

beaver, otter, or golden seal. For the last year or two the fashion for sealskin jackets was rather on the wane, but it has now revived in full force; only they must be trimmed with this light-coloured fur, by no means an extravagant plan, as it makes an old jacket worn at the edges almost equal to new. To be quite *à la mode*, however, they ought to be tight-fitting, or semi-tight fitting (some fitting in the back, and not in the front), and these mostly have revers of the fur, which is about ten inches wide. Unless they are well arranged, they are exceedingly unbecoming, making the neck look too short, and the figure hunchy and ungraceful. Some also have fur buttons. These jackets are often worn on horse-back over the habits, for, in proportion, the equestrians muster in still greater force than the pedestrians. Velvet and cloth jackets are also trimmed with this light-coloured fur, the only exceptions seeming to be in favour of black katze, lynx, and sable. The quilted petticoats are generally simply quilted, but many of them have cross-cut flounces between the rows of quilting, or rows of flounces arranged horizontally about a quarter of a yard apart, graduated as to length, and arranged in a semi-circle. Black velvet and velveteens are very much worn; these are mostly trimmed with gathered flounces of the same on the skirt and wide white lace round the tunics, black silk being trimmed with black velvet or straw-coloured lace. Black cashmere for tunics has been popularly worn, trimmed with cross-cut bands of velvet and silk fringe. They are made much deeper than heretofore, and are very generally reefed up at the back with nine strings, three in the middle, and three at both sides, and have large handsome bows at each side of the front breadth. A very stylish polonaise of rich corded silk was made as follows: The body and skirt were cut in one, the former being quite tight-fitting, having a frill at the neck, *en cœur*, and wide hanging sleeves, with coat sleeves underneath; these were bound, as was the bottom of the tunic, with a black piece of velvet cut on the cross, the binding being not more than half an inch wide when complete, and going round scollops about two inches wide, and four deep; these were lined with stiff muslin, and though the binding was carried up four inches, the scollops were not cut up so far, but merely at the edge. It was buttoned with velvet buttons all down the front, and the back very much buttoned up.

The bonnets, which are only worn in the afternoon drive by most people, are nearly all turban shape, and very high over the face. I will describe one of the prettiest by way of example. Immediately in front, across the face, was a wide crescent-shaped bandeau of black velvet; above this alternate-cross-cut folds of black and white silk; resting on this, and springing from it, was a black ostrich feather falling over the back, a white ostrich tip curling towards the front, and an aigrette intermixed with black blonde. At the back was a black velvet bow resting on the black velvet; the former had one long end cut on the cross, and attached to it was another about a quarter of a yard wide of black-spotted net, edged with black lace; this was actually tucked the whole length of the velvet end, so that they fell gracefully over the chin— a capital contrivance; the net being wide, the tucking was imperceptible, and it quite prevented their being blown over the front or out of place, as it happens so often when driving or walking in the wind.

Long dresses were fashionably worn at the afternoon parties. One of the prettiest of hostesses appeared the other day in an amber and black satinette; round the skirt was a deep, straight-cut flounce of amber silk, ravelled at the edge, and gathered at the top with a heading, under a narrow row of black velvet, from which fell some black lace half the width of the silk flounce. There was no tunic or panier, but the bodice had a basque half a yard deep, having the same straight-cut flounce of amber silk, frayed at the edge and half covered with black lace; the basque was in four pieces, cut up on each hip and in the middle of the back. The body was made as follows: it had very deep black velvet revers, edged with the amber silk and black lace flouncing, going round the neck and down to the waist on each side. The front was a plain piece of amber satin to simulate a waistcoat, the sleeves large and hanging. With it was worn a tiny Dolly Varden cap of white lace, black lace, and amber ribbon.

THE STATUES OF MEMNON AT THE GREAT TEMPLE OF THEBES.

