

CHESS PROBLEMS MADE EASY

HOW TO SOLVE – HOW TO COMPOSE

by

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With 250 illustrations by the
author & famous composers

An Electronic Edition
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INTRODUCTION

Chess Problem composing and solving have a charm peculiarly their own. Whether they add to or take from a player's capacity for the game is a matter of opinion as to which all that need be said is that it depends upon the nature of the interest awakened, the opportunities available, and, ultimately, the relative amount of time devoted to each side of the game.

The advantage of the Problem Art is that it may be entered into without the limitations attaching to the personal presence of an opponent, that it broadcasts what has well been called "the poetry of Chess" for the benefit of thousands who would otherwise be beyond the reach of its intellectual uplift, and that it throws open the door of entertainment and interest at times when actual play with an opponent over the board may be out of the question.

Assuming that the reader is a lover of Chess and that his inclination turns towards problems, of which he seeks to acquire a working knowledge, our aim is the elementary one of setting him in the way of constructing and solving them. The two processes are allied. In learning how a problem is created the student is bound to perceive how he may best approach the solution of others; in disentangling the complexities produced by good composers he acquires a constructive knowledge and ability of his own.

Unless otherwise stated the positions are by the author, those marked by a star being prize winners in different tournaments. The lessons on composing are actual constructional experiments showing how problems are evolved and built up, and are a practical effort to assist students to meet difficulties they find themselves up against. In every diagram

the White pieces move from the bottom of the board, and, unless the contrary is stated, it is White's turn to play. "Mate in two" means that White must effect mate on his second move; "Mate in three" that Black's defeat must be completed on the third move. The ordinary notation has (except where positions are given in Forsyth notation, which will be described) been adhered to, "x" all through standing for "takes."

It must be understood that the author makes no claim to have dealt exhaustively with the subject. He has limited himself to Two and Three Move Problems because the work is designed largely in the interests of beginners.

Notes to Electronic Edition

In this edition, all positions originally given in Forsyth notation have been given in full diagrams. Also, the move notation in the text has been changed from descriptive notation to modern algebraic, using the letter 'S' to indicate the knights, according to modern problem standards.

All problems have been checked for correctness, using the Problemiste computer program, with the exception of problem 35. Found errors have been indicated in the stipulation as follows: [*] indicates more than one solution, [§] a short solution, and [†] a problem that cannot be solved in the stipulated number of moves. Further details are given, also in brackets, in the solution.

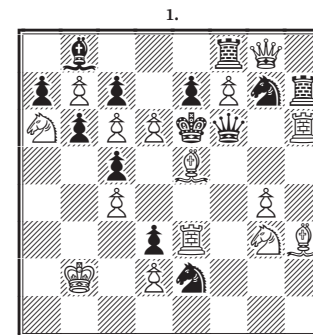
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CHAPTER I
TECHNICAL TERMS

Passing at once into the realm of practical study, set up the Two-Move Problem below. It is designed with the sole object of illustrating terms with which both the solver and the composer must become familiar.

The opening move or Key is Sh5. If Black replies with Q×R, the White



Mate in two

B, at e5, moves to f4, discovering check from the White R and, by preventing the Black Q from capturing the now attacking R, delivering mate. The necessity for the key move is now apparent. If the White S was not now guarding f6 the Black K could escape. We leave the student to work out the mates for the other *variations*—*i.e.* the different lines of play which White is forced to have recourse to in effecting mate in reply to Black's defensive moves.

Examination reveals that R×Q† also mates in two. If Black replies P×R, the B at e5, previously *pinned* by the Black Q, can move on the diagonal to the right and discover mate. B×Q† also mates in two. The K must now reply by taking P at d6, whereupon B moves to e5, double check and mate. Further, Pg5 dis. ch is also effective for, on the S covering, B×S‡. These are *cooks*—unintended solutions—which at once vitiate a position as a problem. The cause in each case should be noted by solvers and student composers alike.

There is also one defence of Black that is not provided for. If, after the intended Key, Black plays R×R, White's proposed mating move, S×S, fails,

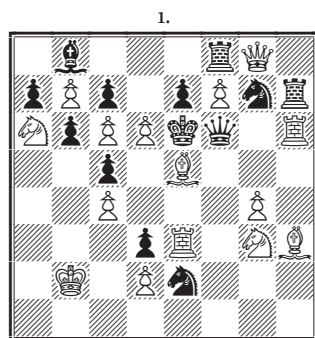
because the Black Q, no longer pinned by the White R, replies by capturing the checking S. This is an instance of *no solution*, for cases of which solvers must be watchfully alert in tourneys, and against which composers have ever to be carefully on guard.

Two other instances of another, and rarer, form of unsoundness. *Impossible positions*—those which could not have been possibly brought about by legal moves in a game—are ruled out of all composing tourneys. It will be noticed that, with the Black pawns in their present position Black's B at b8 could not have been played there. Another instance of this particular form of unsoundness exists in the position. Only one White piece has been taken off the board, but analysis will show that the Black pawns could not have got into their present position with fewer than three captures. White's position is also impossible though less obviously. It could only have been brought about by three captures. Three Black pieces have been taken; but two of these, originally pawns at h7 and g7, could only have assisted after being promoted. Both could not have been promoted without captures which have not taken place.

Look further into the position. If Black plays R×Q, P×R, becoming either a Q or B, mate. If S×S, P×S or Pg5, discovered mate. These are *duals*.

If P×P, then B×Q, or B to d4 or c3, dis. mate. If Qg6, then Bf4, Bg3 or Bh2, dis. mate. These are *triples*.

When Black plays Sd4 the White B is freed from the pin of the Black Q as the result of the intervention or *interference* of one of the defending pieces—a tricky resource of composers which should, even thus early, be carefully borne in mind. White can now mate by Bf4, Bg3 or Bh2 or Sf4. If Rd8, Pf8 (becoming Q, R, B or S) dis. mate. These are *quadruples*. Any case in which a pawn, Queening, may either directly or by discovery effect mate by becoming any piece, produces a multiple mate accordingly. These choices should



Mate in Two

be avoided wherever possible by composers; in theory they are a species of unsoundness, as there ought only to be one way of mating after any defence. Though often of no account from a constructional standpoint, they must always be noted in solving tourneys in which duals, etc., count.

After Rc8, either P×R or Pf8 mates, the capturing pawn becoming Q or B and the advancing pawn any one of four pieces—a *sextuple*.

In the event of Re8, the mating moves may be P×e8 or f8, each giving four choices—an *octuple*.

There are other forms of duals, etc., as, for instance, when Q, R, B, S or P are able to mate directly or by discovery on different squares. The King, which can only deliver mate by discovery, produces the same effects when able to deal the fatal blow by moving to different squares.

CHAPTER II

MORE TERMS ILLUSTRATED

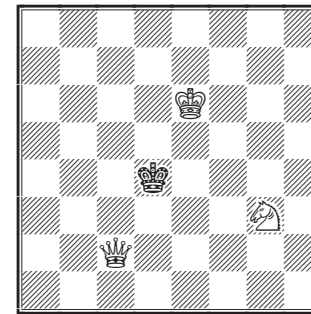
In Three Move Problems, duals, etc., are always counted on the second move (choices on the mating move not being noted from a solving point of view, though they, of course, enter into the final judgment of the merit of the composition). They are choices which enable White to go on and mate in three. Hence they are called dual, etc., *continuations*. In these positions it is sometimes possible on certain moves of Black to mate on the second move. There have been prize winning positions, the keys of which threatened mate after Black's first move. Wherever mate on the first move of Black is possible it is known as a *short mate*. It is not taken into account in solving because arising from a purely suicidal defence. Duals are only regarded as serious from a composing standpoint as they enter into the *main-play*—the central idea of the problem. They may then cause solvers to miss the intended beauty of the conception. Important or not important, however, dual, etc., continuations must always be noted in solution tourneys.

