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### LITERATURE, &c.

#### WASHINGTON'S STATUE.

A beautiful and highly finished statue of Washington, from the chisel of Chantry, has recently arrived at Boston, to the admiration of whose citizens our country is indebted for another effort of the arts to perpetuate the fame of him who was "first in peace, first in war, and first in the hearts of his countrymen."

The departure of this statue from England attracted the attention of a highly gifted lady, who is advantageously known on this side of the Atlantic as a writer of no ordinary talent. The genius of Mrs. HEMANS holds a high rank in our estimation, and we do not prize it the less that it should be exerted in uniting in the bonds of amity two kindred nations. We extract from the *Christian Examiner*, where it first appeared, the following poem, with her remarks. She says—"I have just composed a few lines on reading a description in one of our papers, of Washington's Statue, by Chantry. Its being sent from England to America, now that we may hope that all feelings of animosity are yielding to kinder and more brotherly sentiments, is a most striking and interesting circumstance. The lines have not been published, nor will they at present appear in any English work, as I should wish them to reach my New England friends first."

Yell rear thy guardian Hero's form,  
On thy proud soil, thou Western world!  
A watcher through each sign of storm,  
O'er Freedom's flag unfurled.

There, as before a shrine to bow,  
Bid thy true sons their children lead;  
—The language of that noble brow  
For all things good shall plead.

The spirit reared in patriot fight,  
The virtue born of home and hearth,  
There calmly throned, a holy light  
Shall pass o'er chainless earth.

And let that work of England's hand,  
Sent through the blast and surges' roar,  
So girt with tranquil glory, stand  
For ages on thy shore!

Such, through all time, the greetings be,  
That with the Atlantic billows sweep!  
Telling the mighty and the free  
Of brothers o'er the deep!

#### AUTOMATON CHESS PLAYER.

Several publications have been devoted exclusively to the history of this figure, and an investigation of the probable mode in which it is made to operate; and many public journals, as well as most of the existing Encyclopedias, have noticed the subject. Wherever it has been exhibited from the time of its first appearance, in the year 1769, to the present day, it has excited the ardent curiosity of all classes of society; and has been examined with a scrutinizing eye, by the Philosopher and the Mechanician; no novelty ought therefore to be expected from us, excepting, perhaps, in the manner of telling our thoughts.

The name of *Automaton*, which has been given to the chess player, is not in this case correctly applied; as an automaton has been defined to be a self-moving machine, so constructed, that by means of internal springs and weights, it may move a considera-

ble time, as if endowed with life. Under this definition are included those results only, which are produced wholly by the operation of mechanical instruments: but were a figure exhibited, which should write an essay, or a poem, upon any subject which might be prescribed, every one would at once determine, that the motions of the hand, must be under the guidance of intellectual agency; and the same conclusion applies, as necessarily, to a game of chess, as to any literary effort.

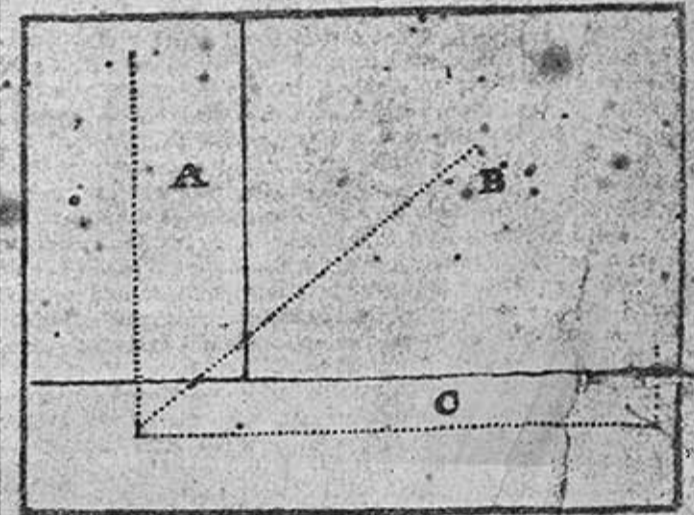
The chess player belongs properly to that class of figures which is denominated *androids*, a name derived from two Greek words, signifying a man, and form; it includes therefore all those figures which have been made to imitate the form, and actions of man, although a part, or the whole of the actions exhibited may be produced by a concealed intelligent agent. We will in a future number give a detailed account of some of the most ingenious contrivances, both of ancient and modern times, which belong to one or the other of the two classes of machines which we have named; at present our observations will be confined principally to the chess player.

