FAR ABOVE RUBIES.

BY NED P. MAH.

I do not dwell in marble halls, Plain painted pine my doors, No gilded cornices adorn my walls— No Brussels deeks my floors.

No frescoes nor carved dados—yet my cot Holds something which Makes my home graceful. For, though I am not, My love is rich.

Rich in her tresses amplitude of gold, The turquoise of her eyes, And, beyond all, the treasured love antold, Which in her true heart lies,

Rich—for the pearls her ruby lips enlock Dazzle beholders; No opal's changeful brilliance can mock Her radiant shoulders.

Rich in an anexhausted mine of health, And in a form made fair By sixteen summers' boundless, countless wealth-A wealth beyond compare.

Though poor my home, it's portal, in my mind To heaven's I compare, For, as I cross the threshold, still I find An angel there.

THE GREATEST MODERN DISCOVERY.

BY C. CHAUNCEY BURR.

Who was Shakespeare? The world has been answering that question quite loud enough for almost three hundred years, one would think but, after all, it now appears there has been some mistake about it. That is to say, a book of six hundred pages has just come forth in England, boldly claiming to prove that the Plays of Shakespeare were written by Lord Bacon. This remarkable work is critiled "Bacon's Promus." Under the came of "Promus of Formularies and Elegancies "it has, until this hour, lain in quiet in the British Museum, to which it was origin-ally contributed by Mr. Spedding with other Baconian manuscripts. It appears to have been a common place book of rare and sterling ideas, or poetical beauties, which Bacon met with in the course of his reading.
It is said that these manuscripts contain nearly

all the proverbs and old saws which abound in the Shakespeare Plays, and are found nowhere else in contemporaneous authors, and also that the numerous classical quotations, which appear so frequently in his dramatic writings, are there.

One writer in a New York daily says: 'Perhaps this does not prove that Bacon and Shakespeare were identical, but such evidence as it affords might suffice to hang a man if he were on trial for his life."

Another writer, in the same paper, in an exceedingly well written two-column article, seems quite equally impressed with the great importance of the evidence furnished by this new

We do not remember that the Plays of Shake speare have ever before been credited to Lord Bacon; but the doubts as to their real authorship is old. About thirty years ago a young man of learning and genius in Buffalo delivered a lecture in the chief cities of the United States, which created no little excitement among liter aty men and scholars with the force of its arguments to show that the Shakespeare plays were not the exclusive production of the "bard of Avon," but jointly of a number of the great poets and wits of that period. They grew up on the stage through incessant amendments and corrections by great poets who, as well as Shakespeare himself, were actors at that period. Now, all these doubts seem to have but one origin, viz., the idea that Shakespeare was not a learned man, whilst the plays bearing his name give evidence of profound learning, and abound with extracts from nearly all the ancient classic authors. These borrowings from the classics are by no means confined to the dramas of the ancients for we find him frequently quoting from the epic and pastoral poets of Greece, as well as from the dramatic. For example, let us refer to the fol-lowing from "The Taming of the Shrew:"

Happy the parents of so fair a child; Happy the man whose favorable stars Allot thee for his bedfellow!"

What is it but a pretty close copy lowing epigram from the "Greek Anthologia?

"Happy the man who sees thee, thrice happy he who hears thee, a demigod who kisses thee, and a perfect god who has thee for his bedfellow."

The famous lines in Othelio:

" He that is robbed Let him not know it, and he's not robb'd at all." is very much like the following lines from Epic

"For then only wilt thou be hurt when thou dost think thyself hurt."

There is a similar line in Menander, from whom Epictetus must have borrowed it, as Menander was nearly 300 years earlier than he

"Thou hast suffered no wrong, unless thou dost fancy so."

Or this from Hamlet:

tetus:

" Let in a maid, that out a maid Never returned more."

seems to be borrowed from the following in the 27th Idillium of Theocritus:

"I came in here a maid, I shall return home a woman."

