

# WHAT THE "SUPERFLUOUS WOMEN" ARE DOING.

A little woman's wisdom would help the other sex greatly, if such wisdom could only be imparted to the stubborn men. The phrase "superfluous women" has created great indignation among the persons thus libelled. And it is no wonder, for if the truth is fairly stated it will be found that there are more "superfluities" among men than women, when dull times are the rule and labor or employment is hard to obtain. Men congregate in the streets, on corners, or in public-houses, or at the best have to lounge at their business places, and—to come down to a colloquial phrase made famous by the lamented and lamenting though sanguine Mr. Micawber—wait for "something to turn up." But things oftener turn down than up to those who fancy they can wait, while the ceaseless revolution goes on all round them. When people talk of "stagnation" it is often themselves who stagnate, and think, like the inebriate Joe Miller, of merry fame, that all the rest of the world is tipsy and they alone are sober.

Meanwhile what are the "superfluous women" doing? They are eking out the half-loaf, to make it serve, on the principle that a half-loaf is better than no bread. They are taxing their capacity for frugality to the utmost, and converting discarded bits into useful ends; utilizing shreds, and piecing patches into whole cloth. The conservative industry of women during the days and months when their husbands and brothers are in limited employment, or without any occupation, is something to be admired. This native prudence, a thing of intuition, is one of the characteristics which happily distinguish the "weaker" sex from the "stronger," and tempts one to say that the application of the terms should be reversed. For a proof of the better "managing" power of woman, we need only refer to the contrast between cases of families of half-orphans, when the father or mother is removed by death. The widow will "somehow" rear her brood to take fair positions in life. The widower often gives up the contest with adversity at the beginning. In what the "somehow" consists it might take many words to describe. But "anyhow" it does exist, as everybody knows, and as men prominent in every walk of life could testify, simply by relating their own experience.

This capacity of women for getting on under difficulties, made public rather than developed by widowhood, really exists, and is in exercise all the time. Business difficulties or improvidence, or sickness, or bad habits in husbands cause many wives to be in a worse condition than widows. They have all the difficulties of widowhood, with the encumbrance of a "superfluous" man superadded; and, being wives with living husbands, have not the advantages of sympathy which help the widow. The purpose of this article is not to make useless complaints of things as they are, but to set here and there a "superfluous" man to thinking. If times change, men must change with them; or, in other words, if circumstances alter, they must adapt themselves to circumstances. If a dollar cannot be earned, earn half, or even a quarter; and, above all, spend nothing for superfluities above your earnings. Adopt woman's prudence and practice her diligence, and the problem of meeting hard times is more than half solved.

Of course, with those who have money hard times give the very opportunity to use it. Both economy and humanity teach the lesson—economy, because, in the absence of demand, both labor and material rule lower; humanity, because wages are the very best, indeed the only permanent means of relief to the necessitous. Generous expenditure by those who have money and industry and prudence on the part of those who earn their living by their occupations, are the true sources of prosperity when times are prosperous, and offer, so far as they can be practised, the only escape from dull times.

## JOHN TENNIEL.

Few of the "men of the day" can boast of having their names more continuously before the public than John Tenniel, the chief draughtsman of *Punch*. For close upon a quarter of a century this distinguished satirical artist has uninterruptedly given his weekly cartoon, embodying some leading event of the period, to the world, in which he has exercised a powerful influence on the course of events and the state of parties. John Tenniel was born in London in 1820, and is now in his fifty-sixth year. He is the son of Mr. John Baptist Tenniel, and has been, from his earliest youth, an art student. He received his education at Kensington, and, in the "Old Court Suburb" he passed many pleasant years of his life. He, however, thought more of drawing than book-learning; and before he had passed through his teens was an exhibitor of pictures. Ere he had emerged from youth to manhood, he sent his first picture to the Gallery of British Artists, Suffolk Street, Pall Mall, and had the great good fortune to find for it a purchaser.

This may be considered a somewhat unusual event, and says much for the talent of the young artist. It does not fall to the lot of every tyro to be thus encouraged; and the early patronage so secured was not without its emboldening effect upon the youthful aspirant for art fame. Though he had studied his profession in his own way, and, so far as art education is concerned, must be looked upon as, to a very great extent, a self-taught artist, he never relaxed in his efforts to enhance his reputation. His early habit of self-reliance gave him courage to act; and when

the celebrated competition was invited for cartoons for the Palace of Westminster, John Tenniel was found among the young artists who had the temerity to place their manipulative skill in rivalry with men of matured and acknowledged position in the profession.