For the intelligent traveller and lover of the Classics few places, if we except Greece and the neighbouring isles, possess such intense interest as the once great city of Thebes, the Megale Diospolis, the great city of Love, Homer's City of the Hundred Gates. Long before King Solomon ruled in splendour in Jerusalem Thebes had attained a pitch of prosperity unparalleled in the history of Egyptian cities. The very date of its foundation is unknown, so far back into the dim past do its records go. Now the city is no more and nothing remains to mark its site but a few broken statues and mutilated monoliths. Among these ruins are, on the city side, the well-known temples of Karnak and Luxor, and on the other side of the Nile, in the quarter Memnonia, the palace-temple of Memnonium or Ramesium. Of this latter hardly a vestige remains. Even its site would be matter for doubt were it not determined by the presence of the two gigantic statues illustrated on page 125, which, Strabo tells us, stood behind the temple, their faces turned towards the rising sun. To the modern Arabs these colossal figures are known as Schama and Tama, names of two evil spirits whose machinations are much dreaded by the less civilized classes of Mohammedans. To us they are better known as the statues of Memnon, though there can be little doubt that they have no connection with the Memnon of the Trojan war, the Memnon of whom Homer sings, "the youthful son of rosy Eos and Tithonus, surpassing even Eurypylus in beauty; he who went with his Ethiopianians to the Trojan war and met his death at Achilles' hands; whose grave was yearly honoured by an airy strife of Ethiopian birds; for whose early-faded beauty his mother Eos still ever steeps the earth in her dewy tears, and whose cold statue, when struck by the first morning kiss of his goddess-mother, penetrated with blissful pain, resounds in tune at the rising light." There can be little question that these statues existed at least six centuries before the date usually assigned for the Trojan war (i.e. 1184), for at that time, a. c. 1600, Thebes was the great centre for the worship of Ammon, for which the temple of Memnonium was doubtless used. But be this as it may, tradition points at the northernmost of the two statues as the true Vocal Memnon, which when struck by the first rays of the rising sun, was said to give forth a sound like the snapping of a cord. The explanation given

of this phenomenon—if it ever did really exist—is that the sound was produced by expansion of the stone resulting from the heat of the morning sun. As to the statue being a representation of any Memnon whatever the story is extremely doubtful, and it is now generally conceded that it represents in reality the king Amenophis III, who ruled over Egypt in the fifteenth century before the Christian era. According even to this account the antiquity of the statue would date back at least two hundred and fifty years before the usual date assigned for the Trojan war.

ON NAMING OUR CHILDREN.—But our present question is, "What are we to call baby?" Sometimes the mother, in her hour of joy and thankfulness, as a mark of affection for her husband, says, "We'll leave it with father." Sometimes the father declines the privilege. In other households it is the custom for the father to name the boys, and for the mother to name the girls. In others, the elder children are consulted, or the sponsors, or some rich relations, or some valued friend. So that, it often happens, that much time is spent, and many opinions are advanced, and many suggestions offered, before the decision is made. And when the decision is come to, it is not always the best. People's tastes differ widely on the matter of names. What is very sweet and suitable to old folks, may be very unbecoming and harsh to the juveniles. "Mary" is music itself to many persons; it is plain and common to others. For my part, give me "Mary" before all other names for our gentle sisters. "Mary" is a perfect name. It is never out of place, or out of season, either in the Royal palace, or in the labourer's cot. It becomes a servant as much as a Queen. Parents can never be wrong in calling one of their girls "Mary." She will never be ashamed of it. Only, if your bright little girl is to be baptised, "Mary," do not add "Ann" to it, unless your taste be different from mine. It stands best alone, as the queen of names, requiring no additional grace. Then, if the consultation be concerning a boy, is there no name for him equal in fitness and excellence to Mary? I think there is. But it is not Jonathan, or Isaac, or Timothy, or Nicodemus. In their places these names are good. In the Bible they sound neither strange nor inappropriate. Take them out of the Bible, and immediately they seem to lose their fitness. I would be very careful and sparing in using Scripture names. Some are never undesirable, but many are. We never mention some, in connection with living persons, but with a smile or a shudder. Why it is so, we cannot easily explain. There is no particular reason for it, perhaps, but I cannot become reconciled to the indiscriminate use of Moses, Abraham, Solomon, Ezekiel, and Titus. When one sees in the street, a drunken, blaspheming man, bearing the name of Aaron, or a ragged, dirty urchin just come out of gaol, called Jacob or Paul, we cannot fail to notice an incongruity and a combination which ought never to have existed. Let parents, then, exercise a little discretion in adopting Biblical names. Your infants, when brought to the font, are entirely in your hands; they are unconscious of what is passing. Do not give them names of which they may live to be ashamed. Do not put a stigma upon them, which they can never throw off. Remember that their fathers may be in a measure atoned by their very names. It may hinder their advance, or it may promote their welfare. I once knew a family in which almost every member had a Bible name. The family is chiefly remarkable for this fact. Who ever a fresh baby saw the light, the father, who took the business of naming entirely into his own hands, invariably opened the family Bible, and searched its pages until he had hit upon a name to his taste. The result of these frequent studies was, that the sons were called Lot, Eran, Jehoshaphat, Amos, Lazarus, and Titus. The way to be pitied, poor fellows. As for Lazarus (who is not a beggar covered with sores,) he would give half he possessed to get rid of his name. He always tried to disguise it under the abbreviation of "Lazzy," and, if contractions of this kind were ever legitimate and laudable, there surely never was a case so urgent as this. As I have said before, some of the sacred names are most suitable in this day. We never grow tired of John, James, Thomas, Sarah, Elizabeth, Samuel, Mary, and Ruth. But we cannot say this of others.—*Our Own Friends.*

