts. The child Clemenza Patti Maurice, then 16 years old, was the idol of the hour. Tightly clasped under her arm she held a bedraggled doll, and she contented with a stately all world grace, or more generally forced a coin into her little brown hand. That child was Adelina Juana Maria Clemenza Patti, and that childish soprano voice was destined to charm the world as it had never been charmed before.

Many musicians were secured, concert-rooms were made, and it was soon that the modest little woman had inherited all the musical talent of her Italian mother, who had been known in Rome as a singer of some influence. In time the little Patti made her debut at the Italian theatre in New York, and before long such artists as Alboni, Bosio and even the great Maria himself stopped to give a word of admiring praise to the ambitious young songstress. On one occasion the three famous Diva was heard by the youthful Adelina, who had put together a small bouquet for the great diva. Thought she profferd her tribute to the singer, who stood her aside with the caressing words, "Not just now, little girl," for her excellent and thorough vocal training.

It was a very beautiful part of her life, this toward the singing did for the young Clemenza Patti, who had the judge of talent and an ear for music and hearing her sisters of her beautiful Clemenza and old world manners and how somehow she should be great and rise to a Vienna stage. Then, after a short rest, emerge the first time and first appear. In the New York Academy of Music in the winter of 1859 she sang the title role in "Lucia di Lammermoor," and although she was not 15 years old, she soon went far and, with that a year and came to stay within the rose-shed firmament. Chubby cheek child pressed her arms. The world had not been perfect for her further performances. From that day her success was exceptional.

PATTI TWENTY YEARS AGO AND NOW.

foot with his lot then the rose thirty-fifty century under, but some the lotus in front of the stage at a warm summer night, and when strolling his hair listened to the singers whom Monsieur Nizan of the Grenoble selected before him.

One day the manager of the Crescent invited to hear two little Italian children in front of the old New York hotel. Something in the younger girl's voice caught his ear, and he stopped for her appearance on the stage of the Crescent. That was the first appearance of Adelina Patti. It was with great reluctance that Signora Patti allowed the long hair of her little daughter and carefully pondered the rough brown choke. But the Jew, for Barnum "Hospitality" the child would not surrender, and when she made her first dignified courtesy on a public stage a thousand hands were applauding thunderously on the other side of the footlights. Weeping and in confusion, the girl drew back, but the great but hearted Maria caught her up in her arms and kissed away her tears. He hunted for the little bouquet and pointed to large of heroes and forever.

In 1861 the child Clemenza was taken on a tour to Canada. On her return to New York she settled down to hard work and to study, and the years passed swiftly and happily away.

The sensation of those early years was her growth into her Mme. Sonnambula, and "Dear Nina" as the called him in all her youthful, passionate love letters. Max's brother Maurice had married Adelina's sister Amalia, and it was through the good services of both Max and Maurice that the first second-rate singing masters and eventually the Italian on his native heath and was sent by a New York paper during one of their sojourns to forward long reports to the paper.

John T. Sullivan, the leading man of "The White Heather" company, sings his last appearance with the Lily Langtry company in Chicago on Sept. 28, and then Boston on 30th. Since that time he has been connected with the best dramatic organizations in America, whose adiposity she was in the habit of laughing. But Nicolini, the fiery heart-ish, followed her over all Europe, from city to city, and there was no fortunate on to secure the pace of the Adelina Patti's sister, whom she sang Juliet. The fervency of Nicolini's lovemaking won a name for the struggling tenor and established his position as a singer and lover, it is generally said, as well.

While the marquis did not openly disapprove of all this, he must have had premonitions of impending trouble, and in a letter to his son he said that if the two sons, and Nicolini was no longer invited to the nobleman's house. The last straw, however, came when Patti was staying at Monsieur Ole of Nicolini's kitchen fell into the hands of the marquis. As a result of this he suddenly demanded that "Romeo and Juliet" be eliminated from the list of plays. The opera singer subsequently consented to this, but silently counted the across of the two sinners in "Traviata."

