

## LITERARY GOSSIP.

THE *Rambler*, our spicy Chicago contemporary, has come out in a new dress—with a semi-coloured cartoon wrapper, a two-page illustration entitled "Dulce-Domum," and several minor illustrations.

ROCHESTER is next month going to lay the corner-stone of a monument to the famous Indian orator, Red Jacket, and his body and those of some of his contemporary chiefs will be placed under it. This is intended to arouse the jealousy of Buffalo, which claims Sa-go-ye-wat-ha as her own.

MEISSONIER has never made any attempt to conceal the low opinion he entertains of the ability of women. "It's no use talking, your Majesty," he once blurted out to the Empress Eugenie, at Compiègne, "Show me a she Raphael, or a female Rembrandt, or a female Meissonier and I'll change my opinion, but not till then."

THE "Milton Bible," which the trustees of the British Museum have just purchased, is the first Mrs. Milton's Bible. "I am the book of Mary Milton"; so runs the inscription, in the lady's own handwriting. The poet himself, however, has entered the dates of the birth of his children, which are given with commendable precision.

A REMARKABLE blunder occurs in the *Saturday Review's* notice of Lord Lorne's "Canadian Pictures," in which it is said there are no Jews in Canada. Where the Marquis obtained his information is unknown: but it is strange he does not know there are a considerable number of Jews in this country, who are not only industrious, but wealthy citizens.—*Ottawa Free Press*.

MR. C. D. WELDON, of New York, whose painting entitled "The Wedding Dress" attracted so much attention at the last Academy Exhibition, and was bought by Mr. Graves, of Brooklyn, for \$2,000, has been engaged during the summer upon illustrations for "The Buntling Ball," a poetical satire upon New York Society, to be issued anonymously by Funk and Wagnalls.

LORD TENNYSON is reported to be in high dudgeon over the determination of a New York house to publish, in a new edition, all the earlier poems which he suppressed, particularly the one satirizing Bulwer Lytton. We know of no new edition of the Laureate's poems, other than the one being published by Macmillan and Co., and that, as is expressly stated, is revised throughout by the author.

THE whole number of publications of the world, during the year 1883 was, according to the official accounts sent out from Leipzig, no less than 15,474 books, pamphlets, etc., and 386 maps, or 429 books etc., and 40 maps more than during the year 1882. Leipzig continues to be the centre of the book trade for Germany, and indeed for the whole world. In that city, during the past year, no less than 2,624 books and 14 maps were published, while in Berlin 2,434 books and 57 maps were issued. Austria issued 1,944 publications, and Switzerland 644.

A GOOD deal of attention is just now being directed to the plagiarisms and imitations which Verdi has incorporated into his works. For a man with a remarkable fund of original melody, they are as inexplicable as they are indisputable. In the *Musical Courier*, Mr. Ernest Saltus has been commenting upon the indebtedness of the author of "Aida" to the scores of Donizetti. Some years ago, at a Paris *café*, a well-known feuilletonist exclaimed, enthusiastically: "Verdi carries melody in his sleeve! All he has to do is to shake his arm and it pours out." "Yes," quietly answered an American gentleman, standing by. "And he wears his sleeves as do the Chinese pickpockets—extra wide; and the police can always find them full of stolen goods."

ROBERTS BROTHERS, Boston, announce: "Our Great Benefactors: Short Biographies of the Men and Women most eminent in Literature, Science, Philanthropy, Art etc.," edited by Samuel Adams Drake, with nearly 100 portraits; "Paris: Historical, Social, and Artistic," by Philip Gilbert Hamerton, profusely illustrated with woodcut engravings and twelve full-page etchings; "The Countess of Albany," by Vernon Lee, "Harriet Martineau," by Mrs. Fenwick Miller, and "Mary Woolstonecraft," by Elizabeth Robins Pennell, in the "Famous Women Series"; "The New Book of Kings," an attack on monarchy, by J. Morrison Davidson (of the Middle Temple); "The Loving Ballad of Lord Bateman," illustrated by George Cruikshank; "Atheism in Philosophy, and other Essays," by the Rev. Frederic H. Hedge, D.D.; and "The Making of a Man," by the late Rev. Wm. M. Baker, author of "His Majesty, Myself," being a sequel to that book.

