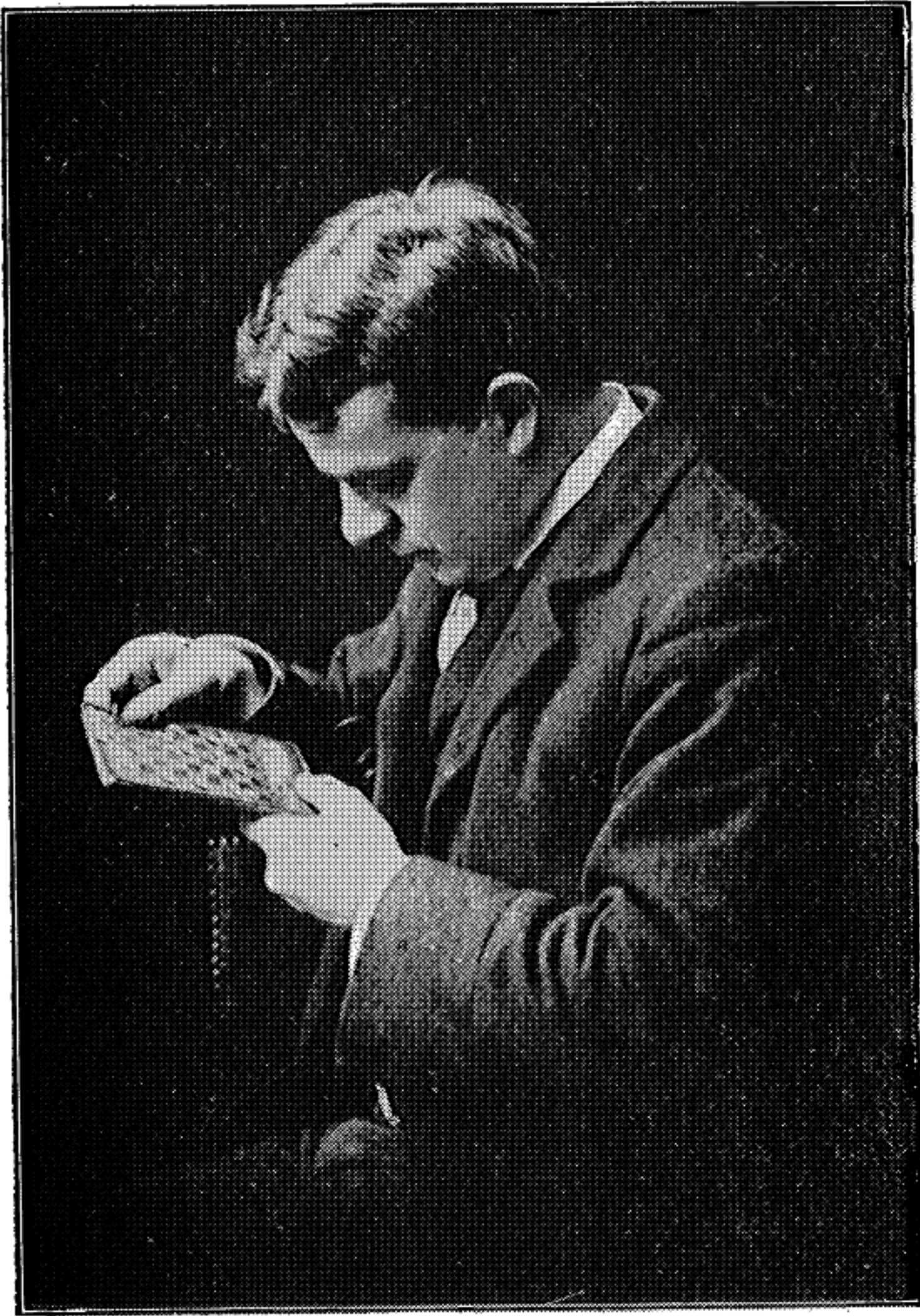# THE MODERN
CHESS PROBLEM

Photo: Killick & Abbott.

Yours sincerely Philip H. Williams.

THE MODERN
CHESS PROBLEM

BY

PHILIP H. WILLIAMS, F.C.A.

Issued under the supervision of
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THIRD EDITION.

"I cannot do it:
 yet I'll hammer it out."

Rich. II., v., 4.

PREFACE TO THE SECOND EDITION

I TAKE this opportunity of thanking the chess public for the very cordial reception which greeted the appearance of my book in 1903. Since its publication the growth of interest in problems has been very marked, as shown by the number of regular weekly chess-columns in which problems play a prominent part. A further proof of increasing popularity is to be found in *The Chess Amateur*, a monthly journal which contains an important problem department. In my capacity as Problem Editor, I have noticed with gratification the continual increase of interest in the subject.

Impetus has also been given to the cause by the splendid work of Mr. Alain C. White, of New York, whose annual classified collections are such a feature of modern problem science. Indeed, his activity, in which he is assisted by an army of collaborators, is leading to the production of literature on problems on very much the same lines as already exists in the case of openings and end-games. Mr. White has dealt with ideas of all times with methodical and untiring enthusiasm Many later problems, splendid examples of the composer's art though they undoubtedly are, have been unreservedly withdrawn in face of indisputable proof of the

existence of earlier compositions on almost identical lines. Priority of date of publication when once established, is an argument against which there is obviously no appeal. This is interesting to the public, but exasperating to those composers who have found their work forestalled, all unconscious that their patience and resource have merely led them to an almost exact reproduction of a problem thay have never seen. In this direction, however, no composer can be sure of his ground.

Plagiarism is an ugly word, and I for one should never apply it in any direction without overwhelming proof. My collection of compositions (see Appendix) contains one or two cases of unconscious imitation, but, despite these curious revelations, I am content to let it stand. It is not of course representative of my later work, but references to the Appendix are to be found in the text, and a revision of the selected positions would lead to confusion. I have made but one alteration in the Appendix, correcting an error which escaped the vigilance of the numerous solvers who tackled No. 73 on page 201 when it first appeared in the press. Without a White Pawn on h4, there is a curiously subtle second solution by 1 R—R 4. I regret to learn that Mr. Shinkman's clever problem on page 102 is unsound, since there is an alternative and pointless method of solution, the remedy for which is difficult to discover.

As to the text, some of my more enthusiastic critics have referred to the scant attention I have given to four-movers. Nevertheless I contend

that as far as English problems are concerned, the four-mover is the exception. I have accumulated large experience of the national taste and confidently assert that not five per cent. of our British solvers will look at a four-mover, and not two per cent. of our composers will construct one, owing to the appalling difficulties of the task. Moreover, my original intention in writing the book was to steer the middle course, avoiding on the one hand the extremely elementary, and on the other the highly advanced phase of the subject.

Changes in technique and nomenclature are of course inevitable as investigation, discussion and analysis are pursued, but there seems to be no necessity for revision, since the text describes the broad principles which govern problems, and may still help the student to a ready grasp of the solution and construction of these fascinating and fanciful positions, of which the chess-board seems to be able to produce an almost inexhaustible supply.

PHILIP H. WILLIAMS.

HAMPSTEAD, *April*, 1912.

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INTRODUCTORY.

PROBLEMIST *versus* PLAYER.

BEFORE entering into an analysis and explanation of the solution, classification, and construction of chess problems, I should like to say a few words in their defence.

This chapter, and, indeed, the whole book, is written for the benefit of average players, who profess to despise problems; and, alas! their numbers are many. There would be a great many more problem enthusiasts if these "average" players, as I term them, would regard problems in the right light. So many of them look upon these fanciful positions as exercises to further their powers of readily grasping situations in a game: they look upon them from a player's standpoint. Nothing could be more erroneous. As long as they do so they will unjustly sneer at problems, and, if ever tempted to try to solve one, will probably play the nineteen wrong moves first, and the right one last. One of the objects of this little book is to enable the reader to play the twentieth move first, leaving the other

nineteen to be waded through by those who prefer to remain ignorant of what a problem really is, what it does, and why it appears so constantly in our leading journals.

I have been so often told that problems do not seem to improve one's playing strength. Quite true—they do not : and, I boldly assert, are not meant to. Problems are the poetry of chess. They show a player perhaps that, under certain peculiar conditions, and in certain peculiar situations, powerful pieces appear impotent, while the tiny Pawn may seem a veritable tower of strength ; its simple march may lead, perhaps, to a most unexpected development, or may constitute an unanswerable reply to a wrong first move. Problems are a distinct branch of chess which must not be confounded with the game itself. There are many fine players who are capable problemists, yet they view a game situation in a totally different light from that in which they consider a problem. Points in common to both problems and games are rarely to be met with : first, because in a problem the disparity in the forces is almost always great (and is not taken into account) ; and as the scorner of problems is so fond of saying, " Black would have resigned long ago ! " Secondly, a problem is the deliberate fancy of a single mind : a mind, too, unfettered by what the opponent may do. How often has

it happened, when playing chess, that White foresees, with much suppressed excitement, that he can make a brilliant sacrifice which will cause the downfall of his adversary, on condition, however, that the latter makes a certain move. Then, all unconsciously perhaps, Black has done something else, and the "fireworks" which were to dazzle the onlookers are dummies after all!

It is not so with problems. Here we find these brilliancies are carefully preserved, embellished and perpetuated; if it is a good one, the solver cannot thoroughly master the problem without grasping the author's idea in all its grace and strategy. Thus it will be seen that the problemist opens a field of entirely different situations and tactics, and that problems cannot be compared with games, any more than billiards with pyramids. One does not hear of billiard players deriding the game of pyramids because it is so easy to make a cannon. There is no analogy between the two games, though played with the same materials.

So with games and problems. The object in a game is to beat your opponent. In nine cases out of ten a mate is never reached, and when it is, it is clumsy and inartistic. That of a problem is to exhibit some ingenious and unlooked-for idea in a stipulated number of moves.

To further point the distinction, I submit two positions in both of which White plays first and mates in two moves. In position No. 1* the mate is accomplished by 1 B to Kt sq. Now as a position in a game this is a neat ending enough, but it is emphatically not a problem. The initial move is, perhaps, the very first the solver would try, and the resulting mate is ugly; moreover, there are other solutions. At least a dozen pieces have

No 1.

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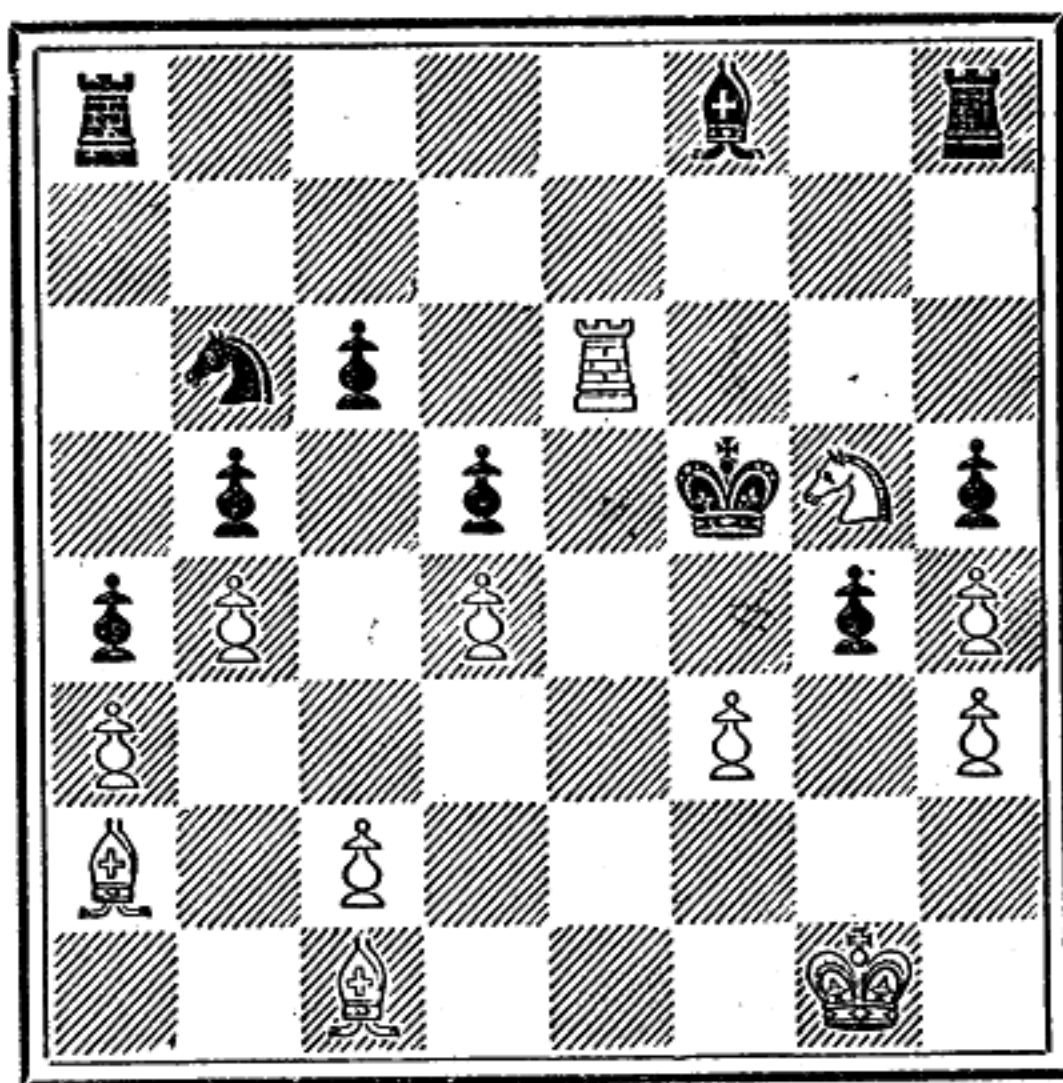
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no use, but these must, of course, remain where the players left them. It is a chance position, brought about by the conflict of two distinct intellects, and is, in fact, an ending from actual play.

As to No. 2, though by no means a model problem, it is the creation of a single mind; there is no opponent; there is no game to be won. It is a challenge to the solver to discover the hidden idea, the nature of which he would not grasp until he had played 1 R to Q 4. As a position in a game it is a preposterous one—but then, I ask

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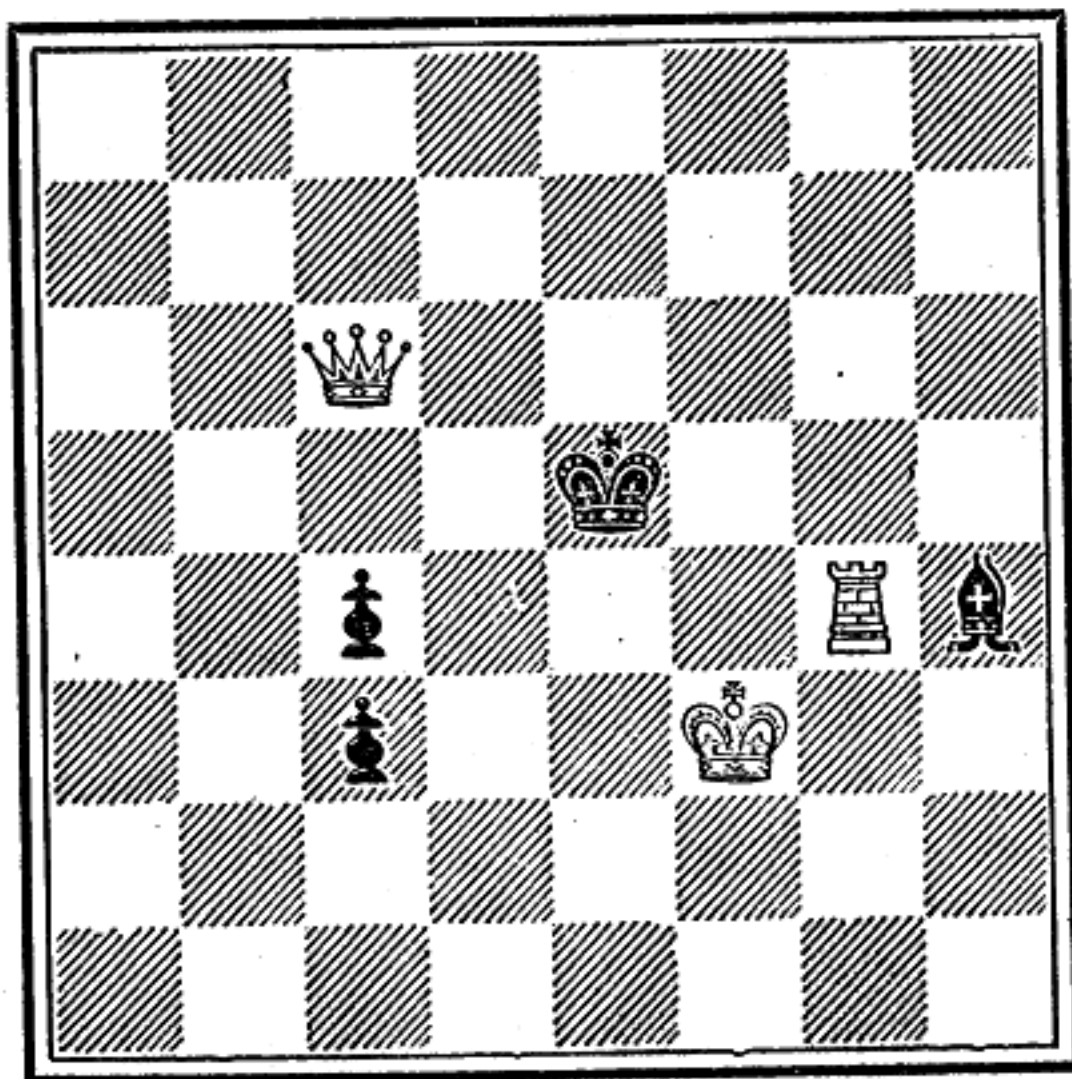
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the reader to lay aside his thoughts of game tactics, and to look upon such positions differently; ignore White's preponderance of force : ignore that White can take the Black B for nothing : ignore the march of the Black P to Queen. The position, simple though it may be, is artfully thought out, and any attempt at a vigorous assault, such as 1 R to K 4 ch, R takes B or 1 R to B 4 are all futile : for Black has an escape in each case. As a preliminary exercise, let the reader try if this is not so.

After all, then, the desired end is accom-plished by White's sacrificing one of his very few fighting pieces ; and, further, when 1..., K takes R, the mate is one peculiar to prob-lems. This final position is artistic—it is only just mate—it requires a moment's con-sideration to see that it *is* mate. Had it been the *finale* to a game, there would have assuredly been pieces on the board which had nothing whatever to do with the actual mating position. Suppose, for instance, there had been a White R on K 3 and a Black Kt on Q 6, is it not evident that the neatness of the mate after 1..., K takes R would have been completely destroyed ?

It is such things as these that I propose to discuss in the following pages, and if my remarks above are generously construed, the scorner of problems will welcome them

occasionally as a pleasant relief and relaxation from the scientific, but frequently dull match game, or the meteoric, but frequently faulty "skittle" game.
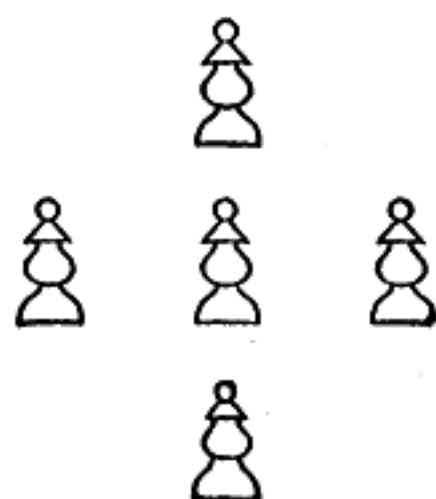
II.—GENERAL PRINCIPLES.

A MODERN chess problem is an example of evolution, as with many other things. Years ago, the positions were very lengthy affairs, and the method of achieving the desired mate in six, seven or eight moves was devoid of subtlety or complexity. They usually consisted of a series of brilliant though forcible checks which drove the luckless enemy all over the board, finally mating him after numerous sacrifices. As a rule Black had no choice of defences, or, if he had, one variation led to a very tame conclusion in a less number of moves. Two-movers were occasionally to be met with, as a search through a file of the *Illustrated London News* will show. (It has one of the oldest chess columns in existence.) These were, for some reason, always referred to as "enigmas," and were frequently pointless and easy. In modern times, however, four-movers are rare, three-movers popular, and two-movers as plentiful as the proverbial blackberry. Variety is introduced, ideas are blended, subtle *coups-de-repos* find favour—in short, the modern

three-mover is far more involved and difficult than the leviathan ten-movers of sixty years ago. Sometimes three or four ideas are so ingeniously interwoven into one problem, that it is difficult to tell which is the main-play as designed by the composer.

There are one or two terms and matters which are peculiar to problems, and these I shall proceed to discuss.

It has been a custom for some years to give the attack to White, and the lower half of the diagram, as also the first move. So, unless otherwise stated, these conditions prevail.

In almost all problems, a mate is to be achieved in a definite number of moves.

In modern problems there should not be a single piece on the board that has not some definite use. The only exception to this is the White K, for it sometimes happens that no office can be assigned to him, yet, as problemists are governed by the strict laws of the game, the White K must appear somewhere, even if of no use.

In all serious problems, it will be found that the results of " Queening " are never taken advantage of with a view to making use of three or more Bishops or Rooks in an initial position, though, of course, the process of " Queening " is sometimes to be found in the course of the solution of problems.

In a game, when an actual mate is reached, there is, as a rule, but little neatness to be seen. For instance, in No. 1, page 4, there is much unnecessary force bearing on White's K Kt 4 and K 4. In a problem, one frequently meets with what is known as a *pure mate, i.e.,* one in which there is only just enough guarding or blocking of squares to prevent the escape of the K. In No. 2, page 5, after 1..., K—B 4, the mate is "pure." Again, when there are no pieces of either colour on the squares contiguous to that occupied by the Black K, as he stands mated, the mate is termed a "mirror" mate. In the position just mentioned, this mate is a "mirror" mate ; as it combines both qualities, it is called a "pure mirror" mate. Such positions always add to the beauty and not infrequently to the difficulty of a problem. Let the reader refer to some of the examples at the end of this work.*

All problems, whether in two, three, or four moves, are constructed on one of two principles, or a combination of both ; first the attacking or "threat" principle, and secondly the waiting move or "block" principle. The characteristics of each are to be found shown in the accompanying diagrams (see Nos. 3 and 4), which have been merely constructed for this purpose.

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* See Appendix, amongst the three-movers, where several instances are to be found.

In No 3, it will be found that, without moving at all, White has a mate ready for any move of Black's. It follows, therefore, that if White makes some apparently purposeless move, in order to wait for his adversary to let in the enemy, and which yet does not disturb the existing arrangements, that move

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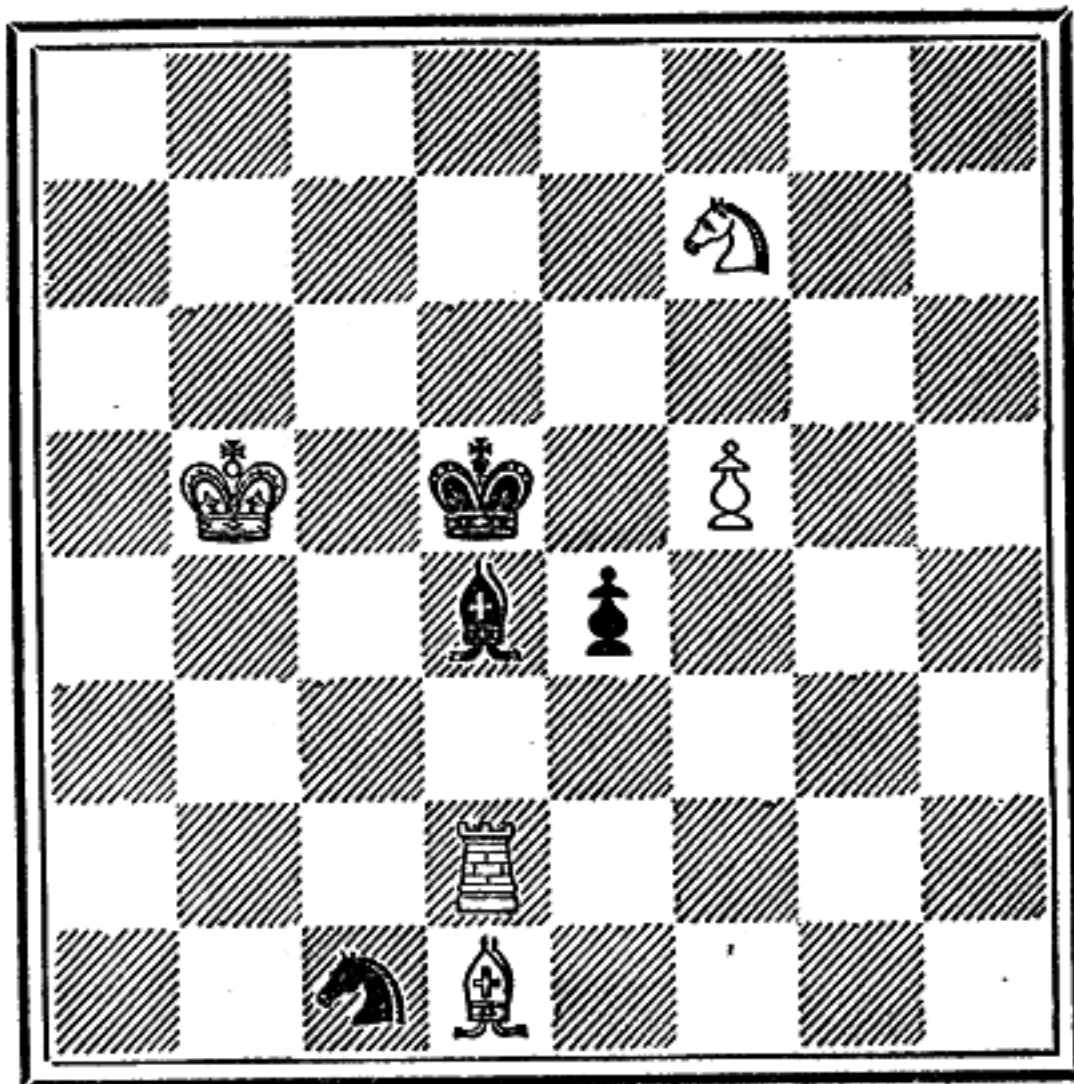
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will solve the problem. A little analysis will show that 1 R to Q 3 is the only move that will suffice, and is consequently the key. In No. 4, a glance at Black's resources at once shows that we are not prepared for such moves as 1..., P to R 3, or 1..., Kt—B 2;

and this fact calls for some definite action on White's part, in the shape of a threat, which these moves would not defend. Of course it is open to White to prevent them by administering a check. But it is an unwritten law among problemists that a check should not begin a problem, owing to its inartistic and aggressive nature.

No. 4.

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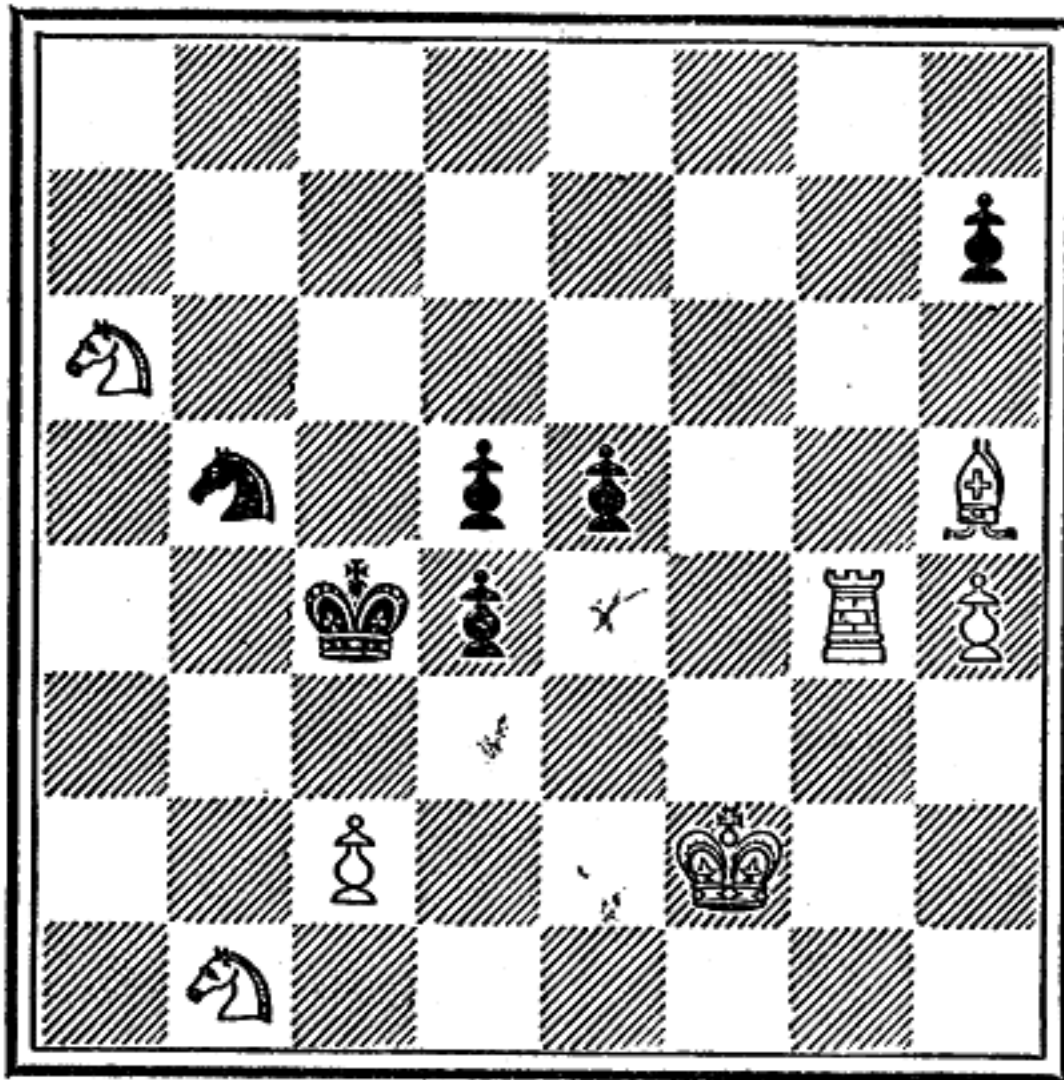
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On this point a great deal of misconception exists in the mind of the uninitiated. I have so frequently heard an inexperienced solver say " I must not begin with a check, of course ! " as though there were some offence

in so doing. But the solver is, of course, at liberty to do the problem in any way he pleases, provided it is a correct one. Yet, if he succeeds with a checking first move, it is fairly certain that the solution is an unintentional one. There is good reason for excluding checks as initial moves ; it is the aim of the composer to achieve his end by the least obvious methods, and though there are plenty of problems where an attack is the correct method, yet that attack is, or should be, always more or less hidden, and should display some feature which modifies what would be otherwise merely an exhibition of brute force. Now a check is the most aggressive of attacks, and the fact that the checking piece is itself offered up does not atone for it, since Black's available replies are narrowed considerably, and variety suffers in consequence.

There is also another unwritten law in connection with all problems : that they should have no alternative solution. It is the very essence of a good problem that it should have but one solution, and that the one intended by its composer. In fact a problem with two solutions is looked upon as worthless—and for this reason : the alternative method generally leads to uninteresting and clumsy mates. Part of the beauty of a good problem is that the neat method of accomplishing the end should be compulsory, not optional.

Once more returning to No. 4, it will be seen that no check will solve the problem in two moves; and as there is no chance of providing a specific mate in answer to say 1..., P to R 3, the first move must threaten mate; this done, this move of Black's, being merely a waste move, would be useless. Now if White's B could vault over the R (a privilege which it enjoyed in very old chess), B to K 2 would despatch Black on the spot. To move the R, therefore, seems a likely way, and its exact destination is easily ascertained by exhausting all his moves. If it moves along the Kt's file, the Black Q P is liberated; if it moves to B 4, its capture by the K P is a valid defence. The only other square is K 4, which is the correct one; for it is easily seen that 1..., Q P takes R is successfully met by 2 B to B 7, mate.

To thoroughly grasp all the variations of a waiting-move problem, it is necessary to examine every move at Black's command, and the replies thereto. In a threat, however, it suffices to study those moves which defend that threat. Thus, in No. 4, if 1..., Kt to B 6, 2 Kt to R 3, mate; if 1..., P takes R, 2 B to B 7, mate; these being the only defences to 2 B to K 2, mate. It must of course be distinctly understood that this is by no means an example of what a good threat problem should be, but merely typical of the principle in its simplest form.

Opinions differ as to which is the more appreciated, the threat or the waiting move; attacking problems are more difficult to solve, waiting movers usually have more variety. The latter principle is capable of the most surprising and even humorous applications. It is possible, for instance, to compose a problem where a waiting move is obviously required, and the only possible one allows further variety. (See No. 5.) Here, were it Black to play, mate would inevitably follow in every case. Where then is this waste move

No. 5.

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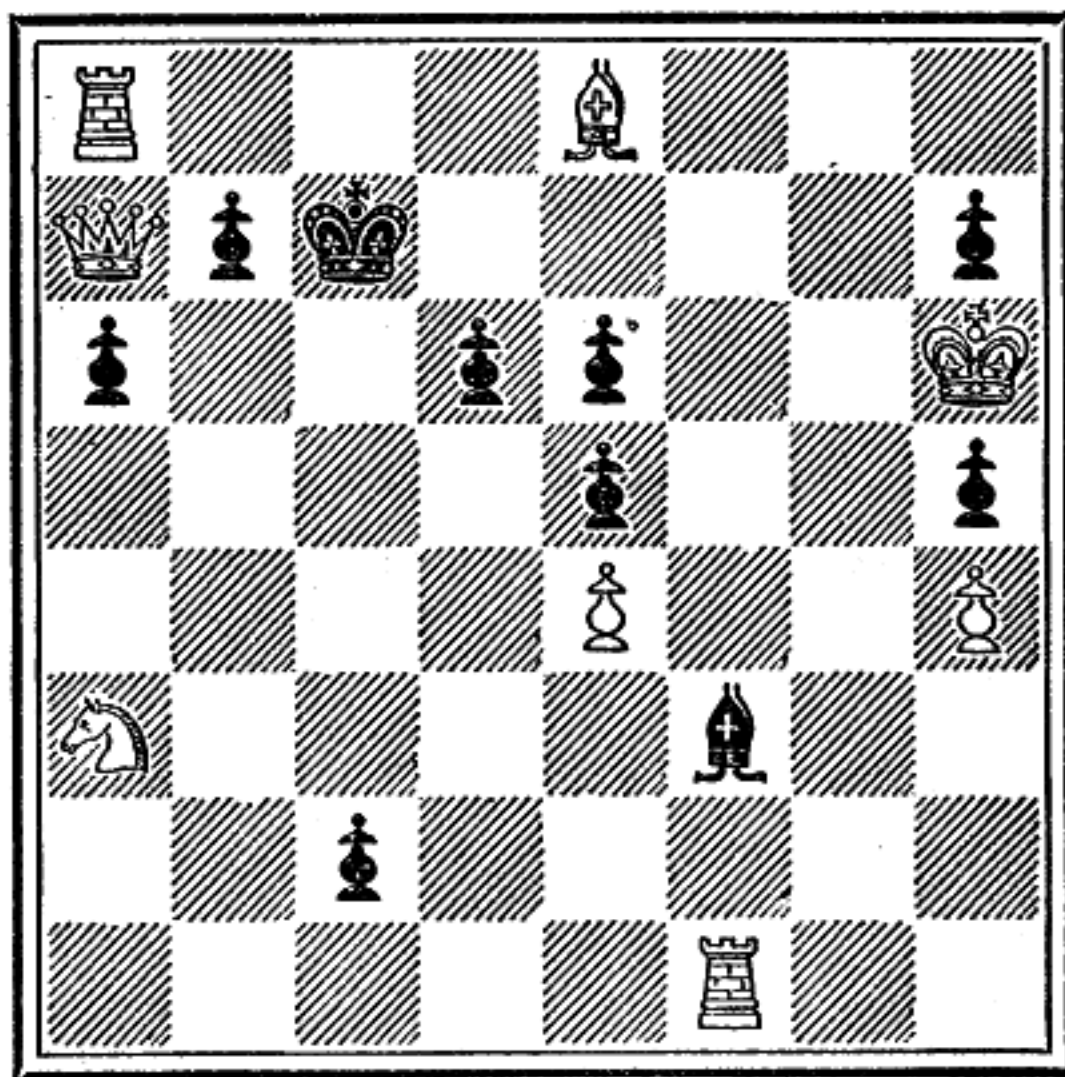
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Two-mover.

for White that will not upset the arrangement?
At first sight it appears there are many moves;
but careful scrutiny shows that all but one are
useless. Thus, 1 K takes P is defended by
1..., B takes P, *ch*; 1 K to Kt 7 by 1...,
P to R 3; 1 R to B 2 or takes B by 1...,
P Queens, *ch;* 1 B to R 4 by 1..., P to R 4,
&c. The one and only key is 1 Q to Kt sq!
allowing two more mates. If 1..., P to Kt 3,
2 Q to Kt 7, and 1..., P to Kt 4, Q returns to
her former position.

By means of this principle, too, the most
bizarre keys can be made. That of No. 6,

No. 6.

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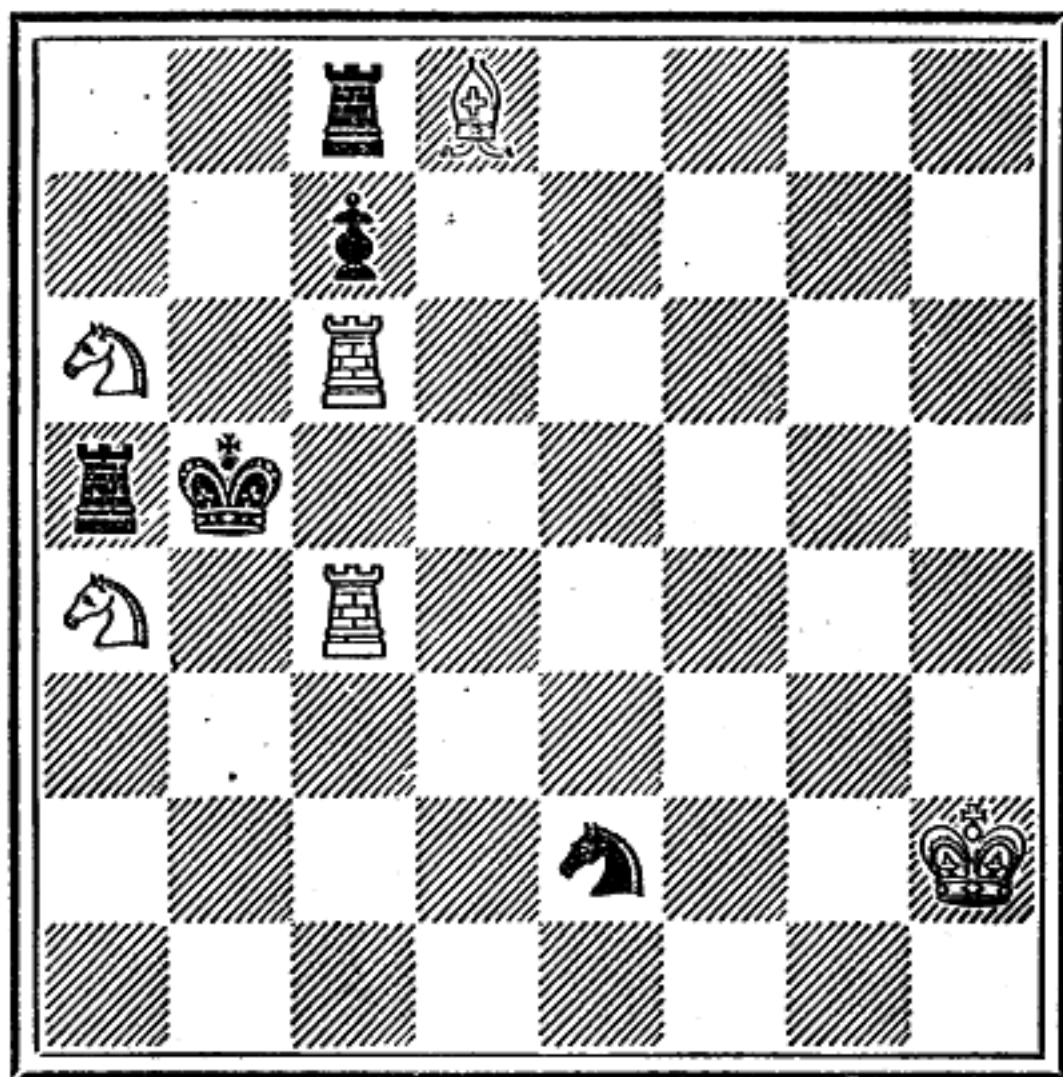
WHITE.

Two-mover.

for instance, is B to R 4! The addition of a piece merely to make the key is perhaps questionable.

Attacking problems, too, are capable of most interesting developments, and, in some cases, though an attack is obviously necessary, there is such a choice that it becomes a matter of great experience to quickly hit on the right one. The key in these problems is, from its very nature, less artistic than a waiting move. It is the aim of the problem composer to provide a key which appears, at first sight, to

No. 7.

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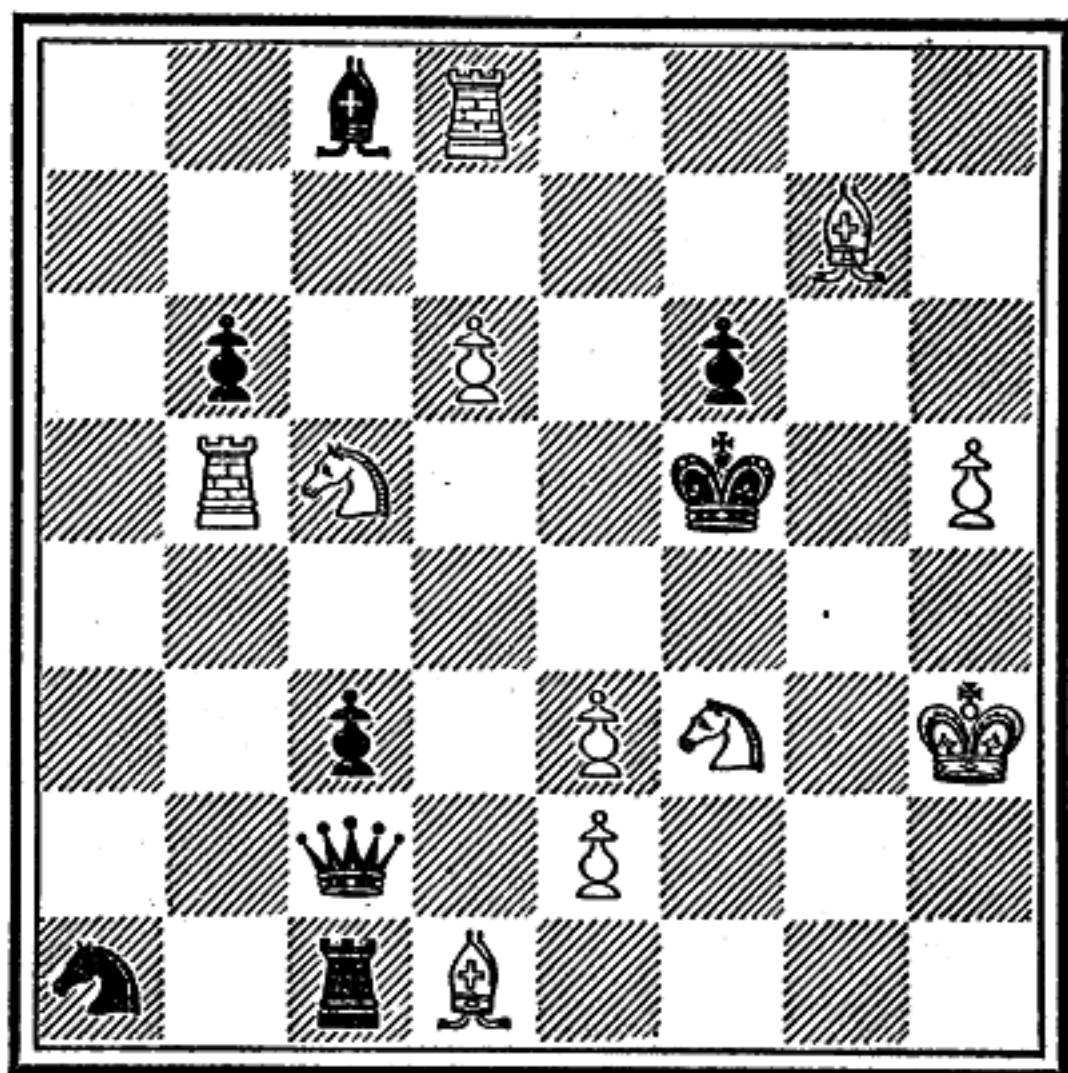
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Two-mover, by A. C. CHALLENGER.

be one of the worst moves on the board, and
an attack, in a general sense, is what a player
would be more likely to try early in his
investigations.   No. 7 is solved by an un-
doubtedly attacking move (Kt to Kt 5); but
it also permits an apparently formidable check
by discovery on the part of Black, which,
however, is very happily overcome.

This position serves to illustrate another
point arising in problems.   I allude to what are
known as "duals"   Broadly speaking, a dual
occurs whenever White has a choice of moves
in answer to Black.   The worst form of dual
is when the very first move of White can be
varied.   In this case the position, as before
stated, is unsound and worthless.   But if it is
on the *second* move that there is a choice, the
fault is not so serious.   It must be remem-
bered that there should be no superfluous
force in a properly constructed problem.   In
position No. 7 it would appear that the White
B on Q sq could have been removed, and a
White P added at K R 2 to prevent 1..., R to
R 8, *ch*; thus effecting a saving of a powerful
White piece.   There would, however, be a bad
dual when 1..., R to K Kt 8, &c., for the Q
Kt could then discover mate on eight different
squares!   This would be a serious fault, and
the presence of the B prevents it: for it
curtails the Black R's moves to two only, and
when 1..., R takes B, the White Q Kt is

forced to go to Q 3. As an example of a very unobjectionable dual I quote No. 8.

No. 8.

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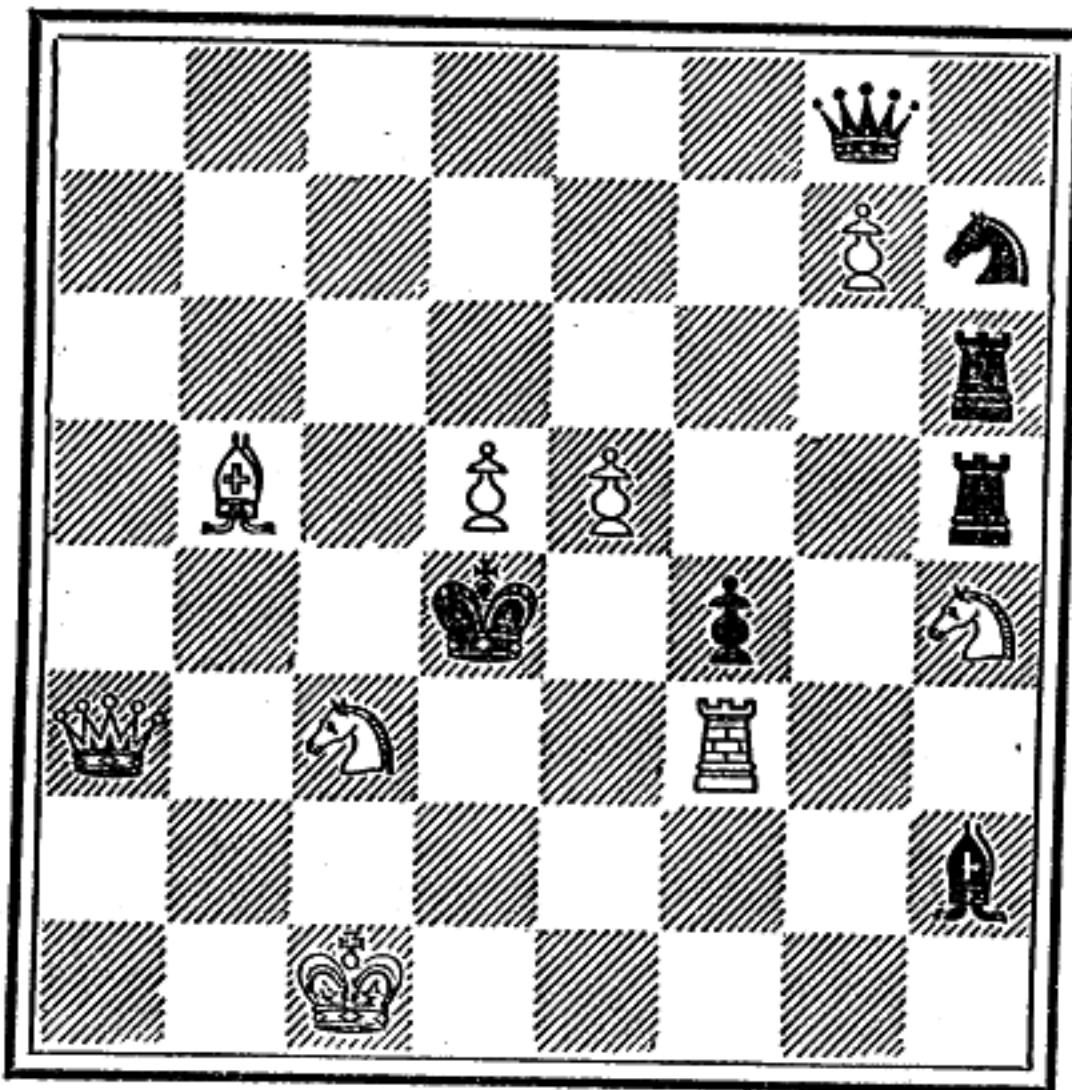
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Two-mover, by B. G. LAWS.

Here the key is 1 R to K 3, threatening 2 R to K 4, mate. Some very lively play results from Black's attempts to defend himself, such as 1..., Kt to B 3, 2 Q to R 7: 1..., P takes R, 2 Kt to B 3 (a pure mate): 1..., Q takes Q P, 2 Kt to K 2, &c. If, however, Black wished to play the very worst move at command, he would probably select 1..., R to B 4, enabling

White to mate either by 2 R to K 4, or 2 Kt takes R. Duals are much more excusable in threat problems, if it so happens that one of the two mates is the one originally threatened, as is the case in the one mentioned above. In a waiting move position, however, it is different, since Black is not called on to defend any-thing: and if by moving haphazard he allows a choice of mates, it frequently points to loose construction, or even to a breach of economy. Here is an example of a really bad dual: place White K at Q R 6, Q at Q Kt 8, B at Q B 3, Kt at K 4: Black K at Q B 5, and P at Q 6. Now White has a very elegant mate by Q to Kt 8, but it will readily be seen that its beauty is sadly marred by the fact that Q to Kt 5 is an equally effective but much more commonplace *finale.* In a lesser degree would the dual offend if the Q were originally at K Kt 4. Then a choice of moving to K 6 or Kt 8 is not nearly so offensive. It will be seen later that one of the chief merits of a problem may lie in the ingenious way in which all duals are avoided, either by skilful addition of variety, or judicious placing of pieces. (See position No. 12, page 29.) Thus the reader should familiarise himself with these troublesome worries and early learn to cope with them, for they constantly spoil the pleasure of the solver and beset the composer.

In the next chapter I propose to give

the solver some hints for ensuring a ready grasp of two-movers, showing him how seemingly crowded and confusing positions will in no great measure trouble him. I propose to devote the latter portion of the book to the contemplation of three-movers, as it is essential that the simpler branches of the art should be thoroughly mastered before beginning the deeper study which longer problems undoubtedly require.
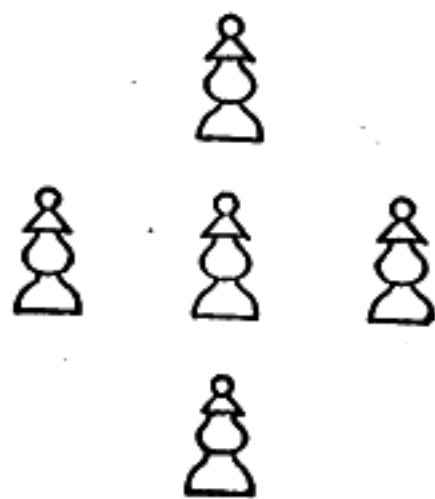
III.—SOLVING.

I WOULD wish my readers to understand that to solve a problem does not merely mean finding the first move. Once I remember submitting one of my three-movers to a friend, and though he soon hit on the key, I found afterwards that he had overlooked the main variation, thus showing that he had not given enough study to Black's moves. The key, therefore, should be looked on as only a stage of the solution, though necessarily the most important one.

The first matter requiring attention when solving a two-mover is to find out whether an attacking or waiting move is needed. As a rule, this is an easy matter. If there are several powerful Black pieces which can move freely ; if but few mates appear evident on superficial examination ; and, in some cases, if Black's strength nearly approaches White's; all these are signs that mate must be threatened. On the other hand, if replies to many of Black's moves are already evident ; if Black Ps are carefully stopped by White ones ; if Black's pieces are more or less restrained ; then it is likely that a waiting move will solve the position. For quickly arriving at the key-move, a method adopted

by many is that of allowing Black to move first, and ascertaining whether mates await his various moves. With a waiting move problem, this plan, if systematically applied, very soon reveals the right key-move; with a threat problem, however, it is often of no avail. No. 9 possesses all the characteristics (as

No. 9.

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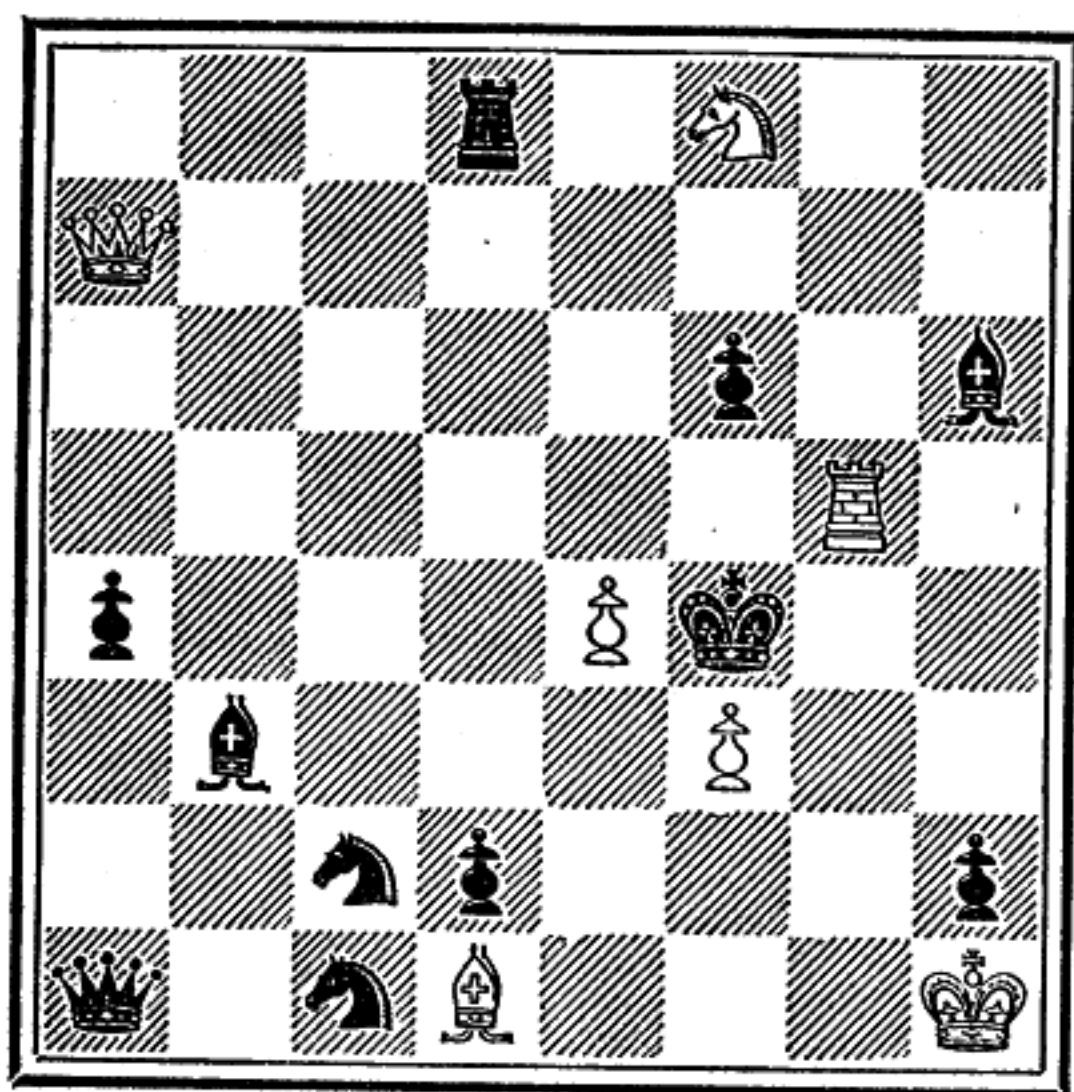
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Two-mover, by E. HALLIWELL.

mentioned above) of a threat problem. It will be observed that the Black K can capture the R, and that, at present, no mate follows. Therefore our key must not only threaten

mate, but must also provide one when 1...,
K takes R.   1 Q to B 5 would defend the R,
but as a key it would be most inartistic;
curtailing, as it does, Black's movements, and
if correct, would be exceedingly obvious.
However, this attack is easily parried by 1...,
B to Q 4.   Any attempt to sacrifice the R on
some other square, say K 5, is useless ; there-
fore some mate must be provided for it as it
stands.   Let us play 1..., K takes R, and
examine the state of things.   It appears a
difficult task to inflict mate, for the K has
three awkward squares to which to escape,
viz. : B 5, R 5, and R 4.   We are tempted to
advance the P, bringing our B into play ; but
when the former is moved on it is undefended,
and moreover, 1..., K to R 5 is still possible.
These considerations point to 1 Q—B 2, at
any rate as far as 1..., K takes R is concerned,
and it only remains to see whether this move
threatens an immediate mate (for we have
already decided to which class the problem
belongs).   A glance will show that as the Q
now defends K Kt 3, the R is free to mate on
K B 5, and this would therefore be the reply
to any waste move of Black's, say, 1..., Q to
R 7.   The variations may be thus noted.   If
1..., any waste move, 2 R to K B 5 (the
threat); if 1..., K takes R, 2 P to B 4 (a pure
mate); if 1..., Q to K 4, 2 R to Kt 4 ; if 1...,
R to Q 4, 2 Kt to K 6 ; if 1..., B or P takes R,

2 Kt to Kt 6 ; if 1..., Kt to K 6, 2 Q to Kt 3 ;
if 1..., Kt to Q 5, 2 Q takes Q P.   It will be
noticed that not a single move of Black's will
permit a choice of mates.   Altogether it is a
capital problem, more on account of the
variations than of the key-move, which is not
difficult to discover.   The position illustrates
another point in problematic matters : to find
the key-move is not the only thing to be done.
There may be cleverness to be found in many
other directions which is worthy of detection
and appreciation.   Of course a poor key leading
to poor after-play is not worthy of much praise,
but it is unfair to cast a stigma upon a problem
because the first move is obvious, when all the
while the essence of the idea may be contained
in subsequent developments.

Now let us turn to No. 10.   The Ps on
the K R file are, in themselves, indicative of
waiting move strategy, the White one on R 6
evidently obstructing the march of the Black
one.   If a threat were to solve the position,
in all probability this Black P could have no
effect, should it elect to move, and consequently
the White R P would not be there.   Again,
several mates are already obvious, before
White makes a move at all.   If 1 .., Q B
moves, 2 Q to K B 8 ; if 1..., B takes Kt *ch*,
2 Q takes B ; if 1..., R to Kt 8 *ch*, 2 Q takes
R ; if 1..., Kt moves, 2 Q takes Q B.   But if
1..., B takes Q, there is no mate.   The same

applies to such moves as 1..., R to Kt 6, 7,
&c.   Also note the inactivity of White's Q R,
which strongly suggests a move of the White
Kt.   Then if 1..., R to Kt 7, Black's B P
would be pinned and we might reach Q 4 with
the Kt.   There are only two points whence

No. 10.

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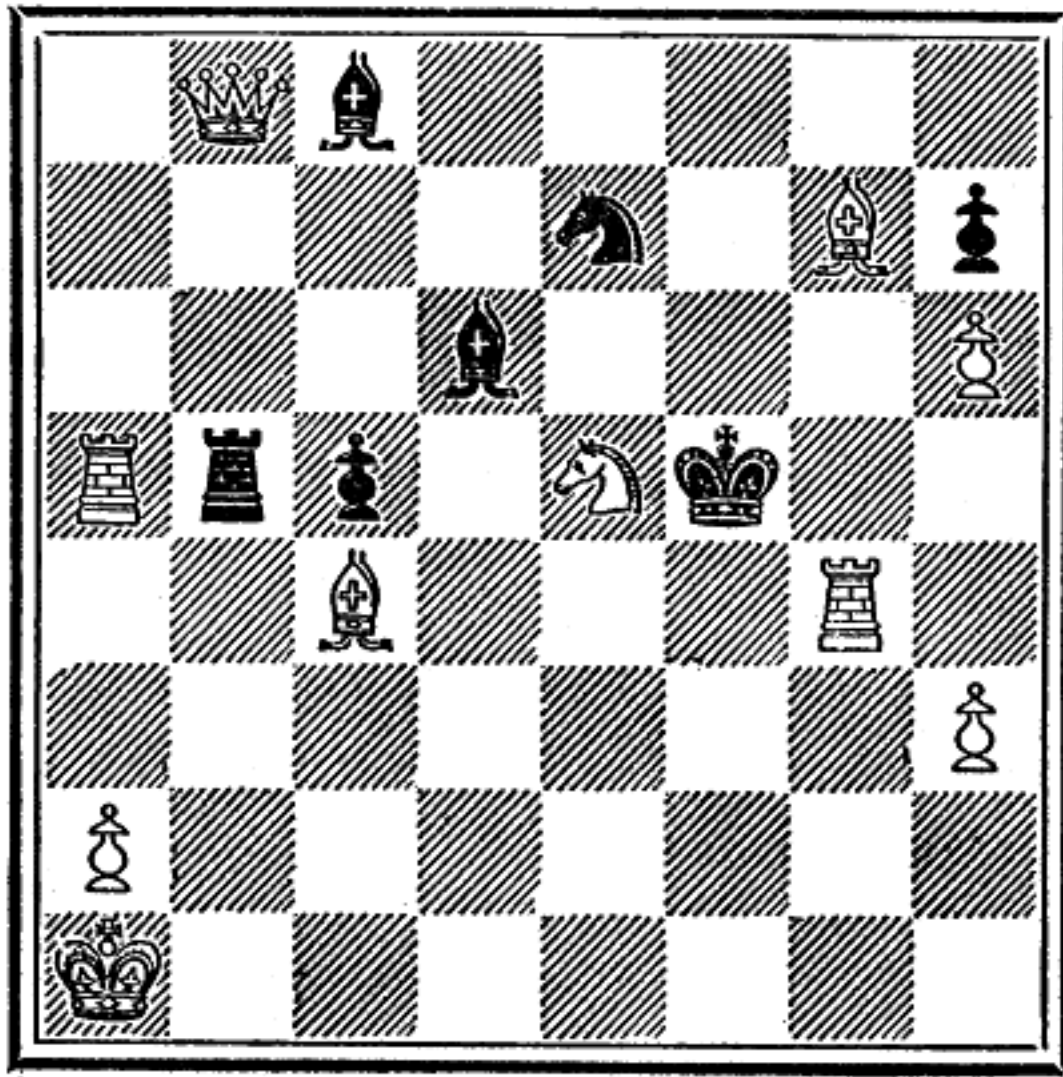
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Two-mover.

this square can be reached, viz. :—Q B 6 and
K B 3 ; if 1 Kt to B 3, 1..., B to Kt 6 would
prevent further doings.   But from B 6 the Kt
can also play Kt takes Kt.   The problem is

solved, therefore by 1 Kt to B 6. It may be well to mention that this type of key is extremely common, where the Black K stands on the next square in rank or file to a White Kt. An experienced solver would be inclined to move this Kt *somewhere* almost at once. Consequently a problem is sure to present more difficulty where (*a*) the position, being similar to No. 10, the Kt does *not* move, or (*b*) the Kt, being on the same colour as the K, moves to the position occupied in No. 10. Mr. Loyd's problem (No. 11), is a well-known

No. 11.

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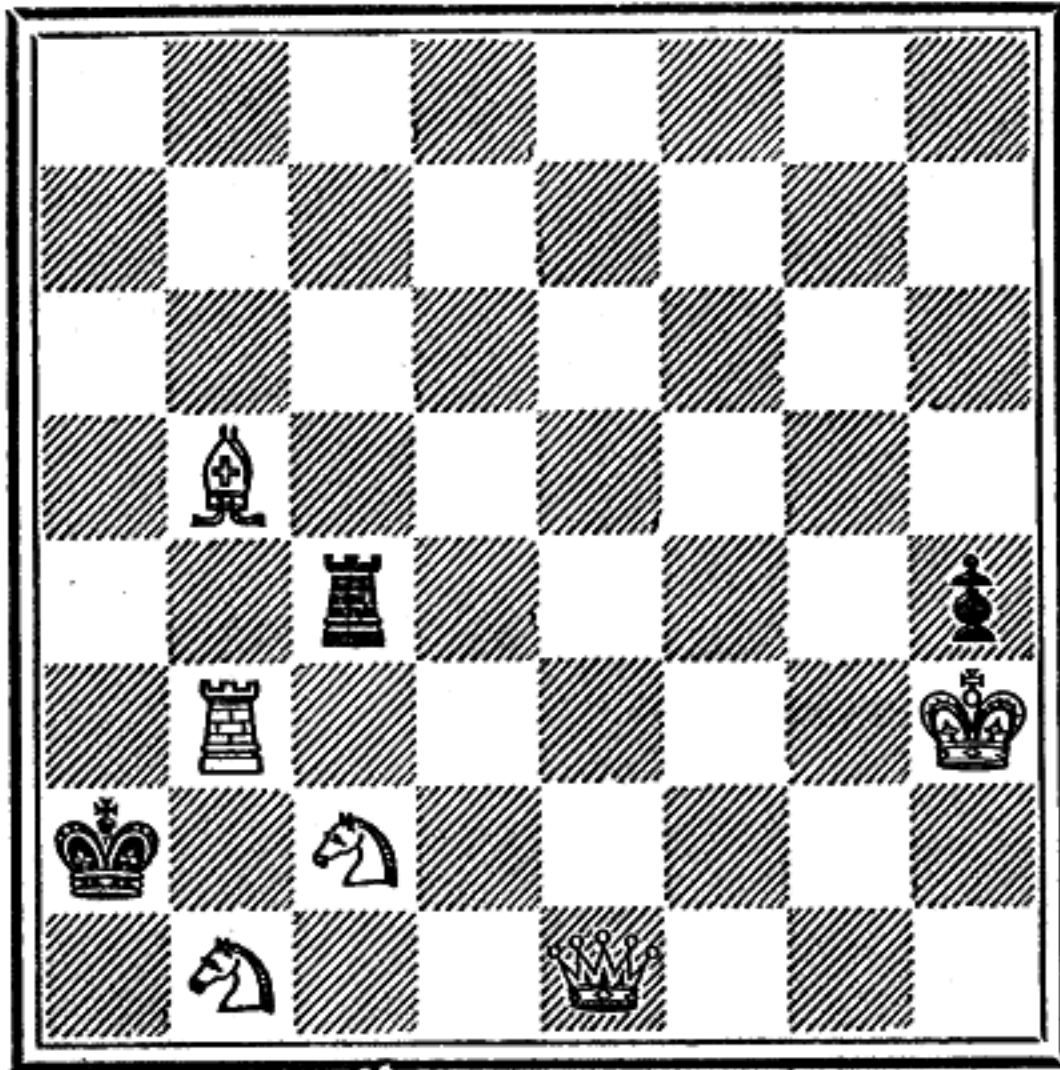
WHITE.

Two-mover, by SAMUEL LOYD.

and difficult example of (*b*). Here, beyond
seeing that it is apparently a threat problem
(owing to the freedom of Black's R), there is
not much to help us. The pieces are few ;
there is not one mate prepared. The only
item that ought to assist the solver is that
1..., R to B 6, which gives check, must be
overcome, either by prevention or preparation.
Two ways of preventing it are 1 K to R 2
and 1 B takes R. The former merely allows
another check by 1..., R takes Kt, while the
latter stale-mates, and is also a most un-
likely key from a problematic point of view.
If 1..., R to B 6 *ch*, 2 Kt takes R would be
mate but for 2..., K takes R, and this suggests
Kt to Q 4 or R sq for a key. The former is
defended by 1..., R takes Kt, thus leaving us
no choice but 1 Kt to R sq, which is in fact
the key.   Mr. Loyd's problems are always
puzzling, and this one is no exception. The
presence of the B is difficult to account for :
a White P on that square would have done
duty as well, to allow 2 Q to R 5 after 1..., R
to B 4. The key is not so bad as it looks :
for the Kt though ungallantly depriving the
K of his chance of exterminating the R, yet
offers his own life instead.

Position No. 12 will be found a very
excellent one. At first sight it appears to
have the attributes of a threat problem (note
the free Black Q and the Ps on the R's file).

Yet closer inspection will show that it is not of that nature. Nevertheless, a systematic analysis of Black's moves is not the quickest way of arriving at the key-move. Two things strike us at once: the check by 1..., Q takes P, to which there is at present no reply, and the position of the Q B so manifestly "out of it."

No. 12.

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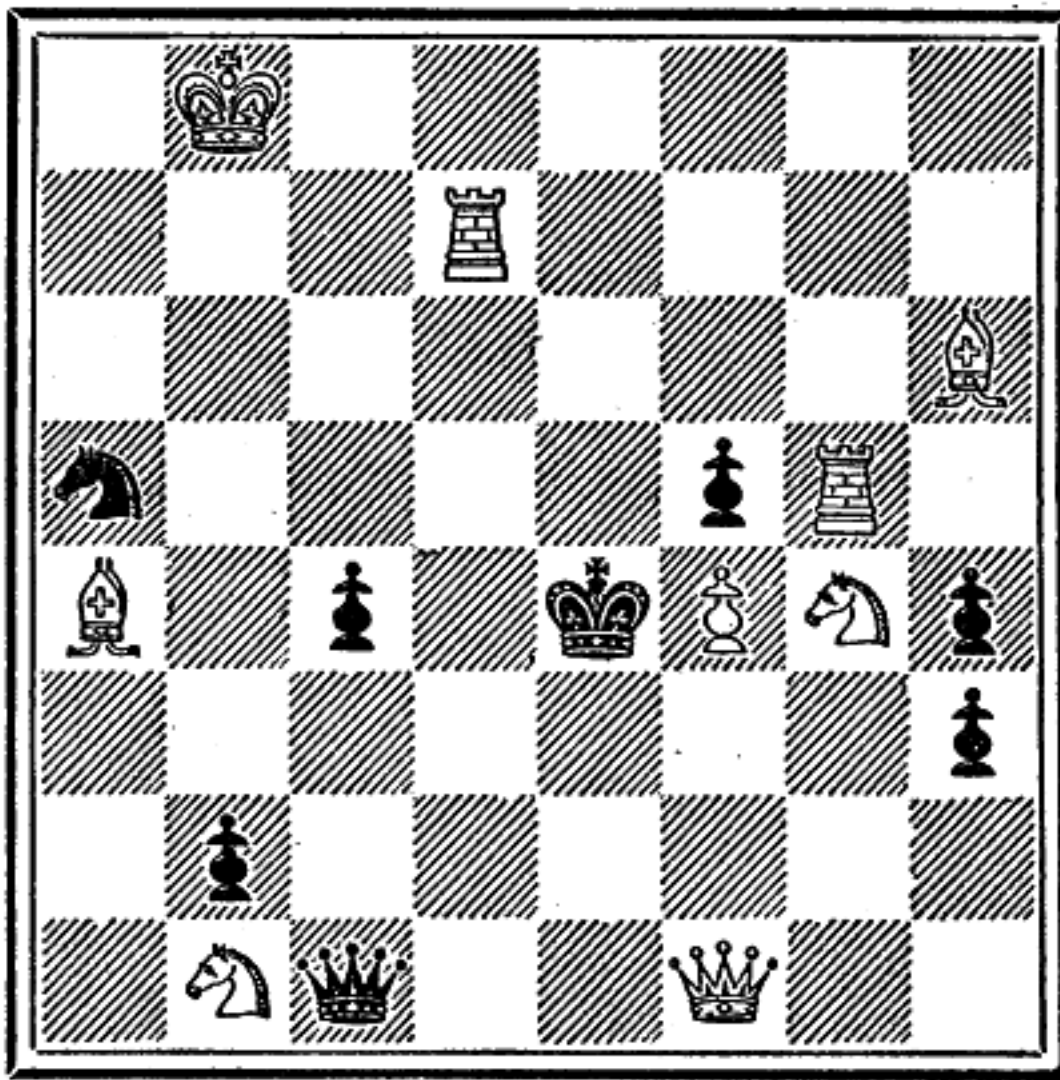
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Two-mover, by W. A. CLARK.

In a two-mover, when there is a White B, and this B and the Black K are on squares of a different colour, this B must, as a rule,

have no other office than to defend some
square or squares against the Black K's
retreat.   If, therefore, as in this instance, this
B does *not* do so, a strong clue is afforded as
to the quickest method of finding the key.   In
No. 12, the K R is obviously in the way.
Yet, as it is wanted to reply to 1..., P takes
Kt, by 2 R to K 5, if we move it at all it
must go to R 5, which will be found to solve
the problem.   The key is not good, owing to
the check for which provision has obviously
to be made, but the solver should not condemn
the problem for this defect alone.   He should
note the extremely clever and natural way in
which the dual question has been met.   There
is not one, nor does there seem to be a single
addition   merely   to   eradicate   duals.   The
composer evidently prefers to weaken his key
in order to eliminate all duals.   He might
well have strengthened it by choosing another
square for the White K, but then when 1...,
Q takes P, there would be a choice of 2
Q takes Q and 2 Kt to B 3, mate.   As the
chief feature is the avoidance of duals (a
difficult task in waiting-moves when there is
a free Black Q on the board), the position of
the White K is thus intelligible.   Here the Q
has nine moves at command, and there is but
one reply to each.*

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* For other examples where the Black Q is free, see
Appendix, No. 16 and Nos. 45 to 50 inclusive.

IV.—SOLVING (CONTINUED).

WE observed when discussing No. 12 that the White Q B was out of play, and that when the Black K is on a White square, this B merely defends. But so manifold are the ramifications of two-move construction that it is possible to produce a position where this piece is used for a totally different purpose. See diagram No. 13. Here,

No. 13.

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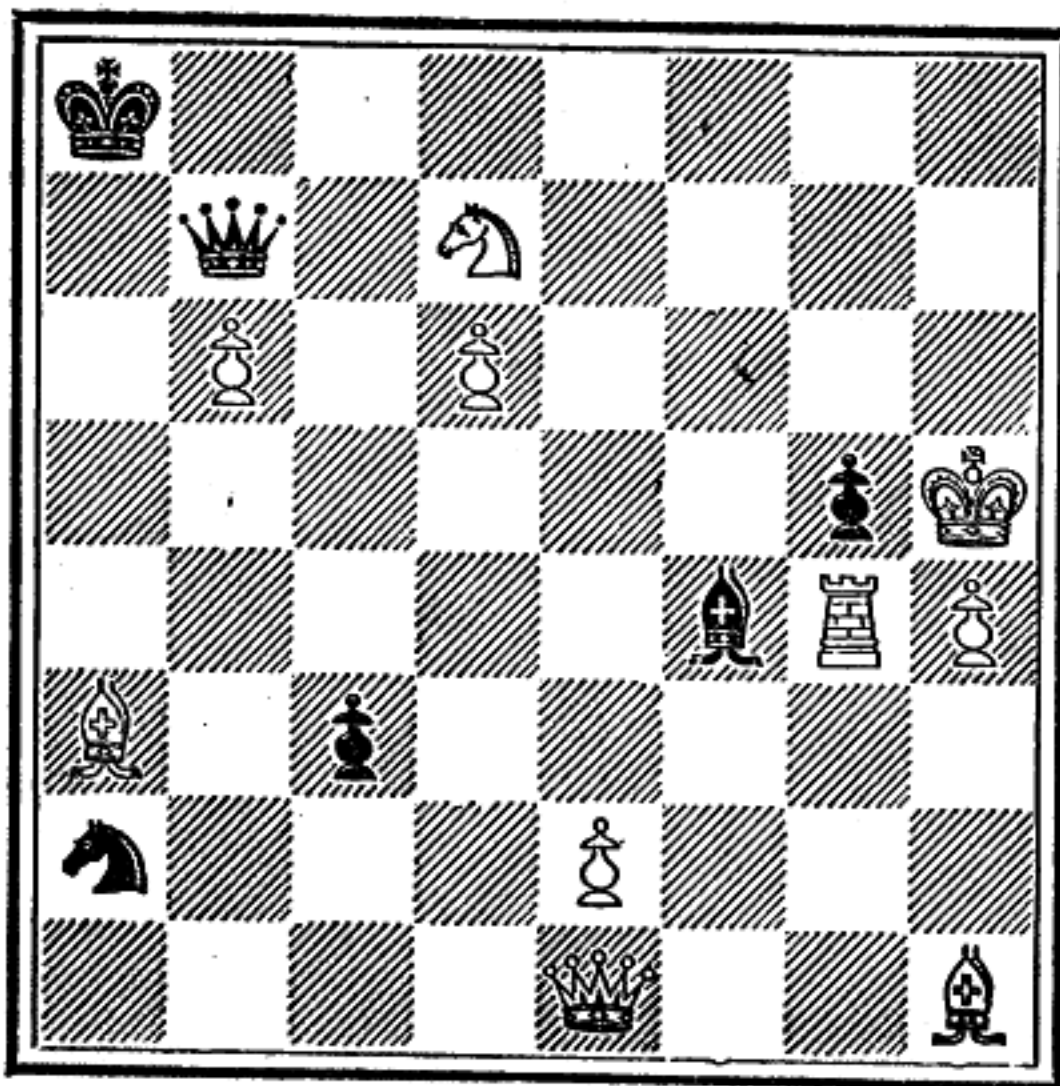
WHITE.

Two-mover.

any attempt to bring the Q B to bear on some
square contiguous to the Black K is abortive.
Its office is more subtle: for the key is 1 Q to
R sq, and after 1..., Kt to Kt 5 or B 8, 2 B
takes Kt, discovers mate.   There are no doubt
many other instances.*

The principle of examining Black's move
first, when solving, is a very good one, and
when there are many Black pieces to consider,
the problem is all the easier. This may appear
somewhat of a parodox; for one would
imagine that the more pieces present, the
more complex would the solution be.   Let the
reader examine No. 14, however, and by a
regular procedure such as I have suggested,
the position at once loses its superficial appear-
ance of involved tangle.   The White K is
just prevented from discovering mate on six
different squares. (This is a common device
amongst composers).   This fact helps us to
simplify several of Black's moves.   It is not
worth while enumerating the moves of Black
and the respective replies to them ; they are
all obvious, with the exception of 1..., Q Kt
P moves.   Is there not some way of coping
with this difficulty without disturbing the other
arrangements? Yes, assuredly: play 1 B to
Kt 6, and the problem is done.   It is useless
for Black to take the B, for if he did, White's

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* See Appendix, Nos. 34 and 40; also the Problem
on page 16.

Kt would not remain idle. A point arises here which perhaps applies more to composition, but may as well be dealt with as it comes. I allude to the fact that, though Black's Q Kt P and Q P are unmoved, we

No. 14.

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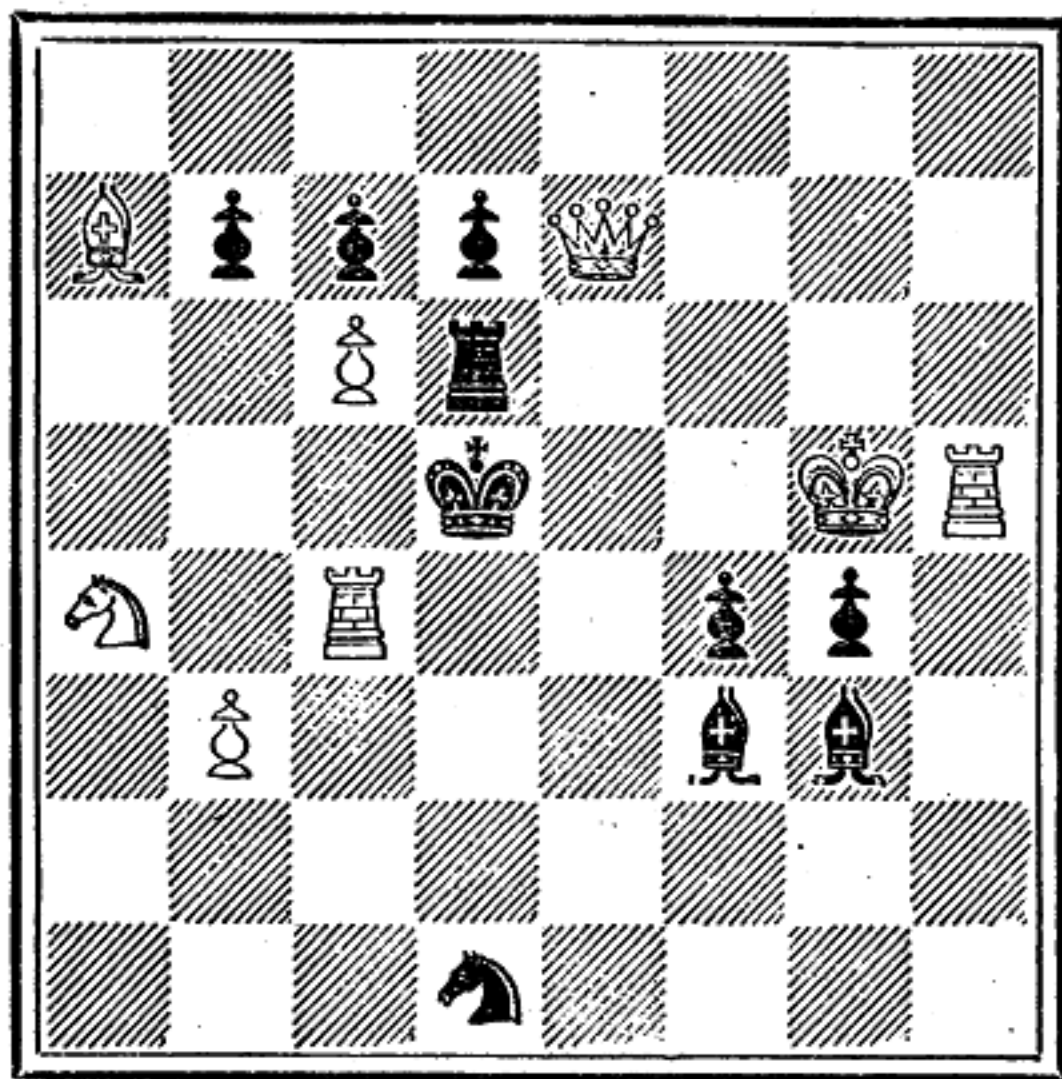
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Two-mover, by J. LAMBE.

have the Q B masquerading on the other side of the board! We can only assume that one of Black's Ps must have been promoted to a B in the course of an imaginary game resulting in the present position. It is an axiom

D

among problemists that a position must be a
possible, though not necessarily a probable
one.   Thus No. 14 would have been quite
worthless had there been a Black B at Q R sq,
a position it could never have reached until
the Kt P had moved.   Nevertheless the
problem would have been all the better without
the peculiarity as regards the Q B.   The Q P
it is true could have been removed, without
spoiling the solution, but it would have allowed
1..., R to Q 2, creating a bad dual with the
White K in reply.

