THE SOLITARY KING

(Translated from Theophile Gautier.)

Debarred from love and smiles and tears, I live immured in cloistered gloom; Lonely as God, I have no peers Save my forefathers in the tomb. Grandeur, alas! is solitude—Like some vast idol, I appa! Each cringing slave that dares intrude—I, clad in purple, lord of all!

From my estranged Olympian height
The flatterer's voice is all I hear;
Only the flawning parasite
Distils his honey in my ear.
If e'er oppressed, my vassafs pray
For juster laws, or clank their chains,
"A passing storm," my seurtiers say,
"The sky will soon be clear again."

Whate'er I will to do, I can; Whate or I will to do, I can;
Would I had only one desire,
Would I could feel myself a man,
Whom earth's least rapture might inspire!
But loftiest hills are veiled in cloud,
The sun doth walk the skies, apart,
And nought can melt the snows that shroud
A mountain—or a Monarch's heart! Gro. Museav.

EVIL IN GREEK MYTHOLOGY.

Gods who obtained their power only after a long-protracted struggle with Titans, in which, indeed, they were unsuccessful until assisted by strong allies; who shed tears, and whose influence ceased during their sleep; who fought in earthly combats, and who, like mortals, could be wounded, such gods were not omnipotent or omniscient. Just as Odysseus, though able to subdue the Cyclops, could not regulate his own destiny, so the gods, who could control men, were themselves in turn governed by a superior force. The Greeks felt that there was something greater than divinity and humanity, -something which caused the mortality of the one and the immortality of the other. Good and evil, pleasure and pain, as abstract powers were not the creations of Zeus and Apollo, though these gods could give their clients concrete forms of happiness or unhappiness. All forces, whether natural or supernatural, were based on the law of necessity, and weighed by the measures of cause and effect. Certain actions would inevitably be followed by certain results, and the seeds that were sown in the beginning of time would bring forth their own fruit, in spite of men and gods

"Till my day of destiny is come No man may take my life; and when it comes Nor brave nor coward can escape that day,"

Hector cried when parting with Audromache Thetis might beseech Zeus to hinder the success of the Greeks, but she would not ask him to prolong the life of Achilles, since fate decreed that if he stayed at Troy he must be the shortest-lived of mortals. Crossus consulted the oracle at Delphi, only to be told that it was impossible even for a god to escape the lot appointed by fate. Notwithstanding their mysticism, the hymns of Orpheus clearly declare fate to be greater than gods and celestial spheres, and above even the primal Triad and the One. There was no need of a doctrine of Original Sin and a Redecuer, or the creation of hordes of demons, for men who believed right and wrong to be innate in human mature, and order and disorder inherent in the elements. Physical phenomena and moral discord were not chance work of gods and devils, but were subject to a law which mortals could not altogether understand, and which, for want of a better name, might be called fate. Greek tatalism had nothing in common with Eastern pessimism or modern so called Schopenhauerism, nor was it strengthened with the sternness of Presbyterian predestination. Belief in face usually implies hopelessness in struggling against the ills of life, and a strong conviction that misery must exceed pleasure. To the Greeks it meant confidence in the supremacy of order and harmony, for it was the power which insured the symmetrical sequence of events. Hindoo philosophers proclaimed life to be an evil, and therefore tried to free themselves from the chains of the senses by inflicting suffering upon their bodies. But penance and humiliation meant nothing to the Greeks, who held that their lives were ruled by a law against which their resistance would have been useless. If trouble and sin must be, they felt there was no true wisdom in thinking only of them, when the world was still beautiful and bum in pleastites were sweet !--

The analysis of evil in Greek mythology bears an important relation to the science of ethics. It supplies a substantial proof to the modern argument that morality per se is a growth apart from religion, though the two have often seemed identical. In Greece it may be said that morality grew in spite of religion. The vilest actions and lowest passions were attributed to the gods; and when we remember the peculiar tites held in honor of Hermes, Dionysus, or Aphrodite, we must confess that, while art would have lost immeasurably had the early myths been forgotten, morality might have gained thereby. If the conception of divinity was purified, and the sense of right and wrong made more definite, it was not owing to priest, ritual or dogma, but because of philosophers, poets, and artists. It was no learned Brahman or Angelic Doctor whe declared Zeus to be the creator of heaven and earth, the god of justice, the omnipotent, the lord of all. These were the words of Eschylus, of Pindar, of Therpander; and Phidias was the

