

Chess.

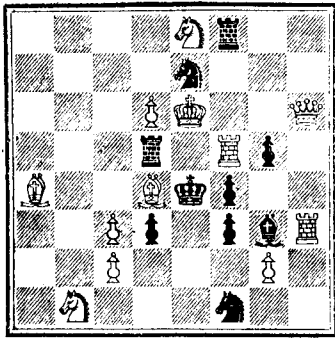
All Correspondence intended for this Column, and Exchanges, should be directed to the CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, June 5th, 1880.

CANADIAN SPECTATOR PROBLEM TOURNEY.

SET NO. 1. MOTTO: *The Amarantus.*

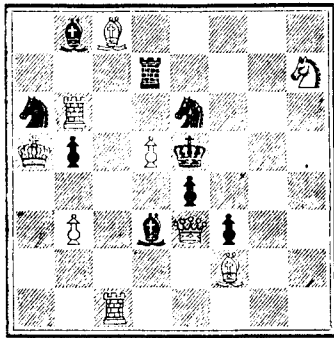
PROBLEM NO. LXXIV.
BLACK.



WHITE.

White to play and mate in two moves.

PROBLEM NO. LXXV.
BLACK.



WHITE.

White to play and mate in three moves.

SOLUTION TO PROBLEM NO. LXXI. From *La Nature* Problem Tourney. Q to K Kt. 2. Correct solution received from:—J.W.S. "A well-concealed mate." C.H.W.

PROBLEM NO. LXX.—We have to thank a correspondent for pointing out an error in the Solution to this Problem as given in last week's issue. If Black play 1, P to Kt 8 calling for a Kt, the solution as given is impossible. The correct answer to the Problem is:

White.	Black.	White.	Black.	White.
1 Q to K Kt 4	P take Kt	2 Q to Q R 4	K to Kt sq	3 Q to Q sq mate.
	If K takes either Kt	2 Kt to B 3 (ch)	K moves	3 Q mates.

CANADIAN SPECTATOR PROBLEM TOURNEY.—We have received the following entries in this Tourney, and beg to thank the gentlemen who have been so kind as to send us Sets for Competition. No. 1, *The Amarantus*; No. 2, *Orange Blossoms*; No. 3, *Fortis et Hospitalis*; No. 4, "Now I will believe that there are Unicorns"; No. 5, *Muskoka*; No. 6, *Strategy*; No. 7, *Problematic Characters*; No. 8, *Gladstone*; No. 9, *A Happy Thought*; No. 10, *Sic est Vita*; No. 11, *Gynx Baby*; No. 12, *Gemini*; No. 13, *L'echec n'empêche pas le travail*; No. 14, *Insuperabilis*; No. 15, *Artis est celare artem*; No. 16, *Sua cuique voluptas*; No. 17, *Thrift, thrift, Horatio!* The sets will be published weekly in the above order, and set No. 1 appears in the present issue. Chess Editors will oblige by giving publicity to the mottoes, so that composers may obtain an acknowledgment of the receipt of their sets.

CHESS INTELLIGENCE.

CANADIAN CHESS CORRESPONDENCE TOURNEY.

Final Report.

The Conductor has much satisfaction in announcing the termination of the Tourney. The contest—the first of its kind in Canada—was entered into by fifteen players, each of whom agreed to play one game with every other, and conduct four games simultaneously. This constituted a total number of 105 games, and no stronger proof can be adduced of the maintenance of interest felt in the contest by the competitors than the fact that the entire number has been played out faithfully to the finish.

The time occupied in the progress of the Tourney has been two years and two months, the first series of games having begun on the 27th of March, 1878. When it is remembered that many of the players resided at remote distances from each other,—e.g., the Maritime Provinces and the westernmost part of Ontario, a distance of four days, as represented by the transmission of a post-card,—the duration of the Tourney may be reasonably considered as short.

Out of a possible 14, Mr. John Henderson, of Montreal, has succeeded in winning 12 games, thus securing the silver cup. He has well earned the first prize. Characterized by soundness of combination in attack and fertility of resource in defence—with an aim to safety rather than brilliancy—Mr. Henderson's games may be regarded as models of correspondence play. Mr. A. Saunders, of Montreal, follows close behind with a score of 11. Mr. W. Braithwaite, of Unionville, Ont., comes next with 10½, the list of winners closing with Prof. Hicks and Mr. J. W. Shaw, both of Montreal, who, with a score of 9 each, tie for the fourth and fifth prizes.

