

## HOUSEHOLD THOUGHTS.

**SELF IMPORTANCE.**—When a person feels disposed to over-estimate his own importance, let him remember that mankind got along very well before his birth, and in all probability they will get along very well after his death.

**A SWEET LAUGH.**—A woman has no more bewitching grace than a sweet laugh. It leaps from the heart in a clear sparkling rill; and the heart that hears it feels as if bathed in an exhilarating spring.

**SECRET MARRIAGES.**—A woman should never consent to be married secretly. She should distrust a man who has any reason to shroud in darkness the act which in his own estimation should be the crowning glory of his life.

**NO ONE PERFECT.**—One day you will be pleased with a friend, and the next day disappointed in him. It will be so to the end; and you must make up your mind to it, and not quarrel, unless for very grave causes. Your friend, you have found out, is not perfect. Nor are you; and you cannot expect to get much more than you give. You must look for much weakness, foolishness, and vanity in human nature; it is unhappy if you are too sharp in seeing them.

**PARENTS.**—The parental character must be highly respected. There will be no domestic blessing without this. There will be no real prosperity at home without this. Parents must occupy their appropriate place; they are the heads of families, and they must be regarded as such. There must be no neglect; no disrespect must be shown there. There must be no contempt of their authority, no indisposition to render obedience. Children must value and honour their parents; else, instead of having a blessing throughout life, they will be sure to have a curse.

**NATURAL BEAUTY.**—All our moral feelings are so interwoven with our intellectual powers that we cannot affect the one without in some degree affecting the other; and, in all high ideas of beauty, it is more than probable that much of the pleasure depends on delicate and untraceable perceptions of fitness, propriety, and relation, which are purely intellectual, and through which we arrive at our noblest ideas of what is commonly and rightly called intellectual beauty. Ideas of beauty are among the noblest which can be presented to the mind, invariably exalting and purifying it according to their degree.

**INTELLECTUAL CULTURE.**—A cultivated mind may be said to have infinite stores of innocent gratification. Everything may be made interesting to it, by becoming a subject of thought or inquiry. Books, regarded merely as a gratification, are worth more than all the luxuries on earth. A taste for literature secures cheerful occupation for the unemployed and languid hours of life; and how many persons in these hours, for want of innocent resources, are now impelled to coarse pleasures? How many young men can be found, who, unaccustomed to find a companion in a book, and strangers to intellectual activity, are almost driven in the long, dull evenings of winter, to haunts of intemperance and bad society.

**DESPONDENCY.**—What right has any person, endowed with an ordinary share of intellect, and blessed with a respectable share of good health, to despond? What is the cause of despondency? What is the meaning of it? The cause is a weak mind, and the meaning is sin. Providence never intended that one of His creatures should be the victim of a desire to feel and look the gloom of the thunder-cloud. Never despond, for one of the first entrances of vice to the heart is made through the instrumentality of despondency. Although we cannot expect all our days and hours to be gilded by sunshine, we must not, for mere momentary griefs, suppose that they are to be enshrouded in the mists of misery, clouded by the opacity of sorrow and misfortune.

**BEYOND THE ALPS LIES ITALY.**—All of worth or value must be gained by labour. It is not till the painter has toiled long years, and time after time seen his efforts fruitless, that he pours on canvas a soul-stirring picture. "By the sweat of thy brow shalt thou eat bread" are the words of inspiration. Providence knew that for man to live happily and enjoy his blessings he must know what they cost.

"Beyond the Alps lies Italy." How expressive! Beyond the trials and temptations that beset the earnest toiler, lies the goal. Many a rough path he must travel, many a hardship endure, before his reward. "Excelsior" is the motto of all who mean to excel. They must toil on, regardless of Pleasure's haunts, and with all of their might aim higher. The pleasures of this world and those of a seeker after immortality are not congenial; and he who would enjoy both can reap no rich reward. We must deny ourselves many things if we would become wise in this world or in the next. If we meet with many difficulties in our way to a cultivated mind, we are to remember that it is our Alps we are crossing, and sooner or later Italy will appear.

The young student, whether in learning or moral excellence, is to apt to fall into the grievous error that he can gain the highest distinctions as a scholar or gentleman, and yet chime in with all the sinful pleasures of life. But Providence has so organized things in this mundane sphere that "no cross, no crown," is our universal law. Labour is the motor that moves the world, and they who rest in harvest must mourn in winter.

Napoleon defied the Alpine steeps, and pressed with determination on, and he gained Italy. So we must surmount every obstacle, and count as

naught hardships if we would gain the reward. Could all those who have sent down to posterity their immortal names be assembled together, they would point us to the hill of science, and warn us not to rely upon genius alone to exalt us, but to press over the difficulties that are abundant to the reward.