His confidence was justified by the result. His design was among those which gained a prize, and was afterwards exhibited with the other successful cartoons in Westminster Hall, where the public were admitted to see them free of charge, and crowds flocked daily to admire and criticise. He subsequently painted one of the frescoes in the Palace.

What combination of circumstances arose to make this now celebrated limner of political weaknesses and individual shortcomings an illustrative artist, we are not prepared to say. It is pretty certain, however, he soon abandoned high art, strictly so called, and devoted his pencil to immortalizing the topics of the day, since he painted few pictures after this time, and those only for private commissions and select galleries. The greater part of his time has been taken up between the "merry hunchback" of Fleet Street, and designing for books.

The earliest date we have been able to trace in connection with the name of John Tenniel as a book-draughtsman is 1848, three years after his "Parliamentary success" in art. That year appeared the fables of "Æsop the Phrygian," with illustrations by John Tenniel; another edition came out in 1858. In 1851 he became a regular member of the *Punch* "staff." For many years the principal cartoon bore the monogram of Richard Doyle, but on his retirement, in consequence of a disagreement which arose on religious grounds with the editor, John Tenniel was appointed his successor, and has nobly held the post ever since.

In 1856 he illustrated "Dramatic Scene," by Barry Cornwall, and "The Gordian Knot" in 1858. He made the designs for "Lalla Rookh" in 1860, and those for "The Ingoldsby Legends" in 1864. In 1865 came "Ballads and Songs of Brittany," "Alice's Adventures in Fairy Land," "Juvenile Verse and Picture Book," "Legends and Lyrics," by Miss Proctor, and "Poe's Poetical Works," in 1866. The "Tales of a Wayside Inn" was illustrated by him in 1867, and the "Mirage of Life." In 1869 his pencil was employed on Dickens' Christmas Books, published in one volume, and "Puck on Pegasus" (quarto). "Through the Looking Glass," and a "Thousand and One Gems of English Poetry," were illustrated by Tenniel in 1872. The two series of cartoons from "Punch," in folio, published in 1864 and 1870, are the chief works upon which his fame will rest.

## METHODS OF COLORING.

Mr. Roy Robertson, formerly of New York, now residing in Chicago, has given to the *Inter-Ocean* some hints for setting a pallet. He offers the opinion that a simplified setting gives a much stronger and effective tone to the picture. His principle is to work so that darks shall be rich with color and the lights incline to yellow. The rich tone thus obtained will harmonize the most violent extremes in color. In using this pallet Mr. Robertson paints by reflexes. The eye gets suffused with the rich color, and carries it over the object of the vision. The only way to get true luminosity is to work with the undertone as a wash, and the rest of the painting solid. On this rich underground the yellow will appear white. There should be no glazings on the solid modelling of the picture. The English artists get the tone of their pictures by glazing, and on this account it is that the French artists like the English painters to a band murdering beautiful music with instruments of tin. Paintings made in this manner are hard and metallic. Page introduced the method called *velitura*, a method of the Venetian school, which is at best laborious—a mystery of color but like a thin plate of glass. The Venetian artists worked by staining their painting over solid models. Mr. Robertson's pallet is the carrying out of his own ideas, the result of long experience. He has worked in Page's method and in the French school. He found that a great variety of color confused the eye and the judgment, and with his own simplified pallet he can paint much stronger than in any other method. Bougereau, the eminent French artist, paints with great tenderness and refinement without being weak. It is presumed that he uses wax, by which he secures delicate fleshy qualities in his pictures. Titian used a very simple pallet, and there are a great many more colors on the pallet now than there were during the days of the old masters. Makart has the reputation of being a great colorist. Most colorists cannot define, because they pay no particular attention to it. The fewer colors there are used the greater the effect, and by the mixture of colors great tenderness can be given to a face. Mr. Robertson uses nothing but positive colors, but they are heightened or subdued as occasion may require. He delineates different planes by the impression made by intense colors, and modifies them with greens and blues. All surface tones of nature are inclined to light. He never uses black in flesh. Glazing, in his estimation, is a trick, and not a legitimate way of doing work. He contends that painting should be skilful modelling, but it is impossible to lay down a certain routine. A painting should be kept warm and rich, for then it is easy to cool the tone, but make a cool picture warm, and it has the appearance of being too hot. Alternate the colors by combinations, and the picture will be stronger and will have greater vitality.