A CHANNEL TUNNEL.—A company has been registered at the Joint Stock Company's Registration Office, called the Channel Tunnel Company (Limited), for commencing the work of making a tunnel from near Dover to a point near Calais. The capital of the company is £2,000,000, which is being privately subscribed, with the immediate object of making a tidal shaft and driving a driftway on the English side, about two miles beyond low-water mark, with the view of proving the practicability of tunnelling under the channel. The completion of this work will furnish data for calculating the cost of continuing the driftway from each shore to a junction in mid-Channel, and capital will then be subscribed for that purpose, or for enlarging it to the size of an ordinary railway tunnel, as the engineers may deem most expedient. The committee of management are Lord Richard Grosvenor, chairman; Captain Beaumont, M.P.; Sir E. Buckley, M.P.; Mr. Thomas Brassey, M.P.; Admiral George Elliot; Messrs. Blewett (Paris), Budgeon, Hawes, Michel Chevalier, and Paulin Talbot. The engineers are Messrs. John Hawkshaw, Thome de Gamond, James Brunel, and William Low. The tunnel will be made through the lower or grey chalk chiefly, if not entirely, and by the adoption of machinery, of which the promoters of this company have recently made practical trials, it is expected the passage can be opened from shore to shore within three years from the time of commencing the work, and at a cost very considerably less than any previous estimates.—*The Press.*

SINGING MICE.—A correspondent of *Science Gossip* says:—"I have been told the noise which the mouse makes is caused through a diseased liver. Such is not the case with a little animal in my possession, for when most comfortable he sings without ceasing. When first taken he was uncommonly tame, fed well, cleaned himself, and seemed as though he had been there all his life-time, and this peculiar tenacity was exhibited whilst in the mouse-trap; but after being in the trap some hours he began to feel cold, and then he discontinued his song. A cage having been procured, the chorister was transferred to warm quarters, and treated to some sop-bread and milk. He was again in full song, thereby proving that it was not disease which causes him to make his peculiar noise. The editor of *Routledge's Natural History* mentions mice imitating the song of several different birds; so, upon the strength of his remarks, I have hung mine near a woodlark-linnet."

NOTES AND QUERIES.

TO CLASSICAL READERS.

The following lines, although *incerti auctoris*, are thought to have had their origin in the ingenuity and piety of some mediæval monk. They have puzzled some of the foremost scholars in England. All the greater, then, will be the honour of the Canadian scholar who can furnish a correct translation:

Vita cruce[m] ut vivas hominem si noscere velles,  
Quis, quid, cur, cujus, passus amore fuit.

R.

TO CORRESPONDENTS.

J. P. GRELFH.—Tells us that in describing the cup presented by Sir P. Tait, to the Canadian militia, we should have said that the volunteers (in bronze) are standing "at ease," instead of "at attention." He may be right for we have not been at "drill" for some time.

A SUBSCRIBER, MONTREAL.—We are glad to know that you go to our advertising pages for literature; but would suggest that before you turn critic, you should learn how to spell. Thanks for your hint nevertheless; we mean that the *News* shall be all that your fancy has painted.

J. G. F. G.—The "Parlour Play" is received, and, if approved, will be printed in time to be put in practice for the Easter holidays.

CHESS.

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

A well-contested game played lately in the Montreal Chess Club.

SICILIAN OPENING.