## THE GLEANER.

The Prussian Government has ordered a reduction in wages of miners in all the Crown Mines; and, at the same time, prolonged the hours of labour. What a pleasant thing it is to be under a paternal Government.

So frightened are the Germans of the Colorado beetle, that it has been suggested to hang up descriptions of the beetle on all ships, with a request that any specimens met with may be at once destroyed.

There is at present at the Paris Mint a great glut of gold. There is also a great abundance of silver, and it can almost be said that the metal taken out of the country by the payment of the war indemnity has completely re-entered France.

An inch on a man's nose is proverbially of some account, and M. Derrisart, of Paris, is likely to know of exactly what account. His nose has taken to growing lately, and grew half an inch in eight days. He is at the Hotel Dieu, in Paris, and all the surgeons in France are rushing thither to see him.

A curious velocipede accident occurred lately during the representation of *Genevieve de Brabant*. The velocipede, which figures in one of the processions, missed its course, came into collision with the prompter's box, then rolled over the lights into the orchestra, smashing two fiddles, and injuring three musicians. And there were spectators who *bis* this scene.

A curious suggestion is made by Dr. Otto Oesterlen, in a treatise on the human hair lately published in Germany, to the effect that some poisons, such as arsenic, for example, may be detected in the hair of persons to whom they have been long administered as medicine or otherwise. A verification of this view would be important in its medico-legal bearings.

Baron de Bourguignon, whose daughter is god-daughter of the unfortunate Empress Charlotte of Mexico, lately saw the Emperor of Austria at Pola, and asked him what news he had of his sister-in-law. Francis Joseph replied, that he had no hope whatever of her recovery, and expected that death would soon release her from her sufferings.

Electric "armoured" cables are to be experimented with on board the torpedo school-ship *Vernon* at Portsmouth in connection with torpedoes laid down for harbour defence. Should these invulnerable cables prove a success as a means of connecting torpedoes with the shore, the value of these machines for defensive purposes will be considerably increased.

Poor sleepers should pass as many hours in the sunshine, and as few as possible in the shade. Many women are martyrs, and yet do not know it. They shut the sunshine out of their houses and hearts, they wear veils, they carry parasols, and they do all possible things to keep of the subtlest and yet most potent influence which is to give them strength and beauty and cheerfulness.

The manuscript of an unpublished novel by Balzac has been found by the family of De Surville, with whom Laure de Balzac, the novelist's sister, was connected by marriage. If there be any truth in the rumour—and nearly all Balzac's biographers have asserted that he left several relics—the newly-discovered romance is a realistic story of Parisian industry, probably appertaining to the *César Birotteau* series.

Before Mr. Sergeant Ballantine left Bombay he was presented with an address by 1,800 natives, who thanked him for his effort to secure justice to the Guicowar. They also gave him a shawl as a token of gratitude. A Sanscrit ode was sent to him by the "Rajkote Association for the promotion of Arya Sanaja," in which he was told that "the word 'Ballantine,' according to Sanscrit, signifies a person possessing mighty strength."

Theodore Gaza said he could witness all the books in the world made into a pile to be burned, and would only rescue one—Plutarch—from the flames. Bacon was of opinion that if you took all the books in existence, you would find them to be only Aristotle, Plato, Euclid, and Ptolemy. Melancthon classed his library under the letter "P," he wished only Plato, Pliny, Plutarch, &c. Archbishop Huet maintained that, excepting historical works, all that had been written since the origin of the world might be contained in ten folio volumes, if the matter had only to be once recorded. Diderot boasted that were he obliged to sell his library, he would keep only Moses, Homer, Euripides, and Richardson.

People often hear of Victor Emmanuel being present at banquets, but no one has ever witnessed the King of Italy eating, save his intimate friends. The reason is said to be this: he has an enormous pair of moustaches—"wild cats" as they are called—each seven inches long. Now it is next to morally impossible to partake of soup, &c., with these impediments, so when his Majesty eats he does so alone, a valet passing under his chin, a thin napkin, which keeps his moustaches in a vertical position towards his temples, instead of the usual horizontal manner. This could not be attempted in public, as ridiculous kills, so Victor Emmanuel enjoys his repasts in private, and sits at banquets leaning on the hilt of his sword.