There are other terms. As many of them only relate to technical description, we shall only note a few: —

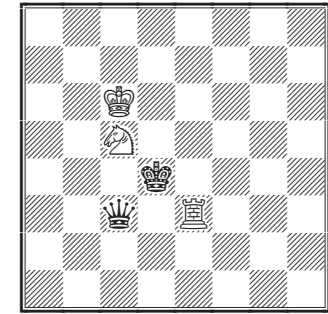
Pure Mate. Where the Black King on being mated is only commanded on each square by one piece; as in the following positions.

In (a) S mates by moving to f5. In (b) Re4 mates. In each case no square is guarded by more than one piece. In (b) the King could escape but for his own Q. This piece is said to have produced a *self-block*.

Model Mate. A mate which, besides being pure, is so economical that every piece on the board takes part, as in both (a) and (b). The White K, and sometimes pawns are ignored when calculating a Model Mate.



(a)



(b)

Purity and economy have been so completely exploited in Two Move Problems that the only way to avoid risks of having been forestalled is by resorting to the combination of ideas and to complexity. In Three Movers, as will be seen, purity and economy are still delightful assets.

Mirror Mate. Mate in which, as in (a), none of the eight squares immediately round the Black King is occupied by any piece.

Threat Problems are those in which White's Key move makes a direct attack and would mate next move were it not that Black may make a move preventing it, the point being that in so doing he opens the way to mate from another direction. Here is a simple example.

(It is suggested that in each of these and all the following illustrative positions the student should cover up the key and explanation and endeavour to solve it first hand. This will immediately school him both in composing and solving).



Mate in two

The Key is Sd4. If Black makes no active defence Re1 mates. Either Black S can so play as to be ready to prevent this; but if Sg3 it so interferes with, or cuts off, the Black B that Pf4 mates. If Sf4 it self-blocks that square enabling Q to mate at g7. If Sf6 it again blocks a square guarded by Q and releases it to mate at c7. If Sd5, it blocks that square leading to Sc6. The moves of the Black B likewise lead to R×S

or $Q \times P$. Duals are not regarded as so serious in Threat-Problems as in others except when in the principal variation.

Block Problems, often called pure *Waiters*. These are positions in which, if it were Black's turn to play, White could mate on any move possible. The Key simply throws a move away. Here is an example (diagram 3).

The Key is $Bc5$. Apparently sacrificing itself, it forces Black to move. If $Rf5$, $Qd4 \mp$. If $Rf3$, $Rd4$. If $R \times S$, $Qh7$, and so on.

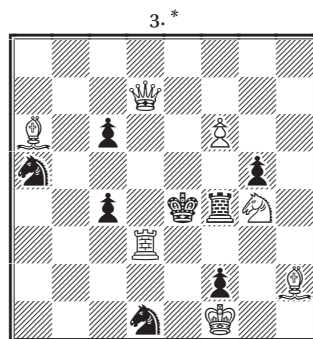
Incomplete Blocks are often called *Block-Threats*. The nomenclature does not matter. These are generally positions in which the composer suggests a waiting key, but in which some strategic move has to be made that introduces a fresh element of attack, as in diagram 4.

If it were Black's turn to move there would be mate in all variations except $S \times B$. The key meets this by $Sd2$ giving a flight square and added variations.

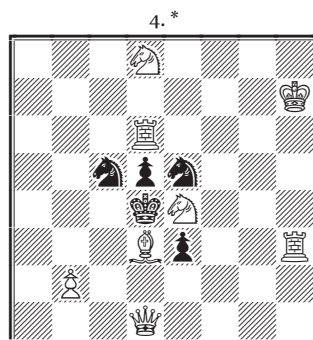
The student should set up each position, play over every possible variation and discover the reason for each piece. Unfortunately the White King could only effectively be used in one position, and then only to prevent the advance of a Black pawn.

It will be found that in very many themes the White K cannot be of much more service than holding a Black pawn or, because of some check, preventing a cook.

Change Mates or *Mutates* are positions in which the key changes mates for which provision is apparently made and creates others. A pretty example is one by T. Warton, London, as follows: —



Mate in two



Mate in two

The Key ($Qe2$) changes the surface character of the whole problem.



Mate in 2

[* Problems marked with a '*' are prize winners in different tourneys.]

CHAPTER III

ON SOLVING

One of the first points in solving is to find whether the problem is a Threat or a Waiter. As a rule this may be discovered by glancing at the number of Black's pieces and the moves they may make. The presence of Black pieces which are moveable without there being any effective reply from White immediately suggests an attacking move which leaves only the alternative of instant defence or surrender. In Two Movers the Threat is immediate as in No. 2. In Three Movers it prepares for an attack on the second move, as in No. 19.

The next thing is to note the position of the Black K, to see whether it can move, and if so, whether there is some line which leads to mate after that move. If there be a move for the K, and nothing leading to mate—though this must be tested from the outset or time may be wasted and discouragement created—it will be clear that the key must make provision for this move, either by preventing it—in which case it may be taken as a rule that another square must be opened to the K in exchange—or by so moving a piece that mate may be delivered in the required number of moves. In either case some clue is afforded and the mind looks for some manoeuvre which will meet the necessity thus perceived.

It is important to note, next, whether the White K is open to check as the position stands, or after any particular move has been made. It will repeatedly be found that after the Black K has been forced on to a square on which, it seems possible to deliver mate, its movement has discovered a check on its White adversary. Sometimes this is a defence. Often, as we shall repeatedly see, it is part of the idea. Where the White K enters into the solution in Two-ers it will usually be readily perceived

and not infrequently act as a pointer. In Three-ers it is generally used in protecting squares to which Black has access. In both classes of problems the K may serve as key, or as second move in the longer problem, by moving out of the way, either that a piece may pass the square on which it stood or that it may be placed on that square.

Where a complicated Three Mover has to be dealt with, the possibility of a check on Black's second move should always be noted. Leaving a way for a check on the second move is a favoured resource of composers to avoid unintended solutions. Even in Two Movers check should be watched. We have known scores of solvers to fall over what they themselves have described as "simple" positions, because they failed to note the effect of a direct check on the White K. With discovered checks this is much more frequently so. No. 42 was declared by one Chess Editor to be cooked—he actually congratulated his numerous solvers on their "discovery" after it had been published as the first prize winner in the tourney in which it competed—because it was overlooked that White's apparently possible move e8 discovered check on its own K, and that this move, in which it became a S and mated, could only be made after Black's c5.

Whether a problem be a Threat or a Waiter the position of each piece and its part in the fray must be examined. The method of solving by analysing the position piece by piece, from the K to the pawns, and observing the effect of the moves of each is necessary. It is a waste of time only to look at what is on the surface. As will be seen later, composers deliberately seek to create false scents. But, whilst analysis must be exhaustive, and is in itself an excellent training as to the powers of the various pieces, the student must always seek to cultivate the imagination and insight which alone will enable him readily to discover the theme of a problem—that which is sought to be expressed—and thus to conquer positions which are so elusive as repeatedly to beat off the man who only analyses.

It is important to remember that the key to a Waiting Move Problem may give the Black K a flight square—a square on which it could not previously move—on moving to which the solution discloses itself. As a rule, however, the move, in its best form, whilst marking time, and seeming to be purposeless, prevents a pin, as in No. 50 or prepares for

something remote in the defence, as in No. 36 of which Mr. C. Mansfield, of Bristol, writes "it is the most difficult Two Move Problem in existence."

In cases in which the key is purely a Waiter and has no strategic effect, as in No. 3, always test for the possibility of another move which might have the same effect. The great Indian theme problem, to which reference will be made later, though for long regarded as unsolvable, later turned out to be cooked because of this kind of defect.

Turning to key moves generally, the student is advised, as he examines problems, to note the effect of each initial move. He will find that some, the poorest, only meet the movement of one piece—there is a mate for everything but, say, a S, and a piece has to be placed in position to meet that move. In some, there is an adaptation of the Bristol theme (explained in note on No. 20) as seen in No. 38, which move is probably better known to-day as "a clearance." There are others in which the White Q moves off a square to another in which it may be captured, another piece being then able to attack by being placed on the square vacated. There are others that interfere at once with the range of Black pieces, generally two so arranged that capture by either shuts out the other. Yet others (as seen in No. 6) prepare for pins, or, whilst yielding a flight square, prepare, for the defence of a square after the K has moved to a square open to him as the problem stands. (See No. 5). Solvers must in Threat problems not be surprised if the threat is, as we once heard Mr. Rayner say, "almost impudently aggressive." The test and attractive point will doubtless be in the ingenuity of the Black manoeuvres which follow.

