

SHOPPING.

The commercial spirit is not peculiar to men only, women, too, being largely impregnated with it. Though the latter in a general way have not much opportunity of selling in the dearest or any other market, they are constantly showing that they are fond of buying in the cheapest. They are as much elated when they have made what they flatter themselves is a good bargain, as is an Arab guide when he imagines that he has successfully victimised an English tourist. Their love for getting things cheap finds an outcome, much to the delight of a number of enterprising tradesmen, in the feminine occupation of shopping. Now, the ladies go shopping in a perfectly serious fashion, fully persuaded that they are superior to the dodges by which smart tradesmen seek to entrap the unwary. Unlike most men, who, when they go shopping, want a certain article, and therefore start upon their pursuit with a definite purpose, they are unfettered by conditions. Without requiring anything in particular, they feel that they will find a use for a hundred articles, and so they glory in the circumstance that they have a licence to snap up anything which may be cheap or out of the common. Thus situated, it is but natural that they should decline to go to work in the humdrum way of the man who, standing in need of a coat, enters a tailor's shop, and in five minutes comes out again, having ordered what he required. They are above selecting a shawl in five minutes, the task being an important one which, in their opinion, must be performed without haste and with due solemnity. Thus, when they see a certain shawl which takes their fancy, they do not, as an inefficient male shopper would do, cry out, "There, that will just suit." They are superior to falling into the folly of such precipitancy. They have come to see the greater portion of the mercer's stock, and they will do so, though they are perfectly assured that they will hark back to the particular shawl which has taken their fancy, and which, with the view of deteriorating it in the eyes of the shopman, and thereby getting it a little cheaper than they might otherwise do, they have spoken of with well-feigned indifference. The assumption is that they experience a sweet joy when they see a shopman disarranging his stock, and putting it apparently into a state of hopeless confusion, perspiring profusely, and looking unhappy meanwhile, for their delectation. Nor do they shrink from telling the miserable man at times—and this is the crowning part of the glory of their proceedings—that they will think about the matter, and perhaps purchase upon some future occasion. The furtive smile which plays upon their lips as they depart should be sufficient consolation to the shopman for what he has suffered. It must be understood that he is not disheartened, though his temper may be sorely tried, by this sort of thing. He is aware that in nine cases out of ten his victim will come back, and that he will be able to revenge himself upon her, notwithstanding her cleverness.

It has been said that the shopping lady does not work upon a system. Having resolved that she will do a day's shopping she sallies aimlessly forth, determined upon one point, however—to have a good rummage through more than one establishment. So she wanders up and down her pet street, and scrutinises the windows of her pet shops, sniffing at the price of this, and declaring that the price of the other is cheap. Having taken a general bird's-eye view of the state of the battle-field she attacks the enemy in other words, she enters a shop. "What can they show her?" is the query which the saponaceous human ornament of the establishment puts to her. Her reply is somewhat vague, but it leaks out that "they" can show her a great many things, and this is done. One by one "sweet things," "the greatest bargains ever offered," and "the latest novelties" are laid before her admiring gaze. Then some "sweet thing"—which she does not want—inspires her with a feeling of admiration, which is fermented by the wiles of the crafty shopman. "It is nice," she says longingly, "and so cheap" urges her tempter; "it would look well," she murmurs, "and it would suit you so beautifully," echoes the cunning one; "she really will think about buying it some other time," she says, hesitatingly, but she will never have such a chance again, suggests Mephistophiles. So the matter ends by her buying the "sweet thing" at a price at which the tradesman is really ashamed to sell it, and she takes her departure in a state of triumphant delight. The shopman, notwithstanding her extreme cleverness, bows her to the door with charming urbanity, and longs for another such customer. The transaction, however, does not satisfy her ardent nature, and she resumes her perambulations, with the result that here she buys a gimcrack, there a mantle—unhappily at a ruinous cost, as even she has to confess—which will put that of her rival, Mrs. Brown, quite into the shade, and so on. It should be noted, that notwithstanding her mania for getting things cheap she is perfectly well assured that certain things cannot be good unless they cost a certain figure, so she often declines to buy grand things unless they are charged at a price commensurate with their grandeur. Fortunately, shopkeepers generally are able to accommodate her in this matter, and are kind enough to give a practical effect to their appreciation of the fact that she cannot hope to eclipse Mrs. Smith's five guinea bonnet except with a work of art which has cost half as much again as that sum.

