

Chess.

All Correspondence intended for this Column should be directed to the Chess Editor, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.
Contributions of original problems or games, also exchanges, are respectfully invited.
The solution to any problem will be given in the third number after the one in which the problem appears. This will allow solvers sufficient time for investigation, and enable correspondents to receive replies through the medium of the Chess Column previous to the publication of the solution.

PROBLEM NO. I.

By J. B., of Bridport.

White—R at K Kt 8, P at K 2, P at K 5, P at Q 2, B at Q 5, Kt at Q 7, K at Q 8.

Black—K at K B 4, P at Q B 6.

White to play and mate in three moves.

GAMES.

It is the editor's belief that more instruction is to be found in games by eminent players than by local amateurs, and skilful players will, we have no doubt, peruse with more pleasure games by such masters as Zukertort, Blackburne, Steinitz, Anderssen, &c., than games in which they themselves may have taken part. However, correspondence and tourney games played in Canada will always be acceptable and receive such attention as they may deserve.

GAME NO. I.

KING'S KNIGHT'S GAMBIT.

(Played in the match between Messrs. Steinitz and Anderssen.)

White.	Black.	White.	Black.
Mr. Steinitz.	Mr. Anderssen.		
1 P to K 4	P to K 4	22 Kt takes Kt	B takes P
2 P to K B 4	P takes P	23 Kt to Q 3	B to R 5
3 K Kt to B 3	P to K Kt 4	24 Q to K 2	Q to K 2
4 K B to B 4	P to K Kt 5 (a)	25 Q R to K B	B to Kt 4
5 Kt to K 5	Q to R 5 (ch)	26 Q R to B 5	P to K B 3
6 K to B	K Kt to R 3 (b)	27 K R to K B	Castles
7 P to Q 4	P to Q 3	28 P to Q Kt 3	Q R to K
8 Kt to Q 3	P to B 6	29 K R to K	K to R
9 P to Kt 3	Q to K 2 (c)	30 Kt to B 2	B to R 5
10 Kt to B 2 (d)	B to K 3	31 R to R 5	B takes Kt
11 Q Kt to R 3	B takes B	32 Q takes B	K R to Kt
12 Kt takes B	Q to K 3	33 Q to B 5	K R to Kt 2
13 P to Q 5	Q to Kt 3	34 Q R to R 6	Q R to K Kt
14 P to K R 3	Q Kt to Q 2	35 K R to K R	K R takes P (ch)
15 B takes Kt	B takes B	36 K to B 3	K R to Kt 6 (ch)
16 P takes P	P to Q Kt 4	37 K to K 2	K R to Kt 2
17 Q Kt to R 3	Kt to K 4	38 R takes K B P	K R to Kt 7 (ch)
18 Kt takes P	Q R to Kt	39 K to Q 3	Q R to Kt 6 (ch) (f)
19 Kt to Q 4	B to K 6	40 K to B 4	R to K 6
20 Kt takes P	Q to K B 3	41 R to B 8 (ch)	R to Kt
21 K to Kt 2	B takes Kt (e)	42 R takes R (ch)	K takes R
		43 R to Kt (ch) and wins.	

NOTES.—(a) B to Kt 2 is the usual move at this point.

(b) This constitutes the Salvio-Cochrane Gambit, "rich in interesting combinations and hairbreadth escapes on both sides."

(c) If Q to R 6 (ch) with the intention of playing to Kt 7, the Q is lost by Kt to K B 2 followed by B to B sq.

(d) This is the invention of Mr. Steinitz. K to B 2 is the usually recognised move.

(e) Better to have taken the other Kt with Q.

(f) A false attack. Black cannot now save the game.

GAME NO. II.

(This game, one of the most brilliant on record, was played by a lady against the late Mr. Lowenthal. It is replete with genius, and worthy a player of first-rate ability.)

KING'S GAMBIT.

White.	Black.	White.	Black.
M.	Mr. Lowenthal.		
1 P to K 4	P to K 4	12 Kt to B 6 (ch)	B takes Kt
2 P to K B 4	P takes P	13 P takes B	B to R 4 (b)
3 K Kt to B 3	P to K Kt 4	14 Q B takes P (c)	B to Kt 3
4 B to B 4	B to Kt 2	15 Q to R 3	Kt to B 4
5 Castles	P to K R 3	16 B takes Kt P	P takes B
6 P to Q 4	P to Q 3	17 R takes Kt	Kt takes P (d)
7 Q Kt to B 3	Kt to K 2	18 Q to R 6	Kt takes R
8 P to Q Kt 3	Q B to Kt 5	19 Q takes B (ch)	K to R
9 Kt to Q 5	Castles	20 Q to R 5 (ch)	K to Kt
10 Q to Q 3	Q Kt to B 3	21 Q takes P (ch)	K to R
11 P to K 5 (a)	B takes Kt	22 Q takes Kt and wins.	

NOTES.—(a) Highly ingenious, and the key move to a brilliant combination.

(b) If Kt to B white mates in two moves.

(c) Beautifully followed up.

(d) If B takes R, white mates in two moves.

There is really no reason why ladies should not be good chess players. Chess is essentially a domestic game, and equally, therefore, a ladies' game; and certainly there is no amusement of the kind in which they can indulge so well calculated to develop the higher qualities of the mind. We have much pleasure in introducing the above game, especially as we notice the action of the Quebec Club in admitting ladies to their meetings one evening each week.