Occasionally problems with few pieces
give trouble.   This is because there is gen-
erally so much room for the attacking force
that it is difficult to choose the right method.
In such positions, the Black K almost always
has one or more "flight-squares," *i.e.*, squares
to which he can apparently escape ; and it is
difficult to prescribe a system for solving.
Sometimes it is useful to examine one of the
Black K moves, endeavouring to arrange a
mate for it.   Yet, even then, there is frequently
a choice, and, if the problem is a good one,
you may rely on making the wrong one first.
I give an example in No. 15 : the Black K
has two flight-squares, and there are no mates
at present in answer to either.   1 Q to B 3
provides a mate for 1..., K to K 8, or P
moves ; but if the unkind monarch elects to
go to B 7, he eludes us in spite of the heavy

artillery around him. How, then, are we to defend both wings at once? The answer is, by playing 1 Q to B 7—an essentially problematic key, allowing a beautifully pure mate if 1..., K to B 7; 2 Kt to K 3. It is, of

No. 15.

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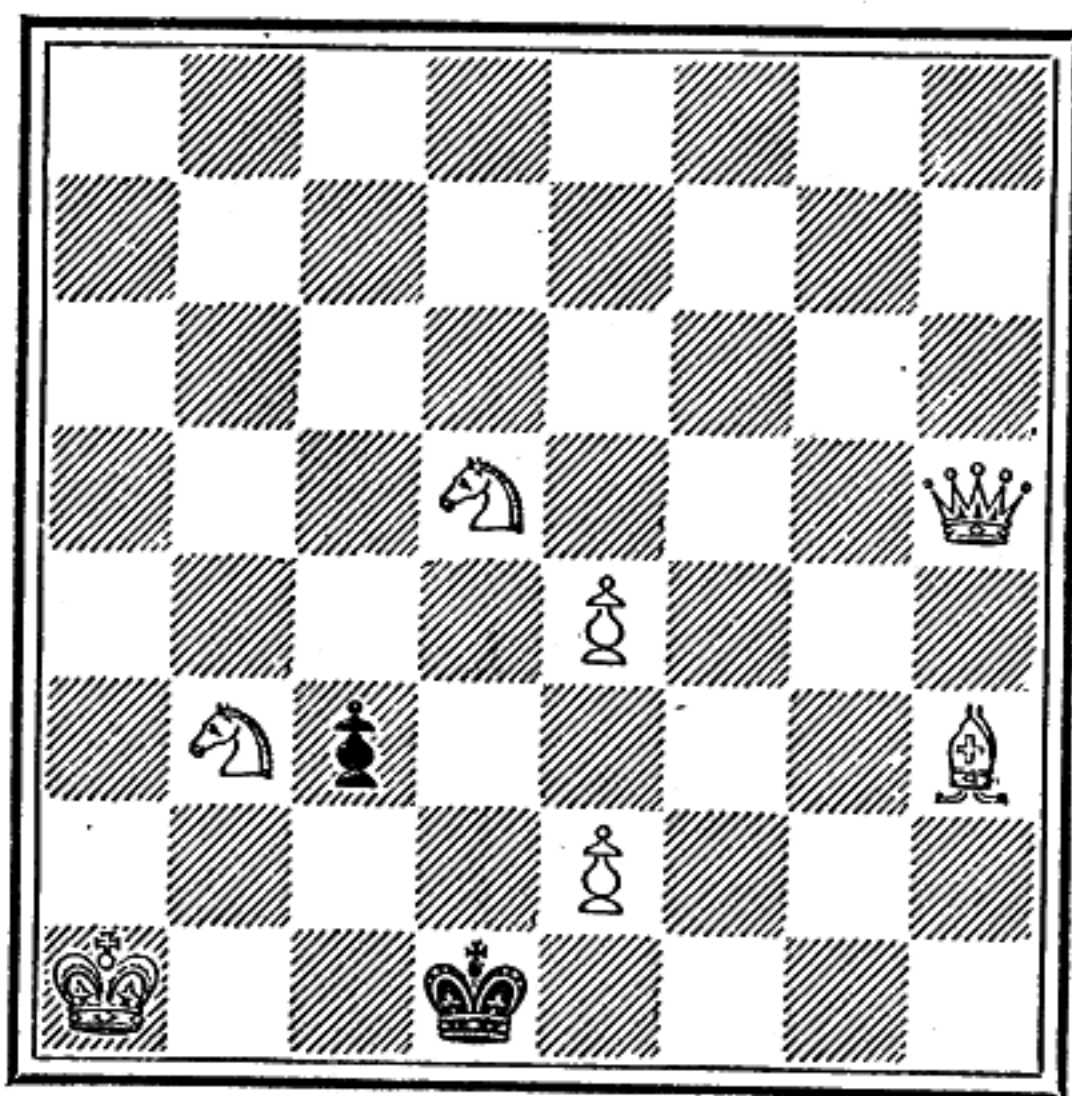
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Two-mover, by G. E. BARBIER.

course, quite as easy to reach B sq from B 7 as from B 3, should the K go to K 8, or take the P. Practice alone will assist the solver in finding the key to such problems as these.

A similar position is shown in No. 16, where some step must be taken to provide for Black's two moves, and it will not be long before the Q finds her way to R sq for this purpose. We can, of course, leave the P to

No. 16.

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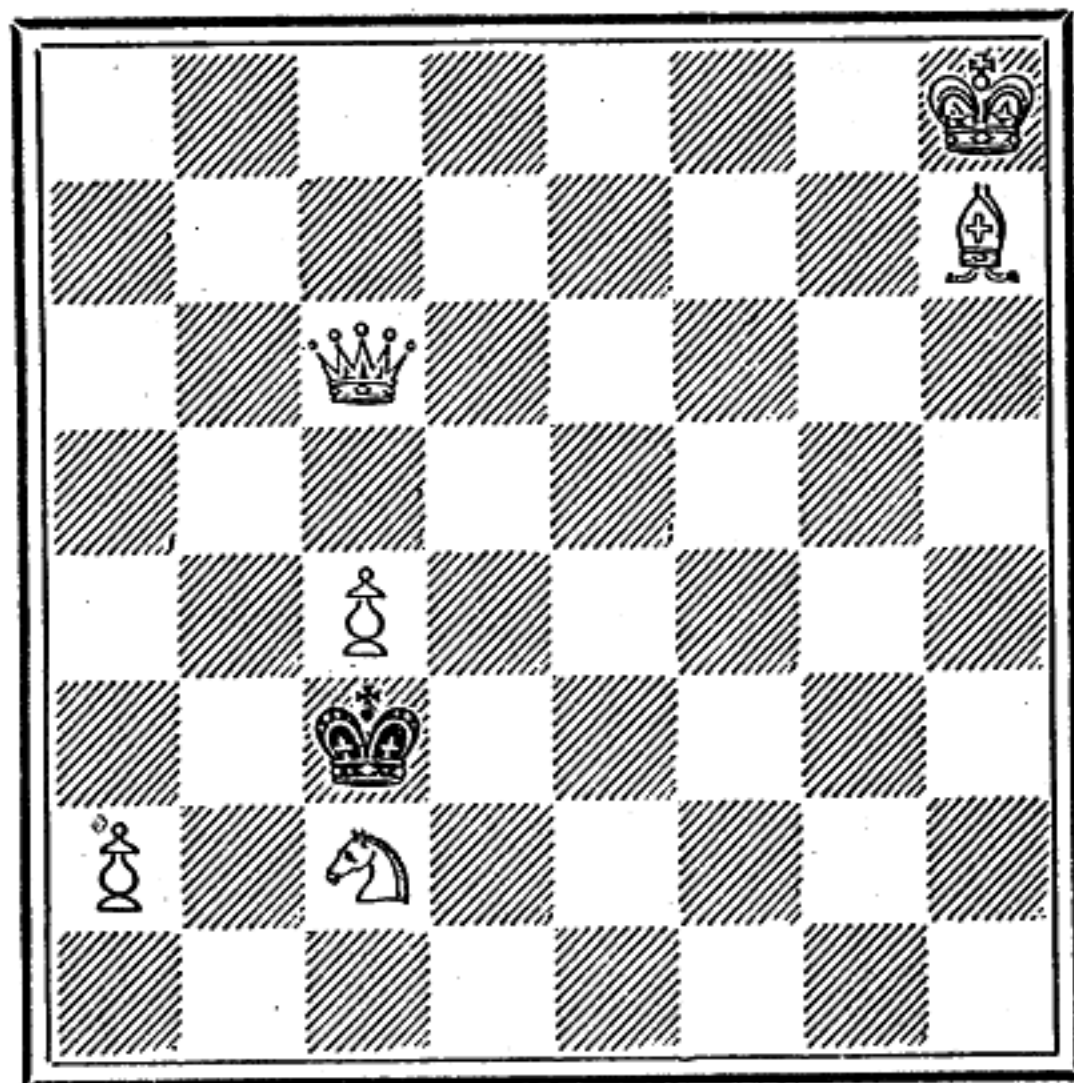
WHITE.

Two-mover.

the mercy of the enemy; for if he captures, Q to B 6 is an elegant mate. On referring to our remarks touching "pure mates," it will be seen that this is a pure mirror mate. The problem is an extremely easy one; but,

as an excuse for its simplicity, I may mention that it was composed "blindfold," and was published before it had ever been put upon a board.

Occasionally, on examining a position, the piece to move first betrays itself at once, its

No. 17.

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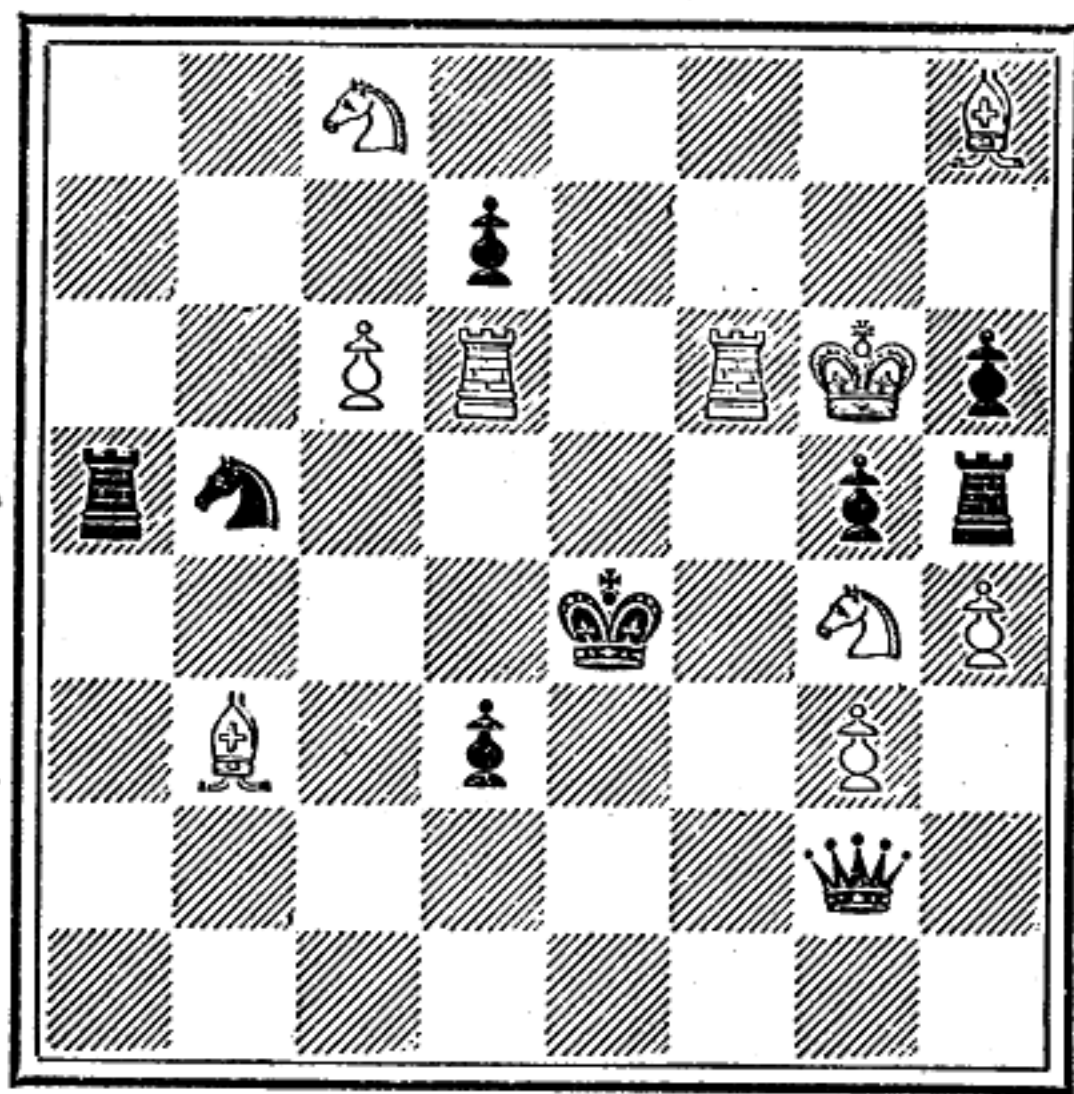
WHITE.

Two-mover.

exact destination being the only question to be dealt with. In No. 17, for instance, we profit by our experience in mastering No. 12 (a waiting move), and detect that, owing to the Q B being masked, it is obvious that the R at B 6

must move. The threat that results is by no means obvious. It will be noted that if the R is moved away, the Q B defends Q 4, permitting 2 B to Q 5, mate. At first sight, however, almost any square on the file will suffice. Nevertheless, there is but one point on this file that will be successful, and it becomes a question of carefully examining Black's resources before the correct square can be found. I leave it to my readers to discover the correct destination of the K R. It would be well to trace how carefully and rigorously all duals are avoided. The author (in company with many British problemists) takes the greatest pains, even in attacking problems, to banish all duals wherever possible, even at the expense of an ugly exterior. Some, however, would prefer to overlook a dual or two, and have a less unsightly crowd of pieces on the right side of the board. This, of course, is a matter of taste. Many continental composers, for instance, would have omitted the Black R on Q R 4, countenancing a dual if 1..., Kt to R 2 or 6.

I will conclude my remarks on solving by appending two fairly typical positions by continental composers, both of which may be described as difficult compositions No. 18 is an ungainly position, but will be found to possess remarkable qualities. Now, 1..., K takes Kt, or to K 6 need no preparation : for

2 Q Kt to Q 5 is a reply to both these moves.
1..., R takes Kt is met by 2 Kt to B 4, and
1..., K Kt anywhere by 2 Kt to Q 5. A
waiting move is therefore sufficient. It is
obvious that the White Ps are all immovable,
save for 1 P takes Kt which we dismiss as
unlikely. The White K's solitary move (to
R 3) is successfully met by 1..., R takes Kt
ch; the R at Q sq must not stir as we cannot
afford to liberate the Black Q Kt. The K B,
too, must do its duty by obstructing Black's

No. 18.

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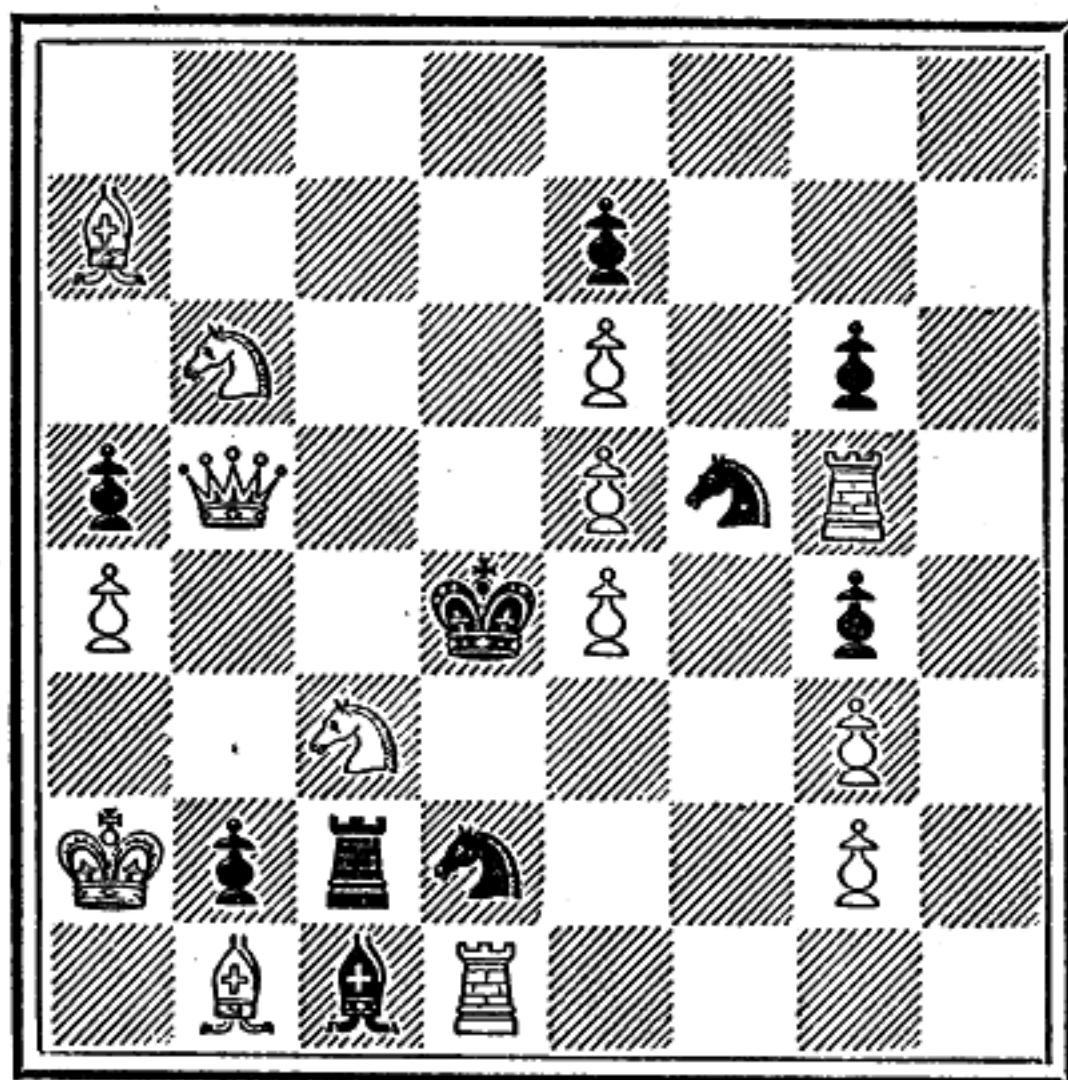
WHITE.

Two-mover, by E. PRADIGNAT.

Q Kt P. There is, of course, no reason why the solver should not try 1 B takes R for a key, but it would be undoubtedly wrong as it would be more forcible than problematic, and if it did solve the problem, it would be an oversight on the part of the composer. The K R is wanted where it is to deal with the moves of the Black Kt on B 4. A move of the Q Kt would discover check, but we have shewn that a check is sure to be wrong. If 1 K Kt to Q 5, the Black K would be allowed two flight-squares side by side (*i.e.*, K takes P at K 5 or K 4, a thing seldom met with in a two-mover), besides removing a piece to a place of safety. The only piece left is the Q, and it soon becomes apparent that she cannot move without giving the Black K more liberty. As she is the only piece defending Q 3, it is extremely likely that the key is to move along the diagonal. Q R 6 looks a problematic and characteristic position to take up, and will be found to answer our requirements, even though allowing two extra moves of the Black K. The mate if 1..., K takes P is elegant and surprising.

Our last position (No. 19) is a very different one. There is only one active Black piece with which to deal. If we allow the Black Kt to move away, the Black K has two awkward avenues of escape. It is, therefore, a necessity that the Q (which is somewhat out

of the field) should command the K R file. If moved to K R 8, a neat mate after 1..., K to B 3 is possible by 2 Kt to K 6. This move also applies if 1..., K to B 5, but is reckoned as a separate variation, since the position is different, and it is merely a coincidence that the Kt should play to the same square.

No. 19.

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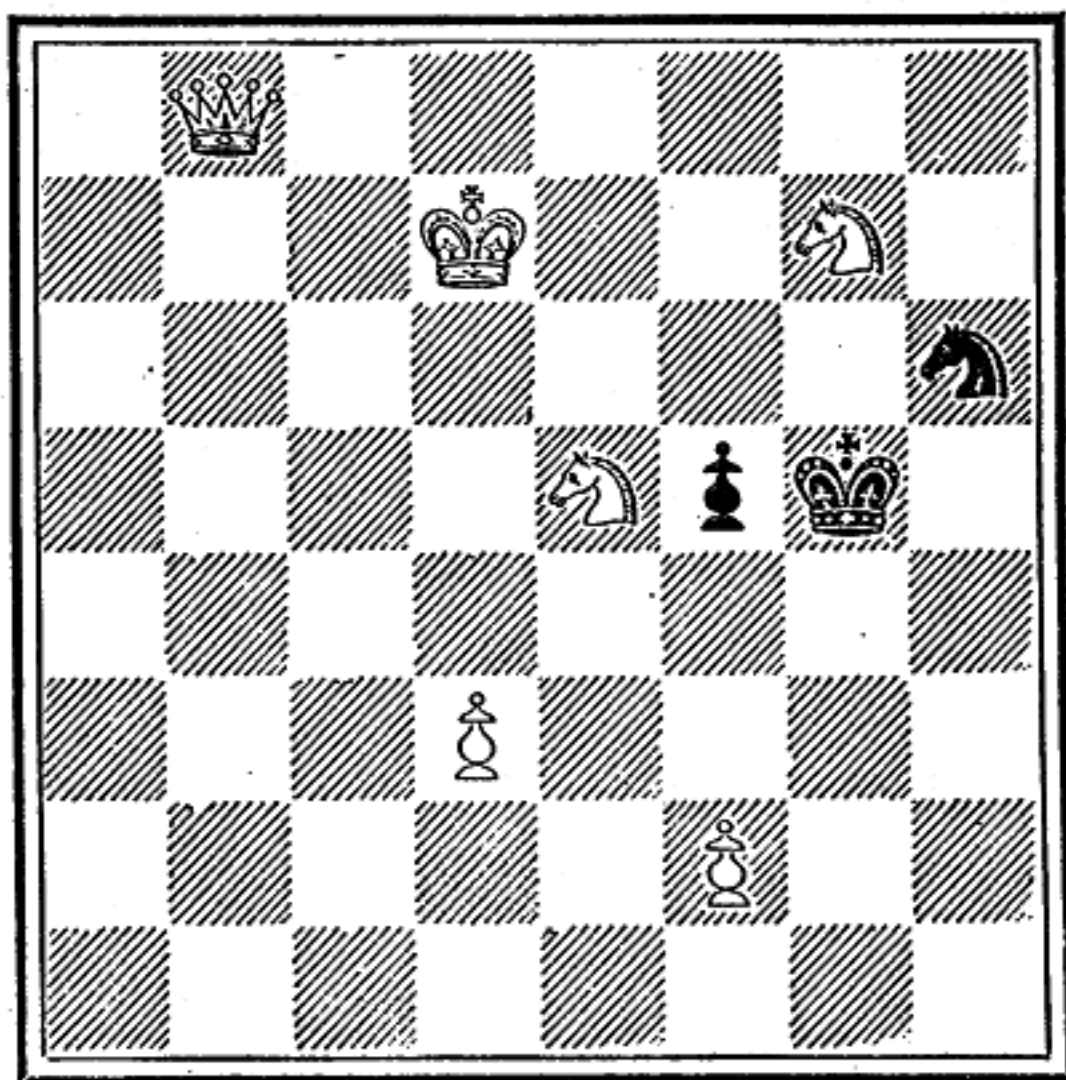
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Two-mover, by J. BERGER.

Though we have outlined the system to be observed in mastering two-movers, we have not touched on a tenth part of the variety which will confront the solver when studying tourney problems, or when himself competing in solution contests. Skill comes with practice alone. Still, the broad principles are the same, and if they are intelligently applied, the reader will have no difficulty in becoming an efficient solver ; though, of course, as I have already pointed out, it is not everything to find the key alone. One frequently meets with solvers who "solve at a glance" and air their views in public, showing that they have not grasped all the points of a particular position. The key is not all that is to be considered. In many positions, it is the least important part. The exigencies of construction frequently render a good-smart key impossible, and provided the construction is well done, composers may be excused when they provide a key of only moderate or even indifferent quality. No. 12 is an instance where a poor key is atoned for by excellent construction, and No. 18 an example of a first-rate key which quite excuses the awkward exterior.

V.—COMPOSING.

NOW comes the most interesting branch of problem study, where one's ingenuity and originality are severely tested. It is a difficult matter to lay down any rules as to the best method of constructing problems. No doubt if my readers find that they possess an aptitude for the art sufficient to induce them to persevere they will strike out a line of their own.

Nevertheless, perhaps a detailed explanation of the various steps in building a two-mover may help to form a sort of ground work, and may give an explanation of the most usual way of setting up a problem.

It is in the composition of chess problems that originality and individual character are brought out : and this to a far greater extent than in playing games. In the latter pursuit, of course, each has his style, his weaknesses, and his idiosyncracies, but surely it is a higher flight of art to *create* beauty unaided, rather than to be a mere participator in producing chess strategy.

To begin with, then, one must start with some sort of an *idea*. It is useless to crowd pieces haphazard on to the board and then try and evolve a problem from the confusion. Of

course there are some ideas which one may reject at the outset as being prosaic and un-problematic. Thus, place White K on Q Kt 2, Q on K 3, P on Q B 3 : Black K on Q R 5, Q on Q B 4, Kt on Q B 3. Then play 1 Q takes Q, Kt moves, 2 Q to Kt 4, mate.

A glance at this position will show that it contains nothing but the obvious and the commonplace. We are trespassing on the ground appertaining to games alone, and may well imagine that all the beauty has passed in the course of a game which led to this state of things, and whatever beautiful strategy may have arisen, it is certainly not present here. A glance at my first chapter will further point my meaning.

No : our idea is very different, as will be seen on reference to Diagram No. 20. The White K is absent for the moment, as he forms no essential part of the plan. We will contrive to hem the Black K. in completely, and assuming for the moment that he has no move, play 1..., R takes P. Then it will be observed that the Q is brought to bear on Q 5, thus leaving the Kt to mate on B 6 or Kt 6. Later on we must eliminate one of these moves, as we do not want to have any duals.

It will be noticed, too, that I am ignoring White's first move. This question can well wait, and will no doubt suggest itself

during our constructing operations. Con-
tinuing our remarks on No. 20, we play 1...,
R to B 3 and find that though Q 5 is again
commanded by the Q, yet K B 5 is only
guarded by the Kt, which cannot therefore stir.

No. 20.

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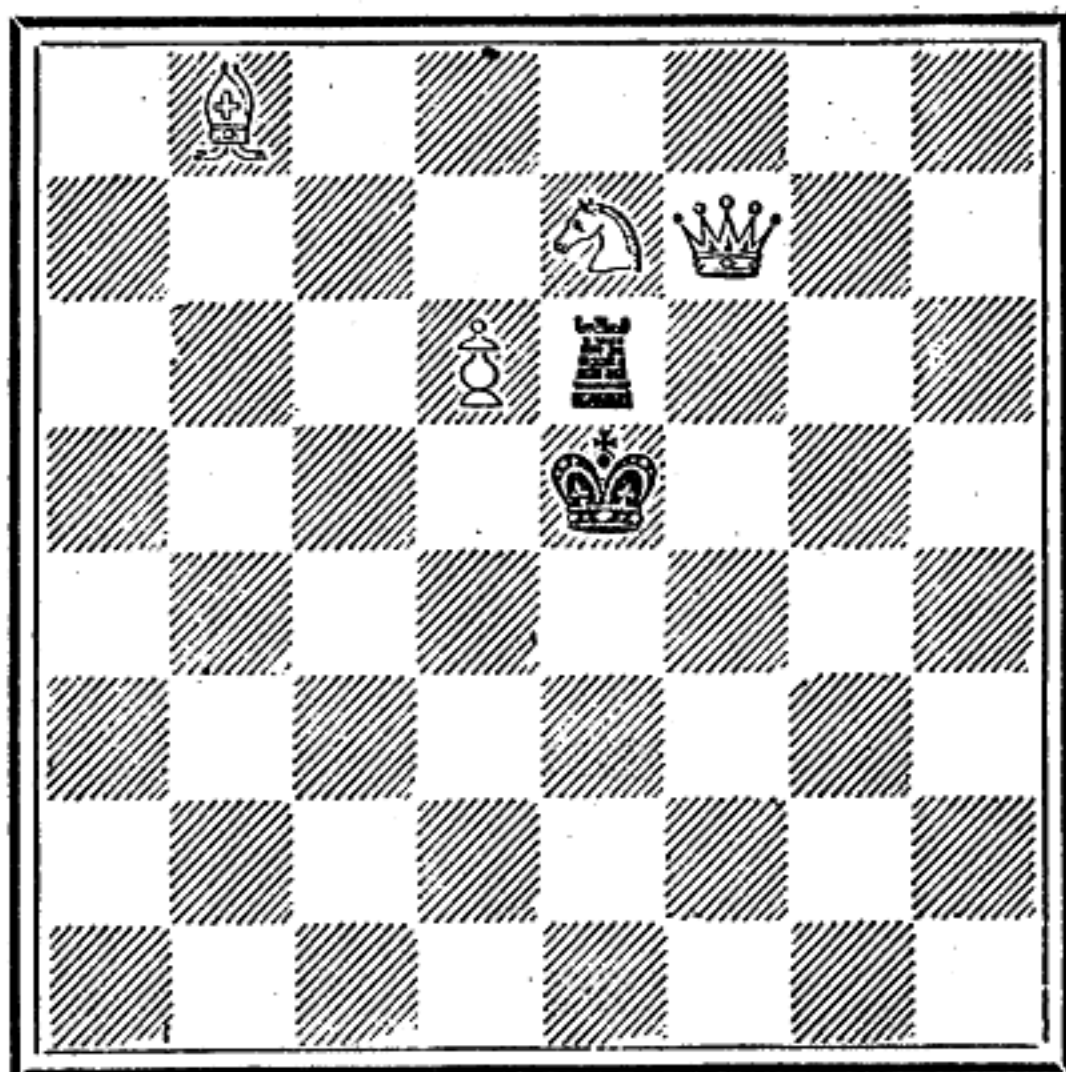
WHITE.

Q to Q 5, however, would be mate, the Black
R now preventing escape by way of Black's
B 3. Again, if 1..., R takes Kt, 2 P takes R
or P to Q 7, mate (another dual requiring
elimination later on). As before mentioned,
these moves are not yet mate; so we set to

work to confine the Black K so that he shall not stir. We place the White K at K 3. The result of this is to allow two mates on the move with the Q at B 5 and B 4. If we stationed Black men so as to defend these two moves, their moving away would cause variety (that is, would force White to vary his second move). We therefore add a Black P at K Kt 3, and a Kt of that colour on K R 6.

We must now consider how to eradicate the dual when 1.. , R takes Kt, by 2 P takes R or P to Q 7. If the White K were in such a position as to be checked when Black makes this move, the dual would be avoided. Let us remove him to K 8. This will, to some extent, heighten the effect of the Black R's moves and White's replies. To replace the barrier the White K had formed, we add a White R on Q R 4.

The other dual requiring attention is that when 1..., R takes P. It is as well to cope with these difficulties early in the construction, as, when the position is beginning to assume a more complete look, it may be hard to make such alterations without disturbing existing arrangements. We could place a White P on Q B 6, which would compel the Kt to mate on the other side when 1..., R takes P ; but this is a clumsy device, known as "plugging," and should be avoided where possible. A neater way is to remove

the Black P and add the other Black Kt on
K R 5, and the dual is avoided without a man
added specifically for that purpose.

We have now reached a stage where a
diagram will help us.   See No. 21.   With the

No 21.

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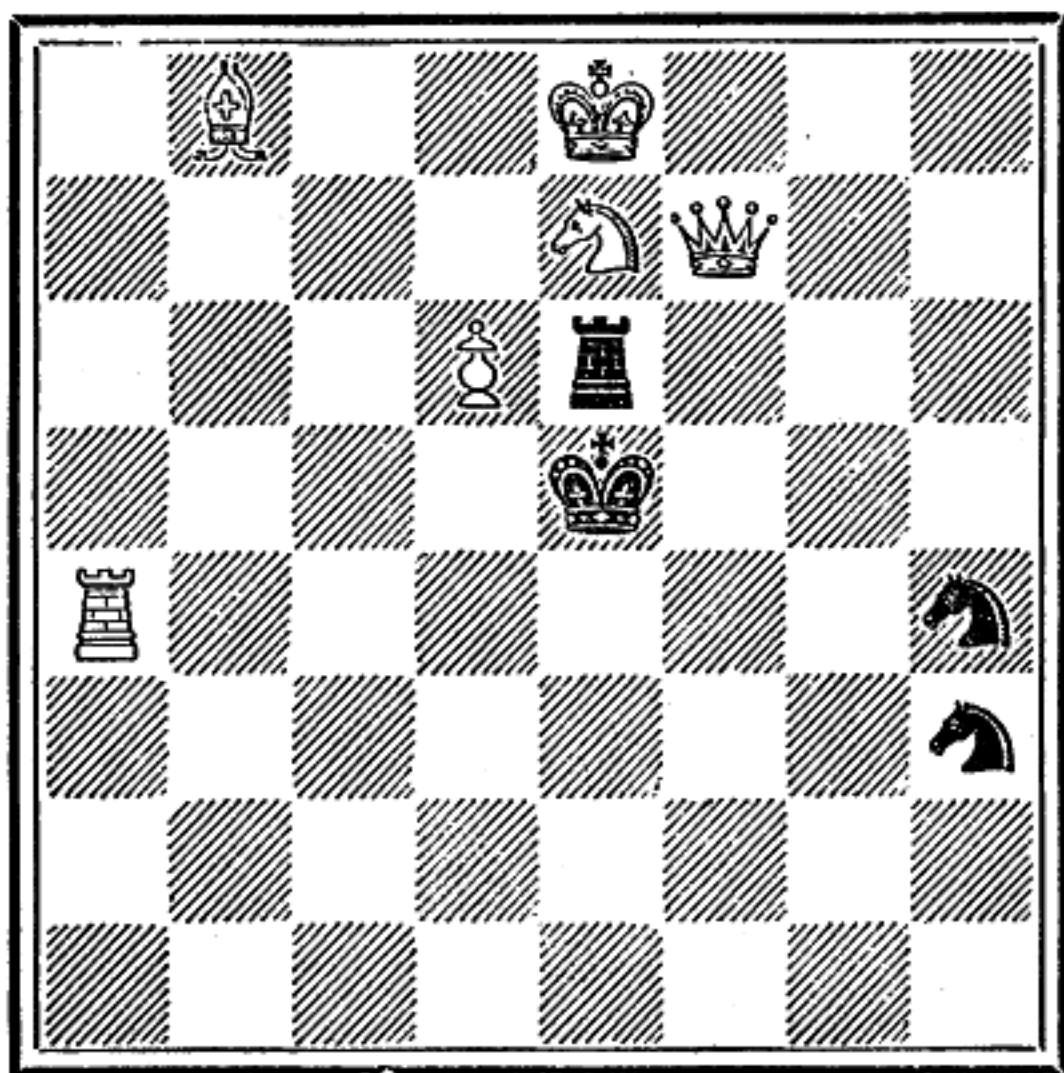
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exception of the key-move, still to be provided,
the position is now complete.   But I am sure
my readers cannot fail to see that there is too
much of the obvious about it.   The play of the
Black Kts is uninteresting.   The variety, too, is
poor.   I see a way of overcoming both these

faults :. remove the Kt on R 6 to K 7, remove the White R to Q B 4, adding a White P at Q 3 ; then if 1..., Kt to Q 5, Q to B 4 is no longer possible, but a new mate is introduced by 2 R to B 5. But R to K 4 is a mate at once, which necessitates a Black R on K 6.

It must be noted that, as this is a waiting-move problem, we cannot add powerful Black pieces without considering their every move-ment. Our key will not threaten any definite mate ; so if we allowed Black some move that did not contribute to his own undoing, that move would constitute a valid defence to the problem. In this position, however, the move-ment of the Black R is controlled by the Kt on *e* 2. Yet, Black can play 1..., R takes P (*d* 3), and there is no mate. This necessitates fresh force for White. We add a White Kt at Q B sq, which can then mate by 2 Kt takes R. Again we have a complete arrangement but for the key (see No. 22).

Still the position, as it stands, has not enough in it to warrant our choosing a key and considering the problem finished. I notice a distinct fault in the inactivity of the Kt on the Q B sq, which is a mere spectator except in reply to one move of Black's. The composer should strive to give as much work to the attacking force as possible. To bring the Q Kt more into play, let us replace the R on Q R 4, and

remove the Q Kt to Q Kt 2, so as to permit
1..., Kt to Q 5 ; 2 Kt to B 4, mate.

It would now be as well to consider what
move shall constitute our key. There will be
found to be always a choice. We have merely
to retract a move of White's; but the diffi-

No. 22.

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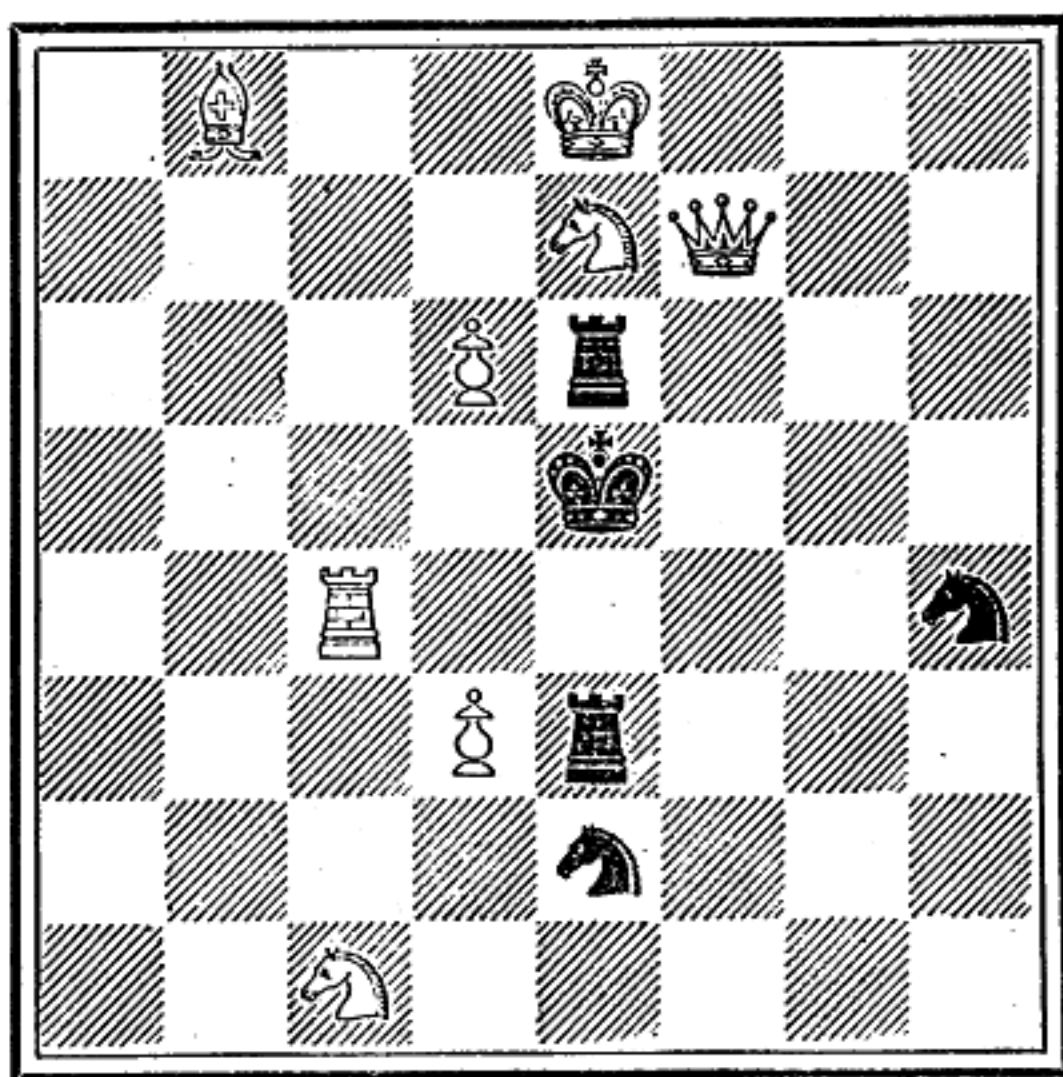
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culty is to select the best and still preserve
the soundness (a problem is called unsound if
it has other solutions than those intended by
the author). It would, of course, be perfectly
easy to place the B on Q R 7, thus arranging
1 B to Kt 8 as the first move. But a moment's

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reflection will show that such a move would be flagrantly transparent, and inartistic besides, as it would simply deprive the Black K of a dangerous avenue of escape, and would, in fact, be the most obvious and strongest move at White's command. We must, therefore, seek a move which, though in reality the strongest, has the appearance of being the weakest.

This is, of course, the acme of perfection as regards key-moves, and we cannot hope to attain it in this and, alas! in many other problems. However, I consider that we have here a rather happy blending of variations which will perhaps atone for a rather weak key. The best that I can see is to place the K on K B 8, making 1 K to K 8 the initial move. I choose this because it appears to paralyse the Kt, a piece which is obviously intended to be an active soldier. Let us, therefore, place the White K on K B 8, and consider the position once more.

The first thing that strikes us is that 1..., Kt to Kt 3 is check, and as White has no answer to it, it would be a distinct "finger-post" to our solver, whom it must be our aim to deceive by every legitimate means in our power.

Off must come this Black Kt then, and, to maintain a defence of Black's K B 4, we place a Black B on K Kt 5. This new

comer can, however, retreat and still defend
the mate. If this B were at the side of the
board, it could not retreat; and as there are
no other pieces on the K R file, there is
nothing to prevent our moving the whole
position one file to the right. Thus the Black

No, 23.

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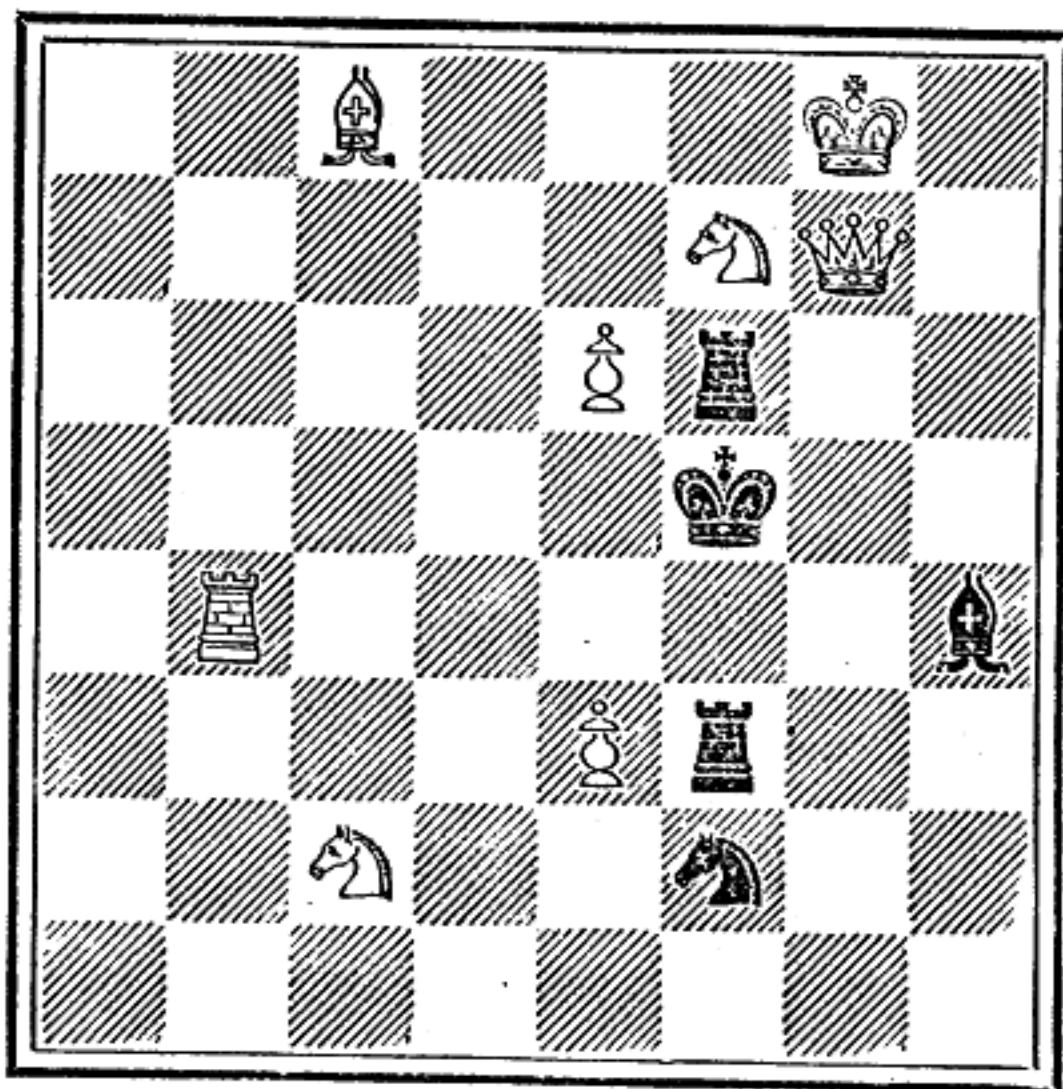
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B will stand on K R 5, the White K and Q
on K Kt 8 and 7 respectively, and so on with
all the pieces, when a position will be reached
as in Diagram No. 23.

The new arrangement allows our old
enemy the dual in reply to 1..., R takes P

(*e* 6). We must therefore "plug" this with a White P at Q 6. As regards our key, it appears that K to R 8 or 7 would do as well as K to B 8, so once more we must revise matters on the K R side : remove the B at K R 5 and Black R from B 6 to K R 4, and, to stop 1..., R to R sq *ch*, add a White P at K R 7. We can now remove the P at Q 6. Now R to K B 4, mate, requires attention. The other Black Kt re-appears at K Kt 7, and has precisely the same effect as had the R on B 6.

Another and more serious difficulty confronts us, for 1 P to K 7 *ch* leads to mate. The march of this P must evidently be stopped at all costs. If we could spare the White K, his presence on Q R 6 would do this, but he is already required elsewhere. A Black P on K. 2 would only make matters worse, for if 1..., R takes Kt, there would be no mate. A White P on K 7 would answer, but would also allow 1 P becomes a Kt, and I see no defence. As there are no pieces on White's first rank, we will move the whole position one rank downwards, as Diagram No. 24 will show. Then the White P cannot reach the 8th square in time to do mischief. On looking round for other unintentional solutions, we come across 1 K to B 8. To remedy this, remove the K to K Kt 8 and the R P to K R 7. This will compel 1 K to B 8,

which is as good a key as the former choice.
On carefully scrutinising the whole position,
it appears to be ready to be placed before the
solver in the form of No. 25. I have retired
the White R and B to the confines of the
board. This is merely a matter of taste, and
should be by no means followed slavishly.

No. 24.

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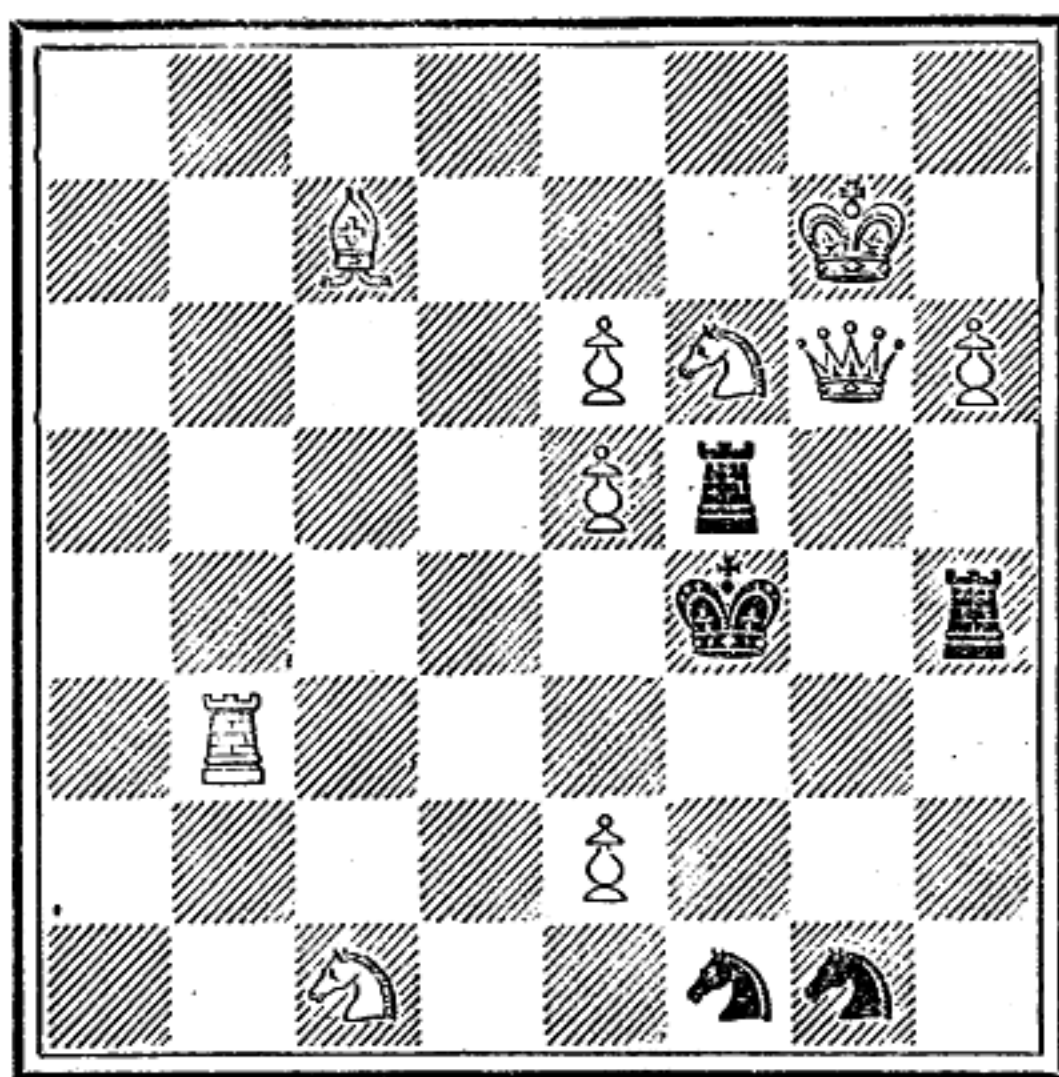
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The problem is complete, but not perfect.
The White doubled Ps are ugly, that on K 6
especially so, as it is only there to block the
progress of the one behind it. The play of
Black's four pieces, however, is far from bad,

and causes surprising variety. We have com-
pletely excluded all duals, and the key-move
is a fair one. All White's pieces are active,
and there are a few good tries, notably 1 P to
K 4, the defence to which is 1..., Kt to K 6
only.

No, 25.

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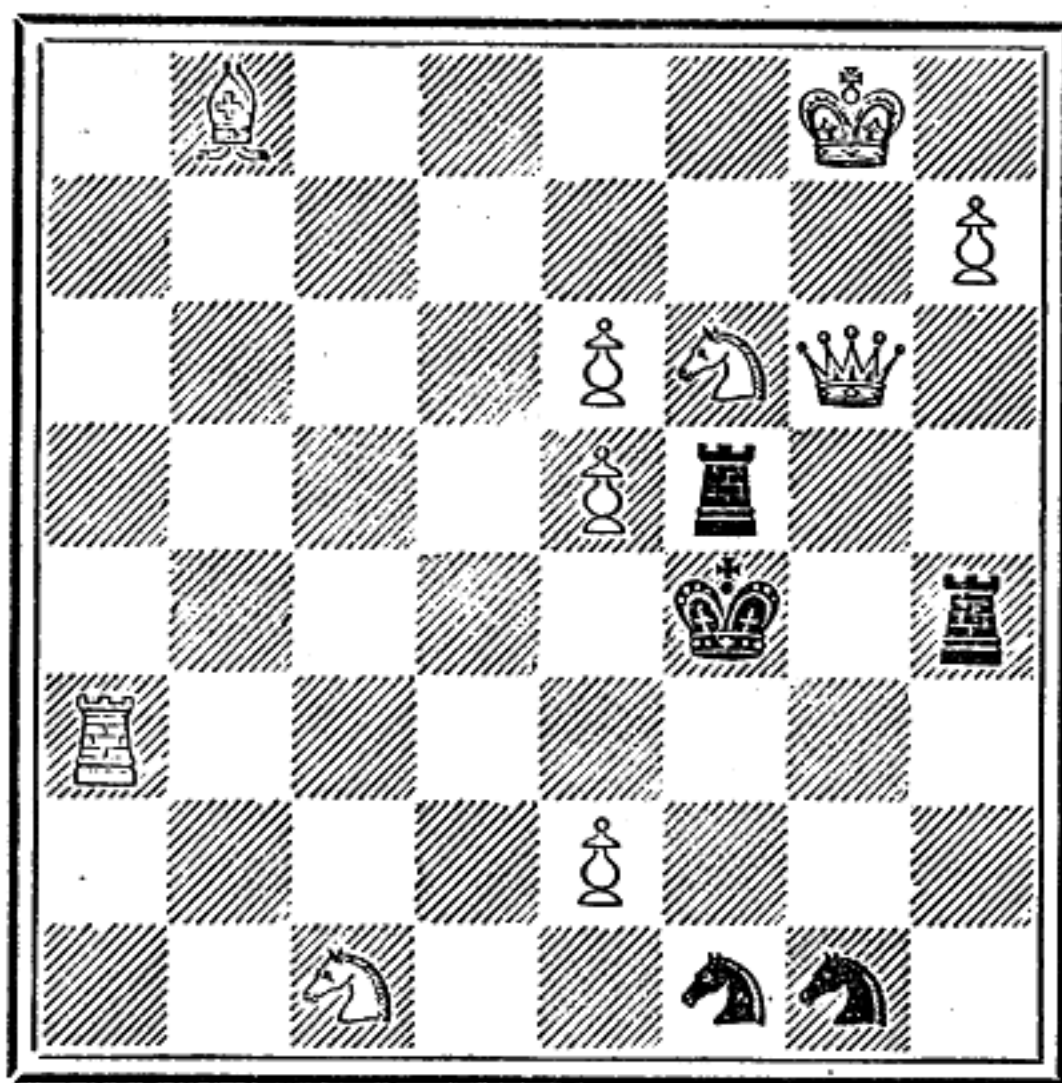
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Two-mover.

If the reader will refer to Diagram No. 20
(page 45), he will see that the six pieces are
relatively unchanged throughout our opera-
tions, thus showing that we have not lost
sight of the idea with which we began.

VI—COMPOSING (CONTINUED).

I WILL now direct my readers' attention to the construction of a threat problem in two moves. As our key will, from its very nature, form a part of the idea, this cannot so easily be left to the last, as in our previous effort at composition.

I must at the outset warn the novice against a too lavish addition of Black force. Owing to the nature of the key-move of a threat problem, the addition of powerful Black pieces is an easy matter. It is no longer necessary to provide replies for their every movement, so the temptation will be to add a Black R or B where a P would suffice. Yet rigid economy is essential for the production of good work, and though the finished article might look more imposing with a large array of Black pieces, we must still strive to effect much with slender materials. If we discover a second solution, let us remedy it by a judicious re-arrangement rather than a reckless addition of " timber."

Diagram No. 26 sets forth the idea for our proposed threat problem. The intention is to provide a key by moving the B away,

threatening mate by 2 Q to Kt 2. The variety will be caused, in this case, by Black, in his efforts to defend this mate, compelling White to mate in some other way.

I may here mention that variety in this class of work is harder of attainment than in

No. 26.

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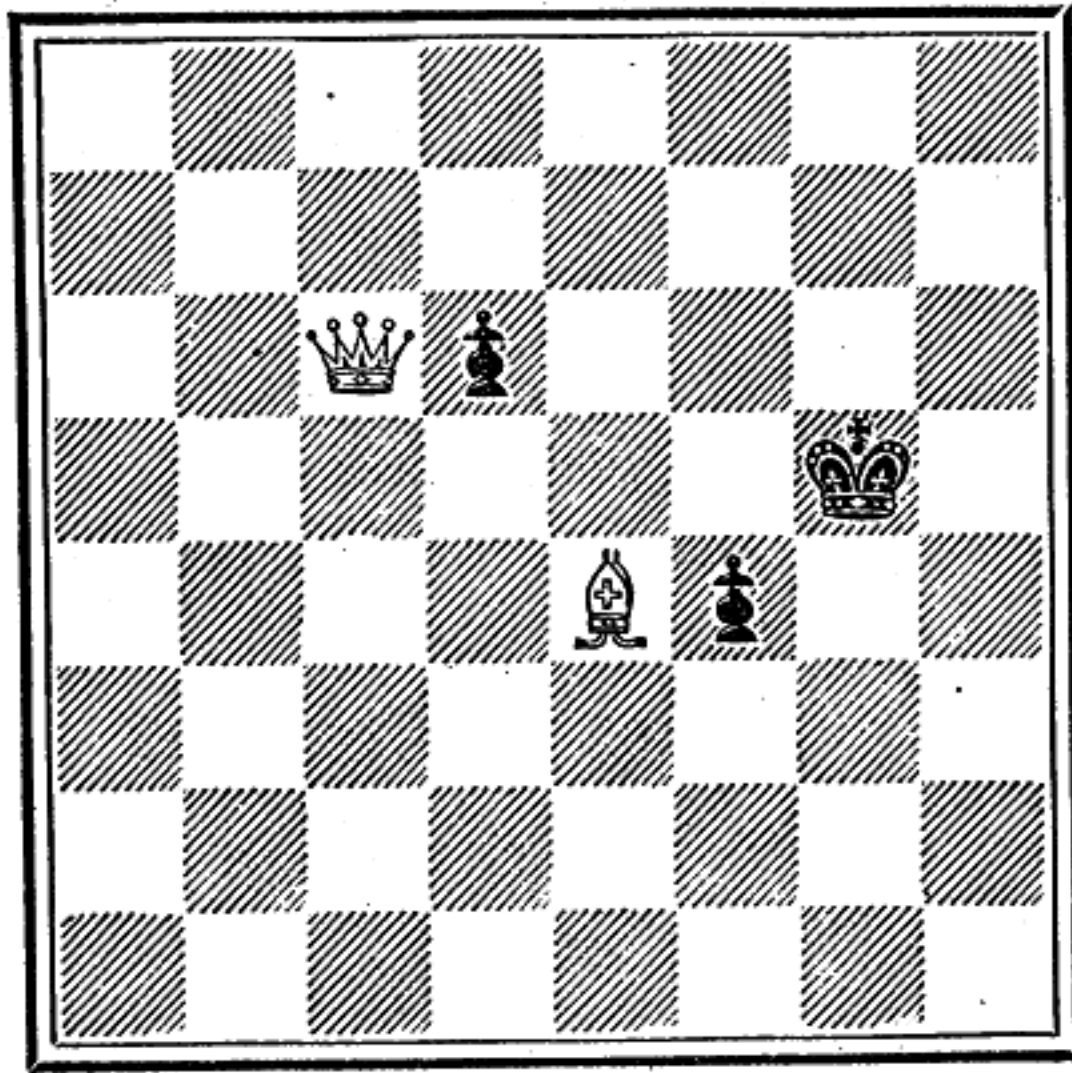
WHITE.

waiting-move positions. If 1..., P to Q 4, Q is to mate on the 6th rank : and if 1..., P to B 6, 2 Q to B sq, mate. Having provisionally decided on our key, let us now remove the B to, say R 7, and set about the construction.

In order to confine the Black K, we add the White one at K 7, and a White Kt on K R 6, and a R at K R sq. It now appears that Q to Q 5 is "sudden death" as the saying goes. A Black P on K 4 prevents this but allows it on the second move, should it move forward, thus adding another variation. Now if 1..., P to Q 4 there is a dual by 2 Q to B 6 or Kt 6, mate. There is also little variety, and further, 1 Q to Q 7 is an obvious second method. A way suggests itself of introducing more variety, which has also other advantages. Let us change the Black P on K 4 into a White one, removing the White K for the moment.

To avoid the dual as above mentioned, remove the B to Q Kt sq, adding a Black P at K R 2. Now if 1..., P to Q 4, 2 Q to B 6, mate. But if 1..., P takes P, there is no mate. Add a White R at K sq to provide the reply 2 R takes P. This new piece will administer a short mate by 1 Q R to Kt sq : to remedy this, remove the other R to K R 2, adding a Black P at K Kt 7. If this P becomes a Q or R, the threat is defended, and the mate with the R is then forced. If, however, Black should elect to make a B or Kt of this P, a dual arises, as the threat is not defended.

In such problems as these, the play more nearly approaches game tactics, since

Black has a definite danger with which to cope.   It therefore follows that should he make only a B of this P, it would be about the weakest move he could choose.   The dual resulting is in consequence a pardonable one. In fact we may say broadly that duals are more excusable in this class of work than in waiting-move strategy : for if Black deliberately refuses to defend himself, it is his bad play more than imperfect construction which is responsible for the blemish.

The weak spot now seems to be the idleness of the K R, which defends the R file in a very common-place way.   So powerful a piece should most certainly have more to do. The White K, at present banished, could do duty equally well were there room for him, and as there are no pieces on the Q R file, we will take it away and add it on the other side, or in other words, we move the whole position one file to the left (a process which we have already utilized and explained).   We remove the idle R, and place the White K on K R 5, and Diagram No. 27 is the result.

Once more considering the key, it will be seen that the B can move to more than one square with equal success.   I think we shall be able to get a much better effect by slightly modifying our original idea.   This we do by removing the B altogether, with the intention of placing the R on Q 4, making 1 R to Q sq

the key-move. We shall require a White P
on K Kt 5, now that the B is away.

As it stands, our new key is far too
obvious owing to the Black P on B 7,
which is prosaically caught by our initial
move. As this P already creates a dual,

No. 27.

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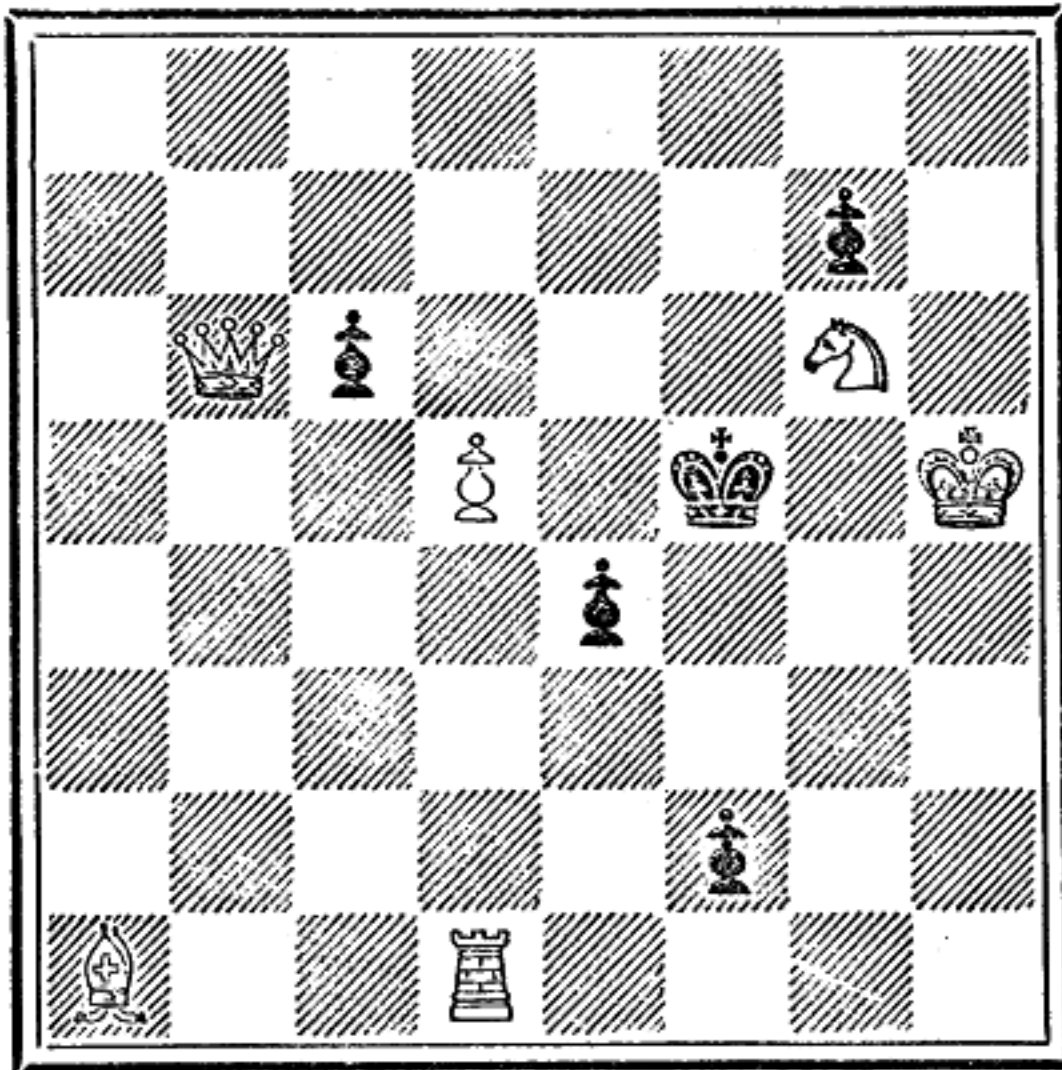
WHITE.

we will make a revision in this quarter.
We take it off therefore, and add a Black R
on K R 8, and a Black P on R 7. This is a
lucky idea, for now the key will be distinctly
improved, as the sacrifice may appear to be,
momentarily, at any rate, a meaningless one.

Further, we may also succeed in misleading the solver on account of 1..., P to K 6 leading to 2 R to B 4 only, whereas when the right move is found, the reply is a totally different one. This little deception, though accidental, will do something towards increasing the difficulty of the problem.

1 Q to Q 8 or to B 5 are both unintentional solutions requiring eradication. A Black Kt on K sq will suffice for both attempts, but will necessitate the White K's removal to K R 4, and the addition of a White P on K R 5, to guard our trusty Kt. The Black P on Kt 2 can now come off, for his duties are done by the Black Kt just added. This latter piece is extremely well placed, as it does yeoman service in preventing other moves as key-moves. When 1 Q to Kt 8, no less than four different mates are threatened, all of which are simultaneously defended by 1..., Kt to Q 3.

A systematic search after second solutions reveals but one, happily :—Q takes P. Following my remarks at the beginning of this chapter, I ought to add a Black P on Q Kt 2, as being the least force that is necessary to defend this move, but I am going to commit a pardonable breach of economy by placing the other Black Kt on Q Kt sq instead, in order to preserve the capital "try" by 1 Q takes Kt, the merits of which I have pointed out above.

The affair is now complete and is given on Diagram No. 28.

Here is a good opportunity to impress on the composer that it is a mistake to force variety into a problem, especially a threat

No. 28.

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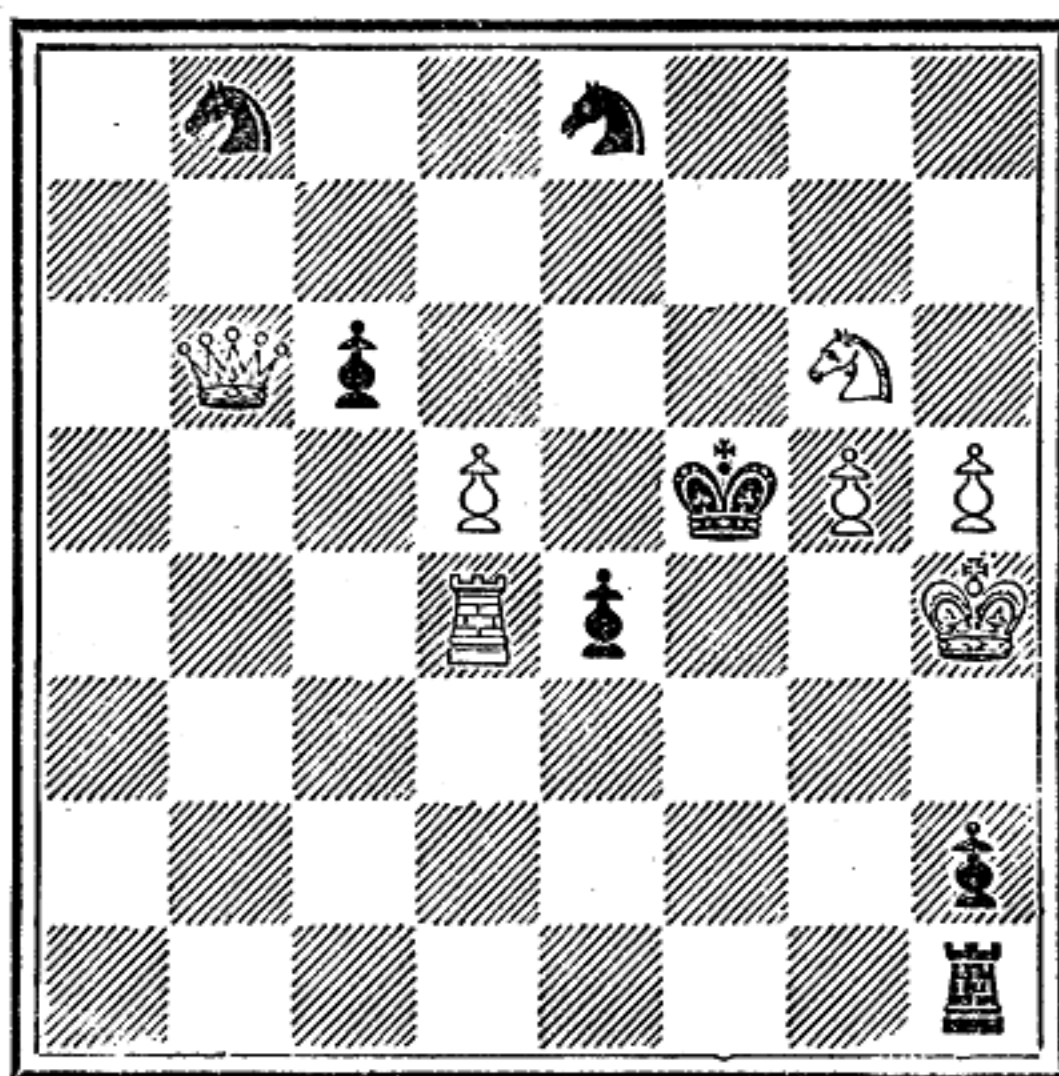
WHITE.

Two-mover.

problem, where variety is hard to attain in a natural way. Such devices as removing the Black Q Kt to Q R 2, adding a White B on Q Kt 8 and a Black P on Q B 2, in order to allow 1..., P takes Q, 2 Kt mates, would be

weak in the extreme, for several reasons: first, because the B would be but a mere spectator, and second, because the solver would see this variation at once, and would therefore not attempt to move the Q away; and lastly, because the resulting mate is not of sufficient interest to warrant the additional force required to produce it; a capable critic would at once see that it was obviously tacked on as an after-thought.

I grant in this particular problem the variety is far from great, yet there are but few pieces, and the position is an open and neat one, and might tempt the hasty to send up more than one solution, and as this would be unjustified, we should pride ourselves on having perhaps "bowled over" one of our problem-scorning friends.

Such instances are always welcomed by composers, especially when accompanied by scathing criticisms, as has happened to me on more than one occasion.

This brings me to the question of unsound problems. I must myself plead guilty on this head. I have occasionally overlooked an obvious second solution: yet the task of testing is far more difficult than one might at first imagine. The composer may spend infinite care in getting his variations to work, and by the time the testing part of it comes along (a tedious business at best), his mind is

so accustomed to the position, that he may fail to grasp the very simplest move, which though ugly and forcible, suffices equally with his own elaborate method. In such cases I advise setting the position aside for a few days, perhaps even playing a game or two meanwhile! Then, when setting the position up once more, test it from Black's side of the board, or reverse the colours in order to get the affair in a different aspect. I have frequently reversed the whole position, changing right to left and left to right. Thus, set up No. 28 as follows :—White K on Q R 4, Q on K Kt 6, R on K 4, Kt on Q Kt 6, Ps on Q R 5, Q Kt 5 and K 5 : Black K on Q B 4, R on Q R 8, Kts on Q sq and K Kt sq, Ps on Q R 7, Q 5 and K B 3.

This device will give the position a momentary aspect of unfamiliarity which may speedily lead to the detection of flaws that were overlooked again and again during construction.

But the very best method is to buttonhole a patient chess friend and ply him with the position until errors are detected or the problem is proved sound. Let the budding problemist apply this last test with moderation however, as the work is uninteresting, and might lead to expostulation and yawns!

To conclude these remarks on the construction of two-movers, avoid composing

problems in one groove or style. The two positions just composed are of the "fixed King" type; but there is, of course plenty of scope for those in which the K is allowed a run on his own account, and very lively the play can be made. Here keys can be arranged

No. 29.

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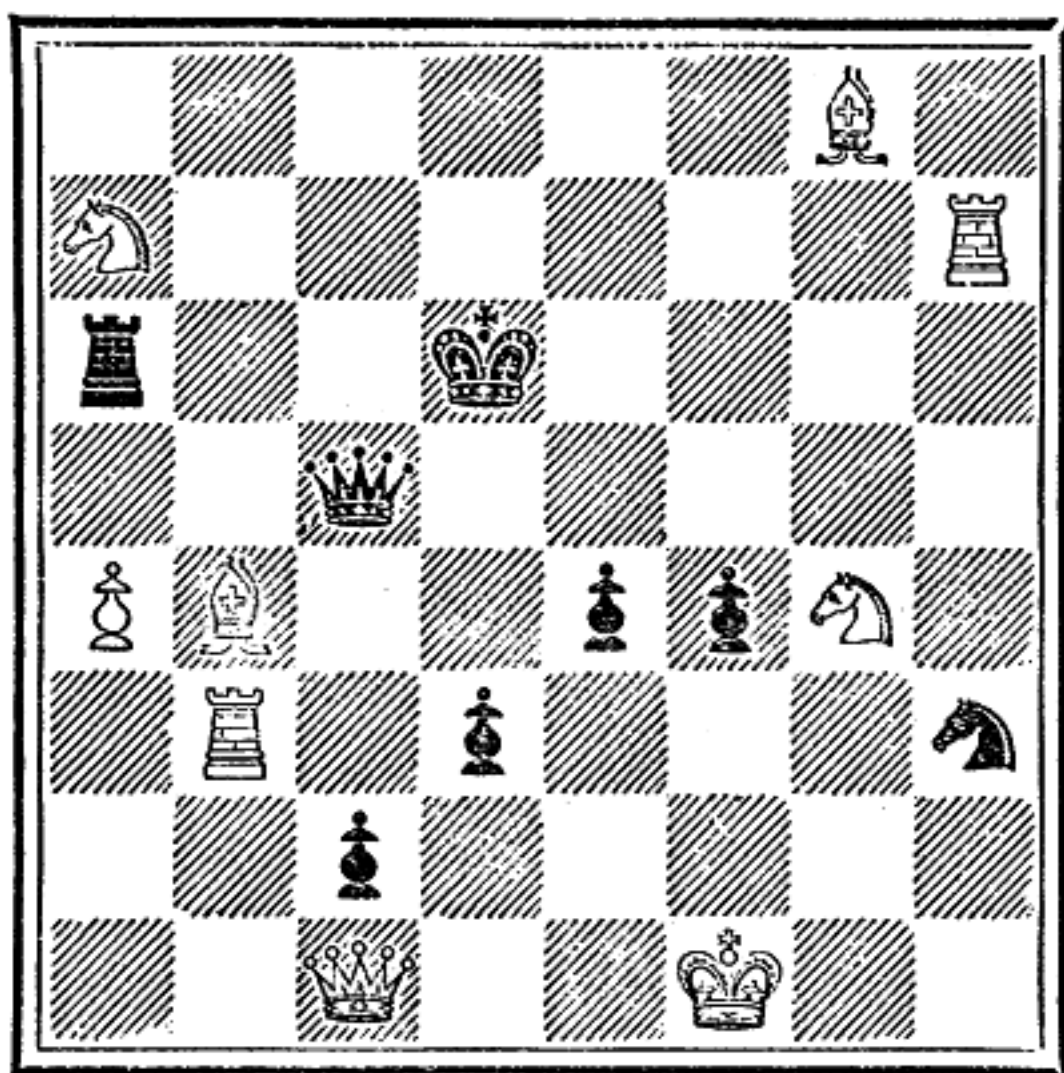
WHITE.

Two-mover (and a very poor one).

where still more liberty is allowed to the King, but which proves only a snare after all.

Avoid composing too many problems. One really good one is worth half-a-dozen of the indifferent sort. There are composers who

are always pouring forth a stream of positions after the style of No. 29, which I have tacked together in a very few minutes as a warning to those inclined to prolixity. Here there is no originality or strategy. It is all accurate enough, but as old as the hills, notably the position of the Black K, Q, White Q and Q B. The position however, has one useful point. In ordinary cases a Black B would suffice instead of the Q, and should be used : but here the Q is essential to prevent 1 Kt to B 8, K moves, 2 Kt to K 5, mate.

Such mechanical problems should be avoided.

When a problem is completed, do not at once send it to the publisher. I have frequently found that a later examination, when the position has perhaps been almost forgotten, has led to manifest improvement or to the detection of some error.

Study the compositions of celebrated workers of all nations. Join in solution tourneys, carefully criticizing the competing positions, and endeavour to foretell the judges' award.

Lastly, HAVE PATIENCE.

VII.—SOMETHING ABOUT
THREE-MOVERS.

THE Three-mover is the ideal problem. It is not, however, the most popular, on account of the fact that it is a more serious study—requires more skill and patience on the part of both solver and composer—is capable of greater developments. A three-mover is more difficult both to solve and compose.

In giving hints about the solution and construction of these problems, I am confronted with a greater difficulty than was the case with two-movers, owing to their more varied character. However, a great many of the remarks in previous chapters apply with equal force and but little amplification.

In speaking of three-movers, the term *dual* is somewhat loosely applied. Strictly speaking, when White has a choice of moves at his second move, a *dual continuation* is the result: when there is a choice at the third (the mating move), a *dual mate* arises. A dual continuation is a far greater blemish than a dual mate, just as a choice of moves on the first move is a greater blot than a choice on the second.

It must always be remembered that however pretty the author's design may be, it is very much marred if there is another method which accomplishes the end in a more common-place manner. Dual mates should, of course, be avoided where possible, but I certainly should not add extra pieces to accomplish their eradication.

Touching the theory of threat and waiting-move strategy, things assume a more complicated aspect in three-movers. It is possible to combine both in one problem. Thus the first move may threaten mate in two more moves, or even in one (though this form of key is not of the highest); Black may make a reply defending that threat, whereupon White may answer with a waiting-move, or *vice versâ* (see Diagram No. 32, page 78, and remarks thereon).

As with two-movers, solving is much simplified by mentally deciding to which class the problem belongs. This is frequently so at any rate as far as the key-move is concerned. By free Black pieces or equality of forces a threat is indicated: blocked Black Pawns or variations sufficiently obvious before the key is found, etc., point to waiting move strategy.

It is to be noticed that by far the greater proportion of three-movers are of the "flight-square" order, and it is to be further noted that, as a rule, the main variations are to be

found when the Black K moves. It is here, therefore, that the solver gains the most time by moving the Black K first, in the hopes that a key will suggest itself according to the requirements of the altered state of affairs.

Some three-movers are constructed in such a way that the beauty lies more or less in the ingenious defences rather than with White's replies to them. It is even possible to hit on the right key and overlook one of the chief variations. Let the reader beware, therefore, before committing himself to adverse criticisms.

A great deal is to be said in the matter of style. Broadly speaking there are three styles to be met with. There is first the heavy complicated problem, partaking somewhat of the character of an end game, such as is to be found in German examples and also among first prize-winners in tourneys.

Secondly there is the "trick" problem, where there may be but one idea, and that so sly and elusive, that one may flounder about for some time without the slightest notion of what it is all about. In such positions, the Black K is frequently in a corner, and the author provides the solver with an array of White pieces which seem perpetually in each other's way, and apparently useless and irritating. "What on earth can this wretched Kt have to do with it?" says

the struggling solver. But he is generally rewarded eventually by stumbling across the idea in which that particular piece plays the central part. We meet with this style in American compositions.

Lastly there is the style for which I must confess to having a weakness, where with but few pieces a number of pure mates are introduced, even at the expense of subtle play in the second moves. In these problems, the beauty is not reached until the end. Black frequently has but a couple of Ps to play, and White has perhaps, Q, B, Kt, and one P. It is surprising to see what variety can be introduced with such slender force.*

I will take a finished example of each class, giving hints and instructions that occur to me on the way.

No. 30 is a very fine specimen of its kind and was awarded the first prize in an important Russian tourney held recently. A glance at the setting will suffice to show that the first move must threaten an attack. As it is a first prize-winner, it is unlikely that it threatens mate on the second move, though, of course, not out of the question. We begin by noting that the Kt cannot make the key, as in so doing it would give check, and we know by experience that such an opening would violate one of the principles of problem construction.

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* Some examples of these delicate positions are included amongst the three-movers in the Appendix.

As hinted above, ideas may frequently
be gathered from the moves of the Black K,
irrespective of the key. We accordingly play
1..., K takes R, and once more look around.
The result is rather disquieting, for the enemy

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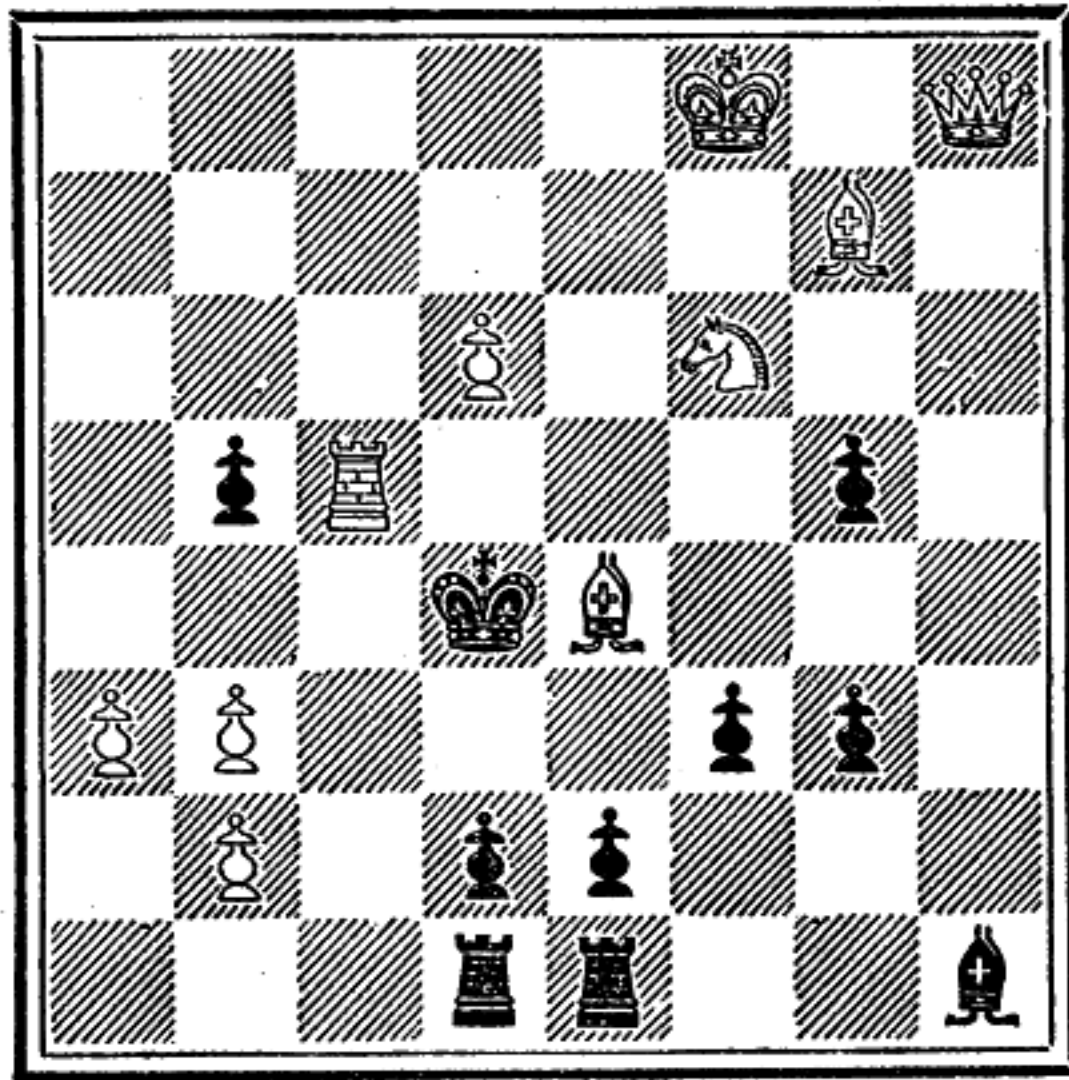
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WHITE.

