

THE GAME OF CHESS.

CHESS COLUMN.

EDITED BY A COMMITTEE OF THE ONTARIO CHESS CLUB, OF HAMILTON.

Communications to be addressed to the Editor of the Illustrated Canadian News.

In order to afford our correspondents more time for the examination of Problems, we shall in future insert the solutions once a fortnight, instead of weekly, as heretofore.

TEACHER, Queenston.—We meet your suggestions half-way: to do more would, we believe, be less satisfactory to the majority of those who take any interest in the matter.

ALMA, Brantford.—The best works to consult are Staunton's 'Hand-book' and 'Chess Praxis.'

CHESS PLAYER, Hamilton.—1st. It is impossible to decide. If you do not play 'touch and move,' it is better not to play at all. 2d. The German 'Handbuch,' so far as we can learn, has never been translated into English.

Correct solutions to Problem No. 10 received from "Teacher," Queenston, "J.T." St. Catharines, "Alma," Brantford, and "A.H." Barrie.

The Brantford Chess Club forwarded correct solutions to Problems Nos. 8 and 9, which through inadvertance, were omitted to be noticed previously.

SOLUTION TO PROBLEM No. 10.

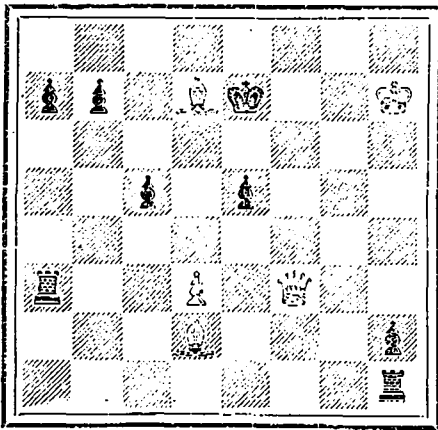
- White. 1. Kt to Q B 5 (ch) 2. Kt at K B 6 to Q 7 (ch) 3. Kt Mates Black. K to K 4 or (a) R takes Kt K to Q 2 (dis ch) K to K 1

PROBLEM No. 11.

BY G. M.

Prize Problem in the Cambridge Tourney, 1890.

BLACK.



WHITE.

White to play and Mate in three moves.

Two move Problems are said to be very much in vogue in England at present. One of the neatest and most difficult we have ever seen is by a Canadian amateur. We give the position as an Enigma.

ENIGMA No. 1.

BY G. G., ST. CATHERINES.



White to play and Mate in two moves.

A finely fought partie between Mr. Anderssen and Mr. A. De Riviere.

TWO KNIGHTS' DEFENCE.

- White—Mr. De R. 1. P to K 4 2. Kt to K B 3 3. B to Q B 4 4. Kt to K Kt 5 5. P takes P 6. P to Q 3 7. Kt to K B 3 8. P to Q Kt 4 9. P takes Kt 10. B to Q 2 11. Q Kt takes B 12. Kt to K 5 13. P to K B 4 14. Q Kt to K B 3 15. K to K 2 16. Q R to Q Kt sq (b) 17. Q R to Q Kt 3 18. Q to Q R sq (e) 19. P to K Kt 4 20. Q R takes K P 21. P takes P 22. K R to K Kt sq 23. Q R takes Kt 24. R takes K Kt P (ch) 25. K R to Q B 5 (dis ch) 26. K R takes Q 27. Q Kt to K 4 28. Q Kt to Q 3 29. K to Q 2 30. Q to Q 4 (a) 31. K to Q B 3 32. Q to Q 7 (ch) 33. Kt to K B 4 (ch) 34. Kt takes Q R 35. Q to Q 8 (ch) 36. Q to K B 8 (ch) 37. Q to K 7 (ch) 38. Q takes Q B P 39. K to Q 2 Black—Mr. A. 1. P to K 4 2. Kt to Q B 3 3. Kt to K B 3 4. P to Q 4 5. Q Kt to Q R 4 6. P to K R 3 7. B to Q 2 8. Q Kt takes B 9. B takes P (ch) 10. B takes P (ch) 11. P to K 5 12. Q to K 2 13. P to K 6 (a) 14. Q to Q Kt 5 (ch) 15. B to K B 4 16. Q to Q R 4 17. Kt to K 5 18. Castles K R 19. B to Q B sq 20. P to K B 4 (d) 21. B takes P 22. Q R to K sq (e) 23. B takes R 24. K takes B (f) 25. K to R 2 26. K R takes P 27. K R to K B 4 28. B takes Q P (dis ch) 29. B to K B 5 30. Q to K 7 (ch) 31. K R takes Kt 32. K to K 3 33. K to P 2 34. B takes Kt 35. K to B 4 36. K to K 5 37. K to K B 6 38. P to Q Kt 3

