

Chess.

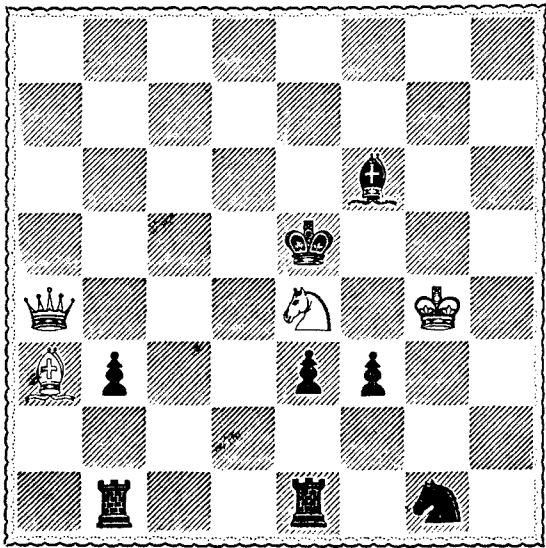
All Correspondence intended for this Column, and Exchanges, should be directed to the CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, Jan. 3rd, 1880.

PROBLEM NO. LIII.

A New Year's Nut. A Prize Problem by Herr Conrad Bayer.

BLACK.



WHITE.

White to play and mate in four moves.

SOLUTION TO PROBLEM NO. L.—By Mr. W. H. Perry.

White. Black. White. Black. White.
 1 Q to K Kt 4 B to K 4 2 Q to Q Kt 4 Any 3 Q Mates.

Correct solution received from J.W.S., G.P.B., T.M.J.

OUR CHESS COLUMN.

1879.

AT A TIME when Chess was dull, and in the face of two other Chess Columns, long established in Montreal, it seemed a bold attempt to introduce a third and bid for a share of public patronage and support. But the flattering notices we have received from our brother editors, both at home and abroad, and the warm encouragement of chess players in Canada are most gratifying proofs, not only that our endeavours have not been misdirected, but that there is a large amount of interest in Chess in Canada, which the existing chess columns had been insufficient to satisfy. At the close of our first year we therefore congratulate ourselves on the position which the Chess Column of the CANADIAN SPECTATOR has attained, and, as, in our introductory article, we solicited the support of contemporary chess editors, and the public generally, beg to express our thanks for the many favourable notices and contributions which we have received from all quarters of the Chess World. Our Exchange List is a large one, for while we owe our first duty to Canadian Chess, the value of a Chess Column is, to our thinking, much augmented by the associations and interest it may awaken among chess players in any country, for there is undoubtedly a fraternity among chess players which renders the doings of their brotherhood, no matter where, a source of the greatest pleasure. The *Toronto Globe*, the *Canadian Chess Column* par excellence, the good, but prosaic *Canadian Illustrated*, the *vive Opinion Publique*, and the bristling and enterprising *Brantford Courier* form a goodly array of Canadian confrères. With England, Scotland, Ireland, France, Germany, Denmark, Italy, Australia, and all parts of the United States, we are in regular, or frequent communication, and from the chess literature of these countries we are enabled to cull information for the benefit of our readers. The "boss" column in the United States, *Turf, Field and Farm*, the excellent *Cincinnati Commercial*, and such ably conducted papers as the *Hartford Times*, *Holyoke Transcript*, *New York Era*, and that prince of Problem Columns, *The Detroit Free Press*, along with many others of less note, reach us regularly. The solid and invaluable *Chess Players' Chronicle*, the careful, accurate, and ever-entertaining *Huddersfield College Magazine*, the new and ambitious *Chess Monthly*, with such weeklies as *The Field*, the *Croydon Guardian*, *Brighton Herald*, and *Derbyshire Advertiser* form the pick of English Chess Literature, while the *Glasgow Herald* and *Ayr Argus* are the representative columns in the "Land o' Cakes," and *Our School Times* (Londonderry) the sole chess column* in the realm of Cahir mór, erst King and Chess player. The admirable and elegant *Nuova Rivista degli Scacchi* in sunny Italy, the brilliant *Nordisk Skaktidende* in Scandinavia, with the veteran *Schachzeitung* and the superb *Strategie* form as rich a catalogue of European Chess Magazines as any Chess Editor can require. The *Adelaide Observer*, so ably conducted by Mr. Charlick at the Antipodes, has also its own proper place on our table. In all these can we point to some friendly notice of our column, and from them, too, are we enabled to obtain much entertaining information to lay before our readers. To one and all we tender our best thanks and wish them prosperity. To the Montreal Chess Club generally, and Mr. J. W. Shaw in particular, and to the many friends throughout Canada and the United States and elsewhere to whom we owe debts of gratitude for their kindness and communications, we tender our warmest thanks and the hearty congratulations of the season.

1880.

ENCOURAGED by our success, we take pleasure in saying that two extra diagrams will shortly be added, and these will be used to illustrate End Games, of which we intend to give a series, or for the purpose mentioned below. Chess Intelligence will receive increased attention, though our space is generally very limited for this portion of our article. We also now present the programme of our first Problem Tourney.

*The *Irish Weekly Times* has, we believe, a Chess Column.

CANADIAN SPECTATOR PROBLEM TOURNEY.

