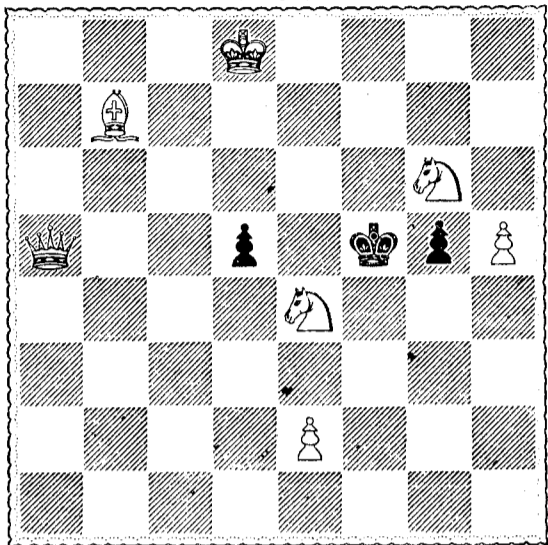


Chess.

All Correspondence intended for this Column, and Exchanges, should be directed to the CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, Jan. 31st, 1880.
 PROBLEM NO. LVII.
 By Mr. X. Hawkins, Harpers Ferry, Ky. For THE CANADIAN SPECTATOR.

BLACK.



WHITE.

White to play and mate in two moves.

SOLUTION TO PROBLEM NO. LIV. By Sig. Mussini. K B to R 6.

Correct solutions received from: J.W.S., "An elegant specimen of a 'waiting' problem, and the mates are free from duals"; J.B., "Simple"; G.P.B.

GAME NO. LII.

One of a series of five simultaneous games lately played by Mr. G. J. Ascher, of Montreal, contending against as many opponents.

KING'S BISHOP'S OPENING.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Mr. G. J. Ascher	Mr. A. Saunders	12 B to R 6 (e)	Castles (f)	23 P to K B 3	P to R 5
1 P to K 4	P to K 4	13 B takes Kt	Q takes B	24 Kt to K B 3	Q to Kt 4
2 K B to B 4	K Kt to B 3	14 Q to Kt 3 (g)	R to Kt sq	25 Q R to Q sq	B to Q 2
3 Q Kt to B 3	P to Q B 3 (a)	15 Q to Q 3	Q to Kt 3	26 N takes B	R takes R
4 P to Q 4	P takes P	16 B to K 2	P to Q 5	27 Kt to Q 6	P to K B 3
5 Q takes P	B to K 2 (b)	17 P takes B	P to Q B 4 (h)	28 Kt to K 4 (i)	Q to K 6 (ch)
6 P to K 5	Kt to Kt 5 (c)	18 Kt to Q 5	Q to K 3	29 K to R sq	Q to K 7 (m)
7 Q takes Kt	P to Q 4	19 Kt takes B (ch) (j)	Q takes Kt	30 R to Kt sq	R to Q 8
8 Q takes Kt P	R to B sq	20 B to B 3	B to B 3	31 P to Kt 4	P takes P en pas
9 B to Q 3	Q to Kt 3	21 Q to R 4 (ch)	K to Kt sq	32 R takes R	P to Kt 7 (ch)
10 K Kt to K 2 (d)	B to Q 2	22 Kt to Kt 3	P to K R 4 (k)	33 Resigns.	
11 Castles	Kt to R 3				

NOTES.—(a) We do not think much of this move, as it loses time and enables his opponent to deploy his forces, but presume it was adopted to confuse White and take him out of the books.
 (b) P to Q B 4 were better, followed by Q Kt to B 3.
 (c) Giving further effect, we suppose, to his designs as elucidated in note a.
 (d) Surely B 2 was a better square.
 (e) Too late and useless. It is remarkable how such a vigorous player as Mr. Ascher is known to be should continue to fritter away his advantages in this manner.
 (f) Black's position is now excellent. His two Bishops and two Rooks ought to prove very formidable.
 (g) Unwilling, we suppose, to take R P, which ultimately causes his downfall. From this point the result of Black's third move gradually becomes more and more apparent. See note a.
 (h) Black's last two moves are in good form, as they enable him to open a more powerful attack from the K's wing.
 (i) K Kt to B 4 must win a piece, but Black had, no doubt, carefully taken the measure of his opponent when he played P to Q B 3, and calculated the effect of giving up his Kt on the 6th move. Accordingly, White seems to think that "changing off" is his best policy.
 (j) This is the "bare bodkin," and a beauty it is. Vide the "quietus" in the next few moves.
 (k) In a note, contributed by Mr. Ascher, he remarks that R to K sq would have prevented his future embarrassments. We are of the same opinion, as regards some of them.
 (l) The termination is ingeniously conceived, and admirably carried out by Mr. Saunders.

