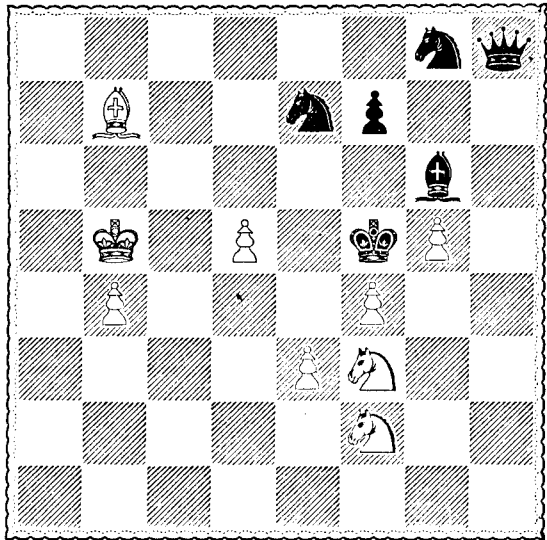


Chess.

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 16th, 1879.
PROBLEM No. XXXIV.

By Herr H. F. L. Meyer. From *The Chichester Magazine*.
BLACK.



WHITE.
White to play and mate in two moves.

SOLUTION TO PROBLEM No. XXXI.

White.	Black.	White.	Black.	White.
1 B to K 7	P to Kt 7	2 P to B 6	Any	3 Mates accordingly.
	If P to B 3	2 K to Kt 2	Any	3 Mates accordingly.

ANSWERS TO CORRESPONDENTS.

In consequence of the temporary absence of the Editor, Correspondents and Problem Solvers will kindly excuse delay in replying to their communications.

CHESS NOTATION.—At the present time many highly respectable, well-conducted and influential Chess Columns are advocating a change in Chess Notation, and to distinguish between the two *Schools*, the old and the new, they are respectively designated as the English notation and the Anglo-German. The former is the one we have adopted for the CANADIAN SPECTATOR, as it seems to commend itself to the chess world generally by its perspicuity and expressiveness. The Anglo-German Notation has, however, several points to recommend it, but these, we think, will be found to be more in the interests of printers and chess writers than of chess readers and chess players. Be that as it may, it affords us much pleasure to present the following communication to our friends from a gentleman, well known in Canadian chess circles, the points of difference in the notation he recommends being certainly improvements on other forms of the Anglo-German which we have seen:—

To the Chess Editor of the CANADIAN SPECTATOR:

DEAR SIR,—Permit me to draw your attention to a system of Chess Notation, which tries to combine the conciseness of the German with the expressiveness of the English Notation.

I subjoin a key of my system, and send you also a game so transcribed. The symbol N for Knight has been advocated before by a correspondent to the Westminster papers, and another writer to the same papers suggests the prefixes employed by me to place the notes. The idea of distinguishing between pieces on the King's and on the Queen's side by capitals and small letters originated with the late Ernest Morphy.

Yours truly,

Hermann von Bokum.

Montreal, August 4th, 1879.

KEY.

Sign.	Stands for.	Sign.	Stands for.
K.....	King.	C Q.....	Castles on the Queen's side.
Q.....	Queen.	x.....	Takes.
R.....	King's Rook.	†.....	Check.
N.....	King's Knight.	††.....	Double check.
B.....	King's Bishop.	M.....	Mate.
b.....	Queen's Bishop.	p.....	En passant.
n.....	Queen's Knight.	?.....	Bad move.
r.....	Queen's Rook.	!.....	Good move.
P.....	Pawn.	§.....	Note below.
C.....	Castles.	W.....	White.
C K.....	Castles on the King's side.	Bl.....	Black.

ILLUSTRATIONS.

P b n—Pawn at Queen's Bishop's file takes Pawn on Queen's Knight's file.
P b n 5—Pawn at Queen's Bishop's file takes Pawn on Queen's Knight's fifth.
P x P—Pawn takes Pawn; P x p—Pawn takes Pawn en passant.
Q P x B—Queen's Pawn takes King's Bishop.
P x B N ††—Pawn takes King's Bishop, becoming a Knight and giving double check.
W 14—The note refers to 14th move of White.
Bl 17—The note refers to the 17th move of Black.

GAME No. XXXIII.

PHILIDOR'S DEFENCE.

W. (Schulten).	Bl. (Boden).	W.	Bl.
1 P K 4	1 P K 4	9 P B 4	9 b Q 2
2 N B 3	2 P Q 3	10 b K 3	10 C §
3 P b 3	3 P B 4	11 n Q 2	11 r K 1
4 B b 4	4 N B 3	12 Q B 3	12 b B 4
5 P Q 4	5 P B K	13 C Q	13 P Q 4 §
6 P Q K	6 P x N	14 B x P §	14 Q x P †
7 P x N	7 Q x P	15 P x Q	15 B r 6 M
8 P x P	8 n b 3		

NOTES.—Bl. 10—It is not necessary to say C Q, as Black cannot Castle any other way.
Bl. 13—A clever move.

W. 14—If B could take any other pawn, the move ought to be rendered thus: B x Q P.

CHESS INTELLIGENCE.

CANADIAN CHESS ASSOCIATION.—The eighth annual meeting of the Association will be held on Tuesday, September 23rd next and following days, in Committee Room No. 8, House of Commons, Ottawa. The Tourney is open to all residents of the Dominion, on payment of an entrance fee of one dollar, and will begin immediately after the settlement of preliminaries has been effected at the meeting.

The prizes will be five in number in the proportion of \$30, \$20, \$15, \$10 and \$5.