The Conditions of this competitive Problem Tourney are:—

1. The competition shall be open to all problem composers.
2. Competitors must send to the Chess Editor, CANADIAN SPECTATOR, 162 St. James Street, Montreal, on or before April 1st—or if from Europe, May 1st—1880, a sealed envelope containing: (Firstly), One set of Problems, namely, one in two moves and one in three moves, designated by the same motto; (secondly), A sealed envelope, endorsed with the same motto and containing the composer's name and address.
3. Problems must be original, direct mates and unfettered by special conditions. They must also be accompanied by full solutions in the English Notation, not the Anglo-German.
4. All the competing problems will be published in the CANADIAN SPECTATOR, after a preliminary examination, and, immediately on the publication of the last set, they will be forwarded to a competent judge to make the award, and his decision shall be final. The gentleman on whom this may devolve has not yet been chosen, but competitors may have every confidence in the integrity and ability of the one selected.
5. Four Prizes will be given:—1st Prize, \$6, for the best set; 2nd Prize, \$4, for the second best set. Also, a Prize, value \$3, for the best 3-mover, and a Copy of Mr. Delannoy's forthcoming Book for the best 2-mover. The last two prizes are presented by two members of the Montreal Chess Club.

THE MONTREAL CHESS CLUB.—Notice.—The Montreal Chess Club will hold its Quarterly Meeting in the Gymnasium, Mansfield street, this evening, January 3rd, at 8 o'clock. Business of considerable importance will be brought before the meeting, and a large attendance is desired. We hope arrangements will be made for matches during the winter with one or two other clubs. Friendly tilts have taken place before this with the Quebec Club, and, no doubt, Toronto, after its late decisive victory over the Seaforth Club, will be anxious to stretch her wings.

Musical.

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

In view of the "Standard Opera" performance and the notices in the daily papers, it may not be amiss to reproduce the following, from the current number of the *Musical and Dramatic Times*:

There are signs of the public in Europe once more asserting its rights to be heard as to the merits of a piece for which it is asked money. "Anne de Kerviller" provoked a disturbance at the Comedie Francaise, and "Eine Ehe von Heute" has given rise to a row at Berlin. At the latter town, the Royal Commissioner of Theatres issued a manifesto protesting against the behaviour of the audience, and insisted on the play being given a second night. The public unanimously refrained from going. When shall we see the American public as independent as that of Paris or Berlin? Plays like "Estelle," things like "Hearts of Steel," are repeated night after night to the disgust of successive audiences, simply because those present at the first representation were too cynical to express their sentiments. From a cynical feeling "what better could we expect?" and an equally cynical pleasure in seeing others taken in as we have been, are really the cause of this abstinence from expressions of disapprobation. A good damning by the public would do more than anything else to bring managers, authors, and actors to their bearings, and to justify all that professional critics write. We should hear no more of this writer on the press being bribed by Mr. Jones, and that one beguiled by the bright eyes of Miss Smith, or of a third standing in with the manager. The public cannot be bribed or fascinated. Moreover the public is really the only supreme judge of the matter. The public makes the reputation of the actor or of the play. Critics may write their hearts out, and show why this plot is good, and this character striking, and this dialogue bright and telling, but if the play does not please the public the critic labours but in vain. He is wrong, must be wrong if he holds as good what the public does not care for.

Why is the newspaper critic the only member of the audience who is expected to express his opinions? The rest pay their money and cannot take their choice, they must take what the manager offers. Why, if they do not get their money's worth, do they not say so? Instead of each victim whispering to a friend, "Bad play, old fellow, don't go," they ought to tell the manager plainly that the thing is a fraud and that he must not go on collecting his fees for a thing not worth seeing. The trade of printing posters would suffer, but except this limited class of tradespeople we cannot see how any deserving people would suffer by a good first night's damnation.

Princess Toto has not proved a success. It is to be taken off the boards as soon as the manager can arrange for the production of something else. Miss Leonora Braham (Mrs. Barnes) is criticised rather severely by some of the local papers and has not made nearly such a hit as was anticipated.

The Magic Flute was produced by Mr. Mapleson's company at the close of the operatic season and proved a great success. In addition to Mesdames Marimon and Valleria, Mdlle Isidora Martinez was engaged (taking the role of Papagena) and had quite a brilliant reception.

Dr. Maclagan is writing an operetta, and promises to produce it during the present season.

A CORRESPONDENT sends us a description of the great nave organ of Trinity Church, New York, U. S. A., which will, we think, be read with much interest by English organists. The instrument was built in 1840 by Erben, of New York. It is a curiosity of the past, without a composition pedal, with its touch of 5½ lbs, only thirty-six stops for the manuals, and only one for the pedals. All the stops of the great organ are complete throughout the 5½ octave compass of the manuals, which extend down to CCC. On account of this extension, all stops usually 8, 4, and 2 feet are in this organ respectively 16, 8, and 4, feet. The Great is coupled by unison and octave couplers to the Swell, which has 6½ octaves. The 32 on the pedals is of a large bold scale and it can be made to play its own octave above. Each pedal, by the aid of couplers, commands nine notes on the key boards, viz., two on the Great; three on the Swells, two on the choir, and two on the solo. The stops are as follows:—Great Organ: open (2), 16 feet; stopped diapason, 16 feet; principal (2), 8 feet; flute, 8 feet; twelfth, 3 feet; fifteenth, 4 feet; sesquialtera; mixture; trumpet, 16 feet; clarion, 8 feet. Swell: open and stopped diapason, dulciana, principal, hautboy, trumpet, vox humana, double cornet. Choir: stopped diapason, dulciana, principal, flute, bassoon and clarinet. Solo: melodia, gamba, horn, harmonic, flute, double clarion and corneoon. Swell Bass: dulciana, 16 feet; serpent, 16 feet. Pedal: open, 32 and 16 feet. Couplers: Great and swell unison; Great and swell octave; Great and choir; Great and solo; choir and swell unison; choir and swell octave; pedal and Great, 8 feet; pedal and Great, 16 feet; pedal and swell; pedal and choir, and pedal and solo. Four manuals and three sets of bellows.