Three-mover, by A. F. MACKENZIE.

seems at liberty to reach Q Kt 3 where we
have absolutely no representative, at present,
to wait upon the distinguished traveller. Our
only chance is 2 Kt to Q 7 ch, and then Black
plays K takes P (his only move), and he
eludes us.

Here we can narrow down our choice of moves. Whatever may be the right key, it certainly cannot be 1 Q to R 6, as this would lead to mate on the second move: 1..., K takes R, 2 Kt to Q 7 mate. Though a pretty conclusion were it in a two-mover, we can be practically certain that such is not the author's intention here. Let us replace the pieces and try what can be gained by playing the K to his other flight-square. When 1..., K to K 6, we arrive at very much the same state of affairs: for the K threatens to go to B 7, where, surrounded by an army of attendants, he can once more defy us. This compels 2 Kt to Kt 4 ch, when the K promptly despatches our indispensable B and is safe once more from our attentions.

If we make experiments with the other Black pieces, we do not gain much. Yet there is one move which might help us, and here it is only experience that will teach us to strike the right road. If 1..., P to K Kt 5, a beautiful quiet move suffices, namely 2 Q to R 6, and this allows of the identical mate after 2..., K takes R, that we were just now discussing. If the bait is refused, 3..., R to Q 5 follows with good results.

But to return to our original experiment, as to the K taking the R on the first move. It is extremely unlikely that the key merely prevents this, so we must either prepare a

mate for this move, or sacrifice the R else-where. On trying 1 R to K 5, we find that the K can take it with impunity, and we are worse off than before, since we cannot move the Kt without losing the B. Again, if the K is to take the R on its original square, we have absolutely no choice, and are compelled to play 2 Kt to Q 7. Therefore we must provide a mate after 2 K takes P or give the problem up. If our K B could be at K B 5 as well as his present square, B to K 5 would be mate, and the Q would be useless, since the mating piece is sufficiently defended by the Kt.

This brings us at last to the desired elucidation of the mystery. Let us make the Q do duty for another K B by placing her at K R 3 as a first move. As this leads to so beautiful a mate, we can be well assured that the key is found, and there now remains only to trace what we are to do in reply to other moves of Black. When 1..., K to K 6, we play 2 Kt to Q 5 ch; and if 2..., K to B 7, B to Q 4 is mate, the Q being on the defensive only. Should Black make a waste move, such as 1..., R to R 8, we reply with 2 Q to B 5 (which is the threat), mating next move with the Kt at Kt 4 The defence by 1..., P to K Kt 5, we have already discussed, and there remains but one more move, and that is not a particularly obvious one. If

1..., P to B 7, our threat does not work, as the Black P would queen next move, pinning the Kt which is to give mate, a pretty feature in itself. Our reply then, is 2 Q takes P, whence she can still defend the P at Q 6 should Black take the R, and 3 Kt to Q 7 mate follows in due course. Should Black play 2..., B takes B, White plays Kt to Q 7 once more, mate. If 2..., any other, 3 R to Q 5 mate.

All these ingenious ideas rolled into one problem cannot be achieved without some disadvantages. There is a cluster of Black pieces that at first sight are unnecessary. But yet they must all be there to prevent frustration of the author's plan. The Black R on Q 8 hinders the Q P from becoming a Q on the first move, eventually taking the Kt P, which would prevent the third move of the threat, i.e., 3 R to Q 5. The other R is necessary to block Black's K 8, when the K roams in that direction. And so on, with a little study an office can be assigned to each of the Black men.*

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* The composer of this intricate problem (No. 30) and very many more of surpassing excellence is, without doubt, *facile princeps* amongst composers, and, marvellous to relate, is blind.

VIII.—MORE ABOUT
THREE-MOVERS.

THE problem which we have just discussed in the previous chapter is, of course, one of considerable complexity, and is in marked contrast to the next example, which makes no pretence of involved strategy, and only embodies one idea; when once this is found the problem is thoroughly grasped. In No. 31 we have a curious state of affairs, and in such positions the solution is sometimes more of an inspiration than the result of systematic analysis. With some solvers, if the idea is not grasped almost immediately, the problem is not solved for hours. Under these circumstances, it is rather difficult to lay down rules or give much assistance: for such positions have different effects on different solvers. I well remember solving it myself, when I stared at it for no little time without the faintest glimmer of a clue, and then suddenly saw the whole plan without moving a piece.

It is always well to solve any position without touching the men at all, and here

practice can be gained by using the diagram only. In some positions, such as No. 30 for instance, this plan is difficult for the novice, but experience and perseverance soon bring facility. He should endeavour to solve all the two-movers in the Appendix from the diagrams, which lack nothing on the score of clearness in printing.

In No. 31, we find Black with only one move to make as the position stands, and that one is so separate from the centre of operations that it must be obviously provided to avoid actual stale-mate at some stage of the action. We can soon see that the White K does not make the key, for if K to R 2, Black is stale-mate ; and if 1 K to Kt sq, the P will check, and will ultimately become a Q, since we dare not take it.

It is tempting to try and force the Black K away from his corner and queen the White R P ; but with a little analysis, this plan is seen to be useless. Thus, 1 P to B 7, K to Kt 2 ; 2 R P Queens *ch*, and the K escapes. Moreover, the B in the other corner is of no use whatever. If 1 R anywhere on his file, Black is forced to move his P, and then White must let the K out, and there is no mate. Again, if we move the R away from his file on the first move, the R P goes, and even with the R at Q Kt sq we are helpless. This leaves only the B to try.

Now we know that when Black has played his one move with the P, he must be liberated from his corner. Thus, our second venture must be either by moving R away, by moving the B P, or by moving

No. 31.

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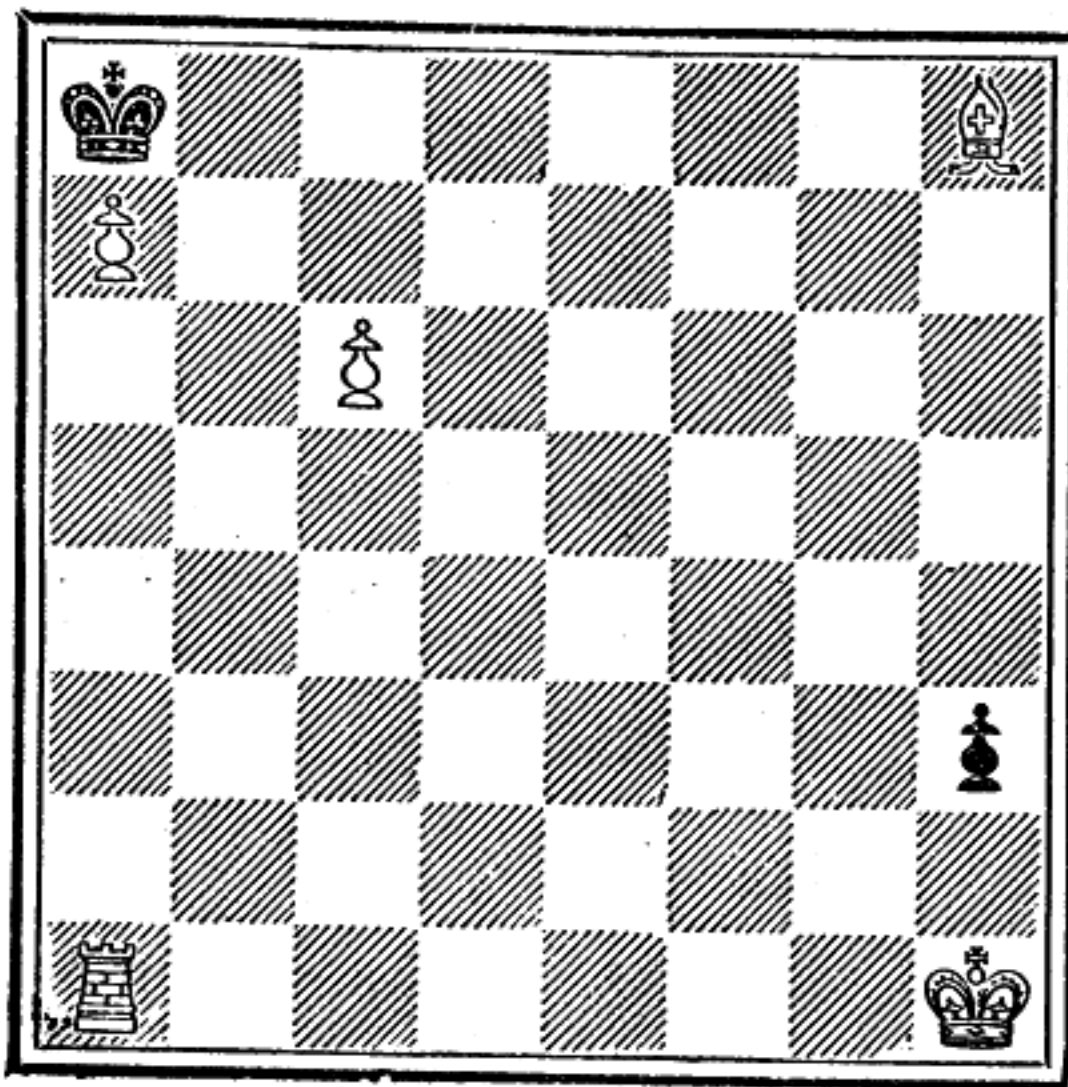
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Three-mover.

Author unknown.

the B in front of the R. We very nearly succeed by 1 B to K 5, P moves ; 2 P to B 7, K to Kt 2 ; 3 P Queens, mate all but one square ! If at the second move we are to

mask the R with the B, we must either play
it at the first move to Q Kt 2 or B 3. When
once the latter square is chanced upon, the
second move becomes obvious, for 2 B to R 5
forces 2..., K takes P, and the enemy is
prettily despatched by 3 B to B 7, mate !

All this reminds one of the conjuror, who
generously explains "how it is done," and we
are all amazed that we should have been so
dense as to be mystified by so simple a device.
Yet, I have shown this problem to quick
solvers with reputations to guard, and have
made enemies of them in consequence of
the fact that so simple a position should
beat them.

The next example—a problem of my own
making—illustrates purity of mating positions,
and is a fair example of the last class of
three-movers to which reference has already
been made. With so few pieces it is im-
material to discover whether the problem
proceeds by threat or by waiting-move. Our
best course is to play one of Black's moves,
and note the result. If 1 K to K 6, we need
some extremely forcible play in order to catch
the foe, and at present there does not seem to
be any useful move at command. If 1 Kt to
Kt 3, we could meet 1..., K to K 6 by 2 Q to
Q 2, and this leads to a characteristic mate by
3 B to Q 5 if the King goes to K 5, but there
is no reply if he goes to B 6.

Besides all this, he has a dangerous first move: 1..., P to K 5, and the K will escape at K 4. This strongly suggests Kt to K 4 as a key, and is in fact the correct one. If 1..., P takes Kt, we continue with 2 Q to K 2,

No. 32.

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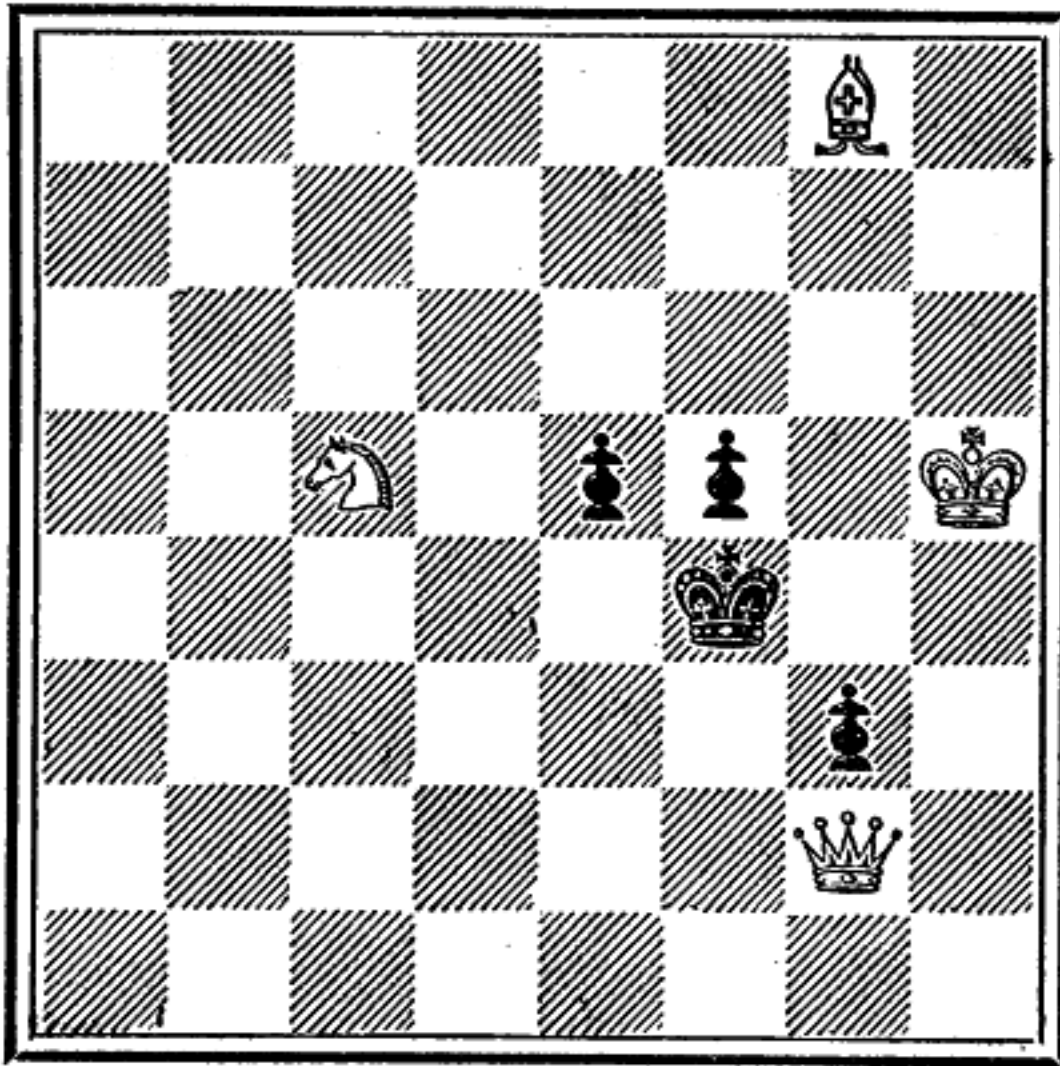
WHITE.

Three-mover.

a waiting-move, mating according to Black's play. It will be noticed that all White's mating moves are pure, with the exception of that in answer to 2 P to K 6.

There are hundreds of examples of this style of composition, one of its foremost

exponents being J. B., of Bridport, who was, if
I mistake not, the pioneer; but he has been
excelled by an American composer—Mr. Otto
Würzburg, whose delightful work is distin-
guished by neatness and accuracy.

The composition of this style of problems
is not at all easy, as the temptation to add
pieces is sometimes very strong, especially for
the purpose of stopping unintentional solu-
tions, the other alternative of re-arrangement
being frequently difficult. In the course of con-
structing No. 32, a problem which gave me a
considerable amount of trouble, I had placed
my B on Q R 2, and was much bothered on
account of 1 Kt to K 6 *ch*; 2 B to B 4; and
3 Q to K 2, mate; and it was some time before
I hit on the plan of placing the B on the
other side of the board—an infinitely more
elegant way of stopping the trouble than the
addition of further force.

I should like to discuss the many beauties
of No. 33, one of my favourites. It is an
example of judicious blending of ideas, an
essential feature of most modern composition.
It was awarded a well-merited first prize in an
American tourney. The problem is a waiting-
move one. The key is 1 Q takes P. The
capture is but a slight blemish, because firstly
it is only a P that is taken, and its presence is
necessary to prevent a solution beginning
with Kt to Kt 3, and secondly it is but a

chance that the necessary Black P should be
on the very square to which the Q has to go.
The judges in the tourney seem to have for-
given the capture. The position of the two
Kts renders the problem extremely difficult,

No. 33.

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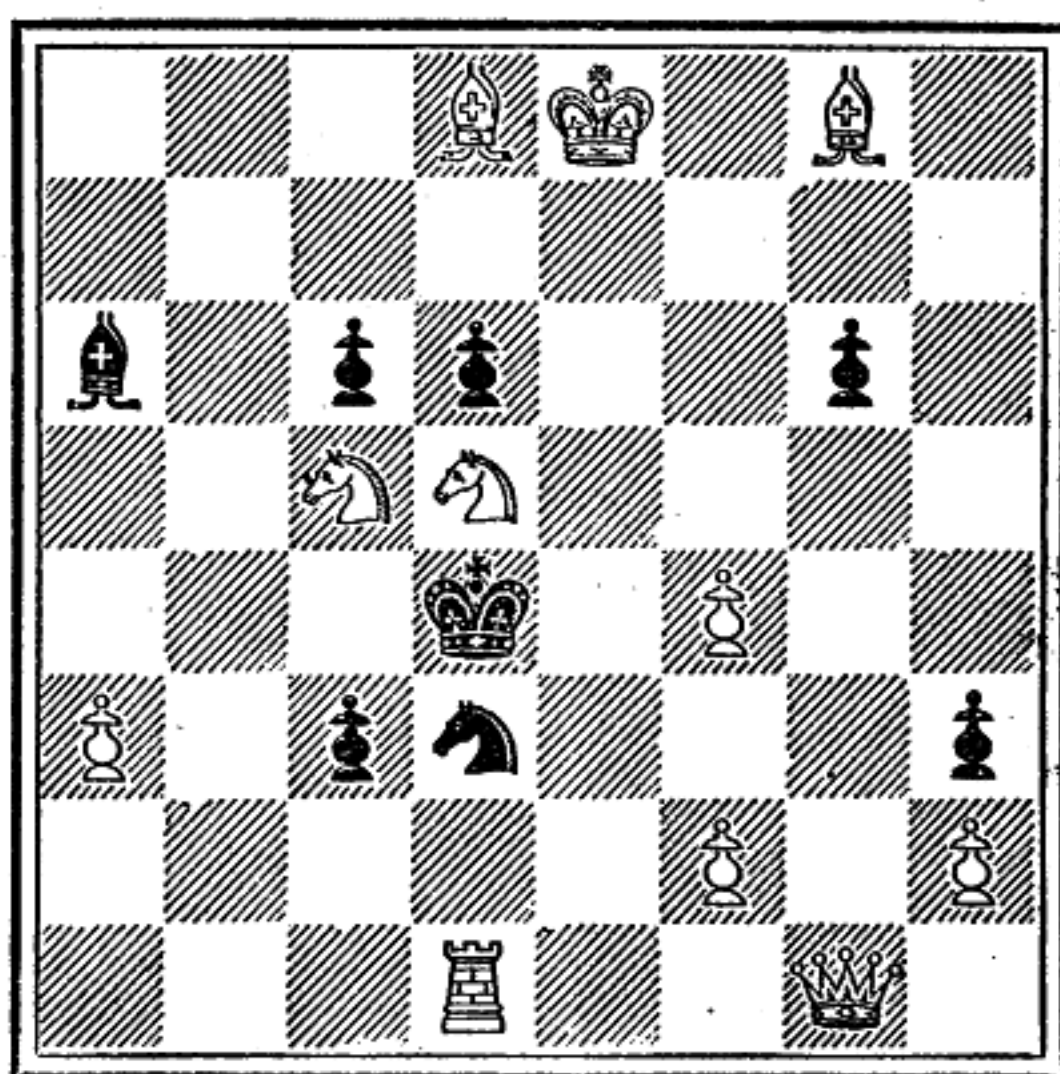
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Three-mover.

By Dr. C. PLANCK.

owing to the strong temptation to play the
Kt at Q 5 on the first move—a matter upon
which I have previously touched (regarding
the Kts being on the same coloured squares

as the Black K). But such attempts are merely waste of time, for the Kts in this case remain where they are for the first move. There are very many beautiful variations. I append a table of these, and the solver is recommended to study it carefully.

Key-move :—Q takes P.

1..., K takes Kt ; 2 Q takes P *ch*, K takes Q ; 3 B to K 7, mate. Or 2..., K to Q 5 ; 3 Kt to B 6.

1..., K to B 5 ; 2 Q takes Kt *ch*, K takes Kt ; 3 B to Kt 6.

1..., B P takes Kt ; 2 Q to K 4 *ch*, P takes Q ; 3 Kt to Kt 3. Or 2..., K takes Kt ; 3 Q takes P.

1..., B to B 5 ; 2 Kt to K 6 *ch*, K takes Kt ; 3 Q to B 5.

1..., Q P takes Kt ; 2 B to B 6 *ch*, K to B 5 ; 3 Kt mates.

1..., P to B 7 ; 2 Kt to Kt 3 *ch*, K to B 5 ; 3 Q takes Kt.

1..., B to Kt 4 ; 2 Q to K 4 *ch*, K takes Kt ; 3 B to Kt 6.

G

There are some who would object to the
fact that all White's second moves are checks.
Of course, quiet moves are always an advan-
tage, and very frequently add to the difficulty;
but I think the want of such play here is not
much to be deplored, as the problem is full of
such interesting points, and the constructive
difficulties have been so splendidly coped
with.   Let the reader try a similar position,
especially as regards the two Kts, and he will
find that it will take all his skill to keep
affairs out of tangle.

The study of problems, and especially
that of three-movers, shows the average
player how much more powerful a few pieces
can be, at times, than he imagines.   This is
natural, for one very rarely sees two players
gravely " playing out " a game in which one
has overwhelming strength.   In nine cases
out of ten, when an open field is reached, each
has almost equal force.   Thus, many beautiful
ideas are lost to these exclusive devotees of
chess.   It has been demonstrated again and
again that the most ingenious play is necessary
to accomplish mate under peculiar conditions
if the idea is properly worked out by the
composer.

No. 34 is an instance.   Should one see
two players fighting a position similar to
this, as regards relative strength, one would
immediately put them down as inferior players,

But when these forces are artfully placed, and formed into a compact problem, the affair wears a very different aspect at once. There are endless ways of *winning* in this position, but only one of mating in three. The player

No. 34.

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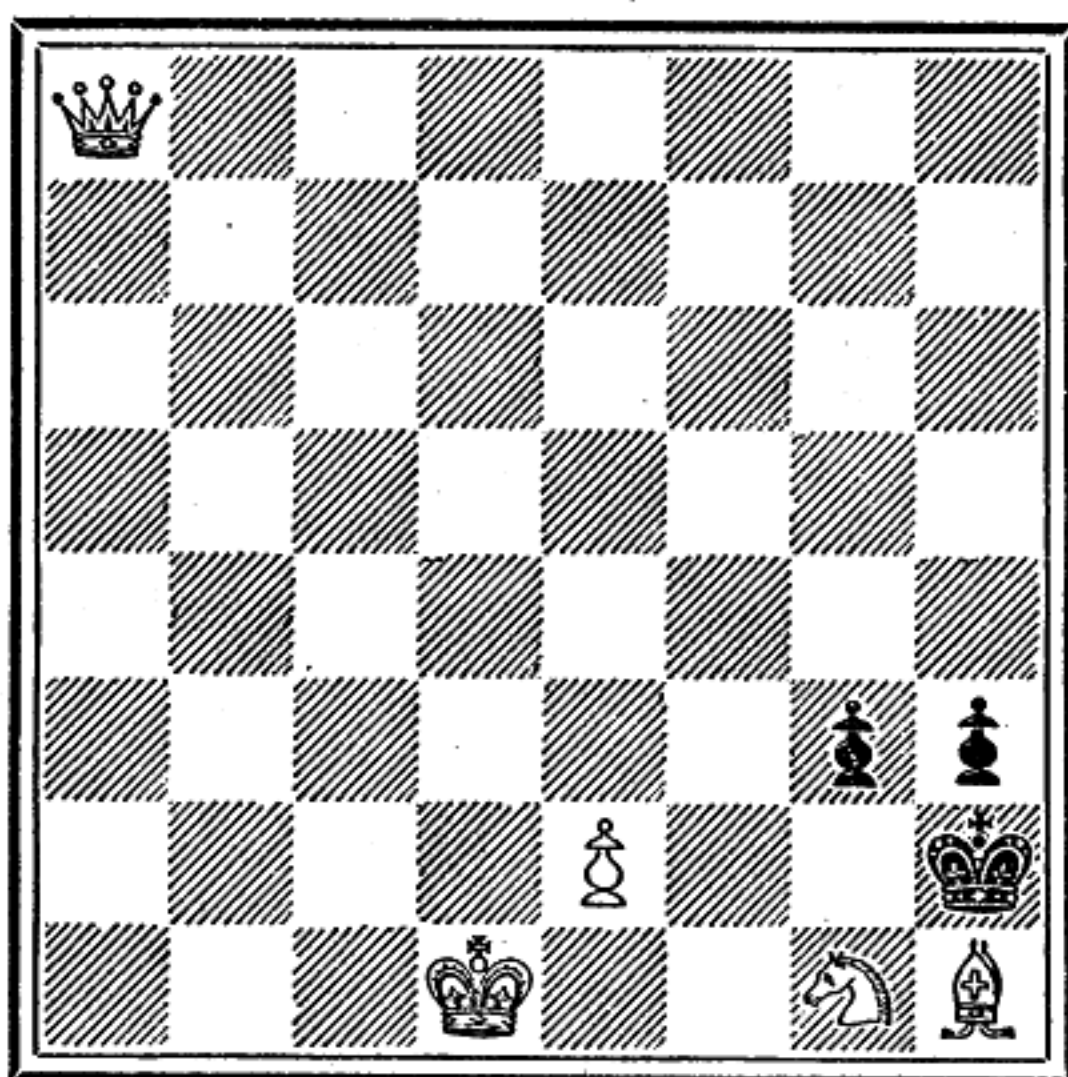
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Three-mover.

might .effect a clumsy mate in four or five moves, but would overlook the somewhat surprising mate in three as follows : 1 B to Kt 2, P takes B ; 2 Kt to B 3 *ch*, K to R 8 ; 3 Q to R 8, mate. If 1..., K takes Kt ; 2 B

takes P, K to B 7; 3 Q to R 7, mate. The inexperienced solver would here waste time in trying to bring the Q to closer quarters, only to meet with repeated failure.

To solve problems of this stamp with facility is quite a distinct art, and requires as much practice as mastering the heavier examples, where, very frequently, some sort of exhaustive system is practicable.

It is, of course, possible to solve any position by playing every move on the board. When the position is an open one, the process is very tedious, and by the time the right move comes along—generally last but one or two— the solver's perception is so dulled by the monotony that he will overlook some vital move, and will thus go through to the bitter end without succeeding after all.

It is to be hoped that by reading the foregoing remarks the reader may be spared this drudgery, though I freely confess that I am unable to afford much assistance in the case of such problems as Nos. 31, 32, and 34. I can but say that general proficiency will come with perseverance, by solving problems of all sorts, and by resisting the desire to "look at the end" for the answer.

Though we all disliked our mathematics master for thoughtfully providing us with treatises on Algebra "without answers," I am sure that we are all the better for the strict discipline!

IX.—THREE-MOVE COMPOSITION.

THERE is a story of a celebrated musician who once asked a young man: "Can you play the violin?" "I don't know; I have never tried!" was the amazing answer. History does not relate whether this self-confident youth went home to tackle a violin concerto. Perhaps.

A similar question was asked me relative to chess problems when I first began to be interested in them, and I believe I made a similar reply. I also believe that I went home with the purpose of composing a three-mover. At all events my very first effort at composition *was* a three-mover. As, through ignorance and inexperience, I was trying to run before I had learned to walk, the result can be imagined. The problem, published in a London newspaper in the spring of 1889, was a wretched specimen. I am tempted to display it here, in all its hideousness, with directions to the reader to "go thou, and do *not* likewise." It violated almost every one of the maxims which I have so carefully laid down in this book.

However, I soon discovered my error, and for a very long time confined myself to two-move composition, and this discipline soon told me that the addition of one move makes all the difference. Still, I keep my first venture in my portfolio as a curiosity ; it forms a singular frontispiece. It is the first of over seven hundred positions, and though there are numbers open to question, none, I I am sure, can equal that weird three-mover.

Now I set myself the task of putting down a few hints for composing three-movers, and, profiting by the experience just alluded to, I say to aspiring composers, do not attempt them until you can compose good two-movers with a certain amount of facility. The plan I have already adopted in my previous chapters will answer for the present discussion, so I accordingly proceed on the same lines by noting on Diagram No. 35 the crude idea for a threat three-mover. The key, which we will arrange later, is to threaten mate in two moves by 2 R takes P, K takes Kt ; 3 R to B 5, mate. It is as well to fix the threat at once, even though not part of the main idea. It is not essential that it should be even of an interesting nature.

Now as regards the main-play : this will be found first when K takes R, and secondly when K takes Kt. When 1..., K takes R, I propose to play 2 Q takes P ch, K to B 2, and

arrange mate by 3 Kt to Q 6. In order that this may in reality be mate, we add a White R at Q R 8, and a Black P at K Kt 3. Then if 2..., K to Q 2, 3 Q to Q 6 is mate (and an ugly one).

No. 35.

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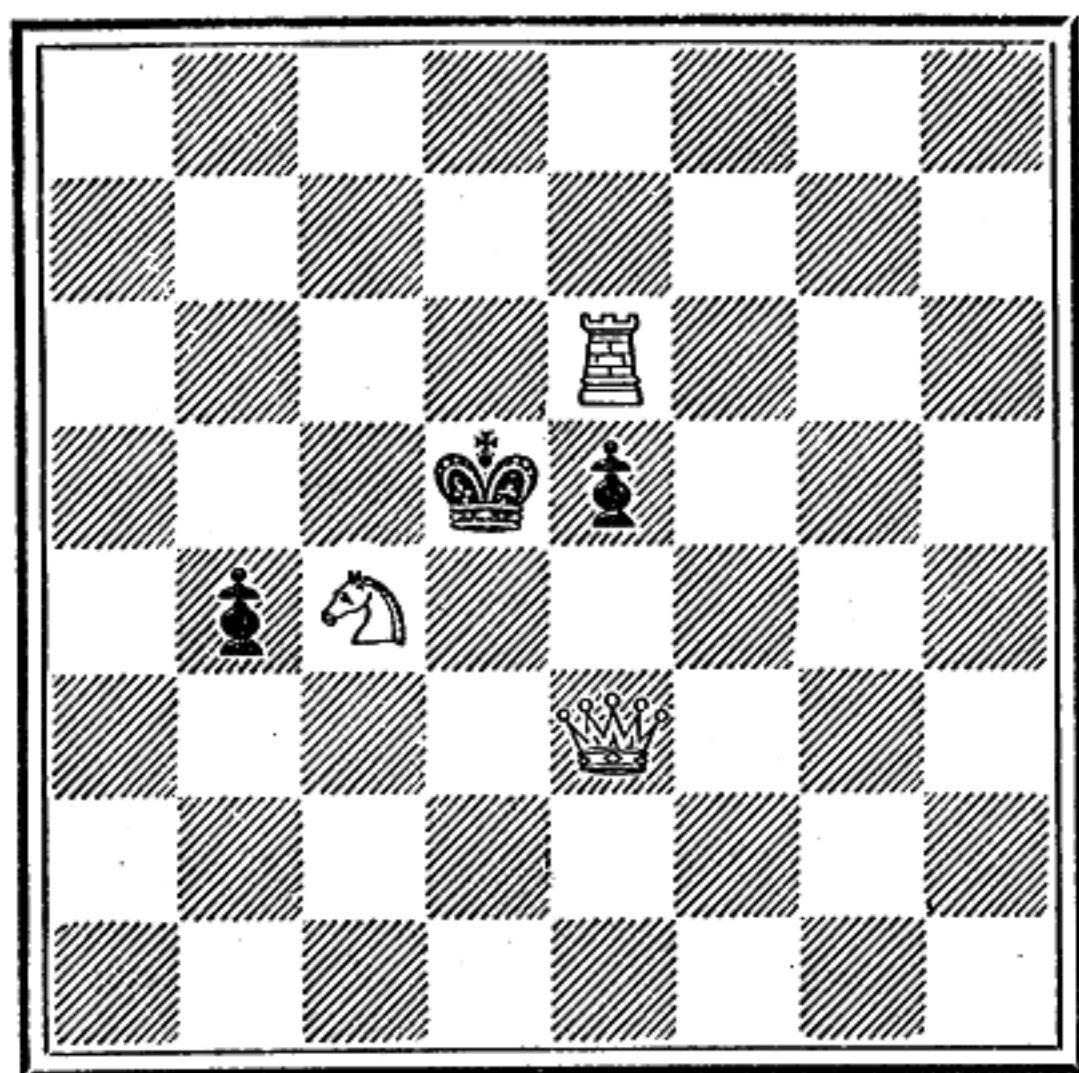
WHITE.

But experience has taught me that White Rs are awkward customers to deal with in three-movers, unless they form an integral part of the main idea. Consequently the one on Q R 8 will give us trouble, inasmuch as it does nothing until the last, and then only defends. I therefore suggest removing it, and

by moving the whole position one square *downwards*, the two proposed mates are possible without the extra force, since the Black K cannot step off the board, much as he might like such a way out of his troubles. There are some who do not like mates at the side of the board, but I see nothing against them, if managed with neatness.

Now let us try 1..., K takes Kt, and see what continuations we can provide. I see a pretty mate by playing 2 R to B 7 ch, K to Kt 3 ; 3 Q to mate on the diagonal, so as to defend the R behind the K. As this would take the Q right off the board, we must once more slide the whole position to accommodate her majesty. We therefore move the entire problem one square to the *right*, and then add a White P at Q R 5.

This is all very nice, but supposing after 1.. , K takes Kt ; 2 R to Q 7 ch, the K goes back to K 3 ? It is obvious that the R must be defended, so a White P appears on Q B 6, allowing a somewhat uninteresting mate by 3 Q to K 4. In default of a better one, we will allow this to remain (see No. 36).

To recapitulate : 1, key to be decided ; 1..., K takes R ; 2 Q takes P ch, &c. If 1..., K takes Kt ; 2 R to Q 7 ch, &c. ; the threat being as arranged, 2 R takes P ch, K takes Kt ; 3 R to Q 6, mate.

Further investigations reveal the fact that

there is also a threat by 2 R to Q 7. This
must be stopped at all costs. By placing a
Black B at Q R sq, such an attack would be
useless, owing to 2..., B takes P. Suppose,
however, that the B were to make this move
as his first? Away goes our threat, since

No. 36.

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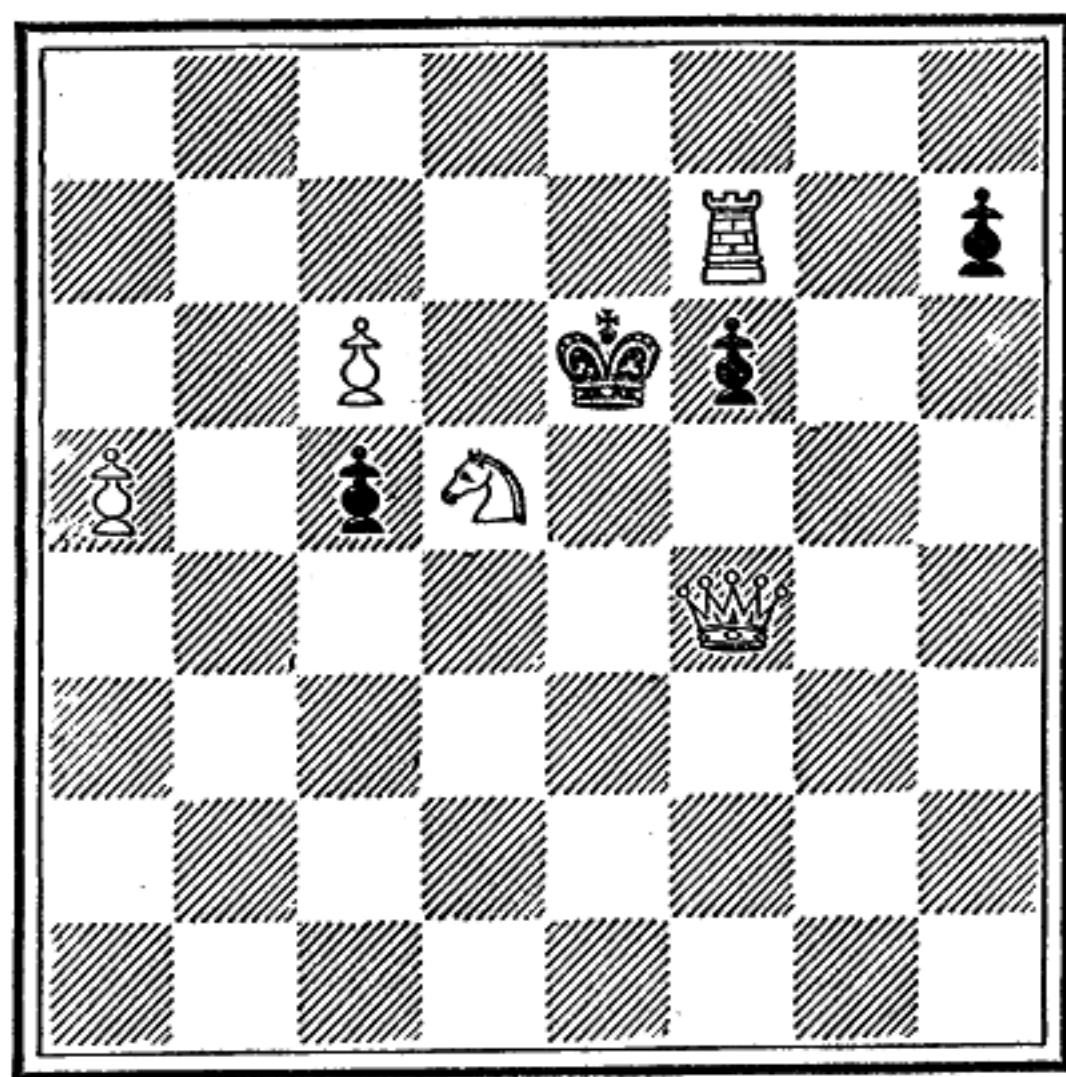
WHITE.

2 R takes P gives the K a chance of going to
Q 2, and we are powerless. Yet this is not
such a serious blow as might be imagined :
for it leads to a new and very pretty variation
by merely adding a White P on Q Kt 3. This

addition may seem purposeless, but in reality it is the cause of one of the best mates in the problem : for now 1..., B takes P ; 2 R—K 7 ch, K takes Kt ; 3 Q to Q.2, mate !

Now comes the worst difficulty of all. If 1..., P—B 5, our threat is defeated, since there is no mate on the third move. Careful scrutiny shows that this square (*c* 5) must be blocked. A White P on Q Kt 4, for instance, is out of the question, because we must not forget that the Q has to reach Q R 4 in the course of the solution, and so the way to it must be left clear all the time.

When originally composing this problem (for the *Illustrated London News*), I well remember nearly having to give the whole affair up, owing to this irritating move 1..., P—B 5. Suppose for instance we remove it and also the White P on Q R 5, and add a White B at K Kt sq. This would mean that a strong White piece would be standing idle during most of the solution, and for this very reason would most surely play an aggravatingly prominent part in helping towards second solutions. It is true that the mate which it would assist to bring about would be improved, but otherwise the addition would be a fatal mistake. Moreover after 1..., B takes P ; 2 R to K 7 ch, K takes Kt ; 3 Q to Q 4 mate would spoil the effect of our idea of 3 Q to Q 2 mate (see Diagram 37).

The remedy is a round-about one, and somewhat unsatisfactory, but fortuitously leads to an additional variation. Remove the White B and restore the Pawns; then place the White K (hitherto in the box) on K R 4, a White P on K R 2, and a Black R on Q B 8.

No. 37.

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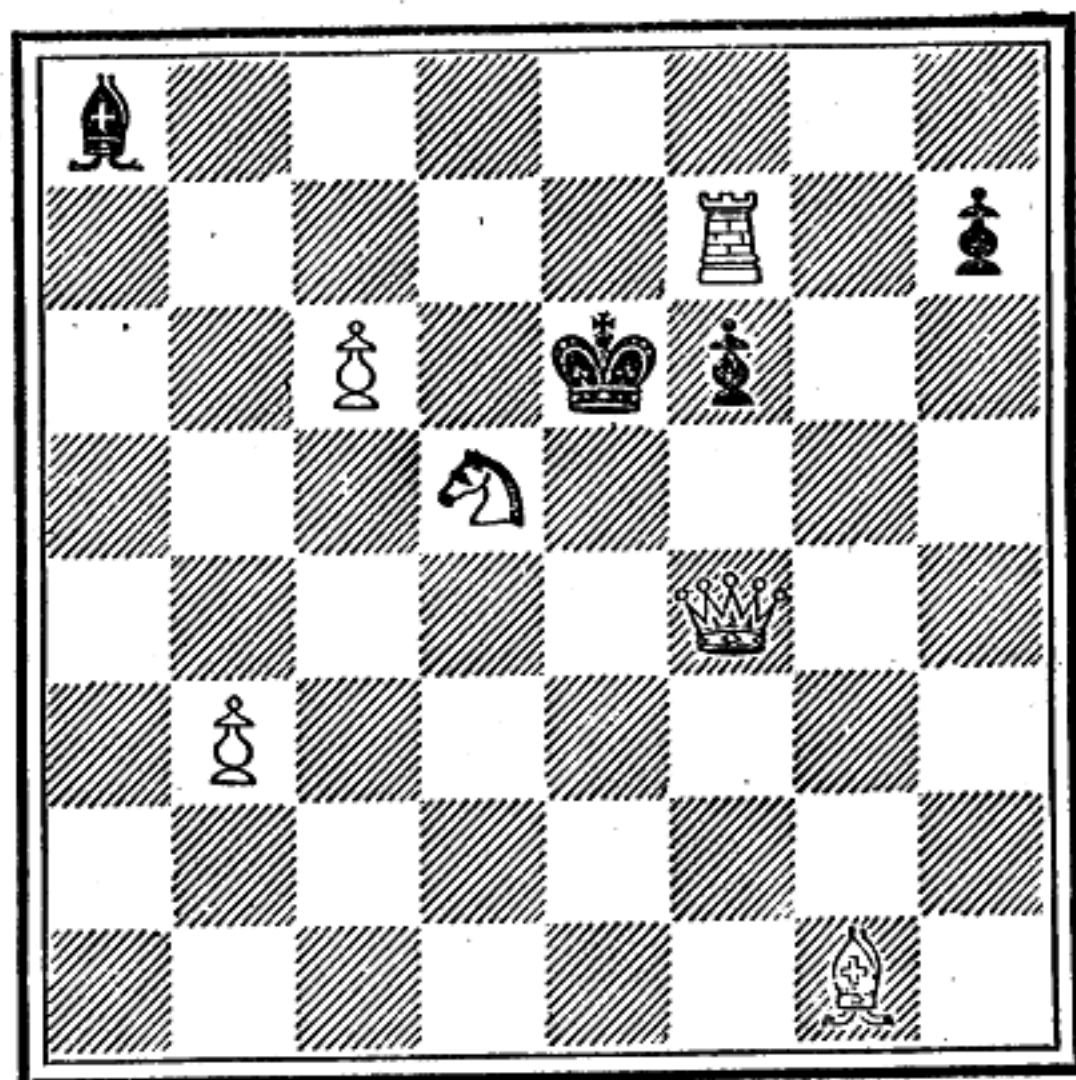
WHITE.

Why a Black R? How can the addition of further Black strength cure a defence of Black's which already is too strong? This is only an example of the delightful possibilities which arise in the composition of chess problems. The effect of the addition is this:

when 1..., P to B 5, the Black R is prevented
from playing to that square (where it would
pin the Q). This will give us time to play 2
R to Q 7, and though this is not a check,
mate must follow next move, do what Black
will. Yet stay! can he not still play 2...,
B takes P? This is a true bill, and in order
to settle the troublesome customer, we remove
him from Q R sq, and stand him on the very
square to which we propose to play our R,
and then, though 2 R takes B is a somewhat
forcible move, it does away with an annoying
difficulty; in fact without some such an
arrangement, we should have to give the
whole thing up.

On examining the Black R's other moves,
we find that 1..., R—Q Kt 8 (a very feeble
move) allows a dual by 2 R takes B or 2 the
threat. This is not worth considering, and
we will let it go. If the R goes to B 5, it
allows a dual mate with the Kt P in the
threat variation; but this, too, is of little
moment.

Now as to the key, it would be a very
good point if we could allow of one with the
R, so offering it to the K. There are only
two squares upon which it could stand, namely
K B 8 and K Kt 7. If we placed it on the
former, there is an undoubted mate in two,
and as this method is part of the threat, it is
obvious that without addition the R cannot

stand on K B 8. If the other square is tried
(K Kt 7), a sweetly simple mate on the move
with the Kt is at once apparent. Still, I am
determined to sacrifice that R on the first
move! We will place him on K B 8, and
add a Black P on K B 2. Then the key will
be a capture, but it is such a mild and in-
offensive one that I am sure no exception can
be taken to it.

We notice that in one or two instances
there are dual mates with the Kt, and as one
is possible in the main variation, I think a
Black Kt should appear on Q R sq, and it
will be seen that this added force does not
interfere with the threat. Diagram No. 38
shows the finished article.

As regards second solutions, we are lucky.
There does not appear to be one. There is
nothing more exasperating than to work away
at some nice idea, and to get everything to
run smoothly, and then to find, at the eleventh
hour, that some miserable checking move
spoils all our brilliant play. It is more annoy-
ing still *not* to find it. Then the problem is
triumphantly sent to the press,—it appears,—
and some novice discovers the flaw, and the
luckless composer is held up to derision. The
chapter of accidents may sometimes go even
further. The composer writes at once to
apologise, promising a revision. He tries to
revise, and finds that the second solution

refuses to be knocked on the head. Or if he does succeed in destroying the microbe, the problem has by that time lost all resemblance to the original position! Such are a few of the trials of the composer.

No. 38.

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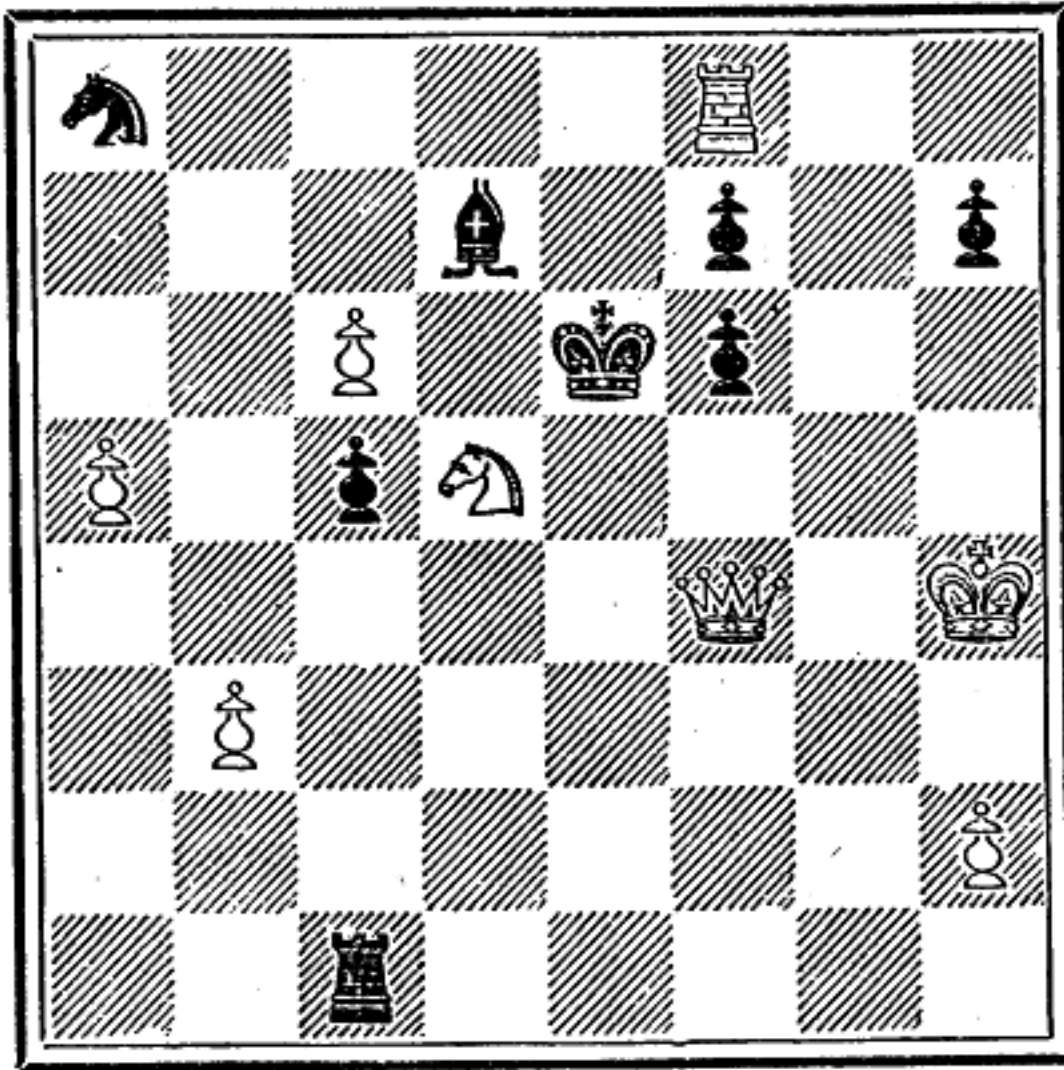
WHITE.

Three-mover.

If he wishes to do good work, and plenty of it, he must satisfy himself that his stock of patience is ample, and that his vocabulary of expletives is small!

X.—INITIAL IDEAS.

I SHOULD like to say a few words about initial ideas generally. It is quite possible to produce a problem from other ideas than actual mating positions or from actual defences. As a rule, the most uninteresting problems are those which are constructed by hemming in the Black K and placing powerful White pieces around him, all threatening mate, and then adding Black pieces to defend these mates. A reference to No. 29 will show what is likely to result. Especially in three-movers, however, ideas of a different character are frequently worked upon. A glance at No. 39 will show an idea and how it was carried out. The first move is 1 R to Kt 8, a key which was obviously of secondary importance. The *raison d'etre* being that, on moving the Black R, White will attack it with that on Q Kt 3, at the same time threatening mate with Kt P. Should Black, however, play 2..., P to Kt 5, White plays 3..., R takes R, mate. There are other variations.

Again, the main idea of a problem may be contained in some subtle defence of Black,

not necessarily leading to a beautiful mate. To those who find that ideas come slowly, I would prescribe exercises as follows: place the Black K in a corner and, say, a Black Kt on the next square in front of him, and I

No. 39.

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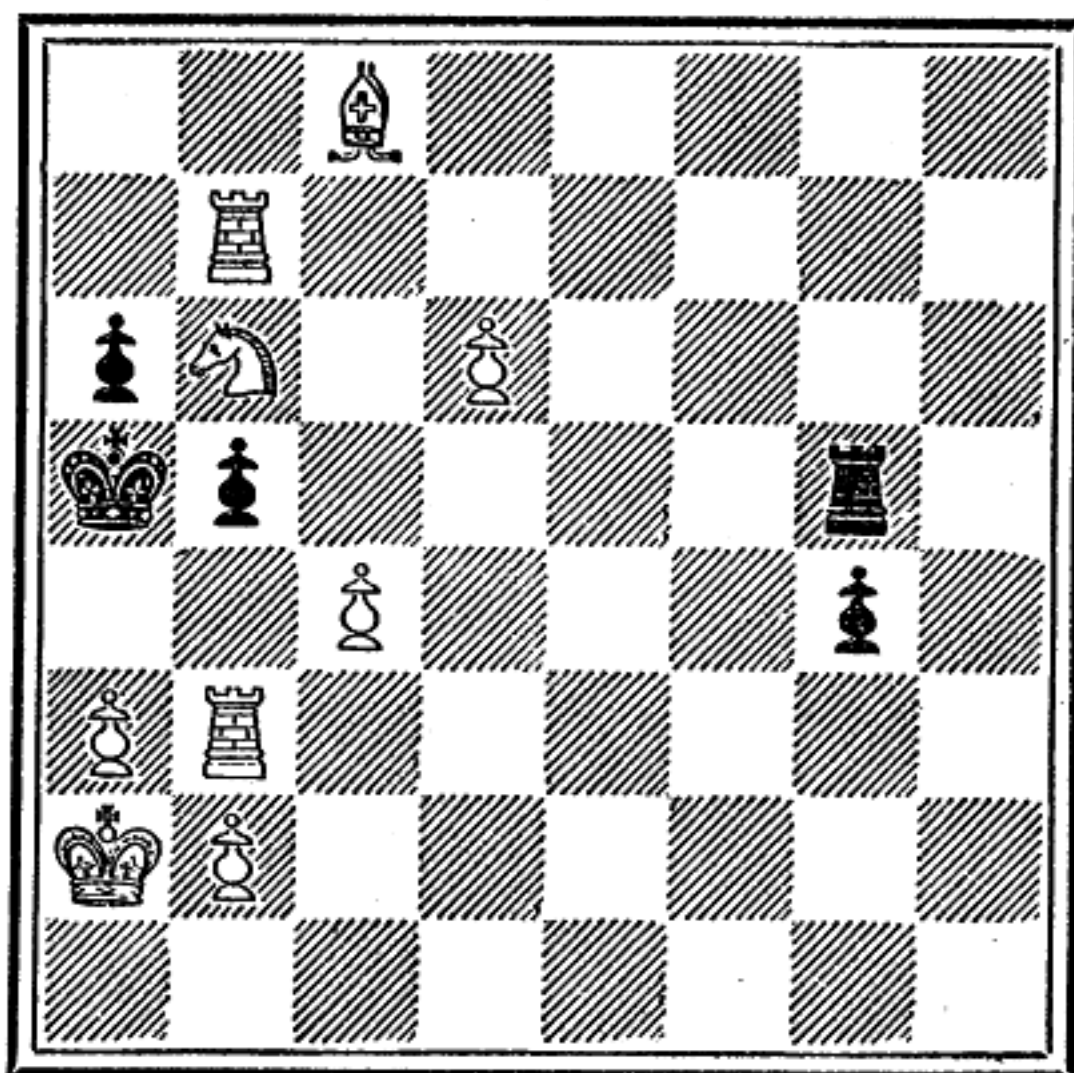
WHITE.

Three-mover, by G. HUME.

believe that one could evolve a fair problem by merely studying the effect of the movement of these pieces. Of course it is not the highest art, but, by luck, a good problem may result; and I myself have, on more than

one occasion, turned out a very fair position on this principle.

Again, there are vast resources at hand by placing the Black K in a stale-mate position and working up a simple problem from

No. 40.

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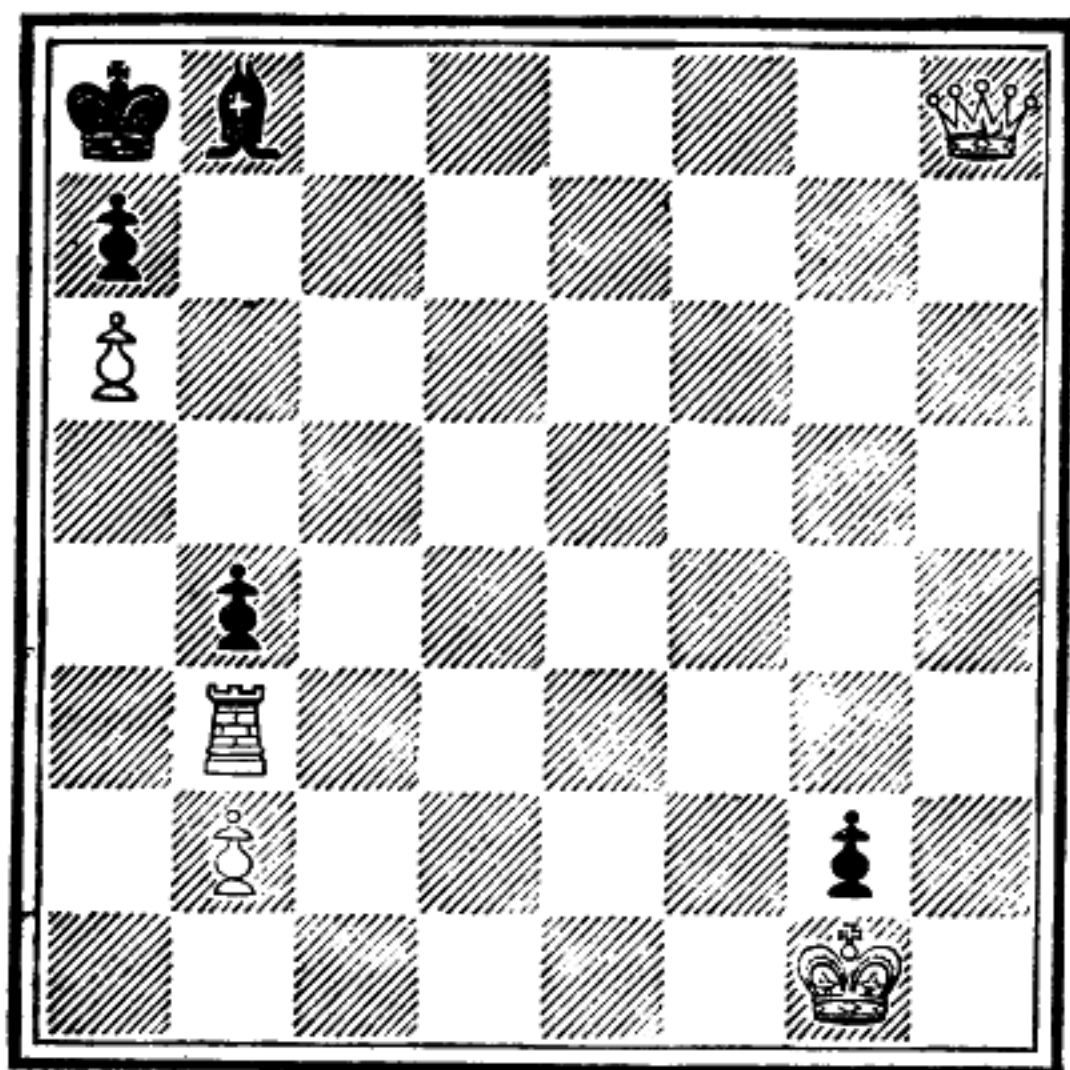
WHITE.

Three-mover, by P. DALEY.

this basis. A well-known position on these lines is No. 40. I have known this problem to puzzle capable solvers for hours. Another fruitful source of production is to have a White piece pinned by a Black one in such a

way that when liberated a mate ensues. In working this idea in two-move form, either the pinning piece must itself be pinned or due allowance made for Black's taking the White pinned piece, which of course would **be**

No. 41.

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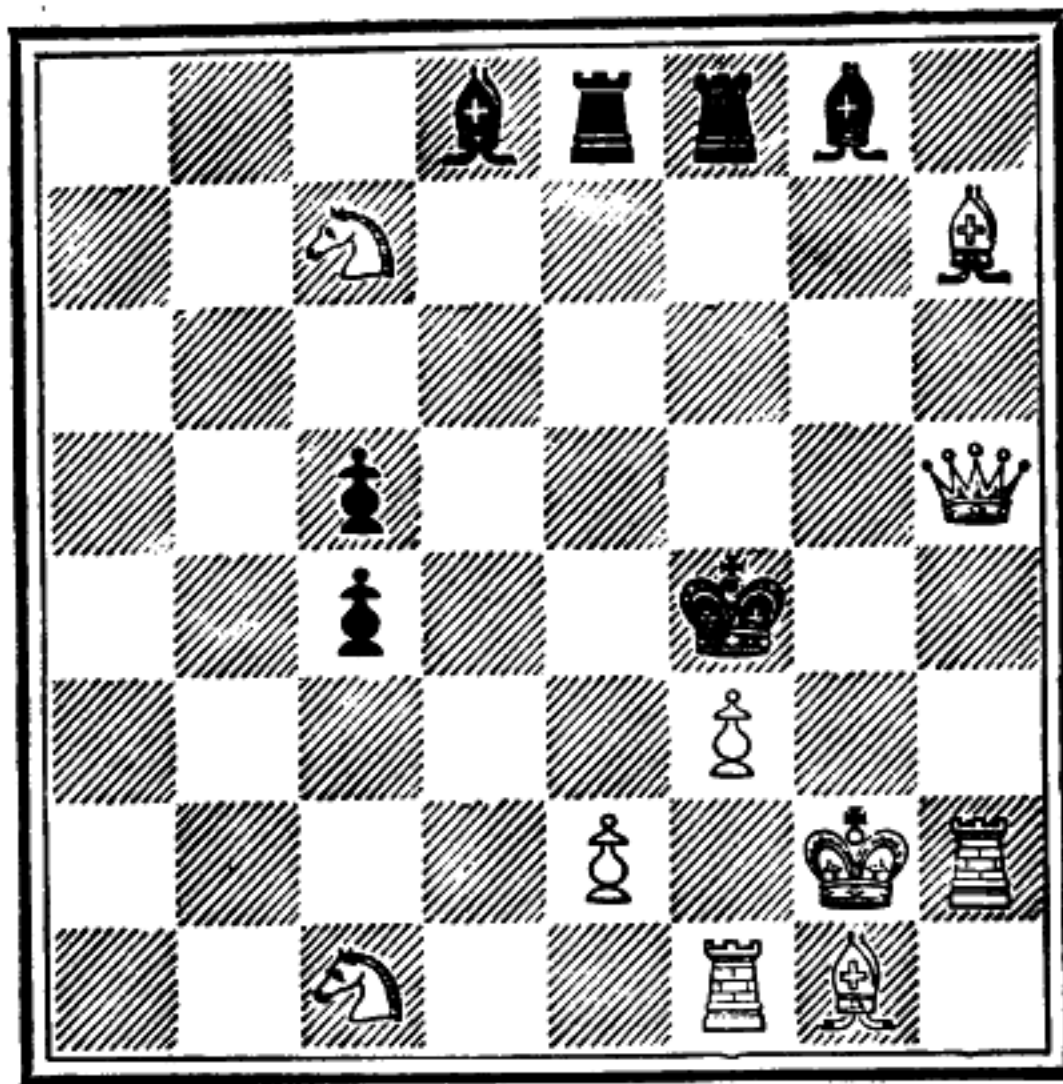
WHITE.

Two-mover, by THOMAS TAVERNER.

a check.* Another good theme, though a common one, is to have a Black B and R, which cause variations by getting in each

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* Examples are to be found in the Appendix **Nos.** 35 to **37, 41** to **44,** and 48.

other's way. A notable example of this is No. 41, where the principle is present in bewildering complexity. As a rule, one can tell, especially as regards three-movers, which stage of the solution had the author's first consideration. One with several pure mates usually has a key which was provided for last of all; while one with comparatively uninteresting final positions generally has a bizarre key, showing clearly that the latter was the original conception.

As regards problems with flight squares, nothing can be finer than a good position where the K has two or three avenues of escape; but if the flight square idea is over-done, I have frequently noticed that variety is sacrificed; in some cases the same Kt mates in every variation, backed up by the attack of pieces behind it. Opinions differ on this point, but I lean towards other styles, where this fault is not present.

One occasionally hears of competitions where ideas are prescribed. This, with limitations, is sometimes productive of good work; but, overdone, the regulations seem foolish. For instance, it seems somewhat waste of time to take certain pieces from the box and set to work to construct a problem with these alone; yet, fine work has been done even with such stringent conditions. See No. 42, a prize-winner in an American tourney. The

competitors were given the actual pieces.
The example quoted is first prize winner,
and a very fine position it is.

I have found the most fruitful source of
ideas in actual composition. This is para-
doxical perhaps; but given a good idea and

No. 42.

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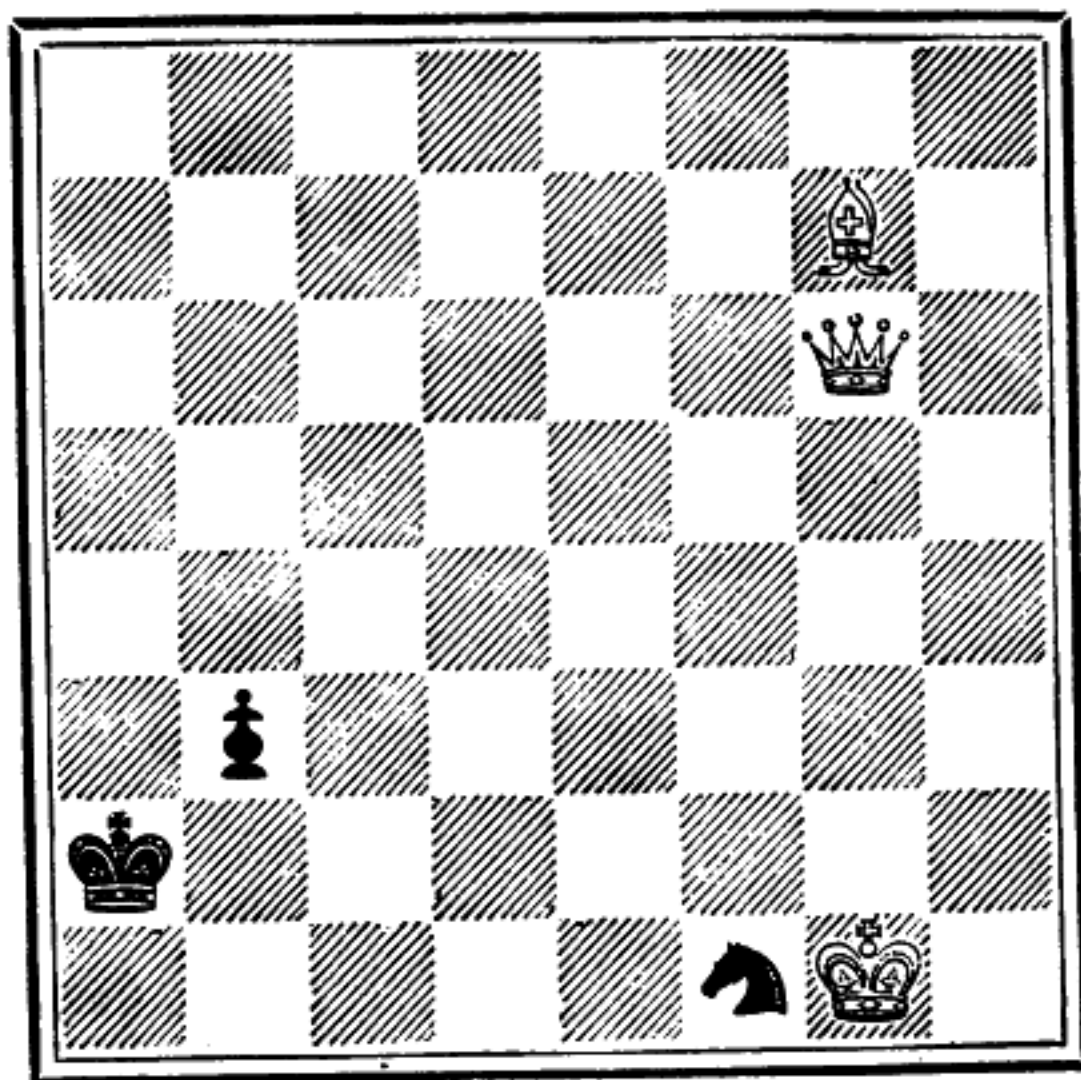
WHITE.

Three-mover, by W. A. SHINKMAN.

careful manipulation, other plans are sure to
present themselves, which, though not possible
to include in one position, are at least good
enough to form the central feature of another.

Solving leads sometimes to original work. Of course this must be accepted with reservation. I do not imply copying or adapting the conceptions of others, but I mean that, for instance, you are solving a three-mover and you go down an utterly wrong turning, as it were, and fancy you have hit on the author's plan. Yet subsequently you find that this particular situation or strategy has nothing whatever to do with the position. As far as I can see, there is nothing to prevent one from embodying the situation in a new problem, which will be as unlike the original one as it is possible to be.

I have found, too, in composition, that occasionally one's original idea is almost lost in course of construction. Of course it would not be good to lose the idea and produce a problem with next to no idea at all (*v.* No. 29). But as an instance, I cite position No. 28, where the original key was abandoned in course of construction, with satisfactory results.

Ideas principally founded on difficulty lead, as a rule, to problems of a more or less ugly exterior, and personally I do not care to solve a really difficult problem with no beauty or other quality besides. I contend that a solver does not want a Chinese puzzle, but something he can admire on more counts than one. Of course difficulty should be present amongst other attributes, but should not be

of paramount importance.   I could, I doubt
not, puzzle an experienced solver by submit-
ting a problem solved, say, by 1 R takes Q, *ch*,
but when once the difficulty had been nego-
tiated, he could well turn round and say what

No. 43.

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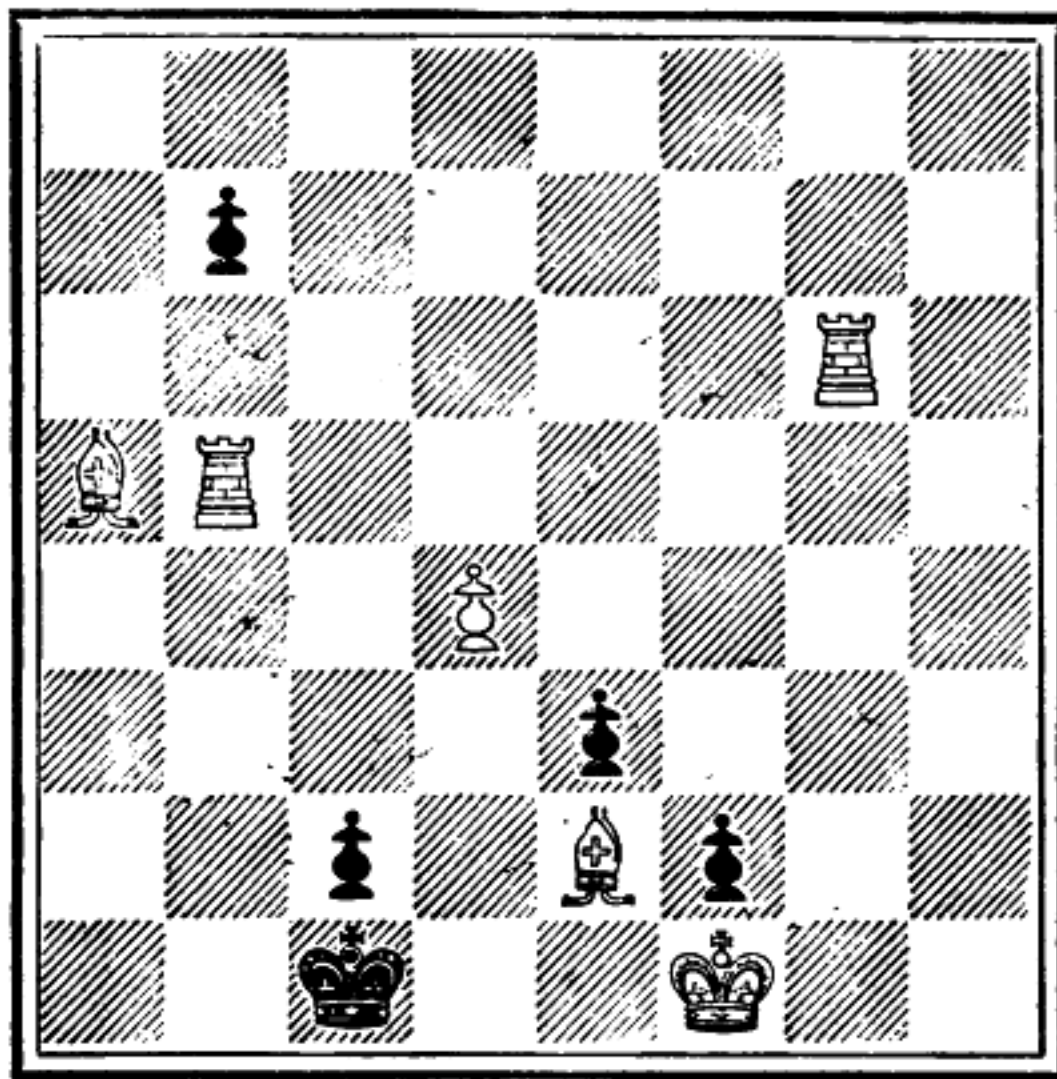
WHITE.

Three-mover, by W. A. SHINKMAN.

a poor problem it was otherwise, and with
perfect fairness.

Fundamental ideas rendered alone are all
old stories by now, and the composer may
safely assume that he cannot evolve an abso-
lutely novel situation.   Combining well known

ideas in one problem, in which the same pieces execute both designs, is an art in which it is most difficult to excel, and when such positions are composed, they come as near originality as

No. 44.

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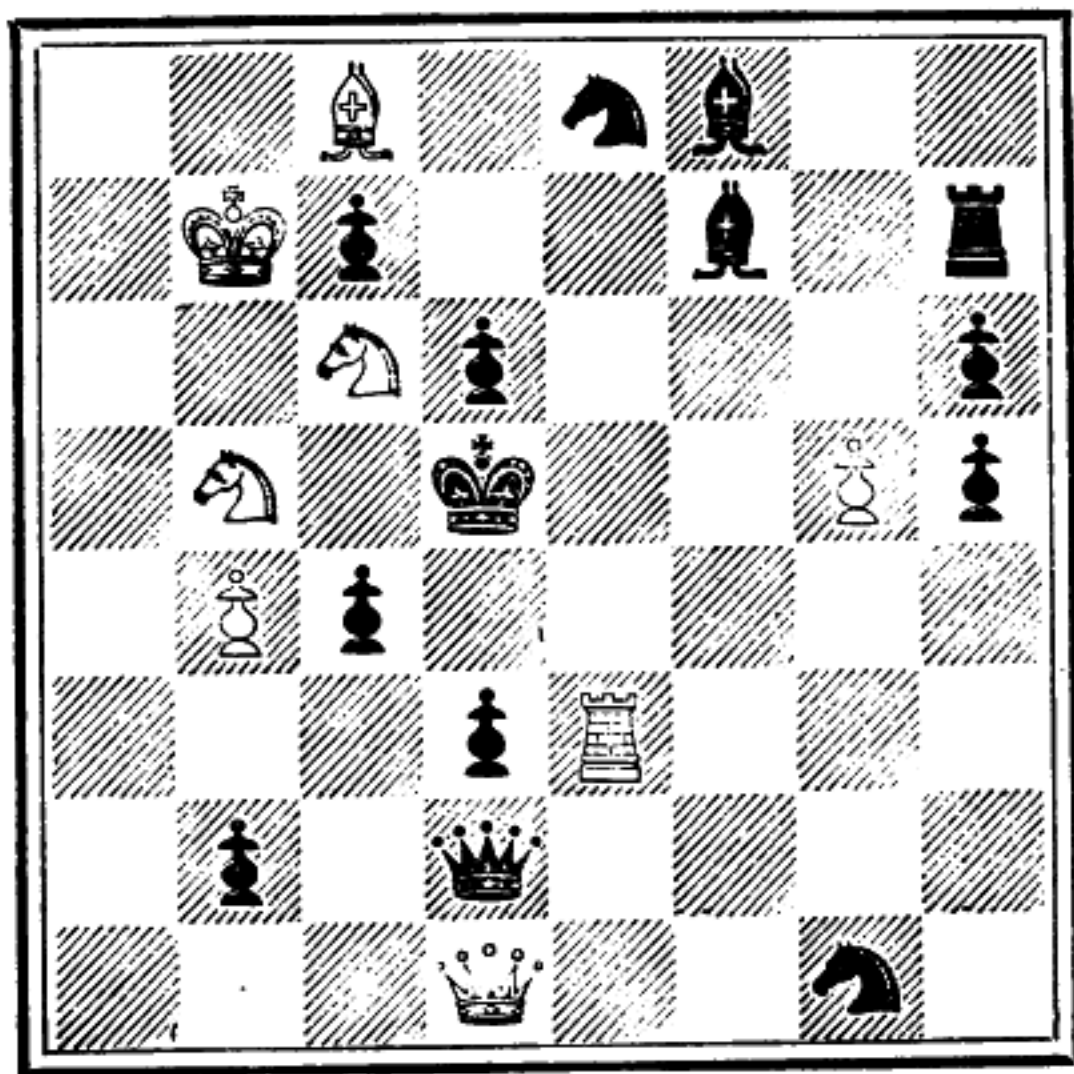
WHITE.

Two-mover, by A. C. CHALLENGER and the Author.

is possible. No. 43 is solved by 1 R to Q R 6 (A) P takes R ; 2 R to Kt 4, etc. ; if (B) 1..., P to Kt 3 ; 2 B to Kt 4, etc. Now both (A) and (B) are old friends, and the ideas have long ago been rendered singly, but to combine the

two in one problem is, I consider, a specimen of ingenuity and originality it would be difficult to surpass.

Again, one idea can be made the central feature of two different problems. Nos. 44

No. 45.

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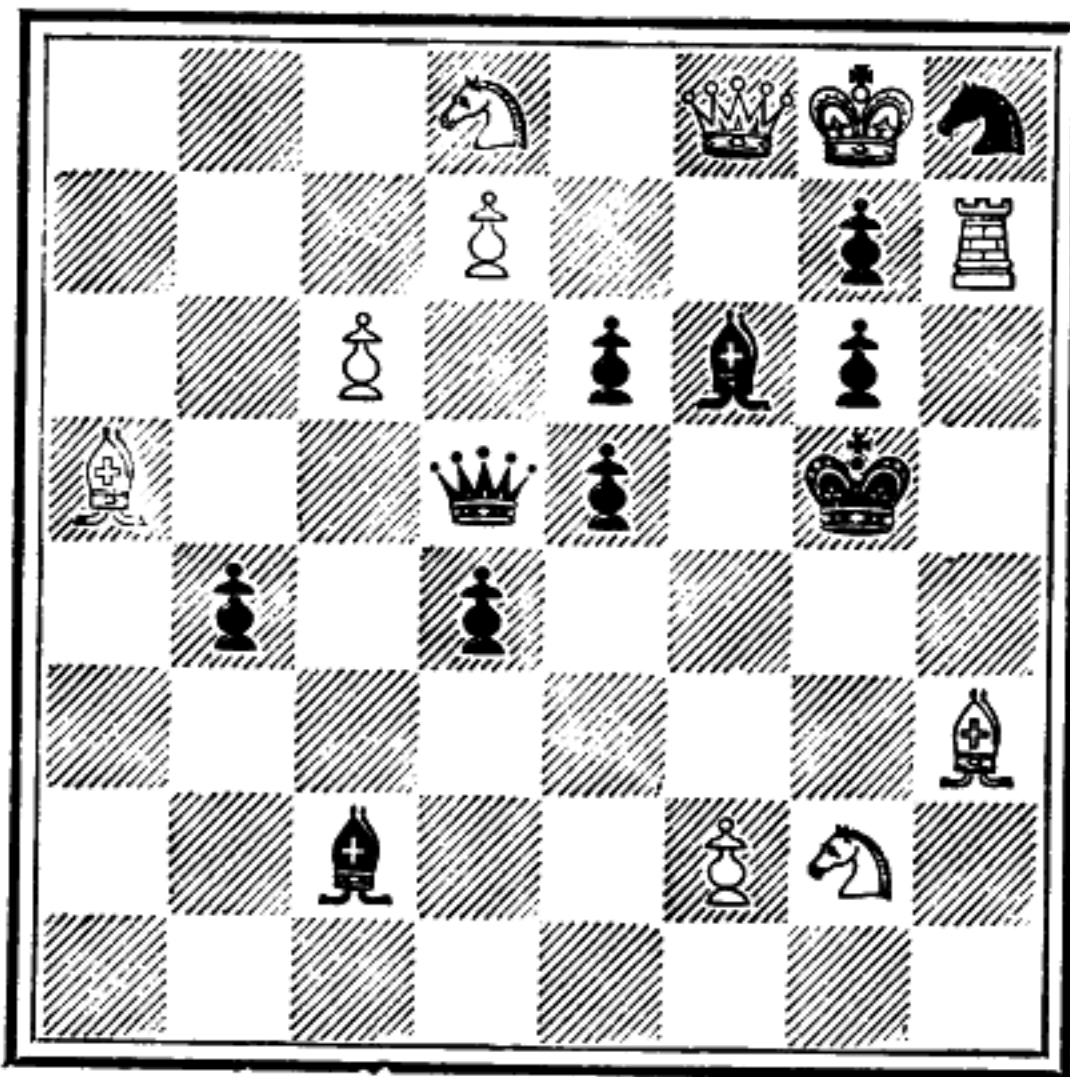
WHITE.

Two-mover.

and 45 will show this. But I strongly deprecate the habit of rendering two slightly different versions of the same problem, as it is always difficult to decide which is best, and yet the two could not be considered as distinct problems.

XI.—MISCELLANEOUS.

HAVING dwelt on the fact that three-movers are far more difficult to compose than two-movers, it may be perhaps wondered why I have only given one example of the method of composing the former. Yet I feel that it is useless to multiply instances; the subject is so capable of extension, and is in fact almost unlimited. The resources at the disposal of the composer are so great, that it is best to leave the reader to his own devices, although it is hoped he will derive a certain amount of instruction from the details of composition in Chapter IX. The example is an unpretentious one, but has been chosen as being a good means for introducing and coping with the average difficulties to be encountered. These difficulties will spring up in endless variety; but then, as a consolation, so will the ideas.

It is a well known fact that the number of possible combinations of the first four moves of a game of chess is colossal. By adding a single extra move, that number is increased to such gigantic proportions, that it becomes merely a meaningless row of figures.

So with two-move and three-move problems. The field in the former case is being worked out rapidly, although not nearly exhausted yet ; but the scope for research in the latter branch is boundless, and there are thousands upon thousands more positions to see the light.

Thus an enormous field is always at hand for those who wish to explore it, and I take it that those who have the wish will also have the ideas.

To one aspiring to compose an opera, I should say, " Master the principle of harmony, counterpoint, and orchestration," and beyond providing him with pens, ink, and paper, nothing more could be done for him : if he had no composition in him, it would not help him for an old hand to draft out sheets of score as a model. So it is with three-move chess problems. I have laid down some of the fundamental principles of construction in its general sense, and can then only prescribe board and men. Almost anyone, with very little aptitude, can turn out a passable two-mover, but longer problems bespeak more individuality and imagination, without which failure is inevitable.

However, indications of further flights into this fascinating realm cannot be amiss, and I will briefly discuss a few of the other varieties.

First and foremost are the four-movers.

These problems are only for a minority of problem devotees, and there are but few papers which will even publish them, unless of the simplest. There are, of course, splendid ones to be met with, and they

No. 46.

