

Chess.

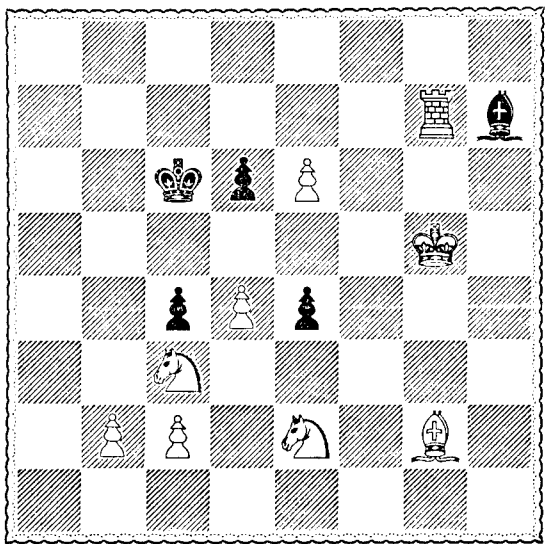
All Correspondence intended for this Column, and Exchanges, should be directed to the
CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, August 2nd, 1879.

PROBLEM NO. XXXII.

By Mr. G. J. Slater, of Bolton, England. Contributed to THE CANADIAN SPECTATOR
by Mr. J. Watkinson, of Huddersfield, England.

BLACK.



WHITE.

White to play and mate in four moves.

SOLUTION TO PROBLEM NO. XXIX.—Q to Q R 2.

Correct solution received from J.W.S.,—"The key move presents a pretty ambuscade; duals if Black plays P to B 5, P to R 6, B to Q 7, or B to Q Kt 5, for White mates by R to B 2, or R to B 5"; FAX, J.J., USBORNE.

ANSWERS TO CORRESPONDENTS.

ADELAIDE OBSERVER, AUSTRALIA.—Slips received, for which accept our thanks, but Problem No. 583 is wanting. Please take pattern and date your columns, it is so very convenient. We wish all our contemporaries would do so. We shall have much pleasure in sending you monthly packages of ours.

W.H.P.—No. 30 correctly solved. Several problems by Dr. Gold were published about the time and in the paper you mention. We stated the source whence we took it.

GAME NO. XXXII.

We take the following instructive little *partie*, with notes, from the Holyoke Transcript.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
1 P to K 4	P to K 4	5 Kt to K B P	K takes Kt	9 Kt to B 3	B to Q 3
2 K Kt to B 3	K Kt to B 3	6 Q to R 5 (ch)	P to Kt 3	10 Q to Q 4	B to K 4
3 K B to B 4	Kt takes P	7 B takes P (ch)	K to Kt 2		and wins (b)
4 Kt to K P (a)	P to Q 4	8 Q to K 5 (ch)	Kt to B 3		

NOTES.—(a) Kt to Q B 3 or P to Q 3 are decidedly better, since he must now sacrifice a piece for two pawns, or else remain with an inferior position.

(b) If 11 Q takes B, 11 R to K sq, &c., and if Q move elsewhere B takes Kt, followed by Q takes B, winning a piece.

CHESS INTELLIGENCE.