divinely inspired, who, by his chisel, taught the people that the qualities which are truly godlike are strength, wisdom, and benevolence. The fact that it is impossible to draw a distinct line of separation between the good and evil powers in their mythology gives us the key to Greek enkure. Their religion was never more than a collection of traditions. Mystics introduced strange doctrines from Asia and Egypt, endeavoring to turn men's thoughts to the future life, and philosophers threw doubts upon the truth of old myths and beliefs. But the number of the initiated was never very large, and schools of philosophy were formed only to give way to new ones. The popular religion, however, still lived on; it was dear to the people, because its legends of gods and goddesses were inextricably blended with the early history of Hellas. All the thoughts and hopes of the Greeks were centred upon Hellas and upon the present. Their religious philosophy may be summed up in this maxim of Theognis, which, to show that the sentiment received divine sanction, was inscribed in the temple of Leto, at Delos: "That which is most just is most noble; health most preferable; but the gaining the object of one's desires is the most pleasant feeling." Now mon who love the world in which they live will contribute more to its improvement than those who despise it. The reason of the perfection of Greek art and literature, and of the joyousness and serenity of Hellenes as a race, was their honest, earnest love of life. According to Spinoza, "the free man thinks of nothing so little as of death, and his wisdom is a meditation not of death, but of life." If this be true, then the Greeks alone attained perfect wisdom and freedom .-- Atlantic.

THE MANUFACTURE OF BANK NOTES.

About the year 1519 a great outcry was raised against the Bank of England for not adopting a style of note which could not be imitated, so as to prevent the sacrifice of life which at this period was far too common, the punishment for forgery being death. The subject at last became so pressing that the Government appointed commissioners to investigate the causes of the numerous forgeries, and whether a mode could be devised whereby the forming of bank-notes prevented. Previous to this investigation, the directors of the bank had been endeavouring to remedy the evil, many plans having been submitted to them, all of which they were obliged to reject. At one time they were about to adopt a curious and very costly machine for printing the notes on both sides, so exactly alike, as to appear one impression, when a work-man came forward and showed that the same thing might be done by the simple contrivance of two plates connected by a hinge. The bank placed before the commissioners a hundred and eighty different projects which had been recommended for their adoption, and seventy varieties of paper made at their manufactory, by way of experiment, in which almost every al-teration recommended for adoption had been tried. The result of this laborious investigation was the bank-note of the present day. The colour of the paper is peculiar, and cannot exactly be imitated by a forger, except at great expense. The combined thinness and strength of the paper are also unique. The paper is made in sheets large enough for two notes; each note, before it is sized, weighs about eighteen grains, and if then doubled it is strong enough to suspend a weight of thirty-six pounds. The texture of the paper is also peculiar; it has a crisp feeling, invariably the same, and such that bank clerks of experience can readily detect forgeries by this test alone. Then the wire mark, impressed in the making by a frame, costly to make and difficult to use, is practically inimit-Each note has thin, rough edges, uncut, not to be produced by any mode of cutting paper that is not made expressly for the purpose. The paper for printing is damped with water in the exhausted receiver of an air-pump. The ink used in the plate-printing is made of Frankfort black, which is composed of the charcoal of the tendrils and husks of the German grape, ground with linseed oil. This ink has a peculiar and very deep shade of black, common black inks being timed either with blue or brown.

OUR CHESS COLUMN.

All communications intended for this Column should be addressed to the Chess Editor, Canadian LLEUSTRATED NEWS, Montreal.

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WHITE.

A CHAPTER ON CHESS BOARDS.

A CHAPTER ON CHESS BOARDS.

The distinction of color in the chess board is comparatively modern. The Asiatic and African boards are to this day of a single color divided into squares. A traveller relates that he saw Moors sitting upon the ground which had been marked off into a rude chess board, and playing chess with black and white pebbles of different sizes.

Lauis XIII. of France had a board quilted with wood, the men being fitted with a sharp point at the bettom: by means of this the monarch used to play in his carriage, sticking the men into the cushion. The most convenient size for a chess board is a field sixteen inches square. We have seen boards made of heavy plate ches, having the squares in black and white velves beneath the glass.

The board need by Charles V. is still in existence, its squares are of claborate chony and ivory. La Boardomais who played with astonishing rapidity, was the first to introduce the custom of piercing the sides of the chess board in order to mark with small pers the number of games played at a sitting.

