

Chess.

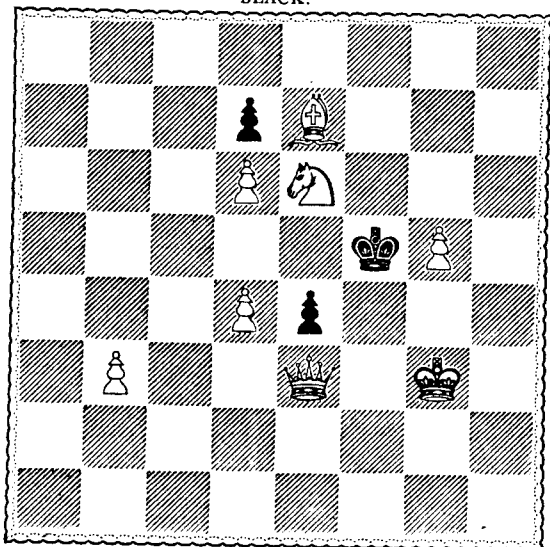
All Correspondence intended for this Column, and Exchanges, should be directed to the
CHESS EDITOR, CANADIAN SPECTATOR Office, 162 St. James Street, Montreal.

Montreal, Oct. 25th, 1879.

PROBLEM NO. XLIV.

By Mr. W. Atkinson, Montreal. For the CANADIAN SPECTATOR.

BLACK.



WHITE.

White to play and mate in three moves.

ANSWERS TO CORRESPONDENTS.

PAX.—Try No. 43 again; it is not solvable in the manner you suggest.

GAME NO. XL.

Seventh game in the match DELMAR VS. BARNES, played October 7th, 1879.

QUEEN'S GAMBIT DECLINED.

WHITE.	BLACK.	WHITE.	BLACK.	WHITE.	BLACK.
Mr. Barnes.	Mr. Delmar.	19 P to K B 3	Kt takes Kt (e)	38 K R to Q R 3	Q takes P (g)
1 P to Q 4	P to Q 4	20 B takes Kt	P to B 5	39 R takes B	Q takes P (ch)
2 P to Q B 4	P to R 3	21 B to K sq (f)	Kt to R 4	40 B to B 2	Q to Q 8 (ch)
3 P to Q R 3	Kt to K B 3	22 P to K 4	P takes P en pas (g)	41 K to Kt 2 (r)	Kt to R 4
4 P to R 3	B to K 2	23 P takes P	Q to Q B 2 (h)	42 Q takes K P (ch)	Kt to R 2
5 Kt to Q B 3	P to Q B 3 (a)	24 P to B 4	Kt to B 3 (i)	43 B to Kt 3	Kt takes P (ch)
6 P to B 5	P to Q Kt 3	25 B to Q 3	B to Q 2	44 B takes Kt	Kt to R 2
7 P to Q Kt 4	P to Q R 4	26 R to Kt 2	R to R 6	45 Q to K 2 (t)	Q to Q 5
8 B to Kt 2	Castles	27 R to K R 2	K R to Q R	46 Q to B 2 (u)	R to K 5
9 Kt to B 3	P takes B P	28 Q to B 2 (j)	P to R 3	47 R at R 2 to R 4	Q to K 4
10 Q P takes P	Q Kt to Q 2	29 Q to K 2	B to B sq (m)	48 R takes R (v)	P takes R
11 B to K 2	R to Q Kt sq	30 P to Kt 4 (l)	R takes B (n)	49 R to R 4 (w)	Q to Kt 4 (ch)
12 Kt to R 2	P takes P (d)	31 Q takes R	B to R 3	50 K to B 2	Q to B 5 (ch)
13 P takes P	Kt to K 5	32 Q to Q R 3	Q to K 2	51 K to K sq	Q to Kt 6 (ch)
14 R to Q Kt sq	B to B 3	33 R to R 2	Q to Kt 4	52 K to Q 2	Q to Kt 4 (ch)
15 Kt to Q 4	B takes Kt	34 R to B 3	Kt takes P (n)	53 K to Q sq	Q to Kt 8 (ch)
16 P takes B (c)	R to R sq (d)	35 Q to Q 3	Q to Kt 2 (o)	54 K to Q 2	Q to B 7 (ch)
17 Kt to B 3	P to B 4	36 Q to Kt 6	Kt to B 3		Abandoned as drawn (x).
18 Castles	Q Kt to B 3	37 B to R 4 (p)	R to K B sq		

NOTES, by Mr. A. P. Barnes.—(a) I cannot admire this move. If made to prepare for a sortie of the Q to R 4, then White's move effectually prevents her going there.

(b) After the game was over I was told that Mr. Delmar could have won a pawn in the opening. I presume this is the position referred to, and that the proposed move was, 12 Kt takes P, but 13 B takes Kt—B takes B, 14 P takes Kt—B takes R, 15 Q takes B, and I do not see Black's gain.

(c) Which gives White's Bishop a fine range, and is much superior to taking with the Bishop.

(d) This I consider a lost move, as White desires to play Kt to B 3, and can now do so at once.

(e) Unless Black exchanges pieces here, White will gain an advantage at once by the advance of Q Kt P.