MISCELLANEOUS.

We are pleased to notice the interest taken in chess in the city of Quebec. But a short time ago two matches were completed which brought out no fewer than thirty-eight competitors; and now a match is being played for a handsome silver medal, presented by D. R. McLeod, Esq., the President of the Club.

The players are divided into classes, the winners in each class playing off with each other at odds. Why does not the Montreal Club follow the example of the one in Quebec in such friendly and entertaining contests?

Within the last month several papers have started Chess Columns in England. We notice the *Brighton Herald*, published in Brighton; *The Royal Exchange* and *Design and Work*, in London; *The Bellman*, in Hull; and in Paris the veteran player M. de Riviere, having become the proprietor of the journal *La Revue des Jeux, des Artes et du Sports*, has opened a Chess Column under the management of M. Rosenthal.

MUSICAL.

MENDELSSOHN CHOIR.

A concert was given by the above organization in the American Presbyterian Church on Friday evening. There was a large audience, who seemed to thoroughly enjoy the entertainment, which was, on the whole, a great success. Mrs. Barnes was the soprano soloist, and acquitted herself remarkably well in most of the selections, but "Hear ye Israel" seemed beyond her, both as regards voice and style, and we think it would have been better had some less pretentious composition been chosen. Concerning the remainder of the soloists we would say that, with the exception of Rubenstein's "Wanderer's night-song," in which Mrs. Barnes was admirably seconded by Mrs. Tooke, the music was far beyond the capabilities of the singers, and we would remind the energetic director that it is useless to prepare a first-class programme unless first-class artists are engaged to perform it. The ladies and gentlemen of the Mendelssohn Choir may sing well enough in ordinary ballad or part music, but the solo parts of the "Elijah" and "Creation" are beyond their powers, and they should either engage competent artists to perform them, or leave them out of their programme.

The choruses were the best feature in the concert, and it is seldom that we have an opportunity of hearing choral music so well performed. The organ accompaniment by Mr. Barnes was good, and though many of Mendelssohn's magnificent orchestral effects were wanting, it was so far an advance over the old style of performance with "orchestral effects" squeezed out of a reed organ. We think it was a mistake to introduce a cornet (though in the best of hands); it made the want of an orchestra all the more apparent, and was out of all proportion to the representative stops of the organ. The "Morning Prayer," by Mendelssohn, was sung admirably, as was also the Motett, by Gounod, "Come unto him." "Be not afraid," did not go so well. The tenor lead in the fifth measure was very weak, and the want of properly balanced parts was more apparent in this than in any of the other choral movements. In the fugal movement the first note of the lead was omitted by nearly all the singers, the passage sounding thus—"thousands languish and fall," &c., and the whole of the opening movement was to our thinking a little too *staccato*, no indication to that effect being made by Mendelssohn, the most explicit of all composers. Almost all the other pieces went smoothly, Mendelssohn's "Hear my Prayer," being particularly fine.

We think Mr. Gould deserves great credit for the energy and enterprise shown by him in keeping together such an organization. It is small, certainly, compared with similar bodies elsewhere, and consists of voices only; yet even that is no small matter to accomplish in Montreal, and we think Mr. Gould has every reason to feel satisfied with his success.

We see by the English papers that Mrs. Osgood has had a warm welcome on her return, and, judging from the number of engagements she has filled already, a substantial one. We hear of her twice at the Crystal Palace, at St. James's Hall frequently, and at concerts in Glasgow, Dundee, Birmingham, Blackheath, Buxton and Brighton. It is to be hoped that business may bring her to this side of the water next year, and—if she does come—that our Philharmonic Society will avail itself again of her charming voice and undeniable talent.

The Clan Campbell Lancers (De Zouche) are pretty and effective, and we think will take well, especially with the Scotch people among us.

DIET OF CELEBRATED SINGERS.—The Parisians love their actors well, and like to know where they eat, drink, sleep, and live, when off the stage. A successful player is a demi-god with them. Every detail of his private life is soon published to a delighted little world of theatre-goers, and the curious Parisians are soon able to consign to their tablets notes like these:—Malibran used to have supper in her dressing-room about half-an-hour before the rising of the curtain; Alboni always liked to hold a fan in her hand while singing; Madame Miolan-Carvalho, when acting, adores a basin of soup, smoking hot and flavoured with grated cheese. Some few years back she was engaged at Marseilles, and her first thought on arriving there was to inquire where she could order her favourite dish. She was recommended to an humble restaurant just by the theatre, and, going there, gave her order in person. At nine o'clock mine host called his serving-maid, and, placing a gigantic tureen in her hands, told her to take it to Madame Carvalho, on the stage. He added that orders had been given to let her pass with her bowl, and, on the girl's assurance that she would recognize the *cantatrice*, sent her off with the soup. Everybody gave way before the servant carrying the sacred meal of the "star," when suddenly, *finale* of the first act of *Lucia*. Ravenswood and his betrothed were just about to begin the passionate *strette* which brings down the curtain, when enters the maid, who places her tureen on the mossy bank in front of the fountain. Then, lifting up the cover, and plunging in a spoon, she exclaimed, to the stupefaction of actors and audience, "Begging your pardon for interrupting you, Sir, and the lady—but here's the soup!"