CHESS INTELLIGENCE.

THE CHESS MONTHLY for January is an interesting number. The Chess Intelligence is varied and extensive. In referring to the recent action of the N. Y. Club, the editors "hope, without entering into the merits of this insignificant squabble, that it will not mar the success of the coming Congress. Otherwise we are afraid every true lover of the game will exclaim, 'A plague o' both your houses.'" The rules of the Hamilton Correspondence Tourney are quoted in extenso from the CANADIAN SPECTATOR. The announcement is made of a sixth edition of Bilguer's Handbuch. Dr. Schwede is appointed chief editor, but the time-honoured name of Baron von Heydebrand und der Lasa is withdrawn from any share in the preparation of it. The Baron says the little time which he devotes to studies connected with Chess, he spends nearly exclusively with historical researches. The analysis of From's Gambit is continued. Four games are introduced, one of which, a King's Bishop's Gambit, between Dr. Ballard and Mr. Bird, we may find occasion to present to our readers.

FIFTH AMERICAN CHESS CONGRESS.—The play in the Grand Tourney was concluded on Monday evening; and, with the exception of the final issue in the tie for the first prize, between Capt. McKenzie and Mr. Grundy, we append the full score:—

PLAYERS.	McKenzie.	Grundy	Möhle...	Sellman...	Judd.....	Delmar...	Ryan.....	Ware.....	Congdon..	Cohnfeld.	SCORE.			
											W.	L.	D.	Total.
McKenzie.....	1	0 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	11	2	5	13 1/2
Grundy.....	0 1/2	1	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	11	2	5	13 1/2
Möhle.....	1 1/2	1 1/2	1	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	11	3	4	13
Sellman.....	1 1/2	1 1/2	1 1/2	1	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	10	3	5	12 1/2
Judd.....	1 1/2	1 1/2	1 1/2	1 1/2	1	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	9	5	4	11
Delmar.....	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	8	7	3	9 1/2
Ryan.....	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	5	12	1	5 1/2
Ware.....	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	4	11	3	5 1/2
Congdon.....	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	2	11	3	3 1/2
Cohnfeld.....	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	2	15	1	2 1/2

It will thus be seen that Captain McKenzie ties with Mr. Grundy for first prize, and undoubtedly the playing off, which takes place on Thursday morning, will occasion much speculation and call out all the powers of the two gentlemen. We still pin our faith to the

redoubtable Captain, whose bad luck in the opening of the Tourney proceeded, we are given to believe, more from physical debility than any deterioration of his chess powers. At the dinner, held on Thursday evening last, a song was sung, the music and words of which were composed by Mr. Henderson, Secretary of the Montreal Club. Mrs. Miron J. Hazeltine also contributed an elegant little poem, which was read on the occasion. A subscription of \$25 was sent by the Montreal Club, and we believe a few more dollars will yet be added. We may take this opportunity of remarking that at latest accounts not one cent had been received from Philadelphia. The Congress, so far, has been a most decided success, and we doubt not the care and attention hitherto shown in the management of the whole business will be maintained, and the deliberations of the Congress be conducted with the same unanimity, and result in genuine and valuable improvements and alterations in the Chess Code.

Musical.

All correspondence intended for this column should be directed to the Musical Editor, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Notices of Concerts in Provincial towns, &c. are invited, so as to keep musical amateurs well informed concerning the progress of the art in Canada.