Baron Von Kempelen, (frequently written de Kempelen,) the inventor of this *android*, was a native of Presburg, in the kingdom of Hungary, and was a member of the Aulic council of the German empire. He was a man of considerable talents, not only as a mechanician, but in general literature also, and published several dramatic and poetical compositions. He likewise published a very curious and interesting work, entitled "The Mechanism of the Voice, with a description of a speaking machine, illustrated by 27 plates." He succeeded more perfectly in imitating the human voice by means of machinery, than had any other person; unless we admit as evidence to the contrary, tales which bring with them evident marks of exaggeration, or of fiction. The fame acquired by the chess player has, however, served almost to eclipse the other works of this gentleman, although the *real merit* of some of his productions was probably greater than that of this popular work. M. Von Kempelen's own observation with respect to it, was, "It is an amusing trifle, which possesses some merit on the score of its mechanism; but, that it appears so wonderful, is principally owing to the boldness of the idea, and to the happy choice of the means employed to render the illusion perfect."

The chess player was completed in the year 1769, and was exhibited in various parts of Germany; it was afterwards taken to Paris, and in the year 1783, was first shown in London. It was always accompanied, and exhibited by Kempelen himself. It has been already stated, that several publications have appeared, intending to show the manner in which the moves were, probably, directed; and the whole of these investigations seem necessarily to lead to the same conclusion; namely, that there must be some person concealed within the instrument, by whom the moves are made, through the intervention of machinery operating upon the principle of the pantograph.

Von Kempelen had relinquished the exhibition of his figure for some years before his death; this has been generally attributed to some of the publications respecting it; but more particularly to a work which appeared in Dresden, written by Mr. Frederic Freyherr, a gentleman of known talents, whose book was accompanied by several coloured plates. Mr. Thomas Collinson, a man of science, saw Von Kempelen in the year 1790, soon after the publication of Freyherr's book, and found him quite silent upon the subject of the chess player; a circumstance which served to strengthen the impression, that the explanation which had been given, was the true one. In the 8th number of the *Edinburgh Philosophical Journal*, for April, 1821, there is a notice of a work which had just been published; entitled, "An attempt to analyse the automaton chess player, of M. De Kempelen." This notice is accompanied by a plate, intended to prove the possibility of concealing a full grown man within the chest, or commode, behind which the figure is seated.

The following diagram represents the front of the commode, or table, behind which the figure is seated; it is about 3 feet 6 inches long, and 2 feet 6 inches in height; an ordinary sized man might therefore seat himself within it, in the direction of the perpendicular and horizontal dotted lines. The space A, is covered by a door, and there is a corresponding door at the back of the commode. The space B, has folding doors, and a door also at the back; C, is occupied by a drawer.



The exhibition commences by wheeling the commode, with the figure attached to it, from behind a curtain. The doors are all, at this time, closed, and it is evident that the whole is completely isolated, as respects any external moving agent. Communication by means of strings or wires through the floor, or through the air, is altogether out of the question. The door at A, is first opened, the opposite door, at the back, is then opened, and a candle held behind, to enable the audience to see completely through this part of the commode. The lower part of this cavity, towards the front, contains a brass barrel, resembling that of an organ; this passes all across, and may be from three to four inches in diameter. There are also several brass wheels and other appendages, which appear to occupy a large portion of the whole cavity, but which probably extend but a few inches within, leaving a clear space towards the back. The drawer is also partially opened, which, however, is supposed not to extend through more than half the depth of the commode, and to allow room behind it, for the legs and thighs of the occupant. When the two doors are open, the body may be bent forward into the cavity B, in the direction of the diagonal dotted line: the back door is then closed and locked, and the upright position of the body, may be resumed; for although the front door is still left open, the supposed space at the back is so much concealed by the wheels, &c., and so completely in the shade, that a person within covered with sombre coloured garments, could not be seen. The front and back doors of the part B, may now be opened, and a light placed within them, without the slightest danger of betraying the secret. We deem it unnecessary to speculate upon the mode in which the individual within, may perceive the moves upon the board; several different conjectures have been made upon this point; we think that it presents no great difficulty, and that it might be accomplished in various ways.

For the information of those who have not seen the exhibition, we ought to mention, that the chess board, upon which the moves are made by the figure, is firmly fixed upon the commode. A table, with another chess board, is placed in front; at this table the antagonist of the figure is seated, and the moves made by either, are received by Mr. Maelzel on the opposite board. The figure stands with the left hand, which, when not in action, is placed near the board.