Having mastered the Key, the solver in any contest must apply his mind to the question of soundness. He must find whether there are accidental solutions, duals, etc. He must also be careful to see that there is a mate to every possible defence. Composers and editors, too, sometimes overlook some such moves as those which vitiate No. 1. There have been cases in keenly contested solving tourneys in which editors have had to set up a trap problem with an obviously intended key that is defeated by some subtle defence. Still more often, they may, in order to break ties, have recourse to a problem with a clearly expressed intention, but with a difficult second solution. A good rule for the solver is

to regard every position as possibly unsound until he has satisfied himself of the contrary.

We have already referred to the unsoundness arising from impossibility of position. In a crowded position it is always desirable to count the captures made by each side and then to check them by the pawns which have reached other than their original files.

En passant captures of pawns on either side should be examined. They sometimes prevent cooks and at times defeat intended keys. En passant keys are rare because of difficulty in proving that Black at his last move advanced a pawn two squares. Castling is always barred in problems.

When positions defeat a solver for a time, he should not unduly pore over them. He should set each aside and later, with detachment from previous ideas as to any possible solution, think over it afresh. When he comes to it after this, the right line will often reveal itself. This leaving a problem and returning to it later is particularly essential in tourneys. It often prevents the solver from sending in wrong claims or missing points. It is wise in a tourney to check the postcard to prevent wrong keys being inadvertently sent in.

It is a good thing to learn to solve from the diagram; but where complicated positions are concerned, and tourney points are at stake, there should wherever possible be an over-the-board study, for which purpose the little pocket sets in flat cases are admirable because they can be carried about and be used on journeys by train, etc. For home use the smaller in statu quo sets (with pegged men) which close with sliding lids are best.

CHAPTER IV

ON COMPOSING

Coming, now, to problem construction, there are general principles, which it is well to grasp at the outset. A Chess Problem is, or ought to be, an expression in its most attractive form of some one or more aspects of the science and strategy of the game. Its difficulty should be deductive rather than merely enigmatic. Its key should open the door to the delightful. It ought always to illustrate the artistry of the game—to stand in relation to actual play as poetry does to prose.

Let it, then, be accepted as a first and vital principle—we trust that if this little work achieves nothing else it will deeply implant this point—that each Problem should, by its key, its play, or its mating positions convey to the mind something beautiful and interesting.

Seeking opportunities for this is not always, nor often, an easy quest; but observation, insight, and the imagination which can take hold of the quaint, the graceful, the pretty, the entertaining which the game presents, will make it progressively easier, until the student who enters into the spirit of the thing will be able to perceive in every contest over the board some point or other that serves his purpose.

It almost goes without saying that the student of composition has some experience of and takes an interest in solving. It is worth bearing in mind that ideas may often be derived, without in any way approaching plagiarism, from a study of the positions of others. By this we mean that the student who takes the trouble to discover all that there is in a Problem presented for solution will often be set thinking why the composer did not do this or that, or did not avail himself of some opportunity now perceived by the solver. Wherever such suggestions present

themselves, or the solver thinks the idea could be better expressed in another way, note should be taken of it for development later.

At first the student will be well advised to content himself with setting up mating positions which attract by their grace or quaintness, and endeavour to introduce, by way of Key, some touch of strategy. At the outset he will discover that the pieces handled in this way have powers the real extent of which he, though possibly a player of experience, had not previously wholly grasped. Just as certainly he will find that they have limitations on one hand and a refractoriness on the other, of which, up to the commencement of these experiments, he never dreamt. Persistent practice, and ever widening experience will, however, enable him to deal with his board and men as the artist does with his colours, his brush and his canvas.

Having acquired some facility in handling the pieces, his next step should be to endeavour to compose a Problem on some simple theme. It is true that, as good music has resulted from the half aimless toying with the keys, so notable Problems have evolved from the speculative movement of pieces on a board; but, as most of the truer music is pre-conceived in mind and spirit, so must it be with the real Chess Problem. The student should set out with some definite idea, embryonic though it may at first be, and work upward and outward from that. Such a course will give added point to his work and, even though he may for a time fall short of publishable productions, he will always have the consciousness of following the gleam, and his composing will become more vitally interesting.

When he has thus lit upon an idea, whether it be thematic, in which the Key forms an essential part, or one in which the combinative strategy of the pieces is illustrated, the student will be well advised not to be driven off by difficulty. In course of the practical lessons which follow we suggest little expedients, born of experience—others will present themselves as the studies progress—which will be helpful.

If, however, at any time difficulties appear to be getting beyond the limits of patience, take a diagram of the position as then reached, and deliberately set it aside for a time. When it is taken up again the student will be fresher, some elemental idea that may have presented itself to the mind in the interval may be helpful, or it may be—it has frequently

happened in the experience of the writer—that there may come one of those moments of inspiration in which the pieces seem almost to assume suggestive activity—to be eager to take part—and literally to hop into position. No. 40 is a case in point. It had defied satisfactory construction for weeks, when one evening, as the position as it then stood was being very disconsolately eyed, and doubt as to the ultimate practicability of the central idea was presenting itself, the pieces seemed to range themselves in position and the Problem as it now appears presented itself without the necessity of a single bit of revision. Problem No. 37 had much the same history. So had No. 49. But, that whatever inspiration there was sprang from the persistent patience and thoughtful research of the preceding weeks, in which all phases of the idea had been worried out, the writer has not the slightest doubt.

Students should never hesitate to make experiments, though they totally change a position, and even introduce fresh perplexities. Difficulties are, oftener than not, the real composer's opportunities. If, as a consequence of any changing of the position some new and better idea presents itself, it should be taken up at once. The original idea which had been in process of development need not be scrapped. Note should be taken of it so that it may be again tackled later. But the new idea which, because it is an inspiration, will in nine cases out of ten result in a worthier production, should be taken up and pursued with the zest which always seems to accompany such a conception.

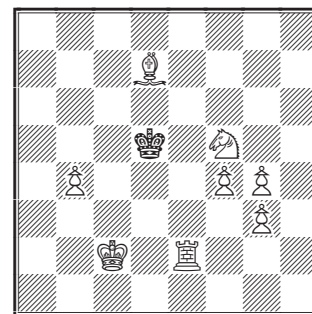
Regarding the presence in problems of promoted pieces—as three Rs, Bs, or Ss—the author has never been able to see why, as they may come during a solution, they may not be there at the outset. The one question is whether the idea could be worked out without them. Where it could not, the author personally sees no reason why they should be taboo. Two instances are given—Nos. 95 and 96. Neither would have been otherwise possible. No. 95 has 24 variations (No. 94 has 23). Of 95 Shinkman, the great American composer and judge, wrote: "It is the best thing out in the variation line. I take my hat off to it." From the nature of the 'task,' duals, etc., were ignored.

CHAPTER V

COMPOSING A SIMPLE THEME PROBLEM

Let us now attempt the construction of a simple theme Two-move Problem with a R sacrifice, the concession of a flight square, and, as nearly as may be, complete economy. Set us this position by way of a start: —

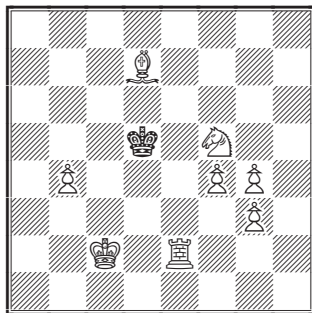
The Key is to be Re4. It will be noted that the other squares have been so covered that, when K×R, White will be able to mate by Bc6. Looking over the position, we note that the P at b4 alone fails to share in the mate. We then see that if the P at f4 is moved to d4 we can dispense with the one at b4, save a piece, and bring about a perfectly pure and economical mate. But this faces us with the fact that, after our Key move, the Black K, refusing our sacrifice, may now move to his c5. Instead of being disconcerted by this, we set about availing ourselves of it. It will be seen that if, after this fresh move, White's b4 is protected, the S, relieved for the moment of the duty of guarding d6, and having the new P at d4 protected by the R, may move to e3 delivering mate. A White P at a3 would suffice; but we shall never compose good problems if we are content to take the easiest line.