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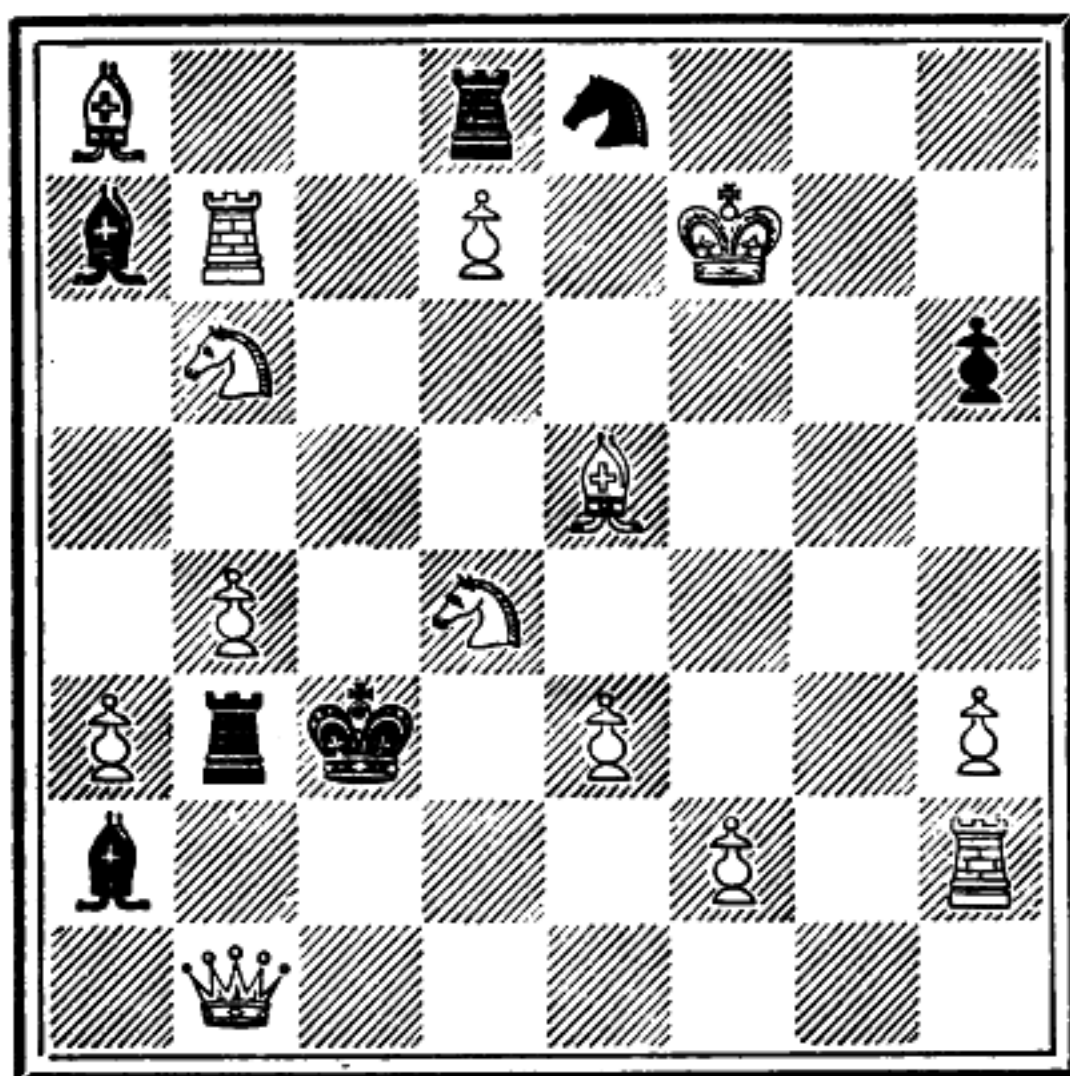
WHITE.

White compels mate in nine moves.

generally represent weeks of labour. Our continental friends are indefatigable in this direction. I can call to mind one by a celebrity named Dobrusky, the full solution to which took up nearly a sheet of foolscap, and

displayed the marvellous mental capacity of the composer. Yet in these days of hurry, who is there to solve these Titanic efforts? I fear there are but few.

The next important class is the ever increasingly popular "sui" problem, or more correctly suicidal problem. Students of the game proper will know how a powerful player can offer to compel a considerable weaker opponent to mate *him*, and even force him to do it with a particular piece, or on a particular square. Problems on these lines are frequently to be met with, in from two moves to anything over twenty. One finds longer problems on these lines than in direct-mate composition. No. 46 is in nine moves, and has an amusing *finale*. But such problems are not difficult to compose (by a process of working backwards), and are not exactly high class work, being frequently spoilt by the addition of too many moves. No. 46 is solved as follows :—

	WHITE.		BLACK.
1	Kt to K 6, *ch*	1	K to Q 7
2	Kt to B 4, *ch*	2	K to K 7
3	Kt to B 4, *ch*	3	K to B 6
4	R to Kt 5, *ch*	4	R takes B
5	Q to K 4, *ch*	5	K takes Q
6	Kt to Q 2, *ch*	6	K to B 4
7	B to B 7, *ch*	7	B to B 4
8	P to K 4, *ch*	8	K to Kt 4
9	Kt to B 3, *ch*	9	R takes Kt, mate.

It will be noticed that all Black's moves are forced, and that in the case of White's checks by discovery, the moving piece is compelled to go to one square only. In composing this class of problem, one must try to avoid

No. 47.

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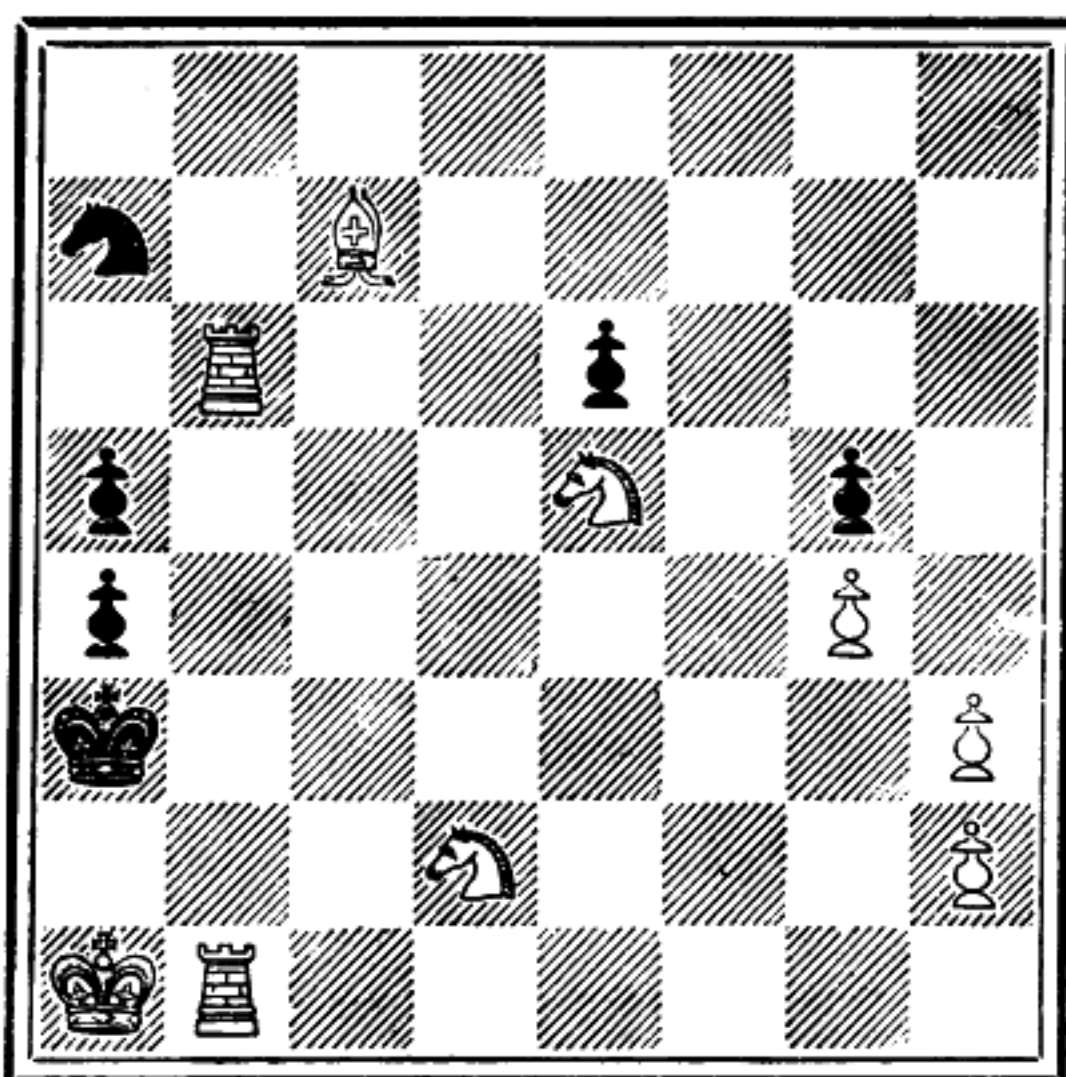
WHITE.

White compels mate in eight moves.

By Dr. C. PLANCK.

the possibility of interchanging the order of the moves. All White's moves are checks— a drawback; yet this very often enables one to introduce a fantastic finish. Where there

are but few checks, there are but few active Black pieces, and the beauty lies rather in the strategy in the course of the solution, than in the actual mate.

Such is the case with No. 47, which contains play of a very high order. The solution is as follows :—

	WHITE.		BLACK.
1	R to K B sq !	1	Kt to Kt 4
			or B sq (or *a*)
2	B to Q 6, *ch*	2	Kt takes B
3	Kt (Q 2) to B 4, *ch*	3	Kt takes Kt
4	R to B 3, *ch*	4	Kt to K 6
5	Kt to B 6	5	P to K 4
6	R to Kt sq	6	P to K 5
7	Kt to Q 4	7	P takes R
8	Kt to B 2, *ch*	8	Kt takes Kt, mate.

(*a*)

1	....	1	Kt to B 3
2	B to Q 6, *ch*	2	Kt covers
3	P to R 4	3	P takes P
4	R to B 2 !	4	P moves
5	B takes Kt *ch*	5	P takes B
6	Kt to Kt sq, *ch*	6	K to Kt 6
7	R to R 6	7	P to R 6
8	R to Q Kt 2, *ch*	8	P takes R, mate.

The two distinct variations are admirable, and the key appears to be of the vaguest, yet it is the only move that will suffice.

There are numerous specimens of two-move, three-move, and four-move sui-mate problems, but variety is harder of attainment

No. 48.

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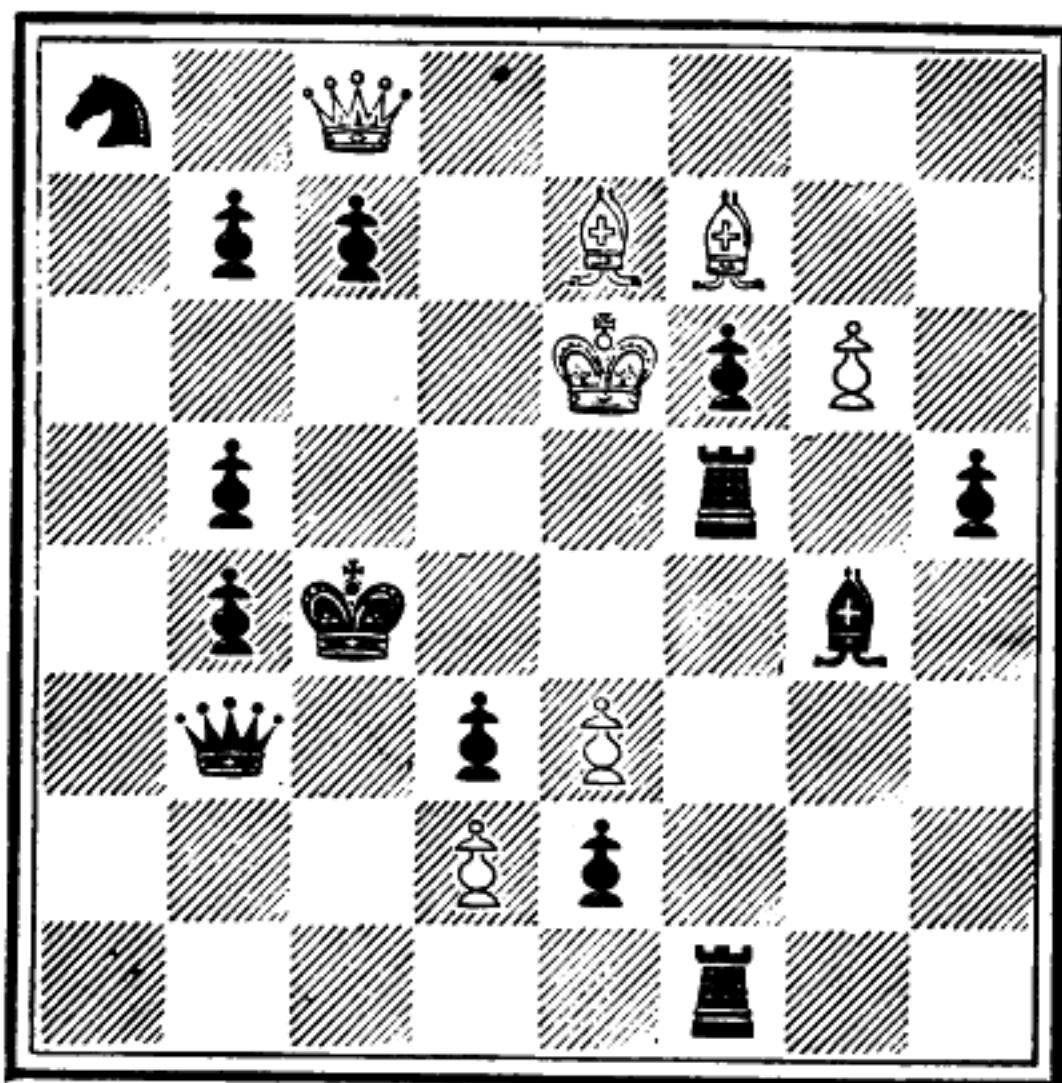
WHITE.

White compels mate in two moves.

By A. F. MACKENZIE.

(Key-move, 1 Q to K 8.)

with these than with the direct-mate class. Nos. 48 and 49 are good specimens. I indicate the keys, leaving the variations to be

discovered (in the case of the latter, a task by no means easy). In these problems economy and elegance are most difficult to attain, for arrangements have to be made to properly

No. 49.

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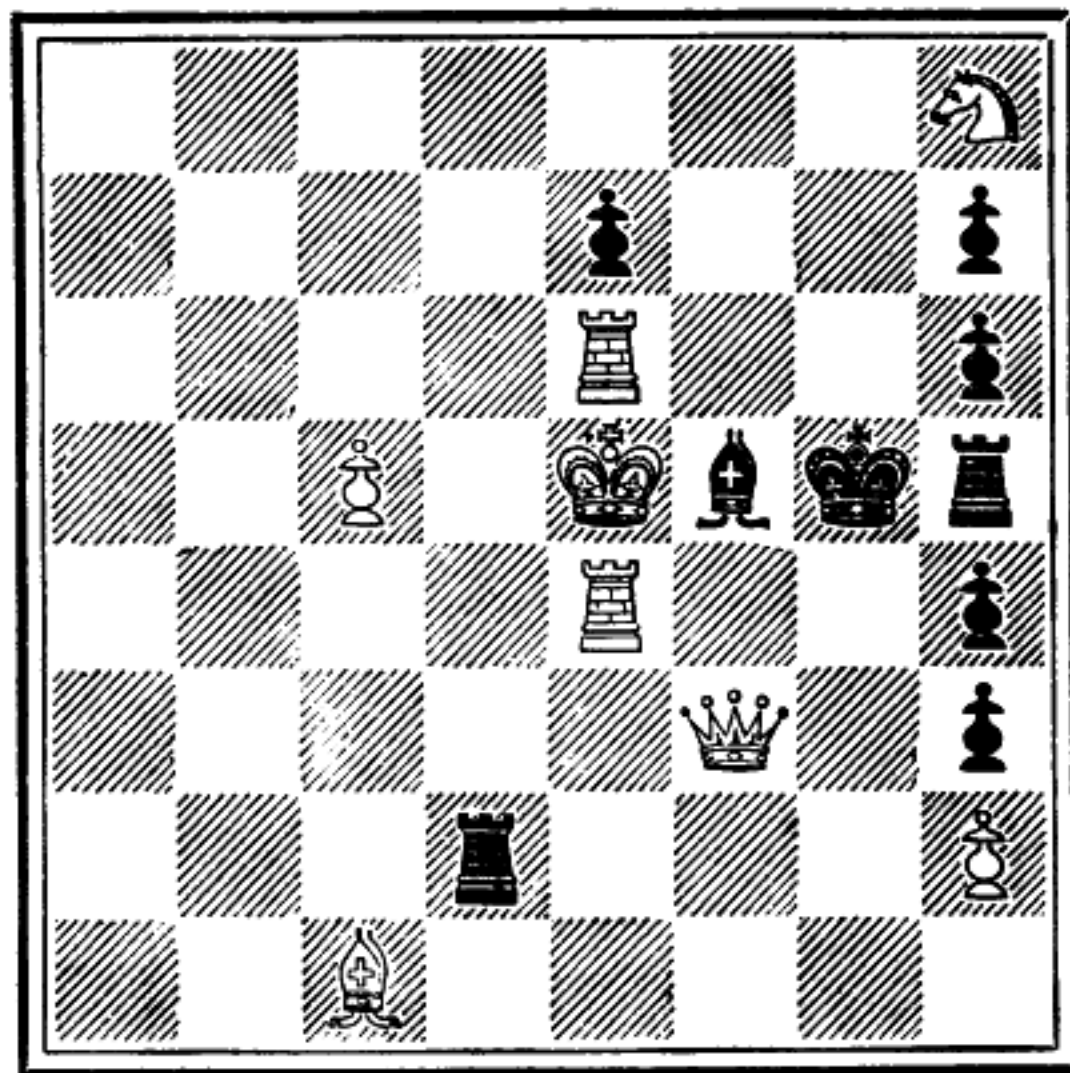
WHITE.

White compels mate in three moves.

By G. HUME.

(Key-move, Q to B sq.)

restrain *both* the Ks. I have frequently had to abandon an idea owing to lack of sufficient force to hold the Kings in proper control.

Some composers are guilty of enormities in the self-mate line, with very lengthy solutions; these are merely grotesque. When one sees that conclusions are arrived at in 426

No. 50.
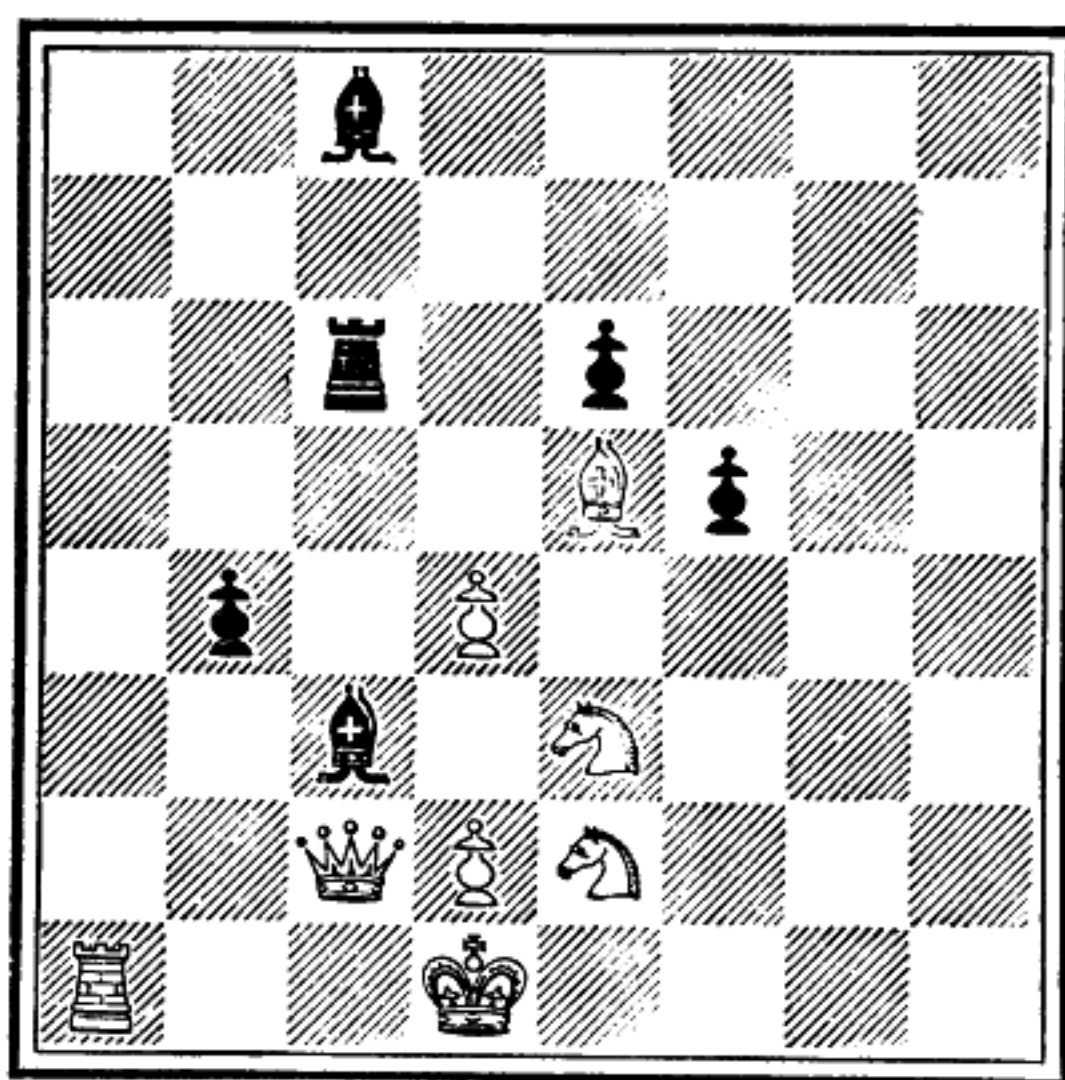
Place the Black K on the board, then White mates in two moves.

By HENRY HALL.

moves or thereabouts, one can only sigh and say, " Ah ! I daresay that is so," and turn to something more worthy of one's solving skill.

I

Of course, such affairs should be avoided. There is so much scope for fine work in an ordinary problem of smaller calibre, that such brain-twisters should be left severely alone.

"One-King" problems have come into some prominence of late. The author composes an ordinary two-mover, and presents it to the solver without the Black K, the task being to "put on the Black K" and then mate in two moves. This might at first appear easy: but, of course, such a problem must have but one position for the K, which necessitates careful construction and laborious analysis to ensure it. No. 50 is an example: it won first prize in a recent tourney held for these positions.

Other varieties there are which become more in the nature of puzzles than problems, and these will find value with individual tastes and capacities. Some of the many chess columns have a Christmas budget of such fare to tickle the palates of their readers. These come as a welcome relaxation from the severity of the usual matter. I must confess to having been guilty in this respect on one or two occasions. Nos. 51 and 52 are specimens, appearing in past Christmas numbers. No. 51 is solved by 1 Kt to Q 4 *ch*; 2 P to K 8 becoming a Black R *ch* (the old laws in force at the time did not forbid it; since the publication of the British Chess Code, however, many of these

conceits are put out of court), 3 P to B 8 becoming a Black B *ch*, which new-comer must take the White Q, giving mate. No. 52 is solved by 1 K to R 2, and, I need hardly say, was entitled " Arabian Knights."

No. 51.

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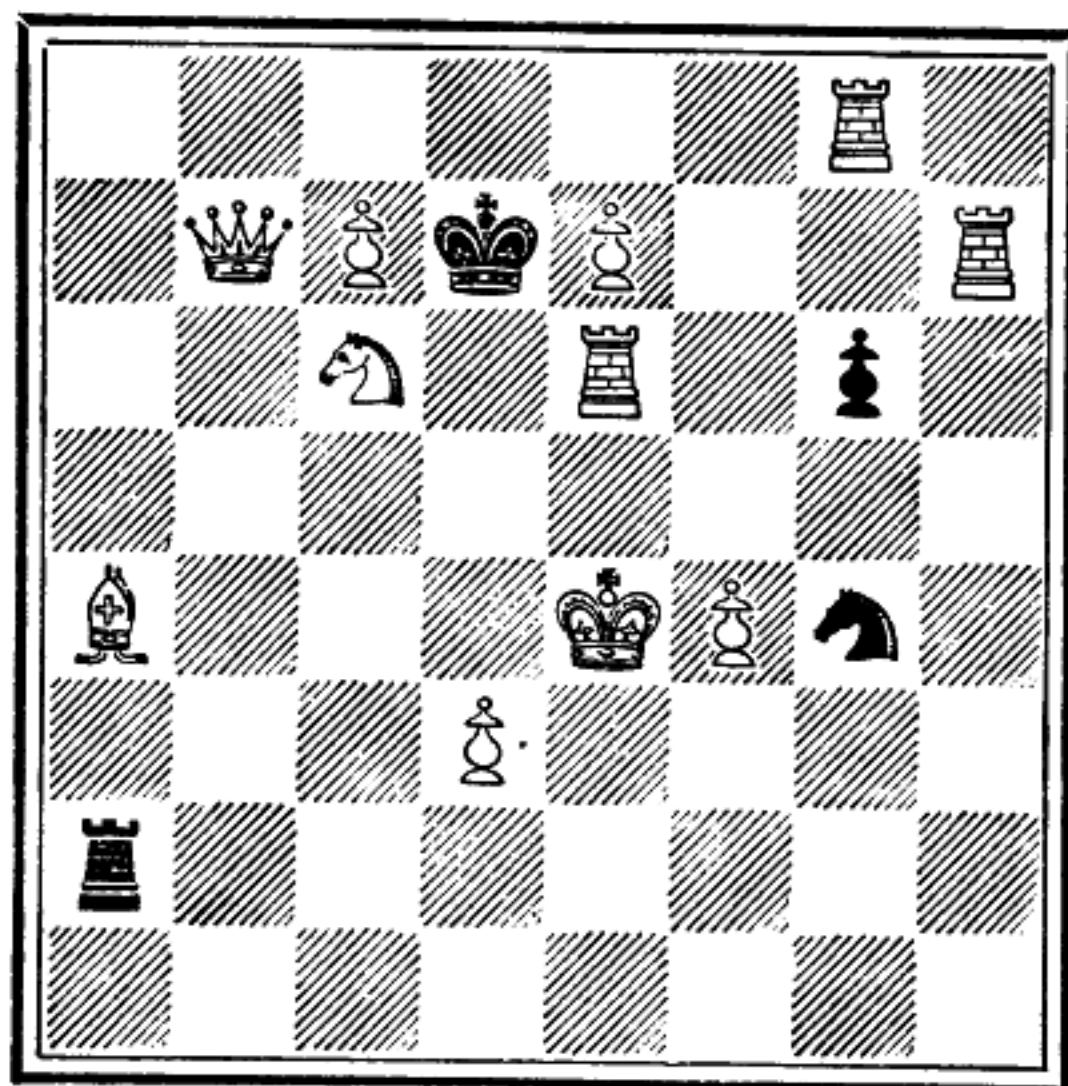
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White compels mate in three moves.

" White to retract his last move and then to mate " is another device. The proof that a certain move must have been White's last is often very ingenious and entertaining.

Of course, there are other forms of problems and puzzles which can be devised with the help of the chessmen and board, and to those who care for such researches much entertainment is afforded. To my mind,

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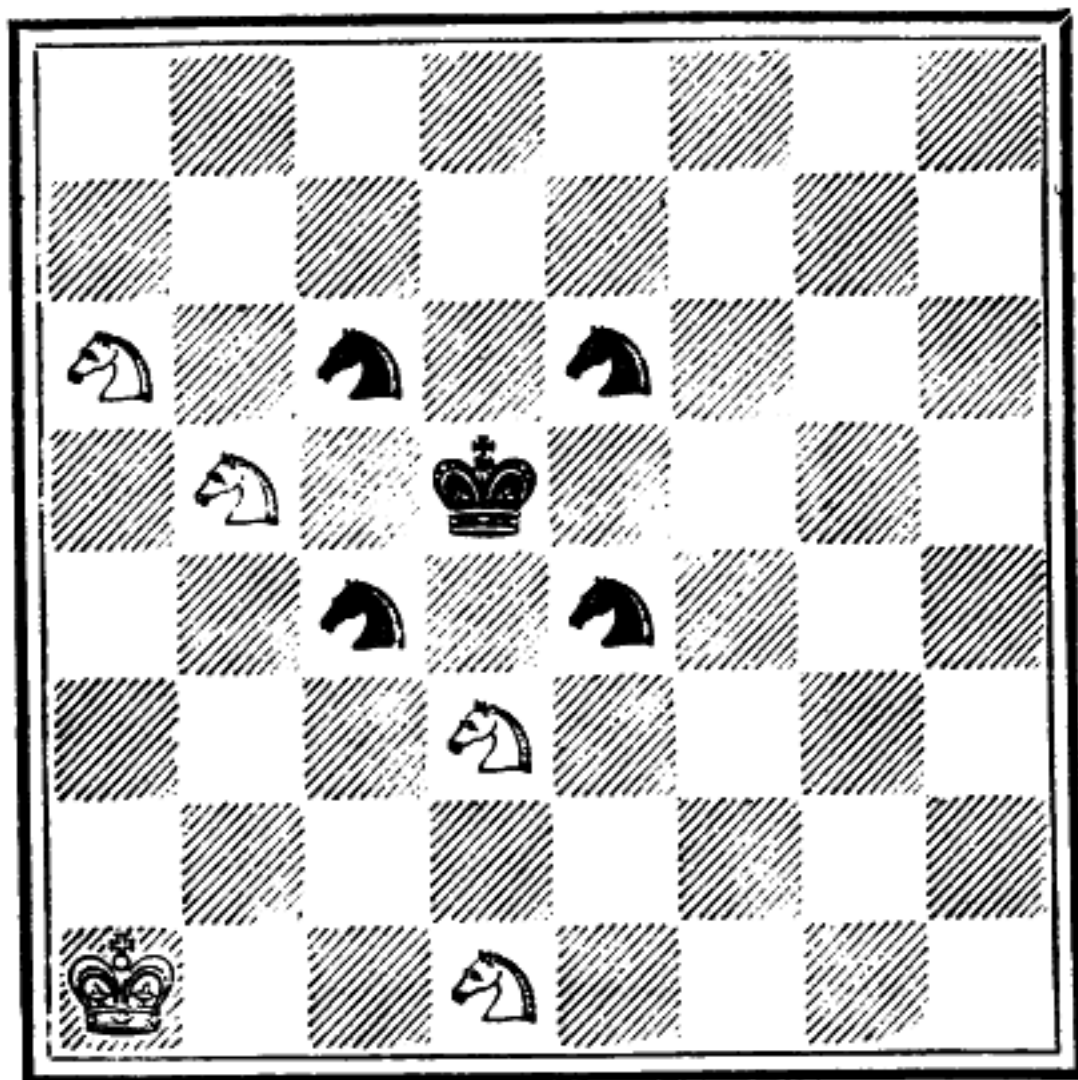
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Two-mover.

however, there is still such a vast field to explore, particularly in the direction of three-movers, that I do not follow these eccentricities with much interest.

One is always hearing of somebody who claims to have "invented" a new piece; or another who has a board with eighty-one squares, and an "emperor" or a "grand vizier"; and a third who sets up the pieces in a different order. All these innovations appear to me great waste of time. Both for problems and games the existing tenets seem as perfect as they can well be, and it will be many years before the resources of chess run dry.
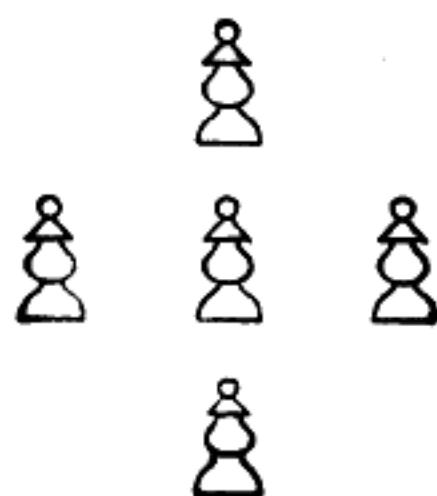
XII.—CONCLUSION.

I STRONGLY recommend the study of problems. My own experience may have been particularly fortunate, but I must say that this pursuit has been a special delight to me. I began in the year 1889, and have been more or less a staunch devotee ever since. I have formed many acquaintances by its means. I have had most interesting letters on problematic matters from enthusiasts known to me only by name and handwriting. Having contributed upwards of seven hundred positions to the press, I have made friends with many chess editors—genial and courteous men, who help to add to the interests of my life.

But where this pastime would seem to be most beneficial is in the case of those who are invalids or who lead solitary lives. A problemist can enter the lists with perfect ease, and when his interest is once aroused, and when others' interest in his work is also aroused, he can make a name for himself in a modest and, of course, a limited way, in spite of possible physical or circumstantial drawbacks. In my collection of published problems are to be found hundreds of criticisms,

remarks, and paragraphs which are most amusing to dip into occasionally. Here I consider I have an advantage over the player. He goes to his club or to friends, and plays thousands of games in his day, and a great temporary amusement they are to him ; but, unless he has a most marvellous memory, there is very little in the nature of a permanent record of his doings. In a busy town, of course, it is possible to combine problems and game playing ; but what can be said for the enthusiast who has suddenly to leave his old haunts and settle in some far-off colony with no opponents within a day's journey?

It is then that the benefit of problems becomes apparent. Mr. Tinsley, the well-known chess editor, has told me that his correspondence bag contains hundreds of communications from all parts of the globe from men who show a most intimate know-ledge of problems and their composers. In his chess columns one sees huge lists of foreign and colonial contributors, who get to know each other's styles, and thus, though far away, the problemist can become part of a delightful club, as it were.

It is always a matter of wonder to me why there should not be some sort of Union or Organization for problemists. It is not from lack of numbers, for there are hundreds of well-known names, which are constantly

appearing in the chess press, though of course they are much scattered. Such a Union could hold International Tourneys, frame rules, publish treatises, and generally further the cause and spread more widely the tenets of problematic lore.

There is another point upon which I should like to dwell with insistence. I would caution my readers against over-absorption in this fascinating study of chess problems. I speak from experience. I have found these matters have a way of intruding on one's thoughts when other and more serious affairs ought to claim undivided attention. *In no case should one's business or occupation be allowed to suffer.* Interesting though they be, problems (and indeed chess in its broadest sense) lead to no particular end, and being a recreation only, should be practised with moderation.

If any reader discovers that he has a facility for composition, he is sure to meet with generous encouragement, and this may lead him to become too absorbed. I have found it necessary to put my chess completely aside on one or two occasions, and to do it ruthlessly and firmly, finding that on resuming my old love I have not retrograded or dropped out of the little arena of contests and so forth, but have taken up the subject with renewed and refreshed interest, especially

on one occasion when I had to solve a set of six problems of my own composition which I had entirely forgotten in the interval!

On reading through this little book, I am conscious of its incompleteness, but I have endeavoured in a small space to cover as much ground as is consistent with clearness, and have paid considerable attention to the earlier lessons, believing that, if a genuine interest is awakened, the budding composer will soon strike out for himself. There are several fine works on the subject which, owing to their size, are able to go into it with more profundity and completeness, and to them I unhesitatingly refer the student who requires greater detail. Unfortunately some of the best are scarce. One in particular I number as a valuable item amongst my collection of chess problem literature; it is by the redoubtable A. F. Mackenzie, of Jamaica, W.I., entitled "Chess: Its Poetry and Prose," published by de Cordova & Co., 148, Harbour Street, Jamaica, in 1887. It is a work of some 400 pages, the bulk of which are devoted to the "Poetry," followed by a short treatise on the game proper. "The Chess Problem," a text book by Messrs. Andrews, Frankenstein, Laws, & Planck, is another fine work, published by Messrs. Cassell, and contains a capable essay and many fine examples from the works of these celebrated composers.

Mr. Laws has written a capital book on the two-mover, published by George Bell, and there is also a popular treatise by the late James Rayner, issued by Swan Sonnenschein in 1890. Of collections pure and simple there are many, but one I specially recommend is the following German series:—"Schachaufgaben" edited by Jean Dufresne, and published by Philipp Reclam, jun., Leipzig, consisting of three little volumes, part of a series called "Universal Bibliothek," which can be obtained from David Nutt, the foreign book dealers, for about 2s. 6d. the three.

The British Chess Company, of Stroud, Gloucester, could doubtless obtain most of those mentioned above. One other address I will give where treasures can sometimes be unearthed:—Mr. Frank Hollings, Great Turnstile, Holborn, London.

In an appendix will be found a small selection of my problems. Practice can be gained by endeavouring to reset some of the ideas contained in them, or by improving them, considering them as studies for subsequent independent work. It is half the battle to evolve a workable and pleasing idea which may not suggest itself at the outset, and the plan I recommend may lead to better original work if applied intelligently.

I lay down my pen with reluctance, and can but say that if I have given as much pleasure to the reader as I have afforded myself in the task of writing this little book, I shall have cause to be satisfied. Yet I know full well that in the eyes of a tried expert, there will be manifest shortcomings to be found in the work. Nevertheless, I trust my pleasant labours will fulfil the object I had in view: that of further popularizing the delightful study of chess problems amongst players of all classes.
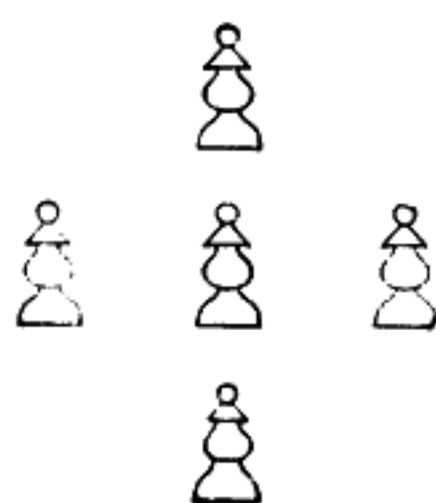
APPENDIX.

APPENDIX.

I HAVE selected one hundred pòsitions from my latest published problems to form an appendix to this book. As all have appeared in the press, the accuracy of them is practically assured. If there are errors, they must have escaped the vigilance of editors, solvers, and myself. By errors, I mean second solutions or no solutions.

As regards duals, I have already stated my views, and these blemishes will be found to be very scarce. In the fifty two-movers, with the exception of No. 45, there is not one. That in No. 45 is more the fault of the laws of chess, which allow a choice of pieces on "queening," and can hardly be eradicated, in consequence. Amongst the two-movers, my favourites are Nos. 8, 16, 25, 42, and 48. The three-movers chiefly show purity and neatness at the expense of profundity, especially Nos. 55, 60, 61, and 70. No. 78 is a joint composition, appearing in the *Morning Post*; it was very favourably received. Most of the praise is, however, due to my worthy colleague. It is an example of a three-mover, where the beauty lies in

the threat. No. 79, also from that paper, was so honoured by critics that modesty forbids me reprinting the remarks made upon it. I was much surprised that this little problem should have apparently given so much pleasure.

In the self-mates, or, as the French term styles them, *inverse* problems—a much more suitable expression—I have perhaps trespassed on the style of a past age (on account of the continued checks), yet the play is lively, and the mates are in almost all cases pure. No. 91 winds up with a pure mirror mate. I know of no other example. Some might say that as the mate is a double check, it is not pure ; yet, as a double check is *necessary* (either check could be parried singly), it seems allowable to call it pure.

The collection contains several prize-winners, but these I have not specified, as the positions are more as typifying the rules, maxims, and reasonings which come before. The fact that some ten or twelve were lucky tourney entries does not affect them as types to which reference has already been made. Prize-winning is, to my mind, largely a question of luck. Thus No. 16, for instance, did *not* win a prize, although entered for one, while No. 32 *did.* Perhaps I may be a bad judge of my own work, but it seems that the former is superior in every way.

The solutions (given with some detail) should be sparingly used. Suffice it that there is a solution to every one. That elusive and elastic quality "difficulty" may be present, but I fancy that what merits there are lie in neatness of construction and mating positions rather than depth of strategy.
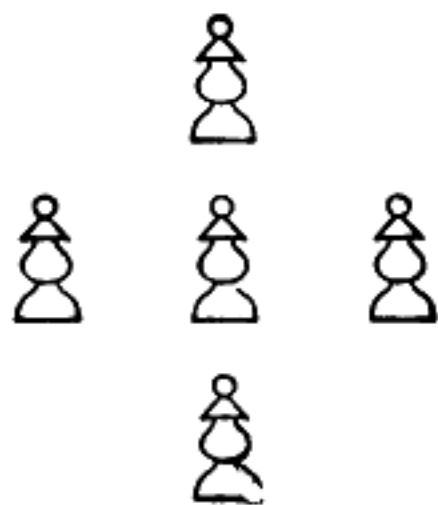
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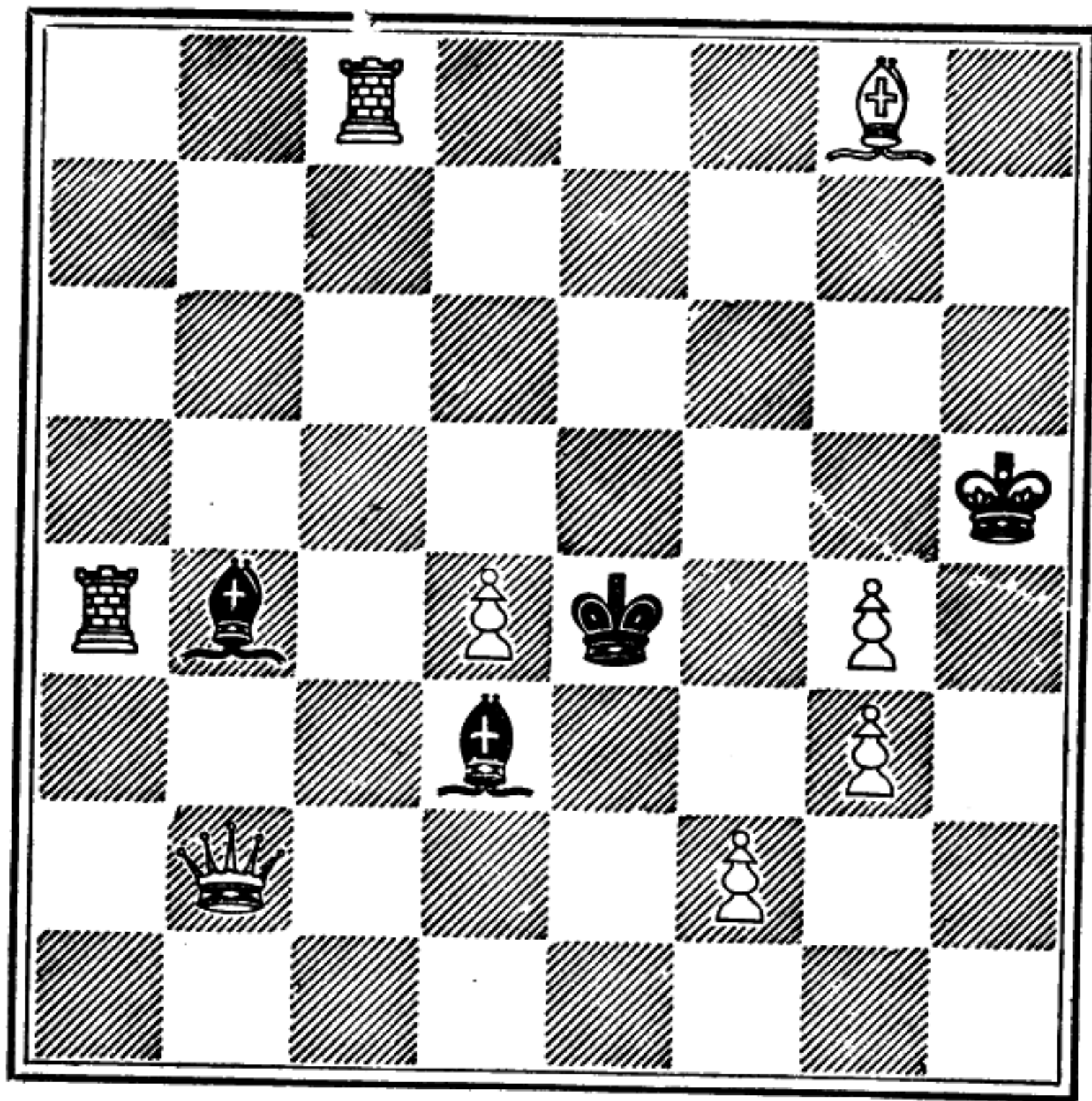
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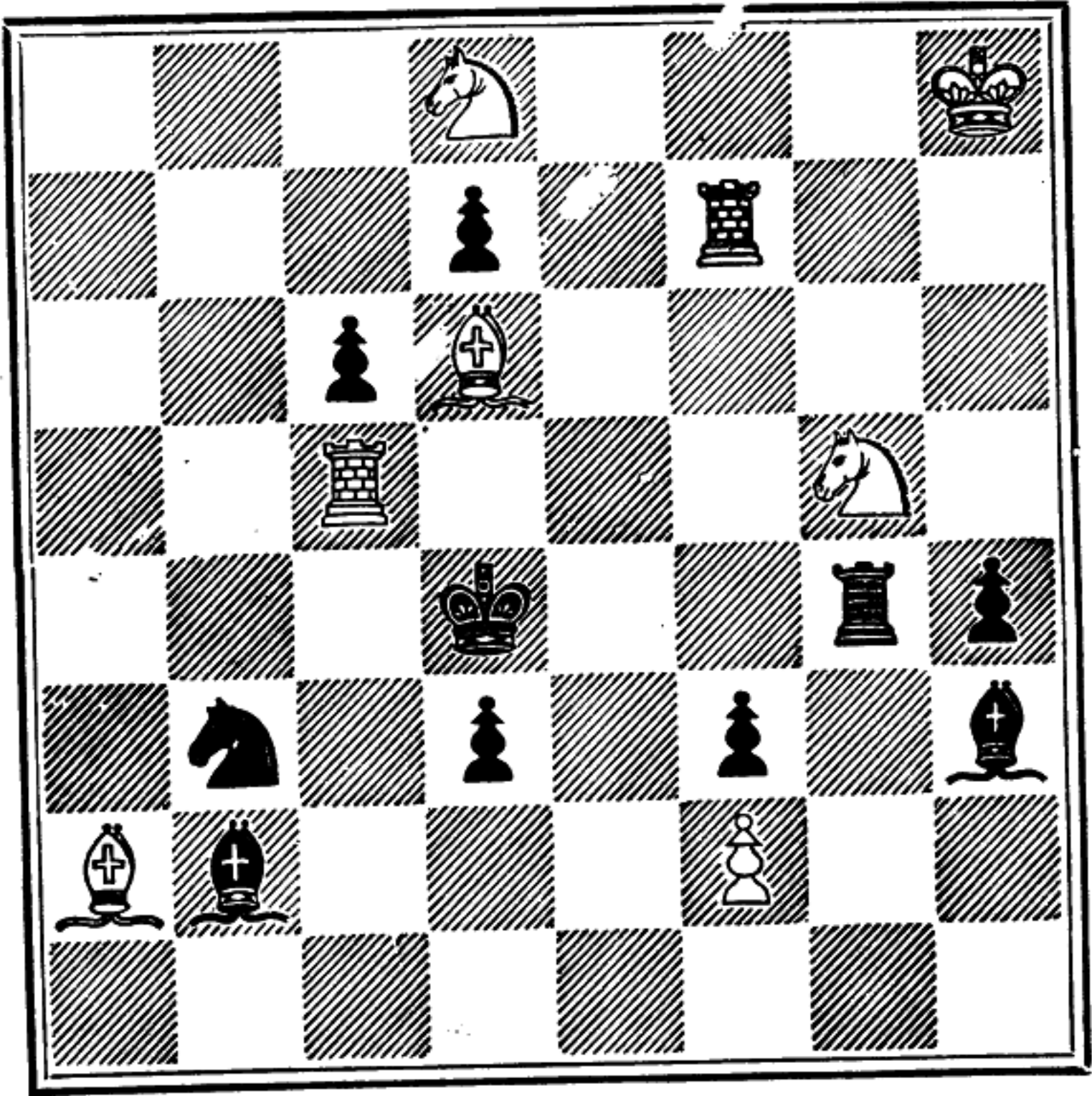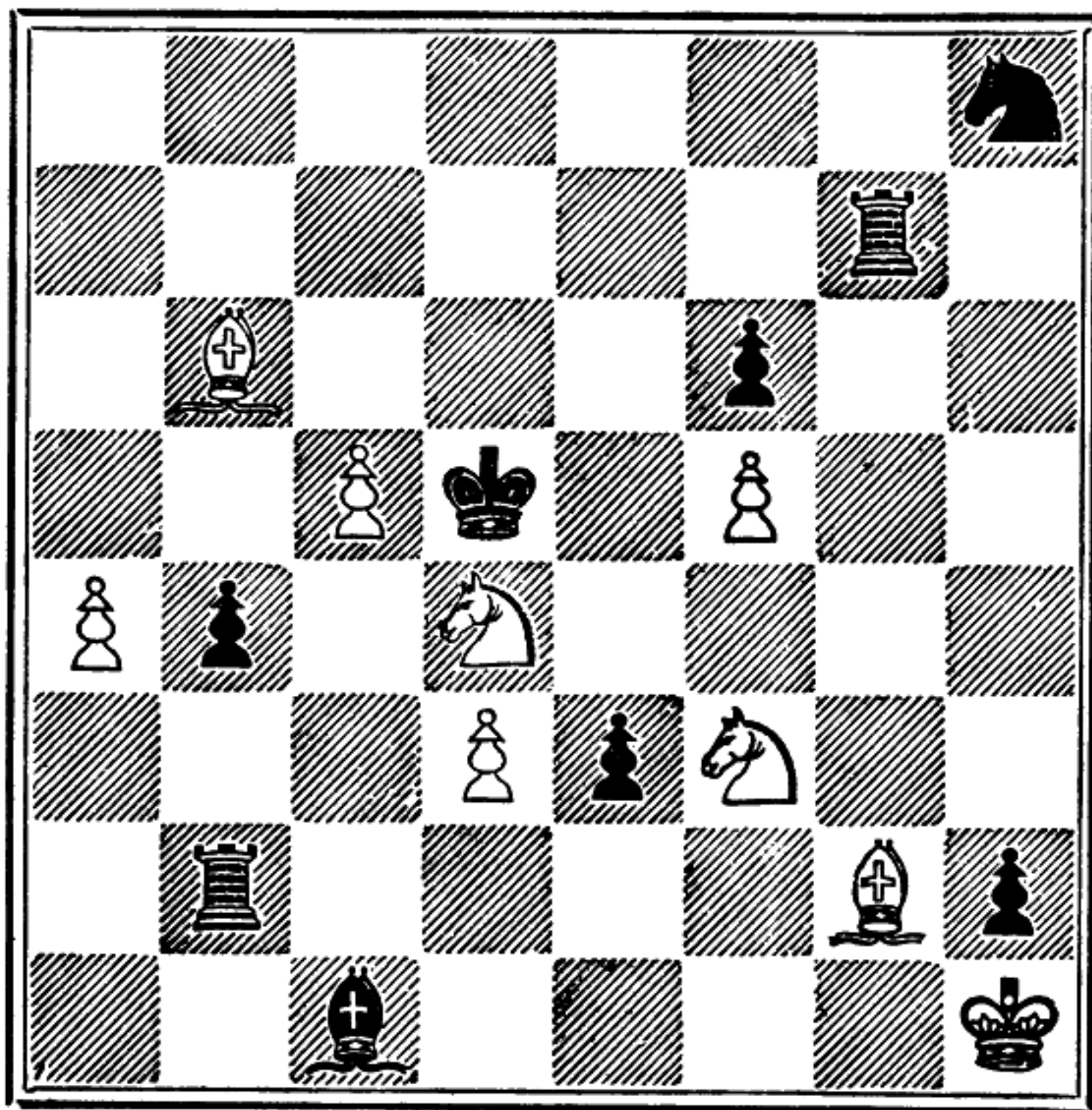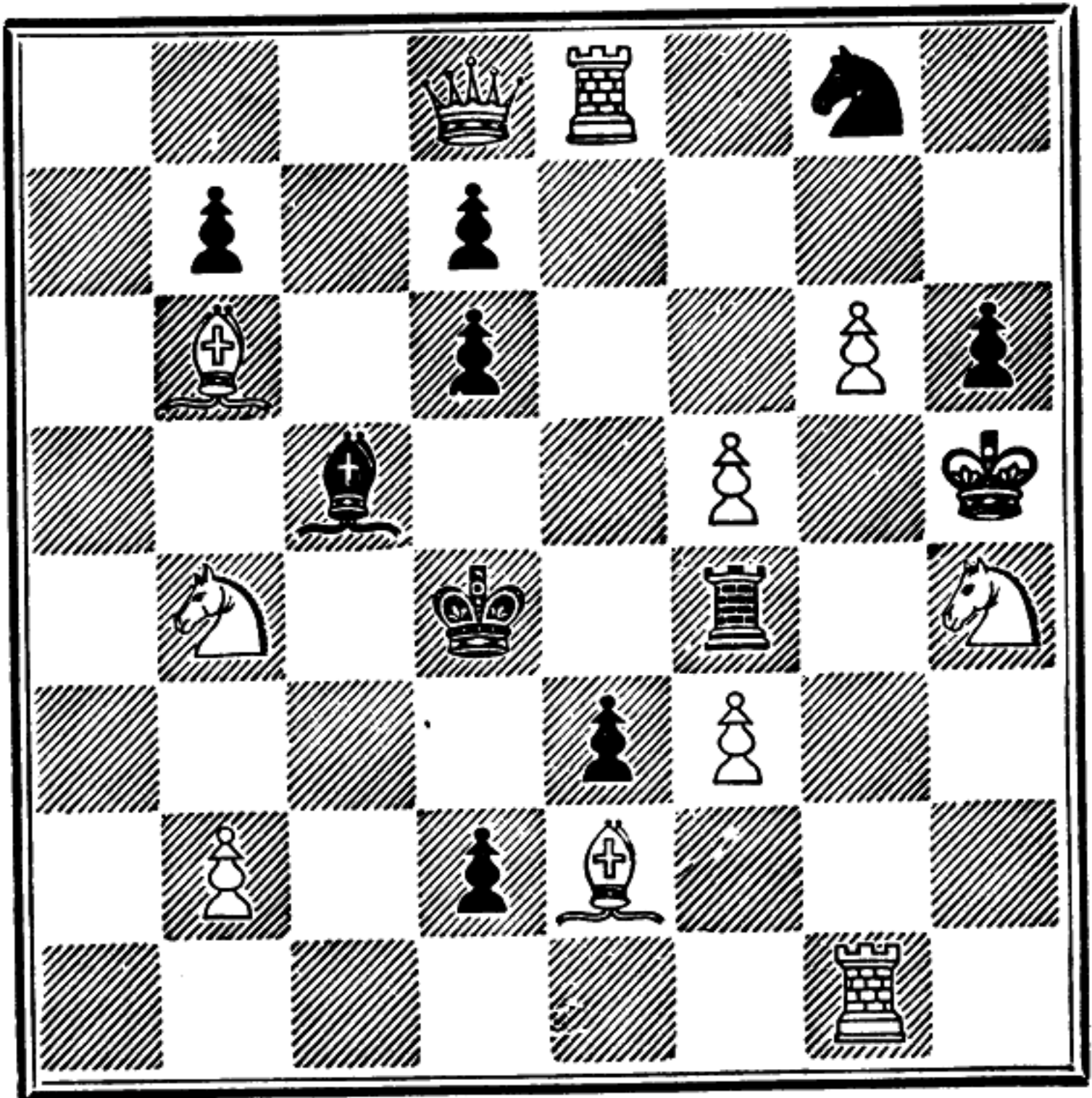
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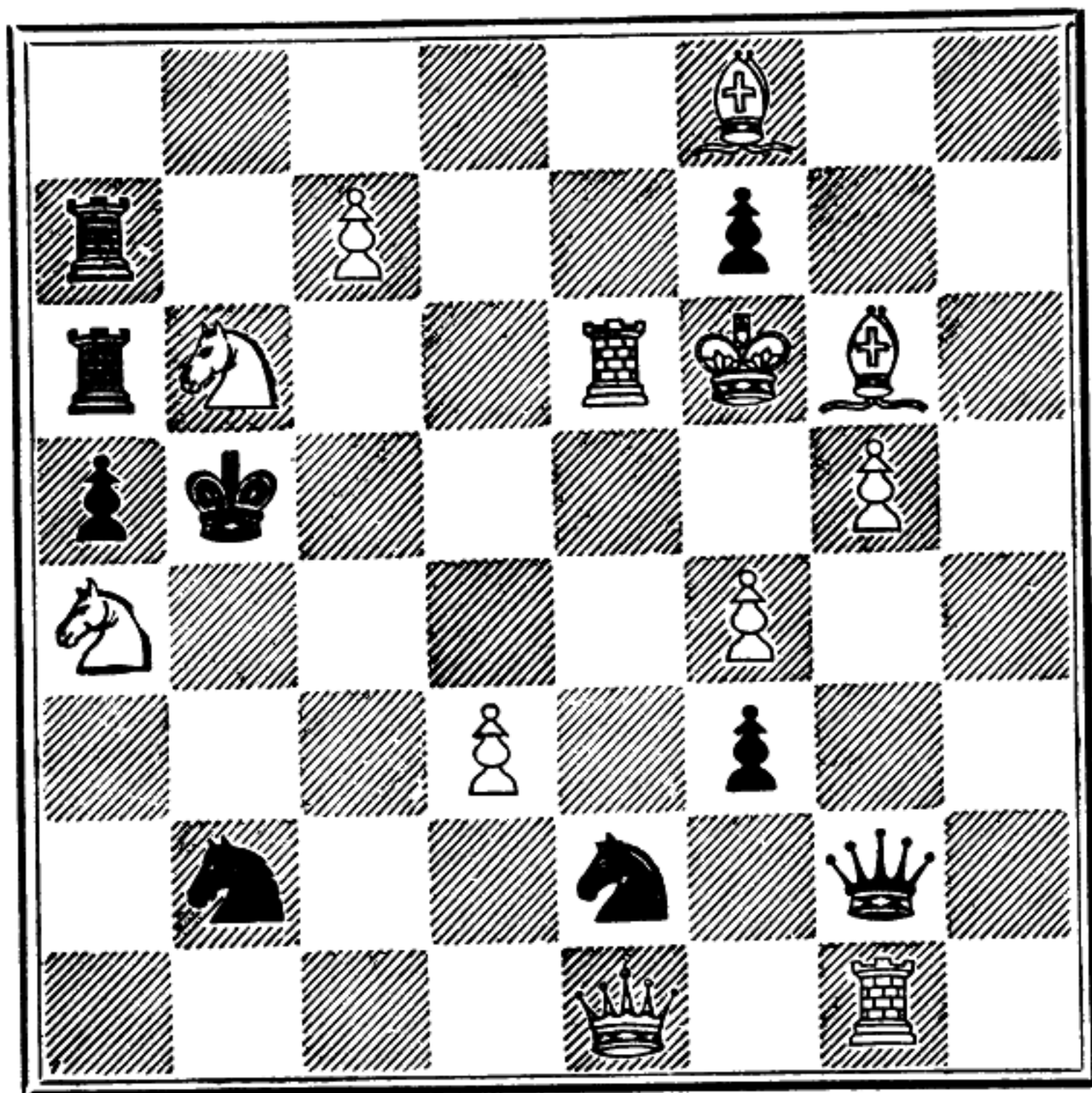
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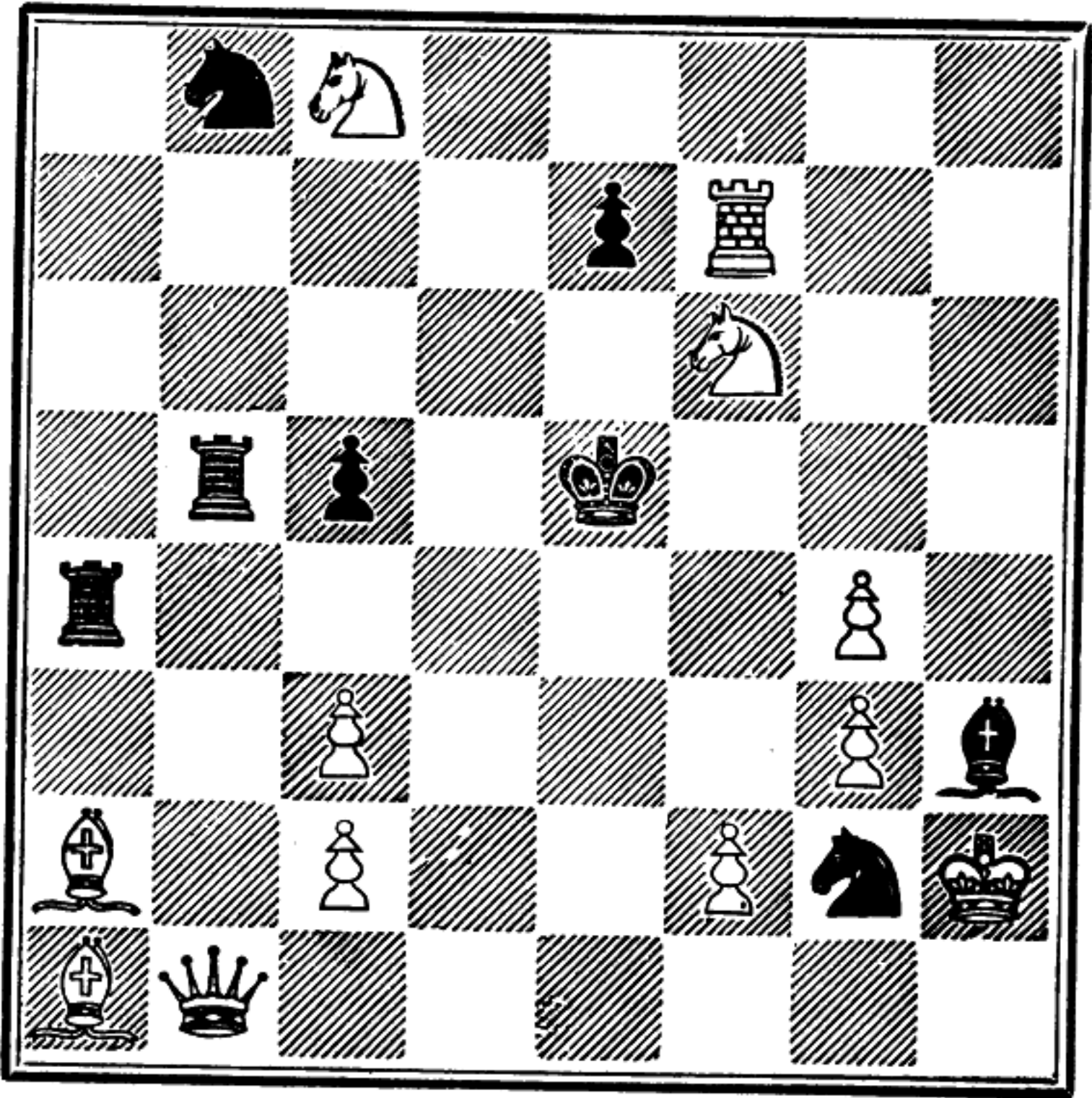
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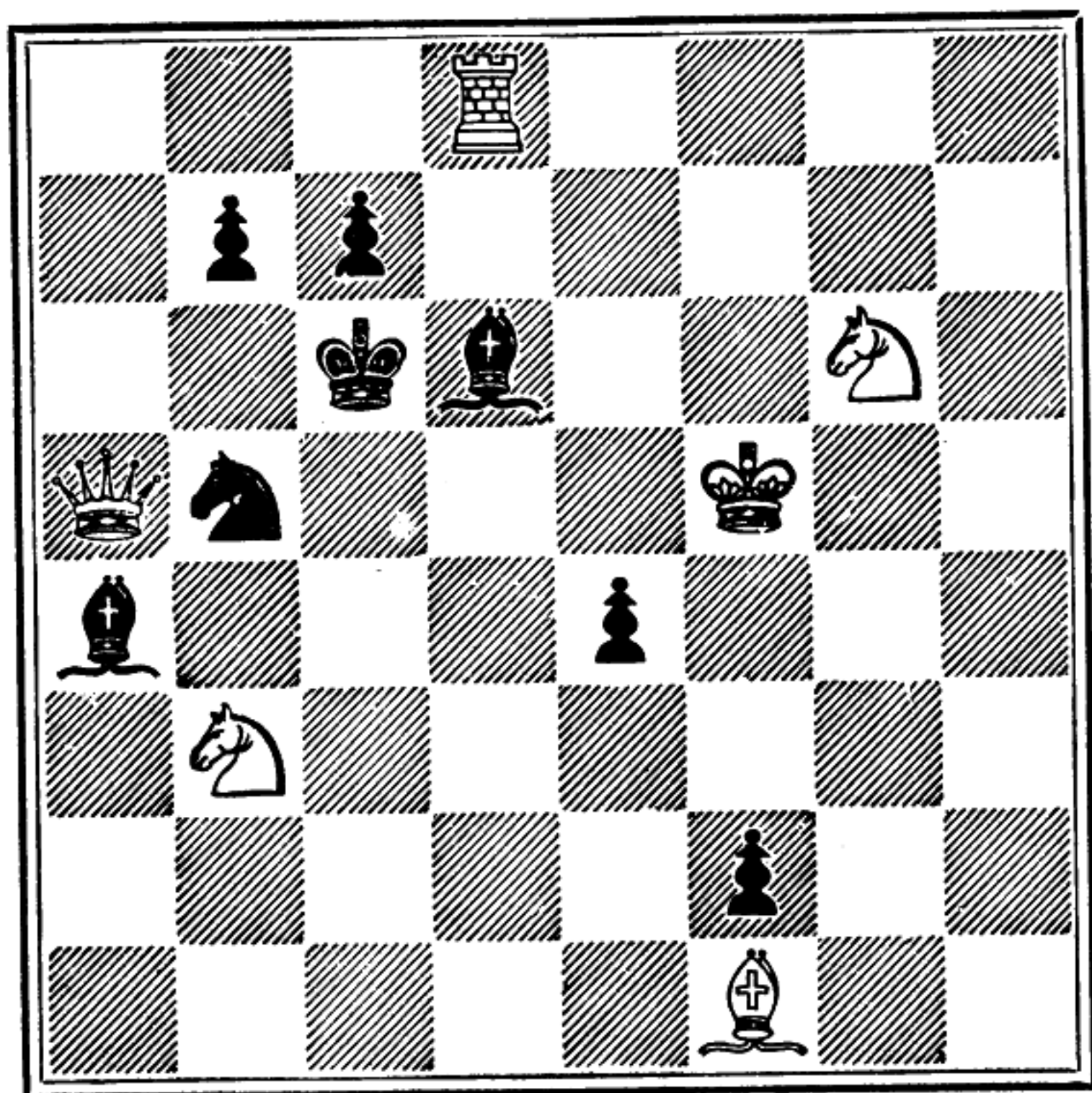
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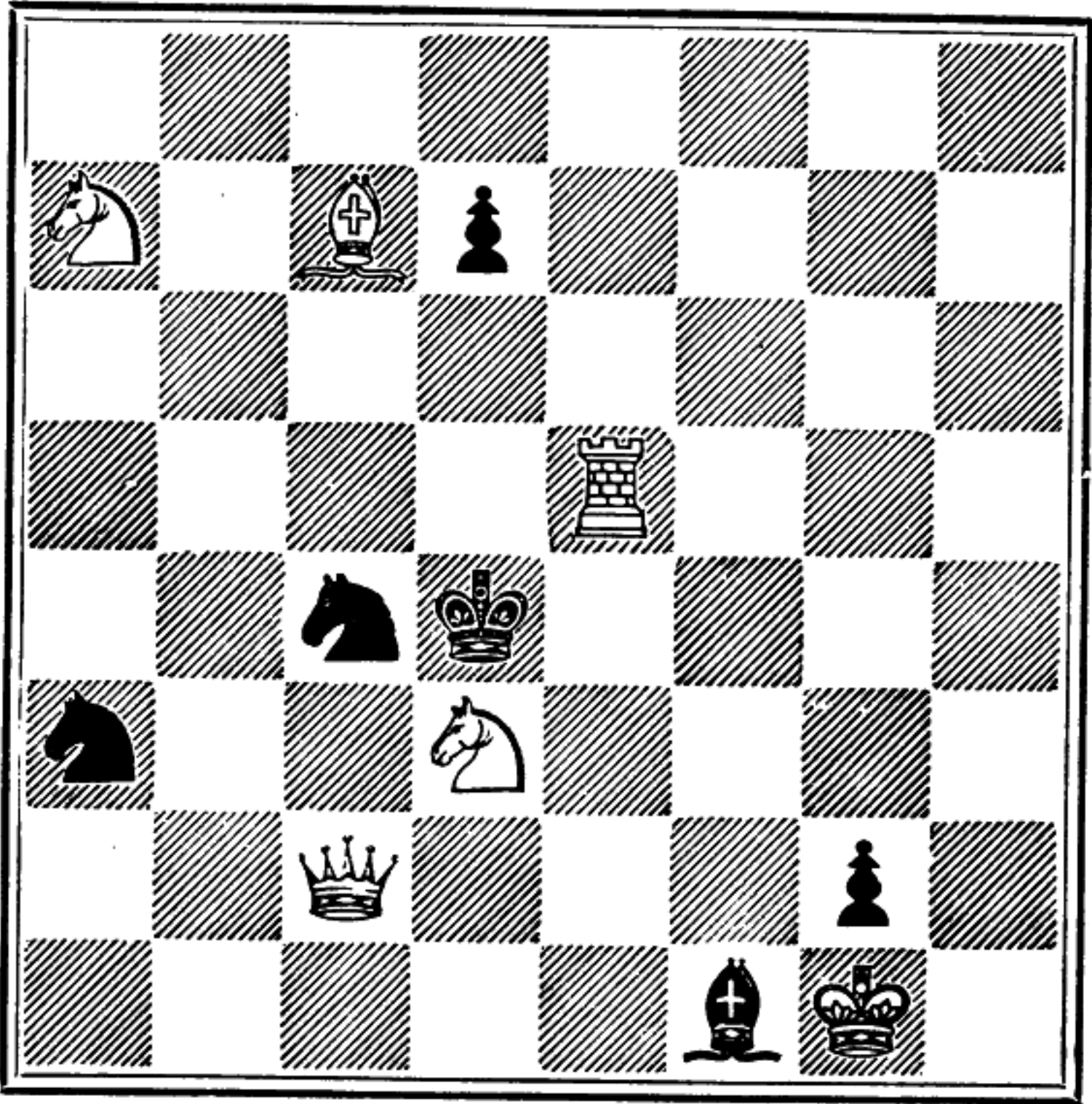
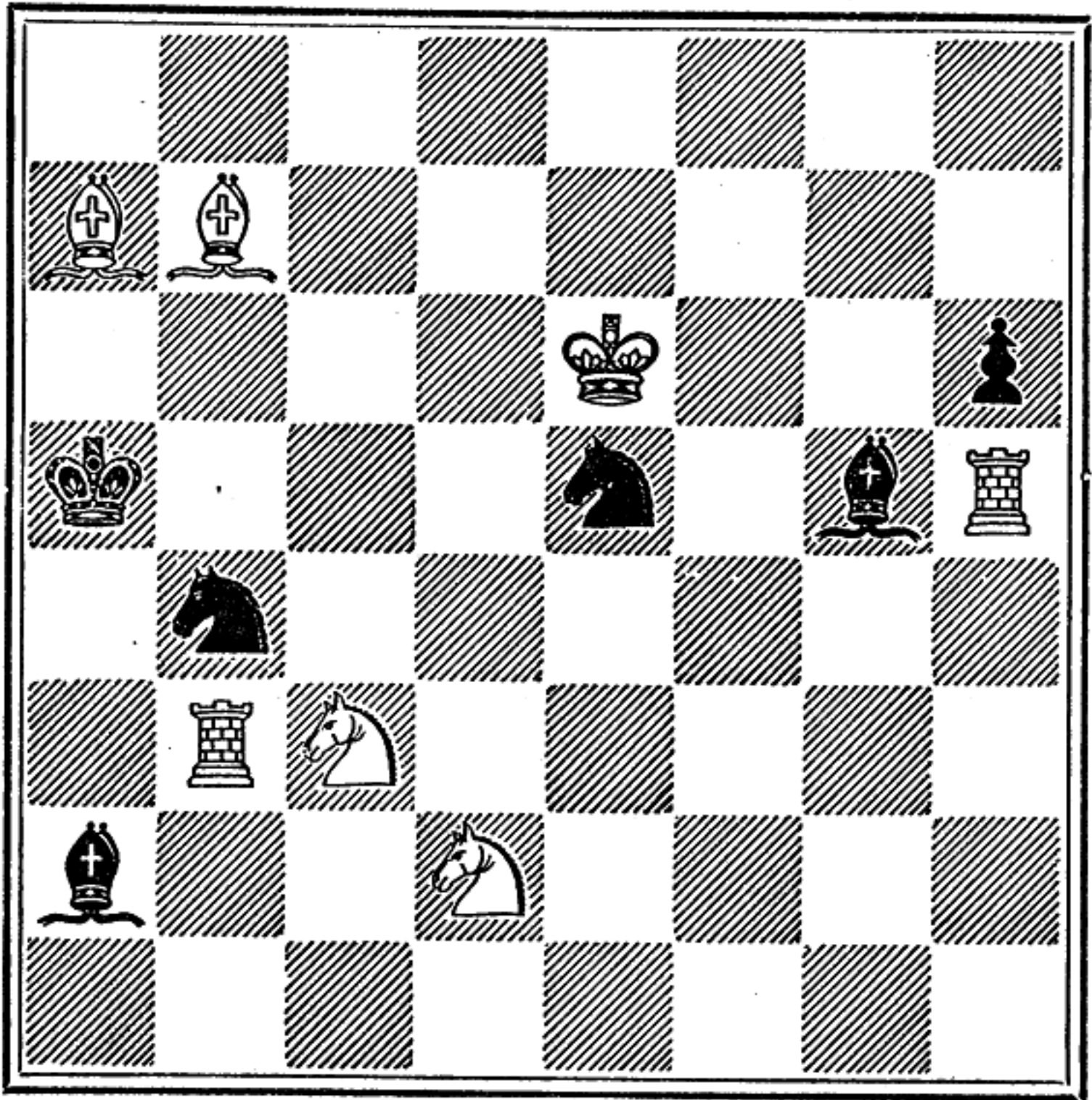WHITE.

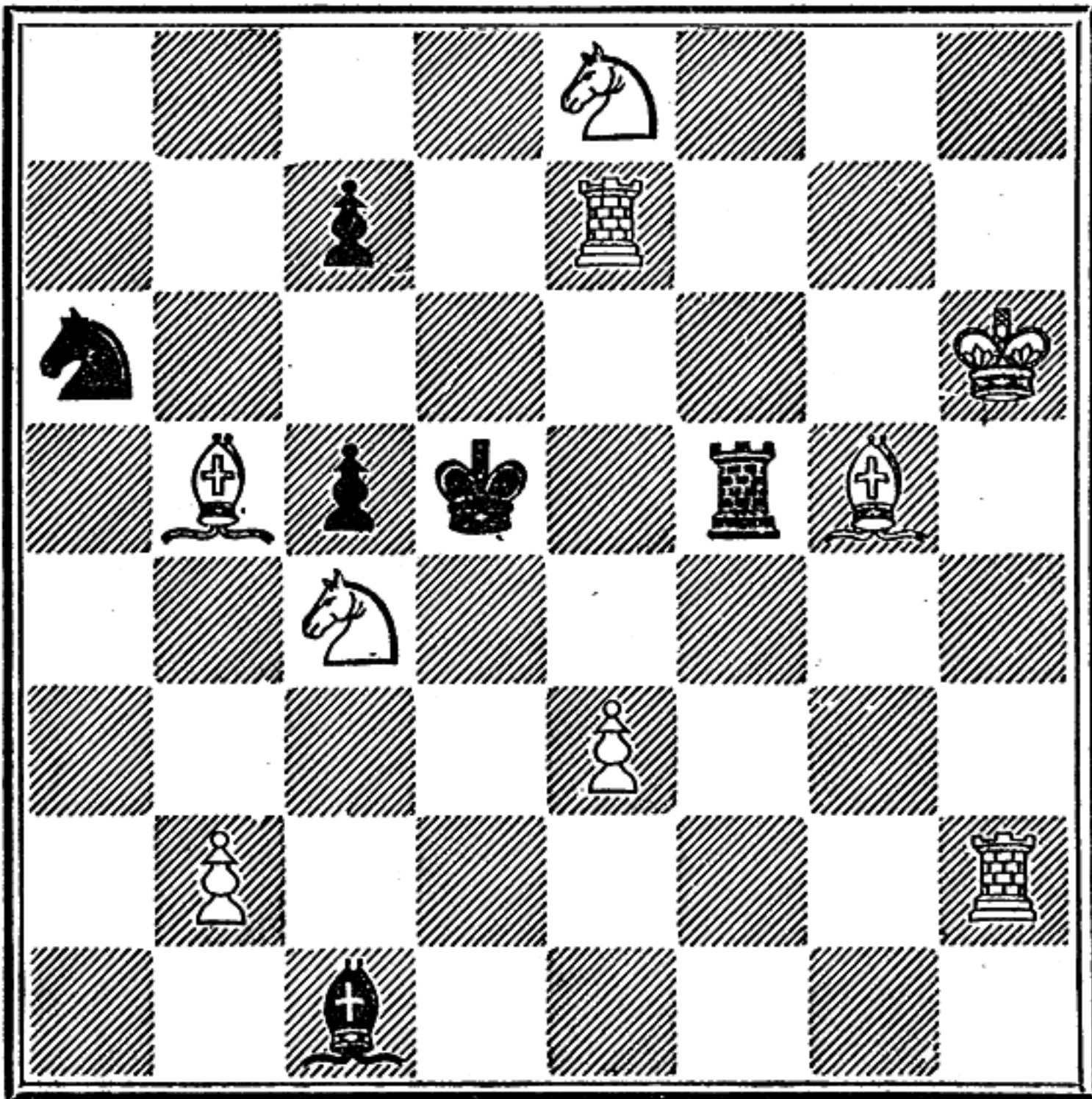TWO-MOVER.

