

numerous than the sands of a dozen seas, and cause more torment and more "shotted discourses" than all other human afflictions. This is written under shadows cast by clouds of flies, and we speak of what we do know.

HUMOROUS SCRAPS.

A DRUNKEN Toledo man wrote on the wall of his cell, "Jug not that ye be not jugged."

A YOUNG man in a state of miserable inebriety a few days since applied to a town clerk in New Hampshire for a marriage license. The clerk told him that he seemed hardly to be in a condition to present himself at the altar of Hymen, upon which the young man heartlessly retorted: "Oh, it's all right; I am going to begin as I can hold out." This was honest, at least, and the young bride couldn't say that she hadn't had fair warning. Possibly the man was reluctant, didn't want to be married at all, and took something to drown his grief at the awful prospect before him. In such case, though we must still consider him censurable, we must not shut our eyes to the extenuating circumstances.

SAYS the Stockton Gazette: Where the road between Merced and Snelling crosses the Merced River that stream is about two hundred yards in width, and even at this season of the year, when the water is quite low, it looks like a dangerous and deep stream to cross. Last Thursday, a patent-medicine agent, travelling on horseback through that section, came to the river and hesitated about attempting to ford it as he saw the wide expanse of rushing waters. There is no bridge anywhere along there, so after some indecision he concluded to swim his horse across. Spying a boy, fishing in a small punt tied to the bank, he said:

"Hello, bub!"
"Hello, yourself."
"Can I get you to take my clothes across the river in your boat?"
"I reckon you kin, if you've got any soap."

"All right, I'll give you a quarter to take over my clothes and this carpet-sack to the opposite shore."
To this the boy nodded assent, the stranger disrobed, turned over the carpet-sack and habiliments to the juvenile, who paddled out into the stream, and mounted his horse, prepared to swim the river, and enjoy the luxury of a bath. With a splash at every movement, the horse stepped into the stream, and walked across—the water was nowhere more than eighteen inches deep! To say that that medicine man, perched on the back of his horse, was a man of iniquity for the space of half an hour would hardly do justice to the occasion. There were enough "dams" along the Merced that afternoon to supply a hundred mill-sites.

OUR PUZZLER.

65. CHARADE.

To first belongs the glory, theme of ancient story,
Of having leaped with Curtius adown the gulf of gloom,
That would have stayed for ever, if none had dared dis sever
The mystic spell by courting thus a hero's noble doom.

To bring in view the second, from old lore is beckoned
A fabled monster bird to Eastern story-tellers known;
And now, if you are sprightly, read the final rightly,
To see before the sight a well-known preposition's shown.

When winter winds are blowing, in our gardens growing
Is whole, a hardy flower, pretty herald of the spring.
And now the minstrel's jingle dies within the angle;
The riddling pen is laid aside—no more the bard doth sing.

66. ARITHMETICAL PUZZLES.

1. There are four men, A, B, C and D, whose united ages are 180 years. If you add together A and B's ages, the result will give C's age; and if you add together B and C's ages, the result will give D's age. Required their respective ages.

2. There are three persons, A, B and C, whose united ages are 96 years. If you deduct A's age from C's, the result will give B's age; if you deduct B's age from C's, the result will give A's age; and if you add together A and B's ages, the result will give C's age. Required their respective ages.

3. There are three men, A, B and C, whose united ages are 108 years. One-third of B's age and one-fourth of C's are equal to A's, one-half of A and C's ages are equal to B's age, and seven-eighths of A's age and three-fourths of B's are equal to C's. Required their respective ages.

67. DECAPITATIONS.

A foreign stream I am complete; deprive me of my head,
The residue, reversed, will name an English town instead.

ANSWERS.