Gathering her bargains and "sweet things" together, the shopping lady goes home, and there awaits her husband. To him she shows

her treasures, and admiringly invites his approval. That she often fails to get it is perhaps due more to the weakness than the depravity of human nature. Possibly if he liked parting with his money as much as he loves getting it he would not look with disgust upon the trumpery and expensive articles which a cunning shopkeeper has foisted upon her, but as it is he heaves many a sigh, and occasionally says things which are not conducive to connubial bliss. Knowing his weakness, she sometimes prudently declines to let him into the secret of the full extent of transactions, and occasionally, in order that talents may not be checked through paucity of resource, she manipulates the domestic finances in such a marvellous manner that though he becomes annoyed he is so mystified that he cannot find ground for reasonable complaint. He is, however, led to regard gloomily the extraordinary cost of mere living. Perhaps his wife's abilities at last prove too much for him, and he has to compound with his creditors, and see auctioneers in possession of his house. Then does his wife declare that there never was a man so stupid at business as he, and his friends avow that he brought it upon his own head. Thus domestic peace is often incompatible with "shopping." Those ladies who are continually bewailing because their tyrannical lords have "such horrible tempers" might advantageously condescend to learn a lesson from this fact.

"PALIMPSESTS."

The discovery of a MS. of Strabo may render a few remarks about palimpsests acceptable. It is well known that the ancients used either papyrus or parchment for writing upon. When a work did not sell, the owner or bookseller would take the leaves on which it was written, efface the characters by means of a scraper, and cover the surface with new writing. Such parchment was called "palimpsest," from the Greek *palin*, again, and *psao*, I scrape; but as the latter operation was often imperfectly performed, the old writing would be often visible under the new one; and this is the case with the manuscript in question. Publishers in those days had neither compositors nor presses, but they had slaves of a higher degree who could read and write. These used to sit in a circle round a reader who dictated to them. They had a tablet on their knees on which they wrote; each man was provided with a sponge and scraper, for the purpose of effacing or making corrections. Papyrus leaves were in use as well as parchment, and would allow of erasure like the latter; only, instead of being made into books like ours, their ends were glued together so as to form a long strip, which was then rolled on a cylindrical stick fixed at one end, and which was called the *umbilicus*. Such a papyrus bore the name of *volumen*, from *volvere* to roll, whence our word "volume." When placed on a book-shelf, the extremity of the cylinder was seen; for elegance's sake it was adorned with ornamental nails, of tipped with horn, whence the word *cornua* applied to it. The leaves of the Egyptian seed known by the name of "papyrus" were not taken in their natural state for writing purposes; they underwent a preparation; the fibres were peeled off and laid, first lengthwise, then crosswise, on each other on a board, with a glutinous substance to hold them together; they were then pressed hard and dried in the sun. After this their surface was brushed over with a sort of size to correct their bibulous nature, and they were then ready for use.

THE CREEDS OF THE WORLD.

AUSTRIA, HUNGARY, year of enumeration, 1869.—Number of Protestants, 3,509,018; Roman Catholics, 23,954,233. Proportion of Roman Catholics to Protestants, 87.22 per cent.

BELGIUM (1870).—Protestants, 15,120; Roman Catholics, 5,069,105. Per cent., 99.71.

DENMARK (1870).—Protestants, 1,774,239; Roman Catholics, 1,857. Per cent., 0.104.

FRANCE (1872).—Protestants, 511,621; Roman Catholics, 35,497,235. Per cent., 98.57.