To the Musical Editor of the CANADIAN SPECTATOR:

SIR,—Would you allow one who derives great pleasure and profit from the perusal of your articles to make a few remarks on your last? I know just enough about music to thoroughly appreciate what you say as to the general arrogance of soloists who having a good voice and tolerable ear, fancy that the whole world of instrumentalists and accompanists should be at their feet. I too have experienced the rudeness of singers who have hinted that their errors were caused by my accompaniment, which perhaps I had never seen before, or had been asked to play in a different key from the arrangement before me, and which had probably been rendered more correctly than the air was sung. This too at evening parties and although I have played for pure love—not of the singers, but of the music. How much more impudent might they have been had I been playing professionally. It is said that a case in point occurred during the late amateur performance of "Pinafore," a lady began her part several bars ahead of time, and then openly accused the conductor of giving her the wrong note. This lady's cleverness was greatly praised by a morning paper, and I have never seen the circumstance explained in print, although many of the audience, who knew the play perceived that the singer and not the orchestra was wrong. Musicians must find such occurrences very trying, since few of an ordinary audience know enough of music to appreciate it when it is good and most people enjoy a song if it is bad, or rather badly sung.

Now, I fear the point on which I wish to differ with you, Mr. Editor, will show my lack of musical enthusiasm, but it will at the same time prove my knowledge of human nature, and even musicians must know that there is a great deal of human nature in the world. You complain that when it was supposed that Miss Grazioso was about to sing, the audience sat hushed, but when they discovered that she was *only going to play*, the conversation was resumed. Now, Mr. Editor, are you not aware that to the average man and woman the sweetest music in the world is that of his or her own voice in conversation? Do you not also know that even the most uncultivated ear or taste may enjoy an ordinary song, while only those who have been accustomed to hearing the best music can appreciate such melodies as Schumann's. Now I take it that the great object of an evening party is to make people enjoy themselves, and one of the first requisites is that there should be pianists who are willing to play accompaniments to the *talking*. I really don't mean this ironically. For my own part, I can only play ordinary music, and have no right to expect silent attention; but I often find my music is better liked, and affords more pleasure, than that of those pianists who can only play a few classical pieces, if they have brought their music, and who, by the fuss they make before allowing themselves to be persuaded to play, show that they expect attention and applause. However, I must say that I have met the most brilliant pianists at parties who were always willing to play dance music, or make up medleys of old airs, while they themselves chatted away to anyone near the piano, proving that they demanded no special attention. These remarks do not, of course, apply to musical parties, where each one is supposed to have cultivated taste, and where music is the entertainment of the evening; but even at these we may find the intermissions quickly seized for eager conversation, and for my part I think it a pity that the art of conversation is not better appreciated in Montreal. It is an art which is ever held in high esteem by the cultivated classes of other countries; and it is one by which we may have pleasantly imparted to us much valuable information upon other arts and many subjects. As a rule we shall find men both able and willing to speak well and fluently on whatever subjects may be their specialities but how are these good talkers regarded by Montrealers? After a man has explained to us the most abstruse facts, or charmed us by his most brilliant fancies, should he leave the room before the others, what do we hear?—"Is not he conceited?—He thinks nobody knows anything but himself." Now I must confess to a great liking for conceited people—at least for one kind of them, for there are two kinds, *i. e.*, the conceited people who know nothing themselves, but think to hide their ignorance by making fun of those who do know a great deal; and the conceited people who do know a great deal and feel so sure of their knowledge that they may seem to speak didactically. Now the ignorant man who does not even know enough to listen intelligently, resents the clever man's cleverness, and thinks that if he only understood the subject he could soon shut him up. But as he does not understand the subject or any other subject, except backbiting, he waits until the clever man has left and then tries to be witty about conceited people.

I see by an article in the last SPECTATOR that the conceit of Toronto takes a different and more amiable form. It seems the Toronto people form a sort of mutual admiration society, and believe that anything which is local must be good, and everything which is good must be local. Now here it is just the contrary—we may each have a good deal of conceit about ourselves individually, but we are not burdened by over-admiration of our fellow-citizens. We are not proud of anybody and nobody is proud of us. Our amateur performances, pictures, pottery, press-contributions, &c., are no sooner given to the public, than they are seized with avidity and torn to pieces by ruthless claws, and none care to advance a clause in their defence except

Your appreciative old aunt,

Euphrosyne.

Several new and very pleasing part-songs will be rendered by the Mendelssohn Choir at their concert, which will take place in the Mechanics' Hall on Friday evening next, February 6th.