The story marquis would not allow his wife to appear on the stage of the performance. To turn him from his purpose it was promised that Nicolini should not appear if Patti were only allowed to sing.

The diva consented, as did Nicolini, and a few weeks later the marquise and the marquis separated. It was not, however, until the French divorce law was enacted in 1884 that the two were able legally to be one sounder. Two years later Nicolini and Patti were formally married. A peculiar feature of this second marriage was the number of ceremonies confirming its legality. There were four marriage ceremonies in England, one in Russia, according to the Greek church, one in France and one in Italy.

For some time before and after this union Patti went down in the estimation of many of her admirers, notable among whom was Queen Victoria. But subsequent events regained for the generous hearted singer any prestige she had momentarily lost, and Nicolini's devotion to his wife became a tradition of the stage. He watched over her like a father, tended her, and anticipated her every wish. Sometimes he even sat down in the kitchen of their hotel and prepared with his own hands those little dishes which he knew the diva liked when she was unwell. And when his tenor fell ill of cancer of the tongue it was Patti, the tender hearted, who watched over him till his death, giving up her engagements that she might be at his bedside.

But while Patti the woman was passing through all these trials Patti the singer was accomplishing conquest after conquest. As Violetta in "La Traviata," in Verdi's "Aida" and in "Martha" she her demonstrated her versatility to an admiring world. Her repertory now including almost 100 operas. Her voice, it is said, has earned over $1,000,000.

Of late Mme. Patti, as is well known, has made Wales her home, living a delightful life in her castle of Craig-y-Nos, in the beautiful Swansea valley. The stories that are told of the life of the wealthy singer and her castle sound like a page taken from the "Arabian Nights." Half a million dollars has been spent in making Craig-y-Nos so and comfortable for entertaining, and no modern palace ever extended hospitality of a more picturesque or stylish character.

And now it is announced that the winner in the Swansea valley is to have a new master. Patti, the eternally girl hearted, is said again to have fallen in love, and her approaching marriage to Baron Cederstrom of Sweden is announced. To those who do not know the personality of the diva this will come as a surprise. But those who have seen how she has learned the secret of perpetual health and with it unrestrained joy of eternal youth still look upon this three rhodiums of the hemisphere as a young woman, for all her 54 summers, and although the fortunate Swedish lagoon is some 20 years younger than its charming Baron, it is said that Patti is still the younger hearted of the two.

ARTHUR J. STRINGER.

The Boomer's Christmas.

The player plays his subtle art
To dash of mirthy lore,
But you can know from a merry heart
He knows old Yule is you,
Lorem jolly Yule is you.

He does the sack and bubble are
And tackle and hole and mate,
He knows any choke or any wave,
Yet still the north some ring,
Right merrily some ring.

He now the lower Yuletide free
When our hose failed day,
From merry mirth and flowered cheer
Hoss Christmas chimes replay,
Chimes are for the gaiety.

A stranger! And he lofty chime
Is wonders bright with cheer,
He has a hoarse perfume in his breath
The Yule or some lost year,
Sweet Yule of some dead year.

As bird flowers will the call
This merry Christmas day
May some lost sweetness's voice echoing
With hoarse,
Sent hoarse!

CAROLINE WETHERELL.

Bill Anthony, Actor.

In the last act of "Red, White and Blue," the Union play, there is a scene of a band of Americans from Kentucky by a hunting party from the United States cruiser. This party is now headed by the famous Bill Anthony, the actor who wanted to Captain Hughes the station of the Maine.

"'Tis Christmas once again. Here's wishing your heart as light as a snowflake in a storm and a future as rosy as the sunset which rouses afterward.
FLORENCE THROVEA.

THE CURLING SEASON.

Knights of the "Besom and Stane" Are Busily Preparing For This Winter's Bonspiels.

[Copyright, 1895.]