GERMANY (1871).—Protestants, 25,581,709; Roman Catholics, 14,867,091. Per cent., 36.75.

GREAT BRITAIN AND IRELAND.—Estimated Protestants, 26,100,000; Roman Catholics, 5,520,000. Per cent., 17.45.

GREECE (1870).—Protestants, 6,522; Roman Catholics, 6,013. Per cent., 49.56.

ITALY (1871).—Protestants, 39,480; Roman Catholics, 26,624,600. Per cent., 99.85.

NETHERLANDS (1869).—Protestants, 2,193,281; Roman Catholics, 1,313,084. Per cent., 37.44.

PORTUGAL.—Estimated Protestants, 500; Roman Catholics, 3,994,600. Per cent., 99.98.

RUSSIA, in Europe (1867).—Protestants, 2,565,345; Roman Catholics, 7,209,464. Per cent., 73.75.

SPAIN.—Estimated Protestants, 20,000; Roman Catholics, 16,710,000. Per cent., 99.86.

SWEDEN AND NORWAY (1871).—Protestants, 5,903,587; Roman Catholics, 889. Per cent., 0.015.

SWITZERLAND (1870).—Protestants, 1,566,347; Roman Catholics, 1,084,369. Per cent., 40.09.

TURKEY, in Europe.—Estimated Protestants, 25,000; Roman Catholics, 640,000. Per cent., 96.24.

DICKENS AND LEMON AS ACTORS.

Mark Lemon and Charles Dickens were both good actors, and were frequently associated with theatrical representations in connection with the Guild of Literature and Art. These performances commenced in 1845, at Miss Kelly's, now the Royalty Theatre, Dean-street, Soho. The first performance consisted of Ben Jonson's play, "Every Man in his Humour," (Mark playing Brainworm, and Dickens Bobadil), and the farce of "Two o'clock in the Morning," in which Mark Lemon was the Mysterious Stranger, and Dickens Snobington. In the playbills no names were given, but few failed to recognise the burly editor, and the well-known features of "Boz." Soon after this and other performances of the Guild, the Tavistock House theatricals commenced. The first of these amateur representations was given in order to exercise the vocal powers of one of Dickens's younger children, who, although of tender age, possessed a wonderful voice, and great dramatic power. This performance took place on the 6th February, 1855, at "the Tavistock, or the smallest theatre in the world." The bill included Fielding's burlesque of "Tom Thumb," supported chiefly by children. Mark impersonated Glendalen, "the beautiful queen of the gypsies," under the name of "The Infant Phenomenon," and the Ghost of Gaffer Thumb fell to Dickens, who styled himself in the bills "The Modern Garrick." A second performance quickly followed, the piece chosen being "Fortunio; or, the Seven Gifted Servants," by nearly the same company, Dickens changing his name to that of "The Modern Roscius," while Mark, who weighed twenty-one stone retained the characteristic sobriquet of "The Infant Phenomenon." In 1856, under the same roof, Wilkie Collins' melodrama, "The Light-house," was given, and a farce previously performed by members of the Guild, written by Dickens and Lemon, called "Mr. Nightingale's Diary." This performance may be specially remembered from the fact that the drop-scene, which was painted for the occasion by Clarkson Stanfield, sold at Dickens's sale for a fabulous price. Referring to the painting, Dickens writes in the preceding May, little anticipating the value to be hereafter set upon what, to them, was but a part of their theatrical property:—"Tavistock House, 1856.—Dear Mark,—Stanfield is sorry it is not the outside of the light-house with a raging sea and transparent light. He enters into the project with the utmost enthusiasm, and I think we shall, with our combination of forces, make a capital thing of it. Yours, C. DICKENS." The result of this piece made the ambitious amateurs eager for more triumphs, and on the 6th of January, in the following year, another piece by Wilkie Collins was performed at Tavistock House. The author appeared as Frank Addersley, Charles Dickens as Richard Meadows, Mark Lemon as Lieutenant Crayford, and Augustus Egg as John Want. The farce, "Animal Magnetism," followed the new play, which was repeated a week later, with Buckstone's farce, "Uncle John." In 1857, the Guild gave representations at Manchester, Liverpool, and Birmingham.