Now if one had the time to devote to the matter it probably would not be a difficult task to find a hundred such classical parallels in the plays of Shakespeare. His works afford abundant evidence that he was deeply read in classical Mythology. How did he get it? That has been a disputed matter for a long time now. That he was for some time sent to the school at Stratford there is no doubt. It is equally certain that he studied Latin and Greek while there. He chose several classical subjects for his early poetry, as "Venus and Adonis," "Tarquin and Lucrece," "Mars and Venus," "The Amorous Epistle of Paris to Helen," "Achilles' Concentent of his Sex in the Court of Lycomedes," and others. This does not look as though be "series" others. This does not look as though he was ignorant of the classics. In his epigraph to "Venus and Adonis," written when he was sixteen, he has two original Latin lines; and in several places in his plays occur Latinized idioms and expressions which sufficiently prove that he possessed no inconsiderable knowledge of that tongue. It is true Ben Jonson says "he had little Latin and less Greek." But it was Ben Jonson who said this. And as compared with the profound knowledge of Ben Jonson son of those languages, the same might be said of half the reputed learned men of England at that time, or any other time. The truth is, we have no reliable information as to the length of time the young poet was kept in the school at Stratford. All we know is, that he was there long enough to lay the foundations of an education which enabled him to explore the whole vast field of ancient literature and the sciences. And all this he could have obtained with very little knowledge of the Greek and Latin, for nearly all the most valuable works of the ancients had been translated into English in Shakespeare's day. He could have obtained all the secrets of Greek and Latin Mythology from Ben Jonson's works alone, and he and Jonson were boon com-panions, and brother actors as well as brother poets. There was not the slightest necessity of his being under obligations to Lord Bacon for a single scrap of the classical lore which appears in his writings. It all abounded in English books around him. And, besides, his daily companions at the club and at the theatre were among the most learned classical scholars of his time. These were Spencer, Shirly, Drayton, Messenger, Ben Jonson, Fletcher, Beaumont, Herrick, Mather, Ford, and many others who were learned in the literature of the ancients, with whom the great poet was in daily communication, and the most of these were, we say, brother poets and brother actors. How is it that these men never dreamed that Lord Bacon was writing the plays of Shake-

But what ought to be deemed as conclusive proof against the Baconian theory of Shakepeare's l'lays, is the fact that the first edition of Shakespeare's dramatic work, called the "First Folio," was published seven years after the poet's death by Heminge and Condell, two of his most intimate and beloved friends. In their Preface they declare that they had published them as "they were before you (the public), were abused with divers stolen and surreptitions copies, maimed and deformed by the frauds and stealths of injurious impostors that exposed them, even those are now offered to your view cured and perfect of their limbs; and all the rest ab-Horne Tooke, who so deeply studied the grammatical character of Shakespeare's English, said, "This first folio, in my opinion, is the only edition worth remadical."

tion worth regarding.' The men who superintended the "First Folio" were in daily communication with the poet, when he was working up and amending his plays for the stage. And, as his extemporary dramatic poets and associates, Ben Jonson, Beaumont, Messenger, Shirley, Ford, and Herrick, were living at the time of the publication of the first correct edition, is it within the bounds of imagination to believe that plays which were in any part the work of Bacon could have passed muster under the cover of Shakespeare, plays ! It would have been startling to hear " rare lien swear at such an absurd conjecture. Bacon could no more have produced the plays of Shakespeare than Shakespeare could have written the Organum of Bacon.

The world gives its broadest assent to the opinion that Shakespeare was the greatest poet that each live are lived. But no male like the greatest poet the general view among the Chinese was that a that ever lived. But no such bold discoverer has yet made his appearance in this world as to put in the claim for Lord Bacon that he was a poet.

The most that can be said with safety of the old Baconian manuscripts just published is, that they were a sort of omnum gatherum, or place for all things, in which the author copied beautiful or surprising passages from whatever place he found them in. And where could he find more of such passages than in the works of Shakespeare, whose wonderful genius was surprising the world at that moment? Instead, then, of saying that Bacon's Promus furnished the foundations of Shakespeare's Plays, shall we not rather say that the Plays furnished the striking passages which adorn the Promus:

THE PRINCE OF WALES CIGARETTE.

Some time since, after seeing it, his Royal Highness went to Toole's dressing-room and lit a small cigarette (although, in a general way, smoking is not allowed in any part of the theatre), at the same time offering his case to the talented artist, with the request that the latter would join him in a "whift."

Very much obliged, your Royal Highness,

"Never smoke?" said the astonished Prince.
"Why your acting when smoking five minutes since was the most delicious thing I have seen on the stage for a long time! Never smoke Why it seems incomprehensible."

"It is true, nevertheless," replied Mr. Toole; "and I can assure you during my whole life I have never smokod either pipe or cigar; but, not to appear 'stiff,' I will accept a cigarette, as you were so kind to offer me one."