It is desirable wherever possible to make Black contribute to his own defeat. In this case a little reflection will suggest the trial of a Black P at b4. But it threatens to check and, as the Key is to be a waiter, its move would have to be accounted for. Here we meet with one of those hints at improvement which the logic of the board and pieces so often affords.

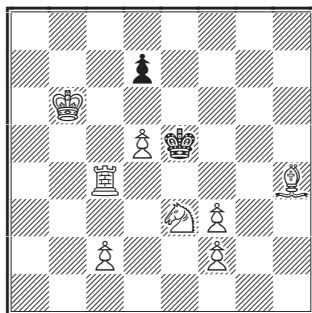
We note that if the Pawns were moving sideways in relation to our present position the new Black P would on its movement block a square and allow a fresh mate by Re5.

Let us in order to bring this about give the board a quarter turn. It will often be found that this expedient will afford the way out of difficulty and lead to improvement. There are quite as many cases where the same result is brought about by giving a half turn and allowing the pawns to move in a direction opposite to that on which they at first set out. When we now place a Black P at what becomes his d2 we discover that we have to add a White P at what is now f3 and remove the White P previously at g4 to f2. As f4 is now doubly guarded we move the B to h4. The position now stands thus: (see second diagram).



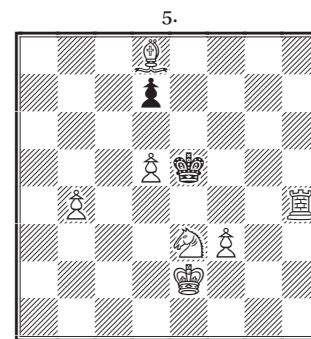
We are assuming that the student is actually moving piece by piece as indicated and carefully noting the effects of each change. The process will give him a deeper insight into composing and solving than many hours reading.

Now we must test the soundness of the position. Pf4 threatens it by checking and driving the Black K to d6, but the White R is not guarding the P. Hence the S cannot mate. But Re4† cooks the position, for, on K moving, B mates at g3 or e7. Here we meet with another instance of difficulty affording opportunity. If we place the White B at d8 and the White K at e2, removing the White pawns from c2 and f2, and adding a White P at b4, we not only avert the second solution but improve the problem. It is now, the R being transferred to h4, as follows: (see diagram 5 on the next page).



We now note that the Black P, besides being essential to the solution, and leading to a variation, (Pd6, Re4 mate), prevents a cook by Rh5 for,

after Kf4, Pd6 defeats Bc7. It was the possibility of this threat which decided the final position of the R. It could not make the threat if it was at c4 and there would be a cook if it was at g4 (by Rg5†).



Mate in two [*]

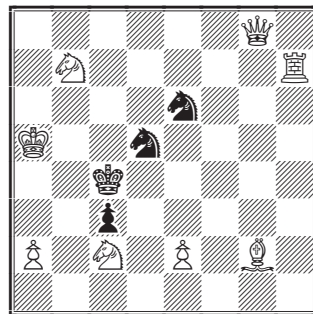
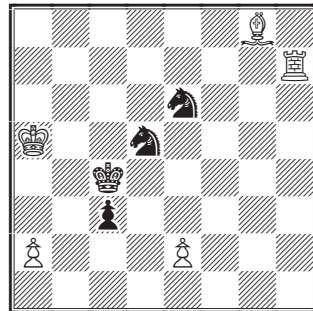
CHAPTER VI

STUDY ON THE HALF-PIN

Next we take in hand a Two-move Problem based on the idea of what is called the *Half-Pin*. This is a case in which two defending pieces are alternately held by a pin disclosed on either moving. Taking the case of two Black Ss, set the board thus: (see diagram below).

The idea is that, on either S moving, the R shall be enabled to mate at h4 or c7. The only moves to prevent this after provision had been made effectually to cover all the squares would be Sd4 or c5. This is one of the points upon which a composer must be swift to fasten. By commanding these squares by White Ss, say at c2 and b7 each of these refractory moves of the S would be met (Sd4, Se3; Sc5, Sd6). It will then be perceived that when S at d5 moves it leaves a square vacant, which we see no way of covering except by replacing the B by the White Q and placing the freed B at g2. The position now is:—

The mates have been brought about as intended, but there are bad duals. If either Sc7, R×S or Rh4†. If Sd4, Se3 or a3. The idleness of the B is also objectionable. A Black P at d3 instead of the White one at e2 would do very well but for PxS. Here again, the expedient of



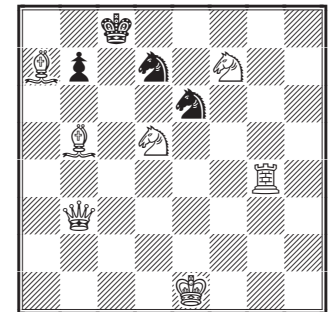
a quarter turn of the board helps, because B mates after move of the Black P. But the duals with the R must be cut out, and it would be infinitely better if the Q could be behind the R so that its pin would only be unmasked just when wanted. Here the further resource of bodily moving the position, this time two squares upward and one to the left, may be exploited, the White K being taken out of the scheme, the Ss, the B and the R being moved relatively, and a White B having to be used as cover for what is now Kb8 as a pawn would produce a triple after, say, Sd4 by Rg8 or Pa8 (a R or Q). The great advantage of the new arrangement is that the Key may now be the at first apparently purposeless one of Q behind the R. It also prevents a dual after Sc7 as S remaining in position is not pinned and White can only mate by Se7. It being impossible to utilise the White K actively, it is placed where it will add to positional neatness, which should always be aimed at. The position now is: (see diagram 6).

We make no claim for the position except that it illustrates the half-pin. From the nature of the position, it is quite probable that it may have been forestalled. It will, however, stand as a lesson in composition and, in that it suggests how a piece moved behind three others may effectively attack the opposing King, also be helpful to solvers, who may take it that wherever three pieces are on the same diagonal, one being White and free to move, it is worth while playing behind the free piece any piece which will command that diagonal.

A much more effective example, with the addition of cleverly-conceived interferences is the one below by that master of attractive complexity, C. Mansfield. It is a first prize winner: (see diagram 7 on next page).

We suggest that the student should set this up and discover the reason for the presence of every piece on the board and the work each does in relation to the other. The pinning after moves of the Black Kt at d4, and the interference and blocking play of the Black B should especially be

6.



Mate in two.

pondered over by those who wish to excel in composition.

From the solving point of view it is plain that, as must so often be the case in these very complex positions, the Key is a threat. From the very nature of the complexity the solver's attention will speedily concentrate on the White R at b5 which could at once mate but for the Black S at d4. The solver will soon realise that there would be double check and mate if White's Ba5 were on another square. Then it is noted that this will not come off if Black's Bb4 moves, but that it then either blocks the square on each side of the Black K or leaves the S pinned whilst it interferes with the range of other pieces. Once this is grasped it becomes a question on to which square this B shall go, the Black S at f7 being there to prevent Bd8 being as effective as Bc7. The clever use of the pawn promotion after S×R should be noted.