## THE NELSON MILLS MURDER.

We present a number of views of this sad catastrophe which has recently created so much excitement in Hamilton and the neighborhood. The particulars are too well known to be rehearsed, and, besides, the sketches give a full insight into the whole drama.

## BRELOQUES POUR DAMES.

Don't marry till you can support a husband. That's the advice the Barnstable *Patriot* gives the Cape girls.

"WITH all thy faults, I love thee still," as the man said to his wife when she was giving him a certain lecture.

It pleases a woman to see a man holding a plate of refreshments on his knee at a party. He can't do it without turning in his toes.

"Marriage," said an unfortunate husband, "is the churchyard of love." "And you men," replied his wife, "are the grave-diggers."

THE *Woman's Journal* wants women regularly drafted into the army, "not merely to fight, but to make clothing and accoutrements; to cook, wash, and nurse."

Forward and loquacious youth—"By Jove, you know—upon my word, now—if I were to see a ghost, you know, I would be a chattering idiot for the rest of my life." Ingenuous maiden—"Haven't you seen a ghost?"

WISHING to pay his friend a compliment a gentleman remarked: "I hear you have a very industrious wife." "Yes," replied the friend, with a melancholy smile, "she's never idle; she's always finding something for me to do."

A TALE of Woe—I clasped her tiny hand in mine, I clasped her beauteous form. I vowed to shield her from the wind, and from the world's cold storm. She sat her beauteous eyes on me, the tears did wildly flow, and with her little lips she said, "Confound you, let me go!"

GIRLS, be true! be honest, and you To the altar will some day be carried; And then you can work For a red-headed clerk, And be sorry that you ever got married.

"WILLIAM," observed a Milwaukee woman to her husband, "Mrs. Holcomb feels pretty badly now, since the loss of her child, and I wish you would drop over there and see her. You might say 'that all flesh is grass;' that we've all got to go the same way; and see if she is going to use her dripping-pan this afternoon."

A little school-girl asked her teacher what was meant by "Mrs. Grundy." The teacher replied that it meant "the world." Some days afterwards the teacher asked the geography class to which this little "bud of promise" belonged "What is a zone?" After some hesitation this little girl brightened up and replied, "I know; it's a belt around Mrs. Grundy's waist."

"DID it ever occur to you, kind mammas," asks a thoughtful philosopher, "that while trotting your babies on your laps in such a vigorous way, if some giant, about ten times your size were to trot you in a similar style, the breath would be very apt to be bounced out of your body, and that you would use very bad words at his nursery rhymes of 'Giddy, giddy, jolt!'"

## OUR CHESS COLUMN.

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

All communications intended for this department to be addressed Chess Editor, Office of CANADIAN ILLUSTRATED NEWS, Montreal.

### TO CORRESPONDENTS

Student, Montreal.—Solution of Problem No. 58 received. Correct.  
W. G. M., Montreal.—Problem received. It shall be carefully looked over.  
J. W. S., Montreal.—The move you send is the key to the solution of Problem No. 59.  
M. J. M., Quebec.—Solution of Problem No. 58 received. Correct.  
H. A. C. F., Montreal.—Solution of Problem No. 59 received. Correct.

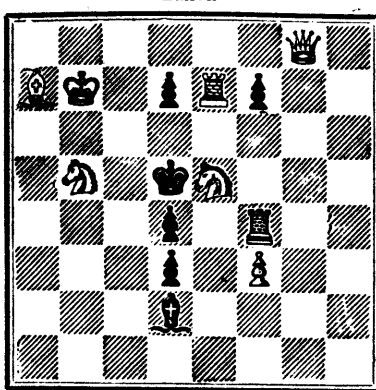
It appears from the latest accounts received that Mr. Bird and Mr. McKenzie were recently at Philadelphia, and it is supposed that during their sojourn in that city matters connected with the Centennial Chess Congress occupied their special attention.

The Philadelphia Chess Club is circulating an address to all Chess Clubs and players in the United States, soliciting them to join in a grand International Chess Tournament during the Centennial, and they offer on their part a handsome sum of money as the nucleus of a fund for prizes. They request aid and contributions from all Chess Clubs and lovers of the game.