Mr. Toole then went on to explain that all he did if he had to smoke a pipe on the stage was to put in two or three camonile flowers, and just give one or two "pulls" or blows down the pipe to show that it was alight, and then pretend to smoke. With a cigar or eighrette it was much the same. The Prince of Wales expressed him-self much interested with Mr. Toole's explanation, and declared that it would make him still more auxious to witness the piece again; and to show that he was sincere in his remarks, when Mr, Toole acted last year at Sindringham before the Prince and Princess of Wales and a numerous company, "Our Clerks" was the first piece that was played by command, as it is called.

The cigarette, that Mr. Toole took from the Prince of Wales' case, is now carefully preserved and learn age a criscity. Mr. Toole him released

and kept as a curiosity, Mr. Toole being pleased to relate to his friends the story of how he became possessed of such a peculiar treasure, ami why it is placed under a glass case.

SCOTCH HUMOUR.

AT a convival party lately a gentlemsn who had returned from a lengthened tour in the East was relating some of the wonderful things he had seen on his travels. The yarns he spun were decidedly "steep," but the guests politely ac-cepted his statements as true. Encouraged by the reception accorded to his tallest stories, h ventured to state that he had seen at the foot of the Himalayas a tiger forty feet long from the tip of the nose to the tip of the tail. This was too much, and everybody kept silence until a gentleman from Oban dryly remarked: "Ob, yes, the works o' nature are very wonderfu' and very large, whatever. Just last week I saw a skate brought ashore at Oban which covered a quarter of an acre of ground!" Nobody spoke, and amid the silence the Eastern traveller left the room. The host, perceiving that something was amiss, rose and followed him. "Is there anything wrong?" he asked. "I have been insulted," said the traveller. "That Celtic gentleman has dealt a blow at my veracity, and I can not return until he apologizes." Anxious that harmony should prevail among his guests, the host returned to the room, and, explaining mat ters to the company, asked the Highlander to make an apology, if merely for form's sake. "Weel," says the Celt, "I'll no just apologize, but tell him to come back and take a few feet off the teegur and we'll see what can be dune wi'the skate!"

VARIETIES.

Mrs. Louis Agassizhas put forth a proposi-tion for the adoption of the Harvard Annex by the university, the annex receiving as preliminary condition an endowment of one hundred thousand dollars. A portion of this endowment has already been subscribed.

WHEN IS A PERSON DEAD !- A recent writer in the China Review exemplifies the difficulties surrounding interpretation from Chinese into English, or vice versa, by mentioning that simple question. Was he (or she) dead? which occurs so frequently in inquests and other judicial proceedings, admits of a positive or negative reply according to whether the European or Chinese idea as to when death occurs be fol-lowed. We believe that a man is dead when he has ceased to berathe, and when his blood no longer circulates; the Chinese consider him still dive while a trace of warmth remains in the body. The two estimates may thus differ by several hours. Hence, it was that in inquests in Hongkong the time of death formed a stumbling block in almost every Chinese case. The medical evidence would show that the deceased must have been dead when brought to the hospital, while the relatives would swear he was alive person is considered to be dead when the body is cold, and not before. It does not speak very well for the Chinese scholarship of the officials of Hongkong that it took about 40 years to viscover this important distinction.

OUR CHESS COLUMN.

All communications intended for this Column should be addressed to the Chess Editor, Canadian Illustrated News, Montreal.

A meeting of the Managing Committee of the Canadian Chess Association was held on Saturday, the 10th inst., at the Gymnasium, Mansheld street, when the following resolution was passed, which brought, at last, the business of the recent Congress to a conduction of to a conclusion :—

to a conclusion:—

"Inasmuch as in the rules for tourney chess play of the Camadian Chess Association, under date of 27th December, 1881, article 12 declares: 'If two or more players score an equal number of games the tieshall be decided as the Committee may determine, and Article 15 rules—'The Managing Committee, or any three members thereof, together with the officer presiding at the time, shall decide all questions or appeals in connection with the Tourney, submitted to them, and their decision shall be final.' It is now resolved by the Managing Committee for the Tourney of 182-3 that, as Mr. Ascher has refused to play off with Dr. Howe, the tie games necessary to establish