Subjoined will be found a table showing the standing of all the competitors at the close of the Tourney. The average number of moves made in each game was thirty-eight, and the opening most in favour with the players has been the Knight's game of Ruy Lopez.

Although the contest has been carried on generally with great cordiality and harmony, the Conductor was called upon to adjudicate in several cases of appeal arising from the sending of impossible moves. As the result of the Tourney has been to some extent affected by such mistakes, the importance of the subject demands more than a passing notice.

An impossible move may be defined as the moving a piece or pawn to a square to which it cannot legally be moved, or the incorrect designation of a piece captured. Such a move is identical with the description of a *false* move, as given in Staunton's "Praxis." Vide "Regulations for Playing," viii. p. 19, where the penalty, or a choice of penalties, in such cases, is clearly laid down. One of these—the writer cannot but term them—unmerciful penalties, is "to play any other man legally movable which his adversary may select." This terrible punishment, immediately fatal in its consequences, is incurred by the unfortunate player who might omit the "t" from Kt, or err in the naming of a piece when sending conditional moves, as actually occurred in this Tourney.

The chess world owes Staunton much for his *Praxis* and other admirable guide-books to the game, but in the compilation of his laws and the imposition of pains and penalties, the spirit of the Middle Ages must have been strong within him! He must have considered Chess a very quarrelsome game, and one in which the players were prone to overreach one another, to require such vouchers for good behaviour! In the cases of appeal mentioned, the writer had no alternative but to render verdicts in accordance with Staunton's laws, but he did so with a strong sense of their injustice, as being totally incommensurate with the offence. In every one of the cases appealed, the infraction of the law was a simple inadvertence in copying the move incorrectly from the player's register on to the post-card.

It might be justly urged, with no small measure of truth, that success in a correspondence tourney, governed by Staunton's laws, is obtained as much by the ability to avoid error in the transcribing of a move, as by efficiency in the game! Should not the former be altogether subordinate?

In the correspondence Tourney, now in progress under the superintendence of Dr. Ryall, the principle is adopted that the receiver of a false move shall not have the penalty in his own hands, and he alone benefit by it. A penalty is imposed of one-half a game, to be

deducted from the score of the sender for every such mistake, at the close of the Tourney; by this means, all the players benefit by a mistake of one of their number. The principle is correct, but is not the penalty too severe?

Synoptical Table, showing the result of every Game played in the Tourney:—

COMPETITORS.	Hicks.	Henderson.	Saunders.	Shaw.	Murphy.	Boivin.	Braithwaite.	Ryall.	Kittson.	Gibson.	Naraway.	Clawson.	Wylde.	Foster.	Black.	SCORE.
W. H. Hicks.....	—	1	½	½	1	1	0	½	1	1	0	½	1	1	0	9
J. Henderson.....	0	—	1	1	1	1	1	1	1	1	1	1	1	1	1	12
A. Saunders.....	½	0	—	1	1	1	1	1	1	1	1	1	1	1	1	11
J. W. Shaw.....	½	0	0	—	1	1	1	1	1	1	1	1	1	1	1	9
M. J. Murphy.....	1	1	1	0	—	1	1	1	1	1	1	1	1	1	1	7
C. A. Boivin.....	0	0	0	1	1	—	1	1	1	1	1	1	1	1	1	2½
W. Braithwaite.....	0	0	0	0	1	1	—	1	1	1	1	1	1	1	1	10½
Dr. I. Ryall.....	½	0	0	1	1	1	0	—	1	1	1	1	1	1	1	8
H. N. Kittson.....	0	0	0	0	1	1	1	1	—	1	1	1	1	1	1	5½
G. Gibson.....	0	0	0	0	1	1	1	1	0	—	1	1	1	1	1	5
J. E. Naraway.....	0	0	0	0	0	1	1	1	1	1	—	1	1	1	1	7½
J. Clawson.....	½	0	0	0	0	0	1	1	1	1	0	—	1	1	1	6
J. T. Wylde.....	0	0	0	0	0	0	0	1	1	1	1	1	—	1	1	3½
I. G. Foster.....	0	0	0	0	0	0	0	0	0	0	0	0	1	—	1	4½
G. P. Black.....	1	1	1	1	1	1	1	1	1	1	1	1	1	1	—	4

THE WINNERS.