48. CHARADS.—Dovercourt.

49. SQUARE WORDS.—

Table with 3 columns: 1. METAL, EMILE, TIMON, A LOUD, LENDS; 2. CLARE, LINED, ANISE, RESIN, EDENS; 3. EAGLE, A FAIR, GAPER, LIEGE, ERRED

50. ENIGMA.—Bill—an act; bill of costs, of complaint, of exchange, an account; a beak.

51. ANAGRAMS.—1. Admiral Lord Collingwood; 2. Marie Francis Arout de Voltaire; 3. Felix Mendelssohn Bartholdy; 4. Emperor Louis Napoleon Bonaparte; 5. Anne Louisa Germaine Necker Stael; 6. Pietro Bonaventura Metastasio.

52. CHARADE.—Lamp-lighter.

53. ARITHMETICAL QUESTION.—He was 106 years old when he died; being born in the year 1866, and died in 1802.

CAISSA'S CASKET.

SATURDAY, Sept. 13th, 1873.

All communications relating to Chess must be addressed "CHECKMATE, London, Ont."

We should be happy to receive a few unpublished two-move problems for "Caissa's Casket."

TO OUR FRIENDS.

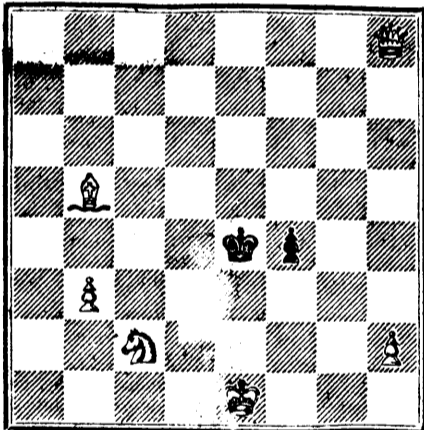
Being somewhat hurried last week we were not able to make as judicious a selection from Caissa's jewel box as we desired, but endeavor this week to lay before you something worthy of the steel of Canada's best "Chessers." Both our problems are very fine, and the game at the close of the chapters for young folks, is a sendable sample of the "Allgaier Gambit."

We hope to be able to present to the readers of the Favorite something attractive every week in the way of problems, games, &c. Just now we would like to get a few contributions of original and unpublished problems, in two moves. By and by we shall ask for games; but for the present, until we get our young readers more advanced, we shall be satisfied with the problems we have named. Let us have a few problems right away, and a fair share of our gratitude shall be yours. Address: "Checkmate," London, Ont.

PROBLEM No. 3.

By Dr. S. GOLD.

BLACK.

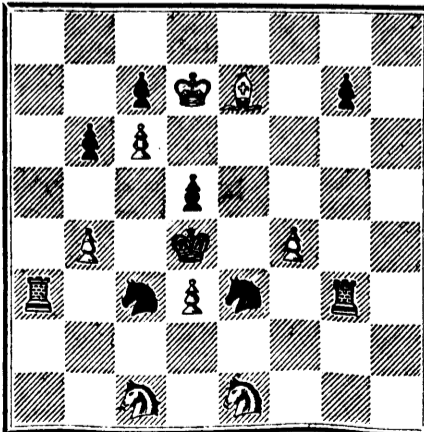


White to play and mate in two moves.

PROBLEM No. 4.

By H. F. L. MEYER.

BLACK.



White to play and mate in two moves.

INSTRUCTION IN CHESS.

By "CHECKMATE."

How to move the chessmen.

Last week I promised in this number of the FAVORITE to show you how to move the chessmen. You have already learned how to place the board,

the names of the files and the numbers of the ranks; the titles of the several Chessmen and how to set them on the board; now, doubtless, you are anxious to know how to move them.

Let us commence with the Pawns, and we shall play a little game as we proceed. These little fellows move always forward; never backward. On the first move they may go a distance of two squares, but on each succeeding move only one square at a time. The chessmen never jump over a piece to make a capture, but you simply remove the man you wish to take from the board and place your own upon the square the other occupied. Pawns have a peculiar way of capturing. To take a foe they must turn out of their course and go in a diagonal direction a distance of one square. None of the other chessmen change the direction of their move to make a capture. This peculiarity of the Pawn we will at once illustrate in our game. Set the men on the board and move as I direct, first a white man and then a black man, now:

White men.