The curlers are beginning to wake up. Not that the players of this ancient Scotch winter sport preserve a dormant condition during the rest of the year, because being most of them Scotchmen they are very wide awake men as a rule at all times and seasons. But your true curler, though he may attend to business and vote and take his part in the affairs of the world, really only lives for the time which he can spend on the ice with his "brithers" armed with the "besom and stane." Then he is really awake, and life to him is worth the living.

There is probably no game which promotes comradeship and good feeling so thoroughly among its devotees as does curling. There is something about the game that brings out the good nature in every man present. The very motto of the curlers, "We're Brithers A'," is significant of this fact.

The greatest center of curling in this country is in the northwest states, where the Northwestern Curling association controls the sport. In the east the Grand National Curling Club of America, which includes most of the rinks situated in and around New York, is the most prominent center of the sport.

The greatest curling tournament of the year is the annual international bonspiel of the Northwestern Curling association, and it is attended by most of the prominent curlers in this country and Canada. The enthusiasm and affectionate good spirits which characterize these spiels are the wonder of every one not acquainted with the methods and actions of curlers.

Last season the tournament was held at St. Paul and was largely attended, representatives of some 50 rinks being present. Play began on Monday, Jan. 17, and the last game was "put down" on the Monday following. There were 35 sheets of ice available, five in the covered rink and 30 on the Dayton river, so that nearly every club could play at the same time.

Nine events were played off, and the prizes offered were quite valuable, Jupiter was honored, however, in the competition for the Walker international trophy, which is accompanied by four gold medals, one for each member of the winning rink.

This trophy is played for annually by all of the Canadian rinks entered in the bonspiel and an equal number of American rinks selected by an executive of the Northwestern Curling association. Last season there were 12 rinks on each side. The Canadians were defeated, the aggregate score being 185 to 171. The winners then played down to one rink, which holds the trophy till the bonspiel this season, although it becomes the absolute property of a club winning it three times. Canada won it in 1894 and 1896, America in 1895 and 1896, but no club has yet succeeded in capturing it a second time. Duluth won the cup last season.

The stones used in the Northwestern bonspiel, as in almost all the Canadian and American clubs, are of imported Scotch granite. Most of them weigh from 40 to 46 pounds, and on the days when the ice is keen and smooth they need over the frozen surface the shots from a cannon. It requires a strong arm to put sufficient speed into a 50 pound curling stone to carry it to the use 42 yards distant, and a remarkable hand to sweep in front of it and guide the stone to a spot that is guarded from attack by the next player or to displace one belonging to an opponent that occupies a winning position.

There are two tees, one at each end of the rink, and the players hurl first from one end and then the other. A hole or "hack" is cut in the ice four yards back of each tee, into which the player puts his foot and braces himself for the effort. The stone is put down the ice much as a player bowling at cricket. Though it is unconscious to that some here cranes, however, being more the billiards. The player is obliged to swing or curve to—that is, carom—the other stones and give his own stone a curling motion, from which the game takes its name, just as in billiards a player puts "English," or, as the Britishers call it, "side," into his stroke.

A peculiar feature of curling and one which always lends much interest to spectators is the effort at sweeping the stone. When one is in a sweeping position or three players at the call of a skip, or captain of the side, will strenuously sweeping the ice in front of it and coax it smoothly a distance into maybe a good position.

Curlers are delighted on the occasion of a good sport, although they are splendid covered rinks in many places with artificial ice, but they are seldom so good as outdoors.

In future bonspiels of the N. C. A. it is probable that the number of rinks will be reduced to 12, where formerly on they were 18, so that the tournament may be finished within a week. At the last three bonspiels the contests exceeded that period, and in consequence players were obliged to return home before the finish and thus forfeit their chances for the prizes. The forthcoming bonspiel of the Northwestern curlers will be held at Rochester, N. Y., and great rates are being taken to the officials of the general committee and of the local rink to insure a successful meeting.

CHARLES E. EDWARDS.

Christmas, the day of days, the greatest holiday and the most sublime holy day!
NELLIE NILES.

The Original of "Old Hoss."