(f) Played with an eye to the actual moves that followed, and not ventured on without regard to certain contingencies noted later on.

(g) If the Kt retire, then White's position is secure on the K side and he can proceed to utilise his advantage in Pawns on the Q wing.

(h) Q to Kt 4 looks stronger, but I did not think it would have resulted in anything but an exchange of Queens, after which the Pawns on Q side, supported as they are, ought to win. On Mr. Delmar playing the text move in preference to Q to Kt 4, I expected he was going to adopt a line of play the consequences of which I had had to calculate when making my 22nd move, viz. the sacrifice next move of the Kt for the two Pawns. The exposed position of White's King would have counted for something.

(i) Which was highly satisfactory to me. I did not exactly fear the result of Kt takes P, but much preferred the positions resulting from the retreat of the Kt.

(j) Played here before going to K 2 for the purpose of inducing Black to move the R P.

(k) If R to R 7, White would have answered with B to Q 2, but I think R to R 7 should have been played.

(l) I cannot see how Black is to avoid some damage.

(m) Unsound, of course; but what better move has he got?

(n) Q to B 5 before taking the P looks rather better.

(o) Q takes Q, though not satisfactory, affords more resource, for after White's next two moves nothing but an error on his part can save Black's game.

(p) Which ought to have proved conclusive.

(q) Of course the B cannot move.

(r) This was said by onlookers to be an error, and that the K should have gone to R 2. This is a mistake—the move is perfectly correct.

(s) But here I was wrong. B to K 3 was the right move, and nothing can save Black's game. The threatened move R to R 8 is fatal to him.

(t) I had relied on this to win, not discovering, or thinking I discovered, until too late that R to R 4 in reply to Black's next move could not be ventured.

(u) If 46 R to R 4—Q takes R, 47 R takes Q—R takes R; if Q to B 2 ch—R to K 5, and I doubt if White can do better than draw. Perhaps he can win by some other 48th move, say Q to K 6, and that I was in error in thinking R to R 4 unsafe.

(v) It looks as if the wrong R had been moved last time. If the other R could go to R 3 I think the game could yet be won.

(w) Perhaps R 2 is a better square.

(x) On the conclusion of the game I was reproached with having abandoned, as drawn, a won game. With all deference to the critics in question, for whose opinion I have great respect, I am not yet satisfied that it is so. They proposed K to B 3—Q takes P ch. K moves—Q takes Q ch. K takes Q, and the K and R win. Certainly; but I had to give Mr. Delmar credit for playing something else than the worst move on the board. My idea was that, if I gave up the P, I could not escape from check without loosening my hold on the advanced pawn, and, on renewing the attack on it, that Black could then commence another series of checks, and that if he could ever get time to advance the other Pawns and his K a little that he might then exchange Qs and win. Anyway I could see no forced win.

[We quite agree with Mr. Barnes that any chance of success that Black might have lay in his retaining his only piece, but cannot understand the game being abandoned by White as drawn, for he could have played 54 K to Q B sq and so behind his Q, retaining his hold on all the Pawns, and have escaped constant checks in two more moves, and Black's K P must fall.—ED. CAN. SPEC.]

CHESS INTELLIGENCE.

FIFTH AMERICAN CHESS CONGRESS.—The Prospectus is issued, and promises a great success. We will notice it next week.

CANADIAN CHESS ASSOCIATION.—The action of the Meeting, in again selecting Ottawa as the rendezvous for 1880, has undoubtedly given considerable umbrage to the Ontario players. But while we think that it should be prearranged that Toronto shall be selected for 1881, the tone and rather severe strictures of the Toronto Globe have called forth a strong and very able letter from Mr. John Barry, the late President, which appears in that paper

of October 18th, and clearly explains the position which Toronto holds in the matter. We recommend our chess readers to obtain a copy, our limited space alone preventing us from transferring it to our column.

"MOVE, OR NO MOVE."—We are pleased to see that the highest Chess authority in Great Britain (*The Chess Players' Chronicle*) endorses our own views on this point, as expressed in our issue of August 2nd.

MR. ALPH. DELANNOY, the contemporary of Labourdonnais, whose facile pen has gained him many victories in chess literature, is about to publish a collection of the articles he has written for the press on chess for the last half century. The reminiscences of such a veteran cannot fail to prove of absorbing interest to all whose chess is not confined merely to the chess-board. The work will be issued in English and in French at the price of \$1, and subscriptions will be gladly received by the Chess Editor of the CANADIAN SPECTATOR.

DELMAR v. BARNES.—Delmar, 4; Barnes, 3; drawn, 2.

Musical.

