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THE STAR; GUERNSEY, SATURDAY, APRIL 24, 1875.

LINES TO A TRUE HEART.

Rise, and brave, be you poor or
Up, the shadows of old sorrow
Follow everywhere we roll
There are fairies to be done
And a battle to be won
Are the writing of the sun.
Herman.

Answer me.
Dare to snare to be a set,
Up, old Time is fearly flying;
Up, though young and old are dying;
By your present life and light
You must fight for Truth and Right;
Rise, the Sun is shining bright!

Banish fear!
God's good hand shall dry each tear!
Up, and your date to labour;
Up, and bring your stricken neighbour;
Do the thing that lies before you
(Good deeds blossom in the dew),
Never idle—never rust—
Keep your trust!

T. P. Hall.

THE TICHBORNE CASE IN PARIS.

(From the *Times* correspondent.)

PARIS, April 20, Midnight.—After numerous postponements, the first representation of the *Affaire Coverly* or, rather, to call it by its real name, the "Tichborne Case" came off this evening. The author of the play was announced it has excited considerable curiosity. Ignorant as people here generally are of the Tichborne case, this case *célèbre* has too large a share of public attention and warm controversy in England for them to remain indifferent to it. The Ambigu, therefore, this evening had a more animated audience and contained a more select audience than usual. Observers with a regard for historical truth and for the dignity of the romance could indeed on the real story, it comprises very meritorious and improbable incidents, it seems with striking literary ability, it imitates good scene, and it excites the imagination. The Tichborne Case, however, not being a page of history, but only a contemporary episode, the vagaries of the author may be judged indulgently and the space may be looked at from a serio point of view. The rigorous accuracy which is so dear to the English public, but to which the French are not accustomed, is not to be looked for in a case where, most to be expected, for the most serious minds would be surprised were they told that only yesterday there was a question in your column on the comparative height of Orton and the Claimant and on the dimension of Tichborne's foot.

A rapid analysis of the play will suffice to show how few of the traces of the Tichborne case have been followed in the author's version. He counts Bridget, daughter of Sir Henry Coverley his father's brother, and Roger, the son of a merry hor. Lady Coverley devises a stratagem to bend the haughty will of her brother-in-law. She has discovered a letter written 20 years ago by Sir Henry, who was then refused the hand of her who loved him. In this letter to his *fiancée* he complained of the cruelty of parents, and added he would never set thus if he ever had children. Roger's mother wishes the letter to be given to Roger, who, in his ignorance of his birth, thinking that in finding in Roger's self-pity the complaints he himself expressed 20 years before he would no longer forbid the marriage. She wishes the more to force her brother-in-law to complaint, inasmuch as Roger has sworn that if his cousin's hand were refused him he would carry her off by force and separate himself for Bridget is to go and pass the afternoon at a neighbouring chateau in the neighbourhood of London. Lady Coverley gives Gilbert with her notes and gives the letter to the farmer's son, who, as he may fall into Henry's hands. Roger, on his side, has ordered a post chaise to await him near the farm. If his cousin does not relent after reading the letter, he will carry off Miss Emily. The farce has been but 12 months before to the son of a London butcher, Arthur Gordon, who lives there with his wife and child. Gordon for these months has been morose, abrupt, and reserved, and his wife, who is a good woman, is uneasy. He has a horror of the world, and his wife feels that he cherishes a growing irritation against her. He was absent when Lady Coverley reaches the farm, and she gives the letter to his wife. The secret of his taciturnity is that he is madly in love with Miss Emily, and for long months he has been spending his nights in lurking under her windows and depositing there bouquets of exquisite perfume. He is a fortunate choice he and Roger Coverley are so much alike as two peas. This resemblance is more striking than it is, for the same actor, M. Desbuyes, plays both parts. This is not altogether a new idea, for *Gros-Alfonse* *Gérofle* its bong played a few steps from the Ambigu, and German an author Coverley just as Giralda resembles Giralda. Returning from his chase, Roger finds his cousin, who discovers the letter, and offers it to him. Mrs Coverley arrives holding in her hand a bouquet of the rare perfume Rosers the Bals under her window. Unable to control his passion, Gordon tells her that it is to her charms that he owes the virtuously enchanting his audacious. The young lady thrown the bouquet at his feet to mark his sense of his insolence. Gordon goes off intent on vengeance, which he thinks to effect by making the letter which is addressed to Miss Coverley fall into the hands of her lover. Mrs Coverley, who arrives followed by his cousin Roger, enters at the same time arrive Lady Coverley. Mrs Coverley, another cousin of Miss Coverley's. On seeing that the letter induces Sir Henry to give his daughter to Roger, Gordon is seized with a terrible fit of jealousy, and tells Sir Henry that Roger has ordered a post chaise to carry her off. At this news the baronet is furious, and while Gordon, delighted at his anger, retires to the farmhouse, where his mother is preparing for the ball, Sir Henry swears in his honour he will never give his daughter to Roger, who wished to dishonour her by carrying her off. Gordon having had time to change his dress, Roger arrives and learns that Gordon has betrayed him, but he cools refuses to give him his cousin in marriage, and that he is the most unhappy of men. Mad with rage, he rushes to the farm. Crien, the firing of a gun, and an exclamation are heard. Roger has been striking Gordon, and rushes of pale with rage. Gordon follows, pistol in hand, and Roger, in order to the to prevent her son from following Roger. She holds the door in desperation keeping up, a monologue long enough to allow Desbuyes Coverley to become again Desbuyes Gordon. The door is then opened, and Gordon appears beside himself with rage and jealousy, pushing back his mother, vociferating vengeance and dashing after Roger. The curtain falls on Gordon's monologue, who has much talent, traversing the stage rapidly, is very expert in exchanging his coat for a dressing gown, a cap, a cravat, and fall back for protection on clothes, but is not so quick at changing the tone and manner of a gladiator. Gordon and Roger are much alike, but Roger has too great a resemblance to Gordon and too enough to Coverley.