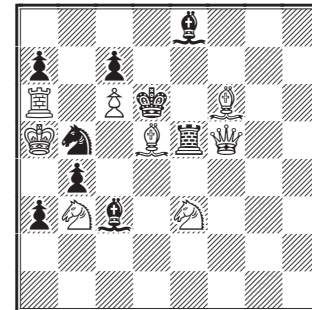
Mate in two

CHAPTER VII

A MORE DIFFICULT THEME

Composers will very early in their studies be confronted with the necessity, if they are to keep off paths trodden by those who have gone before, of exploring what may be called compound themes. Our next move is to be that of a B whose removal exposes the White K to a check from a Black piece which, as the position at first stands, cannot be captured, it being an aim that the said B shall have the whole of his diagonal to move on, but only one square which he can effectively occupy. For a start place the pieces thus: —

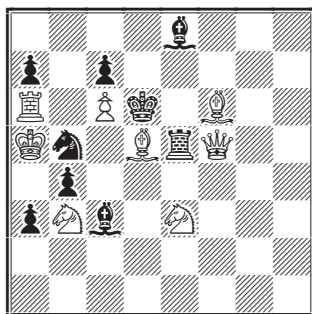
As we have indicated, the idea is that the White B at d5 shall move along his diagonal, setting up the threat of Sc4, met by Sd4 discovering check, but at the same time so interfering with the range of Black's Bb3 that it no longer defends the checking Black R, which the White Q captures and thus mates. The point of this is that it may create an unwillingness to move the B. The Black pawns at c7, a7 and a3 are to prevent moves of the Black S which would not cut off the Black B. The other pieces explain themselves.



Thus far we have only crudely achieved the aim that the threatened check shall materialise, but have neither left the whole diagonal open nor ensured that only one move of the B shall be effective. Further, if we move the B and the Black R plays to, say, e6, there is a quadruple. R×Q also produces a dual, as does Bd7.

Let us experiment. If we place a Black R at g5 we prevent the B at his

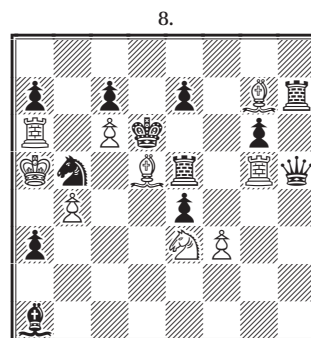
first move going to g8, and lessen the fault after Re6 and evade the dual after R×Q; but we need a Black P at e4 to prevent Re4, which would defeat the threat. There is also now no mate after Rc5. This is remedied by placing a White P to do the work of the S at c3, and placing the Black B at a1. This is an improvement. We still have the dual after Bd7; but, noting that a R would suffice instead of the Q, we see that we can now do away with Black's Be8 and, by placing White's Bf6 at e7 and a Black P at e7 (removing the Black R from g5 to h7 and introducing a Black Q at h5) force the Key-moving B to go on to f7—to prevent the interposition of the Black R when Bg8 follows e6. It is necessary to move the White R to g5, and a Black P is required at his g6. The position now is as diagram 8.



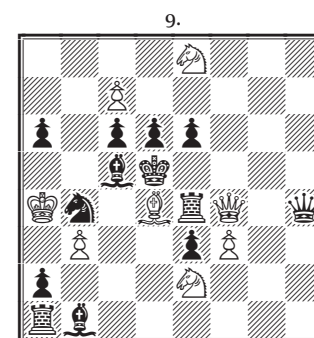
We were tempted to be content with this realisation of our task; but there crept in a lurking feeling of dissatisfaction which composers who aim at good work must always regard as a kind of chess conscience. As in the world of morals, it leads to better things.

We do not like that White R at a6, but we cannot cover d7 and c6 from above. What if we lower the whole position by one rank? The experiment makes its own suggestions. We can cover what is now d6 by a S at e8. We note, too, that a Black B at c5 will not only permit us to sweep away the uneconomic White R, but, by adding a Black P at d6 and re-introducing the White Q in place of the R, to secure the mate by Q×P after the B at c5 moves. With the Q back in position the presence of White's Bg7 leads to a dual. This can be eradicated by placing a White P at f3 (removing the B) to mate on the main variation. It is necessary to have a Black R at a8 to prevent the Black P queening. We also require a White P at c7 to prevent mate on the move by Sc7. We can now bring off another mate with the Q after Pe5 and a further mate by the freshly introduced S after Qf6, the Black pawn previously at g6 having been removed. The final position now achieves the object of leaving the whole of the diagonal open to the White B. We reproduce the two positions

side by side, No. 9 illustrating the effect of bodily moving a position, and the advantage of returning to a problem whenever dissatisfaction exists in the mind of the composer: —



Mate in two



Mate in two

From the solving standpoint a minute's examination of No. 9, disclosing the fact that there are so many Black defences for which there is no immediate mate, will suggest a threat key. Once this is grasped the solver looks for means by which a direct attack may be set up. Pc8, making way for Sc7, will soon be dismissed because of Qd8. Mate with the S at e2 will soon suggest itself. Qf6 would allow this to be brought about, and Q×Q being followed by S×Q encourages the idea, but B×B now, suffices, and it becomes only a try. It will be then that a move of the B will be thought of. The point that if the B does move the Black S may discover check will cause a momentary jolt to the mind. But the solver must so accustom himself to this sort of thing that, instead of being diverted or disconcerted, he becomes alert. The fact that this move is there should lead him on as being a likely theme. When he looks round, the discovery that the Black S in discovering check takes the protection from the R settles that point. The only question now is the square to which the B must go. Analysis will soon disclose this. There is a dual after certain moves of the Black Q (either S being able to mate) which, though not a serious flaw in construction, must be pointed out by the solver.

CHAPTER VIII

EXAMPLES OF THE SAME THEME

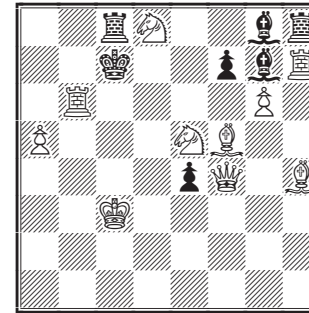
A fine example of submission to discovered check, and its being overcome both by capture and counter discovery, is that below: —

The student in composition should examine every move in this position and get at its full effect in strategy and in its bearing on the difficulties the composer has met with in the expression of his idea.

Although the position is well set up, the solver will again spot the threat idea and realise that, the Black S being free to move, the threatened check from the R must be prepared for. Examination will then show that every move of this S but one at once provides a counter-blow. If Sc6† the Black Q's pin on the White B is cut off and the B passes to b3 covering its K and discovering mate, this being, of course, the composer's central idea. If Sd3†, Sb3. If Sc2† it shuts off R at e2 and B×e2. Only when S×d5 is there any failure in the preparation to parry the stroke. It is plain then that the Q is to administer mate. It can only do this as it leaves the Black S in turn pinned. Hence Rd7. There is a dual after Sc7, Q mating either by capturing the Black S (the threat) or by moving to b6. There is a second one if Bc2 (Q×b4 or B×b2), but both are inoffensive. It will be noticed that Rec2 averts the threat, but opens the way to R×e4. The try by Rc7 is distinctly good.

A tricky position dealing with the same theme (diagram 11). It com-

11. G. F. Anderson



Mate in two

mands the attention of composer and solver alike. The threat is far from obvious, and mental analysis before reading further (the position being placed on the board) will form a splendid little exercise and test of progress. The first point to observe is the aloofness of Black's real defence in the right-hand top corner, and the fact that there is no reason to fear a discovered check from the Black R at c8. Then we see that S at e5 almost anywhere would mate

but for the Black B at g7 which, by pinning the S, makes what would at the outset be a fatal check impossible. This suggests the removal of the White K off that diagonal. Catching at this idea, we perceive that if the R were not only taken off the diagonal but off the file it at present occupies, the Q could mate at c1. Looking for a square to which the White K may move to permit this threat, the solver will at first shrink from b3 because of f6†, but he will notice that, in thus discovering check, the P has covered the other B's pin on the S. Incidentally it also cuts off the range of the White B at h4; but now, Sef7 at one stroke shields the White K, discovers mate, and prevents K×d8 which would otherwise have been possible. If Black's Bg7 now moves to prevent the threat from becoming effective it leaves its own Pf7 pinned and Se6 delivers mate.