THE history of Van Dyck's portrait of Charles I. lately bought for the National Gallery from Blenheim Palace for £17,500 is as follows. It was originally, no doubt, painted for the king, and was sold during the Commonwealth for £150. The great Duke of Marlborough bought the portrait at Munich. The painting is on canvas, in excellent condition, and shows the king bareheaded, otherwise in complete shining black armour, mounted on a dun-coloured horse, seen in profile, advancing to the left, and attended by his equerry, Sir Thomas Morton, on foot, and holding the royal helmet. The portrait is a superb masterpiece, a splendid example of Van Dyck's art at its most potent stage. The painter never imparted to the cold, hard, narrow, and proud features of Charles a grander and more king-like expression than on the face of this glorious work. The horse is perhaps the best Van Dyck produced, which is saying much. The sky and the abundant foliage would have charmed Titian. The general colouration and handling attest the profit gained by Van Dyck during his sojourn in Italy. The picture, though often copied, has never been adequately engraved.

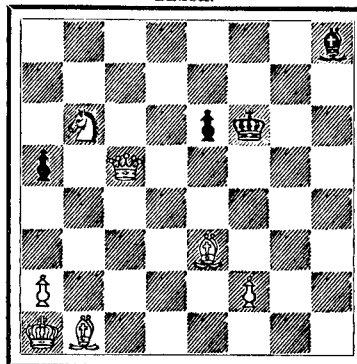
## CHESS.

All communications intended for this department should be addressed "Chess Editor," office of THE WEEK, Toronto.

## PROBLEM No. 48.

By W. Atkinson.  
No. 46 corrected.

BLACK.



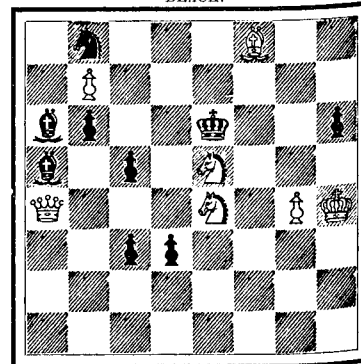
WHITE.

White to play and deliver a checkmate in four moves.

## PROBLEM No. 49.

TOURNEY PROBLEM No. 5.  
Motto:—"Tempore candidior."

BLACK.



WHITE.

White to play and deliver a checkmate in three moves.

## COOK'S SYNOPSIS—AMERICAN EDITION.

We have received from the publishers, Messrs. Robert Clarke and Co., Cincinnati, this latest addition to the literature of the Royal Game.

The first part of the book, a verbatim reprint of the latest edition of the English work, occupies 140 pages. Of this section we need not speak; its excellence is attested by its widespread popularity, and the rapid exhaustion of the previous editions. It is "The American Supplement" to which we wish particularly to refer. It purports to contain "American inventions in the openings, fresh analyses since 1882 (the date of the English third edition), and a list of chess clubs in the United States and Canada."

Among the inventions ascribed to American players we may mention Mr. A. P. Barnes' defence to the Lopez, the Jerome gambit, Mr. Henry Loewe's variation in the Scotch, the Blackmar gambits, and Mr. Ware's pet, the "Meadow Hay," and the "Stonewall" openings. Of these the "Jerome gambit" presents Black with a piece and the better game, and the "Meadow Hay" and "Stonewall" openings are aptly characterized by Mr. Steinitz as more remarkable for irregularity than value.

There is one feature of the American Supplement which is worthy of all praise, i.e., the giving of actual games played in late international tournaments by great masters, in the place of long-winded theoretical analysis. There is no doubt that in their games in important contests great players give honest opinions as to the best lines of play, and thus are better guides for the enquiring student than the mere opinions of perhaps third or fourth rate players, who make their arguments suit particular pet moves of their own.