their respective positions for the first and second prizes in the recent Tourney, in the manner decided by the Committee (that is, that they shall be completed by the first day of March, 1853, and are to be played without the enforcement of the 'time limit,' the Committee considering the desuetude into which this law had fallen, rendered it unreasonable for them to enforce its observance at the request of Mr. Ascher, at the fag end of a Tourney, and that too against the expressed objection of his opponent, who fairly represented that the tie games should be conducted and played off in the spirit of the play which showed that the 'time limit law' had throughout the last three tourneys become obsolete), Mr. Ascher has thereby forfeited all right to the first prize, and also to the lien on the trophy, and these the Committee now award to his opponent. Dr. Howe, who recognized the authority of the Committee, and signified his willingness to play under their direction; the second prize they award to Mr. Ascher. And the Committee further resolve that it cannot acquiesce in the idea that Mr. Ascher can in any way appeal from their decision to the jurisdiction of any other authority, as their rulings and conclusions on all matters connected with 't ite games' are made absolute and final by the laws governing the Tourney."

This resolution will explain itself, and we have no inclination to say much on a subject which has been repeatedly brought before the public; we will, however, just give an outline of what has led to a misunderstanding, and this we will do very briefly.

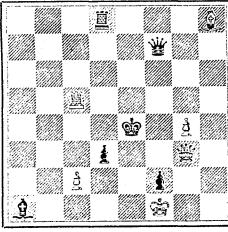
When the whole of the games in the late Tourney had been played, Dr. Howe and Mr. Ascher stood at the head of the score, with an equal number of games won on each side. These gentlemen were then directed by the Managing Committee to play another game together, in order to decide who should claim the first prize, and the result was a drawn game. This left the matter in the same, position as before, and the contestants were directed to try the effect of another battle. Mr. Ascher, at this point, claimed the right of having the time limit enforced in the game they were about to play, and this Dr. Howe objected to on the grounds that in the two previous games he had played with Mr. Ascher the time limit had been ignored altogether. The subject was referred to the Managing Committee, and the result may be seen by reforence to the foregoing resolution.

We have only to add that Mr. Ascher based his refusal to play as requested by the Committee on the following rule of the Association:—"The time limit for moves shall be fifteen moves for each separate hour of play," and also upon the fact that five games bad already been played in the Tourney under the time limit, and, that in one of the last contests in the Ottawa Congress of 1831 a contestant had applied for the time limit, and, that it had been granted him.

The resolution of the Committee of Management shows plainly the grounds they had for their decision in the matter. It may be well to state here that at the Congress held in Quebec last year the time limit was not used by any of the players in the Tourney.

With reference to the whole of the foregoing, we have no hesitation in saying that every competitor in a Tourney of the Canadian Chess Association has a right, at the beginning of a game, to call for the obse

PROBLEM No. 425. By J. Menzies. BLACK.



WHITE.

White to play and mate in two moves.

SOLUTION OF PROBLEM No. 422. Black. White. 1 K takes Kt 2 Anything

GAME 551sr.

Played in the blindfold exhibition recently given by Mr. Steinitz at the Manhattan Chess Club, New York. (Lopez Gambit.)

BLACK.-(Mr. De Visser.) WHITE,-(Mr. Steinitz.) 1 P to K4 2 K Kt to B3 3 Q Kt to B3 4 B to B4 5 B takes Kt 1 P to K 4 2 B to B4 5 P to K B 4 6 R takes B 7 P to B 5 8 P takes P 9 Q to B 2 0 P to Q 4 1 B takes Kt 2 R takes B 3 Q takes B 4 R takes P ch Q to K B 9 to K B 1 R takes P ch Q to K S 5 B takes Kt 6 Castles 7 P to Q 4 8 Kt takes P 9 Kt to B 5 10 B takes P 11 B takes Kt 12 P takes R 18 Kt to K 2 14 Kt to Kt 3 15 K to R sq 16 O to Q 2 17 P takes B 15 K to R sq 16 O to Q 2 17 P takes B 18 P to B 4 19 R to B 4 20 P takes R 21 Q takes Q 22 R to Q sq ch 23 P to K K 3 24 R to K 5 25 K to B 3 26 P to B 5 27 P to B 5 28 K to B 3 29 R takes P 30 K takes P 30 P to K 4 32 P to K 4 32 P to K 4 32 P to K 5 34 P to K 5 35 R takes P 36 R takes P 37 P to K 5 38 P to K 5 39 P to K 5 31 P to K 5 31 P to K 5 32 R ssigns. R to Wo K to Q4 P to K R 4 R takes R K to K 5 P to K K: 3 P takes P 34 K to Q 4 35 P to Q R 4