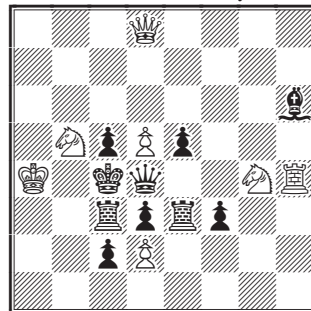
CHAPTER IX

PINS AND INTERFERENCES

The charm and almost infinite variety brought about by pins combined with the interferences of different Black pieces with each other are illustrated by the half-dozen positions we give next. Here, again, the minds of composers and solvers alike should be very alert and responsive to suggestion.

No. 12 will at once suggest that a threat move must be discovered. A little analysis indicates that if White's P at d5 could be protected by the Q on other than its present file Sd6 would mate. The threatened check by the Black R is provided for. Q to g8 or a8 would clear the way; but we then observe that, once the Black Q moves, the S at b5 can no longer attack. We need not trouble about Q×P because of the double check by S at g4 (together with the R at h4). Then we note one of the moves of the Black Q which gives this problem distinction. When the Q goes to e4 it gets between the Black P at e5 and the R at e3 which defends it, so that S×P mates (the Q being pinned and interfering with the effective range of the Black R at e3). If the Q goes a square further it gets in front of the Black B protecting the R, and S×R is effective. If it goes still further and captures the S, it pins itself and at once shows why Qg8 is the Key because d6 dis. mate is then possible. The position is marked by an instructive art which should appeal to both composers and solvers.

12. E. E. Westbury



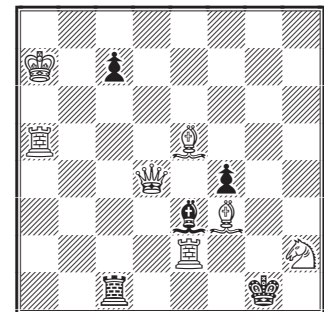
Mate in two

No. 13 is as deft as it is dainty. Analysis suggests that, as both Rc5 and c5 will in turn release the Black B's pin on the White Q, preparation must be made to take advantage of the new strength accruing. If Rc5, Qd1 mates. What if c5? The answer to that query leads to the Key. The White B at e5 goes to h8, prettily clearing the way for Qg7 after c5, being itself always ready for the threatened B×Q† and creating the threat: Rg5.

No. 14 is an ingenious example of interference and should be regarded by the composer from that point of view alone. To the solver it will serve as a hint as to the daring character of some of the threat keys. It is so composed that a clearing move by the R (at a3) to h3 is suggested, this enabling White to discover mate with his K at c3. But the importance of finding out the necessity for each piece is demonstrated here. Wondering why the White R at h2 is there, and the discovery that if Black plays Rg3 the supposed Key move is defeated show that the Key is really Rg2. The composer no doubt regretted that he could not make it more artistic and less of an offence against economy. The ingenuity of the interference play is, however, a justification.

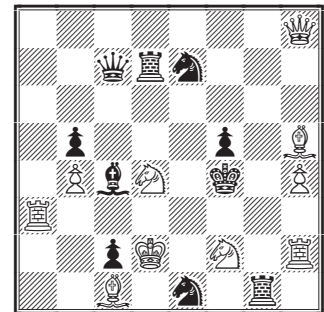
No. 15 is a skilful combination of the half-pin with interference and self-blocks. Solvers looking for an

13. G. Guidella



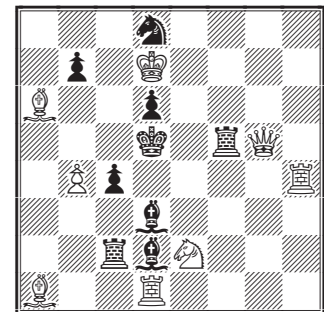
Mate in two

14. A. G. Stubbs



Mate in two

15. A. Mari

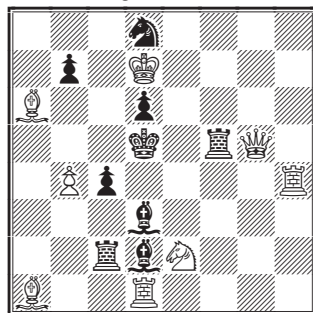


Mate in two

attacking Key, will soon eliminate all but the White B to a1. It must go to a square above the fifth rank to allow Rd4 mate. Which? That Sc6, which averts the threat, has to be provided for, and that the range of the Black R at f5 must be limited so as to enable Q to mate at g8 after the S move referred to, settles the point. But, again, let the student closely examine each move that defeats the threat and note how, combined with the half-pin of the two Black B's, it opens the door to another mate. The duals are inoffensive though offering points to solvers.

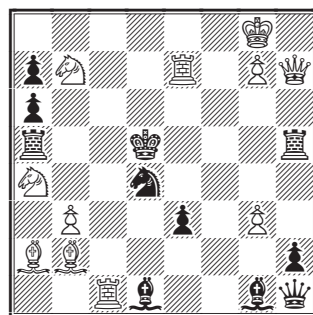
No. 16 is by G. Heathcote, whom we regard as England's finest living composer. This is, of course, a personal opinion, as is also the further one that Mr. P. F. Blake is so close on Mr. Heathcote's heels that his claims cannot be overlooked. We must add here, by way of parenthesis, that Mr. B. G. Laws has an unchallenged status not only as composer, but as a most able writer and critic. We believe this position of Mr. Heathcote's to be the first extant in which a Black S moves to each of the eight squares and leaves a mate without itself being captured. It is plain that a clearing move by the R at c1 to make Sc3 possible is most promising. The moves of the Black S prevent this, because, when it is off its present square, White's proposed move (Sc3) leaves d4 uncovered. Reflection will then show that with the Key-moving R at c7, Sc6 and Se6 each produces a self-block, the White B at b2 having been uncovered so as to make the mate after Se6 possible. Let the student then note how each move of the S in its round so interferes with its other defences (or, in one case, produces a self-pin and permits Qd3) that mate follows. The position is a brilliant production

15. A. Mari



Mate in two

16. G. Heathcote



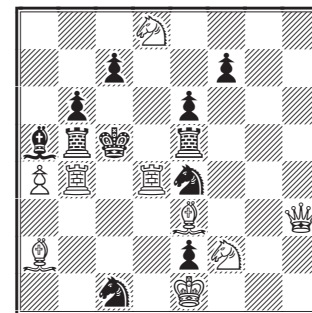
Mate in two

and one of the finest lessons on composition of which we know.

No. 17 is a position by the author in which he sought to give a different expression to the idea embodied in No. 40 in the selections from his compositions. Unlike the others in this sextet, it is a Complete Block, intended to suggest at first blush that it is a Threat. Here, too, however, the real move is soon apparent, because of the necessity of providing for, say, S×S and f6. The only way is Qh7. It will be of interest to composers to know that when originally contributed to a tourney years ago a White P, placed on the 7th rank at the last moment to shut off the mate by Q×P, so as to make the reason for the Key less apparent, led to cooks. Composers should always take particular care that alterations made just before a problem is sent for publication leave the position sound. The author in his competing days had more than once to regret laxity on this point. The position would be a much better one from the Key point of view were it feasible to do away with the variation when Q×P, but the problem as it stands would be cooked by Qf3 were there not a move on Black's part which (as with f6) necessitates the presence of the Q at h7. Composers will note the use of the Black R at e5 for the purpose of defending the S at e4. It adds point to the double check following R×R and to the mate after Rd5, and prevents a multiple mate after Sd6 by calling for the intervention of the R after it is relieved, by the last named move of the S, of its duty of guarding d6.

Nos. 13, 14, 15 and 16 are all first prize winners.

17.