Black men.

- 1. P. to K. 4th.
2. P. to K. B. 4th.

- 1. P. to K. 4th.

You observe that White has placed his King's Bishop's Pawn in a position to be taken by Black's King's Pawn, and the latter will capture it by removing it from its square and putting his own Pawn in its place. Thus:

2. K. P. takes B. P.

The Pawn has two other peculiarities which none of the other men possess. When he reaches the fifth rank in his march forward, an adverse Pawn on an adjoining file may try to escape him by jumping two squares, thus passing the point of capture. Should he attempt to do this the other may take him in the same manner as if he had only moved one square. Then, when he arrives at the opposite side of the board he must be promoted to the power of a Queen, a Rook, a Bishop or a Knight, at the option of the player, so that you may, if you can push a Pawn through, have two Queens, three Rooks, Bishops, or Knights of the same color upon the board at one and the same time.

The Knight's move is somewhat singular and is very difficult to describe in writing. Turn to your board again and we will make White's third move:

3. K. Kt. to K. B. 3rd.

He jumps you see over all obstructions from a black square to a white one at a distance of one square in a straight line and one square in a diagonal direction. His next move would be to a black square, and if it was his turn to move now he might go to either K. R. 4th, K. Kt. 5th, K. 5th, Q. 4th, or back to his own square. Carefully examine these moves and you cannot fail to understand how this cavalier jumps over the chess-board.

The Bishop moves in a diagonal direction only. He may go either backward or forwards as many squares as he pleases, provided his course is not obstructed by other men.

Notice that each player has a Bishop on a white square and another on a black square. Owing to the direction of his move each remains on squares of the same color throughout the game. Now move Black's King's Bishop to K. 2nd, thus:

Now White's K. B.—

4. K. B. to Q. B. 4th.

4. P. to K. Kt. 4th.

We shall now see what the Rook can do. When he can get out into the open board this is a very useful piece. He may be moved forward, backward, to the right or to the left, as many squares as the limit of the board and the position of the men will allow. (See CASTLING, next week). To illustrate his move we play,

5. K. R. to K. B. 1st.

5. P. to Q. 4th.

6. K. Kt. to K. 5th.

6. P. to K. B. 3rd.

The Queen is by far the most powerful piece on the board, having the right to move forward, backward or sideways, (like the Rook) or diagonally (like the Bishop) and as many squares as the board and the other men will permit. Before making the Queen's move, we will talk over the power of the King.

During a game the Kings attract almost the entire attention of the players. While one makes every effort to attack his opponent's King, he must also be on the look out to ward off assaults upon his own. The King cannot be captured; but he may be placed in "check"—that is, if he receives a direct attack from any of the adverse men, he is said to be in check, and must get out of it immediately, by moving, by capturing the piece giving check, or by interposing a man between his King and the checking piece. If he be unable to make either of these moves, then he is "checkmated" and the game is lost by his side. The King can move one square at a time in any direction, provided he does not move into check. We will now show you the power of the Queen, and illustrate check and checkmate, by proceeding with our game:

7. Q. to K. R. 5th—(check).

The Black King is now directly attacked by the White Queen. Black cannot take the Queen, nor place any piece or Pawn between the Queen and his King, therefore, the King must move. You will observe that he cannot move his King to Q. 2nd, that square having been attacked by White K. Kt. The Black King has really only one square to which he may go.

8. Q. to K. B. 7—check and mate.

7. K. to K. B. 1.

Again the K. is directly attacked, and as the Queen is defended by the K. Kt. it is impossible for him to move out of check, hence he is checkmated, and White has won the game.