The Second Act opens on board the Bella which is on her way to Australia. Roger has embarked and Gordon has followed him. The former is unwell, while the latter is still morose. On one side of the stage there is the saloon and on the other Roger's cabin, which communicates with the saloon by a door. Roger is not all that the bad is a bad *à propos*, and that Roger enters it before the public and gets out of it at the bottom. It is by this arrangement the successive apparitions are effected. The sea is made at first, but a fearful storm arises. I need not say that among the passengers the authors have introduced a Frenchman, a Roger, not boating-man who suffers and trembles freed. Fully as soon as the sea gets rough, Gordon wind "throw" everybody, and an English old lady who is sick and who is a Mrs Gamp. This is one of the pleasantries to be expected in a piece founded on an English episode. The sense, moreover, is a misnomer. The Bella in the portion of the Act begins only in the middle of the storm. Following a habit formed in childhood, Roger, before going to bed posts up his diary, and explains to the public that it contains a record of everything that has befallen his friend, the author. Gordon, who has taken the sick man, the sailor-boy, and the fresh-water sailor, gives Gordon time to approach Roger, who has retired to rest, the storm rages, Gordon raises a dagger, slips into Roger's cabin, murders him and gets possession of his diary. Ex then exclaims, "Now it is not Arthur Gordon, but Roger Coverley who will return to England." Here there is a scene in which there appear alternately an actor who turns his back to the audience, and another who faces them so as to produce a scene similar to that in the wonderful Roger under his real features. Gordon then, though appearing during the two to the passenger who, hearing the cries, want to rush into the cabin where Roger's body, the hatch turned to the public, lies on the floor on the other side of the door, and Gordon, who has taken Roger's hat, the clothes being still clinkers. It is certainly a singular desire to murder an enemy on board ship, and in order not to be taken in the act, Gordon has to change a shipwreck, which engulfs the Bella and the Australian passengers.

The Third Act opens in Australia. Four years have elapsed. Gordon, the only survivor of the Bella, has sent for his brother Ned, his wife, and daughter. There is a scene in the Third Act, which and Gordon wishes to Lady Coverley to tell her that Roger is her husband, and that Sir Henry's secrets to become a paid dagger. Gordon tries his resemblance on the old roger, and the dice not forgetting his dagger. Gordon's incident known only to them he carries communication to his uncle. Lady Coverley answer terrine enclosing the sum necessary for returning to England. In spite of his wife's threats, entreaties, and despair, Gordon resolves to return to England, and, in order to have the means to finish her degrees, she has narrowly escaped drowning. Gordon takes the steamer for England. The scene changes to the Third Act, which is more improbable than the previous Acts. It is difficult to see why Gordon sends for his brother, wife, and daughter, why Lady Coverley and Roger come to Australia. Everything is produced by Roger's conspiracy, and Gordon can retain his secrets in Australia?

The play is, however, is very dramatic. It is unreliable with the interest and the curiosity to end. I do not think the capital situation in it raise in the modern sense of the word, nor be said of the other situations of the piece, including the scene in the last act, in which a locomotive crashes. Ned, this being borrowed from *Affair Dark*, a play produced at the Gaieté seasons at the Princess's in 1865. The certain scene on Coverley Gordon. Everything is produced for Roger's reception. Lady Coverley has the author which separate from her father. Miss Emily, however, has changed; she loves Sidney, who wants Sir Henry's death by an impossible arrangement has become the head of the family, and whom Roger's conspiracy against one of his lives and his fortune; for Sir Henry, inconsolable at his loss, has torn his hatch with Roger, has made his daughter promise to wait two years before she shall be free to dispose of herself. At this stage Gordon's mother turns up. She has learnt that Roger was a rascal, and has sworn that Roger and Arthur were in the Bella. She wants to see the former to ask him for tidings of her son, on whose fate, she, of whose fate she is ignorant—a fact not very consistent with his receiving one from Australia for his family and brother. Lady Coverley, in presence of the old woman, tries to be dignified and [illegible] endeavoures what a mother's heart must feel. Gordon's mother, who is a woman of a nose where she will wait till Roger and his mother have seen each other alone. The appearance of Roger's mother suggests from her father for the culminating spectacle of this Act. An opprobrious epithet is felt even before the deprecation of his temporal sovereignty, and the Act ends with a vague hope of the political interests of Italy, would by any means prevent the Pope from accepting the Council, the enthusiasm on the supporting Council of the Papacy. For the moment at all events, the Council, if the extinct Holy Roman Empire,