Mr. J. HENDERSON,	1st prize.....	12 points.
Mr. A. SAUNDERS,	2nd ".....	11 "
Mr. W. BRAITHWAITE,	3rd ".....	10½ "
Mr. W. H. HICKS,	4th ".....	9 "
Mr. J. W. SHAW,	5th ".....	9 "

In conclusion, if the Canadian Chess Correspondence Tourney has been a source of entertainment to the players, and has given an impetus, however slight, to the game throughout the Dominion, the writer will feel himself amply rewarded for the care and labour he has bestowed upon it. Thanking the competitors for their courtesy and co-operation, he wishes each a kindly farewell.

Very respectfully,

J. W. Shaw.

26 Windsor street, Montreal, June 1st, 1880.

Musical.

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

THE QUEEN'S SHILLING.

This Operetta was presented on a grand scale this week in the Academy of Music, under the patronage of the Deputy-Adjutant-General and the Commanding Officers of the district. Considerable interest was taken in its production, principally from the fact that it is the first work of the kind ever written by a resident musician, and some fears were expressed that Dr. MacLagan had undertaken too much in essaying the part of Librettist and Composer; however, all uncertainty on that head was soon set at rest by the first performance, which, though not by any means perfect, was sufficiently well gone through to give the audience a good idea of the conception of the composer. The plot which is simple, is as follows:—

"Arthur Newcombe, supposed to be an orphan, is apprenticed to a village carpenter named Hargreaves, with whose daughter Lucy, the village belle, he soon falls deeply in love. Lucy (although really fond of him) is coquettish, and rejects him with laughter, on which he takes the "Queen's shilling" and goes on foreign service. He performs many valorous actions, and is promoted to the rank of captain, when, by an accident, he discovers in the Colonel of his regiment, Earl Newcombe, his father. Lucy, meanwhile, distracted at the thought of his being killed for her folly, accompanied by a companion, joins the A. H. Corps as nurse, and goes to the war. Arthur volunteers to lead a storming party, and is about to be bayoneted by the Sepoys, when Lucy, rushing in, arrests the thrust and saves his life. The war over, Arthur is about to marry her, but his father threatens to disinherit him, when, at a critical juncture, a lawyer is overheard plotting to oust her from her property. Further revelations show that he had made a practice of making away with heirs who were left to his charge, and that Lucy is really a lady and an heiress."

The music is pretty and effective, being mostly of the kind generally termed "taking;" at times the musician peeps out and we have excellent bits of concerted music effectively scored for orchestra. The greater part of the work is certainly original, both in conception, style and treatment; as in all modern works, we find a bar here and there that reminds us of some opera or oratorio which we have heard, but yet on close examination we find that it is merely a resemblance and not a copy.

The Opera opens with a Maypole dance, which is succeeded by a pretty chorus in two-four rhythm, after which Lucy sings a waltz-song expressing her idea of lovemaking; Arthur shortly after appears, and pours out his love in a tender ballad, but is rejected laughingly by Lucy. Then follows a duet for Tenor and Soprano which is probably the best number in the opera; it is both tuneful and original, and works up to a good climax. The second act carries us to India, where we have camp scenes, choruses, &c., and an attack on a Sepoy fortress, when Lucy rushes in and interposes her body between Arthur and the Sepoy's bayonet, the effect of the tableau being very telling. In the the third act we have some very good choral work, and a few Handelian Recitatives, the fault here being that the music is rather serious and studied and out of place in a light opera; as music, however, it is melodic, and well arranged for the voices. The Opera closes with the same movement as the first act, set to different words, the effect being rather agreeable; the orchestra is supplemented with Military Band, the soloists and chorists singing lustily "For country, home, and Queen!" while the English Union Jack is waved aloft, making a very fine tableau.

The Opera was well received from the beginning, the applause being loud and frequent, Miss Schirmer, of Boston, was the Prima Donna, and was enthusiastically encoored for her rendering of the bird song, into which she introduced a brilliant cadenza with flute accompaniment. Mr. Fritsch, of New York, took the part of Arthur Newcombe. He has a slight German accent, which to a certain extent mars the effect of his representation of a British soldier; that is soon forgotten, however, when he commences to sing. Possessed of exquisite *Tenore Robusto* he sings with the air of a consummate artist and fairly captivated his hearers; in the beautiful song "I love her, I dream of her" he sang with great taste and refinement, while his soldier's song, "When in the ranks" brought down the house. The rest of the characters were subordinate to these two, and were taken by local performers, most of whom did remarkably well; some of the amateurs evinced a little nervousness which will doubtless wear off in time. The success of the work is now assured, and if Dr. MacLagan will revise and re-write some of the more scholarly parts of his work, he will have one of the most taking and effective Operettas we have heard for a long time.