It is not generally known that Old Hoss, the tramp in Bronson and Howard's famous comedy, "A Parlor Match," is a real man. Charles H. Hoyt met him in a little New England town one wintry day, trudging along the main street in a linen duster and a ragged hat, in with an expression of such perfect content that the playwright called to his coach. Hoyt asked his name, and "Old Hoss," was the reply, as the tramp moved on.

"Where are you going?" asked Hoyt.

"To Denver."

"Tonight?"

"As far as I can walk tonight."

"Are you cold?"

"No, I am never cold."

"How do you manage to keep warm?"

"By never opening my mouth to air questions, so the cold never gets a chance to get into me."

"You are a character."

"No, sir; I do not use it in my business. No one would believe it genuine if I had one."

"Do you want to earn a dollar?"

"What doing?"

"Sitting still in a warm room, with a square meal, a quart of beer and pound of cigars, while I take a good solid jolly at you."

"I'll take that job, and work overtime if you like."

Hoyt and Old Hoss struck the bargain.

The warm room in a neighboring hotel was soon found, the square meal, the beer and the cigars furnished, and while Old Hoss enjoyed himself Hoyt sat up the opposite side of the table and rapidly wrote the character of Old Hoss into the first act of "A Parlor Match," making it so in with that will that distinguished all his work. When he had finished the act, he was so pleased with it that he gave Old Hoss a $5 bill and sent him on his way feeling like a Vanderbilt. Every year or so Old Hoss turns up in New York and says to Mr. Hoyt he knew he had done any more such "snaps" for him, but he does not get them.

The singer and Christmas are alike in so far as both hair related life with its most beautiful illusions. May the dear curtain of reality never shut either of them out from our workaday world!
JOHANNA GADSKI.

Sculling Race Arranged.

The backers of the Leech partisans of Halifax decided to accept the challenge of Dolmar and Barry, the champions of Halifax, to a double scull race for $1,000, the race to take place the first week in July at Halifax. The Leeches will allow the Englishmen $50 for expenses.

ST. PAUL CURLING RINKS.

BITS OF STAGE NEWS.

The Baldwin theatre, which was burned in San Francisco, at one time contained a stock company including James O'Neill, Rose Coghlan, Louis James, Edward J. Dunne, Jeffreys Lewis, James A. Herne, Louis Morrison, Charles Bishop, Frank Mackey, Kate Mayhew, M. B. Curtis and Mrs. Thomas, with David Belasco as stage director.

Frances Drake, who has just scored a great success in the leading part in "Not Guilty," opened in Boston to see only a temporary success, for a lady of no mean literary talent. She is the first and only lady to interview a Chrysanthemum Club.

London in "Olga Terry and Her Impersonations." The 22 illustrations will depict the whole range of Miss Terry's parts. The cover has been designed by her son, Gordon Craig.

"The Little Corporal" is the title of a production that Frances Wilson has played before the public after he became a star.

"A Romance of Athens" is the title of Chauncey Olcott's new play.

"The Wheel of Fortune" is the name of a new play by Harry Jackson, author of "Jim the Penman." The scene is laid in Chicago and the time is the present.

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But you can know from a merry heart
He knows old Yule is you,
Lorem jolly Yule is you.

He does the sack and bubble are
And tackle and hole and mate,
He knows any choke or any wave,
Yet still the north some ring,
Right merrily some ring.

He now the lower Yuletide free
When our hose failed day,
From merry mirth and flowered cheer
Hoss Christmas chimes replay,
Chimes are for the gaiety.

A stranger! And he lofty chime
Is wonders bright with cheer,
He has a hoarse perfume in his breath
The Yule or some lost year,
Sweet Yule of some dead year.

As bird flowers will the call
This merry Christmas day
May some lost sweetness's voice echoing
With hoarse,
Sent hoarse!

CAROLINE WETHERELL.

Bill Anthony, Actor.

In the last act of "Red, White and Blue," the Union play, there is a scene of a band of Americans from Kentucky by a hunting party from the United States cruiser. This party is now headed by the famous Bill Anthony, the actor who wanted to Captain Hughes the station of the Maine.

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