In our next I shall give you a list of the technical terms used in chess, after which our progress will be more rapid and interesting.

You may now play over the moves of the following game. Do so two or three times till you can make them without hesitation. If you should at any time find it impossible to make a move described in the text, be satisfied the fault lies with yourself; try the game over again and find out where you moved wrongly:

White.

GAME No. 1.

Black.

- M. KIRSBERITZKY.
1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. Kt. to K. B. 3rd.
4. P. to K. R. 4th.
5. K. Kt. to K. 5th.
6. K. B. to Q. B. 4th.
7. P. to Q. 4th.
8. K. Kt. to Q. 3rd.
9. Q. Kt. P. takes P.
10. K. Kt. to Q. B. 4th.
11. Q. Kt. to Q. B. 3rd.
12. K. to B. 2nd.
13. Q. to Q. 3rd.
14. Q. B. to Q. 2nd.
15. Q. R. to K. 1st.
16. Q. B. to K. 3rd.
17. K. B. to K. 6th.
18. P. to Q. Kt. 4th.
19. K. B. to Q. Kt. 3rd.

- M. CALVI.
1. P. to K. 4th.
2. P. takes P.
3. P. to K. Kt. 4th.
4. P. to K. R. 5th.
5. P. to K. R. 4th.
6. R. to K. R. 2nd.
7. P. to Q. 3rd.
8. P. to K. B. 6th.
9. P. to Q. B. 3rd.
10. K. Kt. to K. 2nd.
11. Q. Kt. to Q. 2nd.
12. R. to K. R. 1st.
13. K. B. to Kt. 2nd.
14. K. to B. 1st.
15. Q. to Q. Kt. 3rd.
16. Q. to Q. B. 2nd.
17. P. to Q. Kt. 4th.
18. Q. Kt. to Q. Kt. 3rd.
19. P. to Q. R. 4th.

- 20. P. to Q. R. 3rd.
21. B. to Q. R. 2nd.
22. P. to K. 5th.
23. P. to K. 6th.
24. Q. B. to Q. B. 1st.
25. P. takes P.
26. Q. Kt. to K. 4th.
27. Q. Kt. to K. Kt. 5th.
28. R. takes Kt.
29. R. to K. 1st.
30. R. to K. 8th.
31. K. Kt. to Kt. 6th.
32. Q. takes B.
33. Kt. to K. 7th.
34. Kt. takes Q. ch.
35. R. to K. 6th.
36. B. to Q. Kt. 1st.
20. P. to Q. R. 5th.
21. Q. B. to Kt. 2nd.
22. P. to Q. 4th.
23. Q. B. to Q. B. 1st.
24. Q. to Q. 3rd.
25. K. takes P.
26. Q. to Q. B. 2nd.
27. K. to Kt. 1st.
28. Q. takes R.
29. Q. to K. B. 3rd.
30. B. to K. B. 1st.
31. Q. B. to K. B. 4th.
32. Q. takes Q.
33. K. to Kt. 2nd.
34. K. to B. 3rd.
35. K. takes Kt.

SOLUTION TO PROBLEM No. 1.

- White.
1. R. to K. R. 5th.
2. Kt. to K. B. 4th mate.
Black.
1. K. to K. 3rd.
2. Kt. to K. 3rd.
3. K. to B. 3rd.
4. K. to K. 5th.
5. K. to Q. B. 5.

SOLUTION TO PROBLEM No. 2.

- White.
1. B. to K. B. 7th.
2. Q. to K. Kt. 5th—mate.
Black.
1. K. to Q. 1st.

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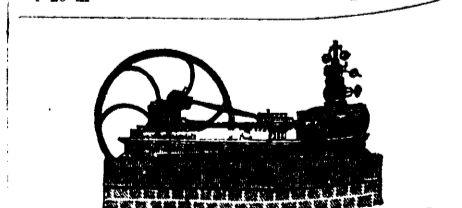
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