### PROBLEM No. 61.

By GRIMSHAW.

BLACK



White to play and mate in two moves.

## GAME 80TH.

### CHESS IN NEW YORK.

An interesting game, played at the Café International between Messrs. Bird, Delmar, and Ware vs. McKenzie, Barnett, and Richardson.

### RVANS' GAMBIT.

WHITE.—(Bird & Co.) BLACK.—(McKenzie & Co.)

1. P to K 4
2. K Kt to B 3
3. B to Q B 4
4. P to Q Kt 4
5. P to Q B 3
6. Q to Q Kt 3
7. P to Q 4
8. Castles
9. P to K 5
10. Kt takes P
11. Q Kt to K 2
12. B to Q 3
13. Q to Q Kt 2
14. Kt to K B 4
15. B takes Kt
16. Q R to Q B sq
17. B to Q Kt sq
18. K R to Q sq
19. Q to Q B 2
20. Q to K 2
21. B to K Kt 3
22. Q takes Kt P
23. Q to Q 3
24. R to Q B 4
25. R to K R 4
26. B to K B 4
27. Q to Q 2
28. Kt to K Kt 5 (a)
29. Kt to K B 3
30. Kt to K 5
31. Kt takes Kt (ch)
32. B to K Kt 5
33. B to K B 4 (b)
34. B to K Kt 5
35. K to R sq
36. R to Kt sq
37. B to B 6 (ch)
38. Q takes B (ch)
39. B to K 4
40. B takes B
41. R to K sq
42. R to K B sq
43. K R to Q 4
44. K R to Q sq
45. K R to K sq
46. Q to Q B 5
47. K R to K 2
48. Q R to K sq
49. K to Kt sq
50. Q to K B 2
51. P to Q R 4
52. R to R 5
53. R to K 6
54. Q to K 2
55. Q takes B P
56. Q to Q Kt 5
57. K to B sq
58. K R to K 4

### NOTES.

- (a) To this point the attack has been played in fine style, and it is questionable if any of the moves could be improved upon. But here a very weak move, apparently without aim, allows the defense to free their game, and the attack completely collapses.
- (b) If 33. R to K B 4, Q takes B; 34. R takes B P (ch), K to R 3.
- (c) Seemingly very hazardous, but in reality the winning move.
- (d) Beautifully played.

## GAME 81ST.

(From Land and Water.)

Played recently at the Café de la Régence, Paris, between M. Meisels and Mr. Stewart.

### VIENNA GAME.

WHITE.—(M. Meisels.) BLACK.—(Mr. Stewart.)

1. P to K 4
2. Kt to Q B 3
3. P to K B 4
4. Kt to K B 3
5. B to B 4
6. P to Q 3
7. Castles
8. Kt to K 2
9. R takes B
10. P to Q B 3
11. Kt to K 3 (b)
12. Kt to K B 5th
13. Kt takes B P
14. P takes P (dis ch)
15. P takes Kt (ch)
16. Q to K R 2
17. R to K R 2
18. Q to K B 4
19. Q to K B 3
20. Q to K R 5

### And Black resigned (e).

### NOTES.

- (a) P to 4 is often played in this position.
- (b) White's position is now very favourable.
- (c) Played without regard to White's reply, which wins at once.
- (d) Attempting to defend the Pawn would cost a piece.
- (e) Kt to Kt 3 is Black's best move, but White in that case wins by Q to R 6.

## SOLUTIONS.

Solution of Problem No. 59.

Forwarded by a Correspondent.

(H. A. C. F.)

- WHITE. 1. B to Q R 8
2. Q takes Q mate.
- BLACK. 1. Q takes B
2. Kt moves
3. B moves
4. Q B P moves.
5. Q Kt P moves.

Solution of Problem for Young Players No. 58.

- WHITE. 1. B to Q B 3 (ch)
2. Kt to K B 5 (ch)
3. Kt to K 7, mate
- BLACK. 1. Q takes B
2. K to Kt sq

## PROBLEMS FOR YOUNG PLAYERS.

No. 59.

- WHITE. K at K Kt 2
- B at K Kt 5
- Kt at K Kt 3
- Pawns at K R 2 and K R 2
- BLACK. K at K Kt 5