And Black resigns, his adversary's last move, rendering it impossible for the Black to be saved.

(a) He might have taken the Pawn in passing, but without any apparent advantage.

- (b) This gains White invaluable time. (c) An all-important step, the full force of which, however, is not apparent at the moment. (d) An ill-judged move, enabling the opponent to bring his Queen and King's Rook into immediate co-operation against the King's stronghold. (e) Kt to K B 3 would have proved a better defence. (f) His only play to avert immediate mate. (g) The sacrifice of the Kt, which appears to have been made under a misconception that he would at once gain a Rook in return by checking at Q 7, might have proved serious to White had the adverse King been less exposed.

A CHAPTER ON HAIR.

The Merchants Magazine collects some curious and interesting facts about hair as an article of traffic. It will astonish most persons to learn the extent to which the hair trade is carried on—to be told, for instance, that the London hair merchants alone import annually no less than five tons. The supply does not depend upon chance clippings. There is a regular hair harvest which can confidently be looked forward to at a particular time; and as there are different markets for black tea and green tea, pale brandy and brown brandy, so there is a light-haired market distinct from the dark-haired.

WHERE THE LIGHT HAIR COMES FROM.

The light hair is exclusively a German production. It is collected by the agents of a Dutch company who visit England yearly for orders. Until about fifty years ago, light hair was esteemed above all others. One peculiar golden tint was so supremely prized, that the dealers only produced it to favorite customers, to whom it was sold at eight shillings an ounce, or nearly double the price of silver.

LIGHT HAIR IN POETRY AND ART.

The rich and silk-like texture of this treasured article had its attractions for poets and artists as well as traders. "Shakespeare especially," says one of our authorities, "seems to have delighted in golden hair." "Her sunny locks hung on her temples like the golden fleece," as Basso describes Portia in the "Merchant of Venice." Again, in the "Two Gentlemen of Verona," Julia says of Sylvia and herself: "Her hair is auburn, mine is perfect yellow." Black hair he only mentions twice throughout his entire plays, clearly showing that he imagined light hair to be the peculiar attribute of soft and delicate women.

A similar partiality for this color, touched with the sun, runs, however, through the great majority of the poets, old Homer himself for one; and the best painters have seized, with the same instinct, upon golden tresses. A walk through any gallery of old masters will instantly settle this point. There is not a single female head in the National Gallery, beginning with those glorious studies of heads, the highest ideal of female beauty by such an idealist as Correggio, and with the full-blown blondes of the prodigal Rubens—there is not a single black-haired female head among them.

DARK BROWN NOW IN FASHION.