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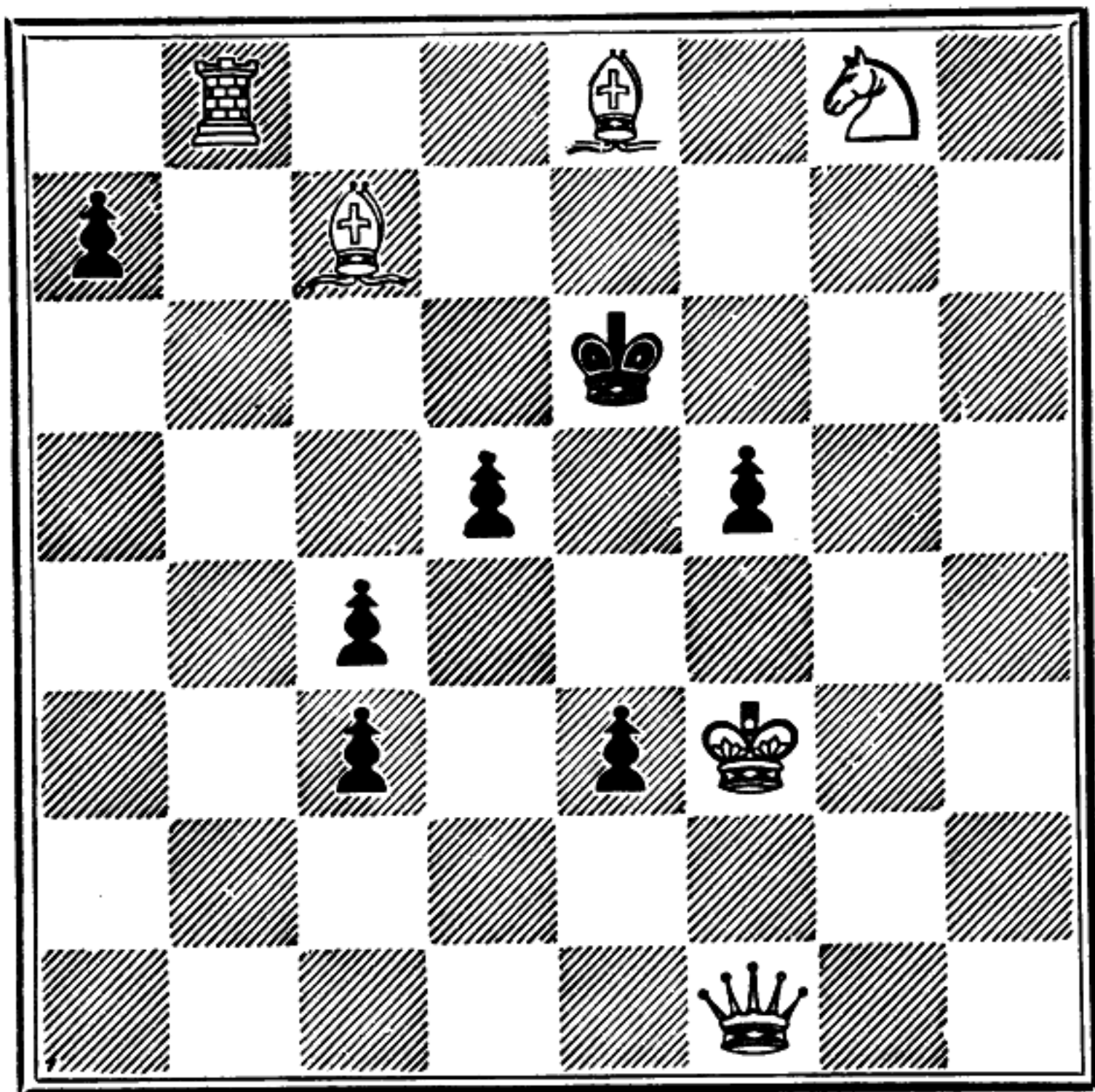
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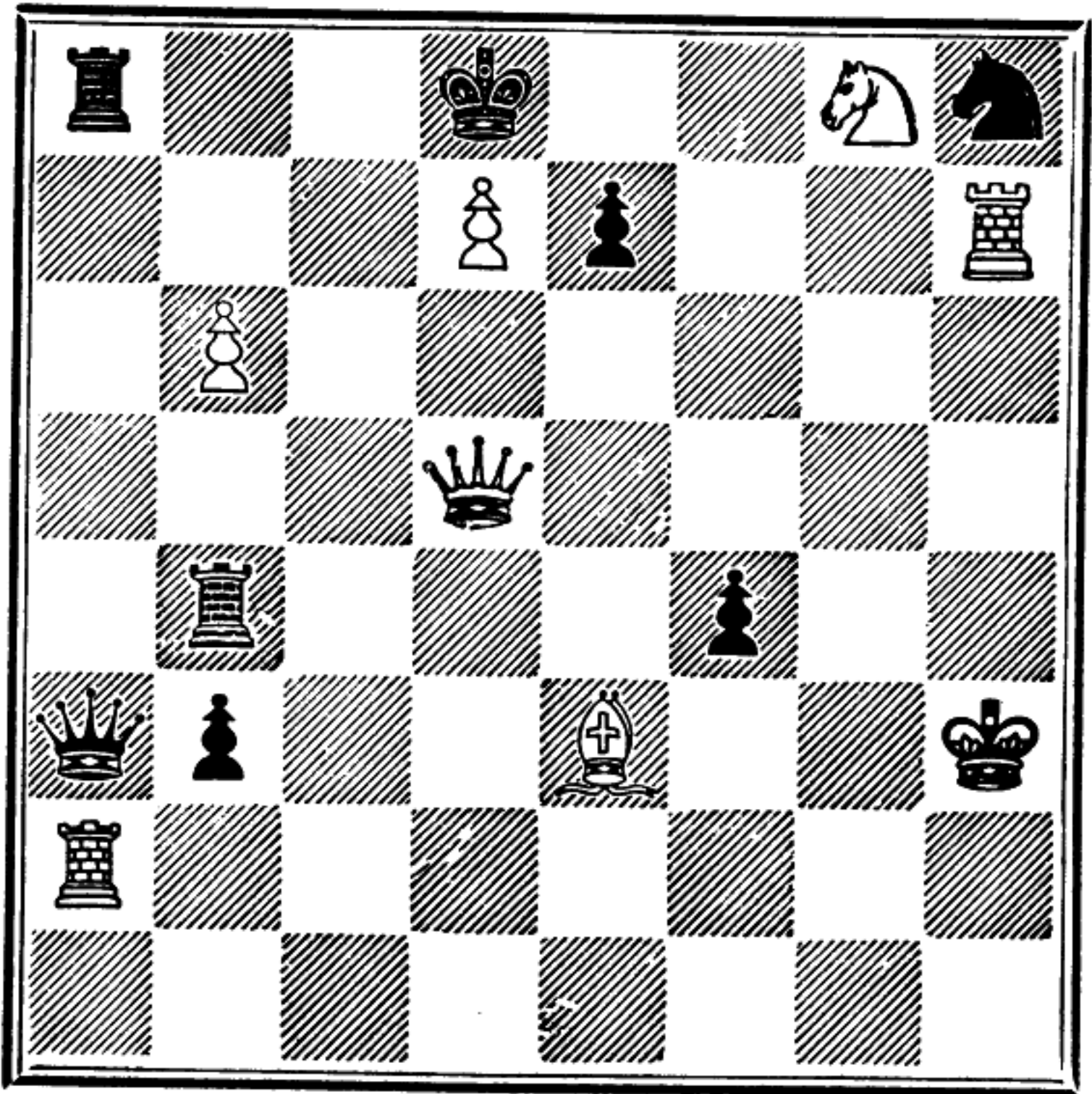
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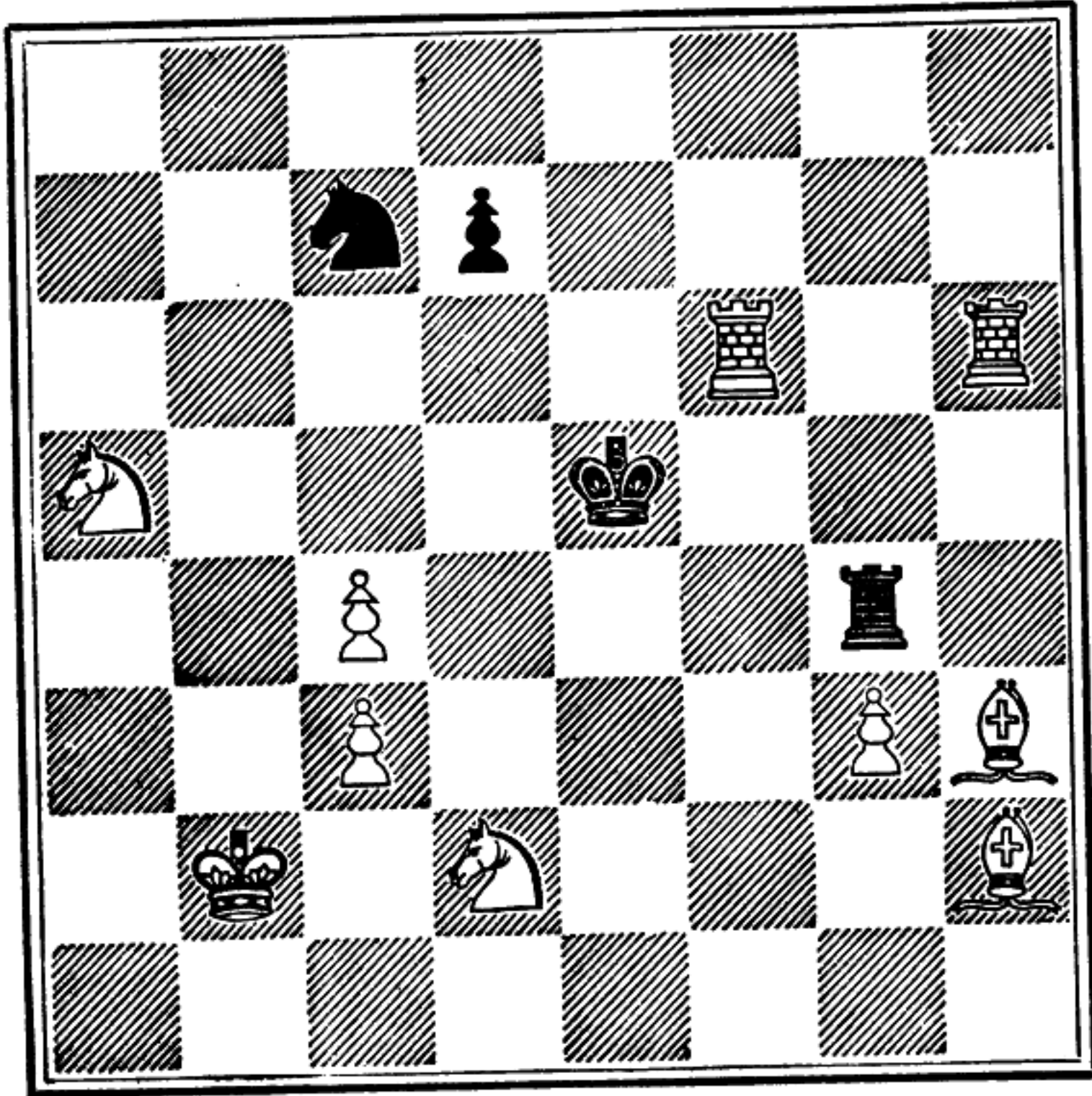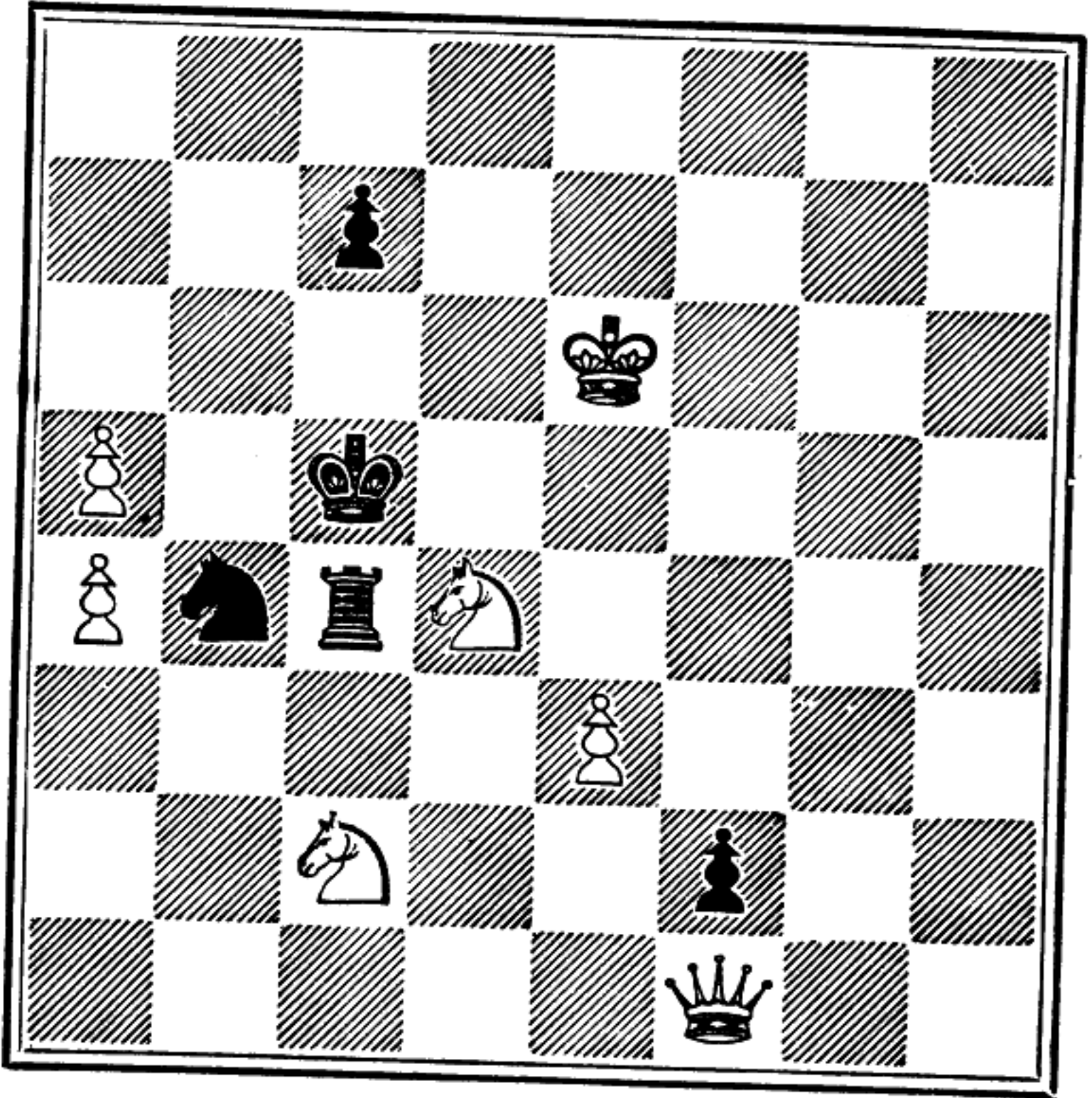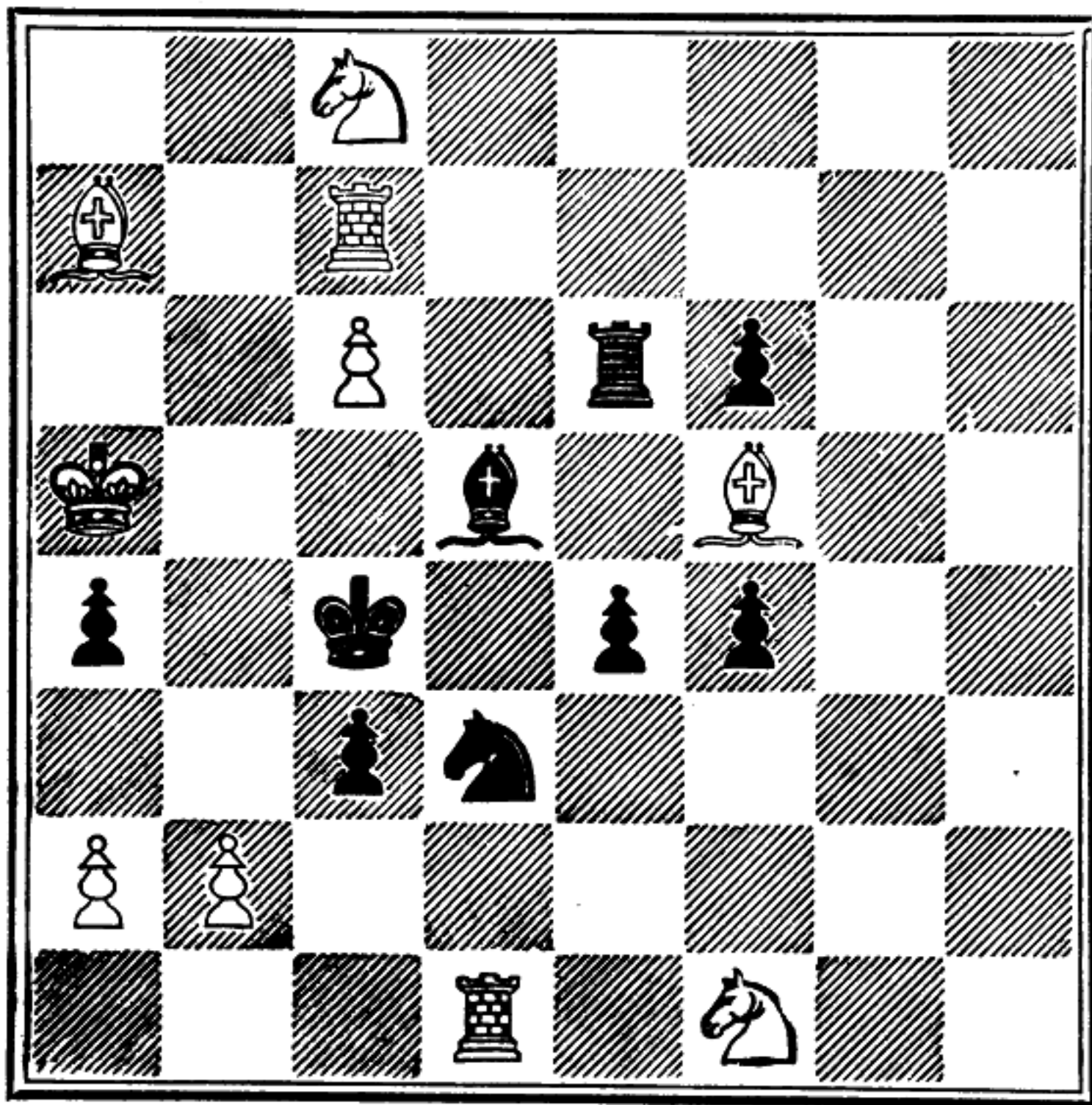
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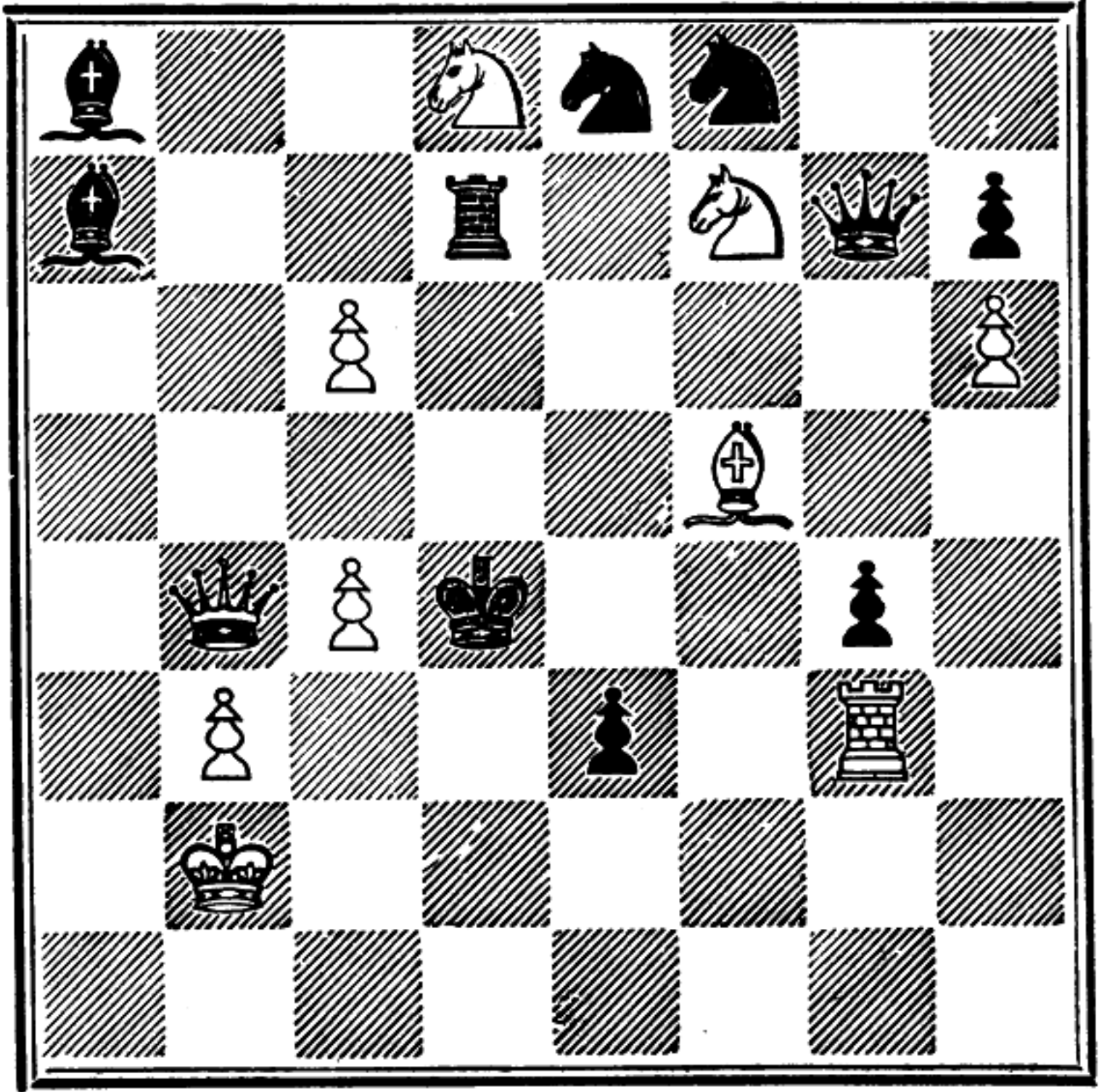
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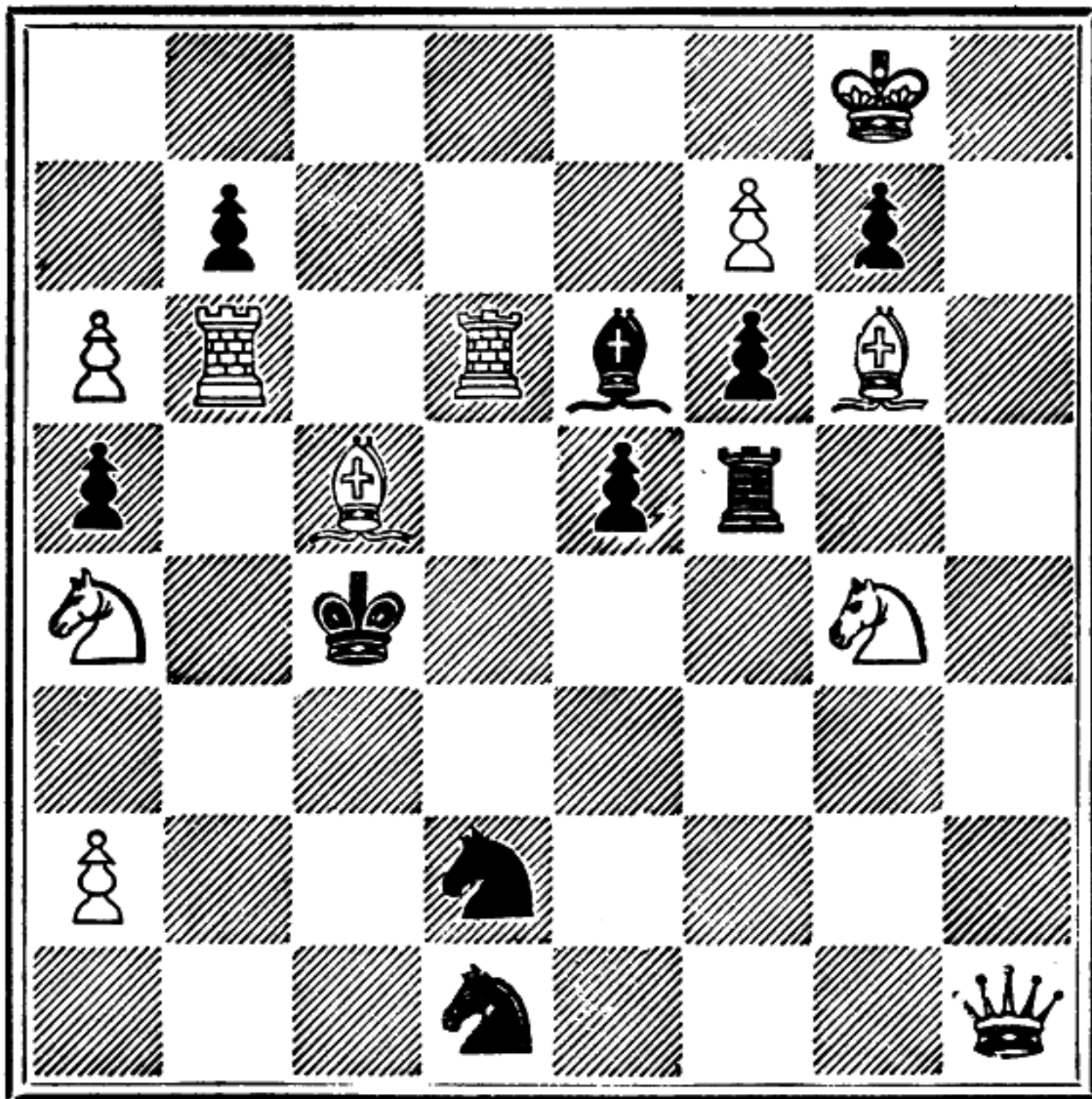
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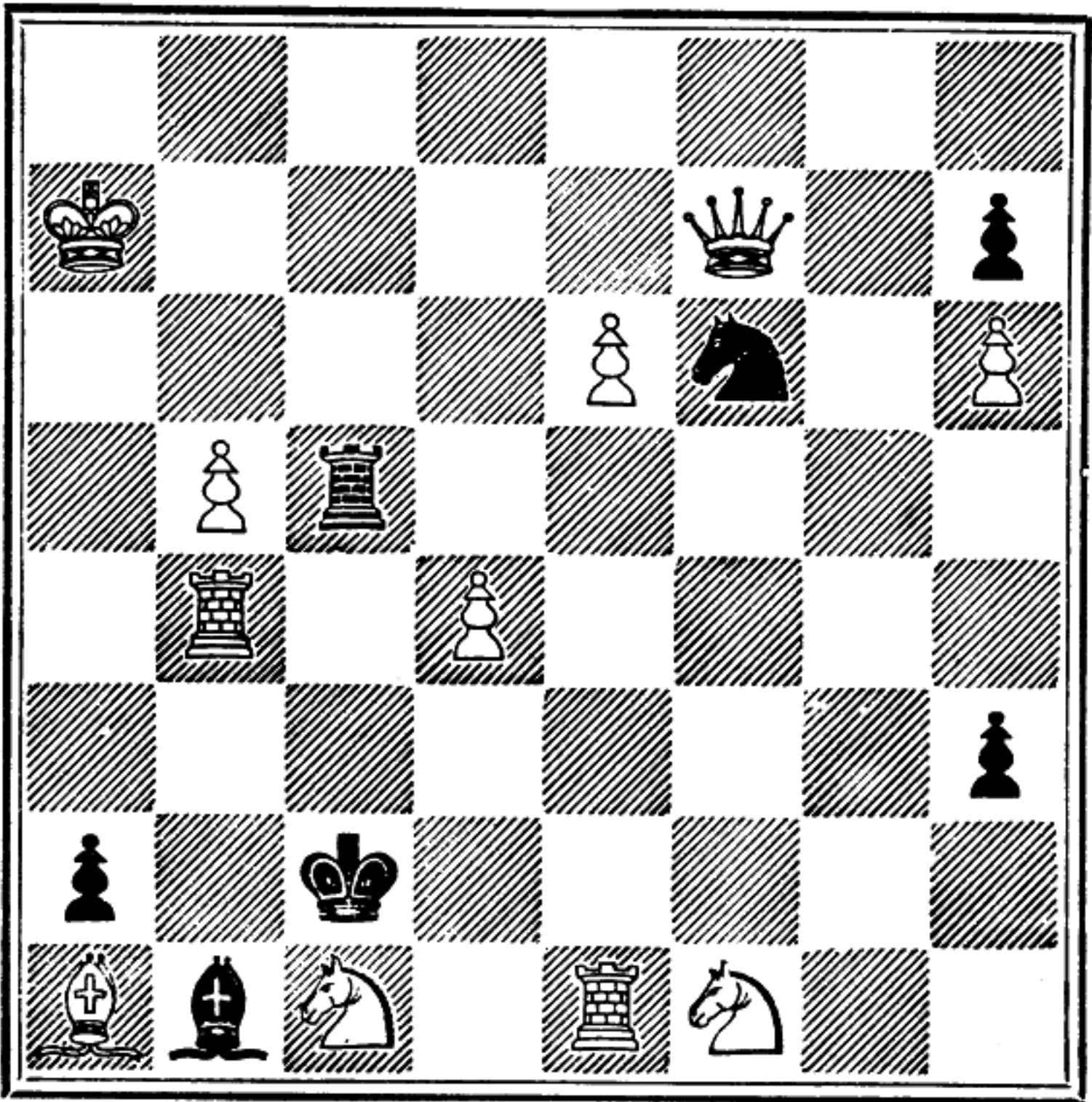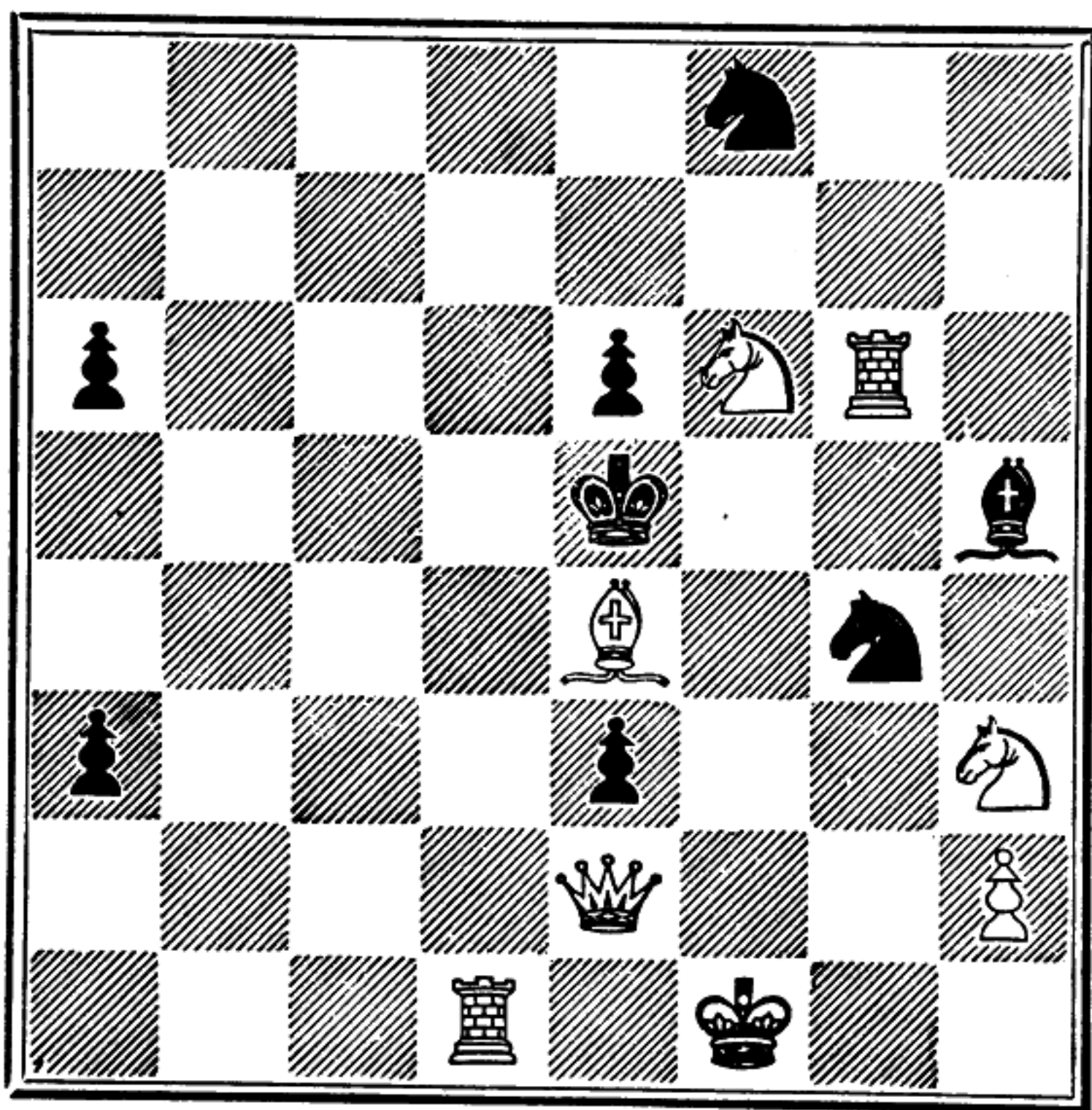
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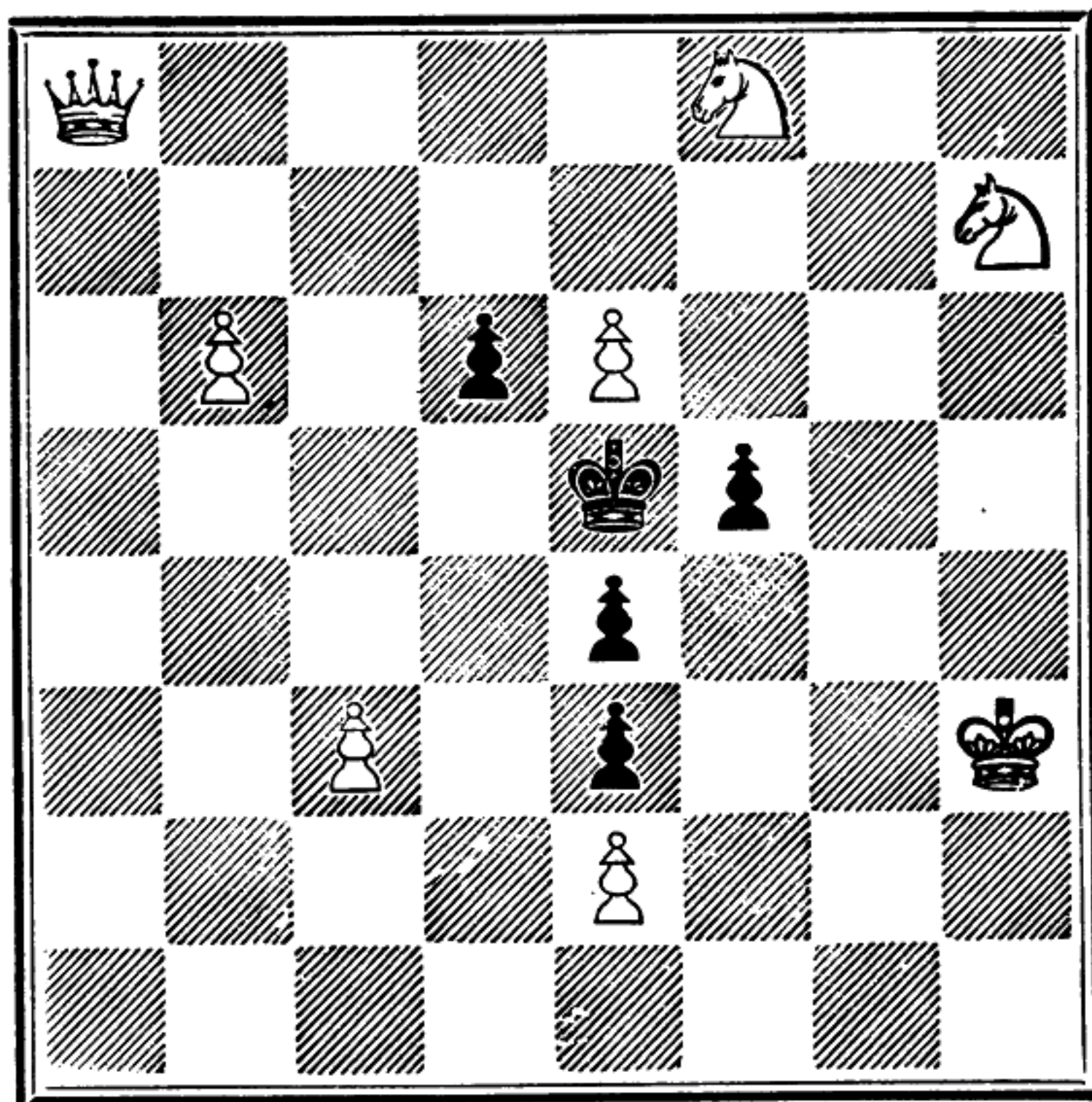
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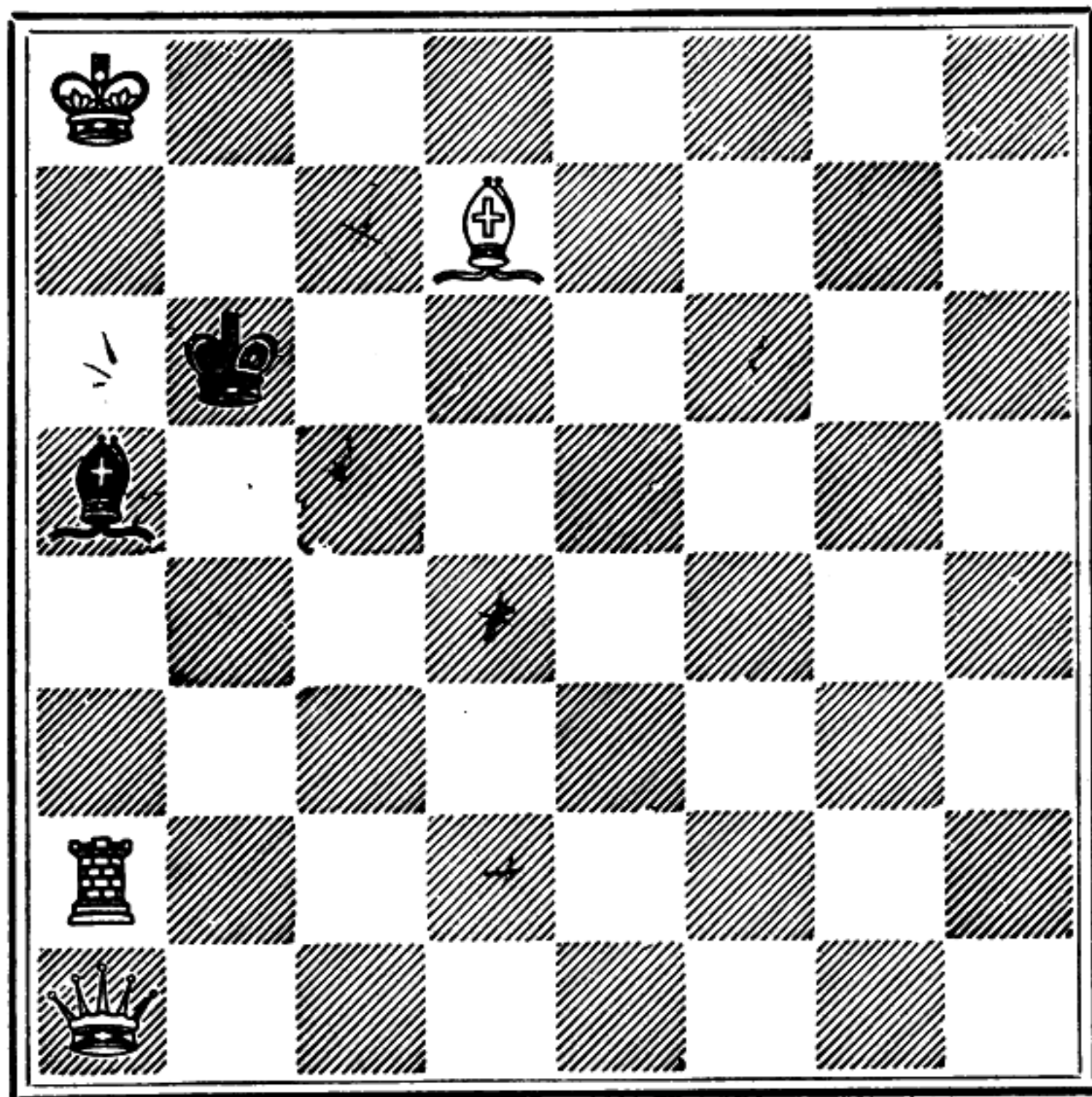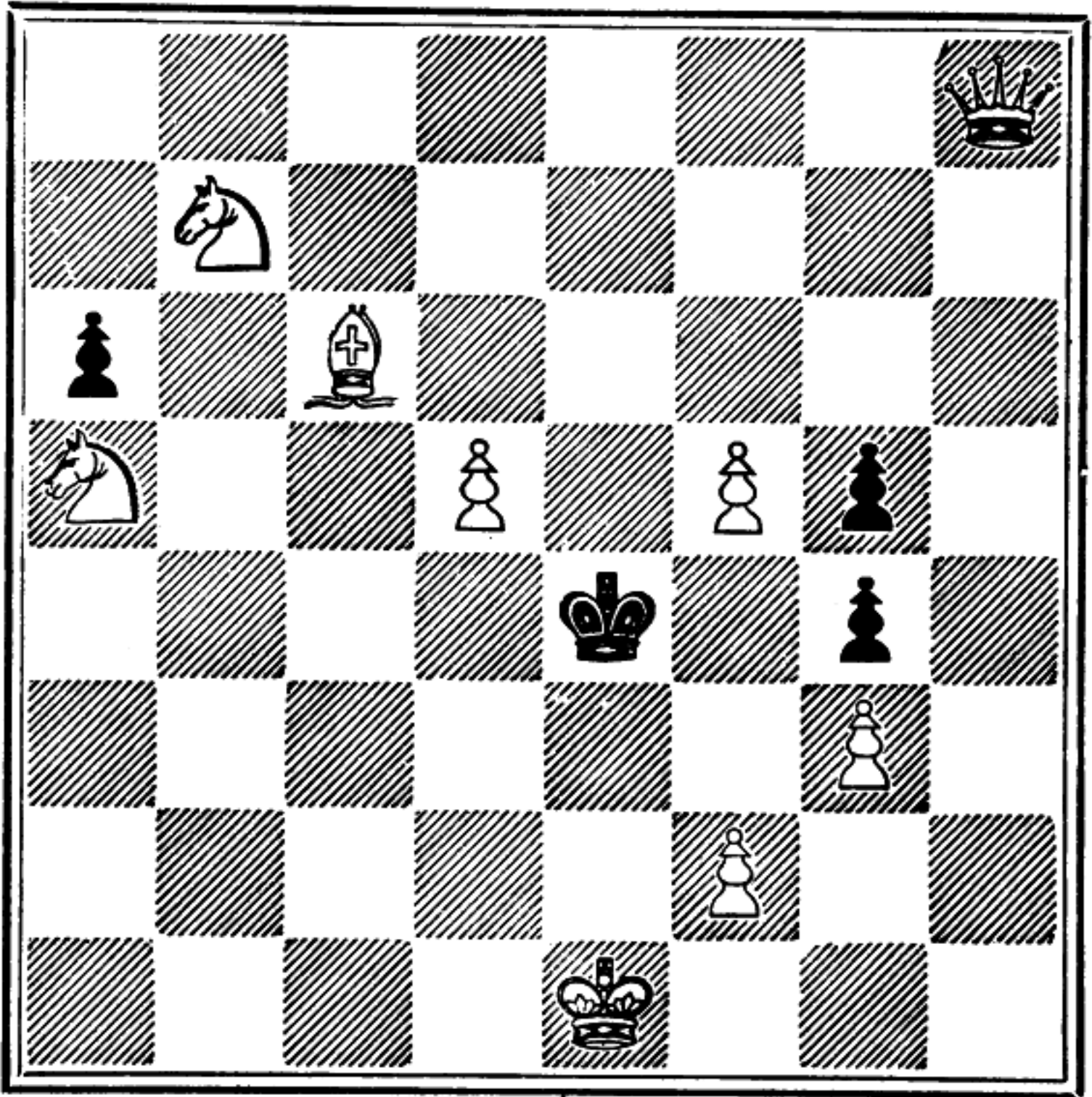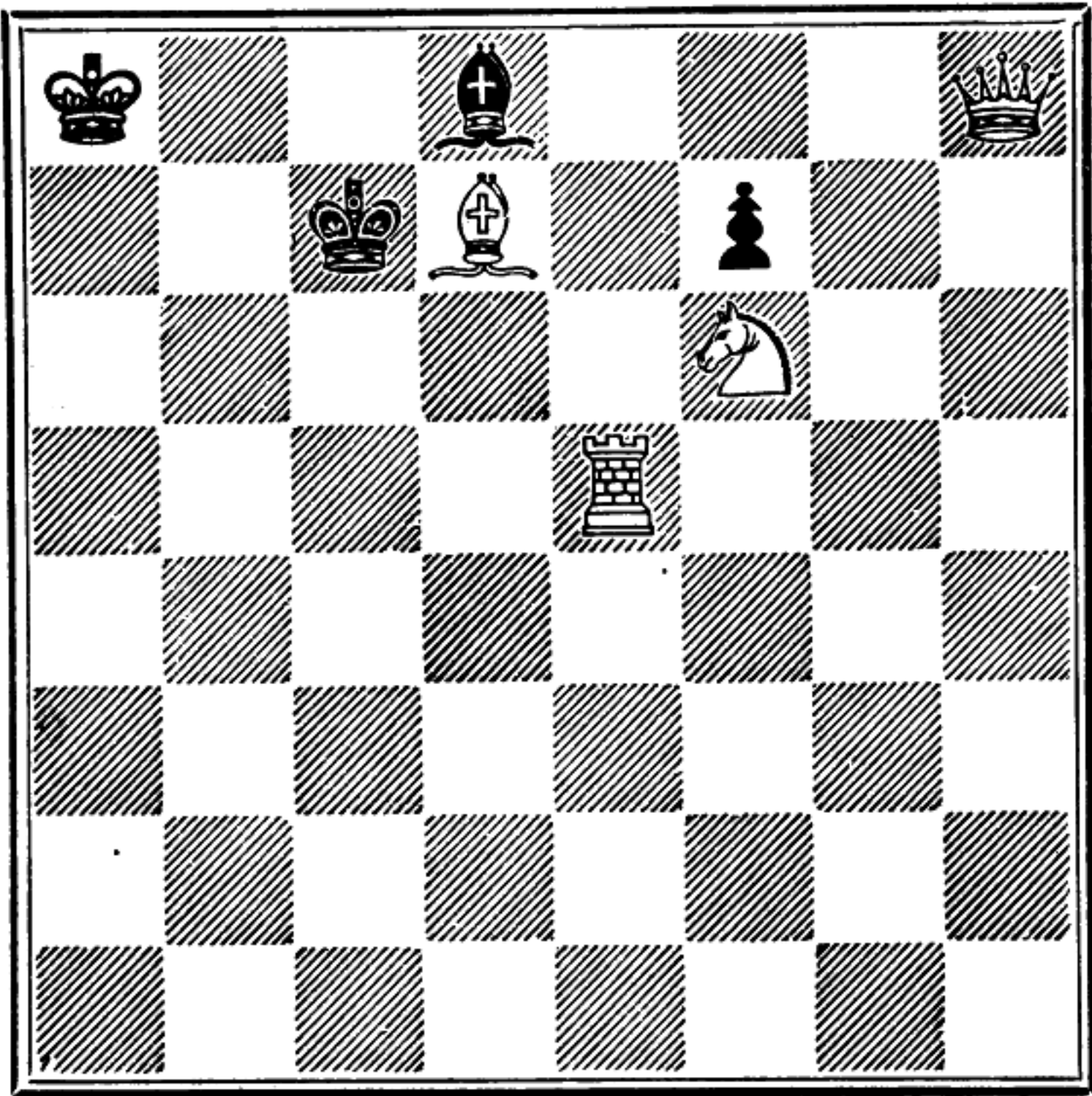
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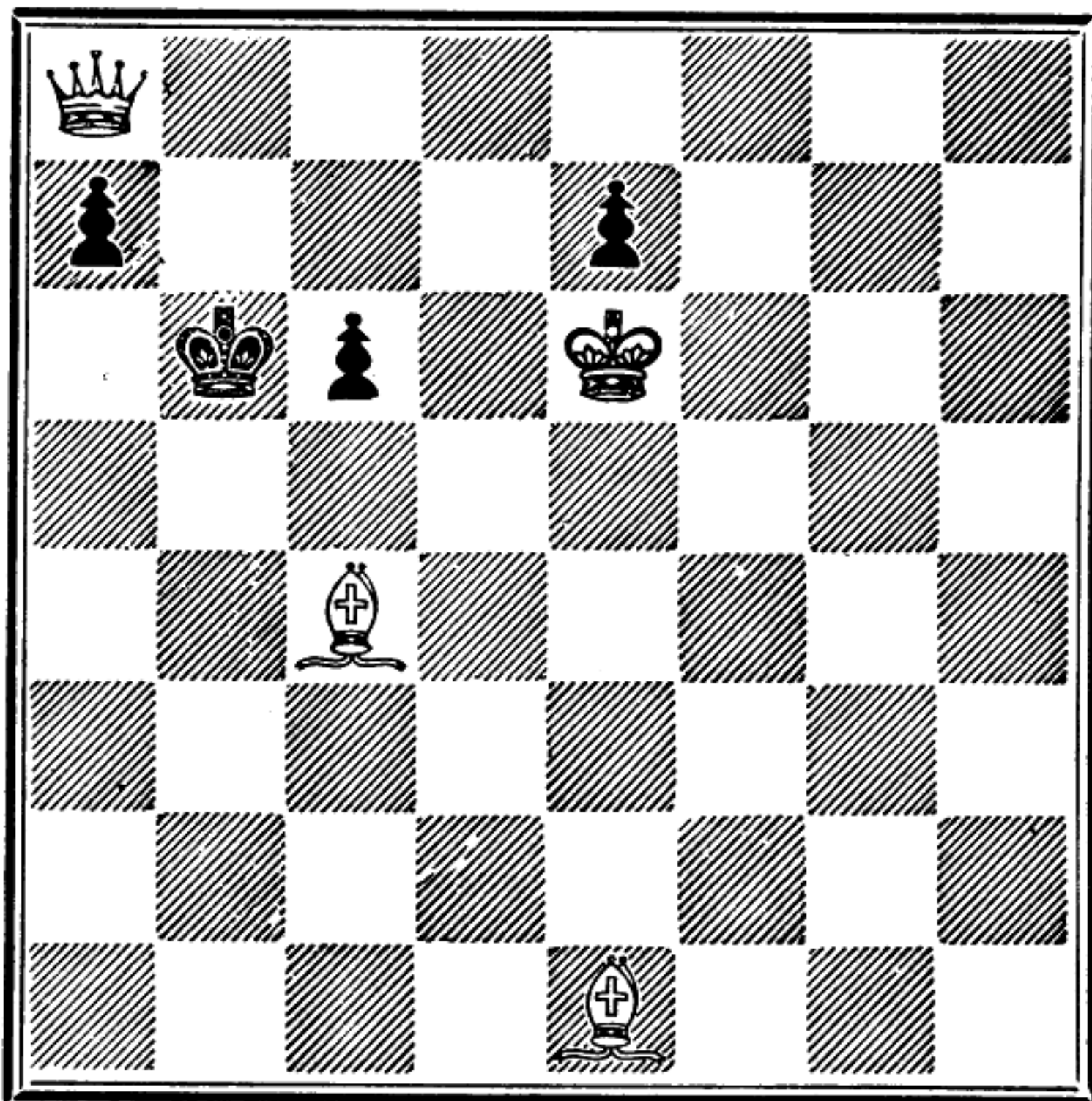
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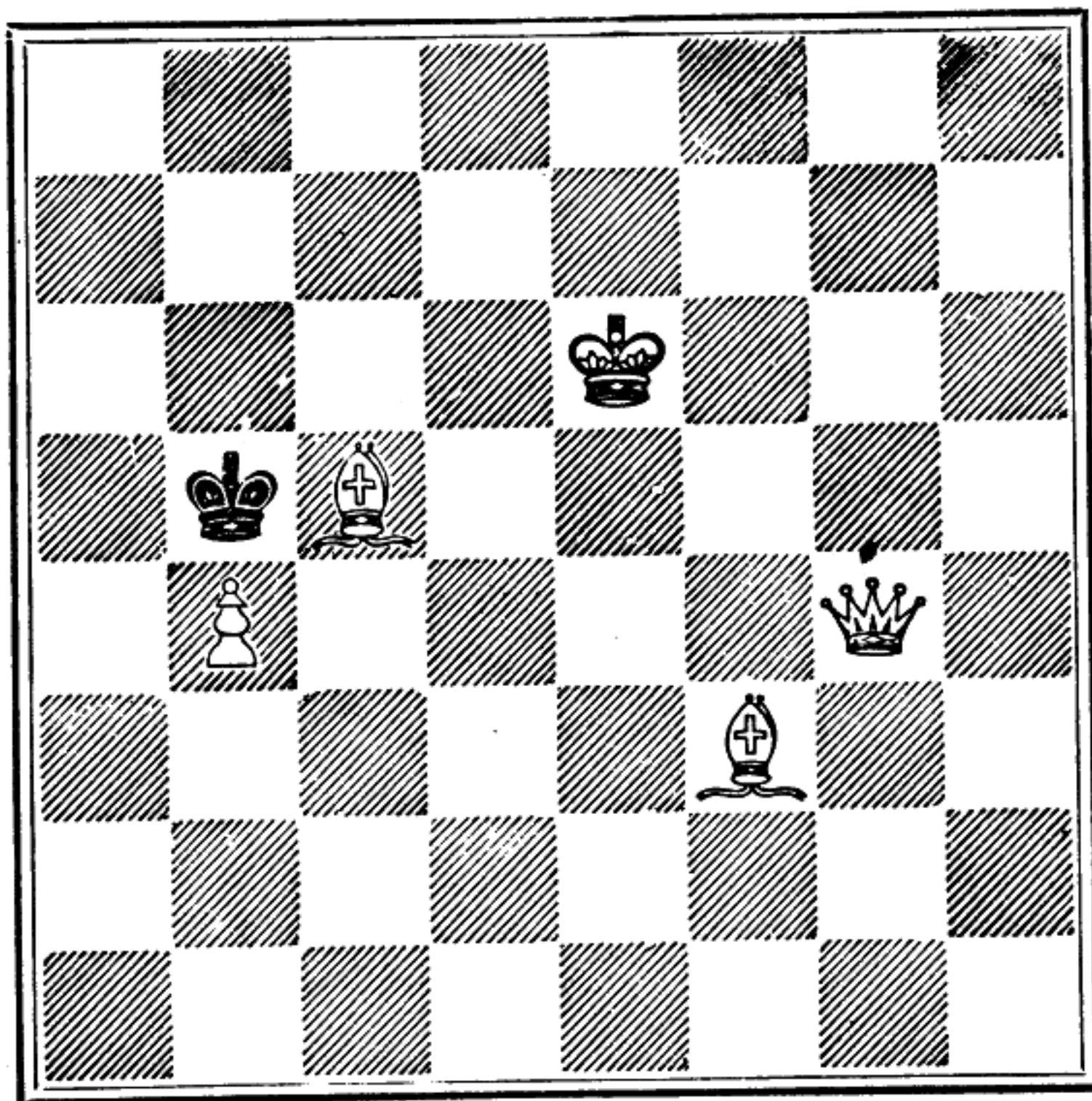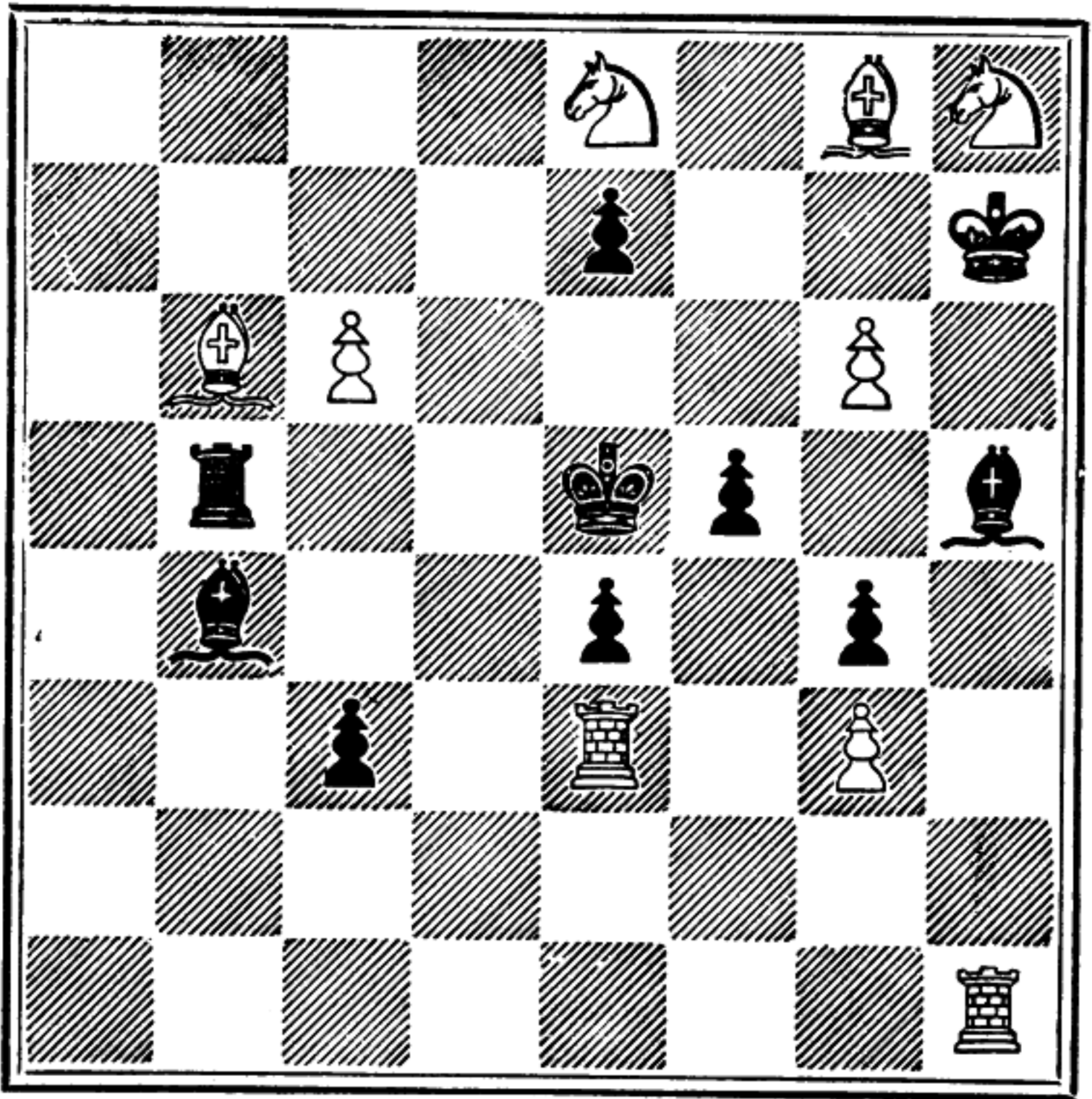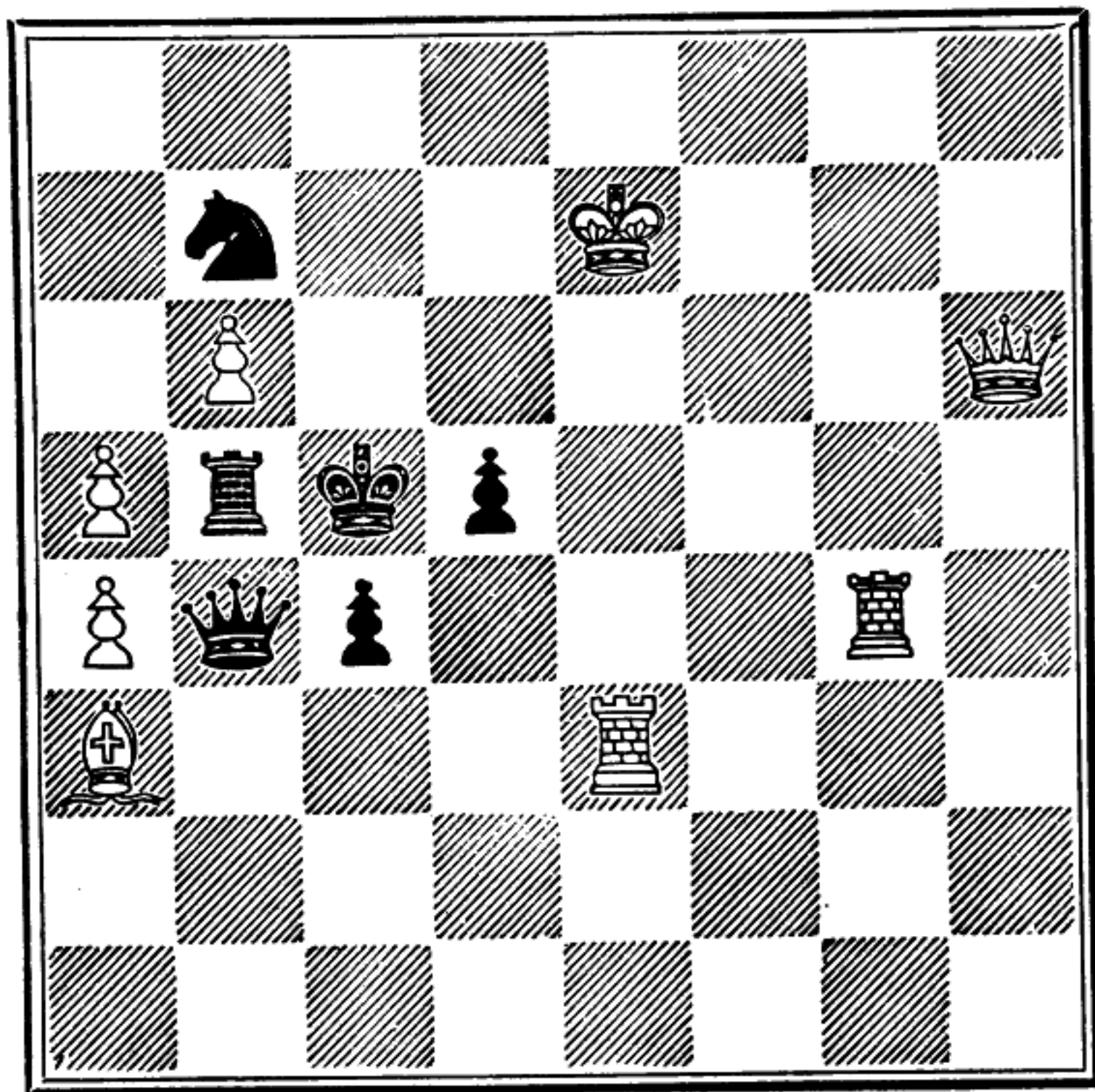
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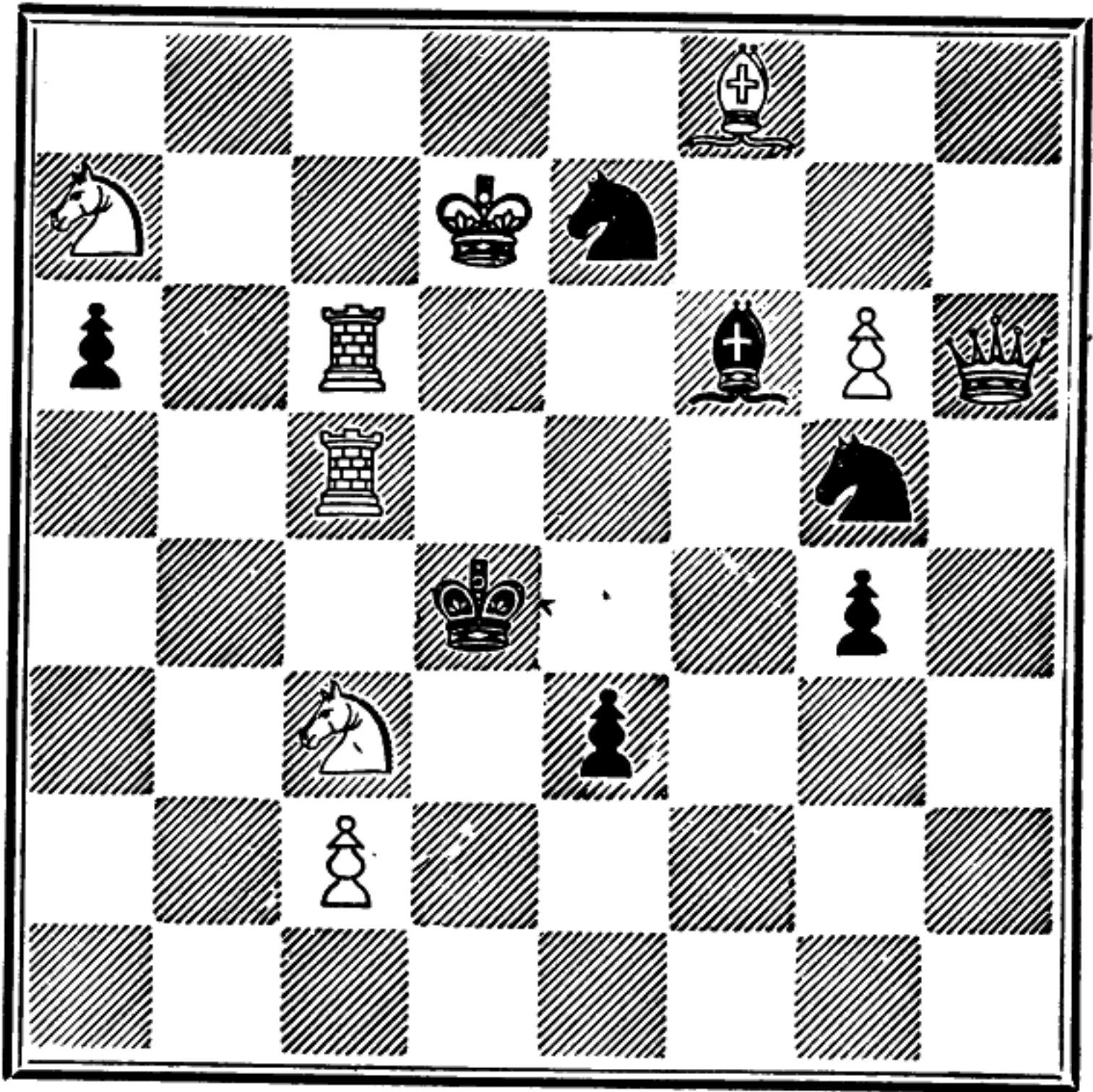
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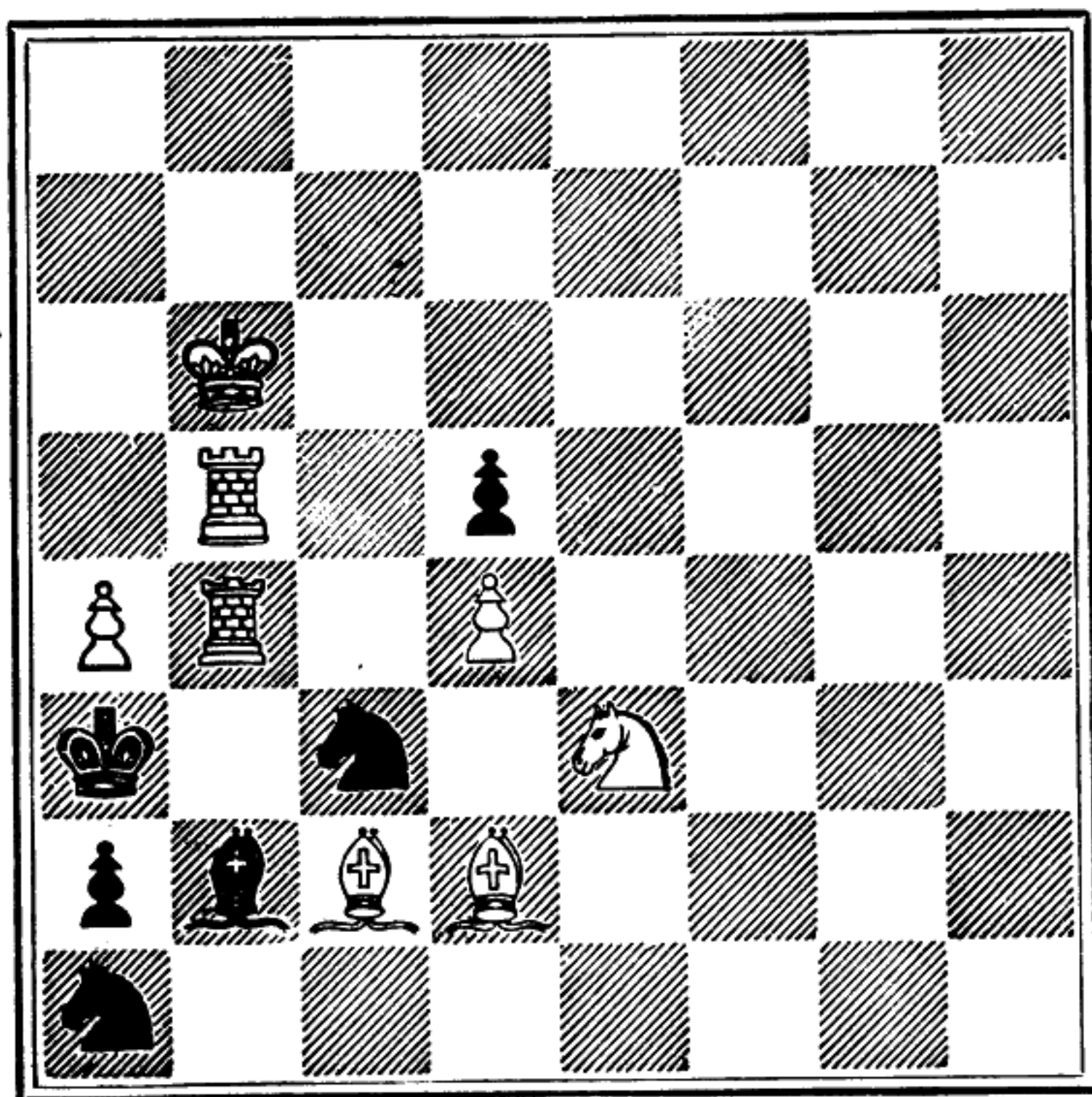
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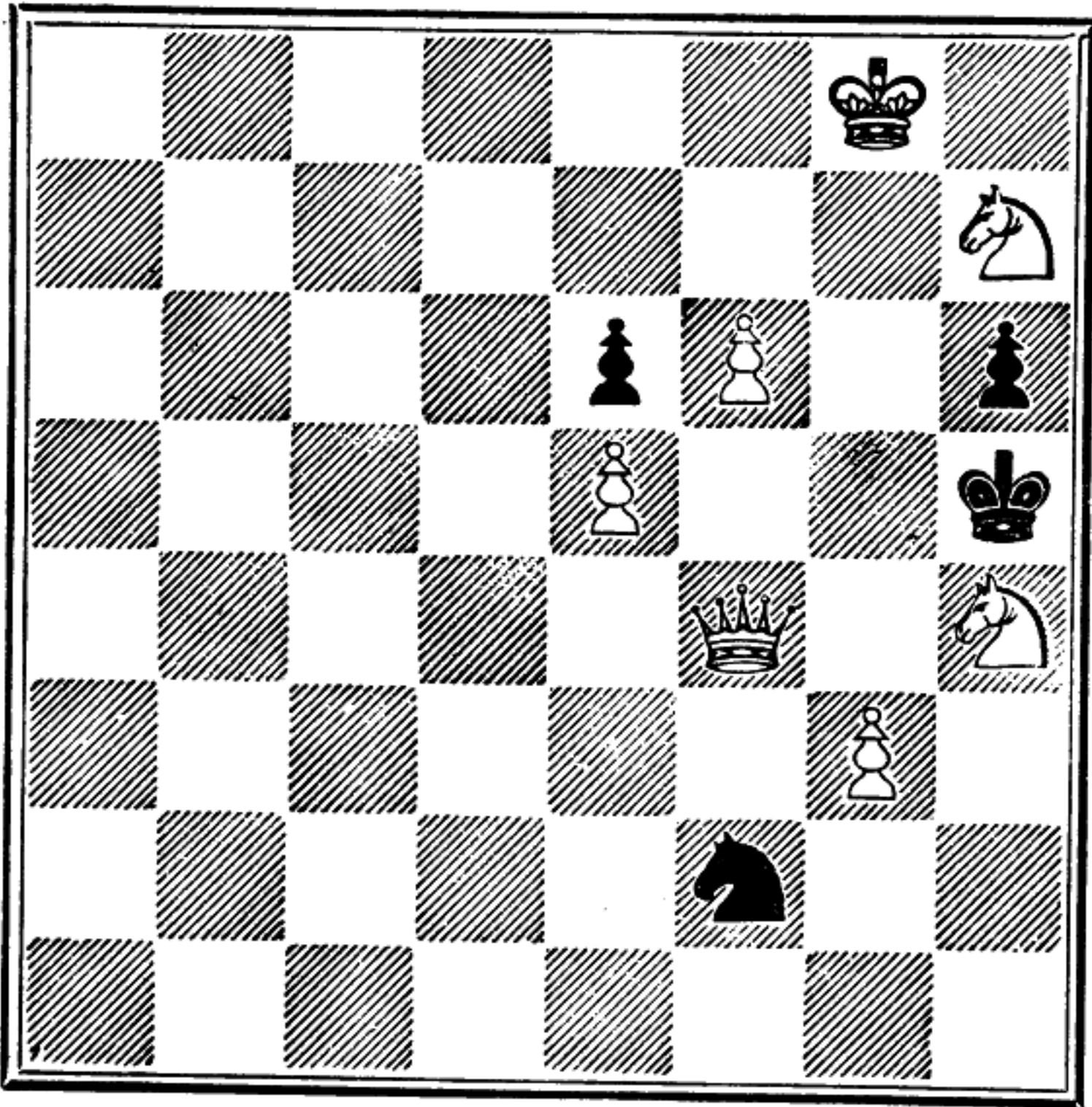
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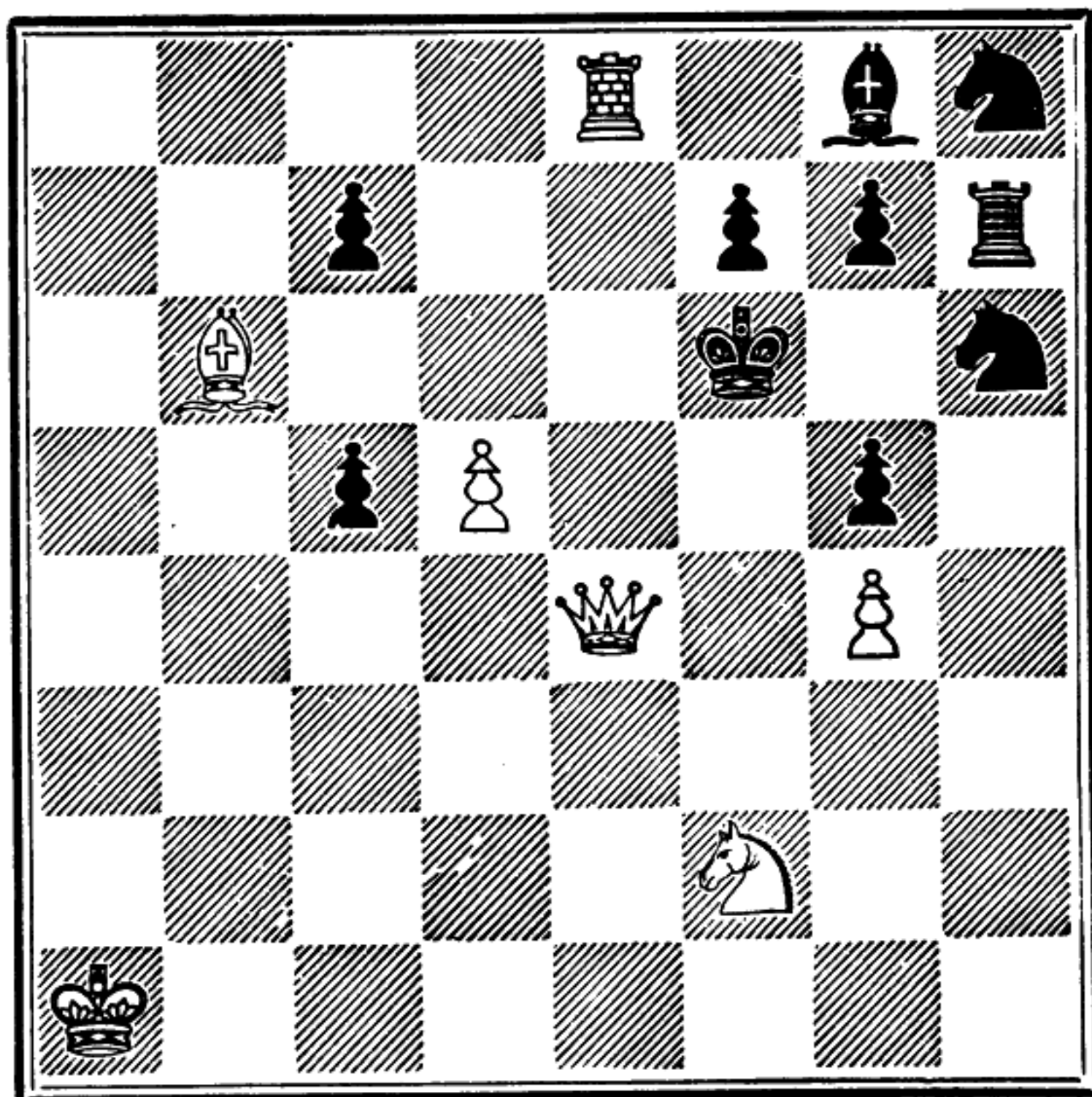
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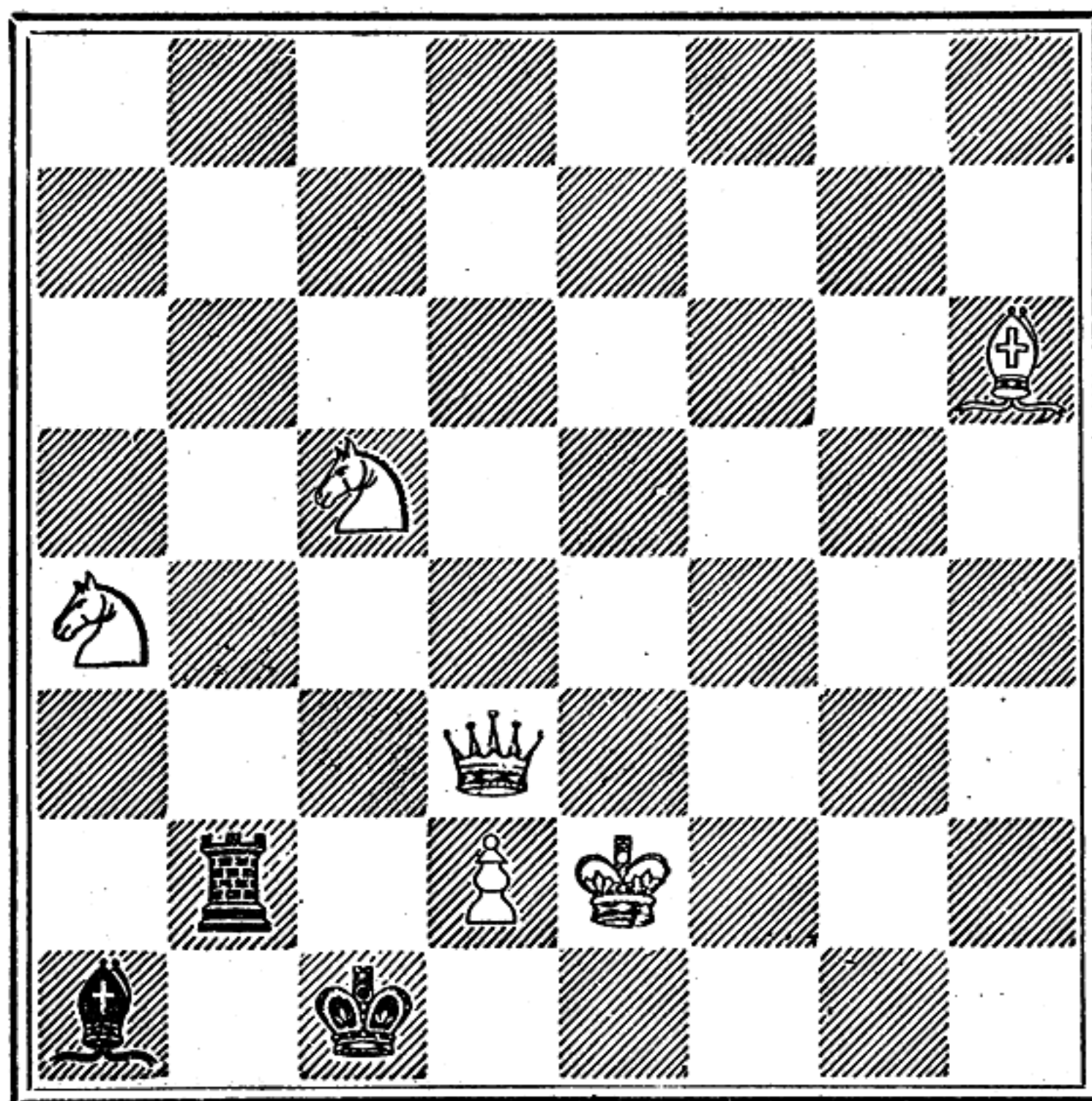
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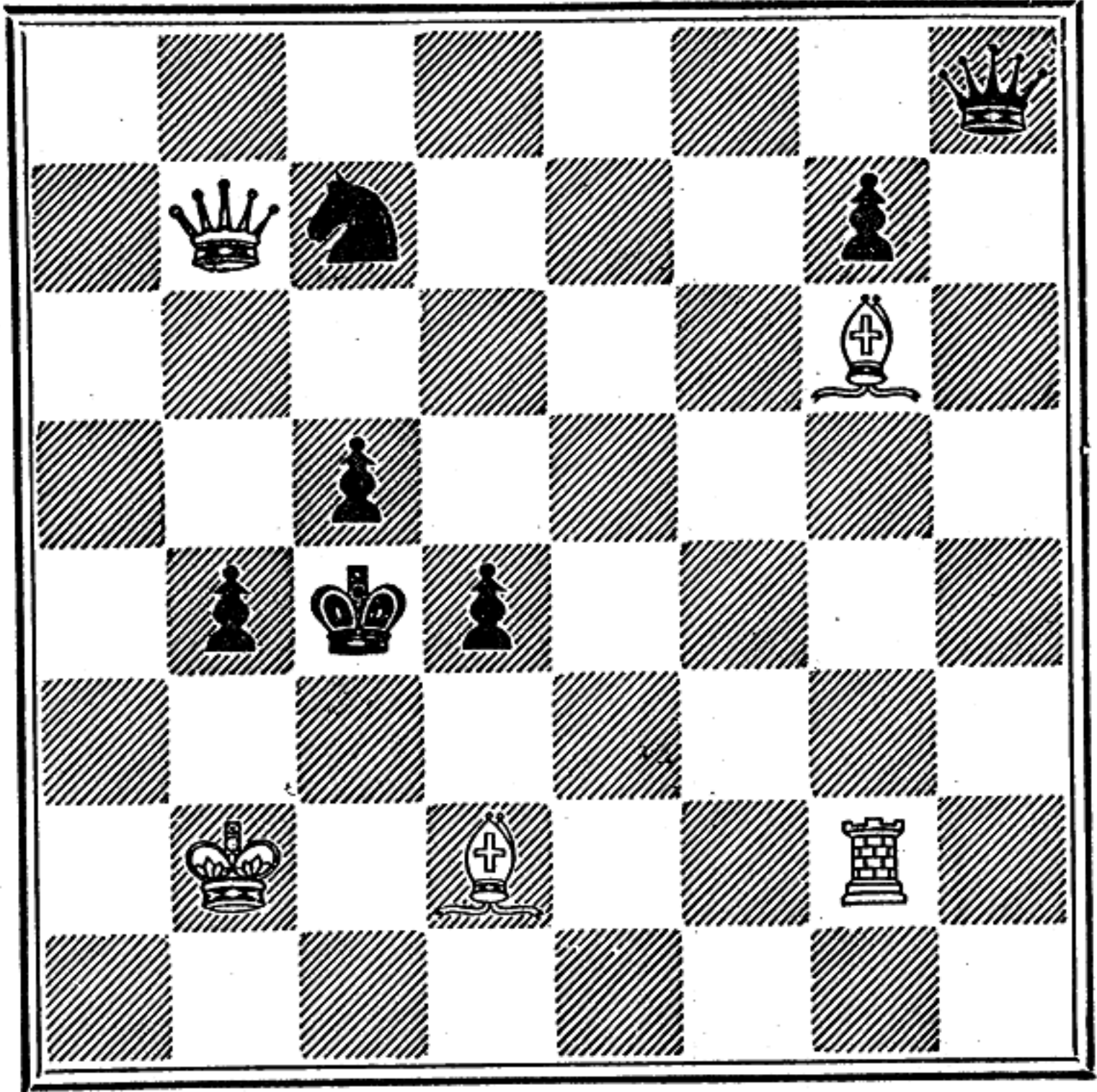
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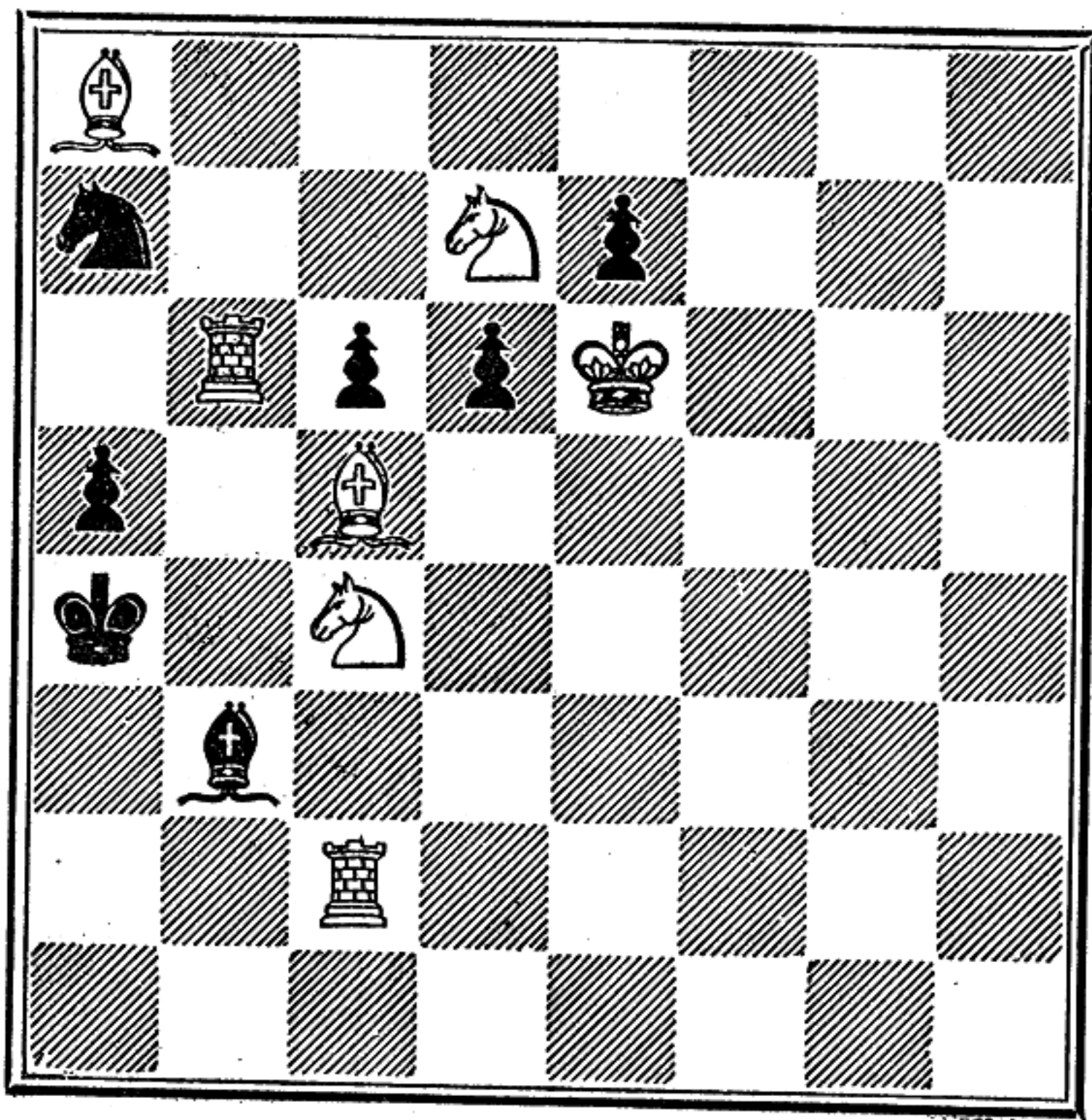
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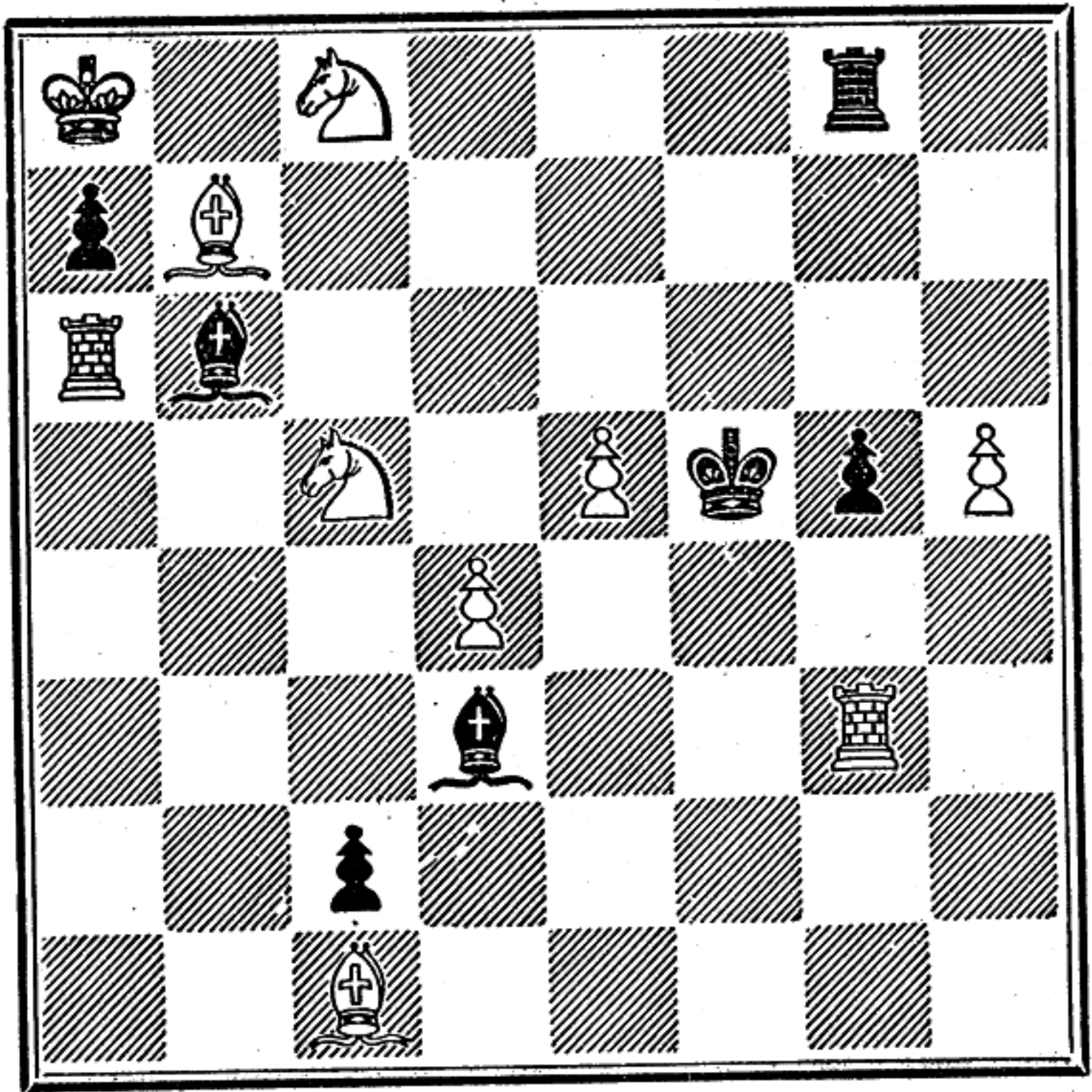
