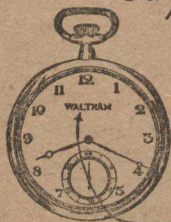
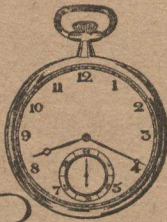


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## C H E S S

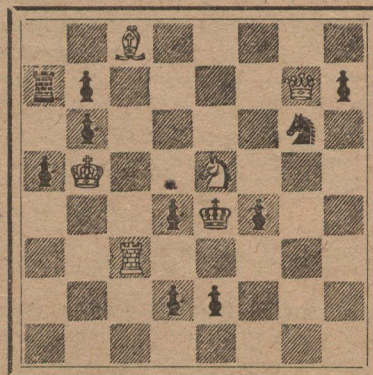
Conducted by MALCOLM SIM

Solutions to problems and other correspondence relative to this department should be addressed to the Chess Editor, Canadian Courier, 30 Grant St., Toronto.

PROBLEM NO. 152, by T. C. Henriksen.

First and Second Prize (ex aequo), "De Mausbook" Tourney.

Black.—Eleven Pieces.



White.—Five Pieces.

White to play and mate in three.

### SOLUTIONS.

Problem No. 150, by J. A. Ros.

1. B-Kt3, Kt-Q6; 2. Q-B3ch! KxQ; 3. Kt-K4 mate.

1. .... Q-Q6; 2. Q-B5ch! KxQ; 3. Kt-Q7 mate.

1. .... else; 2. Kt according ch.

CHAMELEON ECHOES IN SELF-MATES.

Chameleon echoes in self-mate compositions are a rarity indeed. The first genuine invention of the mates we have had the pleasure to drop across is the following four-mover by W. Pauly. The play is necessarily forceful, but nevertheless the task of controlling the Black pieces must have been a difficult one indeed.

Deutsches Wochenschach, 1908.

White: K at QB3; Q at QB8; Rs at K8 and KB6; Bs at Q sq and Q8; Kts at K2 and KB5; Ps at QKt6, QB7, KKt2 and KKt3. Black: K at KKt5; R at QKt7; Bs at QR3 and KR sq; Ps at QKt2, KB3 and KR3. Self-mate in four. (1. QKt-B4 ch, R-K7; 2. R-Kt8ch, B-Kt2; 3. R-QKt5ch, P-B4ch; 4. K-Q3, BxR mate. If 1. .... B-K7, then 2. R-KKt5 ch, KxR; 3. BxPch, BxBeh; 4. R-K5ch, BxR mate.)

Correct solution of problem No. 148 was received from J. R. Ballantyne, Toronto.

CANADIAN CHESS IN THE '60's.

We have been fortunate enough to find another Canadian game of 50 years ago in the same volume of the Berliner Schachzeitung as the one published last issue. This was played by correspondence between Mr. T. Henderson, of St. Liboire, and Mr. G. Jackson, of Egmondville, in January, 1868. It is a specimen of an obsolete variation of the Philidor's defence, but a very interesting affair.

### Philidor's Defence.

White.	Black.
1. Henderson.	G. Jackson.
1. P-K4	1. P-K4
2. Kt-KB3	2. P-Q3
3. P-Q4	3. P-KB4 (a)
4. QPxP	4. BxP
5. Kt-Kt5	5. P-Q4
6. P-K6	6. Kt-KR3 (b)
7. Kt-QB3	7. P-B3
8. P-B3 (c)	8. B-B4
9. Pxp (d)	9. Castles (e)
10. Pxp	10. B-B7ch
11. K-K2	11. P-QKt3 (f)
12. Q-Q3 (g)	12. B-R3
13. Kt-Kt5	13. P-Kt3 (h)
14. Pxp	14. KtxP
15. QxQ	15. QRxQ (i)
16. Kt-KB3	16. Kt-KKt5
17. P-B4	17. KR-Ksq
18. B-Q2	18. Rxp ch
19. K-Qsq	19. B-K6
20. K-B2	20. BxB
21. KtxB	21. BxKt
22. PxB	22. Kt-Q5 ch
23. K-B3	23. R-K6 ch
24. B-Q3 (j)	24. Kt-B7
Resigns.	

### NOTES BY CHESS EDITOR.

(a) 3. .... Kt-KB3; 4. Kt-B3, QKt-Q2, the "Hannham" variation is the soundest defence. The counter-attack 3. .... P-KB4 is quite unsound.

