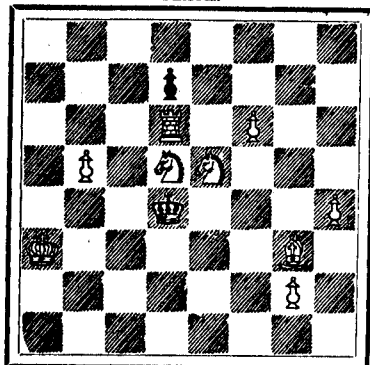


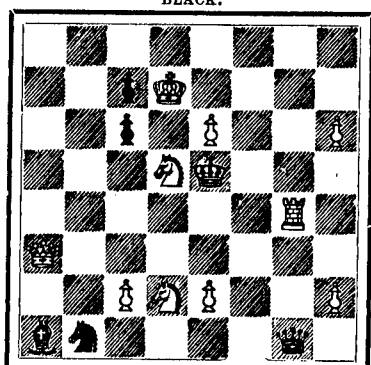
CHESS.

PROBLEM No. 293.
By O. NEMO.
From *The Vienna Rivista*.
BLACK.

PROBLEM No. 294.
By M. FRIGI, Vienna.
From *The Yenowines News*.
BLACK.



White to play and mate in three moves.



White to play and mate in three moves.

SOLUTIONS TO PROBLEMS.

- No. 287.
- | | |
|----------------|---------------|
| White. | Black. |
| 1. R-Q R 3 | 1. P x R |
| 2. P-R 5 | 2. R-K Kt 8 + |
| 3. B-Kt 3 mate | |
- If 1. R-K Kt 8 +
2. B-Kt 3 +
3. P-R 5 mate.
- With other variations.

- No. 288.
- | | |
|----------------|----------|
| White. | Black. |
| 1. P x P | 1. P x P |
| 2. Q-R 1 | 2. K-B 3 |
| 3. R-B 4 mates | |
- If 1. Kt-Kt 3 or R 2
2. R-B 4 +
3. Q-Q Kt 8 mate.
- With other variations.

N.B.—In problem No. 289 there should be a white Kt at white's K B 2.

GAME PLAYED AT THE TORONTO CHESS CLUB BETWEEN MR. A. T. DAVISON AND MR. A. HOOD, ON SEPT. 17TH, 1888.

EVANS GAMBIT.

- | | | | |
|------------------|-----------|-----------------|------------|
| MR. DAVISON. | MR. HOOD. | MR. DAVISON. | MR. HOOD. |
| White. | Black. | White. | Black. |
| 1. P-K 4 | P-K 4 | 19. P-B 6 | Q-Q 2 |
| 2. Kt-K B 3 | Kt-Q B 3 | 20. P-K 6 | B P x P |
| 3. B-B 4 | B-B 4 | 21. Kt-K 5 | Q-Q 1 |
| 4. P-Q Kt 4 | B x P | 22. B-K 7 | Q-B 2 |
| 5. P-Q B 3 | B-B 4 | 23. Q Kt-K B 3 | P x P |
| 6. Castles | P-Q 3 | 24. B x P | R-Kt 1 + |
| 7. P-Q 4 | P x P | 25. K-R 1 | R-K B 1 |
| 8. P x P | B-Kt 3 | 26. B-Kt 5 | Kt-K B 4 |
| 9. B-Kt 2 | Q-K 2 | 27. Q-R K 1 | Q-K Kt 2 |
| 10. Q Kt-Q 2 (a) | Kt-Q R 4 | 28. R-K Kt 1 | B-Q B 2 |
| 11. B-Q 3 | B-K Kt 5 | 29. B-Q 2 | P-Kt 4 (c) |
| 12. Q-Q R 4 + | P-B 3 | 30. R x Q | P x Q |
| 13. P-K 5 | P-Q 4 | 31. R x B | Kt-Q B 5 |
| 14. B-Q R 3 | Q-Q 1 (b) | 32. Kt x Kt | P x Kt |
| 15. P-K R 3 | B-K R 4 | 33. R x P + | K-Q 1 |
| 16. P-K Kt 4 | B-K Kt 3 | 34. R x B P | R-Q B 1 |
| 17. B-K B 5 | B x B | 35. B-R 5 + | K-Q 2 |
| 18. P x B | Kt-K R 3 | 36. Kt-K 5 mate | |

NOTES.

- (a) P-K 5 would give a strong attack.
(b) Q-B 2 is the better move.
(c) Bad; loses a piece.

THE Annual Convocation of Wycliffe College will be held next Friday evening at 8 o'clock p.m. The opening exercises will be unusually interesting, as the Alumni Association will be in session through the week, and many graduates of the college will be present. The Rev. Principal Sheraton, D.D., will deliver a lecture on "The Christian Ministry."

WHAT, in short, is literary immortality? A permanent claim upon the time of human beings. Now, the whole amount of time we can give to books is limited, and the number of authors who compete for a share of it is constantly increasing, while by far the largest half must always be reserved for contemporary literature. Surely, then, it is the height of presumption when any writer short of a Shakespeare urges such a permanent claim. But another inference may be drawn—namely, that since it is a question of dividing a limited total into parts, the claim which is most likely to be allowed is that which asks for the smallest part. Experience confirms this. Some writers hold a secure literary immortality, because their writings are so small that they are never felt to be in the way. Such are Gray and Goldsmith. And many lyrists keep their names in perpetual memory by a few happy stanzas. Indeed, in lyric poetry there really is literary immortality. But room can rarely be found in Fame's conveyance for large works. Thus many persons who open Richardson are greatly struck by his genius; nevertheless, few of them read his works. The simple truth is, that life is not long enough. However much I may admire George Eliot, I cannot imagine that a hundred years hence people will find time to read "Middlemarch;" at the utmost I can conceive that "Silas Marner" may survive. On the other hand, I find no difficulty in believing that much of Tennyson will be still as familiarly known then as it is now. Scarcely any long book really lives except "Don Quixote." And among the many happy gifts of Shakespeare the most fortunate for his fame has been that prodigious condensation in which he excels all writers, and which enables him to put into the five acts of a play as much matter as serves other writers for the three volumes of a novel.—S. R. Seeley, in *Contemporary Review*.

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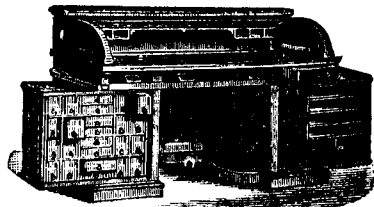
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