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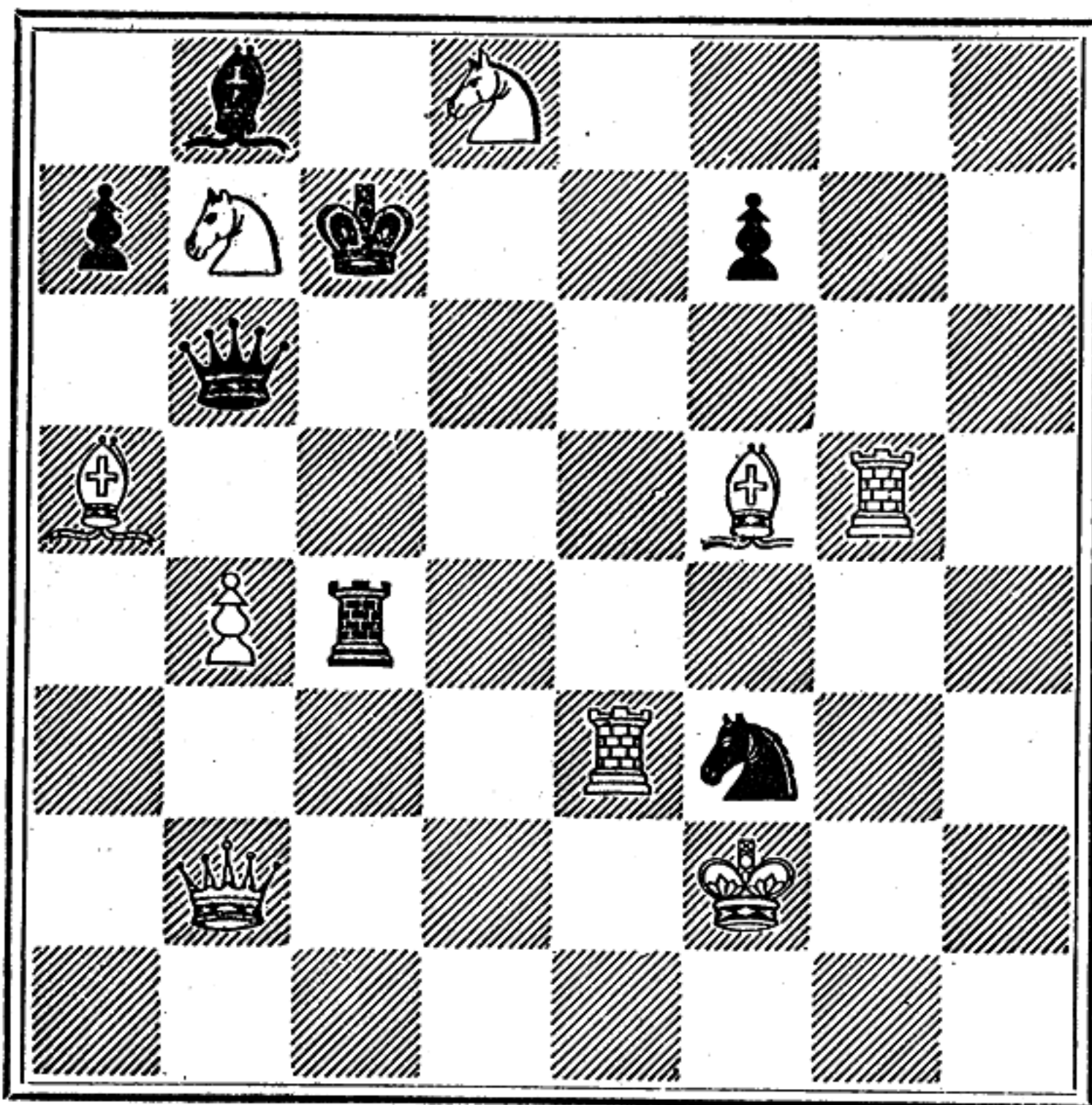
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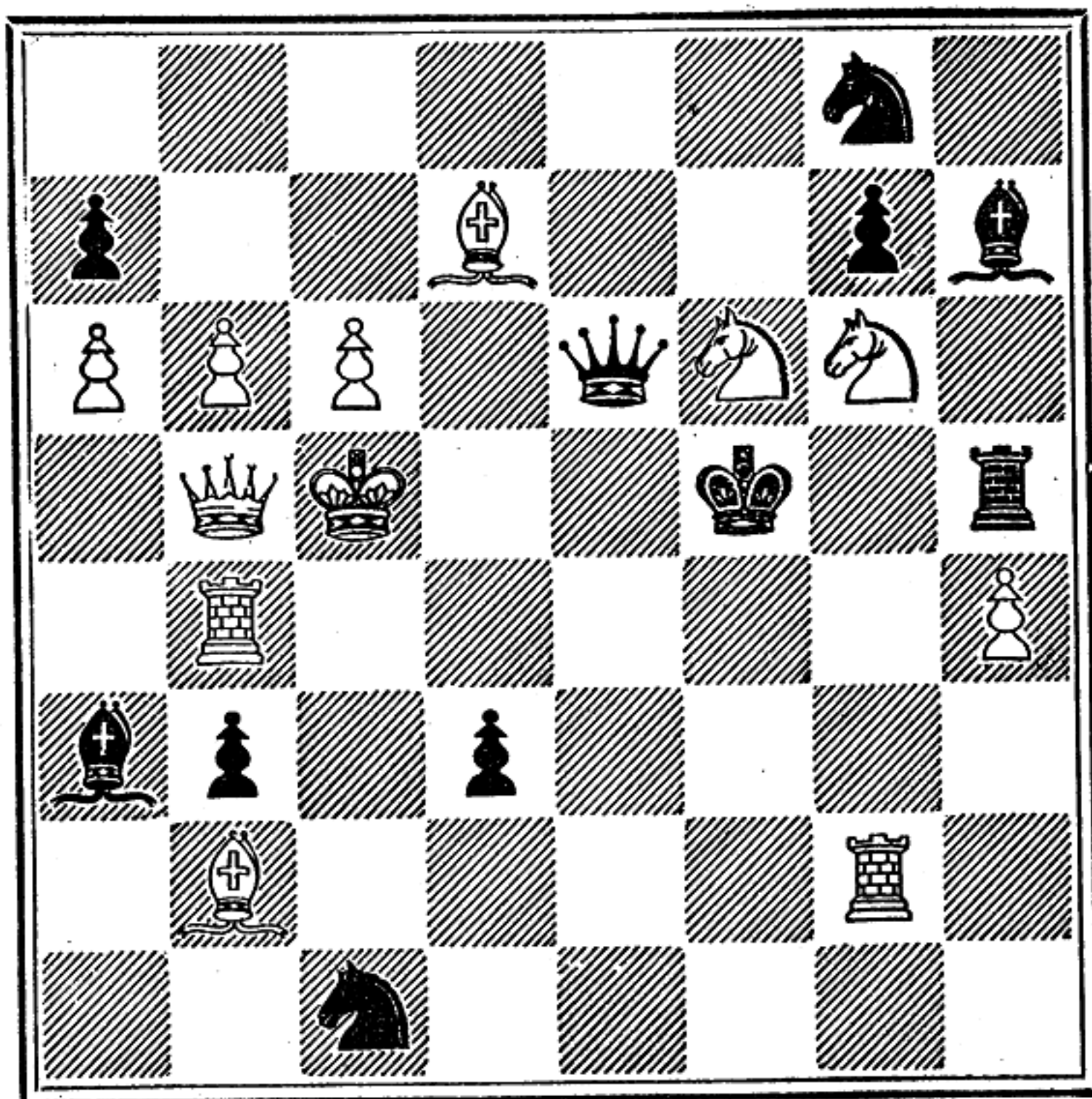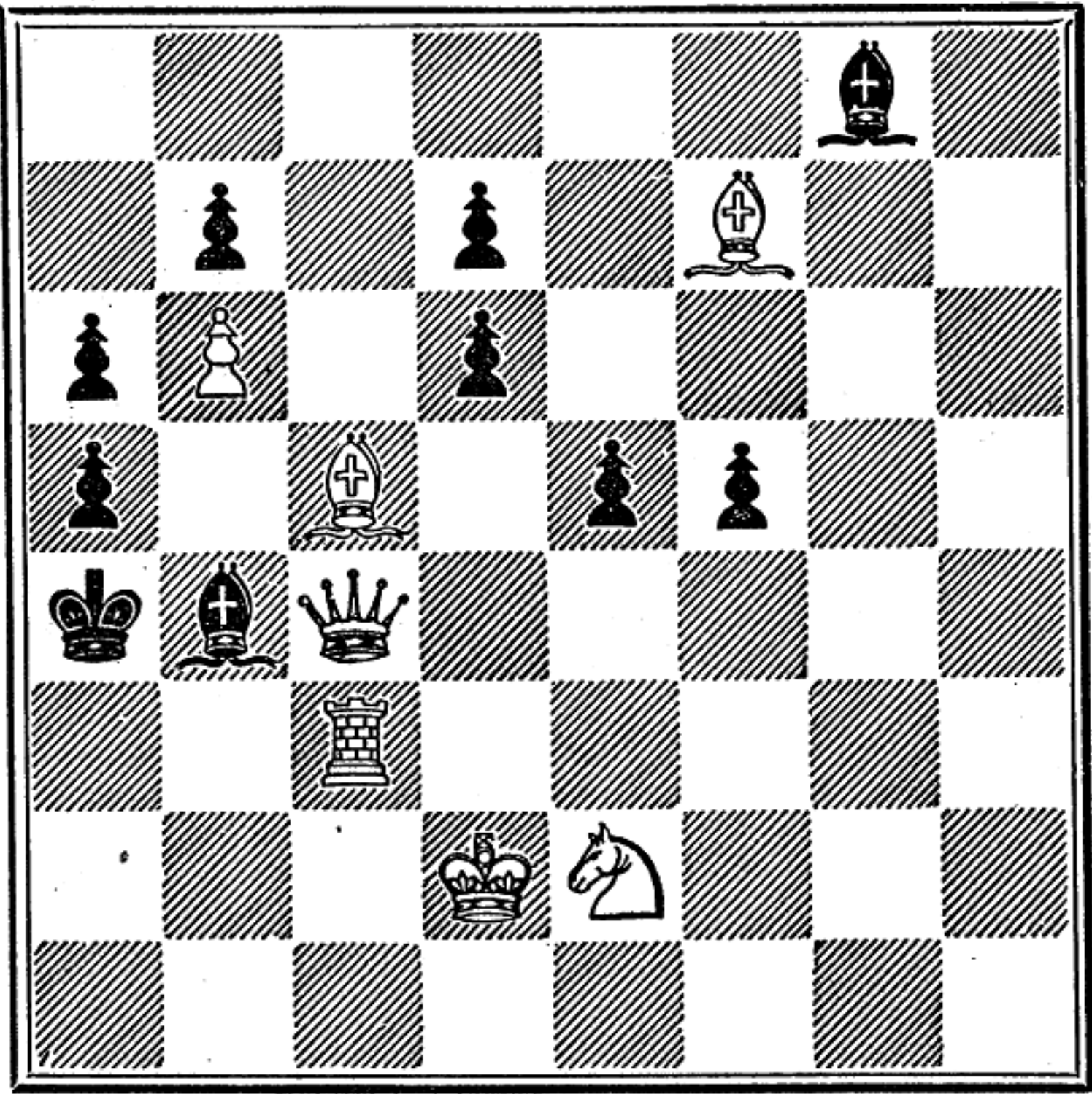
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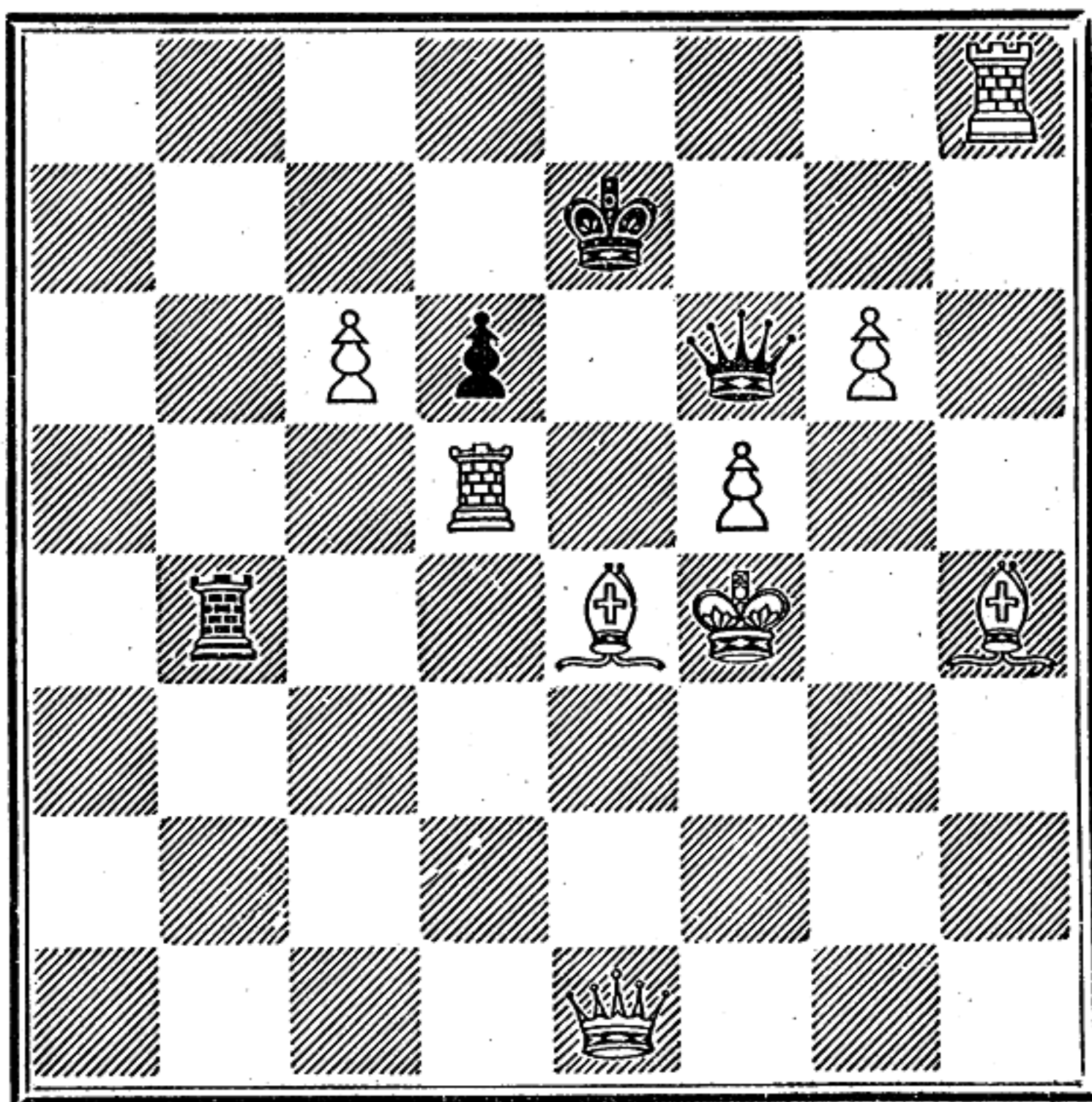
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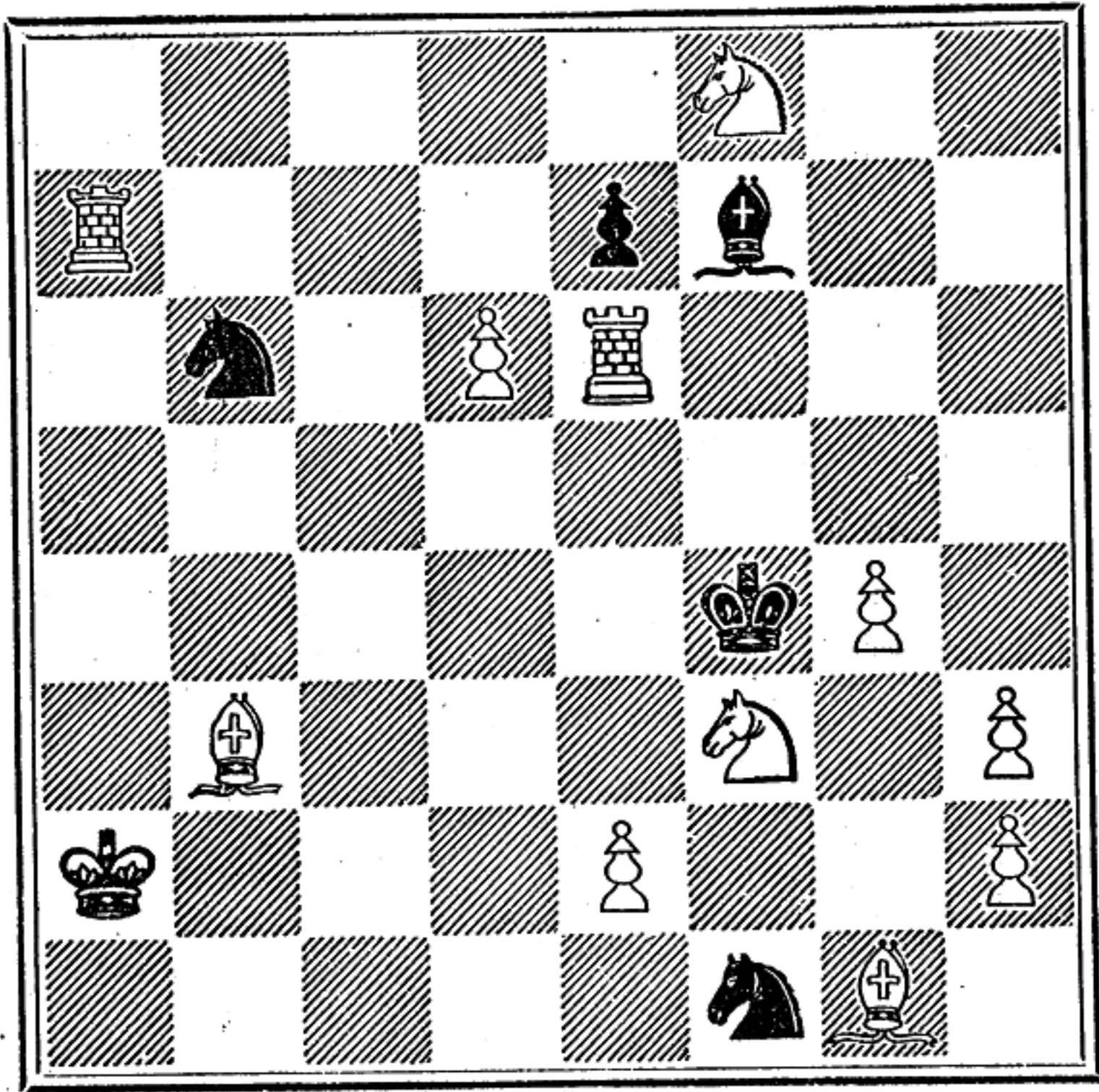
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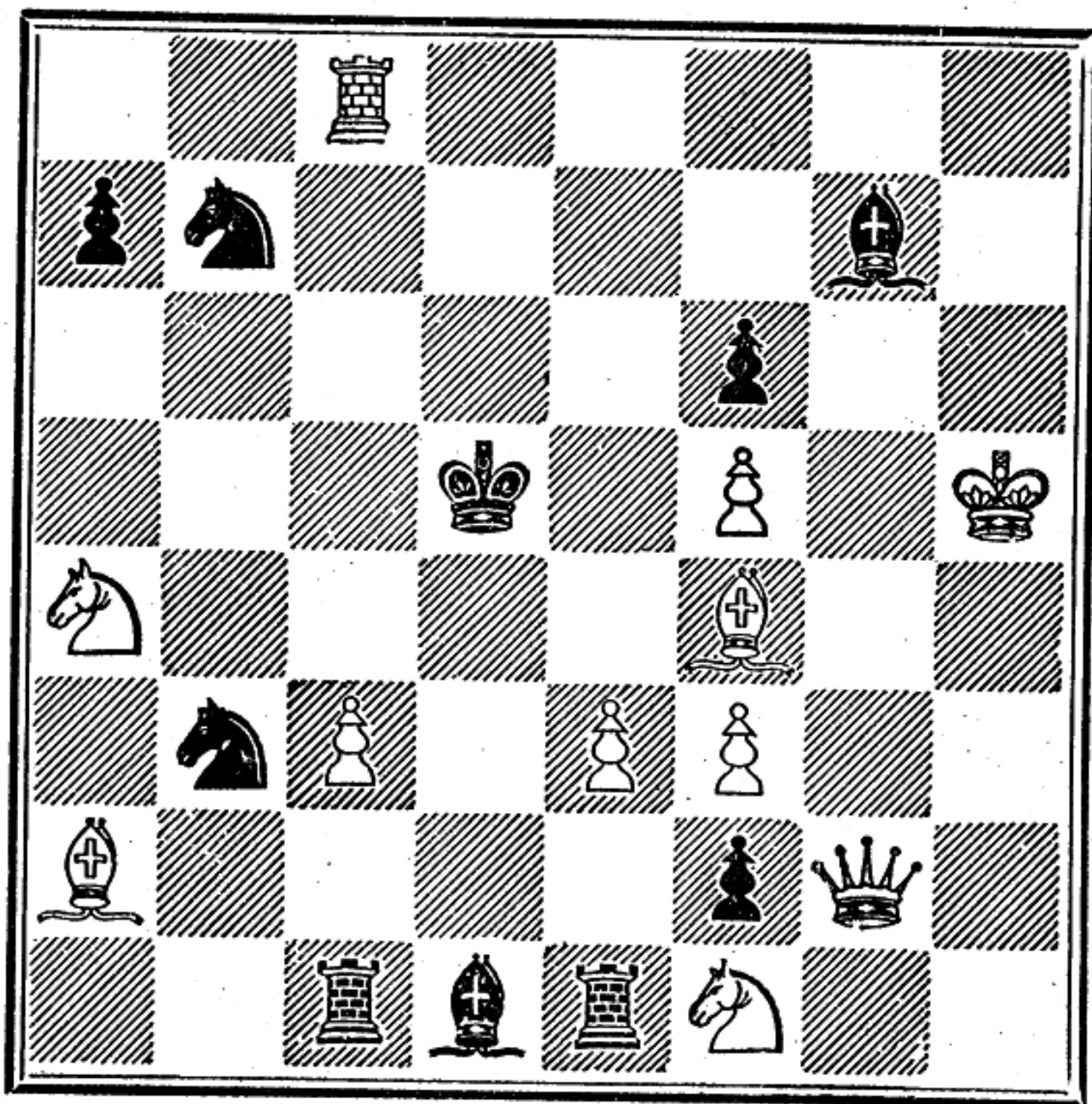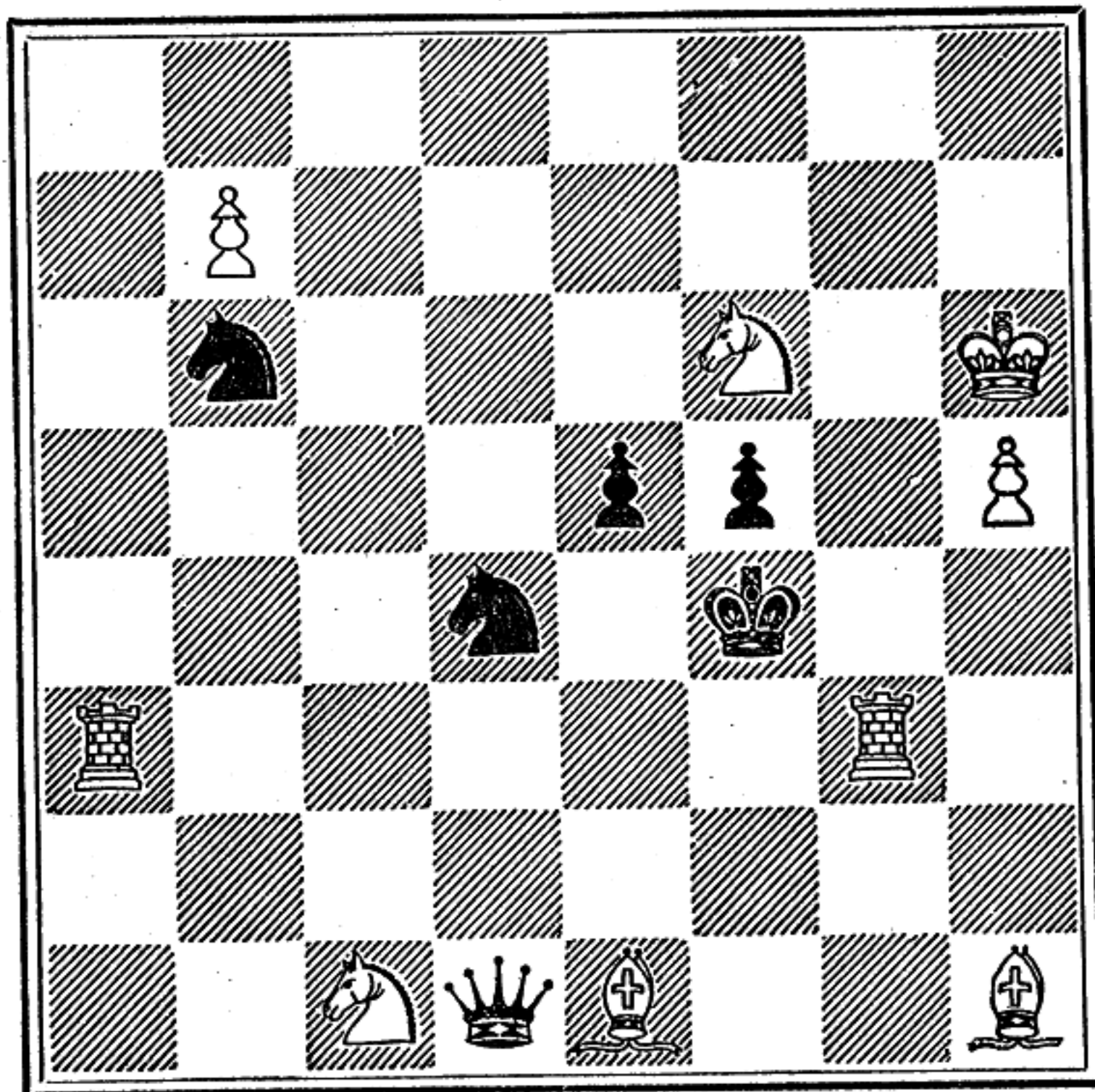
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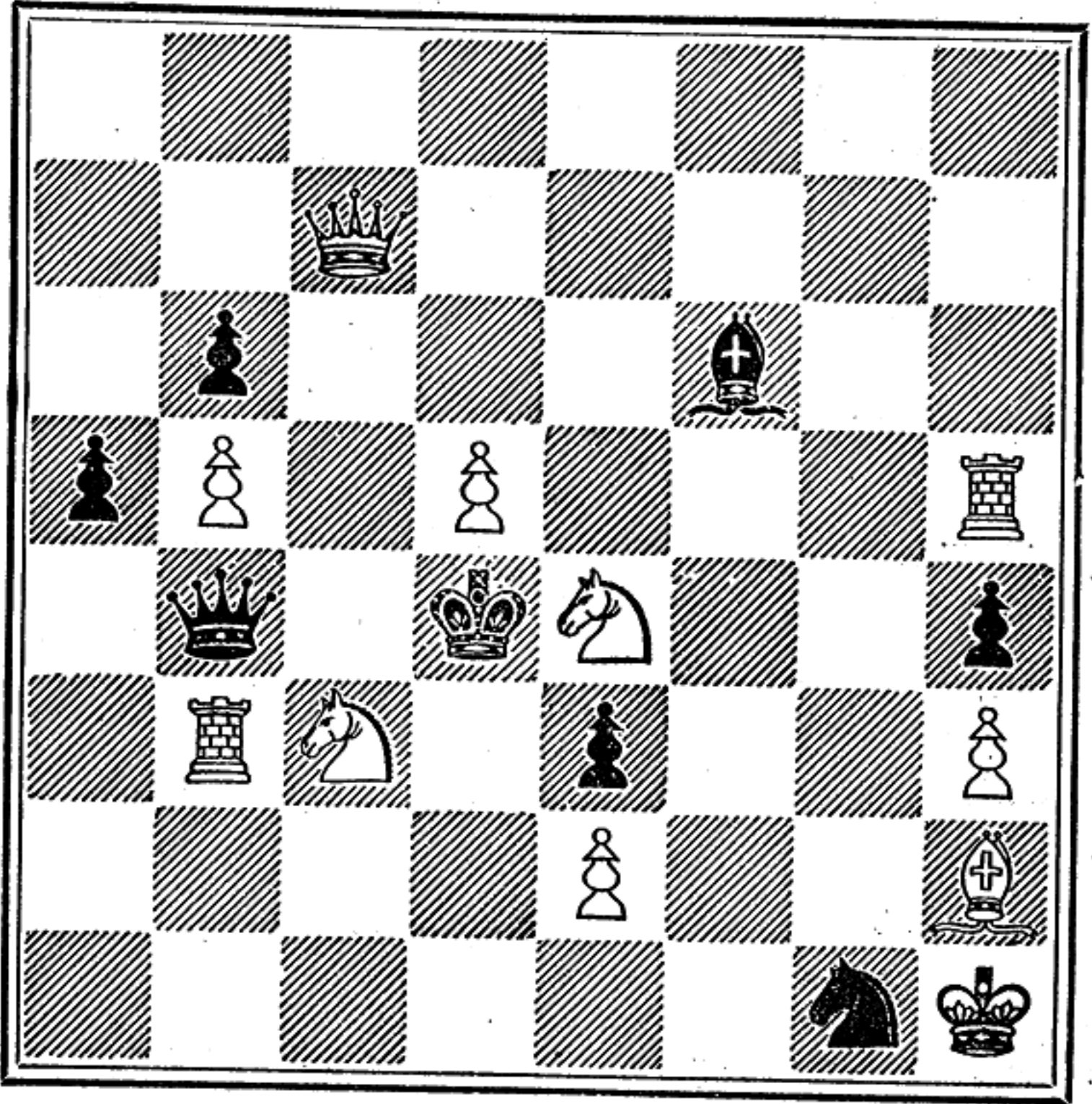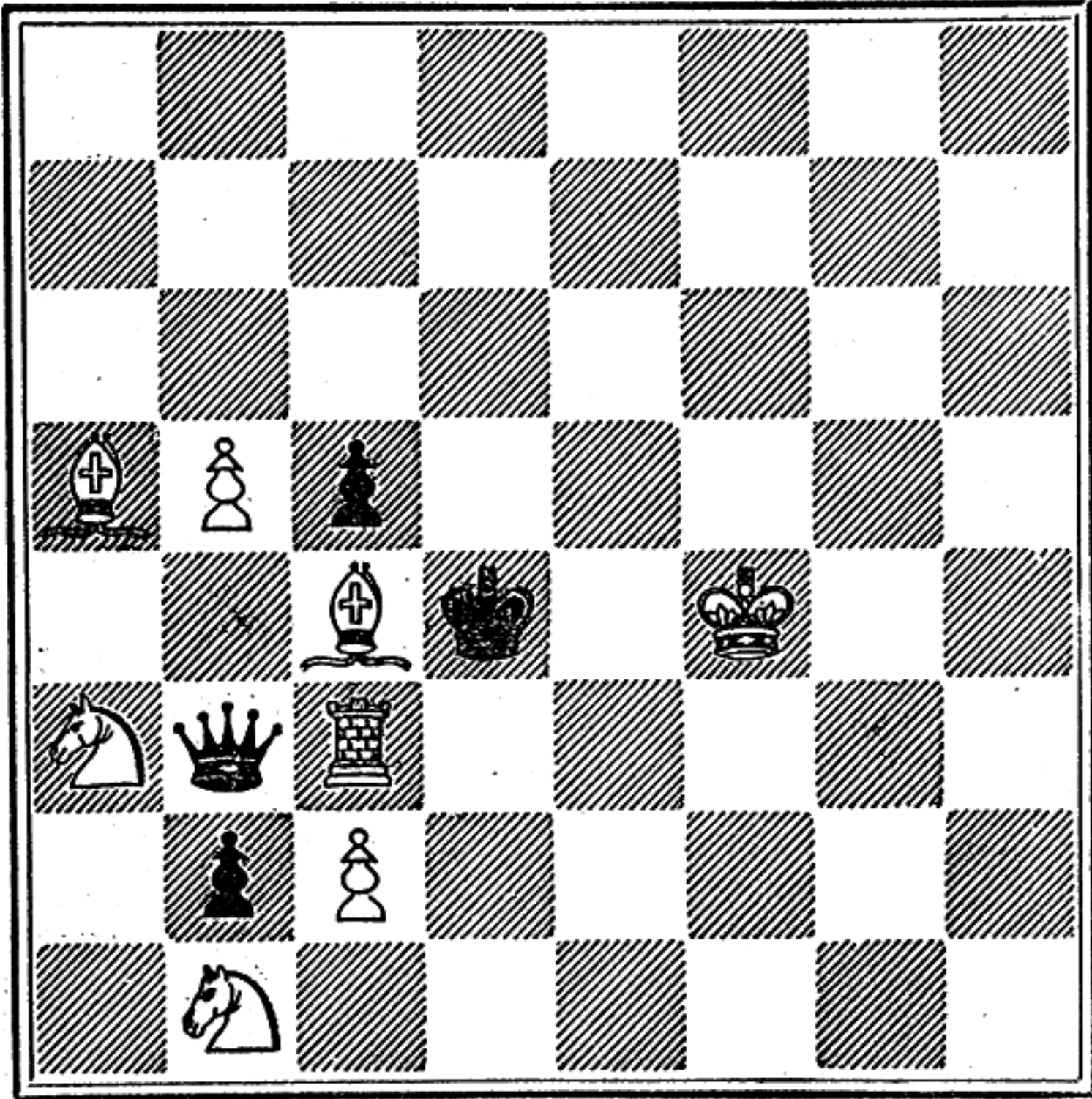
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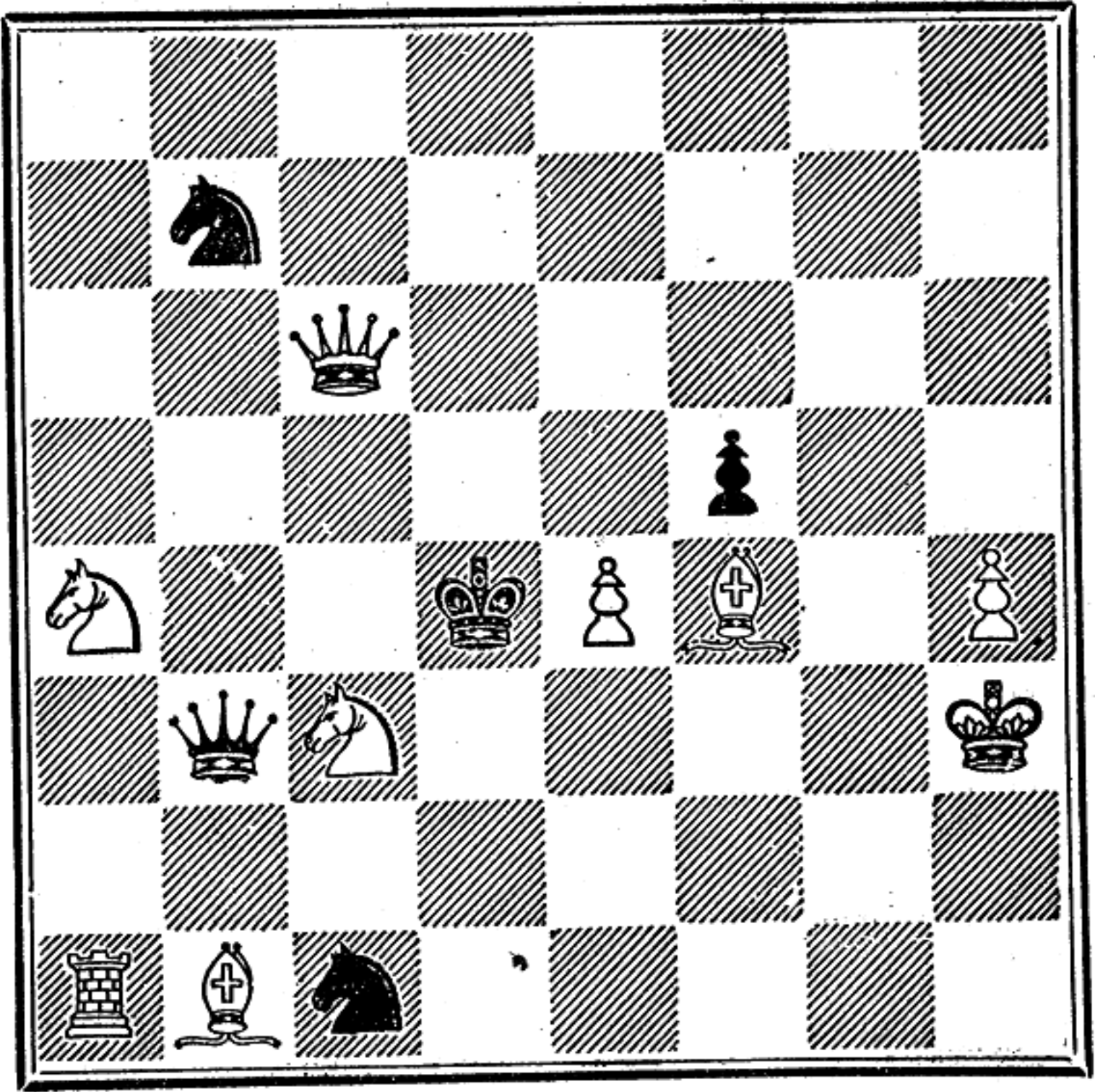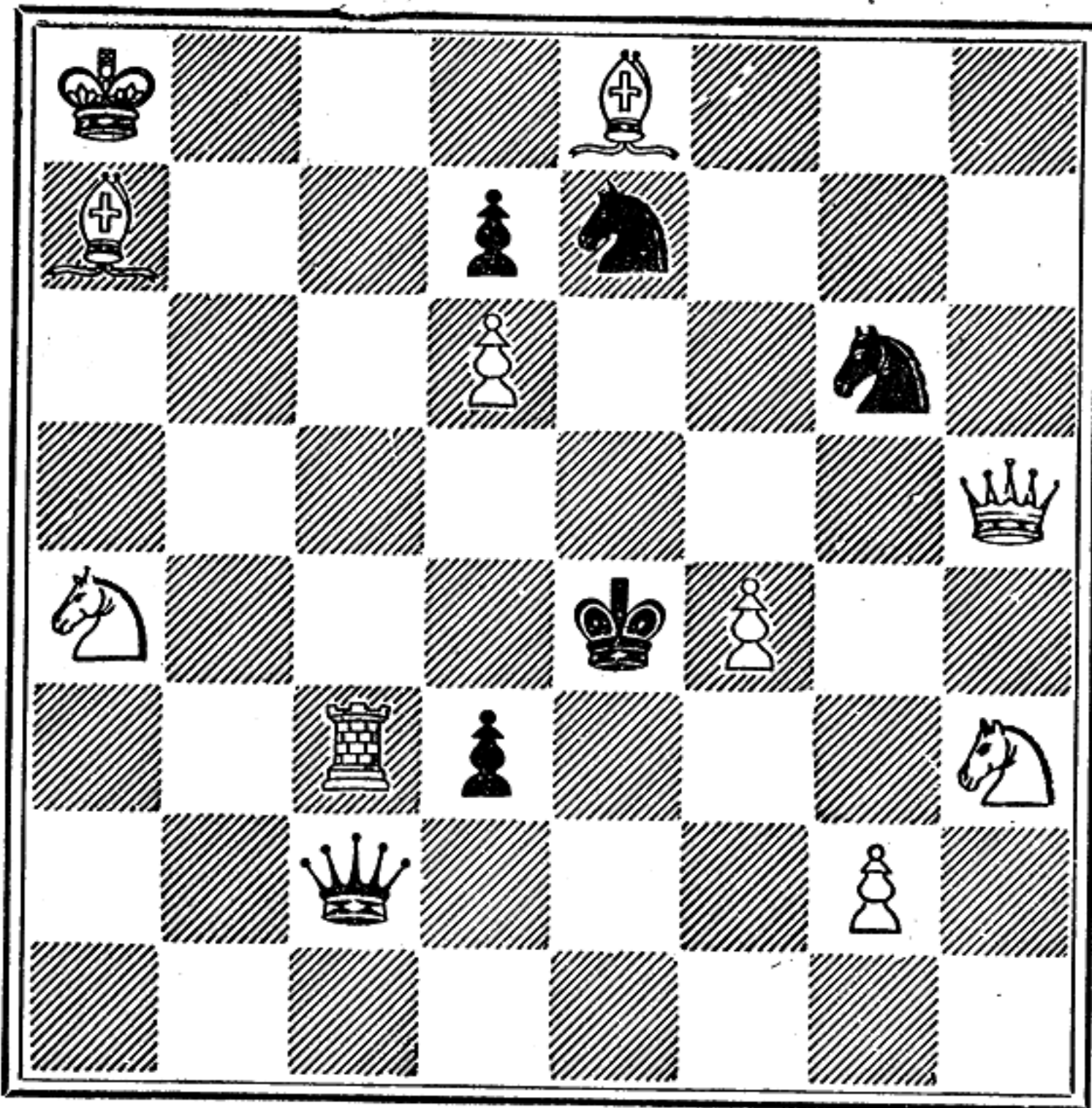
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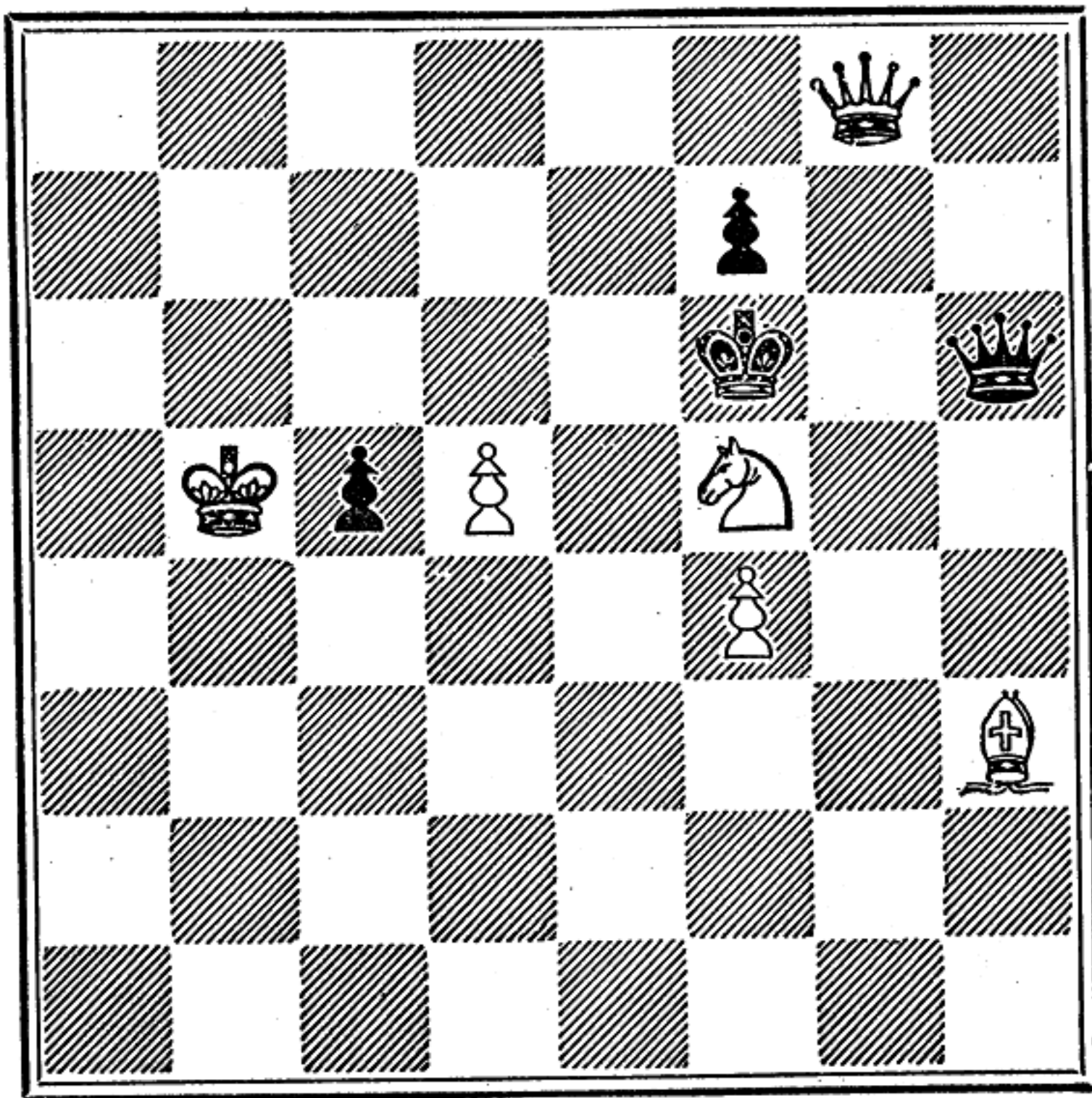
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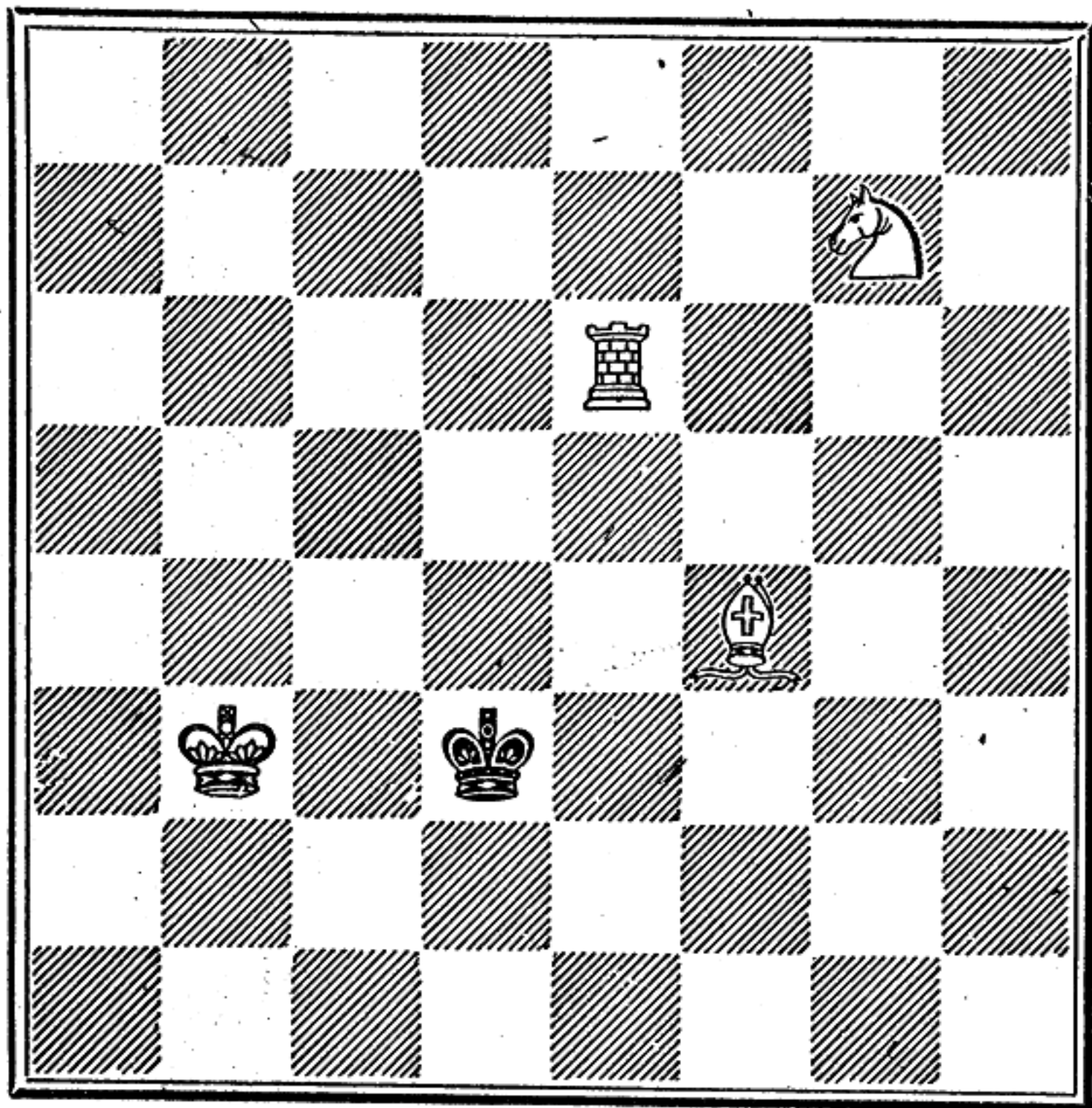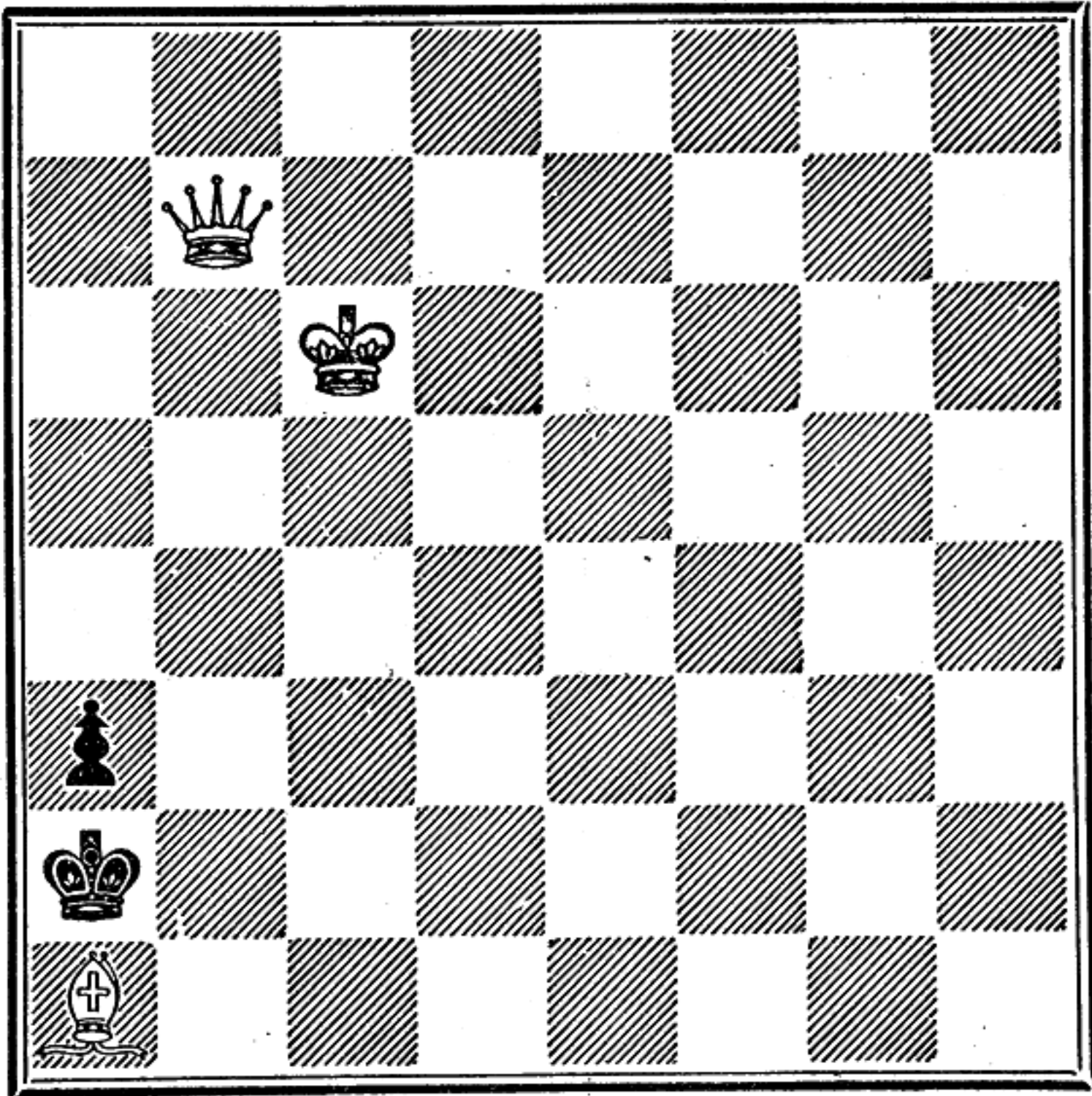
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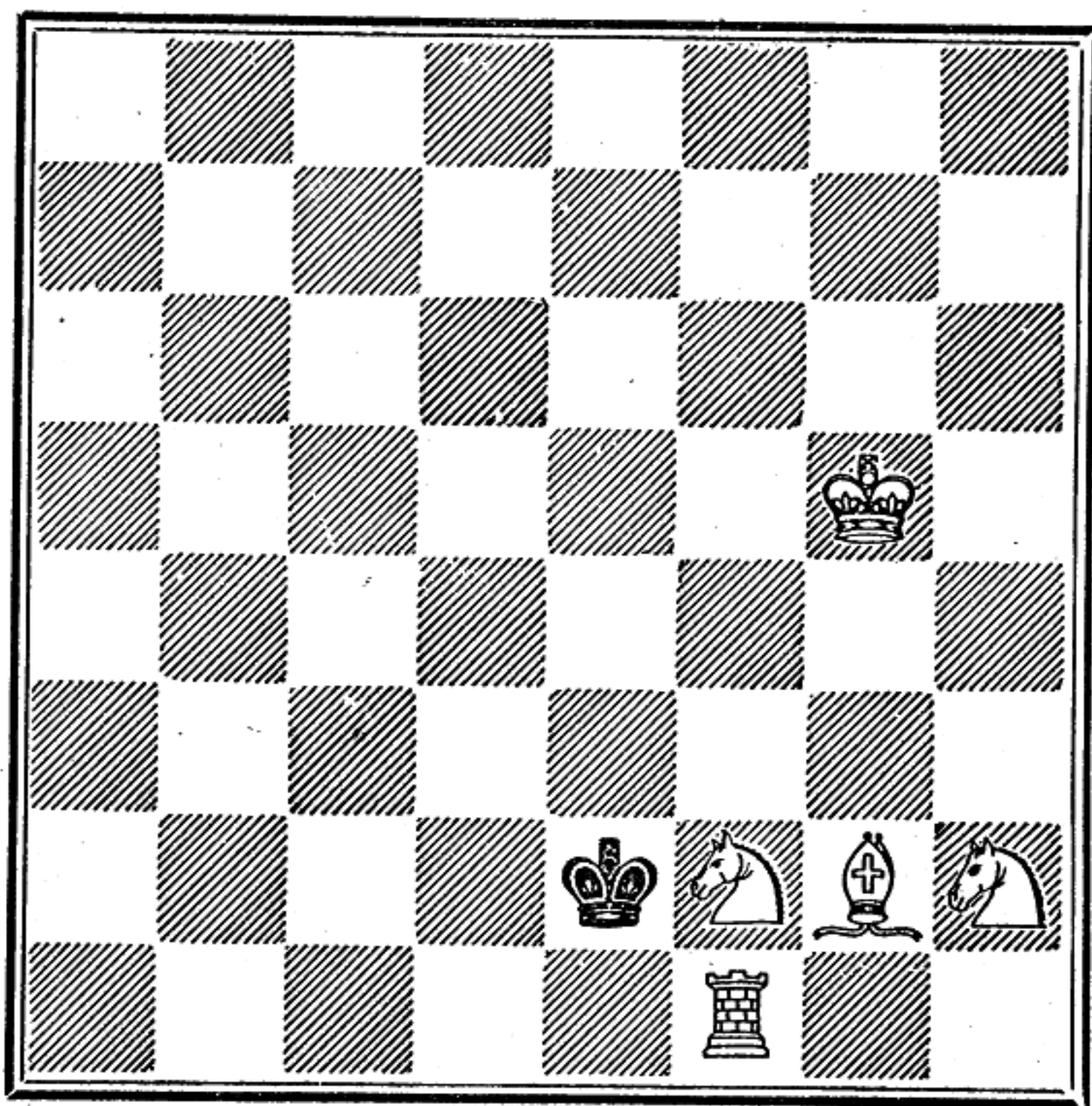
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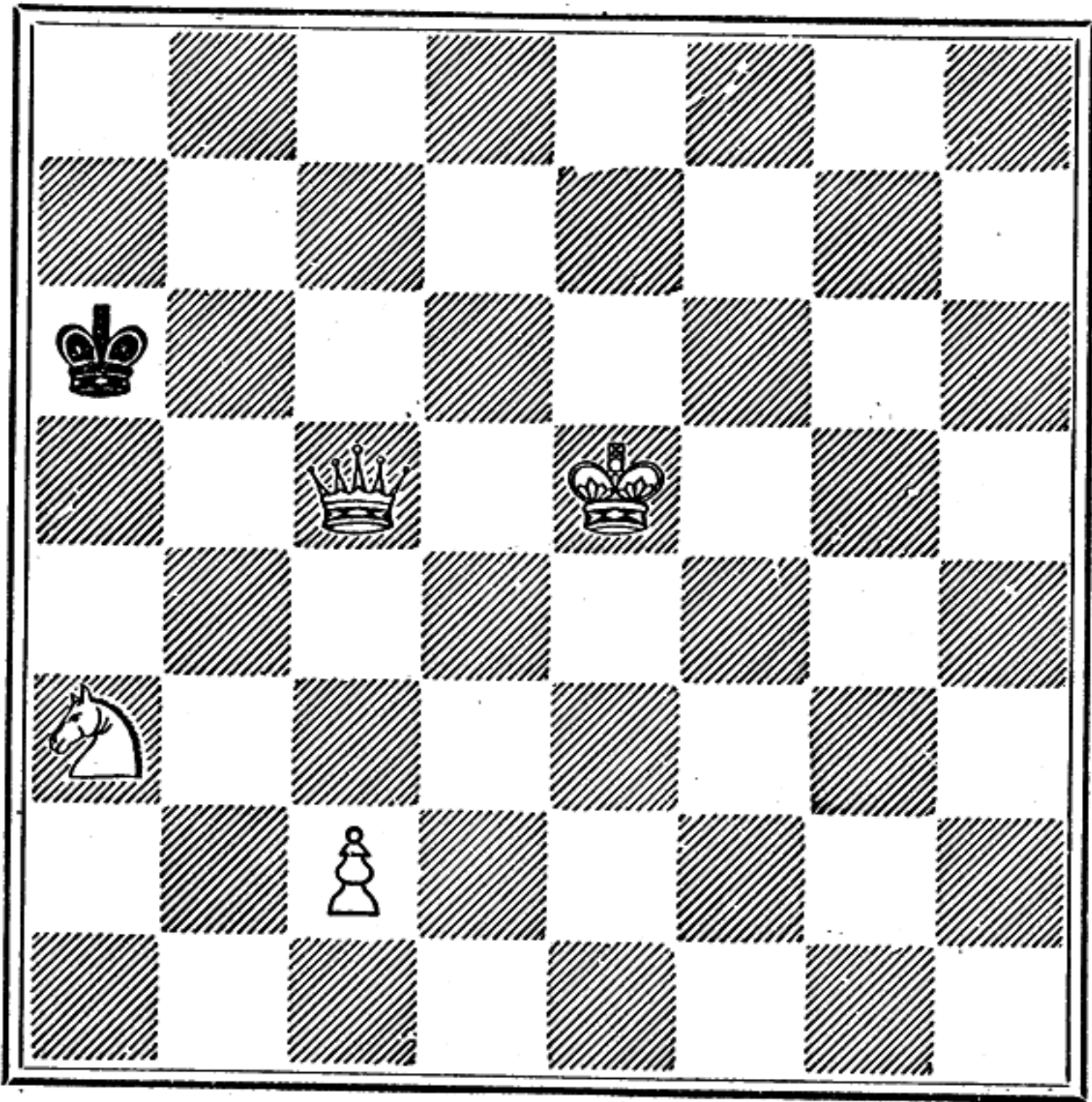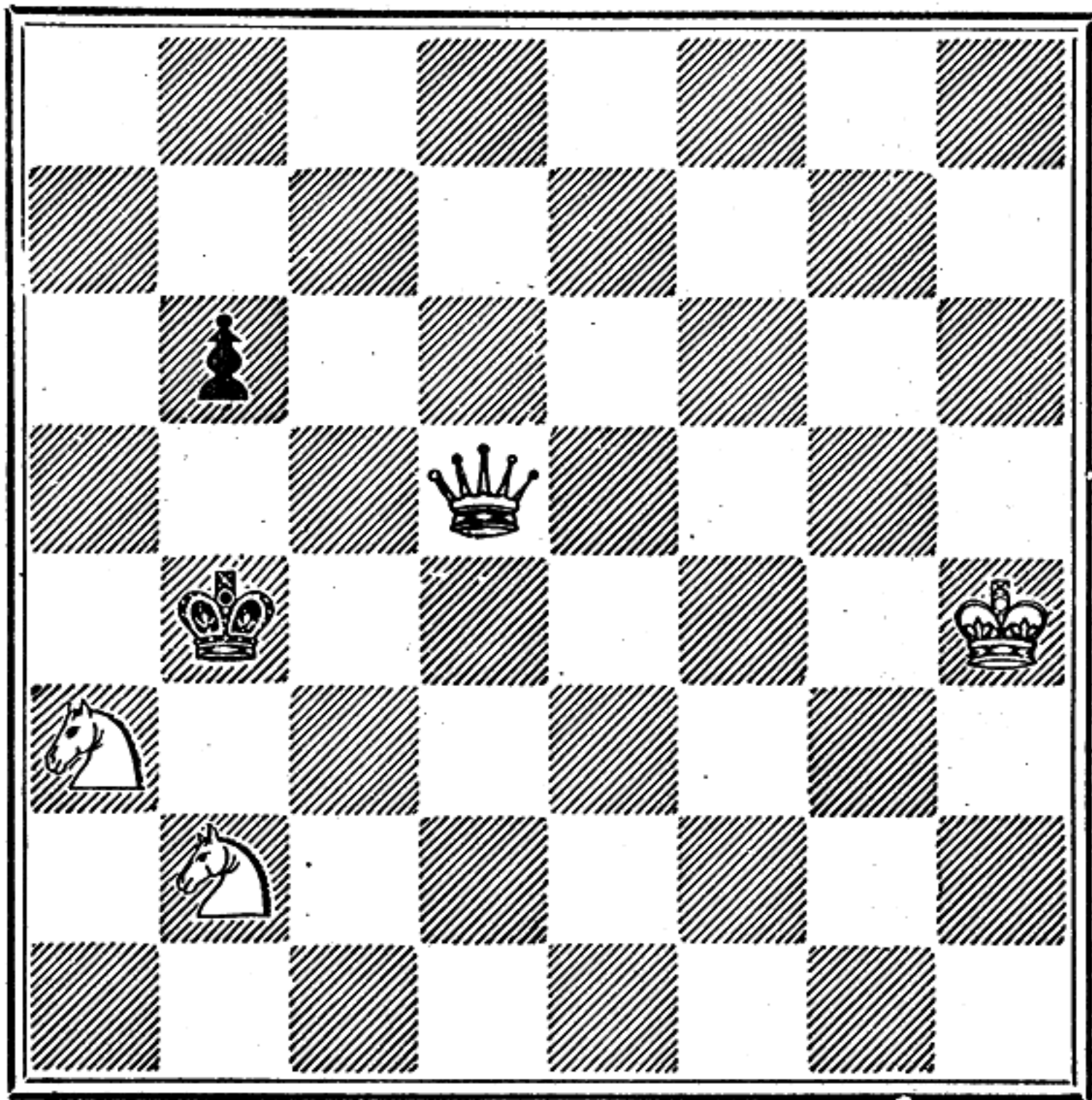
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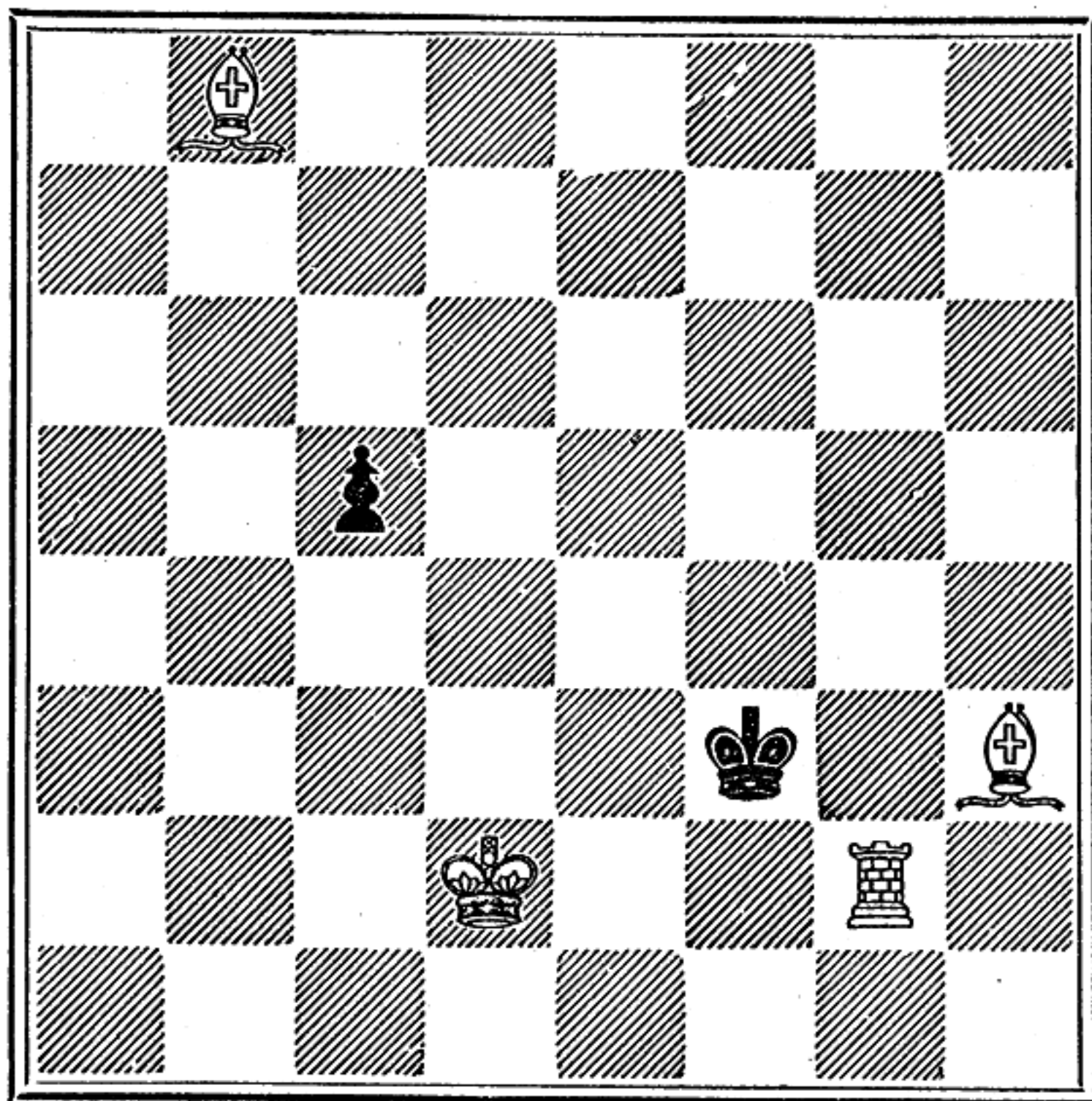
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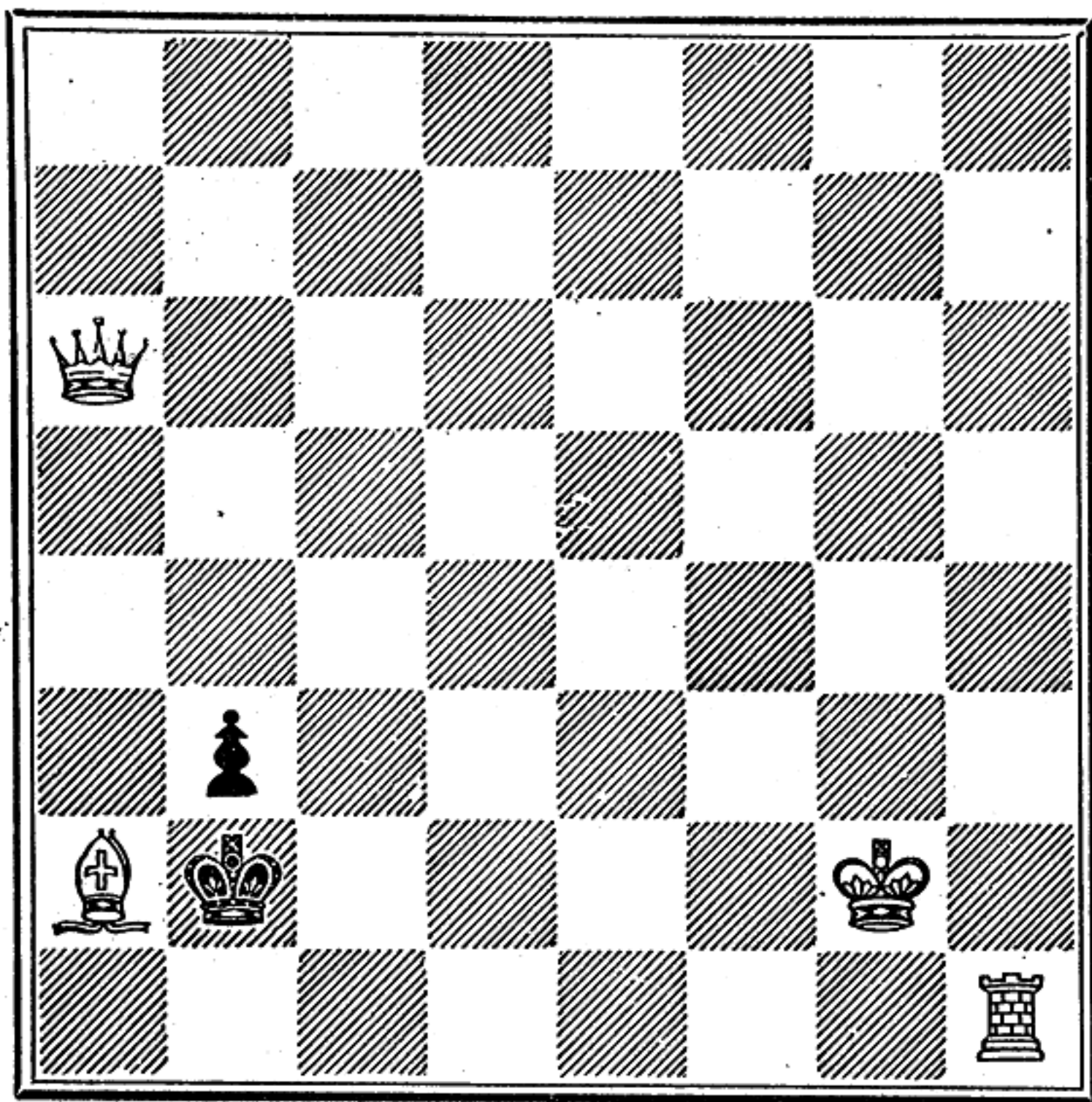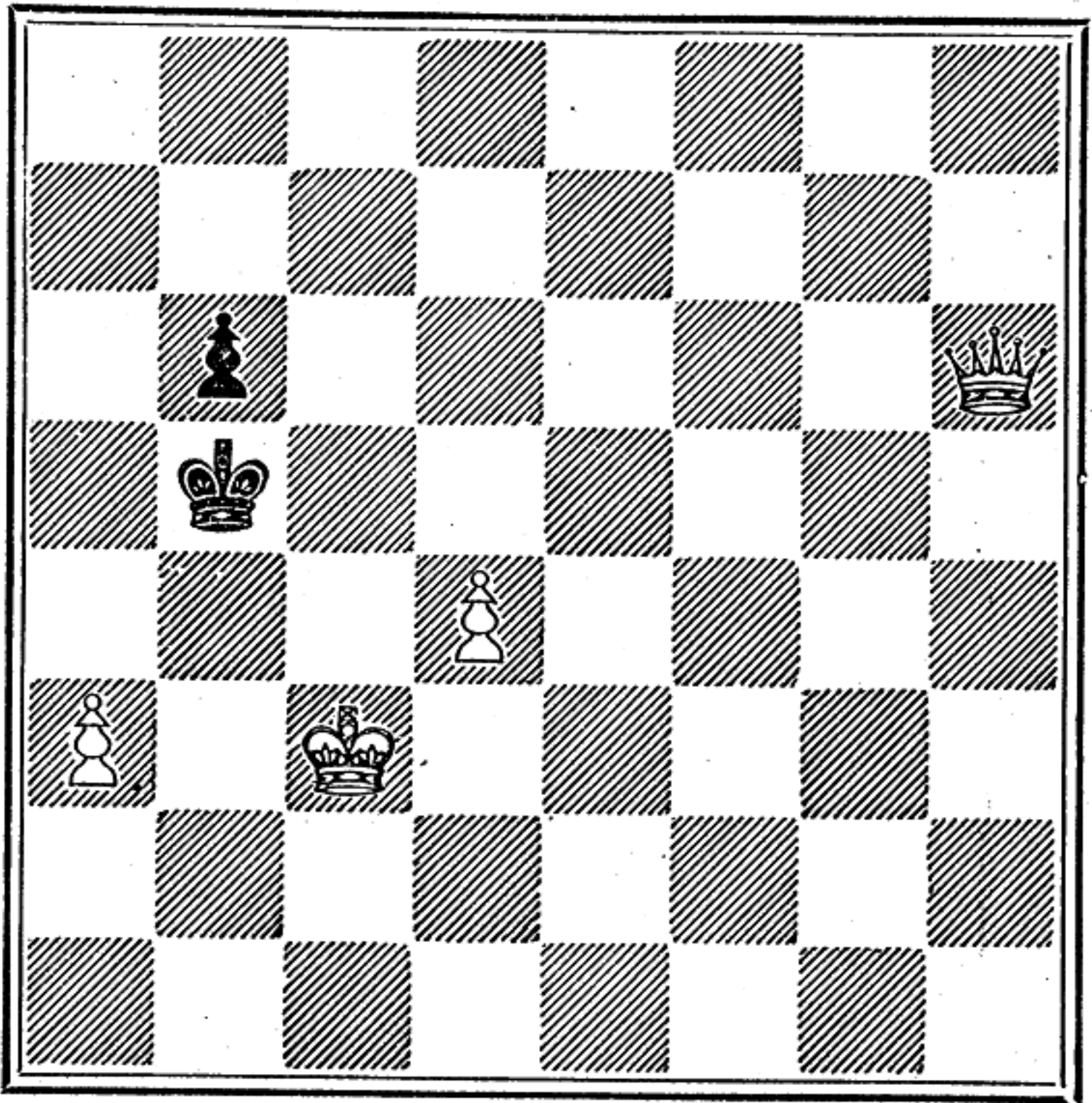
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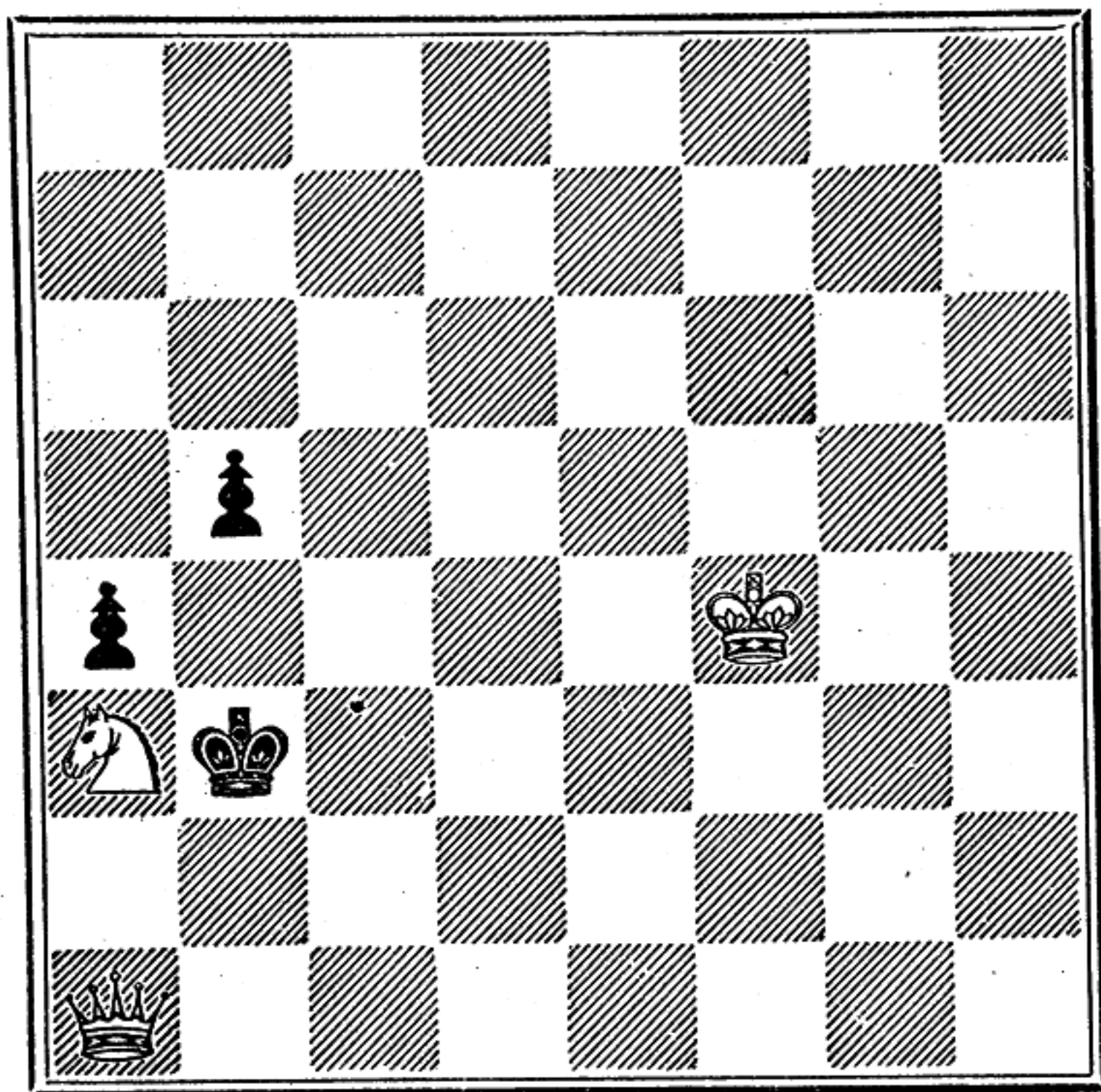
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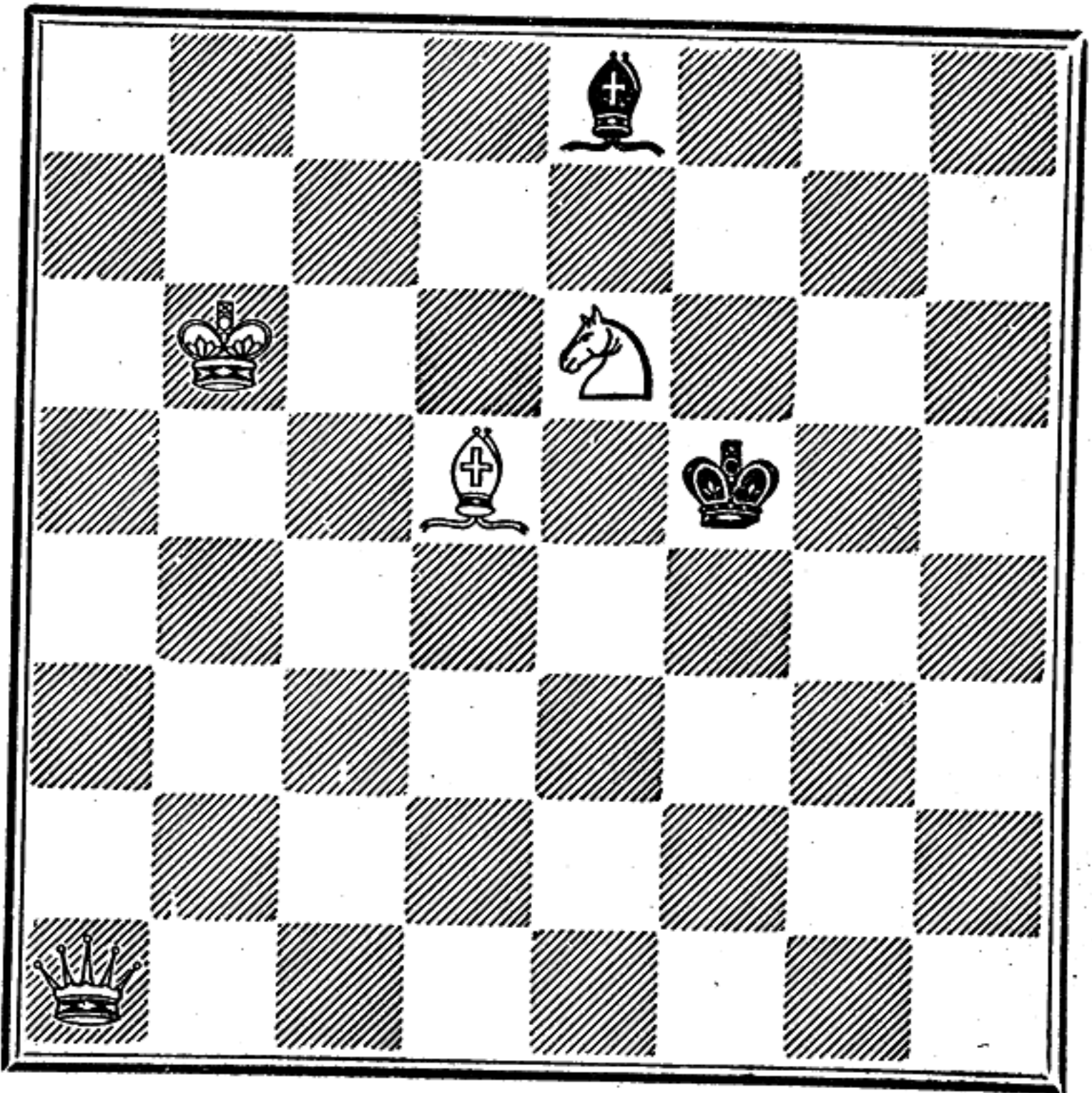
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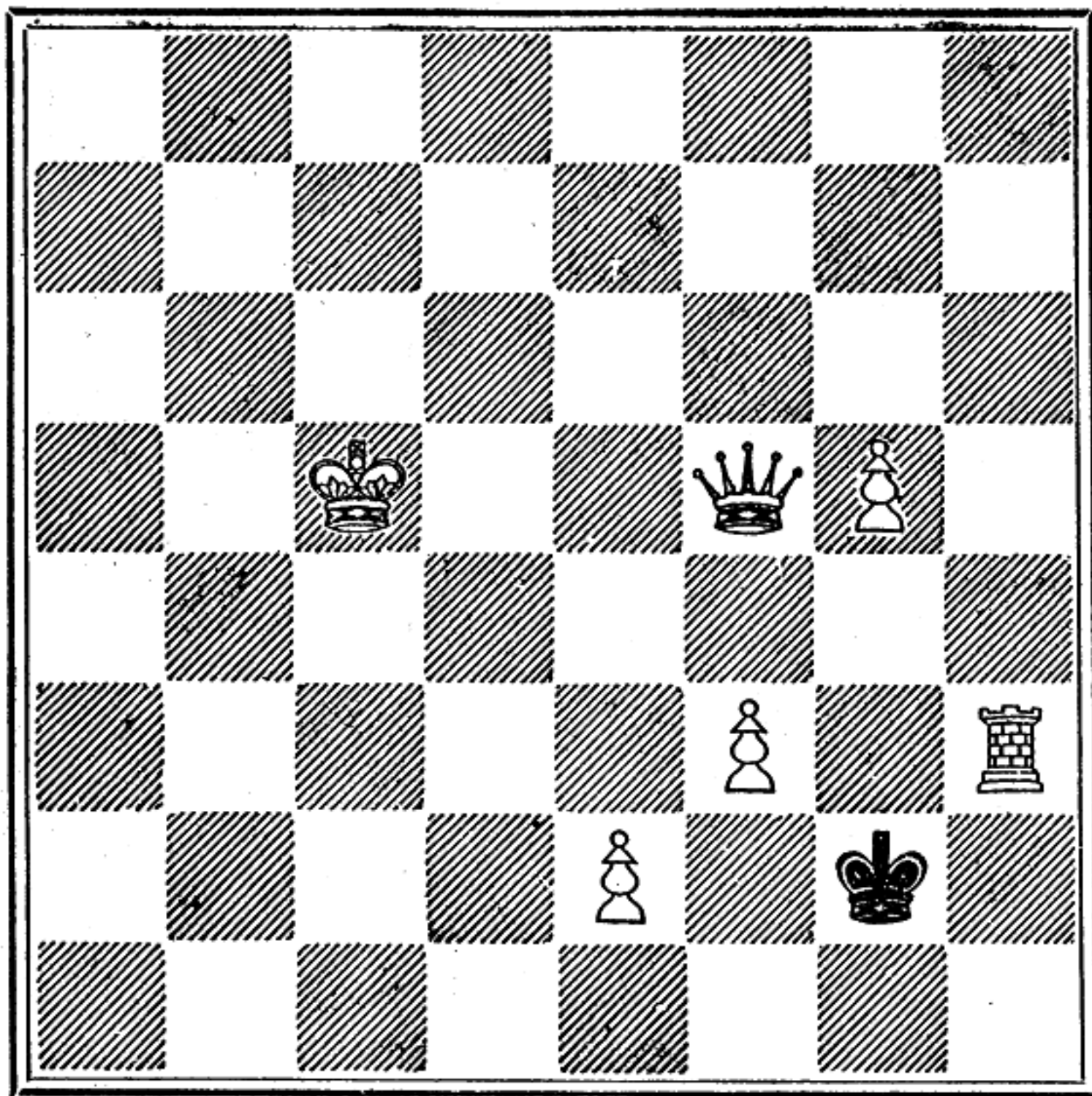
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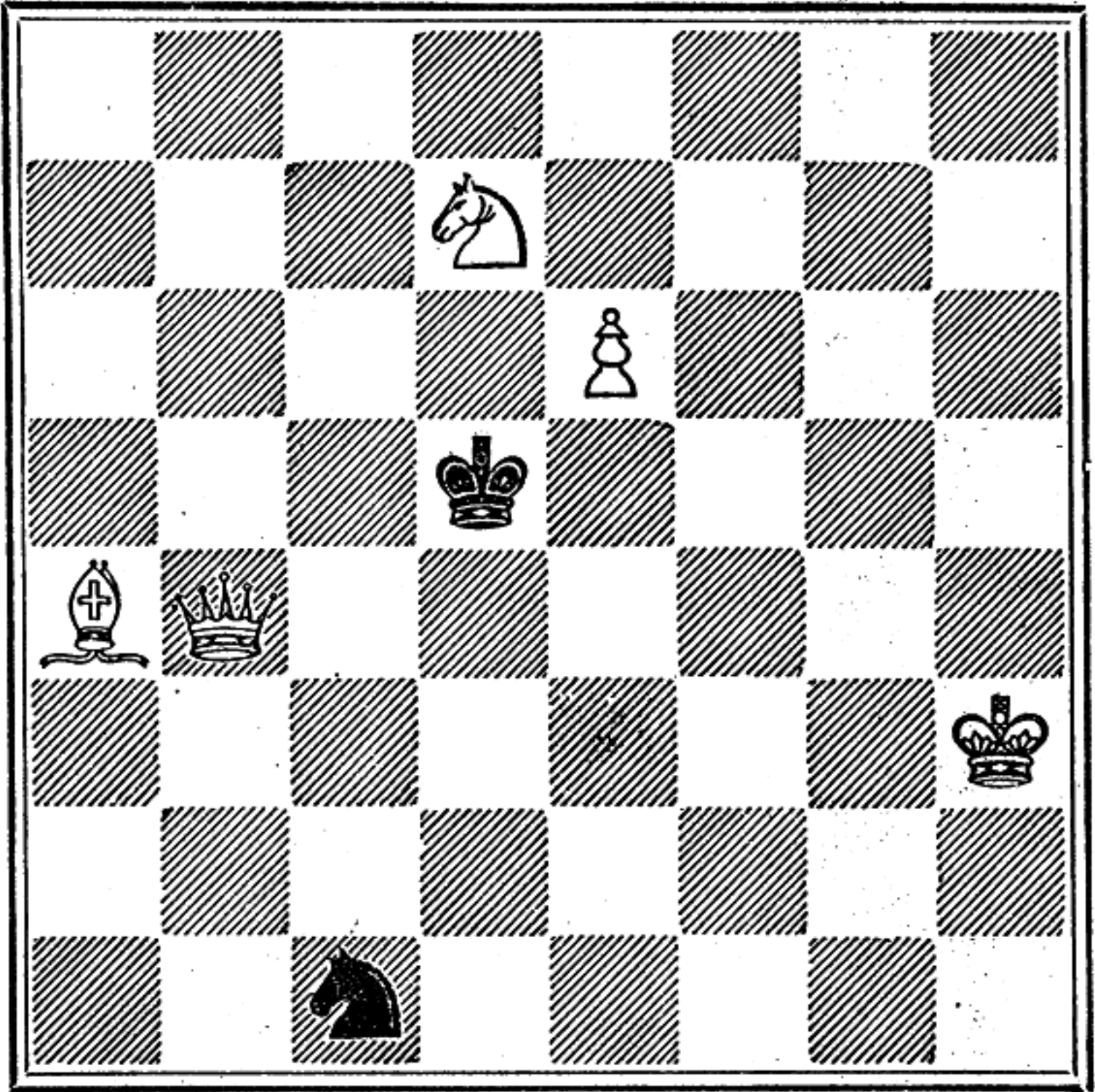
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63