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

H. M. S. "PINAFORE."

This celebrated production, which has supplanted almost every other lyric or dramatic composition, and created such a sensation in the United States and England, may justly be regarded as a master-piece of its kind. As an art-work it stands alone, nothing like it having ever been produced before, either in the world of literature or music; and although Messrs. Gilbert & Sullivan are still young, we doubt if they will ever again string together so happily and artistically so much that is ridiculous and yet so satirical. The success of "Pinafore" is perhaps unparalleled; it has been played in almost every town of consequence in England and Canada, while in the United States the "Pinafore fever" has become epidemic, church choirs and choral societies throughout the land being formed for the nonce into opera companies solely for the performance of this unique composition. In Boston alone it has been performed over four hundred times during the past two seasons, and it is to be one of the leading attractions during the coming winter. "Pinafore" is included in the repertoire of every first-class English opera company and many of the finest oratorio and choir singers in the United States have given up that particular branch of the profession solely to perform the popular work. Newspaper articles are devoted to the consideration of its bearing on social life, politics, art, and religion, and Messrs. Gilbert and Sullivan are accredited with many ideas that they probably never conceived or dreamed of.

"Pinafore" has been a success nobody denies that. The music alone is worth the hearing twice over, the diction is elegant and never coarse, and the satire is brilliant and unceasing throughout; add to this the romantic situation, and the effect of a British Man of War and British sailors for spectacular purposes, and we can scarcely wonder that the old Offenbachian school has been superseded, and that even subsequent compositions are already being placed on the shelf in order to revive the people's favourite. So many things are ridiculed in "Pinafore" that it would be hard to enumerate them—the melo-dramatic way in which Deadeye, instead of informing the Captain of the intended flight of his daughter in a rational manner, says—Listen! and then sings his warning to the audience, is certainly a hit at the conventional opera, while the oratorio form comes in for its share of satire in the recitations, notably in the Captain's solo, "My gallant crew, good morning," "He is an Englishman" is not only full of cynical humour as regards the world, but the bombastic form of the music is equally satirical. The hit at Prince Alfred in connection with the musical composition of the Admiral is only equalled by the joke conveyed in the music; a glee in the early English style is set to the most ridiculous words, the incongruity of the whole being its greatest charm. The whole composition is brimful of humour, and the music is in many places quite as humorous as the verse, while there is hardly a weak line to be found in either.

What may be the effect of "Pinafore" as regards social or political life we do not pretend to say; but it is certainly exciting an influence in the musical world. Persons who neither sang nor played before have been seized with the fever, and exercise their talents on "Pinafore"; music as a means of rational enjoyment is more thought about, and many who would not listen to an oratorio or a symphony are brought under by the influence of a good (though humorous) composition. Every lady with a voice wants to be either a *Josephine* or a *Buttercup*, while the gentlemen amateurs are divided between the *Admiral*, the *Captain*, and *Ralph Rackstraw*. This cannot fail to advance musical knowledge among the people; from "Pinafore" they will advance to the more elaborate compositions of Weber, Mozart and Beethoven, and when their taste has improved, oratorios and even symphonies will begin to be appreciated for serious merit, by many who listened for mere amusement to the sparkling composition of Dr. Sullivan.

H. M. S. "PINAFORE" IN MINIATURE.

A most piquant and charming musical entertainment has been presented at Nordheimer's Hall during the current week. Sung by children possessing good, sweet, and in some instances really well-trained voices, and who are remarkably clever and precocious in action and stage-play, the perennial "Pinafore" springs up afresh, and can properly be entitled a pleasing novelty.

The chief beauty of this representation lies in the *naïveté* and sprightliness with which the children render their respective parts, and the completeness of their identification with the character. The music is *disarranged* to a certain extent, but the effect is not greatly marred, and the choruses are excellently sung by childish trebles that are crisp and true however, and quite lack the shrillness which might naturally be expected.

Miss Ida Mülle makes a very pretty *Josephine*, dressing the part most becomingly. She has a pleasant *mezzo soprano* voice, rather light in quality, but she sings with grace and finish, while her execution is highly creditable. The five-year-old midget, called Corinne, who enacts *Little Buttercup*, is a marvel. She is a born actress, singing and playing the bumblebee woman's part in the quaintest fashion, and with all the airs and graces of stage maturity. Her understanding of the character seems perfect and her by-play in the concerted music is thoroughly appropriate and very laughable. *Buttercup's* duet with the *Captain*, and her "baby-farming" song were inimitable; the distinct enunciation of the child—baby-lisp notwithstanding, is refreshingly rare, and "hardly ever" to be expected of even practised performers.

The boys who took the characters of *Sir Joseph Porter*, *Ralph Rackstraw* and the *Captain*, possess good voices and render their parts well. Master Lee (*Ralph*) has an organ of rich quality, but is scarcely able to reach the higher notes, and his voice seems so ripe that it must soon change in character. Master Lodge as *Dick Deadeye* acted like a professional, though his voice is not equal to the part, which, being written for a basso, is difficult to fill in a "miniature" troupe. The *Boatswain*, Master Keefe, a right sturdy little fellow, was applauded to the echo for an excellent rendering of his song, "He is an Englishman." *Hebe* was dazlingly costumed, and made a fair *Cousin*, while the *Aunt*, a quaint quakeress, in her demure garb, brought down the house with a horn-pipe of the most approved nautical description.

The stage is well managed, and the accompaniments were good, though at times rather loud for little voices.

All parents should make it a point to gratify the little ones by a visit to the Matinee on Saturday. Mr. DeZouche as an *entrepreneur* for such pleasant entertainments deserves both our thanks and patronage.