THE BRONTES' STRUGGLES.

The literary history of the remarkable sisters Charlotte, Emily, and Anne Brontë illustrates in a very interesting manner the exigencies of authorship. These girls lived with their father in a secluded hamlet in the North of England, and were desirous of publishing a volume of poems. They wrote to a publishing house, and arranged to have the book printed and published at the author's expense. The volume fell dead from the press, and the girls remitted the bill, which amounted to about seventy pounds. It was a hard loss and made a gap in the little funds of the family, but there was no avoiding the result, which was borne with cheerfulness. These poems were published as the production of three brothers, Currer, Ellis and Acton Bell, and the best notice which any of them received was accorded to the poems of Ellis (Emily), who was considered by Charlotte the most talented of the family. The gifted sisters were not disheartened. Charlotte had written a novel, which was sent to a publisher, who returned it. It was afterwards sent to six other houses, and was declined by every one. The book was called *The Professor*. Charlotte, while the work was going the rounds, commenced *Jane Eyre*, which she determined to make more of a sensational novel than *The Professor*, and succeeded to a remarkable degree. The MS. was sent to Smith, Elder & Co., and was published at their risk, and had a ready sale. Subsequently the author and her sister Anne went to London to see the publishers, and the latter was astonished to behold two diminutive young women clad in dress of rural simplicity, who represented so popular a book as *Jane Eyre*. Charlotte had Smith, Elder & Co.'s business correspondence as a proof of her identity, and this removed all doubt. Then, for the first time, the publishers learned that Currer Bell, once supposed to be a man, was a delicate girl, whose studies of life and society had been of a very limited character. Such was the entrance of one of the most talented families of the present age into the literary world. How tedious and thorny a path they trod can only be learned by experience. Perhaps the history of this remarkable trio is one of the most striking in the modern history of genius, and has an almost tragical character. Seldom has the world witnessed three such talented sisters, who withered rapidly under misfortune, and followed each other in quick succession to the grave.

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.

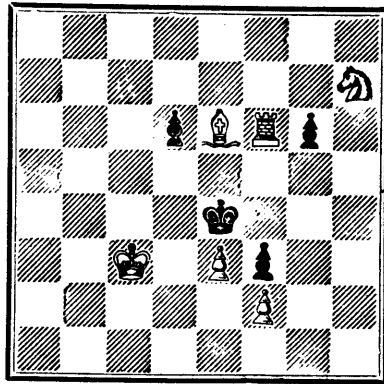
TO CORRESPONDENTS

H. A. C. F., Montreal.—Solution of Problem No. 52, received; also, Solution of Problem No. 53. Both correct.
M. J. M., Quebec.—Solution of Problem No. 50 received. Correct.

PROBLEM No. 55.

By A. CYRIL PEARSON.

BLACK.



WHITE

White to play and mate in three moves.

GAME 68TH.

Played in the late match between Messrs. Zukertort and Potter. It is a brilliant performance on the part of the winner.

(Irregular opening.)

WHITE.—(Mr. Zukertort.) BLACK.—(Mr. Potter.)