THREE-MOVER.

64

THREE-MOVER.

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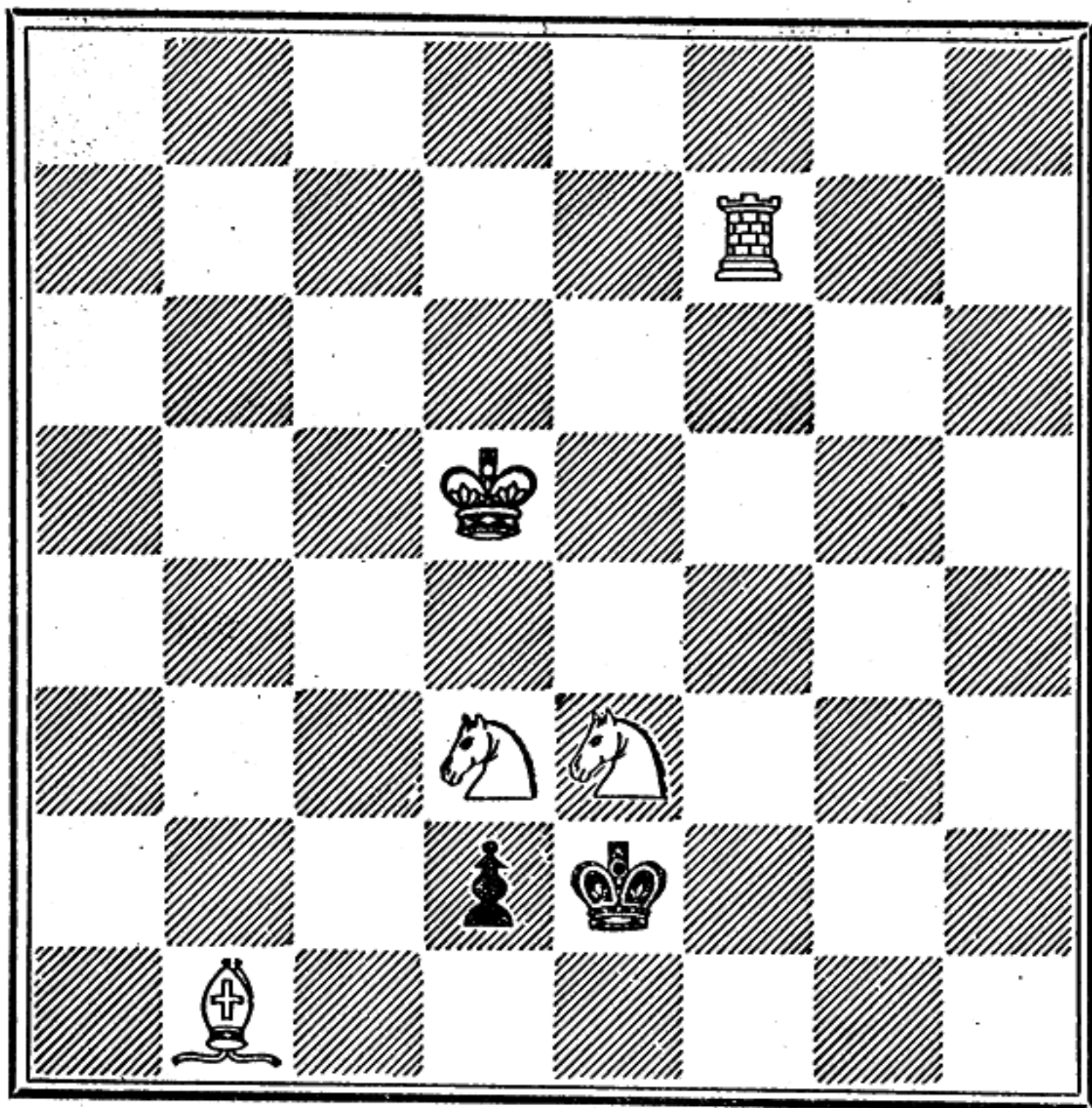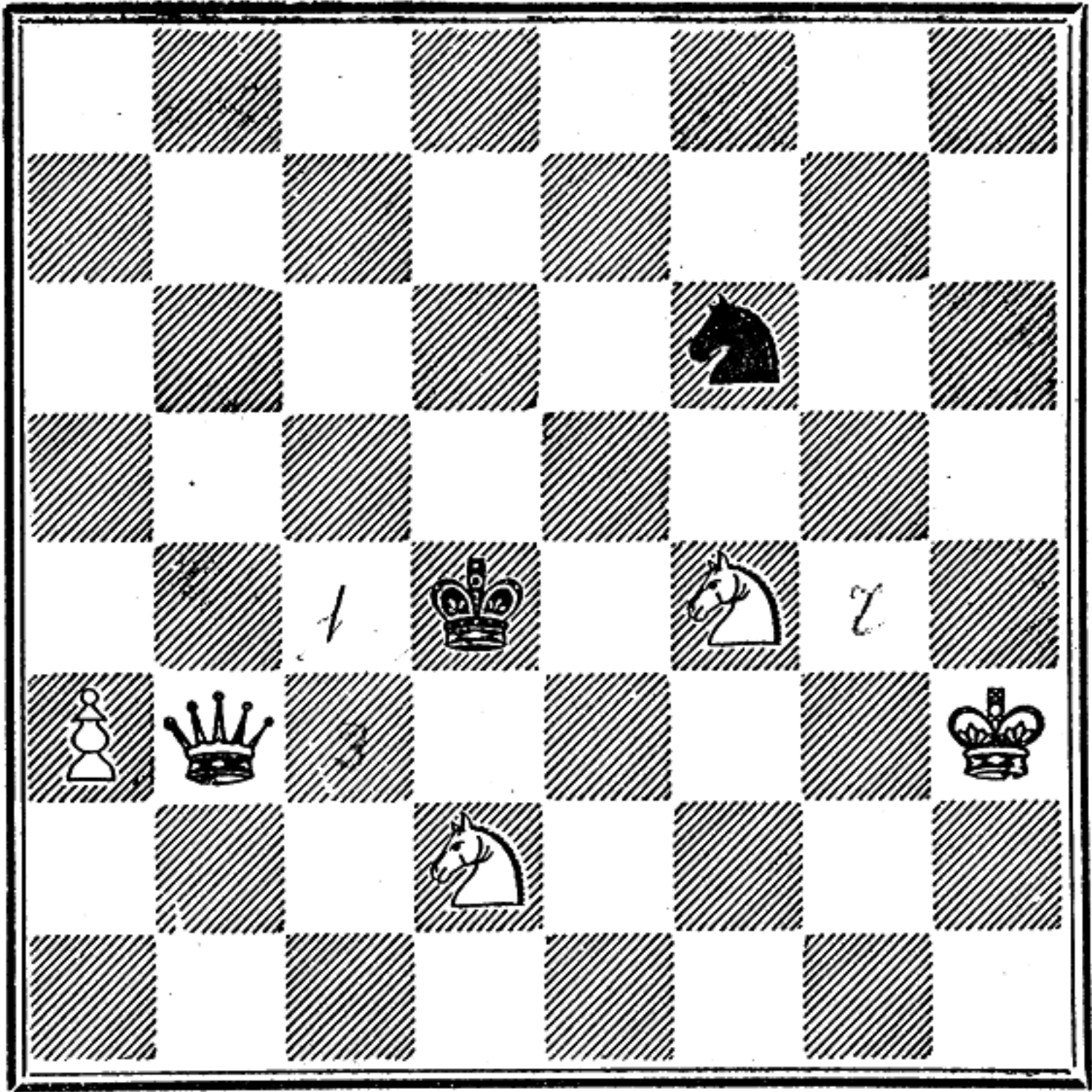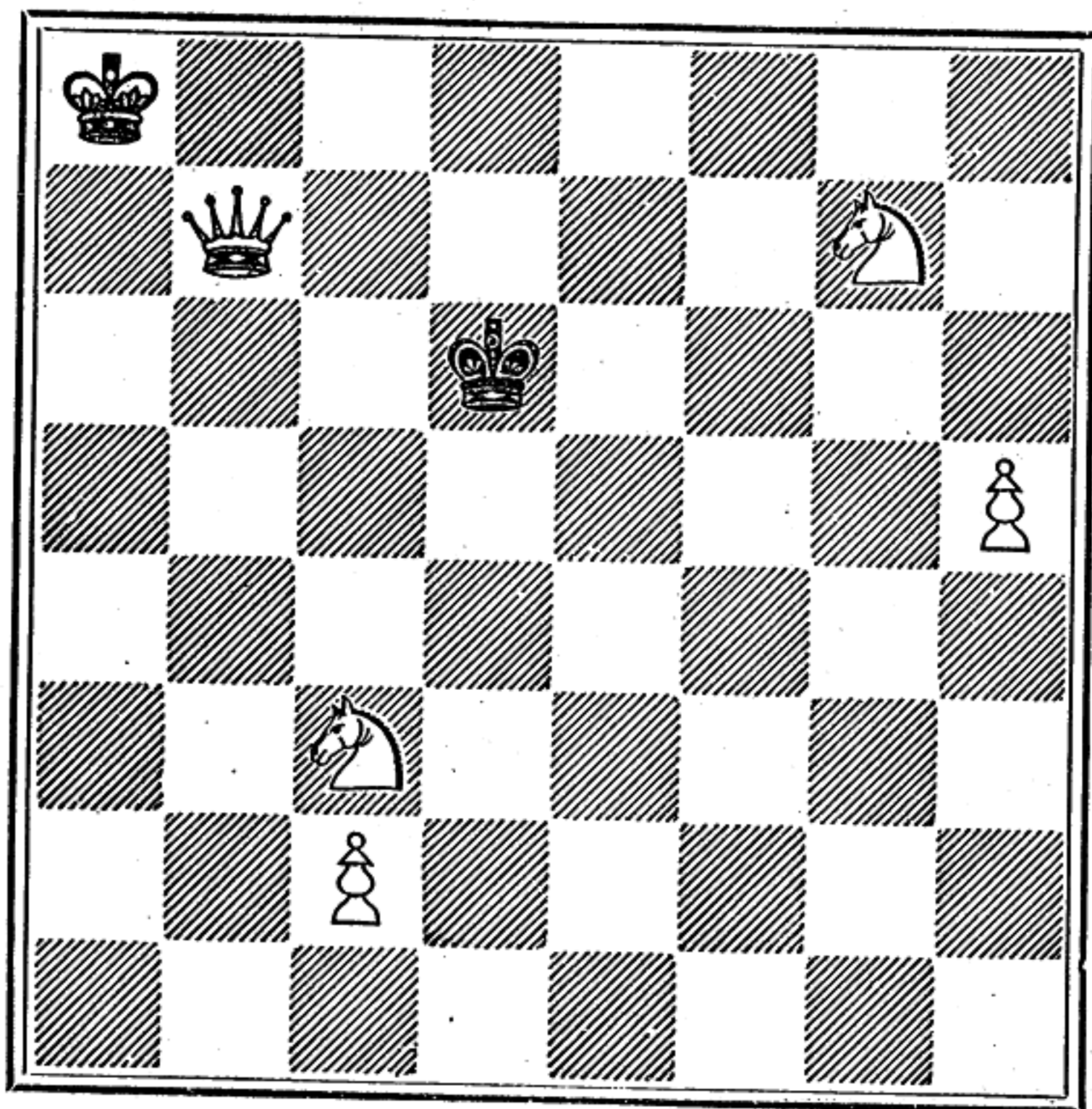
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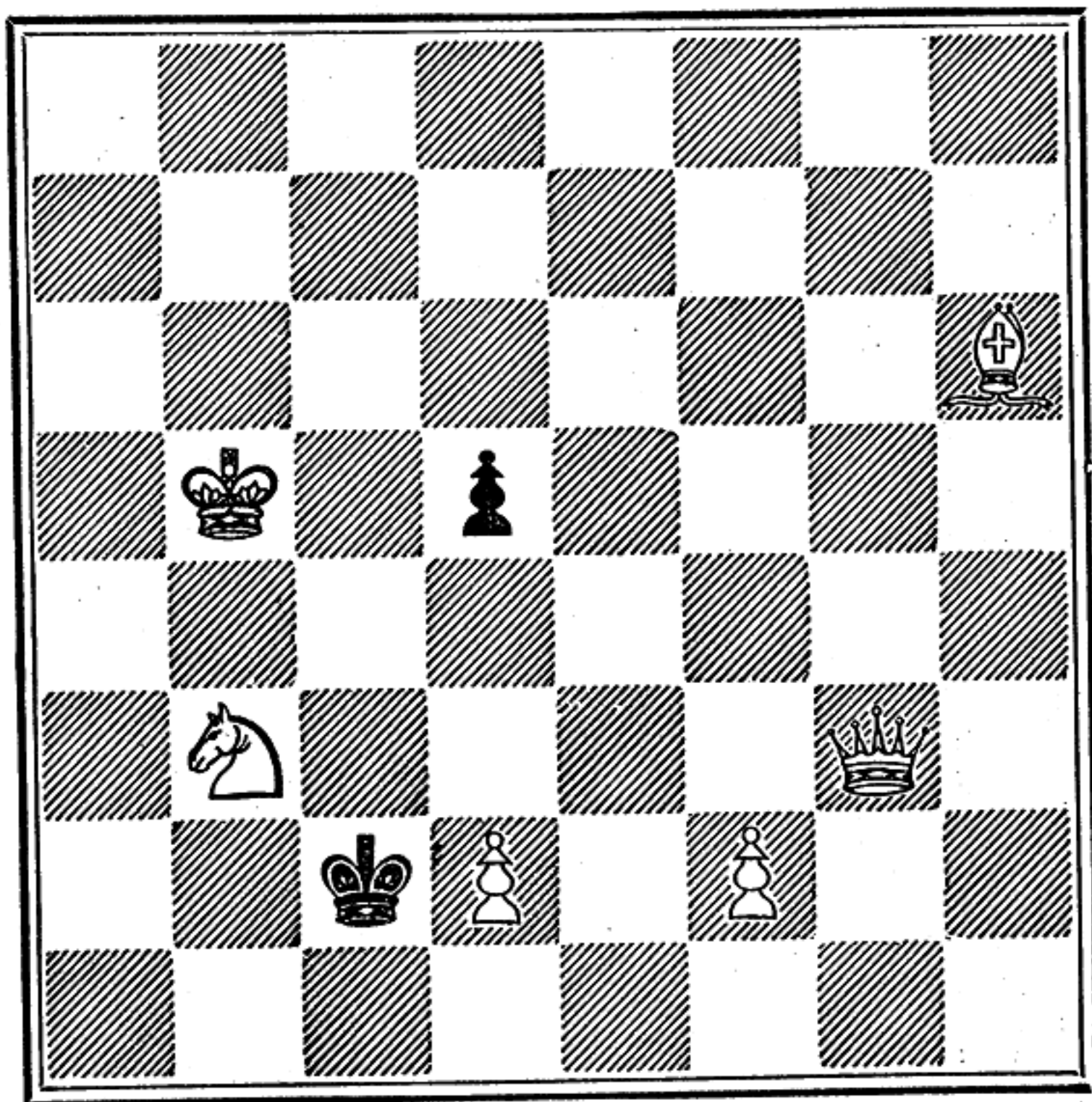
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WHITE.

THREE-MOVER.

67

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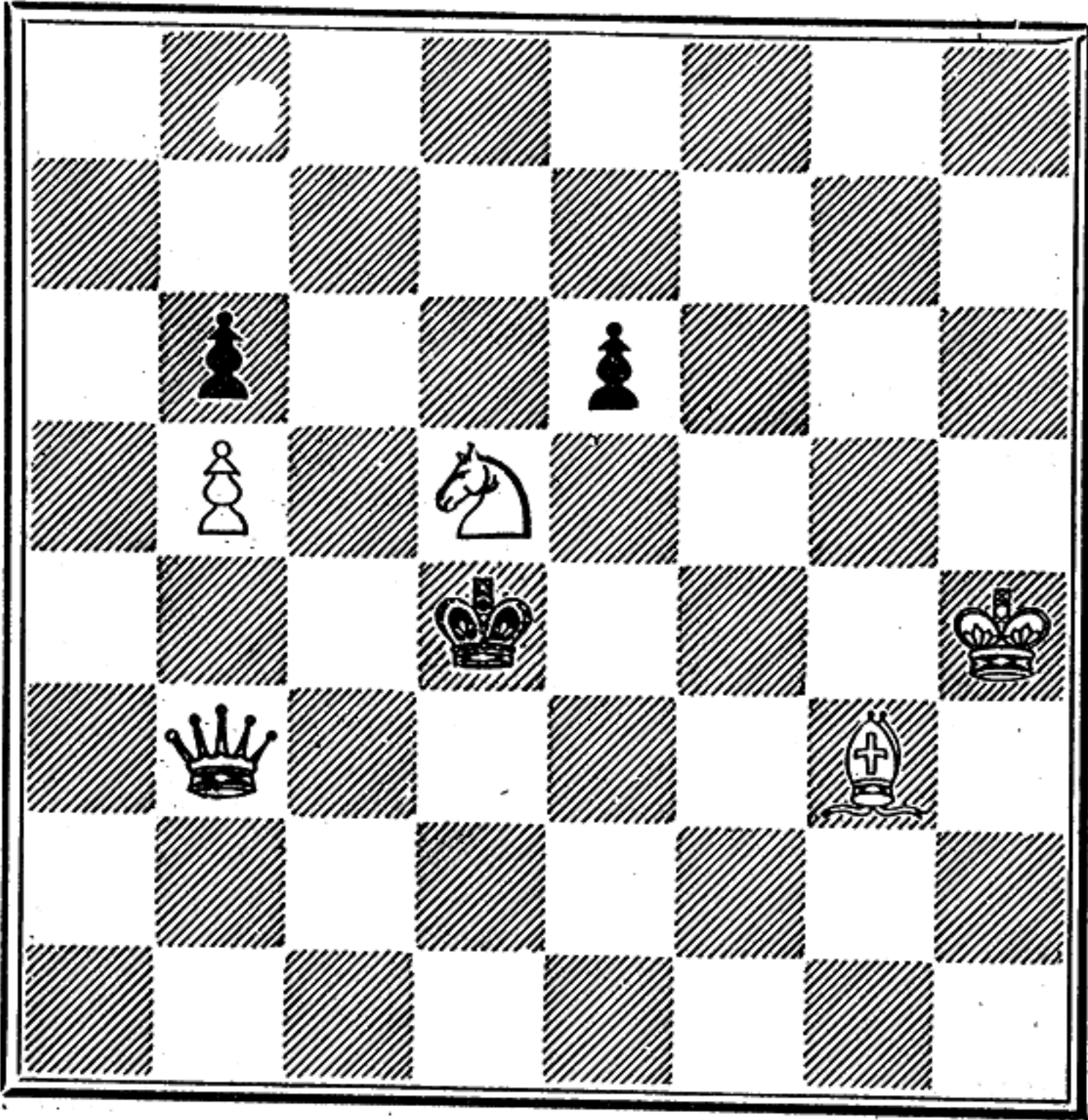
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THREE-MOVER.

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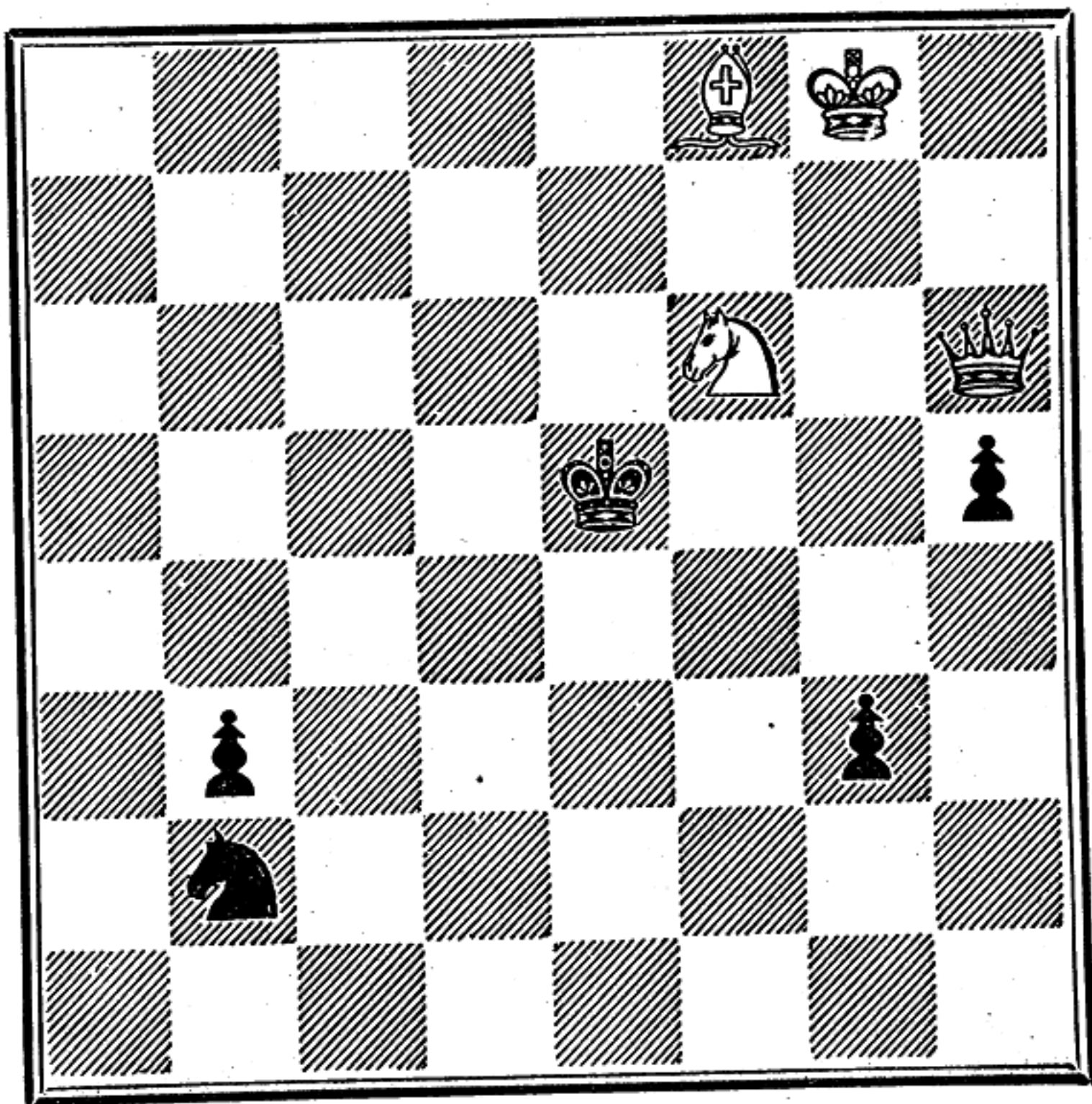
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69

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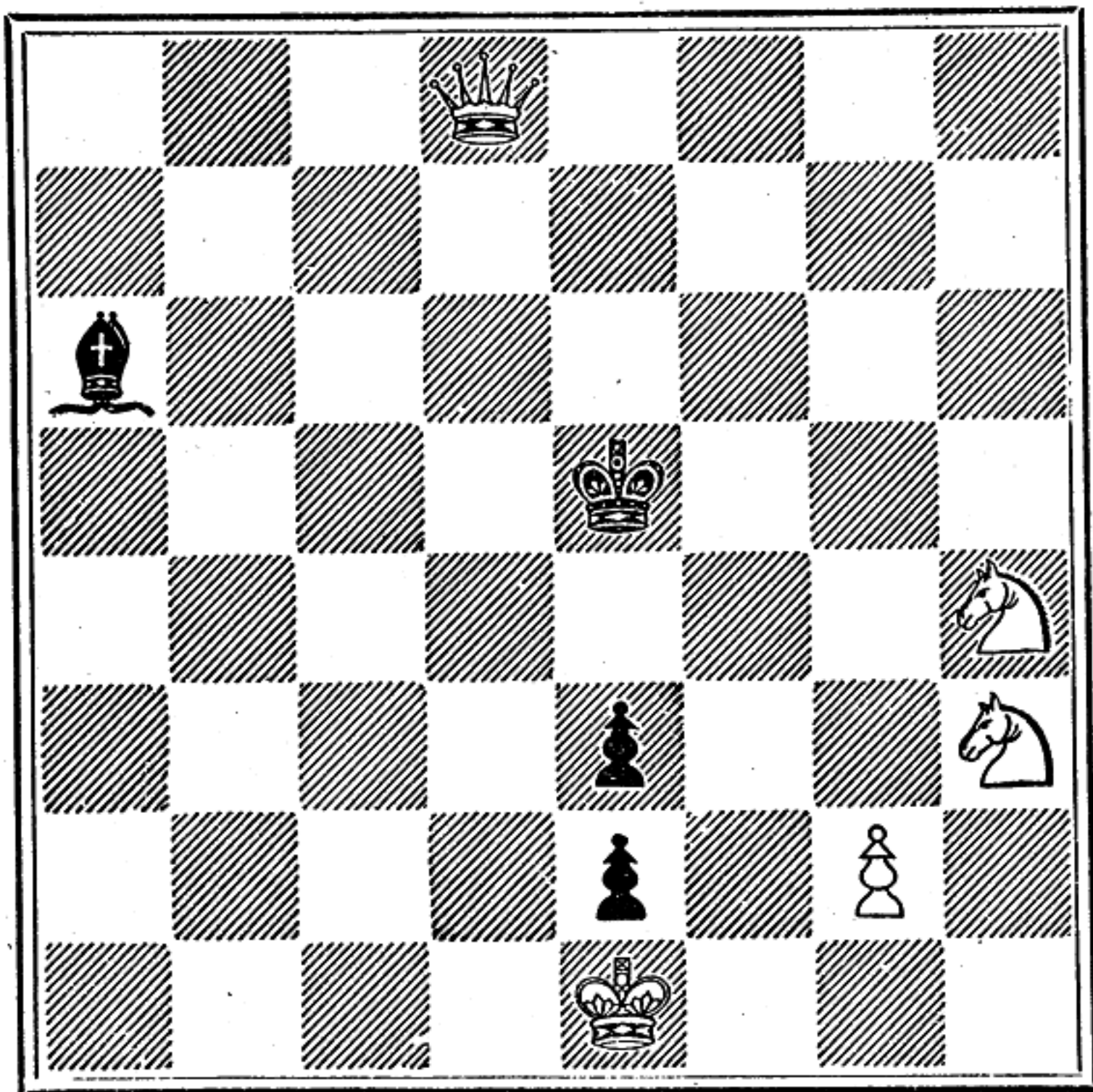
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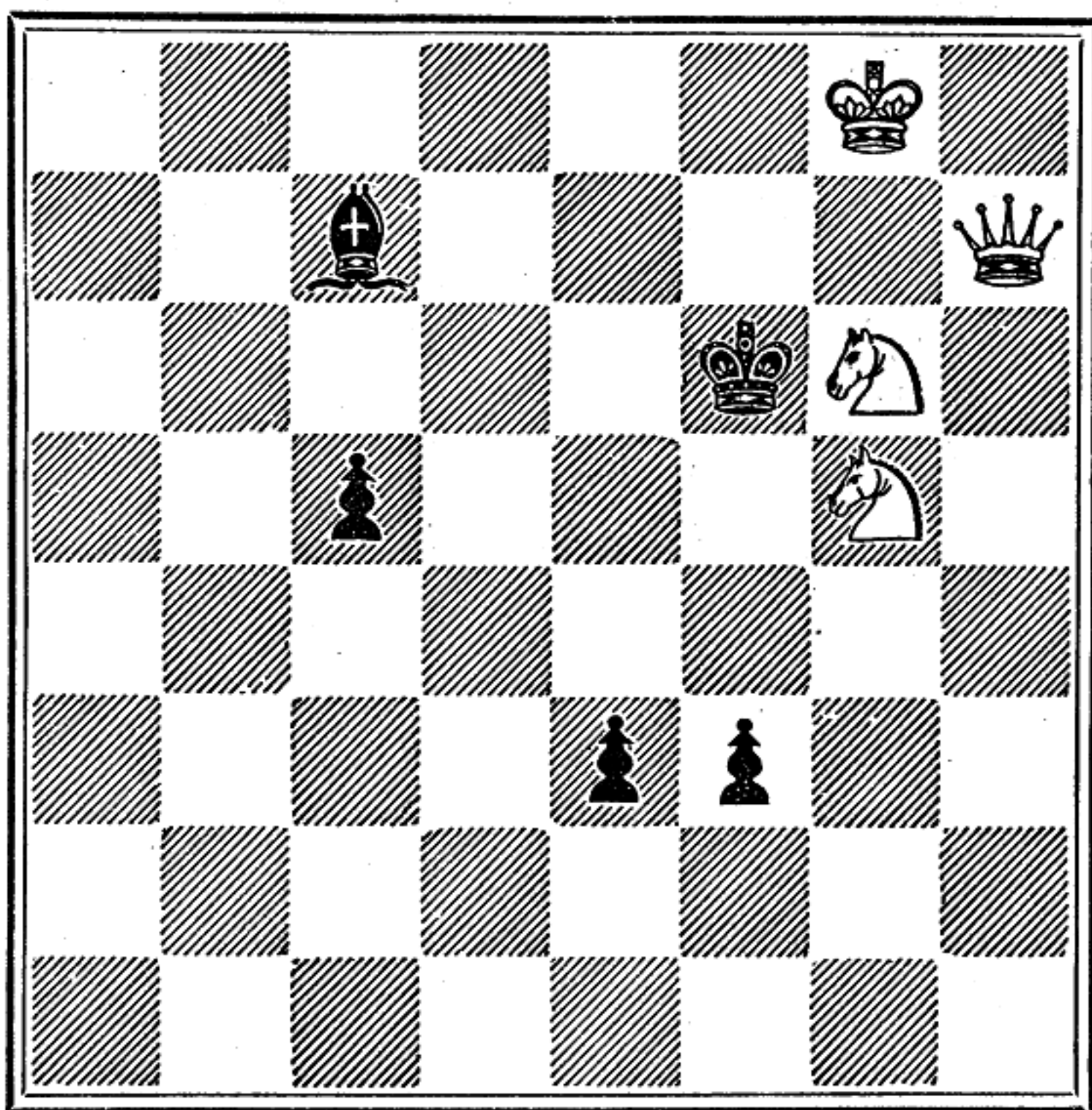
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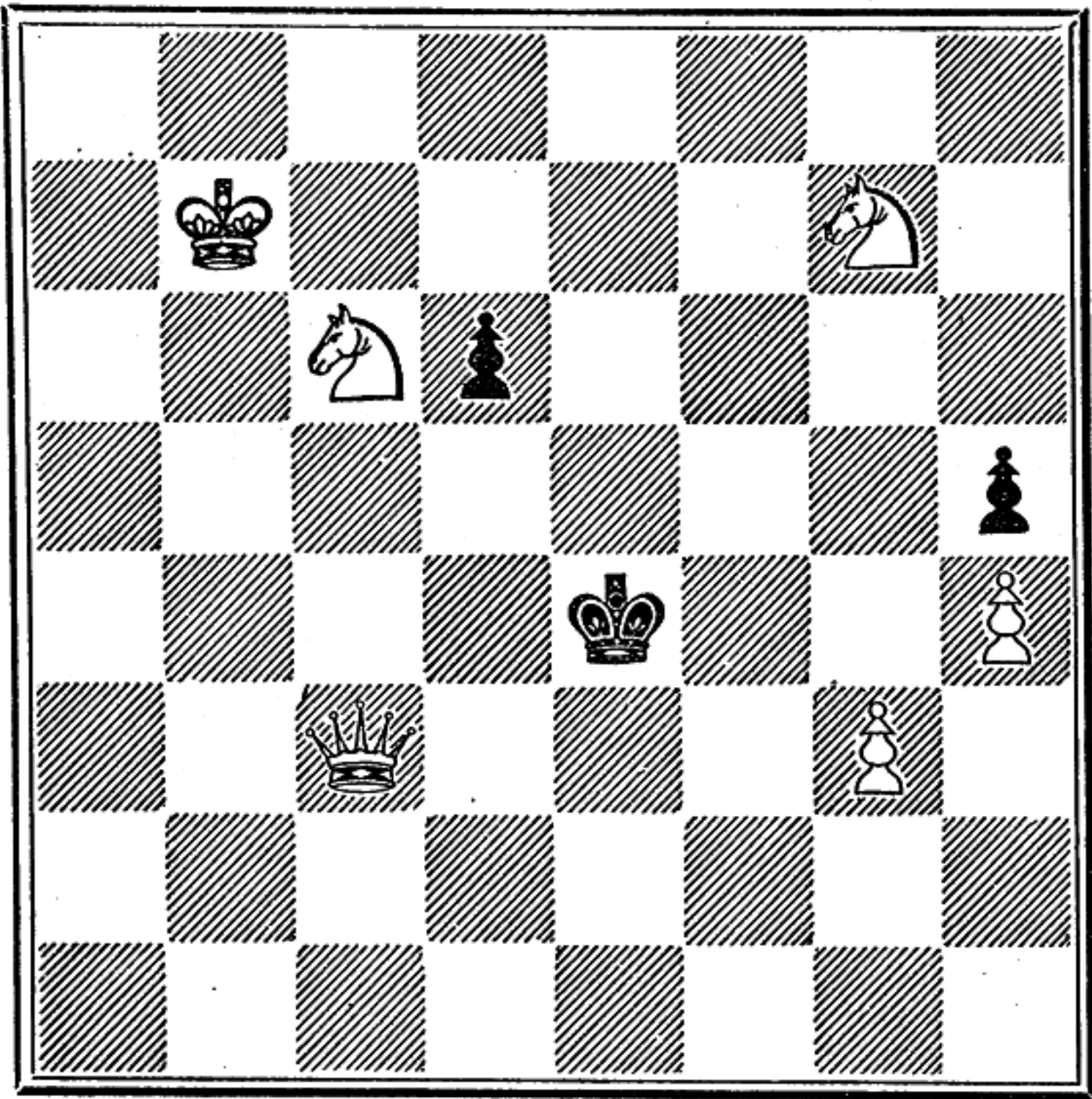
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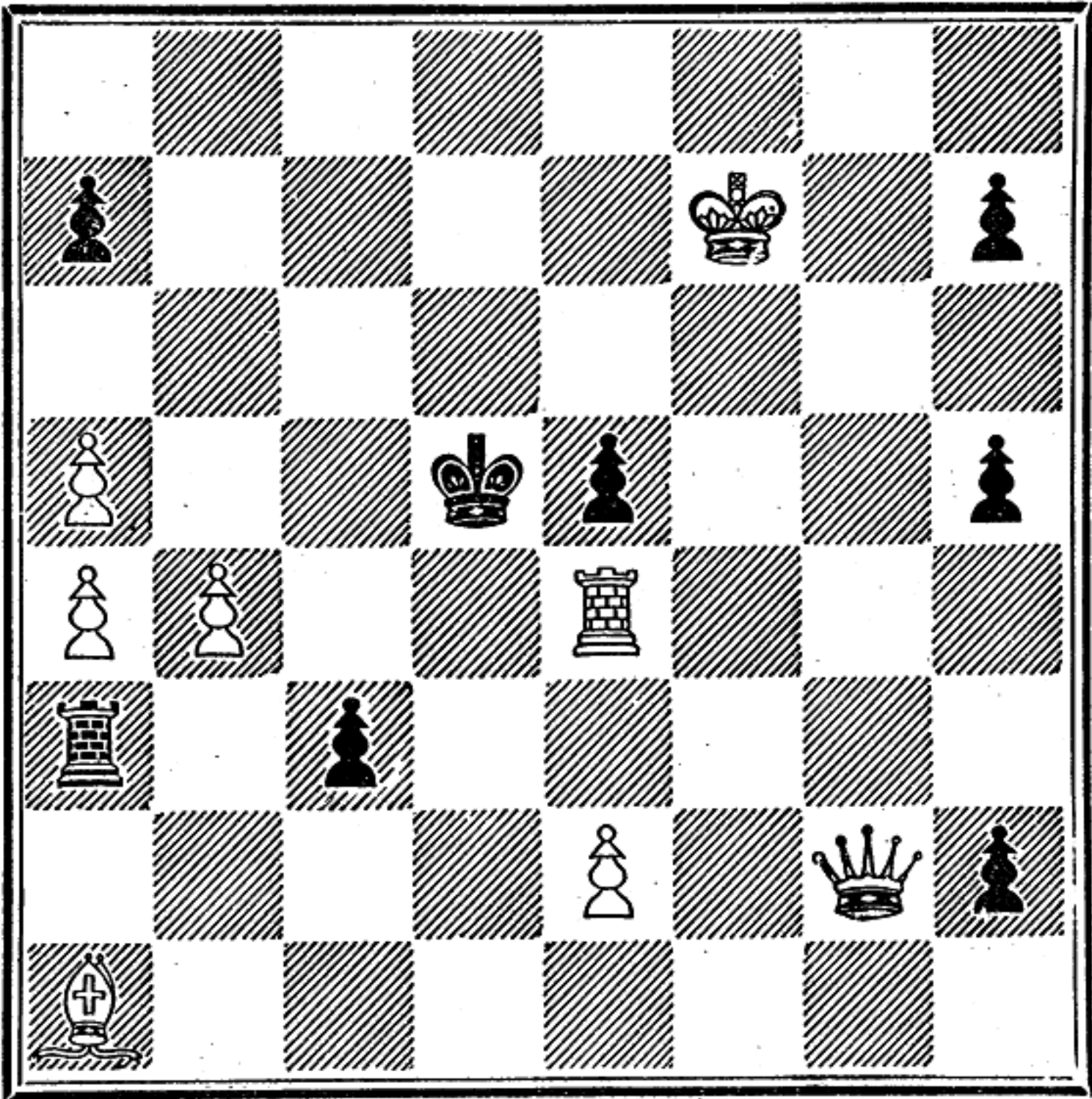
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73

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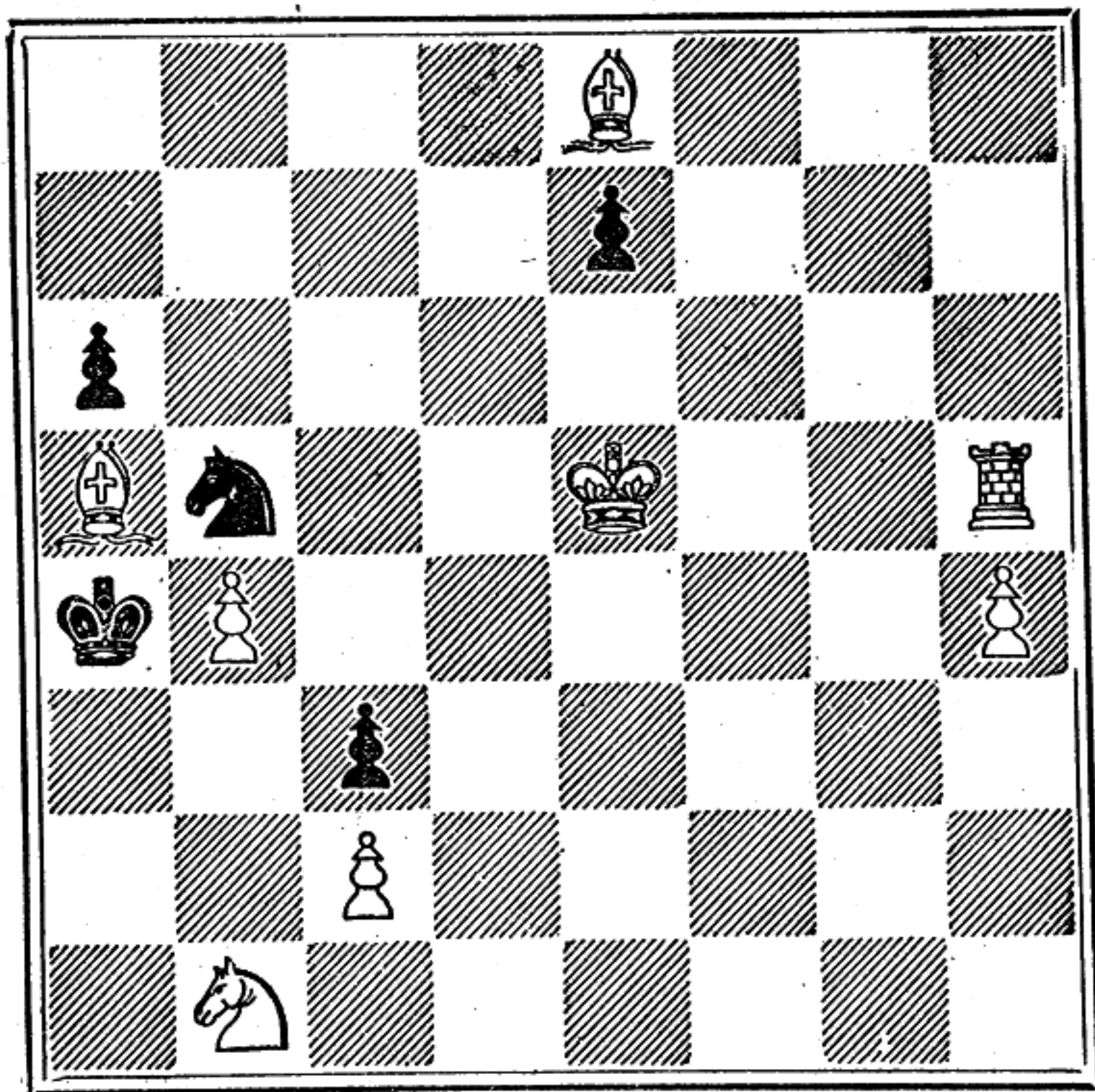
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74

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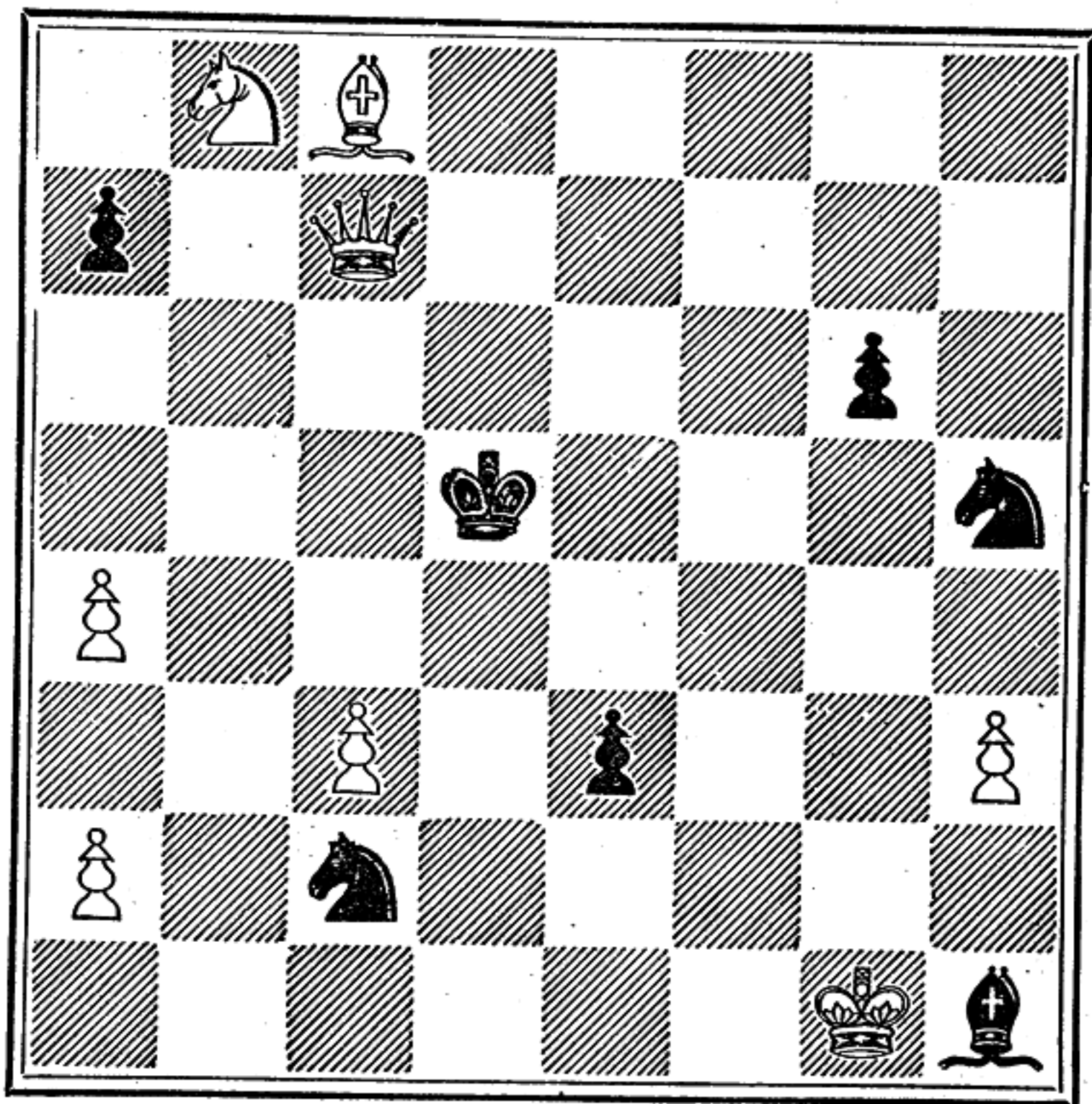
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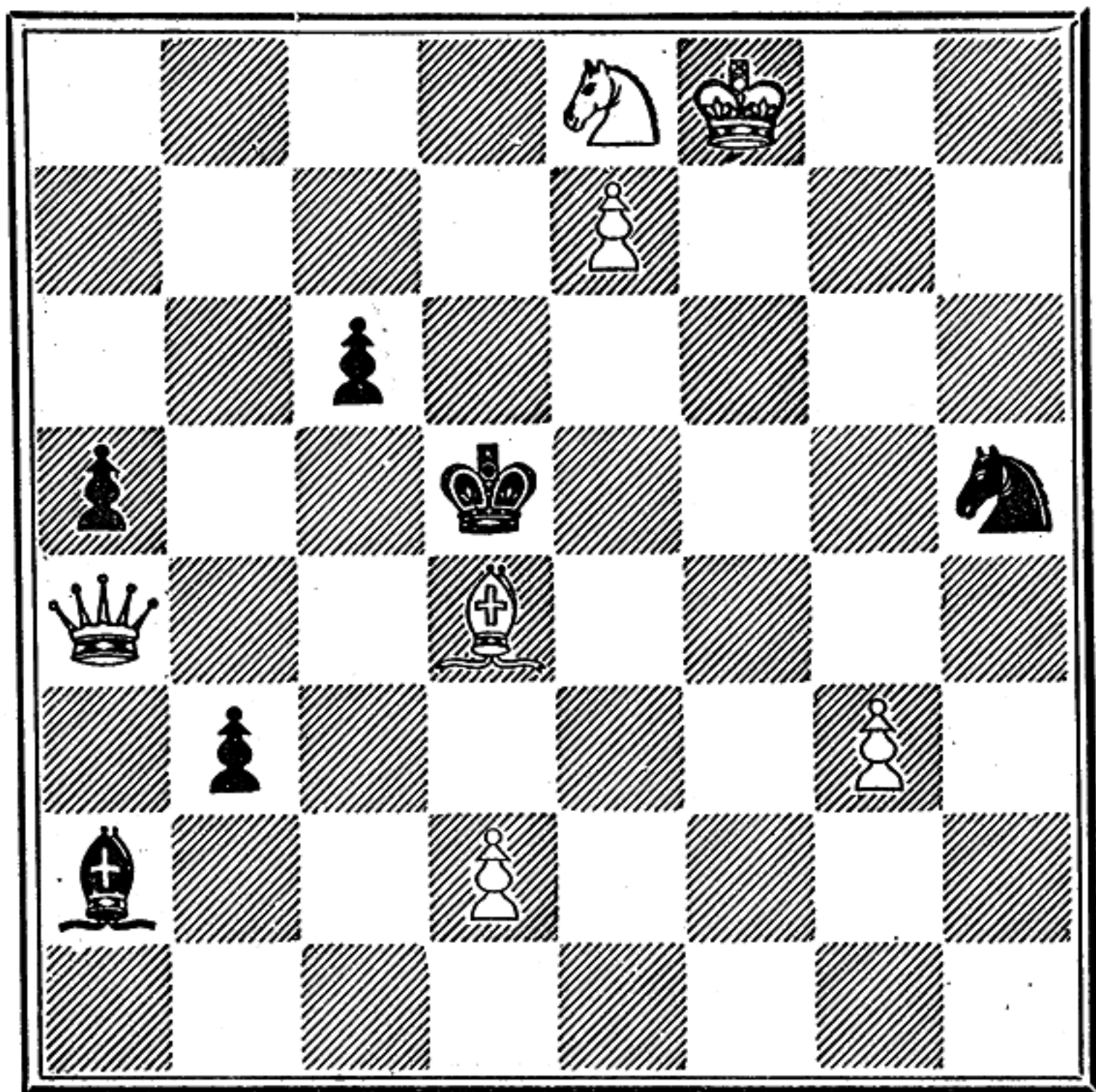
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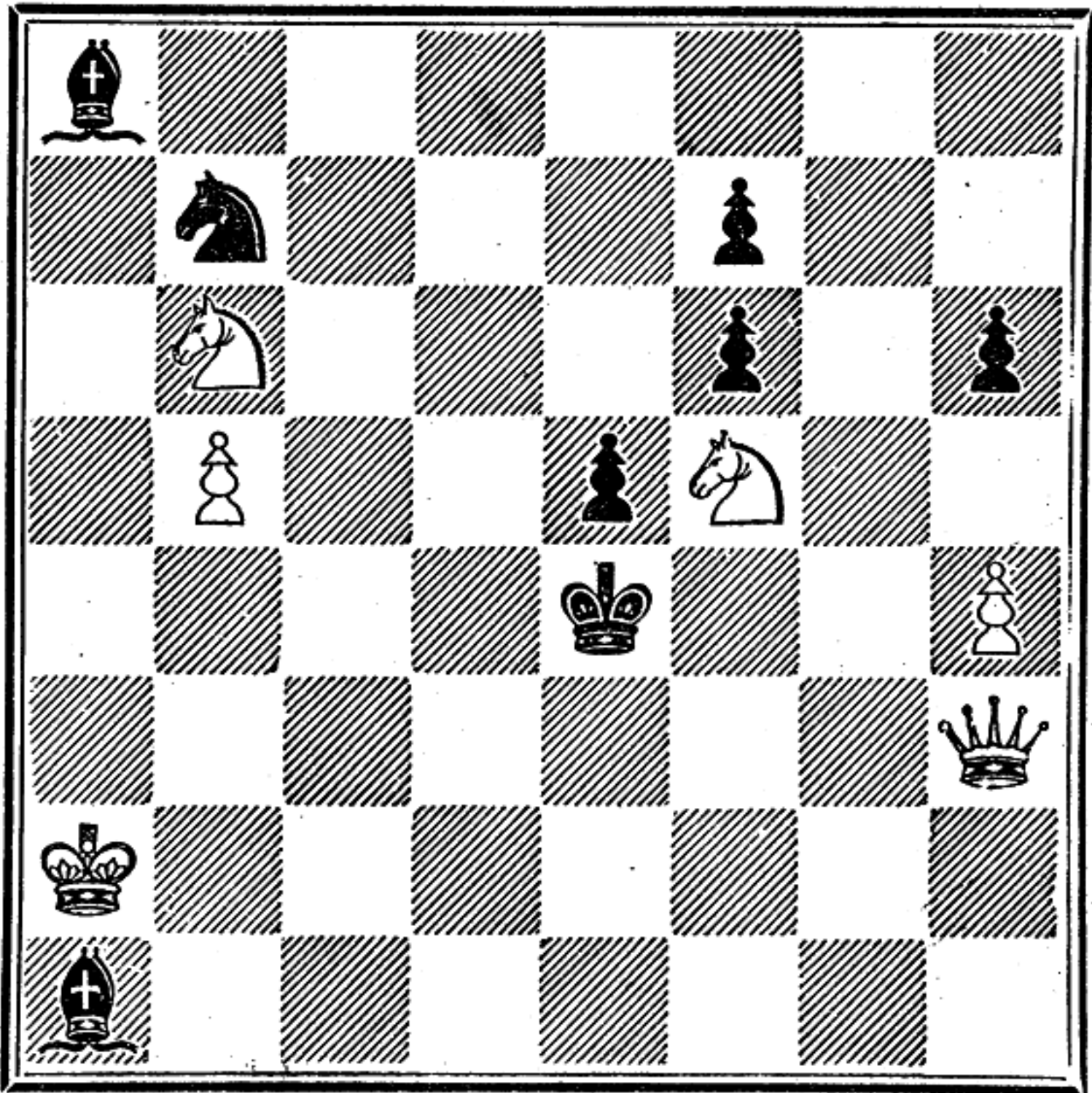
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THREE-MOVER.

77

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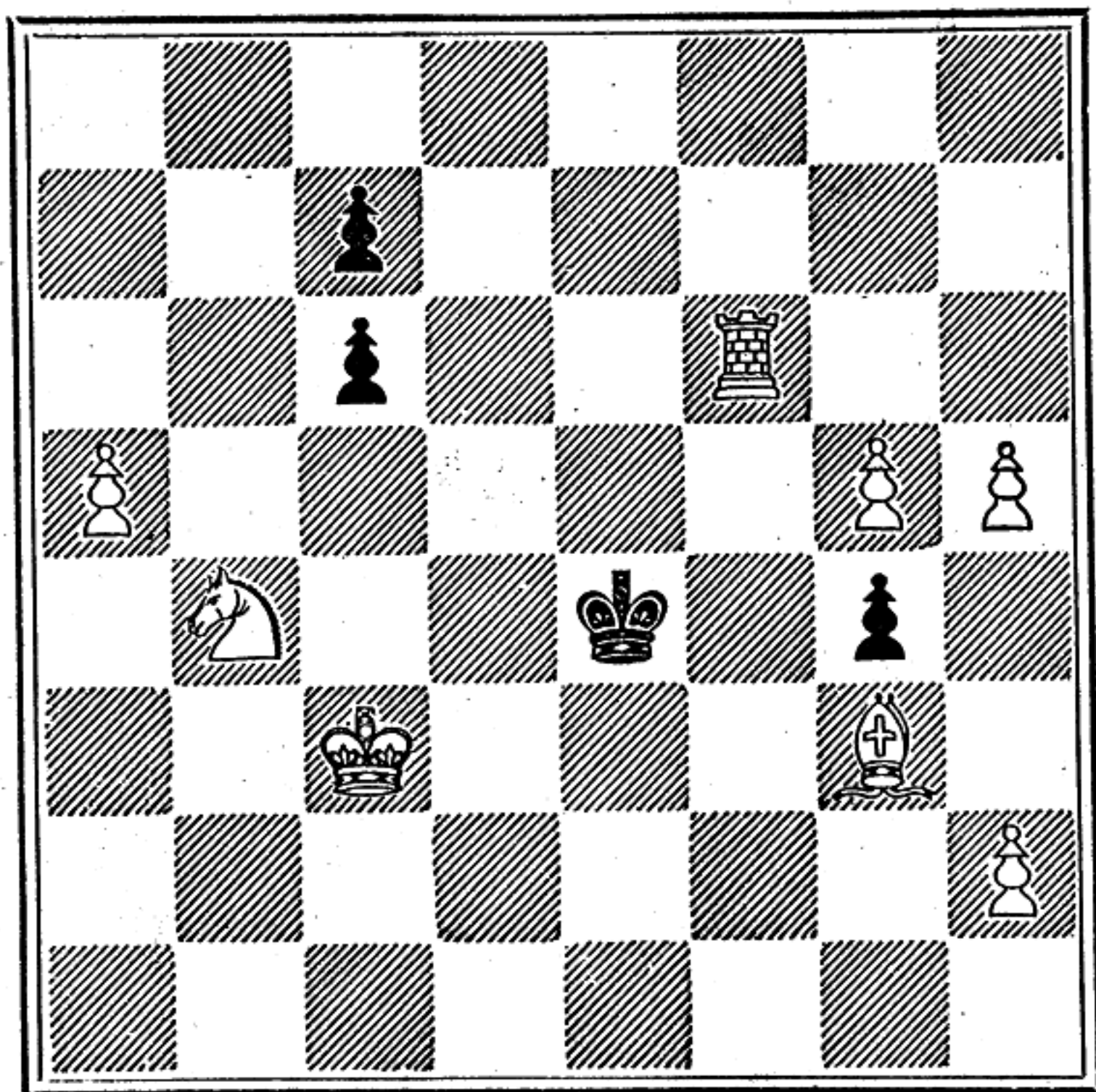
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THREE-MOVER.

78

Joint composition with
Mr. A. C. CHALLENGER.

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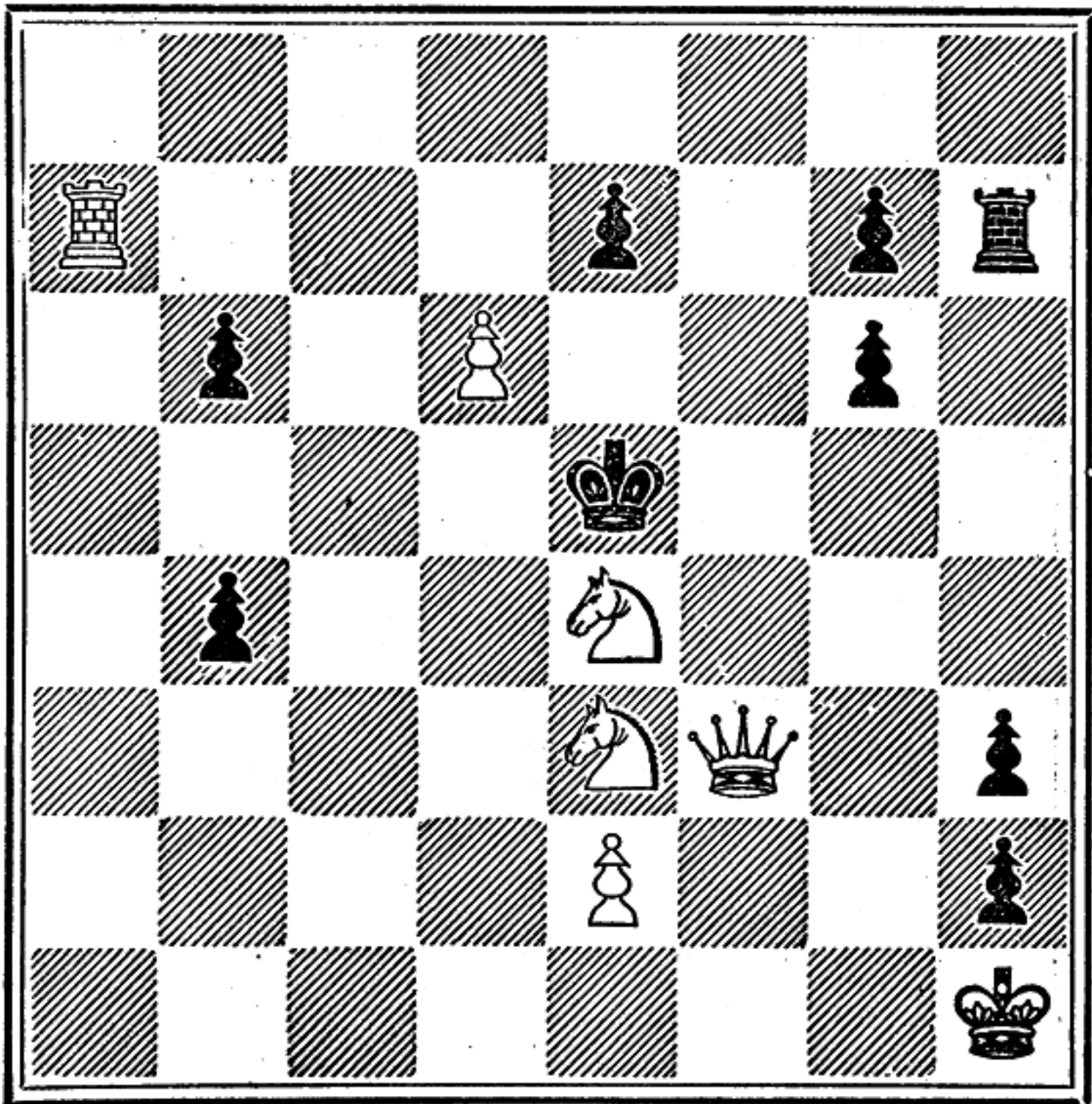
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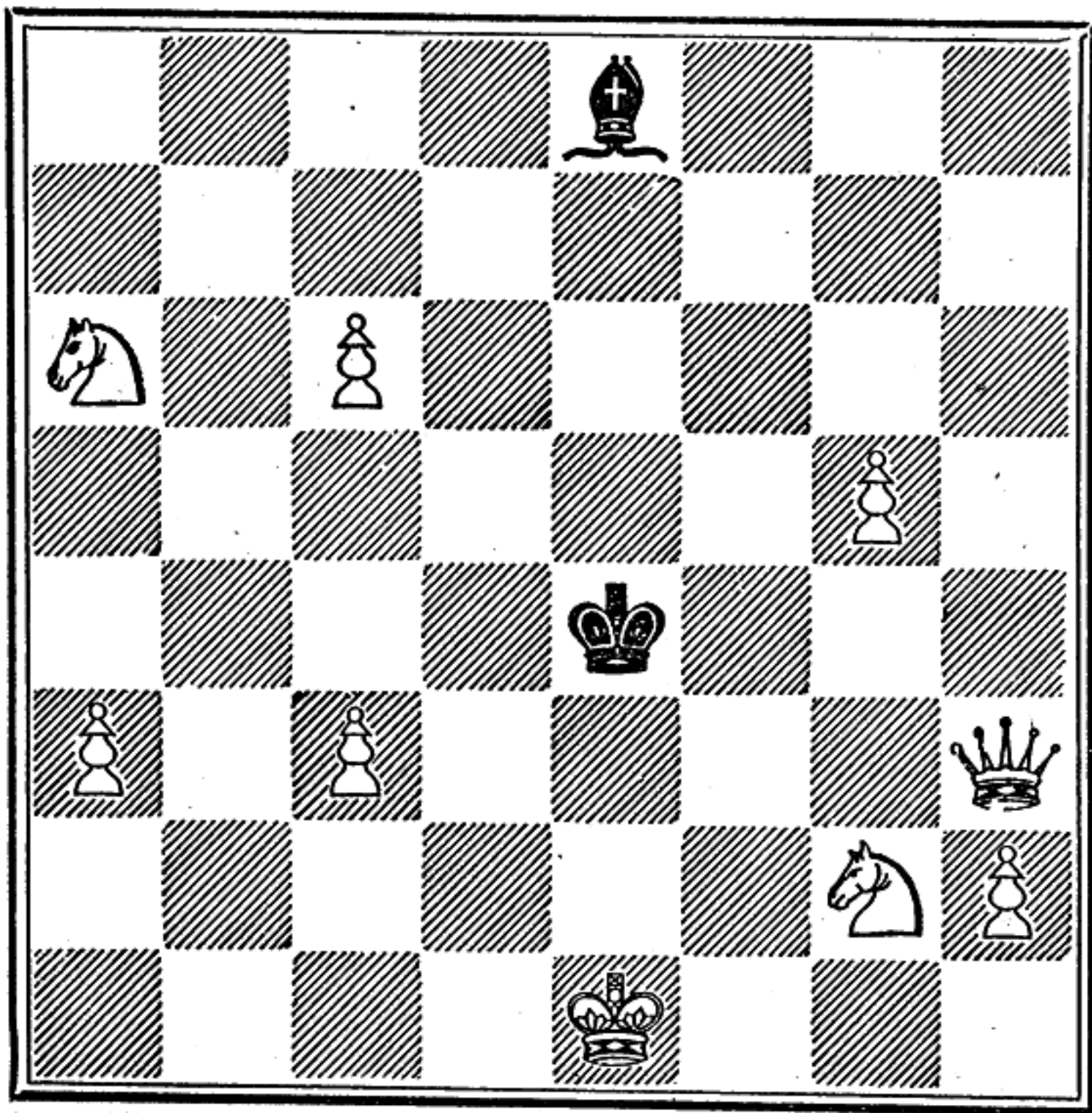
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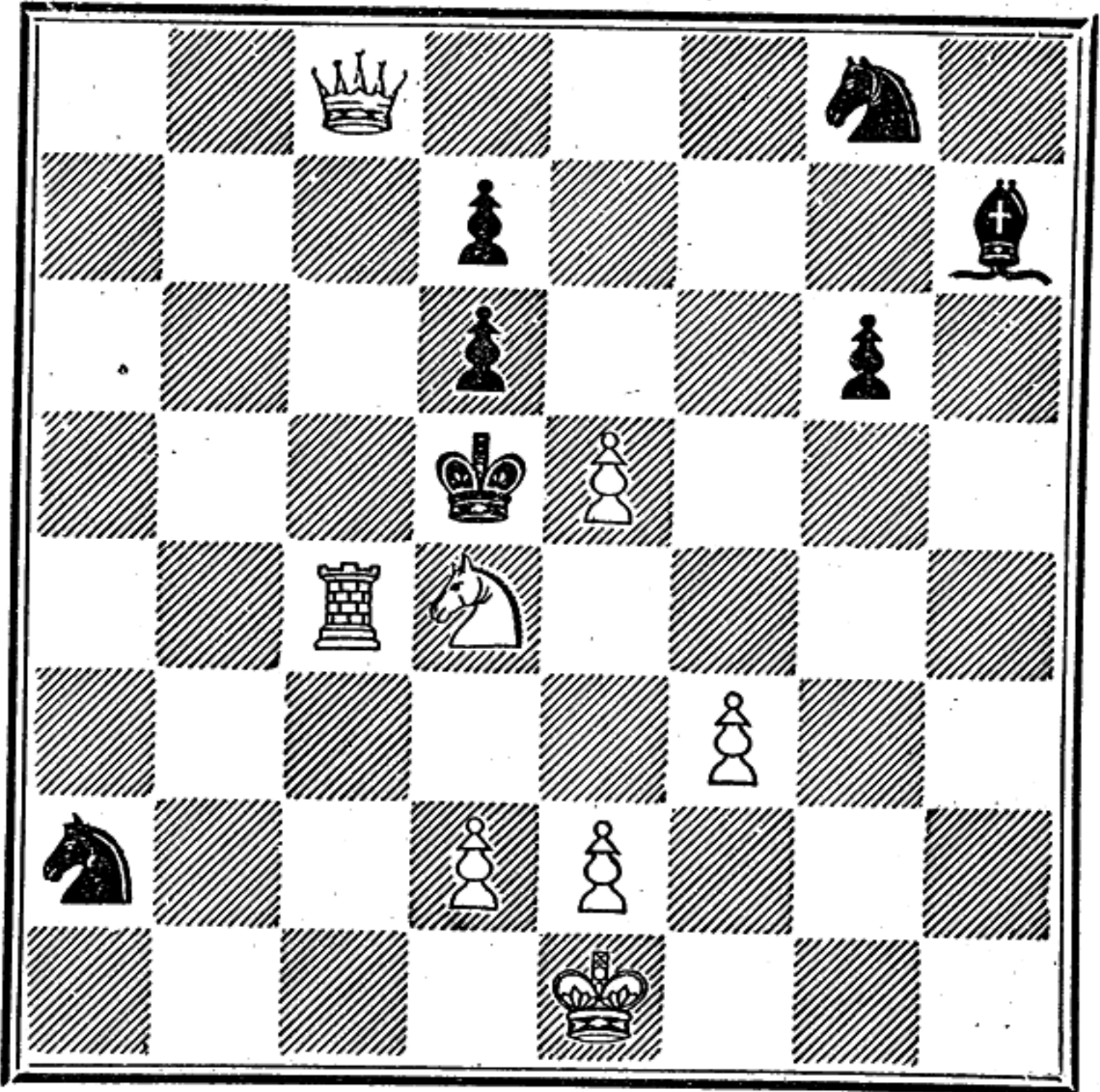
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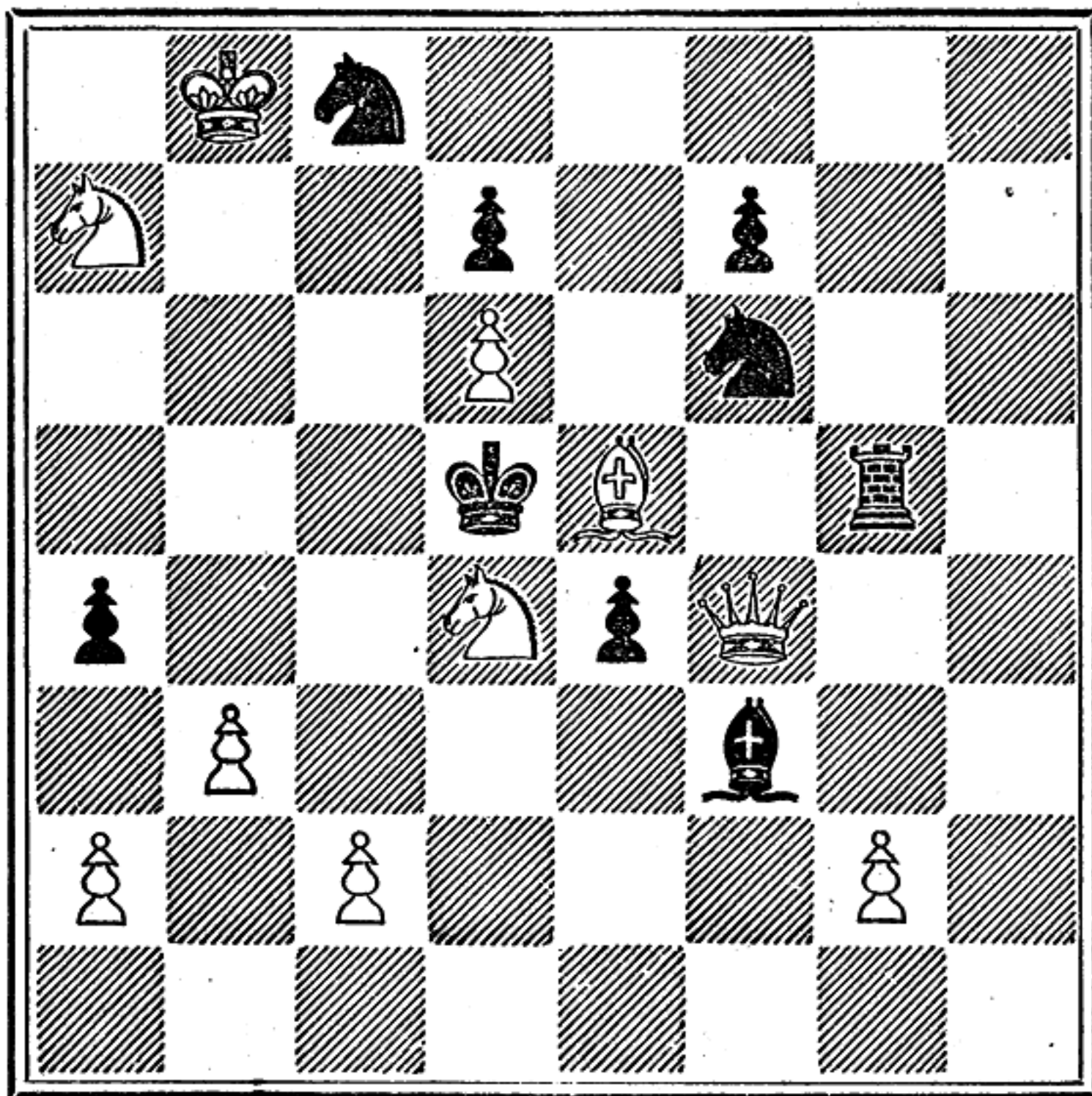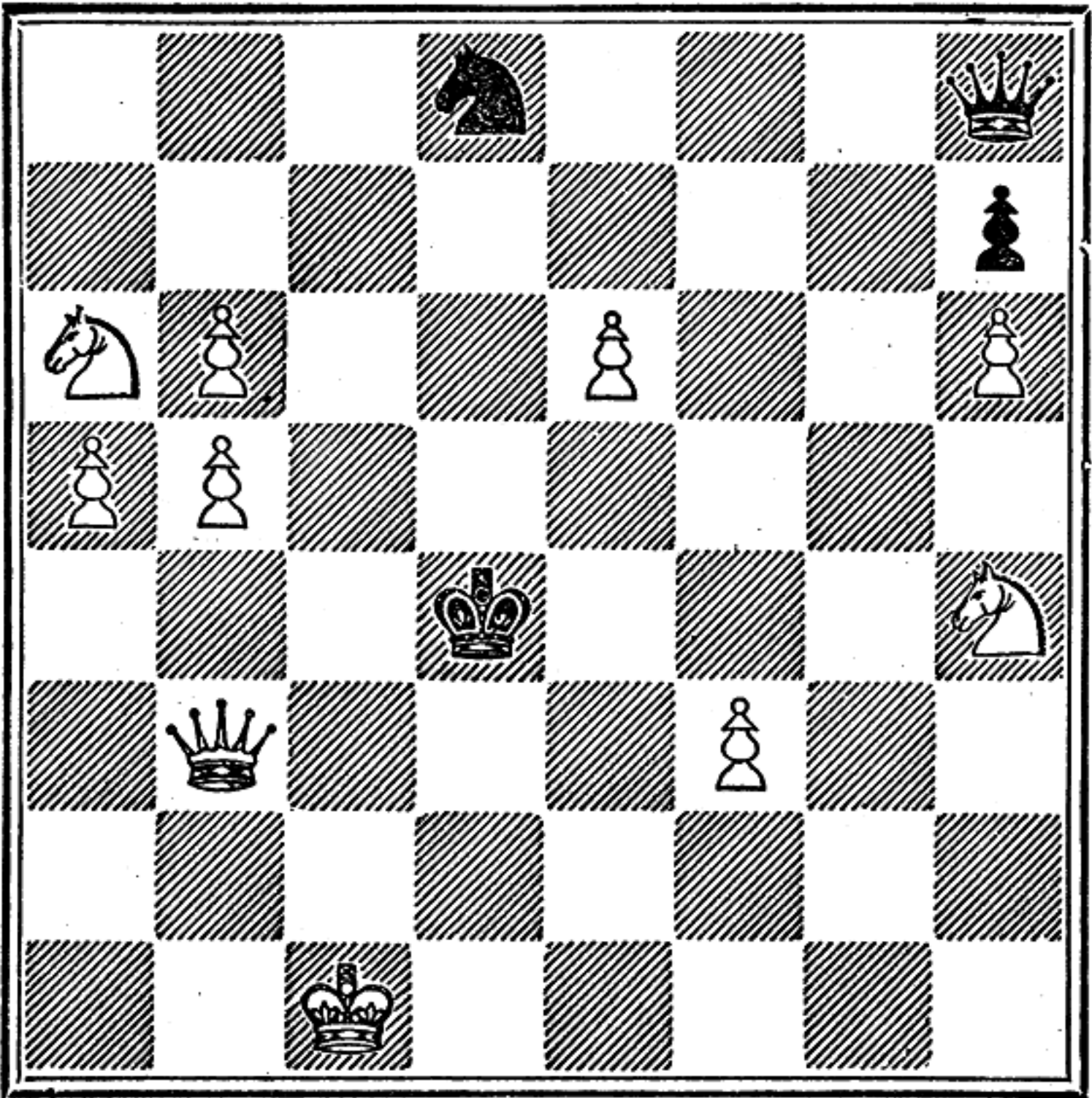
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82

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83
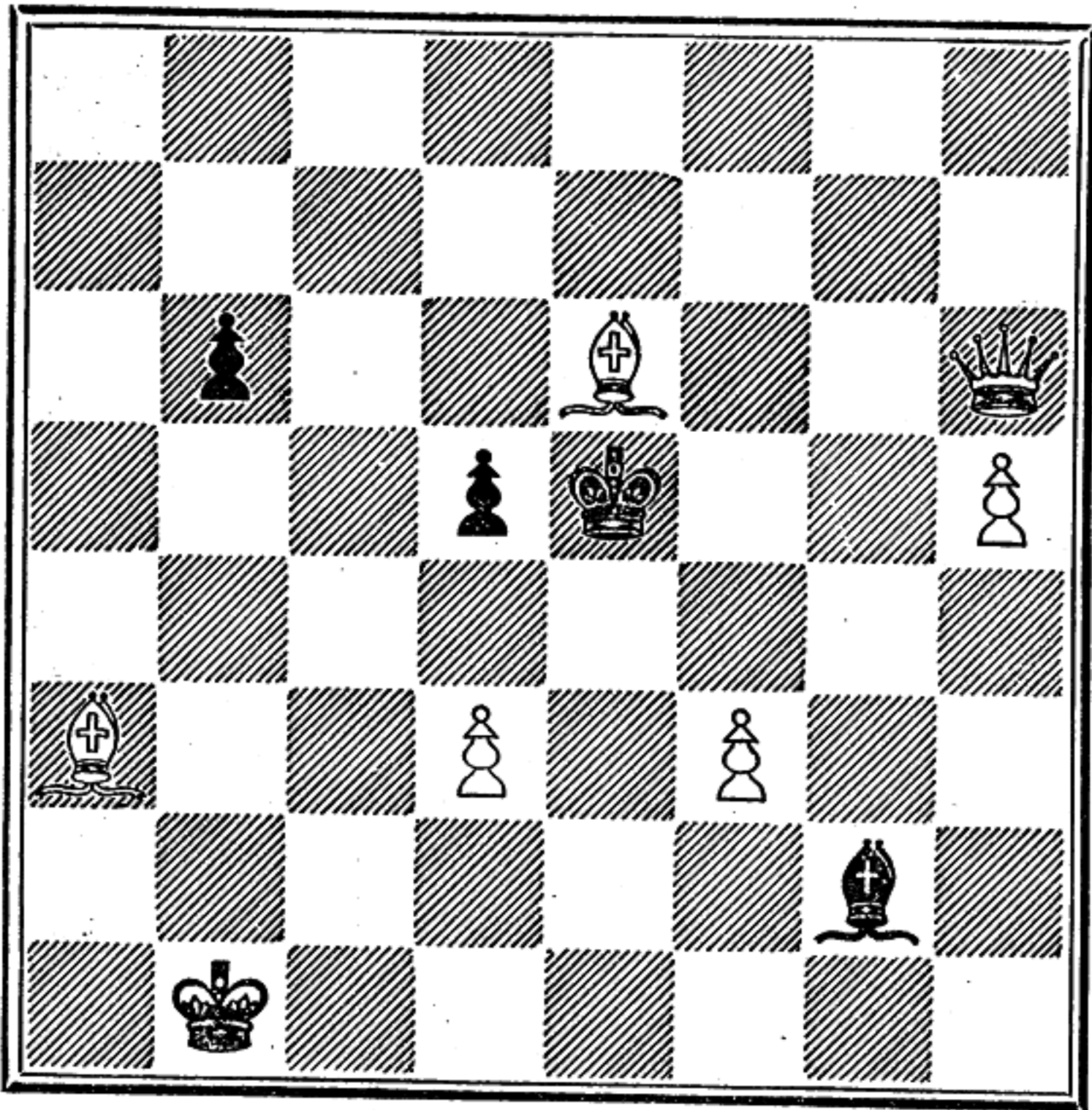
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84

THREE-MOVER.