But all this has passed away; the dark brown hair of France now rules the market. It is the opinion of those who have the best right to offer one on such a subject, that the color of the hair of the English people has deepened in tint within the last fifty years, and that this change is owing to the more frequent intermarriages, since the Napoleonic wars, with nations nearer to the sunny south. Whether dark or light, however, the hair purchased by the dealer is so closely scrutinized, that he can discriminate between German and the French article by the smell alone; nay, he even claims the power, "when his nose is in," of distinguishing accurately between the English, the Welsh, the Irish, and the Scotch commodities. The French dealers are said to be able to detect the difference between the hair "raised" in two districts of central France, not many miles apart, by tokens so light as would baffle the most learned of our naturalists and physiologists. The same is true of the fur of foxes and other animals; an expert will tell at a glance in what part of the country the fox was caught.

WHERE BLACK HAIR IS OBTAINED.

Black hair is imported chiefly from Brittany and the south of France, where it is annually collected by the agents of a few wholesale Parisian houses. The average crops—we scorn the imputation of a pun—harvested by these firms amount yearly to upwards of two hundred thousand pounds weight. The price paid for each head of hair ranges from one to five francs, according to its weight and beauty; the former seldom rising above a pound, and seldom falling below twelve ounces. The itinerant dealers are always provided with an extensive assortment of ribbons, silks, laces, haberdashery, and cheap jewelry of various kinds, with which they make their purchase as frequently as with money. They attend all the fairs and merry-makings within their circuit, and the singularity and novelty of their operations are wont to strike travelers more than anything else which meets their notice.

SHEDDING THE GIRLS.

"In various parts of the motley crowd," says one who had stopped to stare his fill at one of the Breton fairs, "there were three or four different purchasers of this commodity, who travel the country for the purpose of attending the fairs and buying the tresses of the peasant girls," who, seem, indeed, to bring the article to market as regularly as peas or cabbage. "They have particularly fine hair," he continues, "and frequently in the greatest abundance. I should have thought that female vanity would have effectually prevented such a traffic as this being carried to any extent. But there seemed to be no difficulty in finding possessors of beautiful heads of hair perfectly willing to sell. We saw several girls shorn, one after the other, like sheep, and as many more standing ready for the shears, with their caps in their hands, and their long hair combed out and hanging down to their waists. Some of the operators were men, some women. By the side of the dealers was placed a large basket, into which every successive crop of hair, tied up into a wisp by itself, was thrown." As far as personal beauty is concerned, the girls do not lose much by losing their hair; for it is the fashion in Brittany to wear a close cap, which entirely prevents any part of the chevelure from being seen, and of course is totally concealed the want of it. The hair thus obtained is transmitted to the wholesale houses, by whom it is dressed,

sorted, and sold to the hair-workers in the chief towns, at about ten francs per pound. The portion of the crop most suitable for perukes is purchased by a particular class of persons, by whom it is cleaned, curled, prepared to a certain stage, and sold at the perukeiers at a greatly advanced price—it may be forty, or it may be eighty francs per pound. Choice heads of hair, like choice old pictures, or choice old china, have, however, no limit to the price they may occasionally command.

FAIR HAIR AND DARK HAIR.

A writer in the Anthropological Review argues that fair-haired women are getting rarer in England than they were formerly, and that this change is the result of "conjugal selection," the men having a decided preference for dark hair. Mrs. Somerville remarked upon this fact some years ago, in her valuable work on "Physical Geography." She was of opinion that fair hair was then much less common among her countrymen and countrywomen than she remembered in her youth.

