

tricity by Magnetism; Tyndall and the Radiant Heat; Davy and Nature's Magicians; and Charles Lyell and the Story of the Rocks. Six or eight portraits add to the attractions of the book.

THE WRITINGS OF JOHN GREENLEAF WHITTIER, Vols. I. and II., Narrative and Legendary Poems; Poems of Nature, Poems Subjective and Reminiscent, and Religious Poems; Boston: Houghton, Mifflin & Co.; Toronto: Williamson & Co.

These tasteful duodecimo volumes are an instalment of a new and definitive edition—definitive, we think they must be, as their author is now in his eighty-first year—of the poetical works of the good Quaker poet who has long charmed us by that exquisite union of qualities so rare in writers of moral and didactic verse. Whittier has many of the characteristics of Wordsworth—the same earnest and fervent spirit breathes through his writings, with much of that lyrical grace and power of simple narration which distinguished the earlier English poet. Both men looked out upon the mysteries of life and immortality with the eyes of the soul, and with a strong tranquil faith in the purpose and future of things. The present edition of Whittier's works is to consist of seven uniform volumes, and it will have the advantage of its author's own revision and mode of grouping. In the instalment before us we have some of the poet's best work. Maud Muller, the Pennsylvania Pilgrim, Snowbound, and other charming idyllic verse, with selections from the subjective and reminiscent pieces—My Psalm, The Barefoot Boy, In School Days, My Birthday, etc. In an interesting introduction, prefaced to the issue, the writer has this word of explanation in regard to a class of poems, those on the anti-slavery movement, which first brought Whittier into fame. "Of their (the poems) defects from an artistic point of view, it is not necessary to speak. They were the earnest and often vehement expression of the writer's thought and feeling at critical periods in the great conflict between Freedom and Slavery. They were written with no expectation that they would survive the occasions that called them forth: they were protests, alarm signals, trumpet calls to action, words wrung from the writer's heart, forged at white heat, and of course lacking the finish and careful word selection which reflection and patient brooding over them might have given. Such as they are, they belong to the history of the anti-slavery movement and may serve as way-marks of its progress. If their language at times seems severe and harsh, the monstrous wrong of slavery which provoked it must be its excuse, if any is needed. In attacking it we did not measure our words. 'It is,' said Garrison, 'a waste of politeness to be courteous to the devil.'"

LITERARY AND PERSONAL GOSSIP.

THE sixtieth thousand of Mrs. Burnett's "Little Lord Fauntleroy" is in the market. ARTHUR HELP'S "Casimir Maremma" has been unpretentiously reissued by Roberts Bros.

TICKNOR & Co., Boston, have issued a volume of short stories by the author of "Margaret Kent," entitled "Better Times."

ROBERT LOUIS STEVENSON pronounces George Meredith's "Rhoda Fleming" the strongest thing in English since Shakespeare died.

MR. W. H. H. MURRAY'S book of Canadian travel, called "Daylight Land," is to be published by Cupples & Hurd, with 140 illustrations in various colours.

DR. LYMAN ABBOTT, in closing his sermon on "Robert Elsmere," asks: "Will you take for your faith the tower of Babel, built up by man from earth, or the New Jerusalem let down by God from heaven?"

"THE Immortal Memory of Dr. Johnson" will be drunk in silence by the English Johnson Club on Dec. 13th next, the anniversary of his death; and then Dr. Birkbeck Hill will read a paper about him.

The list of subjects in the second series of Matthew Arnold's "Essays in Criticism," which Macmillan & Co. will have ready this month, includes The Study of Poetry, Milton, Gray, Keats, Wordsworth, Byron, Shelley and Tolstoi.

WITH the Christmas number *Scribner's Magazine* will complete the second year of its phenomenally successful existence. One of its special features will be an anonymous poem strikingly illustrated by that artist of the weird, Elihu Vedder.

SIR MORELL MACKENZIE'S "Frederick the Noble" is selling in London as fast as it can be turned off the press. Two booksellers are said to have sold 400 copies each within an hour. Sir Morell has prepared a rejoinder to his critics, which will go to press this week.

THE volume in Cassell's National Library for Nov. 10 contains Shakespeare's "Taming of the Shrew," with an interesting introduction by Prof. Morley. This Library of the best of the literature of the past, much of which has been long out of print, is a well deserved success.