85

THREE-MOVER.

86
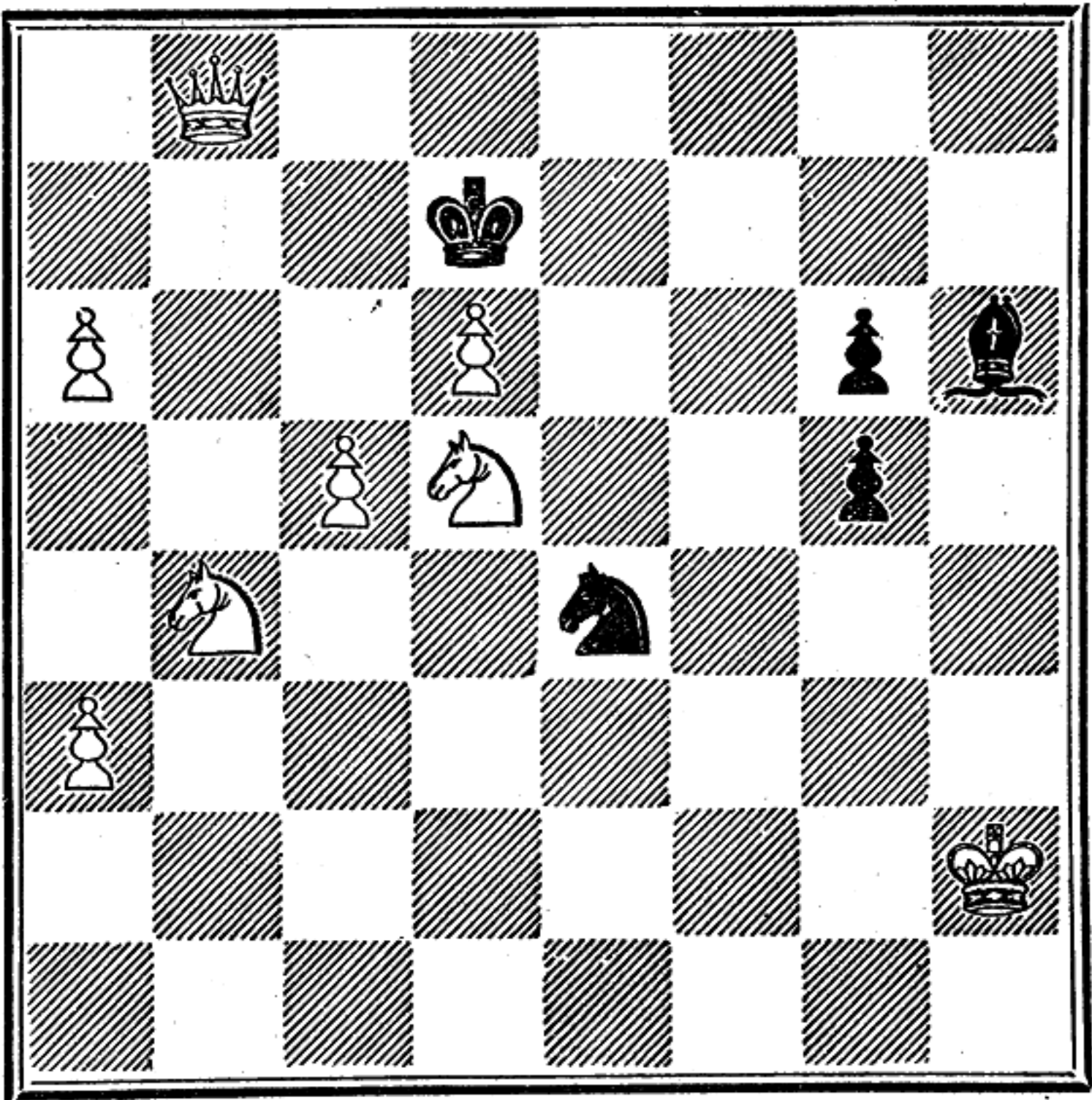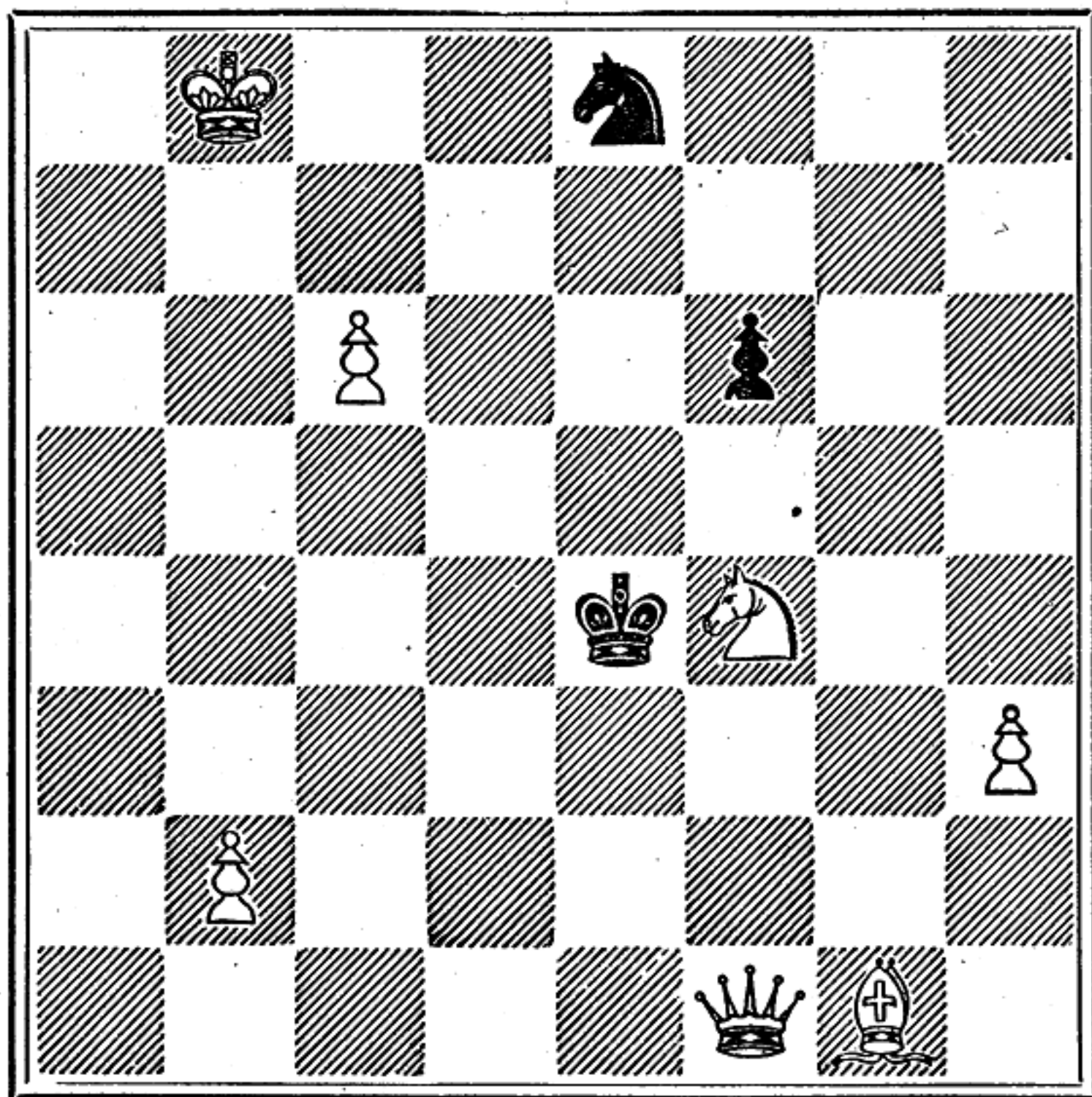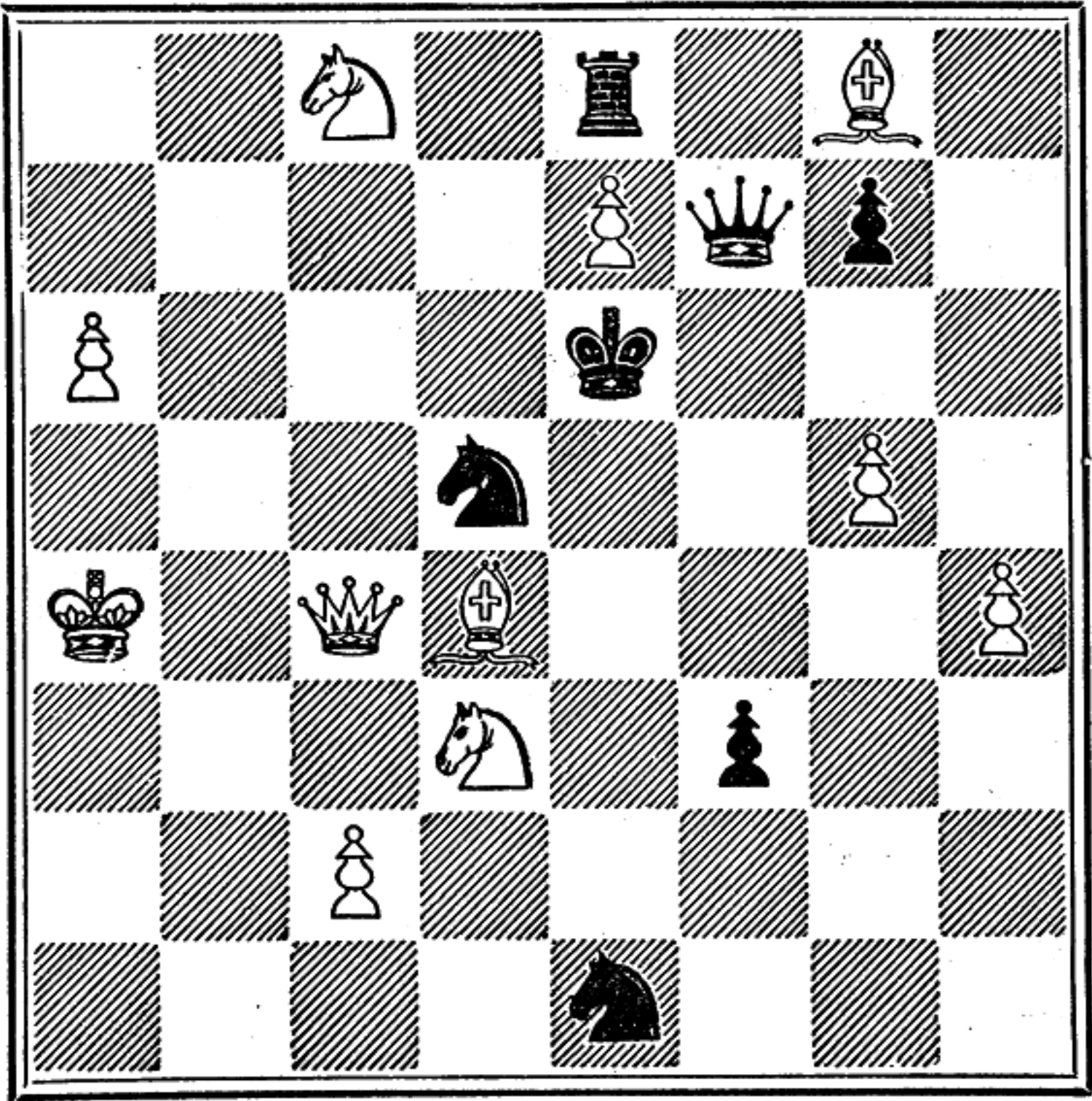
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87

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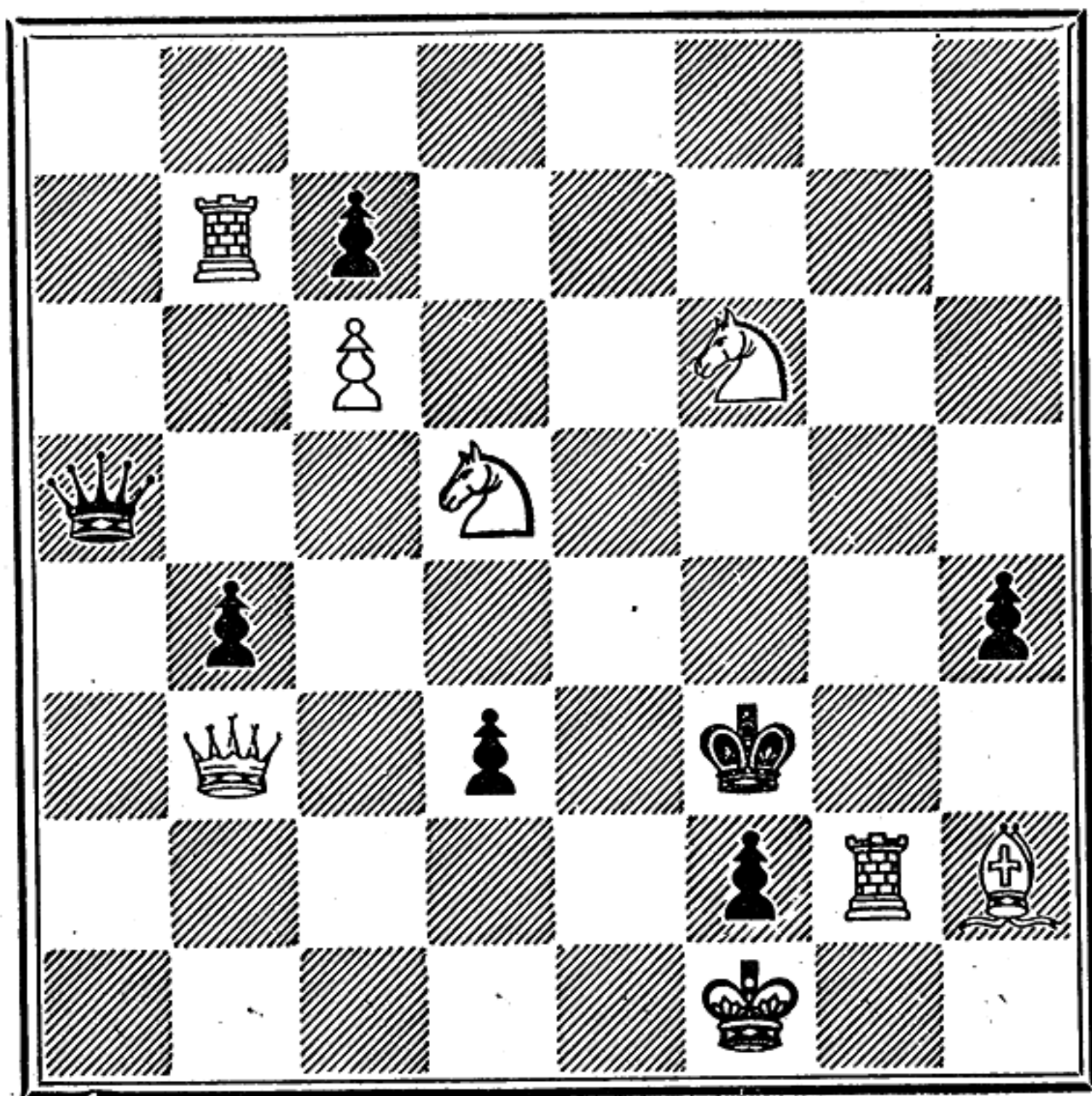
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COMPEL MATE IN TWO.

88

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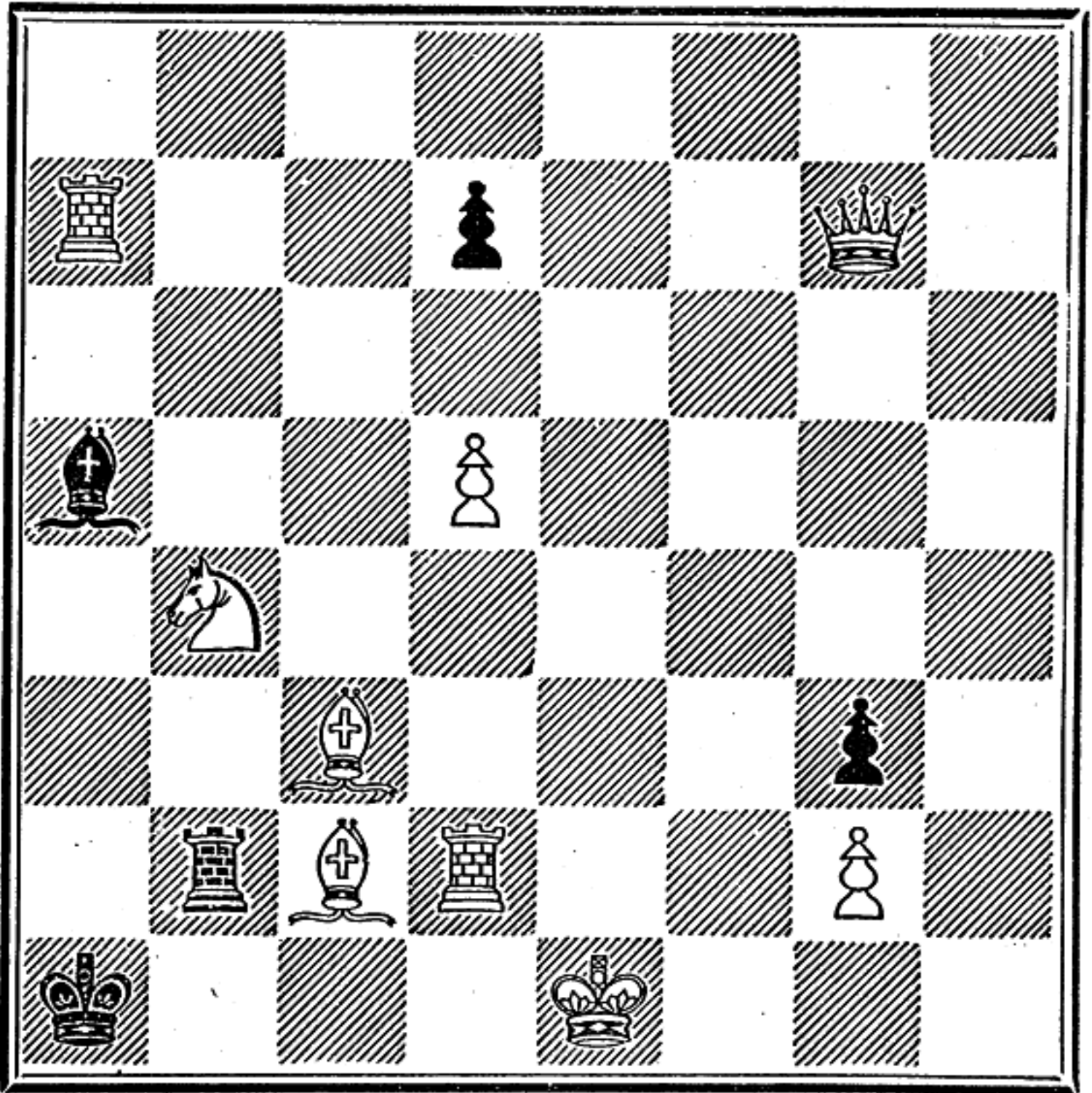
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89

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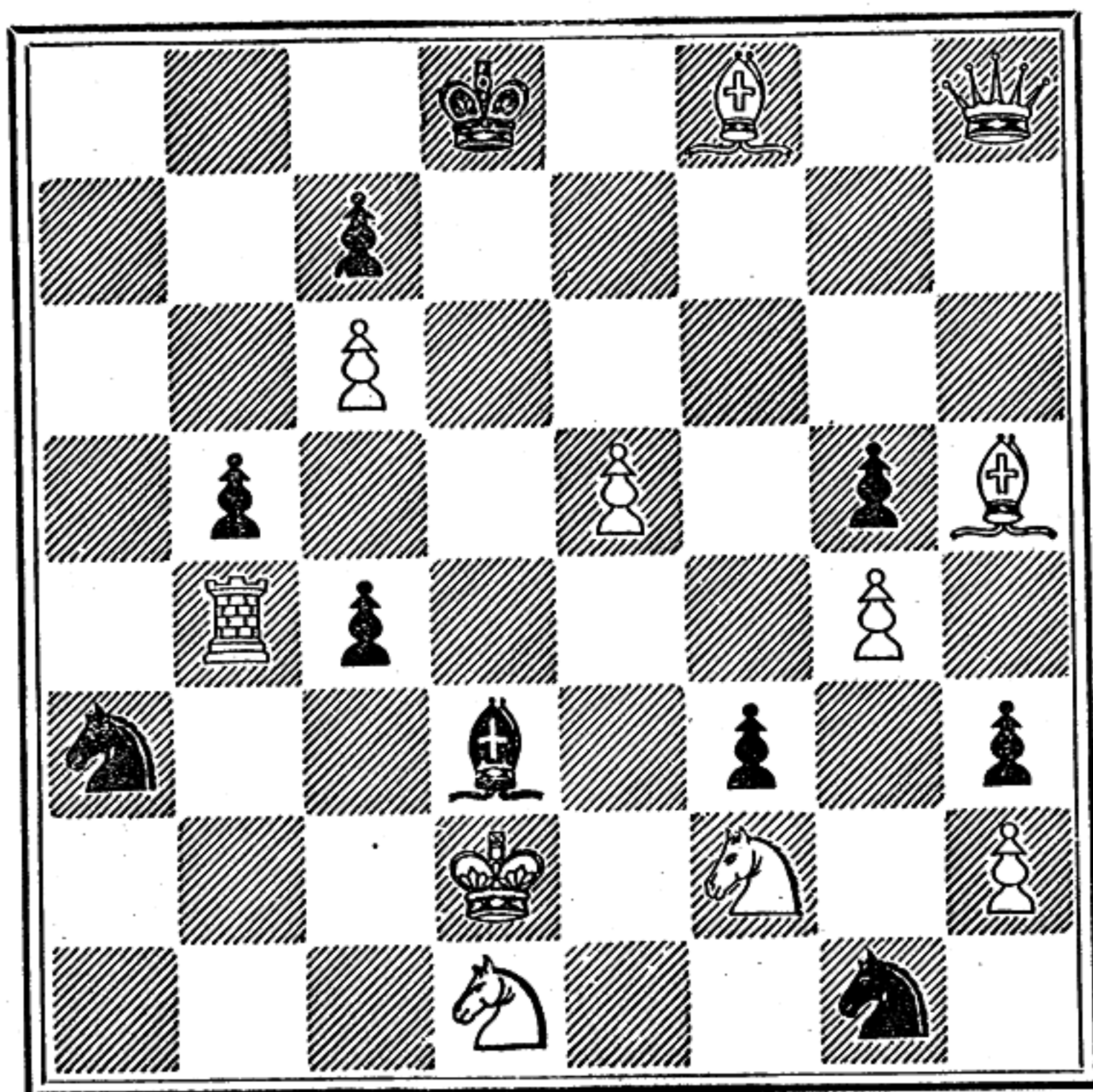
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COMPEL MATE IN SEVEN.

"DON QUIXOTE."

90

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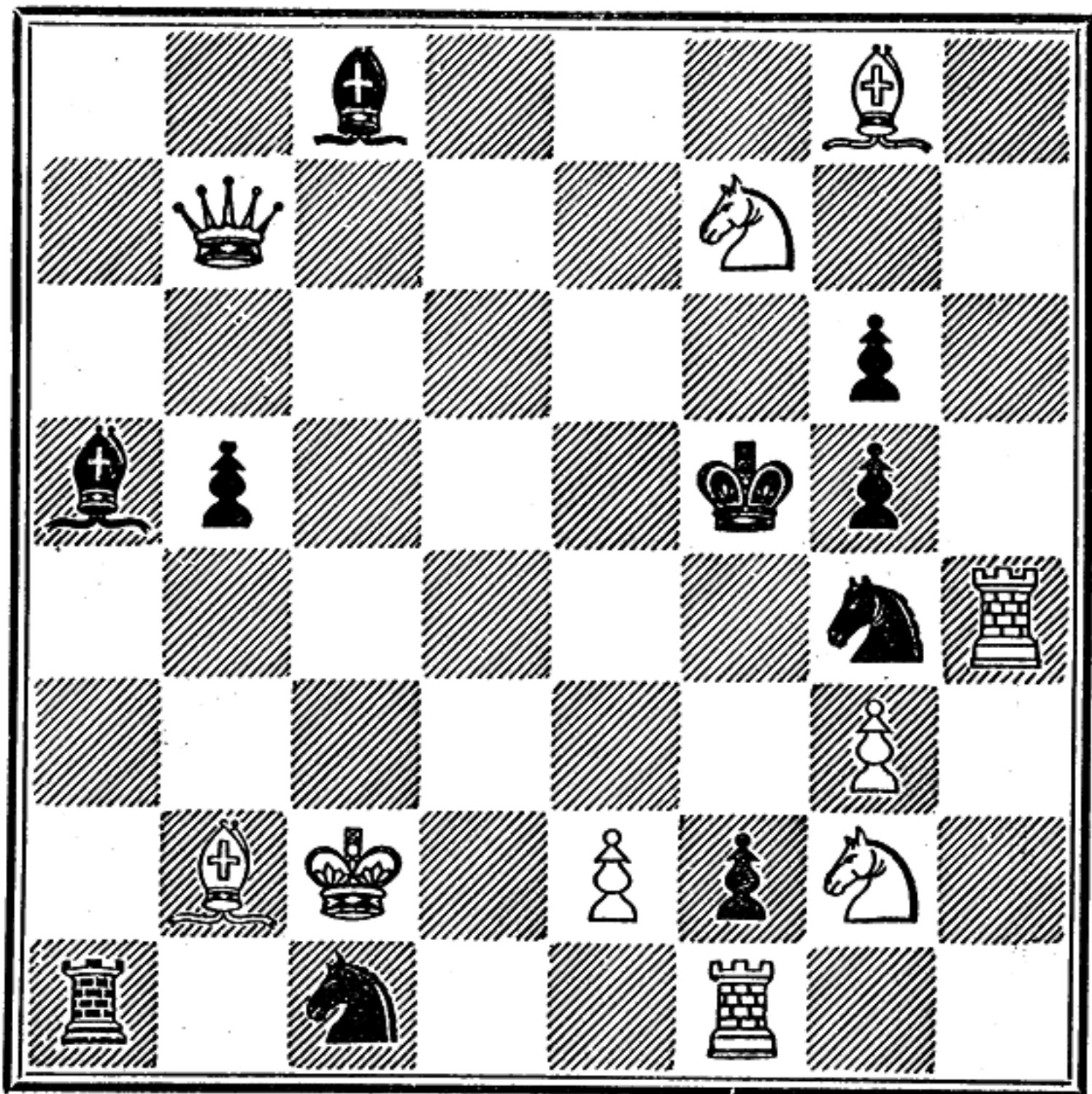
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COMPEL MATE IN SEVEN.

91

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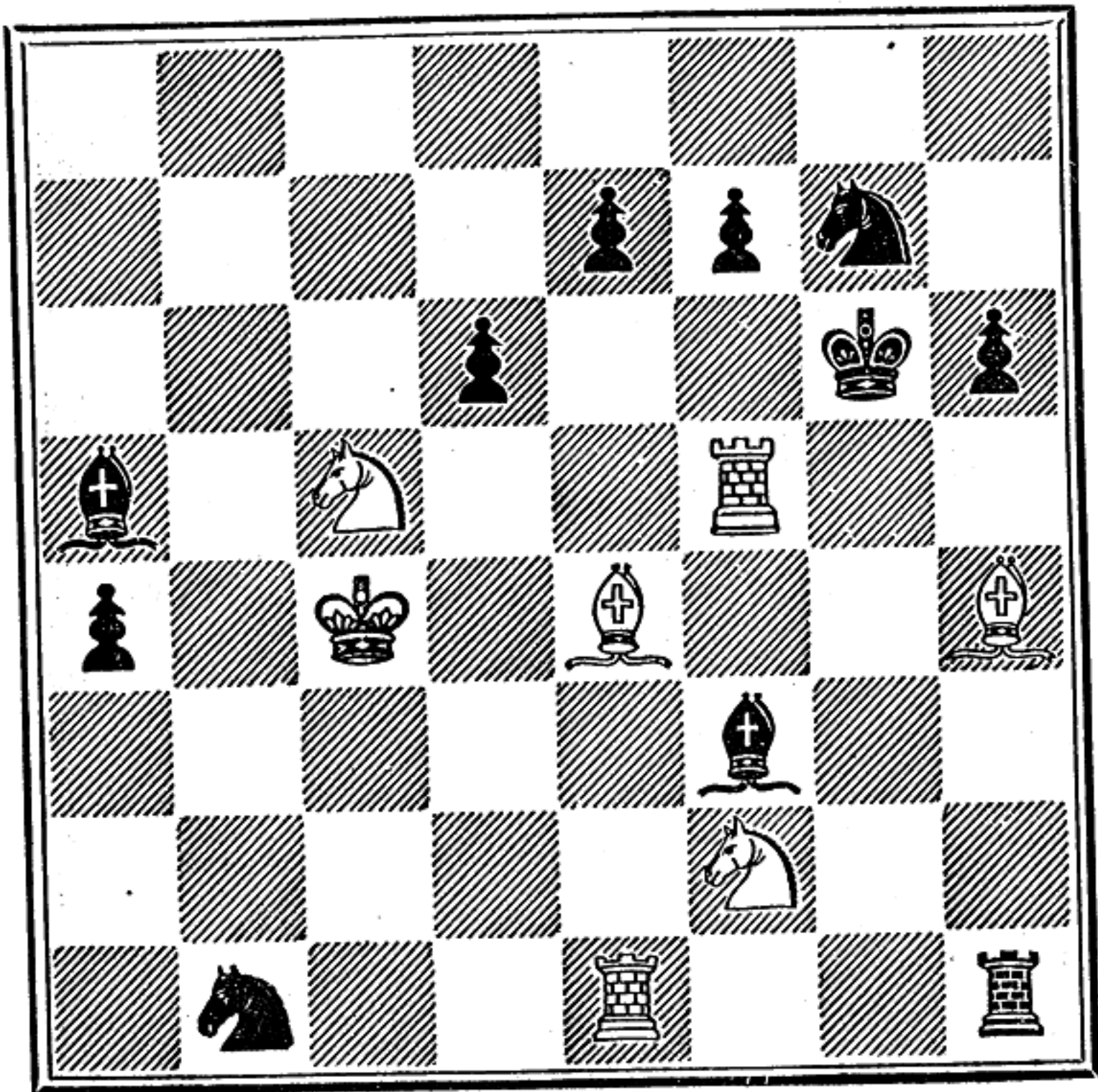
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92

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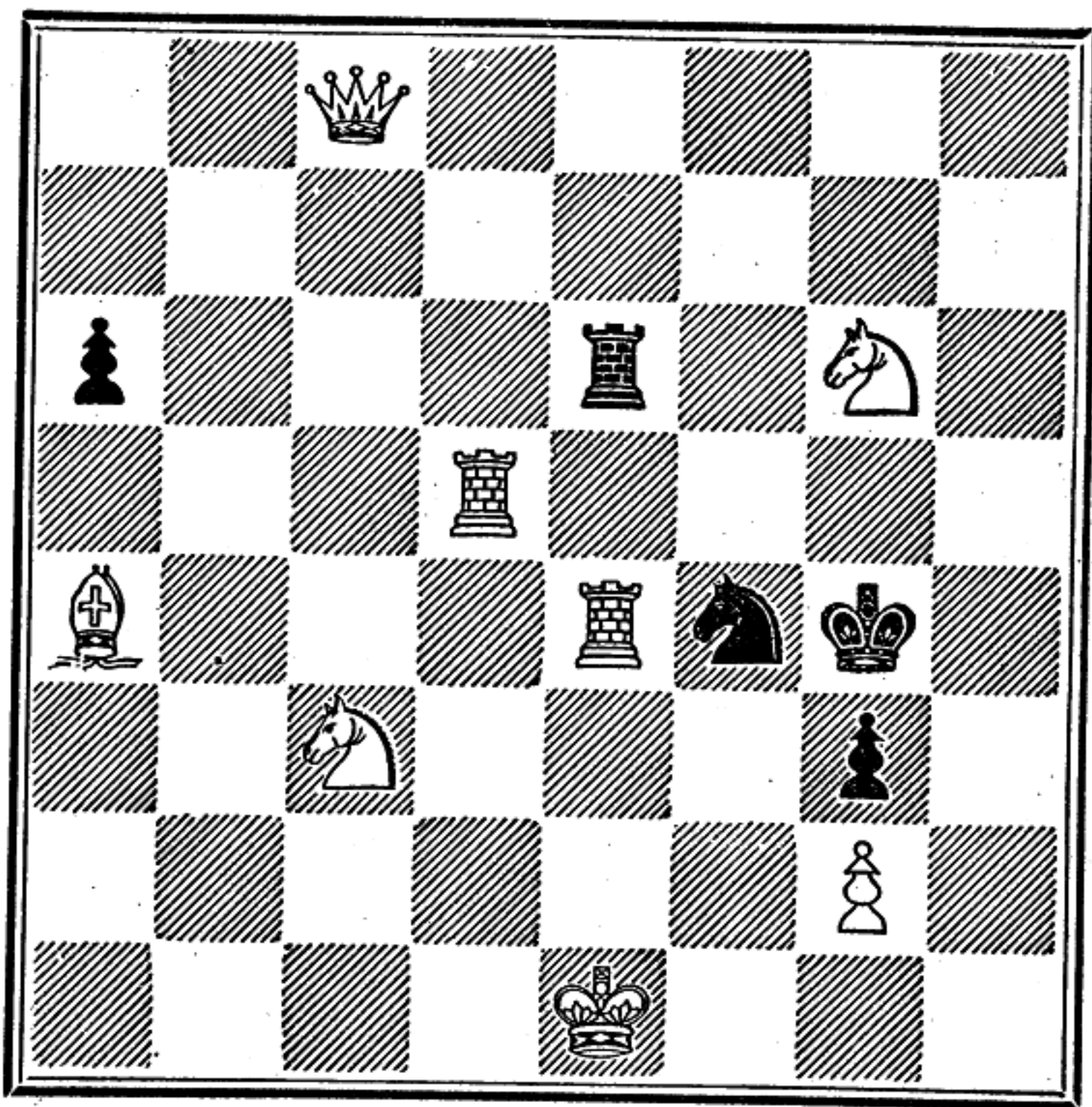
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COMPEL MATE IN SEVEN

93

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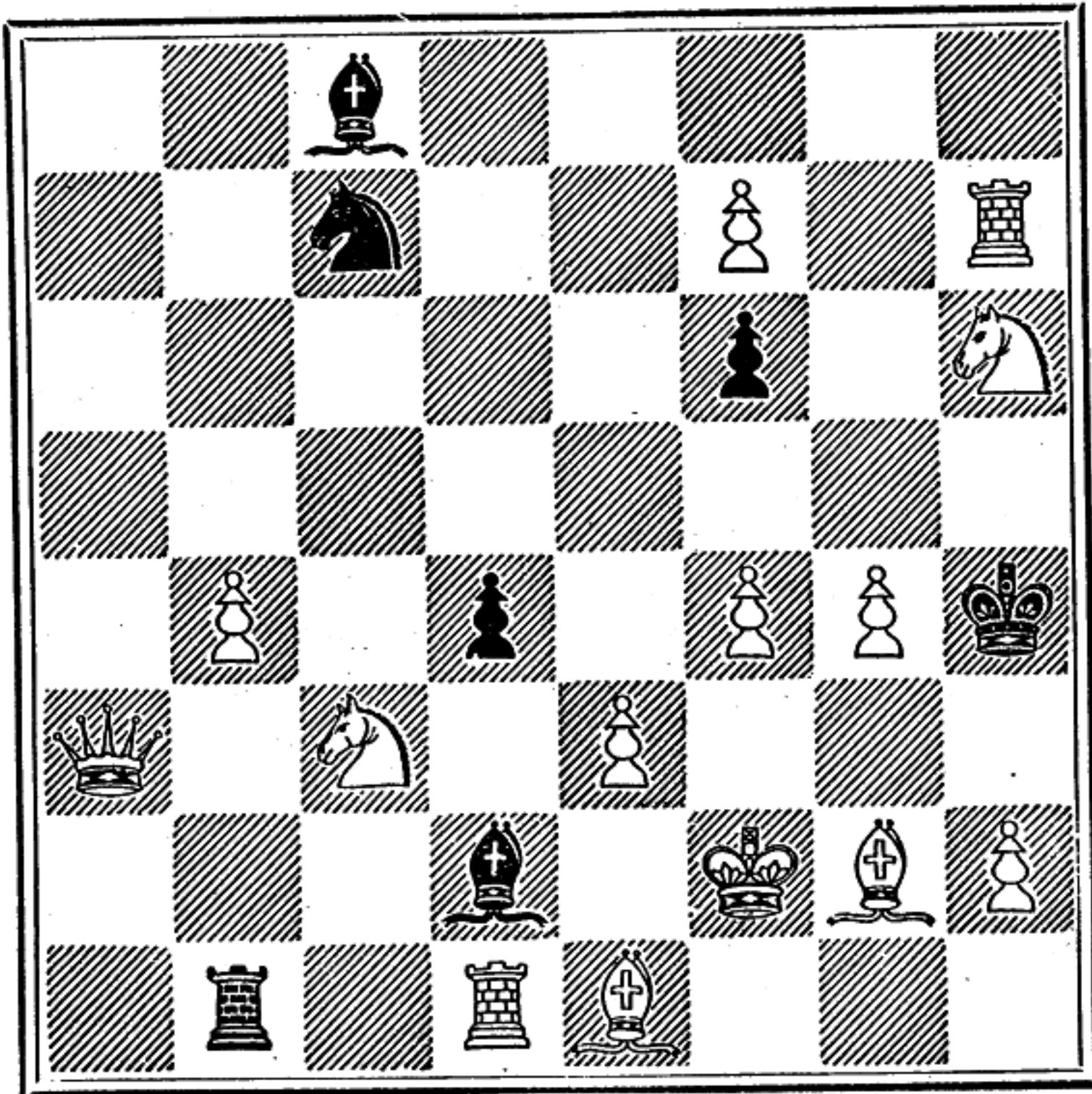
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COMPEL MATE IN EIGHT.

94

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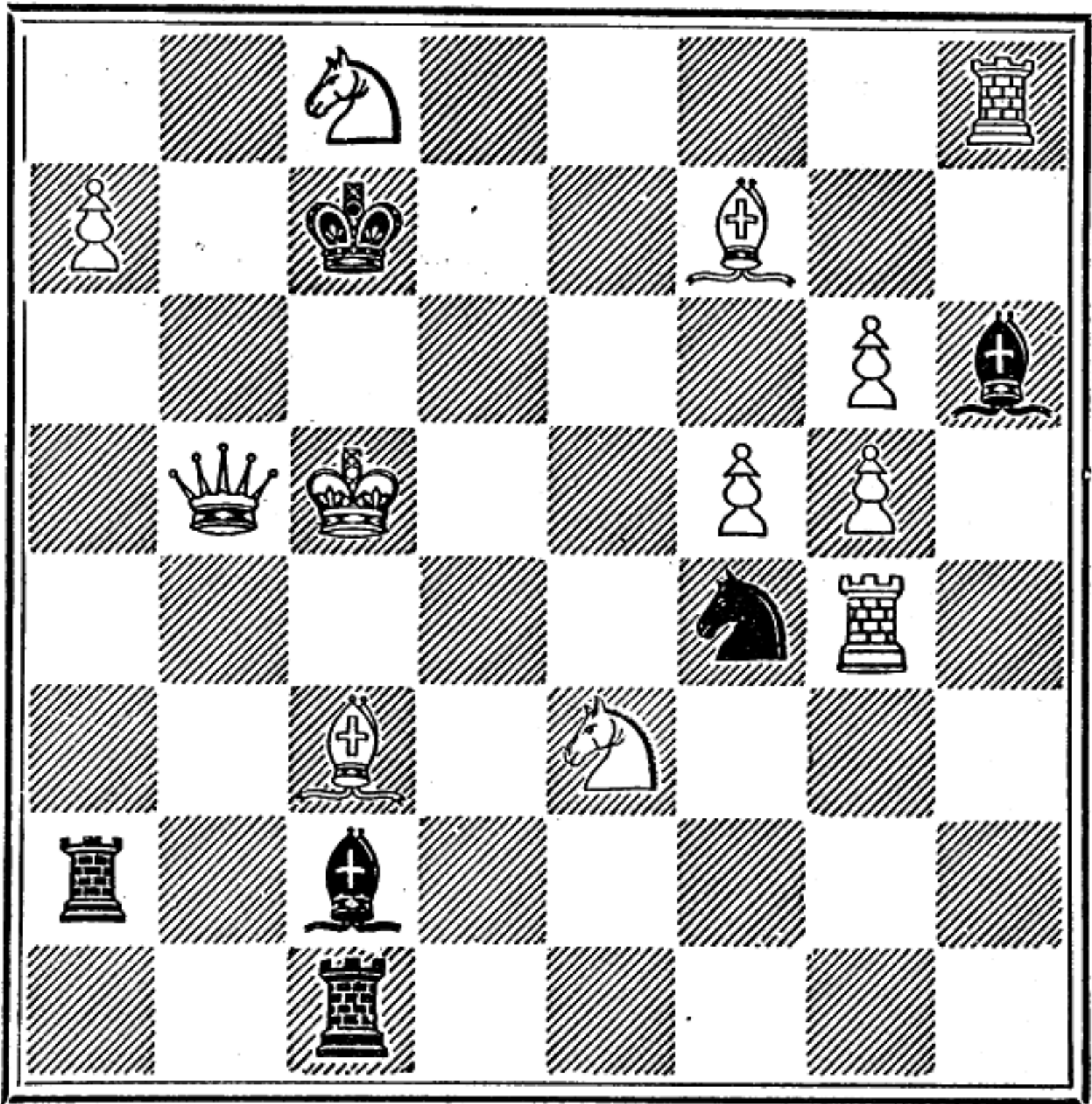
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COMPEL MATE IN EIGHT.

95

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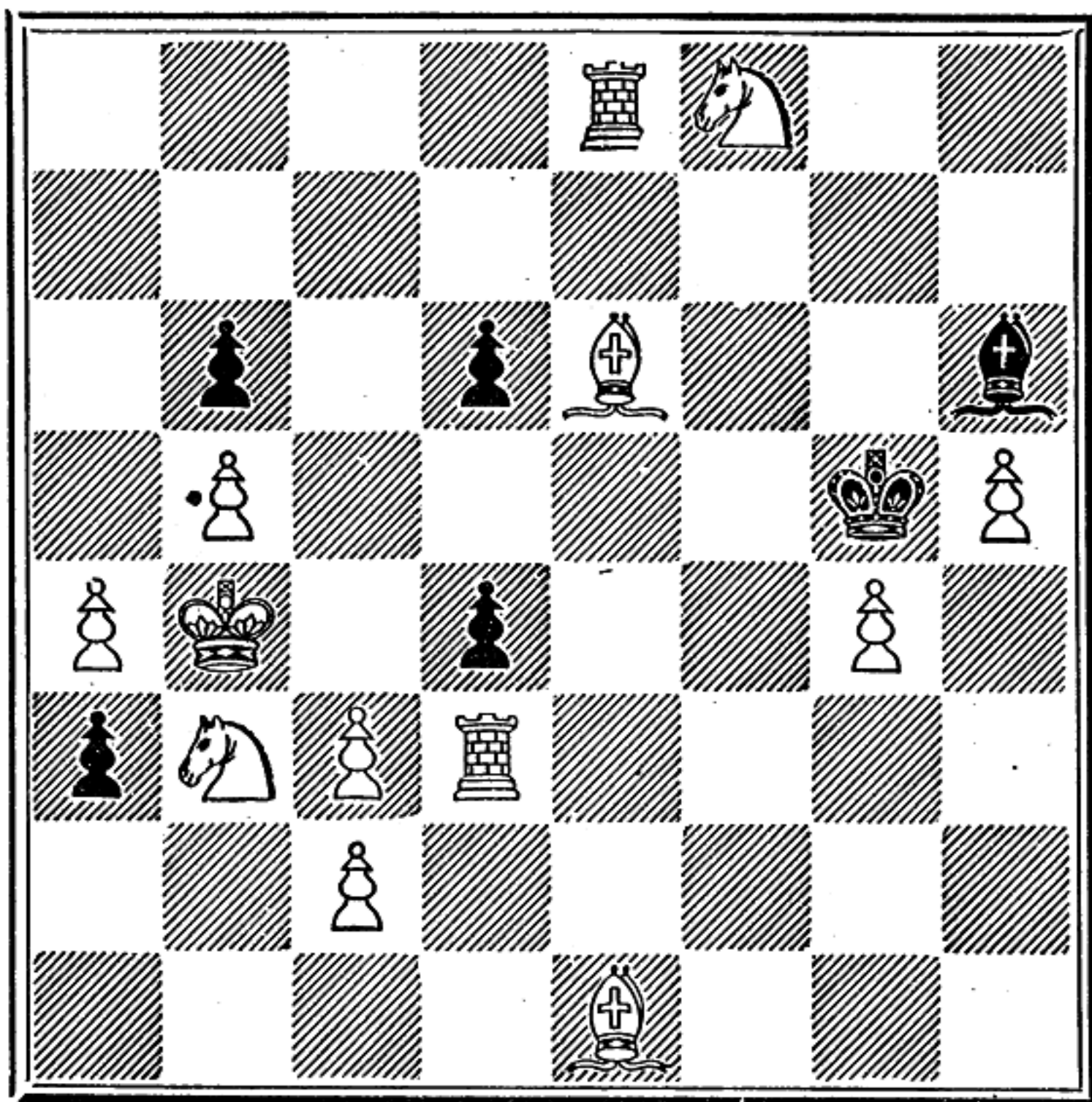
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COMPEL MATE IN EIGHT.

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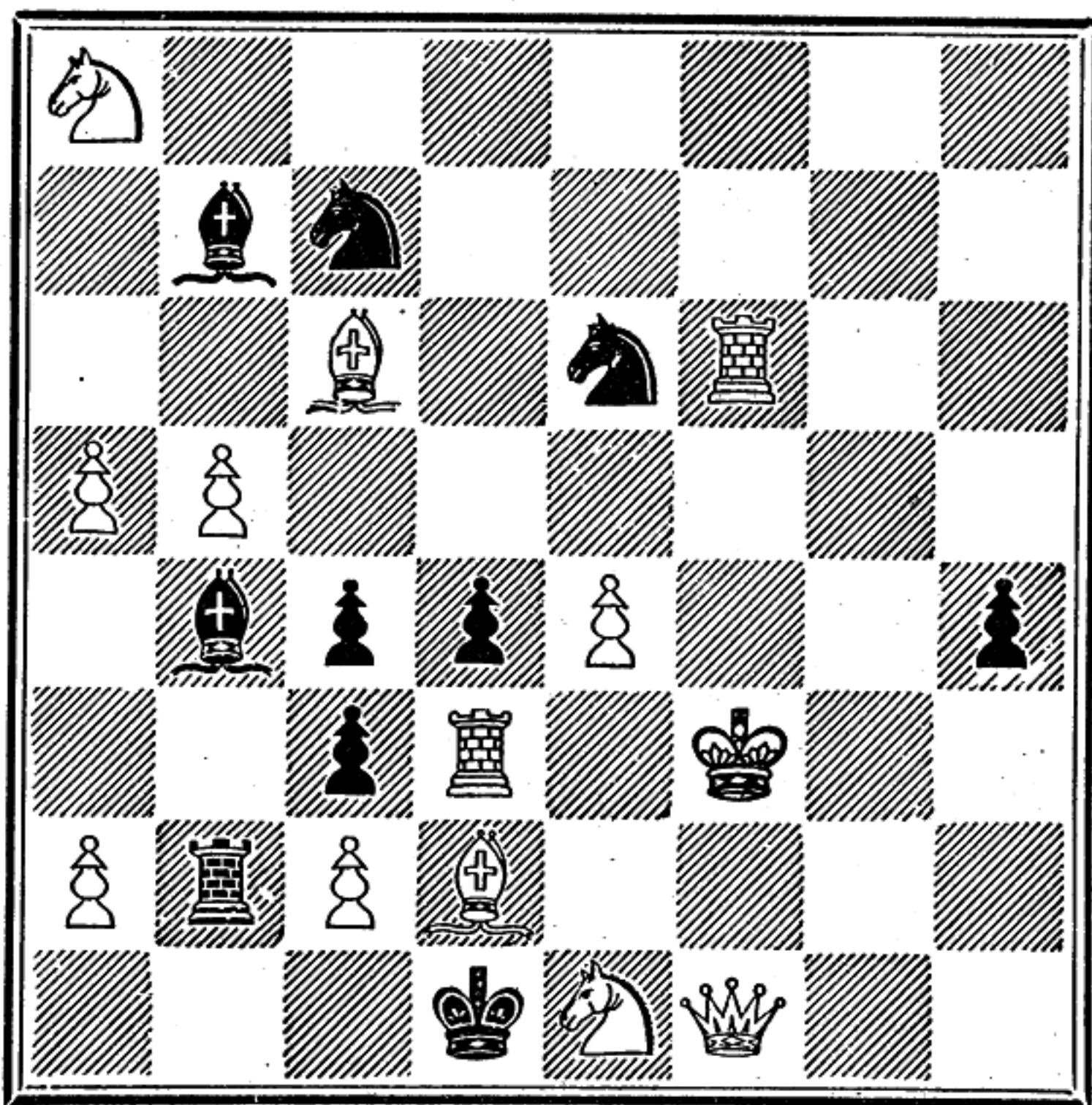
COMPEL MATE IN NINE.

97
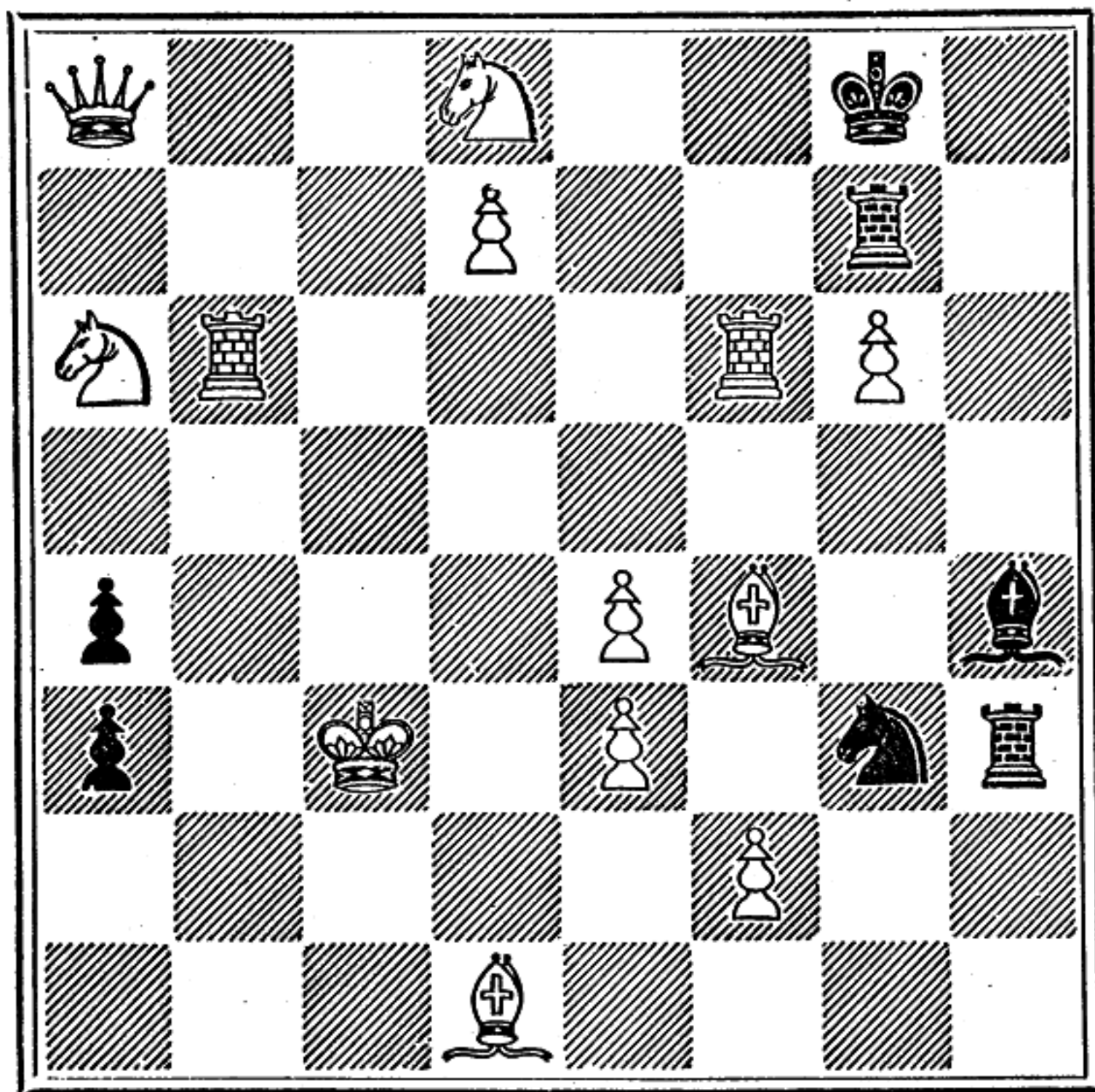
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98

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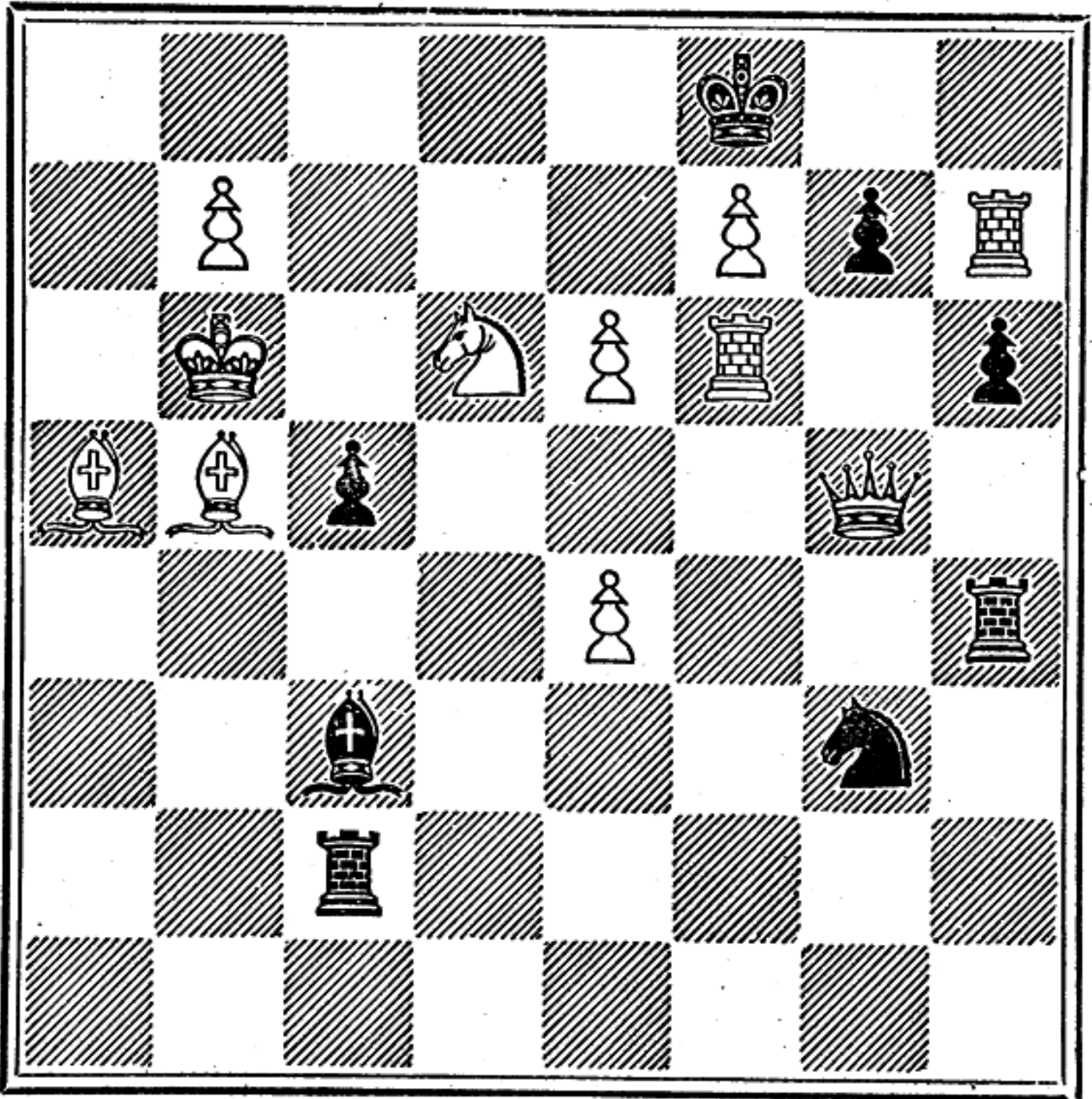
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COMPEL MATE IN NINE.

99

COMPEL MATE IN NINE.

100

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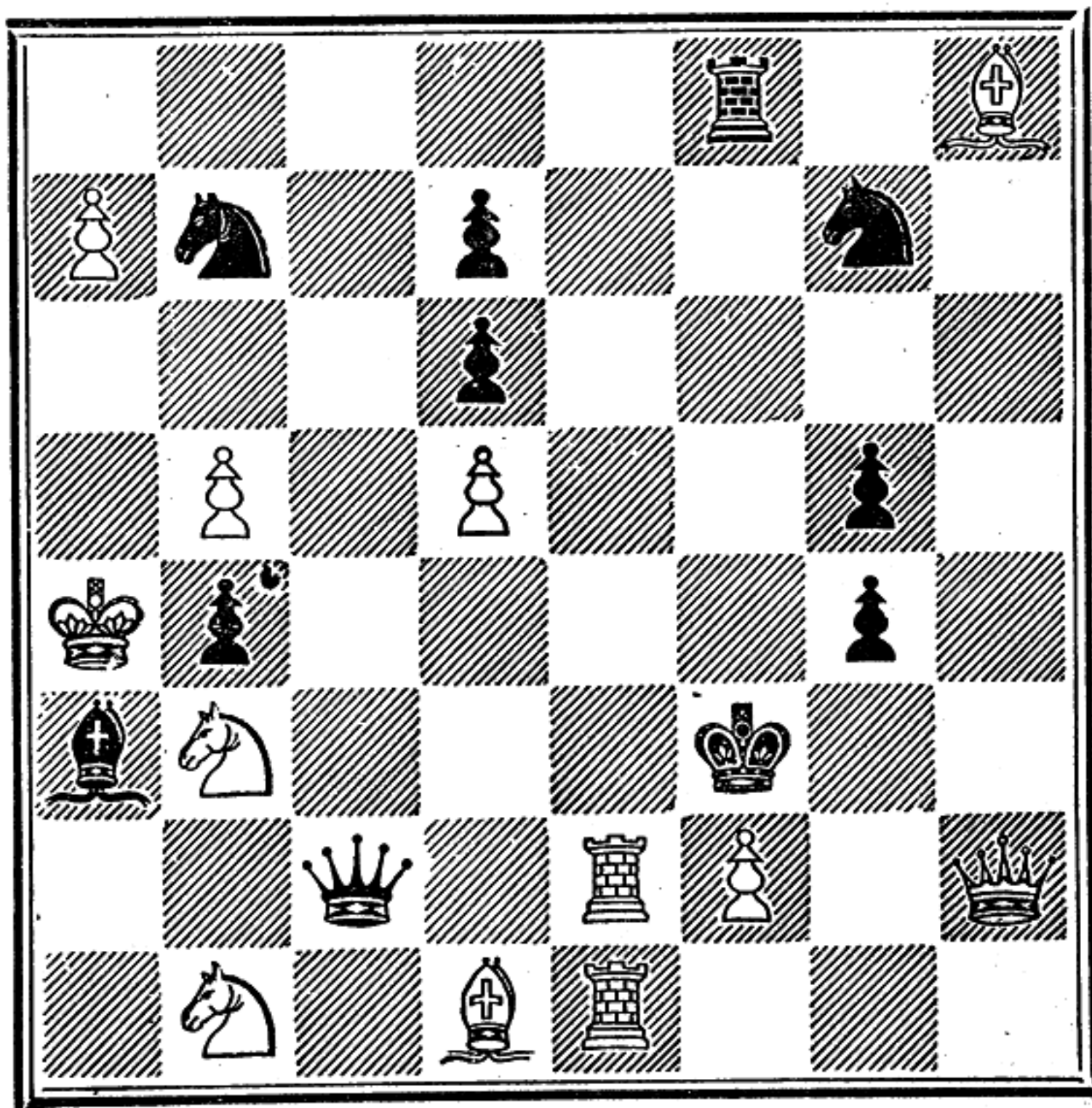
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COMPEL MATE IN ELEVEN.

SOLUTIONS.

1	R to B 3		26	R to Q 3
2	B to B 8		27	R to Q Kt 3
3	Kt to B 6		28	Q to R 4
4	R to K 6		29	R to B 4
5	P to K 6		30	R to R 3
6	K to B 6		31	Q to R 4
7	Q to R sq		32	Q to Kt sq
8	Q to Kt 4		33	Q to Kt 6
9	K to B 6		34	B to R 6
10	Kt to B 4		35	R to Kt 8
11	R to Kt 3		36	R to Kt 2
12	Kt to R 6		37	R to Kt 6
13	R to Q 6		38	B to B 8
14	Kt to K sq		39	Q to K 6
15	R to Q 2		40	R to Kt 5
16	Q to R 5		41	B to Q B 2
17	B to K 3		42	B to K 3
18	Q to Q Kt 7		43	B to K B 6
19	B to Kt sq		44	B to Kt 8
20	Q to K 8		45	R to R 4
21	R to Q 2		46	Kt to Q 2
22	B to R 4		47	B to K 6
23	B to Kt 5		48	B to B 2
24	B to R 6		49	Q to Q Kt 5
25	Q to R 3		50	Q to Kt sq

51

1	Kt to R 5	K to Q 5
2	B to K 3 *ch*	K moves
3	Kt to B 4	

52

1	Q to K R 7	K takes B
2	Q to B 2	P to R 7
3	Q to B sq mate.	

(a)

1	......	K to Kt 6
2	Q to Kt sq *ch*	K moves
3	Q to Kt 5 mate.	

53

1	Kt to Kt 5	K to R 4
2	P to B 4	K moves
3	Q to R 3 or 7 mate.	

(a)

1	......	K to Kt 2
2	Q to R 7 *ch*	K moves
3	Q or Kt mates.	

54

1	Kt to R 4	K takes Kt (R 6)
2	Q to Kt 5	K to R 7
3	Q to Kt 2 mate.	

(a)

1	......	K takes Kt (R 5)
2	Kt to B 2	P to Kt 4
3	Q to R 2 mate.	

(b)

1	......	P to Kt 4
2	Kt to B 2 *ch*	K to R 4 or takes Kt
3	Q mates accordingly.	

55

1	Q to B 4	P takes B
2	R to R sq	K takes R or to R 6
3	Q to B sq or R takes P mate.	

(a)

1	......	K takes B
2	Q to Q 4	K or P moves
3	Q or R mates.	

56

1	R to Q sq	K takes Kt
2	R to Q 2 *ch*	K moves
3	Mates accordingly.	

(a)

1	......	K to K 6
2	Q Kt to Kt 4 *ch*	K to K 7
3	B to B 3 mate.	

57

1	R to Kt 5	K to B 7
2	R to B 5 *ch*	K to Kt 8
3	R to B sq mate.	

(a)

1	......	K to K 5
2	B to Kt 2 *ch*	K to Q 5
3	R to Kt 4 mate.	

(b)

1	......	P to B 5
2	B to Kt 2 *ch*	K to B 7
3	B to R 7 mate.	

58

1	Q to R sq	Any
2	Q to Q R 8 *ch*	Any
3	P mates.	

59

1	K to K 5	K to Kt 5
2	Q to Kt 2 *ch*	K moves
3	Q takes P mate.	

(a)

1	......	P to Kt 5
2	K to Q 4	P takes Kt
3	Q to Q Kt sq mate.	

60

1	Q to Q B sq	K to K 4
2	Q to K B 4 *ch*	K takes B
3	Kt to B 7 mate.	

(a)

1	......	K to Kt 3
2	Q to Kt 5 *ch*	K moves
3	Q to Kt 7 mate.	

(b)

1	......	K to Kt 5
2	Q to K B 4 *ch*	K to R 6
3	Kt to Kt 5 mate.	

61

1	Q to Kt sq	K takes R
2	Q to Kt sq	K to R 5
3	Q to Kt 4 mate.	

(a)

1	......	K to B 7
2	R to R 2 *ch*	K to Kt 6 or K 6
3	Q to Kt 8 or Q B sq mate.	

62

1	B to B 2	K takes P
2	B to B 5 *ch*	K takes B, to B 2 or Q 4
3	Q to Kt 4, B 8, or B 5 mate.	

(a)

1	......	K to B 3
2	B to K 4 *ch*	K to B 2
3	Q to Kt 8 mate.	

(b)

1	......	Kt moves
2	B to Kt 3 *ch*	K to B 3
3	Q to Kt 6 mate.	

63

1	B to B 2	K takes Kt
2	B to Q sq	K takes Kt
3	R to B 3 mate.	

(a)

1	......	P to Q 8
2	Kt takes piece	K to Q 7
3	R to B 2 mate.	

64

1	Kt to B 4	K to K 5
2	Q to K 3 *ch*	K to B 4
3	Q to K 5 mate.	

(a)

1	......	K to B 4
2	Q to Kt 6 *ch*	K takes Kt
3	Q to Kt 4 mate.	

(*b*)

1	......	Kt moves
2	Q to Q 3 *ch*	K to B 4
3	Q to Q 5 mate.	

65

1	Q to R 7	K to K 4
2	Q to Q B 7 *ch*	K to Q 5 or B 3
3	Kt to B 5 or K 4 mate.	

(*a*)

1	......	K to B 3
2	K to Kt 8	K to Q 3
3	Q to Q B 7 mate.	

66

1	Kt to B sq	K takes Kt
2	Q to Kt 3	P to Q 5
3	P to Q 3 mate.	

(*a*)

1	......	K to Kt 8
2	Q to Kt 3 *ch*	K to R 8
3	Q to R 2 mate.	

(*b*)

1	......	K to Q 8
2	P to Q 4	K to K 8 or B 7
3	Q to Kt sq or Kt 3 mate.	

67

1	Q to B 2	K takes Kt
2	Q to Q 3 *ch*	K to B 4
3	B to Q 6 mate.	

(*a*)

1	......	P takes Kt
2	K to Kt 4	K to K 6
3	B to B 2 mate.	

(*b*)

1	......	P to K 4
2	B to B 2 *ch*	K takes Kt
3	Q to B 6 mate.	

68

1	Q to Kt 6	K to Q 5
2	Q to K 4 *ch*	K to B 6
3	B to Kt 4 mate.	

(*a*)

1	......	Any other
2	Q to K 4 *ch*	Moves
3	Mates accordingly.	

69

1	P to Kt 4	K to K 3
2	Kt to Kt 5 *ch*	K to K 4
3	Kt to Kt 6 mate.	

(a)

1	.. ...	B to Q 6
2	Kt to B 3 *ch*	K to K 5 or K 3
3	Q to Q R 8 or Kt to Kt 5 mate.	

(b)

| 1 | ...... | Any other |
| 2 | Kt to Kt 6 *ch*, &c. | |

70

1	Kt to K 5	K takes Q Kt
2	Q to K 4 *ch*	K moves
3	Q or Kt mates.	

(a)

1	......	K takes K Kt
2	Q to Kt 6 *ch*	K moves
3	Q or Kt mates.	

(b)

1	......	B takes Kt
2	Kt to K 4 *ch*	K to K 3
3	Q to K B 7 mate.	

(c)

| 1 | ...... | Any other |
| 2 | Q Kt takes P, &c. | |

71

1	Kt to K 5	P takes Kt
2	K to Kt 6	K to Q 4
3	Q to Q 3 mate.	

(*a*)

1	......	P to Q 4
2	K to B 6	P to Q 5
3	Q to K sq mate.	

(*b*)

1	......	K to Q 4
2	Kt to Q 7	K to K 5
3	Kt to B 6 mate.	

72

1	Q to R 3	K takes R
2	Q to B 3 *ch*	K to Q 5
3	Q to Q 3 mate.	

(*a*)

1	......	K to B 3
2	R to Q B 4 *ch*	K to Kt 2 or Q 3
3	Q to B 8 or K 6 mate.	

(*b*)

1	......	P to B 7
2	Q to K 6 *ch*	K takes R
3	Q takes P mate.	

(c)

1	......	Any other
2	R to Q 4 *ch*	K or P moves
3	Q mates accordingly.	

73

1	R to R 7	P to K 3
2	R to Q 7, &c.	

74

1	Kt to Q 7	K to K 3
2	Kt to B 8 *ch*	K to B 3 or Q 4
3	Kt to R 7 or B to Kt 7 mate.	

(a)

1	......	K to K 5
2	Kt to B 5 *ch*	K to B 6
3	B to Kt 4 mate.	

(b)

1	......	Any other
2	Q to K 5 *ch*, &c.	

75

1	B to Kt 2	K to K 3
2	Q to K 4 *ch*	K to Q 2
3	Q to B 5 or K Kt 4 mate.	

(a)

1	......	K to B 4
2	Q to Q 4 *ch*	K to Kt 4
3	Kt to B 7 mate.	

(b)

1	......	P to B 4
2	Kt to B 7 *ch*	K to Q 3
3	P to K 8 (Kt) mate.	

(c)

1	......	Kt moves
2	Q to Q 4 *ch*	K to K 3
3	Kt to Kt 7 mate.	

(d)

1	......	B moves
2	Q takes Kt P *ch*	K to B 4 or K 5
3	P to Q 4 or Kt to Q 6 mate.	

76

1	Kt to Q 7	K to Q 4
2	Q to K B 3 *ch*	P to K 5, K to B 5,
3	Q to Q Kt 3 or Kt to B 8 mate. [or K 3	

(a)

1	......	K to B 5
2	Q to B sq *ch*	K moves
3	Kt takes B P mate.	

(b)

1	......	P to R 4
2	Kt takes B P *ch*	K to B 5
3	Q to B sq mate.	

(c)

1	......	Kt moves
2	Kt takes B P *ch*	K to B 5
3	Q to Kt 4 mate.	

77

1	Kt to Q 3	K to Q 4
2	Kt to B 5	K takes Kt
3	R to B 5 mate.	

(a)

1	......	K to K 6
2	R to K 6 *ch*	K to B 6
3	Kt to K sq mate.	

(b)

1	......	P to B 4
2	R to K 6 *ch*	K moves
3	R or Kt mates.	

78

1	Q to B 7	K takes Kt
2	R takes P *ch*	K to Q 5
3	Q to Q B 4 mate.	

R

(a)

1	......	P takes P
2	Kt to Q B 2	Any move
3	R to K 7 mate.	

(b)

1	......	P to Kt 6
2	Kt to Kt 4 *ch*	K moves
3	R to R 4 mate.	

(c)

1	......	Any other
2	Q to K 6 *ch*	K takes Q, or to Q 5 or B 5
3	R takes P, Kt to Q B 2 or Q 5 mate.	

79

1	Kt to K 3	K to Q 6
2	Kt to Q B 5 *ch*	K takes P
3	Q to R 8 mate.	

(a)

1	......	K to K 4
2	Q to B 5 *ch*	K to Q 3
3	Q to B 6 mate.	

(b)

1	... ..	K to B 5
2	Q to Kt 3 *ch*	K to K 5
3	Kt to Q B 5 mate.	

(c)

1 ......   Any other
2 Kt to Q B 5 *ch*   K moves
3 Q to Kt 3 mate.

80

1 Q to Kt 8   K takes R
2 Q to Kt 5 *ch*   K takes Kt
3 P to K 3 mate.

(a)

1 ......   K takes P
2 R to B 5 *ch*   K to B 3, takes Kt or
3 Q to K B 8 or takes P mate.   [to B 5

(b)

1 ......   P takes P
2 Q to Kt 5 *ch*   K to Q 3
3 Q to B 5 mate.

(c)

1 ......   Kt to B 6
2 Q takes P *ch*   K takes R
3 P to Q 3 mate.

81

1 Q to Q 2   K takes B
2 Q takes R *ch*   K takes Kt or P
3 Kt to Kt 5 or takes Kt mate.

(a)

1	......	R takes B
2	Kt to B 5 *ch*	K to K 3
3	Kt to Kt 7 mate.	

(b)

1	......	P to K 6
2	Q to R 5 *ch*	K to K 5
3	P takes B mate.	

(c)

1	......	P takes P
2	Q to R 5 *ch*	K to B 5
3	R P takes P mate.	

82

1	Kt to Kt 4	K to B 4
2	Kt to Q 3 *ch*	K to Q 3 or Q 5
3	Kt to B 5 mate.	

(a)

1	......	K to K 4
2	Q to K 3 *ch*	K to Q 3 or B 3
3	Kt to B 5 or Q 5 mate.	

(b)

1	......	Q to K 4
2	Q to Q 3 *ch*	K to B 4
3	Kt to R 6 mate.	

(c)

1 ......   Any other
2 Q to Q 5 *ch*   K to B 6 or K 6
3 Kt to R 2 or Q to Q 2 mate.

83

1 B to Q 7   K to Q 5
2 B to Kt 2 *ch*   K takes P or to B 4
3 B to Kt 5 or Q to B 8 mate.

(a)

1 ......   B takes P
2 Q to Kt 7 *ch*   K to B 5
3 B to B sq mate.

(b)

1 ......   Any other
2 Q to K 3 *ch*   K to B 3
3 Q to K 7 mate.

84

1 Kt to Q B 6   K takes Kt
2 Kt to K 7 *ch*   K takes P or to Q 2
3 Q mates.

(a)

1 ......   K to K 3
2 Q to Kt 8 *ch*   K to B 4
3 Q to Q B 8 mate.

(b)

1	......	Kt takes Q P
2	Q takes Kt *ch*, &c.	

(c)

1	......	Kt takes B P
2	Kt to Q 4, &c.	

(d)

1	......	Kt to B 7, &c.
2	Q to Q B 8 *ch*	K takes Q
3	Kt to Kt 6 mate.	

85

1	Kt to Kt 6	K to Q 4
2	Q to Q 3 *ch*	K takes P or to Q 3
3	Kt to K 7 or Q to Q 7 mate.	

(a)

1	......	P to B 4
2	Q to Kt 2 *ch*	K to Q 6
3	Kt to K 5 mate.	

(b)

1	......	Any other
2	Q to Q B 4 *ch*, &c.	

(c)

1	......	Kt to Q 3
2	Q to K 2 *ch*, &c.	

86

1	B to Kt 6	K to Q 2
2	Q to B 6 *ch*	K takes Q
3	Kt to K 5 mate.	

(*a*)

1	......	K to B 4
2	Q to K 4 *ch*	K takes Q
3	Kt to Q 6 mate.	

(*b*)

1	......	Q takes B
2	Q to K Kt 4 *ch*	K to B 2
3	Kt to K 5 mate.	

(*c*)

1	......	R takes Kt
2	Q takes R *ch*	K takes P
3	B to B 5 mate.	

(*d*)

1	......	Kt takes Kt
2	Q to Kt 4 *ch*	K to K 4
3	B to Q 4 mate.	

87

1	R to R 7, &c.	

88

1	B to K 5	P to Q 3
2	Q to Q B 7	P takes B
3	Q to B 3	P to K 5
4	B to Q 3	P takes B (or *a*)
5	Q to B sq *ch*	R to Kt 8
6	Kt to B 6	R takes Q mate.

(a)

4	......	P to K 6
5	Q to B sq *ch*	R to Kt 8
6	R to K 2	R takes Q mate.

89

1	B to R 6 *ch*	K to K 2
2	Q to K B 8 *ch*	K to K 3
3	B to B 7 *ch*	K takes P
4	B to Kt 7 *ch*	K to B 5
5	B takes P *ch*	B to B 4
6	B to Kt 3 *ch*	Kt to B 5 *ch*
7	K to B 3	Kt to K 7 mate.

90

1	Kt to R 6 *ch*	Kt takes Kt
2	P to Kt 4 *ch*	Kt takes P
3	R takes P *ch*	Kt takes R
4	P to K 4 *ch*	Kt takes P
5	Q to K B 7 *ch*	Kt to B 3
6	Q to Q 5 *ch*	Kt takes Q
7	Kt to K 3 *ch*	Kt takes Kt mate.

91

1	R to Kt 5 *ch*	K to B 3
2	Kt to Q 7 *ch*	K to K 3
3	Kt to B 8 *ch*	K to B 3
4	Kt to Kt 4 *ch*	B takes Kt
5	R takes K B *ch*	R takes B
6	Kt to R 7 *ch*	K to K 3
7	B to B 6 *ch*	B to K 7 mate.

92

1	K to Q 2	P to R 4
2	R to Kt 4	P takes R
3	B to Q ·sq *ch*	Kt to K 7
4	Kt to Kt sq	P to Kt 6
5	Q to B 4 *ch*	R to K 5
6	Q takes Kt *ch*	R takes Q *ch*
7	K to B sq	P mates.

93

1	K to K 2 *ch*	B takes B
2	Kt to B 5 *ch*	K takes P
3	P to R 3 *ch*	K takes Kt
4	B to K 4 *ch*	K to K 3
5	P bec. Kt *ch*	K to Q 3
6	Kt to Kt 5 *ch*	Kt takes Kt
7	Q to R 6 *ch*	B takes Q
8	R takes P *ch*	Kt takes R mate.

94

1	Q to Kt 8 *ch*	K to Q 2
2	B to K 8 *ch*	K to Q sq
3	B to R 5 *ch*	R takes B *ch*
4	B to Kt 5 *ch*	B to B sq *ch*
5	Kt to K 7 *ch*	K takes Kt
6	R to R 7 *ch*	B to Kt 2
7	Kt to Q 5 *ch*	Kt takes Kt
8	R to K 4 *ch*	B takes R mate.

95

1	Kt to R 7 *ch*	K to B 5
2	B. to Kt 3 *ch*	K to K 5
3	Kt to Q 2 *ch*	B takes Kt
4	Kt to Kt 5 *ch*	B takes Kt
5	B to Q R 2 *ch*	B to K 2
6	P to B 4	P to Q 4 *ch*
7	P to B 5	P takes P *ch*
8	K to Kt 3	P to B 5 mate.

96

1	B to Kt 5 *ch*	P takes R
2	Kt to Kt 2 *ch*	K takes P
3	Q takes P *ch*	K takes Q
4	Kt to K sq *ch*	K to B 5
5	Kt to Kt 6 *ch*	K to B 4
6	Kt to Q 3 *ch*	K to Q 3
7	Kt to B 8 *ch*	B takes Kt
8	P to K 5 *ch*	K to K 2
9	R to B 4 *ch*	Kt takes B mate.

97

1	R to B 8 *ch*	K takes R
2	Kt to K 6 *ch*	K to K 2
3	Q to K 8 *ch*	K to B 3
4	B to K 5 *ch*	K takes B
5	Kt takes R	B to K 2
6	P to B 4 *ch*	K takes K P
7	R to K 6 *ch*	K to Q 4
8	B to Kt 3 *ch*	P takes B
9	P to K 4 *ch*	Kt takes P mate.

98

1	R to R 8 *ch*	K to K 2
2	P bec. B *ch*	K to Q sq
3	K to B 6 *ch*	B takes B
4	R to B 3 *ch*	P takes Q
5	Kt to B 7 *ch*	K to K sq
6	B takes B P *ch*	R takes R
7	K to Q 6 *ch*	K to B sq
8	Kt to R 6 *ch*	Kt to B 4 *ch*
9	K to K 5 *ch*	R takes B mate.

99

1	R to Q 3 *ch*	P to Q 5 ch
2	Kt takes Q P *ch*	Kt takes Q
3	P to Kt 4 *ch*	K to Q 4
4	Kt takes P *ch*	K to K 5
5	Q Kt to Kt 3 *ch*	K to B 5
6	B to K 3 *ch*	K to B 6
7	R to K B 6 *ch*	Q takes R
8	B to Q 2 *ch*	P takes R
9	B to Q 5 *ch*	P to K 5 mate.

100

1	Kt to Q 2 *ch*	Q takes Kt
2	Kt to Q 4 *ch*	Q takes Kt
3	R to B 2 *ch*	Q takes B
4	Q to R sq *ch*	K to B 5
5	R to K 4 *ch*	K to B 4
6	Q to R 7 *ch*	K to B 3
7	B takes Kt *ch*	K to B 2
8	B to K 5 *ch*	K to K sq
9	B takes P *ch*	K to Q sq
10	B to B 7 *ch*	K to B sq
11	B to R 5 *ch*	Q or Kt mates.
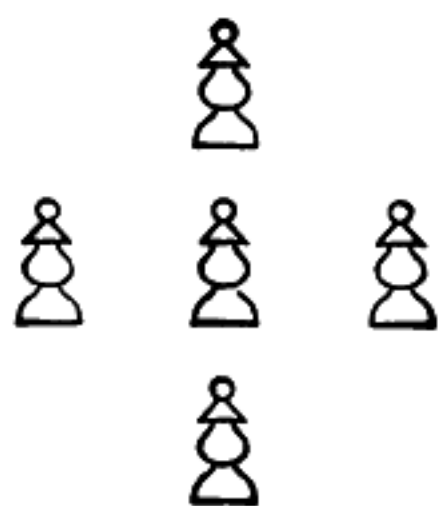
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