(b) If 6. .... B-B4, then 7. Kt-QB3, Q-B3; 8. B-Kt5 ch, P-B3; 9. Castles, BxKP; 10. B-QB4, P-K6; 11. QKt-K4, with advantage. Bird recommended 6. .... Kt-KB3 7. Kt-B7, Q-K2; 8. KtxR, BxP, in his "Chess Novelties," without any upheaval of the conclusions arrived at.

(c) The usual and conclusive line is 8. KtxKP, PxKt; 9. Q-R5 ch, P-Kt3; 10. Q-K5, R-Kt sq; 11. B-KKt5, Q-Q3 (if 11. .... B-Kt2, then 12. P-K7, Q-Kt3; 13. Castles, etc., wins); 12. R-Q sq and wins. If 8. .... BxP, then 9. BxKt, PxB; 10. Q-R5 ch, K-Q2; 11. Castles, Q-K2; 12. B-B4 also wins.

(d) Otherwise Black plays P-K6 followed by P-Q5, if and when necessary.

(e) If now 9. .... P-Q5, then 10. KtxRP, with 11. Q-R5ch to follow.

(f) The game now enters an interesting stage. The text-move threatens 12. .... B-R3ch, with disaster to his opponent.

(g) This is a tempting move but inferior. Comparatively better would have been 12. Kt-B3 and to give, black the opportunity of a draw with 12. .... Kt-Kt5; 13. B-Kt5, B-R3ch; 14. K-Q2, QxBch; 15. KtxQ, B-K6ch; 16. K-Ksq, B-B7 perpetual check. If, instead, 13. Kt-K4 then 13. .... B-R3ch; 14. K-Q2, QxBch; 15. B-Q3, B-K6ch; 16. K-B3! and the white king is too exposed for safety.

(h) An interesting alternative would be 13. .... BxKt; 14. P-B4, Kt-B4. If 15. KxB, then 15. .... Kt-K6 dis ch, etc. If 15. PxB, then 15. .... Kt-Q5 ch; 16. K-Q sq, R-B4, etc.

(i) Black with all his pieces developed has obviously a won game, but the concluding moves are instructive.

(j) If 24. K-B4, then 24. .... Kt-K4ch; 25. K-Kt4, Kt-B7ch. A well-played game by Black, apart from his choice of opening. A game that does not argue well for the 8. P-B3 attack, in the Philidor.

END-GAME NO. 26.

By S. Rosenthal.

White: K at K3; B at QB2; Ps at QKt2, QB4, Q5, KB4, KKt3 and KR5. Black: K at KB3; B at Q2; Ps at QKt5, QB4, KB4, KKt3 and KKt5. White to play and win.

### Solution.

1. P-R6, K-B2; 2. B-K4! PxB (a); 3. P-R7! (b), K-Kt2; 4. KxP, KxP; 5. K-K5, K-Kt2; 6. K-Q6, B-B4; 7. KxP and wins.

(a) If 2. .... K-Kt sq, then 3. P-Q6, K-R2; 4. B-K47, KxP; 5. B-R6, K-Kt2; 6. B-Kt5 and wins!

(b) If 3. KxP, then 3. .... K-B3; 4. P-Q6, B-B3 ch, and Black wins. Or 4. P-Kt3, B-B4 ch and Black wins. A very subtle and instructive end-game.

## MUSIC

### Musical Season Opens.

THE Toronto Conservatory of Music was opened for the season on Saturday, September 1st. From present indications there is every likelihood of the Conservatory enjoying the same remarkable success which marked its activities last season, which was in every way the most brilliant in the history of this well established and influential institution. The Conservatory's splendid development, without State aid or endowments of any kind, furnishes one of the most significant achievements in the educational history of Canada. In the fine character of its equipment and buildings, and in its strong faculties, the Conservatory offers facilities for study comparing favourably with the great schools of Europe and rendering it no longer necessary for professional students to go abroad in order to complete their musical studies.

### Popular Pianist Returns.

ERNEST SEITZ, who recently returned from the West, where he conducted the mid-summer local examinations for the Toronto Conservatory of Music, resumed his duties at the Toronto Conservatory of Music on September first. There is every indication, from the large number of applications already made for Piano instruction under his guidance, that the coming season will be an exceedingly busy one for him.

It is most interesting to those of us who recall Mr. Seitz's brilliant student achievements under Dr. Vogt to note the splendid development which has placed him in the foremost rank as a virtuoso. Following eight years of study at the Toronto Conservatory of Music, where he graduated with great distinction in 1910, Mr. Seitz continued his artistic work in Europe, where he had the advantage of courses of study with some of the most celebrated masters, the climax of his work being reached in four years of close contract with Josef Lhevinne.

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