Dr. John Beddoe took the pains to collect some statistics on this subject. He gives particular respecting the color of the hair and the social condition of 737 women who have come under his observation, in his capacity of physician to the British Royal Infirmary. Of these 737 women the hair of 22 was "red," that of 95 was "fair," that of 240 was "brown," and that of 336 was "dark-brown," and that of 33 was "black." Reckoning all the "red," the "fair," and the "brown" as "fair," and only the "dark-brown" and the "black" as "dark," the respective totals were thus nearly equal, being 367 "fair" and 369 "dark." Of the 367 fair-haired women, however, 32 per cent. were single, while of the 369 dark-haired women only 21.5 per cent. were single. It would thus appear that a greater proportion of fair-haired than of dark-haired women "live and die unmarried and without off-spring," and that the increasing prevalence of dark hair in England is due to what—slightly varying the phrase which Dr. Darwin has rendered so familiar—Dr. Beddoe calls "conjugal selection." It should be noted, too, that Dr. Beddoe's figures establish not only that, speaking generally, a dark-haired woman has (at least in the west of England) a much better chance of getting married than a fair-haired woman—the proportion of fair-haired women who fail to find husbands being to that of dark-haired women who similarly fail as three to two—but also that, among dark-haired women themselves the chances of marriage are in proportion to the degree of the darkness of the hair. Thus, of the women with dark-brown hair who came under his observation, 22 per cent. were single, while of the women with black hair only 18 per cent. were so. Dr. Beddoe adds some reasons for supposing that dark hair has been on the increase in England from as far back as the Norman conquest (since which the French and English have mixed to a very considerable extent.)

It has been noticed that dark hair is more common in the Eastern and Middle States of America than in the West, and it is the prevailing color in our Southern States, especially in Louisiana and Mississippi, in which the French element is conspicuous. It is the same in Cuba, which is peopled by the Spanish. In some of the Northern States, where the Swedes, Norwegians, German, and Irish are numerous, fair or light hair prevails, and corresponds with the more exquisite, susceptible, and emotional dispositions found in connection therewith.

THE PANORAMA OF AFRICA.

"But how the dence," asked Matthew Maltboy, "are you, or anybody else, going to paint what has not been discovered?" "Tiffles could hardly suppress a smile at the simplicity of the question. "Why," said he "that's easy enough. Don't all the geographers tell us that the interior of Africa is made up, so far as known, of alternate deserts and jungles, like the patches on a coverlet? Very well. I conform to this general principle of the continent. I put half of the canvas in desert, and the rest in jungle, and I can't be far out of the way. Take the idea?"

"Perfectly," said Matthew Maltboy; "but if you have nothing but alternate deserts and jungles, it strikes me your panorama will be a little monotonous. Perhaps I am wrong." (Maltboy always offered suggestions timidly.)

"I have thought of that, and guarded against it. I shall fill the jungles with animated life—elephants, lions, tigers, panthers, leopards, rhinoceroses, hippopotamuses, giraffes, zebras, crocodiles, boa constrictors, and other specimens of natural history indigenous to that delightful region."

"Good!" cried Overtop; "and if you will take a hint from me, you will show your elephants in the act of being caught by natives, or engaged in combats with each other; your lions fighting your tigers or your rhinoceroses; your hippopotamuses engaged in death struggles with your crocodiles; and your boa constrictors gobbling down your natives—or, if that is objectionable on the score of humanity, your monkeys."

"Thank you for the hint; but the expense and the necessity of completing the panorama at an early day, put it out of the question. To paint accurate representations of these animals engaged in their innocent sports, would occupy the time of a first-class artist for months, and cost an enormous sum."

"Ah, I see, interrupted Overtop, who liked to show that he snatched the meaning; "you will put your animals in recumbent attitudes—sleeping, perhaps, in the depth of jungles, shaded from the fierce rays of the equatorial sun."

"You have guessed it, said Tiffles, with a broad smile. "Most of them will be just there—out of sight. The others will be suggested rather than introduced. Elephants will be signified by their trunks appearing above the tops of the dense overgrowth. Lions, tigers, and other quadrupeds, by the tips of their tails. A boa constrictor will be expressed by a head, a coil, and a bit of tail showing at intervals. The one horn of the rhinoceros will always tell where he is. I shall have two small lakes (they are scarce in Africa) for my hippopotamuses and crocodiles. If they exhibit only small portions of their heads above the surface, that is not my fault. It is the nature of the beasts, you know."

"Ha ha! That is what I call Art concealing Art," said Overtop.

Many men's praying and swearing are pretty much the same: when they pray they think no good, and when they swear they think no harm.