We may add that special arrangements are being made by the local committee for the accommodation, at a reduced rate, of members of the Association visiting Ottawa during the week of the Dominion Exhibition and that succeeding.

We would advise all intending players, desirous to avail themselves of the latter privilege, to make application as early as possible to the Sec.-Treas., the Rev. T. D. Phillips, Ottawa College Institute, Ottawa.

NEW CHESS MAGAZINE.—We have received a prospectus of the *Chess Monthly*, to be edited by L. Hoffer and J. H. Zukertort, whose names are a guarantee of success. We heartily welcome this new accession to chess literature, and bespeak for it substantial support from our Dominion players. The first number of the *Chess Monthly* will be published on 1st September next. Price, monthly, one shilling; yearly, ten shillings. Subscribers are requested to address Mr. Leopold Hoffer, 18 Tavistock street, Covent Garden, London, Eng.

Musical.

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

MUSIC IN MONTREAL.

We do not agree with those who assert that Montrealers do not care for, or appreciate music; on the contrary, we are inclined to believe that a taste for good music is rapidly spreading throughout the community, and that under reasonably favourable circumstances the art will be fostered in our midst, till we can show as good professional musicians, and as cultured audiences, as any city of a similar size on the Continent. There are many things, however, which militate against such a state of affairs and retard the healthy progress of the art. Church music is, as a rule, controlled by clergymen ignorant of the art, instead of being regulated by those properly qualified by nature and education for such an important office. The music in our public schools is a complete burlesque; children are huddled together without any reference to the quality or pitch of their natural voices, and in many cases not only are devoid of benefit, but receive positive injury. Instead of voice culture we have voice destruction systematized, and are forced by law to pay for it!

A third drawback to the advancement of the art in this city is the system of giving unmusical entertainments called concerts upon every conceivable occasion. Is a church in need of funds?—let us give a concert; are the members of a military organization or a sporting club desirous of making a display in foreign parts?—the necessary funds are raised by the club or organization becoming for the nonce professional minstrels, and thus trespassing on the legitimate sphere of the Christys and others who have made their profession the study of a lifetime. As a rule these concerts are far below the average standard, but the performers shield themselves under the title of *amateurs*, although charging as high a price as the most accomplished professionals.

We would not be understood as condemning amateur musical organizations such as are to be found in every city on the continent; these Societies are avowedly *musical*, and afford us an opportunity for hearing compositions that could never be produced with a complete professional organization. What we condemn is the practice of turning every club, institution or organization, formed for no matter what object, into a *musical* troupe. We do not see any objection to lacrosse players giving lacrosse exhibitions, or to military men performing the bayonet exercise for the entertainment of their friends and the public; but when an organization such as the Victoria Rifles wishes to go to Toronto or elsewhere, we do not see why they should, under the pretext of giving a concert, collect from our citizens money to spend in the sister city. It may be said that the *band* is a musical organization, and that as such it is exercising a legitimate occupation; this, however cannot be put forward with reason, as the performance is for the profit of the volunteer members of the regiment, and is so advertised. Some time ago we suggested that the officers and members of the Victoria Rifles should support their band; it seems at present as though they wished their hand to support *them*. Now if our military men *must* go to Toronto, and are unable or unwilling to pay their own expenses, would it not be better to come out boldly and honestly and collect the money from their friends, and not ask the members of their band (many of whom are in a very needy condition) to furnish the means of transport? If the members of the band can supply an evening's entertainment as musicians, let them do so, and receive whatever their performance may be worth; but a "concert" for the purpose of—not musical entertainment—not the purchase of music or instruments—but to enable the non-musical members of the regiment to take a pleasure trip, is, we think, a strange invention; one that is unfair to the band, and also to the profession at large. People go to these concerts, some from patriotic motives, many because the tickets have been forced upon them; but very few, we take it, go voluntarily to hear good music. We hope our people will be sufficiently patriotic to send not only the Victoria Rifles but also other regiments to represent Montreal at the approaching review; but we think that those who subscribe should do so without expecting a *quid pro quo*, and that any who care to hear the band for its own sake should be willing to pay an admission fee sufficient to support such an entertainment. If the band be worth going to hear, let us contribute to the *band itself*; if not, let us not encourage musical performances under the pretence of patriotism.

Dr. Sullivan is prevented by ill-health from visiting your city as he intended. His medical attendants enjoin repose, and journalists send him to the Rhine, where, at Schloss Johannisberg, he will recover his strength and spirits under the care of Prince Metternich. Lucky dog! How many of us would like to have a complaint requiring such heroic treatment! I assume, of course, that the composer has the run of the cellar, and will take his doses regularly. The Doctor is disappointed naturally at having to give up his conductorship at Gatti's codicils, as well as his American visit. But neither event will do him any harm. The Doctor—if I dare say so—is by no means an admirable conductor; he is a man of excellent taste, fond of pictures, bric-a-brac, curios and late hours, a thorough good fellow, but he has not the art of ruling successfully that stormy democracy—an orchestra. Nor need he regret his inability to go to New York, nor need his partner and his agents and his Carte. He ought to have meditated on the fate of opera bouffe in America. You had opera bouffe here, opera bouffe there, opera bouffe everywhere, crowded houses, good receipts, and crowds of admirers for all the lady performers. Offenbach was on everybody's tongue and everybody's piano. But some demon whispered, "Jacques, go to America! Show yourself to your votaries; they will pile greenbacks on your altar." He came, he was seen, he was laughed at. Dr. Sullivan would not write or lend his name to an idiotic book, as the French-German did, but he might tread on somebody's corns, or say or do something to provoke ridicule, and his work would suffer, and his pocket sympathise.—*Cor., Music Trade Review.*