## AMATORY DESIGNS.

A writer in *All the Year Round*, speaking of specimens of the ceramic art, says: "Plates, jugs, or deep saucers, called 'amatorii,' were offered by a cavalier to his lady-love, painted with her name, with the complimentary addition, *Diva or Bella*—as *Cecilia Bella*—*Giulia Diva*. These portraits are less interesting as memorials of dead and gone loves and vows, fragile as the material upon which they are recorded, than as exact records of the costume of the day. Wide latitude seems to have prevailed. One young lady, *Minerva Bella*, at the bottom of a plate, has her hair in multitudinous plaits, and wears a handsome dress with a 'low body,' while the beautiful *Cecilia*, smiling on a jug, wears her wealth of yellow hair in a few ringlets, looking like a 'front,' and rolled up in an enormous mass behind as big as the head altogether, and confined by a green ribbon. This young lady, by no means unlovely, is also dressed in a 'low body,' from which springs the mysterious covering known in America as an 'illusion waist,' surmounted by a lace ruff, closing round the throat. The lady's name is generally written on a scroll, often oddly disposed. At the South Kensington Museum will be found at the bottom of a dark blue and yellow plate a picture of a lady who is clearly endeavoring to read her own name on the curly scroll before her. The contraction adopted by the artist has evidently puzzled the fair *Susanna*, who is trying to hunt up the wandering letters. *Svana Bella*, another lady, on a plate of ruby and gold lustre, is looking rather gloomily at the motto inscribed on a ribbon, curling about in front of her. 'He who steers his bark well is always in port,' may be a sententious maxim, but it has little of the dash of the amorous cavalier. Sometimes, in place of the lady's portrait, was adopted a humbler decoration, somewhat after what I may call the 'Valentine' style of art—such as two hands clasped over a fire, and above them a heart pierced with darts. A beautiful specimen of this kind of amatory dish is at South Kensington. The male hand is adorned with a thumb ring, the female with two rings on the second and two on the fourth finger. The heart above them is in ruby lustre, transfigured with three arrows (why three?), and underneath is a fire, the flames in yellow lustre. The border is of rays in golden lustre, between which are flowers in ruby on a white ground, with pale greyish blue outlines and shading. This may have been an engagement or betrothal plate. At the British Museum are several of these amatories. On one of these *Cupid* is riding on a stick, on another the god is mounted on a bird—the first is a specimen of Gubbio ware, of which middle-aged china-maniacs will recollect a large quantity was bought for the museum at the sale of the Bernard collection. Very much after St. Valentine is a design mentioned by Marryat, 'a heart transfigured with a sword and an arrow, over a burning flame, bedewed by tears falling from two eyes placed above,' also these, 'a greyhound with a heart in its mouth,' and the two following mentioned by Passeri. One of these is signed by the famous Maestro Giorgio Andreoli—a female head—having beneath *Daniella Diva* and above a wounded heart, with 'Oime!' These dishes were not presented empty, but filled with fruit or flowers. Now that a passion has sprung up for costly valentines, perhaps we may live to see this pretty Italian custom revived. It would at least afford the artists of the nineteenth century an opportunity of doing something original, if only in the way of amatory designs.

## LA TRIBUNA.

Charles Warren Stoddard describes the *Uffizi* Palace, Florence, and says of the *Tribuna*: It is octagonal; it is hung with dull crimson satin, and adorned with mother of pearl. The sumptuous shrine was erected at a cost of \$100,000, and yet it is no larger than a lady's boudoir. As you open the door you come face to face with the 'Venus de Medici,' a smallish figure, so delicate in outline and so graceful in pose that one is almost unconscious of its nudity. How different this charming Venus is from the gross, heavy-limbed, vulgar statues that are assembled in the Museum at Naples, where they stand in rows ogling one another with blank eyes. How different this unaffected modesty from the obtruding nakedness of the 'Hermaphrodite,' reclining in an adjoining saloon. The Venus has on her right hand that famous group, the 'Wrestlers,' tied up in a double-bow knot of monstrous muscles; on her left the 'Knife-grinder' crouches with the lithe grace of a panther. The 'Satyr,' with his tinkling cymbals, is here also, and the 'Apollino,' who seems satisfied with himself and all the world. Most of the Apollos look as if they were sufficiently conscious of their own physical perfection, and they would doubtless feel badly treated if it were the custom to drape them. These statues, the imperishable relics of an age that has almost passed out of mind, stand in a circle in front of the pictures that line the walls of the *Tribuna*. It is a pity that Titian, Van Dyke, Michael Angelo, Raphael, Correggio, and the other masters should be forced to take a back seat in the *Tribuna*, for even color such as theirs seems cold after the fleshly marbles have seized and pierced one's soul, as they are sure to do the moment the *Tribuna* is entered. The art treasures of the world seem to suffer somewhat in comparison with the supreme excellence of the works that are thronged in this little pantheon, and the fame of the crowning glories of creative genius seems to radiate from this shrine as light from the solar centre.

## OUR CHESS COLUMN.

Solutions to Problems sent in by Correspondents will be duly acknowledged.