The beard used by Al-Mamun, Caliph of Bagdad, was two cubits square.

An asset of the Parliament of Paris, dated 1320, ment as a chess table made at larger and chalcedony. In the Swedish poem "Frithief's Saiga," by Tegeur, the nero, and his trond, Bijorn, play upon a beard of which it is said that

"Silver was each alternate square.
And each alternate square was gold."

And each alternate square was gold."

Teilor, a German writer, describes a lilliputant chees leardouly one inchesquare, having every square perfect. The men which accompanied it could all be blaced in a common quill.

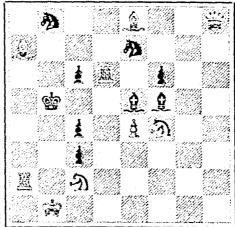
Ten years ago Mr. Loyd invented and designed a picture-one chees beard, each square of which contained the likeness of some distinguished chees celebrity.

A short time since Mr. H. F. L. Meyer, of London, issued a similar design. Inniting his selection how ever to English players.

Mr. Hurn Boran, of Ayr, Scotland, has just completed a photographic chess beard as a neumento of the present international Correspondence Motch, in which the Schafers participating in this remarkable contest are photographed upon the squares, the remaining six squares being complimentary to special guests. Mrs. Gibert represents the White Queen, and Mr. Gossip, her British antagonist, the King.—Neigmide American.

PROBLEM No. 297, BY W. FURNIVAL.

BLACK.



WHITE

White to play and mate in three moves,

SOLUTIONS OF PROBLEM No. 305,

White. 1. R to K sq. 2. Mates acc.

Black. 1. Any.

GAME 524rm. CHESS IN AUSTRALIA

From the Adelaide Observer.

The second game in the match at the Adelaide Chess Club between Messrs, A. J. Laughton and D. F. Maedon, bl. Played December 16, 1881.

(Two Knights' Defence.)

WHITE. - (Mr. Laughton.) BLACK .- (Mr. Macdonald.)

1 P to K 4 2 Kt to K B 3 3 B to B 4 4 P to Q 3 (P Q 4) 1 P to K 4 2 Kt to Q B 3 3 Kt to B 3 4 B to B 4

Kt to B 3 Kt to Q Kt 5 P to B 3 9 P to B 3 10 Kt to R 3 11 P to K R 3 (weak) 12 Q to Q 2 13 Castles (Q R) 14 Kt takes K P 5 P to K R 3 6 Q takes B 7 Kt to K 2 8 B to Kt 3 9 P to B 3 10 Castles 11 Kt to Kt 3 12 Kt to B 5 13 Kt takes Kt P

By this bold sacrifice White strengthens his Pawns and gets a good attack.

15 K R to Kt 16 P to Q 4 17 P to B 4 (fine) 18 R takes Kt 19 K takes Q 20 K to Q 3 21 P takes P 22 R to K B 2 23 Kt to B 2

14 Q takes Kt
15 Q to R 7 (Kt to B 5)
16 B to Q
17 Q takes B P
18 Q takes Q ch
19 B checks
20 P to Q 4 (best)
21 B takes P
22 Q R to K
23 P to K Kt 3

P to Q Kt 4 first were better. Now White, by judiciously giving up the exchange, gets an advantage in Pawns.

n Fawns.

24 P takes P
25 R takes B
26 P takes B
27 B to Kt 5
28 B to B 6
29 B takes B
20 P to Q 5
30 B takes R
31 P to Kt 3
32 R to K 6
34 R to K 6
36 Kt to Q 4
37 P to C 6
38 R to K 7
39 R to K 7
39 R to K 7
39 R to K 7 26 Kt to Q 4 27 P to Q 6 thad) 28 R to K 7 ch 39 P takes R 40 K to K 4 41 P to R 3 42 Ktto K B 3 43 P takes P 44 Kt to R 2 45 K to B 3 24 B to B 4 ch 25 P takes R 26 K to Kt 2 27 R to K 2 27 R to Q Kt 29 R at K 2 takes P 20 R takes B 31 P to B 5 32 R to Q 2 33 P to Q 8 34 P to B 3 35 P to K R 4 36 P to K R 4 36 P to K R 4 36 P to K R 5 37 K to B 2 38 K takes P 40 K to Q 3 41 K to B 3 42 P to Q R 5 (good) 43 K takes P 44 K to B 4

Drawn game.



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