TORONTO VS. SEAFORTH.—The Toronto *Globe* solicits the opinion of chess players on the following points, which arose in a telegraphic match between these two clubs, in which one, A, despatched the message Q R to Q 7, when the piece was already standing on that square. B replied that the move was illegal, and demanded a penalty, to which A submitted, thereby losing the exchange. At a subsequent point in the game, A claimed a penalty from B for an indefinite move which was referred to arbitration, and, in submitting his case, forwarded also a statement of the first dispute. To this B demurred, contending that A, having submitted to the penalty and continued the game, had lost the right to have the matter reconsidered. The Chess Editor of the *Globe* asks firstly, was B justified in demanding a penalty in the first case? and secondly, has A forfeited the right to have the matter referred? Telegraphic and correspondence games, we must remember, are mere substitutes for playing over the board, and in such a case the playing of a piece in the manner above stated and calling it a move could not possibly occur. The very essence of a move demands the transference of a pawn or piece from the square on which it stands to another square, and consequently no code of chess laws has ever contemplated or made provision for such a case as the one in dispute, where no such transference and therefore no move at all has been made. It is not a false move, which may be illustrated by playing a R or B like a Kt; it is not an illegal move, which may be exemplified by leaving the K in check. It is simply no move at all. We are, however, of opinion that the naming of the piece Q R intimated not only A's intention to move it, but that he absolutely took hold of it, and as the whole case is unprovided for in any code of chess laws, it must be decided in equity, and the utmost that B could require is that A should move his R somewhere, precisely as would be the rule had it occurred in play over the board. Secondly: Had A submitted to the penalty imposed by B, under protest, we certainly think he would have been justified in referring the case to the arbitrator. If not, he must abide by the penalty inflicted. This seems to us to embrace the equity of the whole case, and allowing that A submitted to his penalty, under protest, the game should be recommenced from that point, he being compelled to move his R. If the R have no legal move, we are then of opinion that B would be justified in inflicting the penalties contained in Law VI. of Chess Praxis.

CHESS LAWS AND CUSTOMS.—Several questions are now agitating the Chess world, and the sooner an International Congress of chess players is held to draw up a full code of Laws, Rules and Regulations which shall be binding and acknowledged as such, both in Europe America, the better. We refer to such matters as the Dummy Pawn, Chess Notation, Problems commencing with a check, an International Trophy, Time Limit of moves, Tourney rules, Laws for regulating Correspondence and Telegraphic games, as witness the case above, &c. No one can say that these and other similar matters stand at present on any substantial and generally recognized basis. When we find such a highly respectable body of men as the British Amateur (late Counties) Chess Association, with Prince Leopold at its head, and the Rev. Mr. Ranken as Secretary, drawing up a code of rules which seem to them good and sufficient for the general conduct of their tourneys, but which meets with marked disapproval from such an authority as the *Chess Players' Chronicle*, it will surely be admitted that our Chess Laws are not in a very satisfactory condition, and that it would be preferable to have one well defined and generally recognised code. The laws contained in "Praxis" are those most frequently appealed to, but the code drawn up by the British Chess Association in 1862

has also considerable weight, yet the latter sanctions the "Dummy Pawn" business, while the former has several incongruities, and both are inadequate to meet the exigencies of modern chess. What we earnestly advocate is the establishment of a code of laws confirming in some cases what custom has now made general, and which will appeal, by their fulness and perspicuity, to the good sense, sympathy and support of every chess circle. General and united action to this end might be taken at the forthcoming American Chess Congress. This meeting, though now only proposed, will probably, if well carried out, bring several European players to this side of the Atlantic, and though they might not be a representative European body, their views and co-operation would go far to secure the general acceptance of an International Code of Chess Laws, to be confirmed probably at some future European Congress.

DOMINION CHESS ASSOCIATION.—It has been definitely concluded to hold the next meeting of the Dominion Chess Association at Ottawa during the week commencing September 22nd, and we believe one of the committee rooms in the House of Commons has been secured for the purpose. The arrangements for the Tourney are rapidly approaching completion, and the prospectus will soon be issued. We have pleasure in announcing that the Montreal Club has forwarded to Ottawa a sum of \$15 as individual subscriptions, in addition of course to the regular affiliation fee of \$5, so that there is every prospect of that Club being well represented. We hope that other Clubs will not be backward in emulating, to the extent of their power, this spirited and encouraging action.

CHESS IN NEW ZEALAND.—From the *Adelaide Observer* we learn that the three prizes in the New Zealand Chess Congress to be held at Christchurch are of the value of \$250, \$100 and \$50. The rules are: 15 moves to the hour, an unplayed game to score a draw to the opposite player, an adjournment of one hour after four hours' play, the players to be chosen by lot, and the games to be played according to the laws in "Chess Praxis." The liberality of the prizes and the business-like tone of the proceedings are very encouraging to the cause of chess, and present worthy objects of emulation to us Canadians.