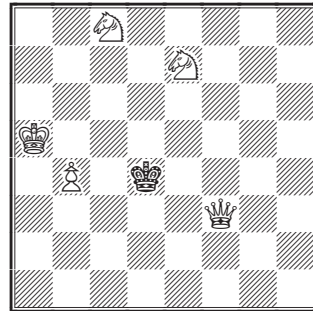
Mate in two

CHAPTER X

COMPOSING A THREE MOVER

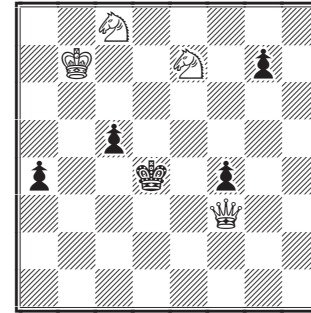
Now let us proceed to the composition of a fairly simple Three Move Problem. The idea to be expressed is that of alternate pure mates on different squares by Knights, with a mate by one of the other pieces which may be necessary in carrying out the conception. For a start place the pieces thus: —

White, having made his initial move and Black having replied by moving some free piece, to be added later, the threat is Sc6†; K moves, Sb6‡. But instead of moving a free piece the Black K might go to e5. A Black P at f4 would enable us to meet this if we placed our free piece, say a Black P, at g7. We could then follow Ke4 by Qd5†. Then, on Kf6, Qf4‡. But we note that if K played to c4 there would be a triple by S to either b6† or d6† or Sc6. This might be remedied by moving the White K to, say, b7; but, then, after Kc4, K×P would lead to failure. Let us try the experiment of placing a Black P at c5, removing the White P from b4. Another Black P would then be necessary at a4, because otherwise, after Kc4 and White's reply Sd† the Black K escapes at a4. The position now stands: — (see opposite page).



Most of what we set out to accomplish has been brought about; but we find that c4 defeats our threat. We then note that, after this move, we should have Sc6, then (following Kc5) Qh5 would make a nice and unexpected mate, were it not that the P at g7 could interpose. Here we have

another of those opportunities for which the composer must always be on the look out. A White P at h6 and the removal of the Black P at g7

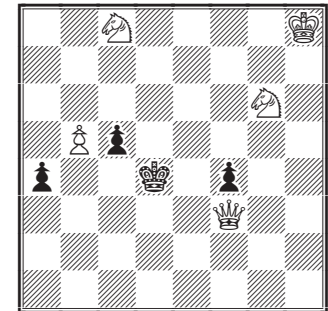


(leaving the P at a4 to be the free piece) would suffice; but, noticing then that White's b6 would be doubly guarded, we place the new White P at b5 and the White K at h8. Now, after c4, Sc6†; K moves, Qh5, giving us an attractive pure mate which certainly adds point to the position. Looking for a suitable Key, we place the S now on e7 at g6 so that it has the merit of opening a light

square on a diagonal as well as leaving that already existing on the rank on which the Black K stands. The finally evolved position is: —

In solving, the first thing to be noted is that the Black K may move to c4. Making that move Sd6† promises something, but there is no prospect after Kb4. Sb6 might be tried as an opening because it leaves the possibility of a check by the Q. As a rule, however such a move may be disregarded as in bad form—a flight square being taken. Composers and editors alike would avoid it. The trial move suggests Se5. When this is exploited a look round following the capture of the S shows that if the S were on a square which would command d5, mate could be forced. This will lead the observant to the Key. The Black P at c5, added as the outcome of opportunism, is the most attractive and puzzling feature, a fact which should be carefully noted for future service.

No. 18.



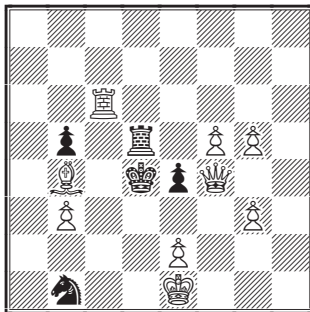
Mate in three.

CHAPTER XI

A SACRIFICIAL THREE-ER

With a view to giving the student an insight into the composition of a more elaborate Three-mover, we next proceed to the expression of an idea involving the sacrifice of a R and a Q. Start with the pieces thus: —

The Key is to be Rc5, while the threat, on a free piece (to be decided later) being introduced, is R×R†, K×R, followed by Qd6‡. If after the Key move is made Black S moves to c3 the threat is thwarted, but B×S†, K×R, followed by Qc7‡. If R×R we purpose playing Qe3† so that on Black replying K×Q B×R‡. We find that to effect this we must add a White P at g3. We note, too, that the Black K may move to either d5 or e5. Let us try Ps at f5 and g5 then Q×R mates after the moves referred to. The position, with the Key move to be made, is now: —

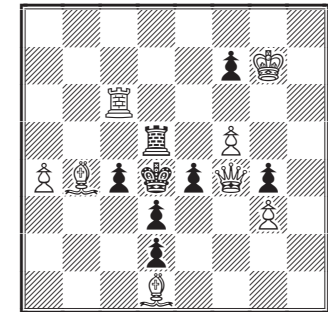


It will be noted on further analysis that after the Key move is made Re5 and R×f5 are open to Black. R×R would meet the first, but Black moves Sd2. When we, further, note that it would be possible to bring off a R sacrifice and mate after R×P if c3 were filled by one of Black's pawns, and note, too, that if this were done the Black S could be done away with, because then White

B could only effectively check at c3 after the Black P had moved, we again get one of those bits of inspiration which ever and anon come to the composer. We remove the Black S, place the Black P now at b5 at c4 and remove the White P from b3 to a4. Now, after R×P, R×P†; K×R, Q×P‡, and, if we place a White P at a2, we mate prettily.

But now, consequent on the removal of the Black S we are confronted with the fact that Re5 or R×P are met by the short mate, Qd2. But here, once more, our difficulty presents a suggestion leading to a distinct improvement. Place a Black P at d3, removing the White P at e2, then substitute the White K with a White B at d1, enabling us to do away with the P at a2 and also cover f3, and utilise the White K so as to remove the P at g5. A Black P is also required at d2 as that square must be covered for the mate on the Q sacrifice and another at f7 to avert the threatened check from the R and to act as free piece for the threat variation (R×R). Placing the White R back at c6, and testing for cooks, we find that a Black P is necessary at g4 to prevent Bf3 which would lead to mate in three. There is a try by Rd6 which we confess caused worry, because we did not for a time perceive the answer. It introduces the intended threat and, if R×R, Q replies by taking the R and mating at c5. It was so difficult to remedy this that we breathed a sigh of relief on striking the defence, c3, which makes this unintended threat innocuous. Our position now is: —

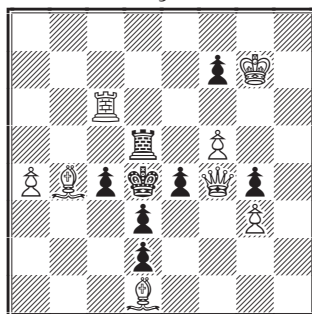
No. 19.



Mate in Three.

The only point we claim for the position is the exercise it affords and the hints it offers in composition. From a solving point of view the freedom of the Black R will at once suggest that an initial manoeuvre which only provides for a *quiet move* (a second move which does not check or make an important capture) will not suffice for Key. That the White R is likeliest will be apparent after thinking over the moves of the Q. The fact that the R cannot be attacked without the assailing piece being captured may puzzle; but solvers must learn to suspect such possibilities as parts of the scheme. Once he discovers the threat he must

19.



Mate in Three.

hold on, and not be disconcerted by $R \times R$. The possibility of sacrificing the Q effectively must always be borne in mind. In this case the point is that if the Q can be so manoeuvred as to command the Black R after it has taken the White one should show the way. The rest is a matter of careful analysis in which the solver should not allow himself to be sidetracked by difficulties, at any rate until he has proved that they cannot be overcome.

CHAPTER XII

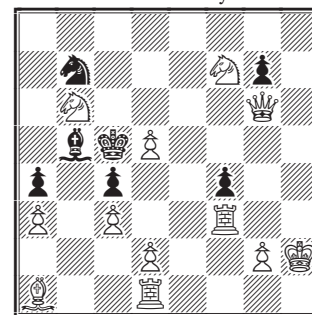
A SET OF THREE MOVE BRILLIANTS

We next give a set of half-a-dozen Three Move brilliants—each a masterpiece in its own way and each a first prize winner—so that, though in the limits of this work we can do no more than touch the fringe of this delightful field of composition and certainly cannot attempt any technical description of themes—we may suggest to the student something of the elegance and depth of strategy which are possible.