## TO CORRESPONDENTS.

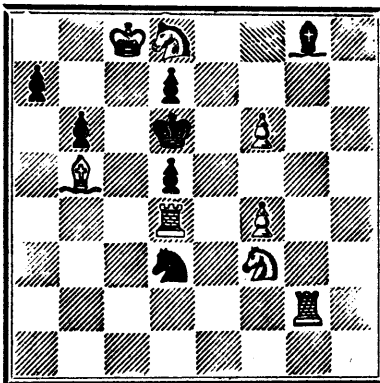
Chess appears to be gaining favour in many parts of the civilized world, although widely apart. The *Australian* reports the close of a match which has excited much interest in that distant land, where, some years ago, cricket, that noble English game, strongly took root. An increase in the interest of Chess in England is plainly evidenced by the fact that the Cambridge Chess Club now numbers over a hundred members.

We should like to know what chance there is of our having a good gathering of Canadian Chess players at the next meeting of our Canadian Chess Association to be held in Ottawa this year. We are inclined to believe that Canada will not be behindhand in this matter.

## PROBLEM NO. 20.

From an English Periodical.—By G. J. Slater.

BLACK.



WHITE.

White to play and Mate in three moves.

## SOLUTIONS.

## Solution of Problem No. 18.

WHITE. BLACK.  
1. B to K B 7th 1. R checks  
2. Q takes R [ch] 2. K takes Q or (A)  
3. B to K R 2 mate (A)

3. Q to B 5 mate  
1. B to K B 7th 1. R to Q Kt 4th  
2. K to Q 8th 2. any move.  
3. Q mates

1. Q takes Kt (ch) 1. K to B 2nd  
2. Q to Q 8th mate 2. K moves  
3. Q mates

1. Kt moves  
2. Q to K 6th (ch) 2. K moves  
3. Q mates

## Solution of Problem for Young Players, No. 16.

WHITE. BLACK.  
1. Q R takes Q B P 1. Q takes Kt or (A)  
2. Q R to Q B 6 ch 2. K to K 4th  
3. K R to K 7th mate (A)

1. B takes Q R

2. P to K 5th mate  
Black may postpone checkmate by playing the R to Q B sq Ed.

## PROBLEMS FOR YOUNG PLAYERS.—No. 17.

By M. D'Orville.

WHITE. BLACK.  
K at K R sq K at K B 2nd  
Q at Q B 8th Q at K 2nd  
Kt at K 6th Kt at K R sq  
Kt at K Kt 4th Kt at K R 2nd

White to play and mate in two moves.

## GAME 25th.

The following interesting correspondence game has just been concluded between the clubs of Bristol and Cambridge University. It forms one of a match of two, both of which were won by Cambridge.

(Ruy Lopez.)

WHITE.—(Cambridge.) BLACK.—(Bristol.)  
1. P to K 4th P to K 4th  
2. Kt to K B 3rd Kt to Q B 3rd  
3. B to Kt 5th P to Q R 3rd  
4. B to R 4th Kt to K B 3rd  
5. Castles Kt takes P [a]  
6. P to Q 4th (b) P to Q 4th  
7. B to Q Kt 3rd P to Q 4th  
8. P takes P B to K 3rd  
9. B to K 3rd B to K 2nd (c)  
10. P to Q B 3rd Castles  
11. Q to Q 3rd P to K B 4th [d]  
12. P takes P [en passant] B takes P  
13. Q Kt to Q 2nd Kt takes Kt  
14. Q takes Kt Kt to K 4th [e]  
15. Kt takes Kt B takes Kt  
16. P to K B 4th B to K B 3rd  
17. P to K Kt 4th R to Q B sq  
18. P to K B 5th B to K B 2nd  
19. P to K Kt 5th B to K 2nd  
20. Q to K Kt 2nd P to Q 4th  
21. P to K B 6th B to Q 3rd  
22. P takes P R to K sq [f]  
23. P to K Kt 6th Q B takes P  
24. B to K R 6th

And Black resigns [g].

## NOTES.

[a] It is a moot point whether this or B to K second is the best move here. Herr Steinitz prefers taking the Pawn, but it is hardly certain that his preference rests upon sufficient grounds.

[b] Decidedly weak. Black can now, if he choose, obtain the better position. 6 R to K sq, is White's proper play.

[c] There can be little doubt that at this stage the second players have a freer and more effective development of their pieces, their Bishops being especially well-placed. Perhaps, however, it would have been better at this stage to have moved Kt to R fourth, with the view of taking off the Bishop. It is generally a disaster for White to lose his K B in the opening.

[d] Black are making little use of their chances. This advance is very inferior to Kt to Q R fourth.

[e] Involving immediate trouble. White have now nothing to do but march on with their Pawns.

[f] Taking the Pawn would have been better.

[g] A little examination will show that there is no resource.