Musical.

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

AMATEUR OPERATIC SOCIETY.

Several of our leading amateur vocalists met on Tuesday evening to discuss the feasibility of establishing an amateur opera in this city. It was resolved to give a "Pinafore" performance early in September, with local soloists, chorus and orchestra; the chorus is expected to number upwards of forty, and the orchestra about thirty performers. Dr. MacLagan was elected conductor pro tem, and bi-weekly practices will be commenced immediately. Should the "Pinafore" performance prove a success we may hope to hear in the future such operas as "Oberon," "Freyschutz," "Tannhauser," and others which require a larger chorus and orchestra than could be brought by a travelling company. The principals for these operas would have to be engaged in the United States, but the main difficulty has always been the chorus; we wish the undertaking success.

OBIT.

Mr. Henry Smart, composer of "The Bride of Dunkerrow," and other celebrated works, is dead. He had recently received a pension from the British Government, but, as in many other cases, it came too late to be of any practical benefit to him. Mr. Smart's *Te Deum* in F, organ pieces, and hymn-tunes have made us quite familiar with his name, and we feel that church organists and choristers throughout Canada will hear of his demise with regret.

BRISTOL MUSICAL FESTIVAL.

At a meeting of the Committee of the Bristol Musical Festival, held recently, the leading features of the programme for the approaching Festival were definitely settled. The Festival will consist of four morning performances and three evening concerts, and will be held in the Colston Hall, as usual. On Tuesday morning, October 14, the Festival will open with Handel's "Samson," to be followed on Wednesday morning by Mendelssohn's "Elijah," on Thursday by Mozart's "Requiem" and Rossini's "Stabat Mater," closing as usual on Friday morning with Handel's "Messiah." Each of the three evening concerts on Tuesday, Wednesday, and Thursday will include at least one entire work of the great masters and a miscellaneous selection. Mendelssohn's "Walpurgis-Night" and his "Hear my Prayer," with solo by Madame Albani, will be included in the scheme; and of compositions new to Bristol, Brahms's Cantata "Rinaldo," for tenor solo (Mr. Edward Lloyd) and chorus of male voices, and Beethoven's Choral Symphony are decided to be given. Mr. Charles Hallé's full orchestra will also be heard for the first time in various works of the modern German school.

It is all wrong to let your church choir go off singing in the opera of "Pinafore" between Sundays. A dreadful thing recently happened on this account at a California funeral. The pastor—a tall, white-haired man, much resembling an admiral, arose in the pulpit, and had no sooner finished, in a singing tone, the remark, "We miss his presence in his usual haunts," than the choir sprang to its feet and shouted in return, "And so do his sisters and his cousins and his aunts."—*American Art Journal*.

ST. ANDREW'S, Tavistock Place, is certainly taking the lead in introducing the sacred compositions of the great masters at its ordinary Sunday services, for we find that on Trinity Sunday Rossini's "Stabat Mater" was given by a choir of 125 voices, with a complete and efficient orchestra. This is the sixth important sacred work that Archdeacon Dunbar (the incumbent) has had at this church within nine months; and, as we hear that the excellent choir taking part in these performances has been trained by Mr. Stedman, there can be little doubt that the presentation of such standard works is intended to be continued at stated intervals. In addition to thus providing his love for sacred music, it is evident that Archdeacon Dunbar is determined to introduce a reform in the method of procuring singers for the church, since in one of his recent sermons he observed that the days of amateur church musicians had, he hoped, passed away; and that he looked forward to the time when a candidate for the post of minor canon of a cathedral will be expected to have a degree in music, just as a candidate for a town curacy is expected to have a degree in arts. We are also informed that at the Church of St. John the Evangelist, Grove Street, Commercial Road East, a portion of Haydn's Oratorio "The Creation" was sung at evening service, the choir being augmented by contingents from the Sacred Harmonic Society, the Royal Albert Hall Choral Society, Mr. William Carter's Choir, &c.

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