In the list of American Chess Clubs we find the names of eighty-seven chess organizations in the United States and Canada, the most comprehensive list yet published we believe. We notice, however, that Boston does not appear among the number. How is this? Has the city of "culture" no Knights of Chess?

The history of the New Orleans Chess, Checkers and Whist Club, near the end of the book is an exceedingly interesting description of the thoroughly tropical rapidity with which this immense organization has grown and flourished.

The volume is well bound, the cover being embellished with a most ingenious Knight's Four. The paper is good, and the typographical work simply splendid. We hope in subsequent issues to examine more fully this useful work. It contains a vast amount of analysis invaluable to the progressive student, and we heartily recommend the work to all chess-players who desire to possess a handy and most remarkable authority on the openings.

SYNOPSIS OF THE CHESS OPENINGS.—A Tabular Analysis, by William Cook, a member of the Birmingham Chess Club, with American inventions in the Chess openings, and Irish Analysis since 1882, by J. W. Miller, of the Cincinnati *Commercial Gazette*. Cincinnati: Robert Clarke and Co., 1884.

## SOLUTION TO END GAME.

The end game which appeared in our issue of the 18th inst., has excited a great deal of comment. Strange to say some of the most expert analysts in the country declared it a draw, while the win for White can be forced in the following elegant manner:—

White.	Black.	White.	Black.
1. B R 5	K Kt 1 (a)	3. K B 7	(b) 2. K R 1
2. B Kt 6	K B 1 (b)	4. P x P and wins.	3. P Kt 5
3. B B 7	P Kt 5		
White mates in four.			
(a) If P moves, P x P and wins.			

## GAME No. 25.

The Scottish Chess Association.

The following game was played in the Major Tournament of the Scottish Chess Association, July 22nd:—

King's Gambit refused.

White.	Black.	White.	Black.
Mr. G. B. Fraser.	Mr. Mills.	Mr. G. B. Fraser.	Mr. Mills.
1. P to K 4	P to K 4	17. Q to Kt 3 (c)	Q x Q
2. P to K B 4	B to Q B 4 (a)	18. Kt x Q	P to Kt 3
3. Kt to K B 3	P to Q 3	19. K to K 2	K to Kt 2
4. B to B 4	Kt to Q B 3	20. B to Kt 3	Q R to Q sq
5. P to B 3	B to K Kt 5 (b)	21. Q R to Q sq	Kt to B 4
6. P to Q Kt 4	B to Kt 3	22. B to B 2	Kt to K 3
7. P to Q B 4	P to Q R 3	23. K to B 3	R to Q 3
8. P to Q 3	Kt to K B 3	24. Kt to K 2	P to K B 4 (d)
9. P to R 3	B x Kt	25. K P x P	P x P
10. Q x B	P x P	26. Kt to Kt 3	P x P double ch
11. B x P	Kt to K 4	27. K x P	R to B 5 ch
12. B x Kt	P x B	28. K to R 5	B to B 7 (e)
13. Kt to Q 2	Castles	29. K R to Kt sq	B x R
14. Kt to B sq	P to Q R 4	30. R x B	K to B sq
15. P to Kt 5	Kt to Q 2	31. P to Q 4	And Black mates in two moves.
16. P to Kt 4	Q to R 5 ch		

## NOTES.

- (a) P to Q 4 and the move in the text are the best methods of declining the gambit. In Germany we believe that the move in the text is preferred to P to Q 4.
- (b) It may be doubted whether this move should be played before bringing out the K Kt. If now White played P to K R 3, Black would need either to exchange B for Kt, or retire the B on its original diagonal.
- (c) White here felt it necessary to offer the exchange, otherwise we suppose, if it could have been safely avoided, he would have refused to surrender his chief weapon of attack.
- (d) Well played. This at once initiates a strong attack.
- (e) We incline to think that Kt to Q sq or B sq was more effective. To save mate the Kt must have been at once sacrificed, if indeed it would have had that effect.