- | | |
|----------------------|------------------|
| 1. P to Q 4th | P to K Kt 3rd |
| 2. P to Q 4th | B to Kt 2nd |
| 3. Kt to K B 3rd | P to Q 3rd |
| 4. P to K 3rd | P to K B 4th (a) |
| 5. B to K 2nd | P to B 3rd |
| 6. Castles | P to B 2nd |
| 7. Kt to B 3rd | P to K 4th |
| 8. P to K 4th (b) | Kt to K 2nd |
| 9. P takes P | P takes P |
| 10. P to B 5th (c) | P to K R 3rd (d) |
| 11. B to K B 4th | Kt to Q 2nd |
| 12. Q to Q 6th | Q to R 4th (e) |
| 13. P takes P | P takes P |
| 14. R to K sq | R to B sq |
| 15. B takes P (f) | R to B 3rd |
| 16. B takes P | R takes Q |
| 17. P takes R | Kt to K Kt 3rd |
| 18. Q R to Q sq | P to Kt 4th (g) |
| 19. B to K 6th | P to Kt 5th |
| 20. B takes Kt (ch) | B takes B |
| 21. Kt takes P | Castles |
| 22. Kt takes Kt | P takes Kt |
| 23. B takes P | Q to R 5th |
| 24. R to Q 4th | Q takes P |
| 25. R to Q Kt 4th | B to K 3rd |
| 26. Kt to K 7th (ch) | K to Q 2nd |
| 27. R to Kt 7th (ch) | K takes P. |

And White mates in two moves.

NOTES.

- (a) A very eccentric opening, leading the second player into difficulties speedily.
(b) Good, gaining an immediate advantage.
(c) This also is well played, as it prevents Black from castling.
(d) Had he castled, the check of the White Bishop, followed by Kt to Kt 5th, would have won.
(e) Exchanging Queens would have been better.
(f) This manoeuvre, giving up the Queen, is sound and well calculated.
(g) There is no good move left. White plays the finish in capital style.

GAME 69TH.

Played a few days ago, at the Montreal Chess Club between Messrs. H. Aspinwall Howe and Hermann von Bokum.

(King's Gambit Declined.)

WHITE. (Mr. Howe.) BLACK. (M. Von Bokum.)

- | | |
|-----------------------|------------------|
| 1. P to K 4th | P to K 4th |
| 2. P to K B 4th | P to Q 4th |
| 3. P takes Q P | P to K 5th |
| 4. B to Q Kt 5th (ch) | P to B 3rd |
| 5. P takes P | Kt takes P |
| 6. P to Q 4th | B to Q 2nd |
| 7. P to Q 5th | Kt to Kt 5th |
| 8. B takes B (ch) | Q takes B |
| 9. P to B 4th | Kt to Q 6th (ch) |
| 10. K to B sq | B to B 4th |
| 11. Kt to K R 3rd | B to R 3rd |
| 12. Kt to B 3rd | P to B 4th |
| 13. Q to R 5th (ch) | P to B 2nd |
| 14. Q takes Q (ch) | K takes Q |
| 15. Kt to Q sq | Kt to K Kt 5th |
| 16. B to Q 2nd | P to K R 3rd |
| 17. K to K 2nd | K R to Q B sq |
| 18. P to Q Kt 3rd | B to Q 5th |
| 19. R to Q Kt sq | Q R to Kt sq |
| 20. B to B 3rd | B takes B |
| 21. Kt takes B | P to R 3rd |
| 22. P to R 4th | P to Q Kt 4th |
| 23. R P takes P | P takes P |
| 24. Kt takes P | R takes Kt |
| 25. P takes R | |

And Black mates in three moves.

SOLUTIONS.

Solution of Problem No. 53.

WHITE. BLACK.

- | | |
|---------------------|---------------|
| 1. Q to K 8th | 1. B takes Kt |
| 2. Q to Q R 4th | 2. R takes Q |
| 3. R to Kt 3rd (ch) | 3. Anything. |
| 4. Kt mates. | |

Solution of Problem for Young Players No. 52.

WHITE.

BLACK.

- | | |
|-----------------------|--------------|
| 1. R to Q Kt 8th (ch) | 1. K takes R |
| 2. Q to Q R 6th | |
- And play as Black can, he must be mated next move.

PROBLEMS FOR YOUNG PLAYERS. No. 53.

WHITE.

BLACK.

- | | |
|-----------------|------------------|
| K at K Kt 2nd | K at K Kt 5th |
| B at K Kt 5th | Pawn at K Kt 3rd |
| Kt at K Kt 3rd | |
| Pawn at K B 2nd | |
- White to play and mate in four moves.