WHEN Mr. Gosse, in enumerating the great poets of England, excludes Tennyson from the list, it is not worth while quarrelling with him as to whether America has produced a poet worthy to stand with the baker's dozen he has enrolled upon the scroll of the real immortals.

A COLLECTION of letters from David Hume, the historian, to William Strahan, the friend of Franklin, has been edited by Dr. Birkbeck Hill, and will be published by the Clarendon Press. The originals of the letters, were purchased, after the British Museum and the Bodleian had declined them, by Lord Rosebery.

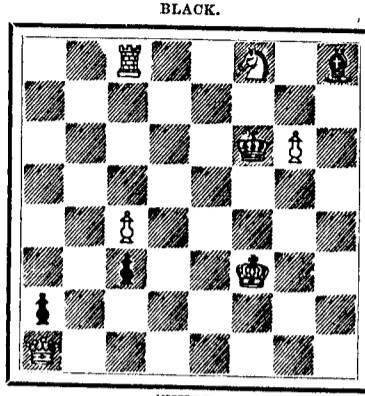
GEORGE HITCHCOCK (the artist, whose picture "The Tulip Garden," in the Paris salon of 1887, made his reputation) has written and illustrated for the Christmas *Scribner's* a short paper on "Sandro Botticelli," as "the man who, above all others, gave an impulse in the right direction to the new art of the Christian world."

MRS. EDNA D. CHENEY has prepared a simple and brief account for children of the life of Miss Alcott, which has been published under the title of "Louisa May Alcott, the Children's Friend," by L. Prang & Co. The story is very charmingly told, and brings out the unaffected goodness of Miss Alcott's character, and shows how much of her own childhood life entered into her stories.

THE Haliburton Society, of King's College, Windsor, N. S., will publish in a few weeks its first annual volume of readings, and will contain "Haliburton, the Man and the Writer," by F. Blake Crofton, B.A., Provincial Librarian of Nova Scotia. The work has occupied Mr. Crofton's attention for several years, and is one of great importance and interest. The Haliburton Society centres at King's, and includes most of the Professors and students, having members at Halifax, St. John, and elsewhere. Its object, based on the study of Haliburton, who belonged to King's College, is the advancement of Canadian Literature.

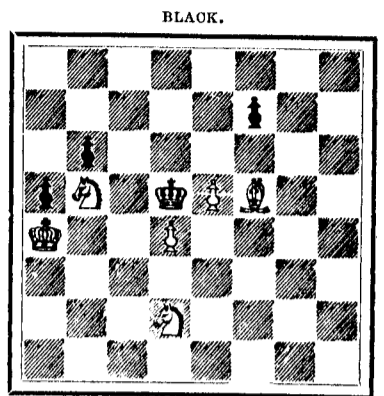
CHESS.

PROBLEM No. 307.
By E. H. E. EDDIS, late Toronto Chess Club.



White to play and mate in three moves.

PROBLEM No. 308.
By J. R. NEUMANN.
From *Vanity Fair*.



White to play and mate in three moves.

SOLUTIONS TO PROBLEMS.

- | | | | | | |
|---------------|----------|-----------|--------|----------|--------|
| White. | No. 301. | Black. | White. | No. 302. | Black. |
| 1. R-Q 2 | | 1. K-Kt 8 | | P-Q Kt 3 | |
| 2. B-K B 6 | | 2. K-B 8 | | | |
| 3. R-Q 1 mate | | | | | |

GAME PLAYED NOVEMBER 15TH, 1888, AT THE TORONTO CHESS CLUB IN THE MATCH BETWEEN HAMILTON AND TORONTO, BETWEEN MR. H. KITTSO, OF HAMILTON, AND MR. A. T. DAVISON, OF TORONTO.

RUY LOPEZ.