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| <p><i>Black.</i><br/>(Attacks.)</p> <ol style="list-style-type: none"> <li>1. P. to K. 4th</li> <li>2. P. to Q. 4th</li> <li>3. K. Kt. to B. 3rd</li> <li>4. P. to Q. 5th</li> <li>5. P. takes P.</li> <li>6. B. to K. 3rd</li> <li>7. Kt. takes Kt.</li> <li>8. Kt. to Q. B. 3rd</li> <li>9. B. to K. 2nd</li> <li>10. Q. to Q. 3rd</li> <li>11. P. to K. B. 4th</li> <li>12. Castles.</li> <li>13. P. to K. B. 3rd</li> <li>14. Kt. to K. 4th</li> <li>15. B. takes Kt. on</li> <li>16. B. to B. 3rd</li> <li>17. P. to Q. Kt. 3rd</li> <li>18. P. to Q. B. 4th</li> <li>19. Q. B. to Q. 2nd</li> <li>20. P. to Q. B. 3rd</li> <li>21. P. takes P.</li> <li>22. Q. B. to Q. Kt. sq.</li> <li>23. K. B. to K. sq.</li> <li>24. R. takes B.</li> <li>25. R. to K. Kt. sq.</li> <li>26. R. takes R.</li> <li>27. K. to B. 2nd</li> <li>28. P. to K. Kt. 4th</li> <li>29. B. takes P.</li> <li>30. P. to K. B. 4th</li> <li>31. Q. to K. Kt. 3rd</li> <li>32. Q. to K. 3rd</li> <li>33. K. takes Q.</li> <li>34. B. to K. sq.</li> <li>35. B. to Q. B. 2nd</li> <li>36. B. to K. 3rd</li> <li>37. K. to Q. 2nd</li> <li>38. K. to Q. B. 3rd</li> <li>39. K. to Q. B. 3rd</li> <li>40. B. to Q. B. 2nd</li> <li>41. K. to Q. B. 2nd</li> <li>42. K. takes B.</li> <li>43. K. to K. 2nd</li> <li>44. B. to R. 2nd</li> <li>45. P. to K. B. 4th</li> <li>46. B. takes P. wins.</li> </ol> | <p><i>White.</i><br/>(Defence.)</p> <ol style="list-style-type: none"> <li>1. P. to Q. B. 4th</li> <li>2. P. to K. 3rd</li> <li>3. Kt. to B. 3rd</li> <li>4. P. takes P.</li> <li>5. Q. to B. 2nd sq.</li> <li>6. Kt. to K. 4th</li> <li>7. Q. takes Kt.</li> <li>8. Kt. to K. B. 3rd</li> <li>9. B. to Q. 3rd</li> <li>10. Castles.</li> <li>11. Q. to K. 3rd</li> <li>12. P. to Q. Kt. 3rd</li> <li>13. Kt. takes Kt.</li> <li>14. P. to K. B. 4th</li> <li>15. Q. to K. B. 3rd</li> <li>16. Q. to K. B. 3rd</li> <li>17. Q. B. to Q. Kt. sq.</li> <li>18. P. to Q. Kt. 5th</li> <li>19. Q. B. to Q. Kt. 2nd</li> <li>20. P. to Q. B. 4th</li> <li>21. P. takes P.</li> <li>22. K. B. to K. sq.</li> <li>23. R. takes R. ch.</li> <li>24. R. to Q. B. sq.</li> <li>25. P. to K. B. 3rd</li> <li>26. Q. takes R. ch.</li> <li>27. P. to K. Kt. 3rd</li> <li>28. P. takes P.</li> <li>29. B. to B. sq.</li> <li>30. Q. to K. B. 3rd</li> <li>31. Q. to K. 5th</li> <li>32. Q. takes Q.</li> <li>33. R. to K. 2nd</li> <li>34. P. to Q. 3rd</li> <li>35. K. to Kt. 2nd</li> <li>36. B. to K. B. 3rd</li> <li>37. B. to Q. B. 3rd ch.</li> <li>38. K. to B. 3rd</li> <li>39. B. to K. B. 4th</li> <li>40. R. takes B. ch.</li> <li>41. K. to B. 4th</li> <li>42. K. to Kt. 5th</li> <li>43. K. takes P. ch.</li> <li>44. P. takes P.</li> </ol> |
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It is obvious that 13-15, Q. takes Kt. White would have exchanged Queens, and then played—R. to K. sq.

This was a weak point in Black's game, and the exchange of pawns was a mistake.

Hazards, apparently.

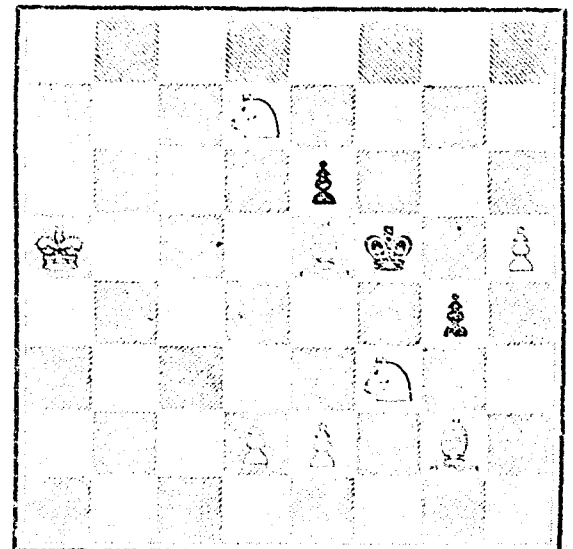
This allows White at once to free his game.—S. B. to R. 3rd, would have been the correct play here.

The succeeding position affords a striking example of the extreme care of play required in endings of a similar description. In such a case, White should have played—K. to R. 4th, and after 11-13, B. to K. B. 3rd, with a winning game.

PROBLEM No. 40.

By J. W.

BLACK.



WHITE.

White to play and mate in three moves.