

BOOKS.

The books I love you will not find on narrow shelves arranged, Beneath the sky they open lie, And off the type is changed.

ON THE RIVER.

"So Vane is at his old tricks again. If I were that girl's father or brother I should be inclined to express my opinion of his tactics pretty strongly."

your own master. See, mamma is beckoning to me. Good-night. You will find it cool and pleasant on the river to-morrow. And with this parting shot she is gone, leaving Vane looking decidedly foolish, and what is worse, unpleasantly conscious that he is looking so.

"This has been very hard on me," murmurs Vane, bending forward so that his words are audible to the fair steerer only. "My pleasant afternoon all spoiled because—"

He is sorry the next moment after to have blurted out the words, but it is too late to recall them. She flashes a glance at him, and he meets it steadily, expecting to be assailed with a torrent of feminine wrath, but is taken back at meeting instead a sudden burst of tears.

"You will let me scull you up the river, Mrs. Fairfax?" says Vane, as he puts down his tea-cup. "I have not forgotten" (here his voice takes a more tender inflection) "your last experience to Hampton Court."

Justice Charles P. Daly read an interesting article on "Songs and Song Writing" before the New York Historical Society recently. He said at the outset that there was a great difference between things that were written for songs and songs that were really songs.

He described the characteristics of national music and songs. He said the Chinese sang between a squeak and scream, the Hindus wailed, and the Arabs hired professional singers to sing for them.

Songs and Song Writing.

The Chief Justice considered musical instruments at length. Egyptian hieroglyphics proved, he said, that the oldest nations on the globe had these instruments and used them. How they used them was a mystery to modern people.

He next considered the troubadours. They flourished for 250 years. They were poets who carried the structure and rhythm of verse to an excellence that had never been surpassed.

boards before me even for an instant; My mind at such times is like a wall upon which a magic lantern casts a shadow, and just as the pictures are changed in the magic lantern so the photographs of the chess board change before my eyes.

"Do you adopt a certain set of openings when you undertake to play a number of blindfold games, so arranging the series that you may know what style of opening was played on a particular board?"

"No, I go entirely by the numbers of the boards. Each game becomes identified in my mind with a certain number, call that number and I see the game. The most difficult part of blindfold playing is not, as many suppose, towards the conclusions of the games, but in the beginning of them, where the pieces are apt to be similarly placed on two or more boards.

With a little surprise Dr. Zukertort replied:—"I suppose it is a difference in the power of memory. My memory had a peculiar training. When I was seven years old, and before I could read or write, I was able to demonstrate such a problem as the square of the hypotenuse or to work out a simple equation entirely from memory.

"And who left the field open for your eloquent Coma, Reggie, don't be cross; take some more strawberries. I want you to amuse me now you are here. Where did you go afterwards?"

"I don't think you could help it—some women are formed to be the torment of every man who comes near them—it was your nature to be a sweet and lovable."

"I discovered my capacity for carrying on a game as I read it, without looking at a board, in much the same way as a musician might read music. I cultivated the faculty, and finding that I could play one game blindfolded, I tried to play two games, and was successful.

"I have not forgotten me, Mrs. Fairfax? I do not wonder—it is years since we met—and—"

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