- | | | | |
|----------------|--------------|----------------|--------------------|
| MR. KITTSO. | MR. DAVISON. | MR. KITTSO. | MR. DAVISON. |
| White. | Black. | White. | Black. |
| 1. P-K 4 | P-K 4 | 29. P-Q Kt 4 | P-K B 5 |
| 2. Kt-K B 3 | Kt-Q B 3 | 30. Kt-K B 5 | B-K 6 |
| 3. R-Kt 5 | P-Q R 3 | 31. R-K 1 | K-R 2 |
| 4. B-R 4 | P-Q Kt 4 | 32. K-K R 1 | R-K 4 (f) |
| 5. B-Kt 3 | Kt-B 3 (a) | 33. Kt x B | P x Kt |
| 6. P-Q 3 (b) | P-R 3 | 34. K-Kt 2 | P-K B 4 |
| 7. Castles | B-B 4 | 35. K-Kt 3 | P-K 7 |
| 8. B-Q 5 | Q-K 2 | 36. K-B 4 | K-K 3 |
| 9. P-Q B 3 | R-Q Kt 1 | 37. Kt x P | B-Q B 5 |
| 10. P-Q 4 | P x P | 38. Kt-Q 4 | R-Q 3 |
| 11. P x P | B-Kt 3 | 39. K-K 3 | K-Kt 3 |
| 12. B x Kt (c) | P x B | 40. P-K B 4 | K-B 3 |
| 13. Kt-Q B 3 | Castles | 41. K-K 4 | R-Q 2 (g) |
| 14. P-Q R 3 | R-Q 1 | 42. K-K 3 | R-K 2 + |
| 15. B-K B 4 | B-K Kt 5 | 43. K-Q 2 | R-K 5 |
| 16. P-K 5 | R x Q P (d) | 44. Kt x P (h) | B x Kt |
| 17. P x Kt | Q x P | 45. R x B | R x P |
| 18. B-K 5 (e) | R x Q | 46. R-K 3 | R-B 7 + |
| 19. B x Q | R x R + | 47. R-K 2 | R x R |
| 20. K x R | P x B | 48. K x R | K-K 4 |
| 21. Kt-K R 4 | R-K 1 | 49. K-B 3 | P-Q B 4 |
| 22. P-K B 3 | B-K 3 | 50. P x P | P-Q R 4 |
| 23. P-K Kt 4 | B-K 6 | 51. K-K 3 | K-Q 4 |
| 24. Kt-K 4 | B-Q 5 | 52. K-B 4 | K x P |
| 25. R-Q Kt 1 | B x Kt P | 53. K-B 5 | P-Kt 5 |
| 26. K-Kt 2 | B-K 3 | 54. P x P + | P x P |
| 27. R-Q B 1 | P-K B 4 | 55. K-Kt 6 | P-Kt 6 |
| 28. Kt-K Kt 3 | B-Q 4 | | and White resigns. |

NOTES.

- (a) P-K R 3 best.
- (b) Kt-Kt 5 better.
- (c) Kt-Q B 3 better.
- (d) The first move in a fine combination. Black wins two Pawns.
- (e) An interesting position.
- (f) Threatening R x Kt, and if Kt retakes them B x B mate.
- (g) Should Kt x B P, then B-Q 4 winning the Kt.
- (h) Forced, for Black threatens R x B P, followed by R-K B 8 winning.

ON the 15th inst. seven players from the Hamilton Chess Club visited Toronto and played a match over the Board with seven players of the Toronto Club. The Toronto players were victorious. The following is the score:—

| | | | | | |
|---------------|-------|------|-----------------|-------|-------|
| HAMILTON. | | Won. | TORONTO. | | Won. |
| H. Kittson | ..... | 0 | A. T. Davison | ..... | 2 |
| I. Ryall | ..... | 0 | Wm. Boulthbee | ..... | 2 |
| J. E. Lister | ..... | 2 | J. McGregor | ..... | 0 |
| F. Maw | ..... | 2 | — Carswell | ..... | 0 |
| R. C. Fearman | ..... | 1 | E. J. Muntz | ..... | 1 |
| H. Judd | ..... | 1 | Wm. Braithwaith | ..... | 1 1/2 |
| P. H. Punshon | ..... | 1 | W. H. Cross | ..... | 1 1/2 |
| Total | ..... | 6 | Total | ..... | 8 |

THIS is what Oscar Wilde says of George Meredith: His style is chaos illumined by brilliant flashes of lightning. As a writer he has mastered everything, except language; as a novelist he can do everything, except to tell a story; as an artist he is everything, except articulate. Too strange to be popular, too individual to have imitators, the author of "Richard Feverel" stands absolutely alone. It is easy to disarm criticism, but he has disarmed the disciple. He gives us his philosophy through the medium of wit, and is never so pathetic as when he is humorous. To turn truth into a paradox is not difficult, but George Meredith makes all his paradoxes truths, and no Theseus can thread his labyrinth, no Oedipus solve his secret.