No. 20 is the original of what is known as the “Bristol Theme”—the movement of a piece in order that another may follow in its wake and deliver mate on one of the squares the moving piece has cleared. At the time when it created its great impression, at the British Association Tourney in 1861, the Problem Art had not made much headway. Present day ideas were largely unborn. It is with that fact in mind that this problem—

really the germ of thousands of others—has now to be regarded. It will be noticed that as the problem stands Black’s only move to avert mate, if it be his turn to play, is $Bd7$ or $e8$. If, on this move being made, the Q moves to $b1$, with a view to mating at $b4$, and the Black B returns and thwarts this, the Q could, but for its own R at $d1$, mate at $g1$. $Rh1$ is, therefore, not merely the clearing move, but that by which White throws away a move and forces Black, by moving his B, so to uncover the White S at $b6$ that the Q can carry out the first part of its own share

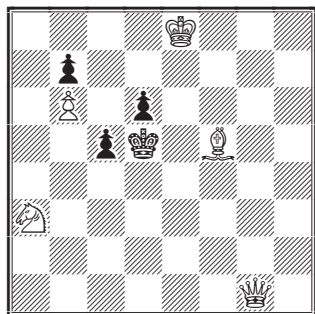
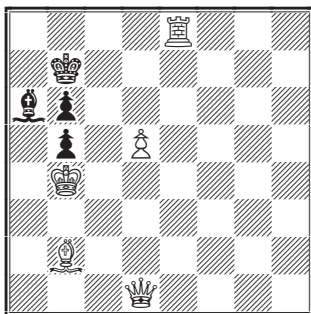
20. F. Healey



Mate in three

in the manoeuvre without allowing Black to escape by KxS.

Students may compare this problem with the following expressions of the theme in accordance with modern ideas of economy and purity. The first is by H. F. L. Meyer: —



In this the White B has to pass to h8. Then, on the Black K moving to a7, White replies Qa1, pinning the B and forcing the Black K back, leaving the Q to sail up to g7 to mate. It is a helpful study of Three Move strategy to note why White B elsewhere than h8 will not do. The second is by C. Behting: —(see second diagram above)

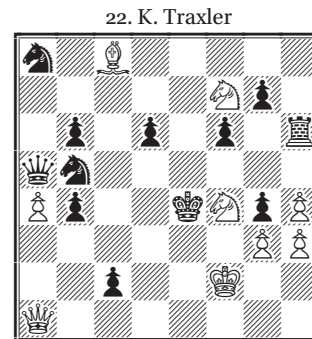
Here the B must move to h7. If then, Kc6, Q replies by moving to b1. If d5, Qg6#. If Black's first reply be c4, White plays Qg5#; if Kd4, Sb5# — a pretty outcrop from the main theme.

No. 21 indicates a great advance in all that we mean by composition. The Key (Qd1) is not difficult to find, though it concedes a flight square in addition to the two on the board (d5 and f5); but the main theme, a perfectly pure mate by the S in conjunction with the Q and B, recurs, the S mating on four different squares, thus: If BxP, Qg4#; K moves, Sb4. If Kd4, Qa4#; K moves, SxP. If Kd5, Qb3#; Kc6, Sb8. If Kf5, Qf3#; Ke6, Sc5. Each of these moves should be examined with the pieces on the board.



Mate in three

No. 22 is much more difficult. It is only after a good deal of analysis that we get the idea that the B must move behind the Black S at b5 so as to make the threat SxP effective, when there is the exceedingly elegant mate after SxS by Bd3. Examine the mate after QxB; Qe1#, K moves; QxP#. Also that which follows Pc1 (becoming a S to prevent the threat). Then BxS and mate follows. Look also at Sc3; Qh1#, K moves; Se6#. But there is beauty everywhere.



Mate in three

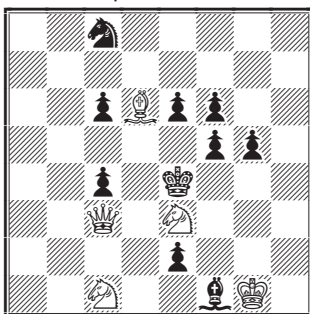
No. 23 is a fine example of the modern idea of combining the themes so that when White has made his first move there are really two or more Two Move Problems on the board. We remember one of the cleverest composers of the eighties, G. J. Slater, describing the ideal Three Move Problem as one "in which every essential reply of Black to the first move presented a Two Move Problem with a quiet Key." We cannot recall an instance in which this has been achieved. In this position Mackenzie, probably the greatest problemist of his day, who composed most beautiful conceptions after becoming totally blind, combines two Two Movers. The Key is Rd3. If Black replies with PxR, there is a Two Move problem with Qc8 as Key. If Black plays Bg2 for his first move there is another Two Mover with Qg8 as Key. It will be interesting for the student to note the difference made by these two moves of Black.



Mate in three

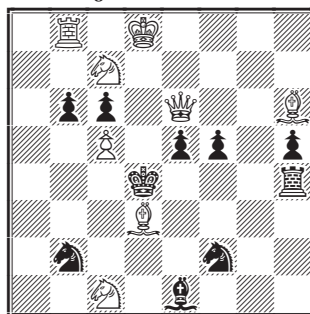
No. 24 is by the author of many masterpieces. This position is remarkable as an instance of difficulty, despite the fact that the Key move, Sg4, threatens mate in two. If Black makes no effective defence Sxf6 mates. But let both solvers and composers weigh each defence. Take only Kd5.

24. C. Planck



Mate in three

25. G. Heathcote



Mate in three

White responds with the quiet move Be5! If f×e5, Q×e5 ‡; if Kc5, Qa5 ‡! We leave students to work out the remainder.

No. 25 is from the prolific board of G. Heathcote, to whose problems we have already referred. As in all this composer's work there is subtle strategy in the Key. Average solvers, looking for a threat, might think of the R at g8; but most would also think its potentiality lies in getting on to a8 with a view to a check. As a matter of fact it moves to c8 and the threat is Qd5 †! Then c×d5 and Sb5 ‡. There is a Q sacrifice after Rf4, by Q×e5 † and another after K×c5. The play after S×d4 and after Kc3 is also delightful.

Students who get a grip of these examples will have gained a real insight into the Problem Art.

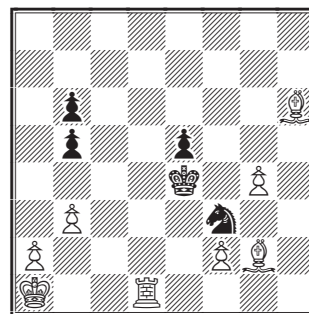
CHAPTER XIII

REMARKABLE POSITIONS

Before leaving the field of example, we must quote another set of six.

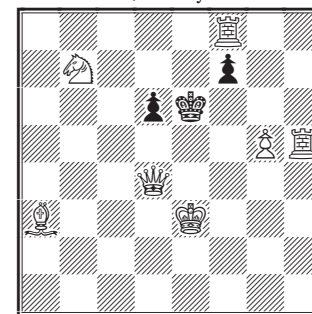
No. 26 is the famous "Indian" Problem which, published in 1845, for long defied solution. At the time it was unique. Like the "Bristol" it has since been the basis of thousands of problems. The intended solution was: 1 Kb1, P moves; 2 Bc1, P moves; 3 Rd2, K moves; 4 Rd4 double check and mate. Once the idea is grasped (namely, the avoidance of stalemate and the creation of an ambush which concedes a square in order to mate) it is realised that any waiting strategy which allows White's Bh6 to reach its own square in time to permit Rd2 for the third move must solve the problem. Students may calculate them; but in fairness to the author, Rev. C. Loveday*, they should remember that importance was apparently not attached to accidental Keys in those days.

26. The "Indian."



Mate in Four

27. S. Loyd.



Mate in two

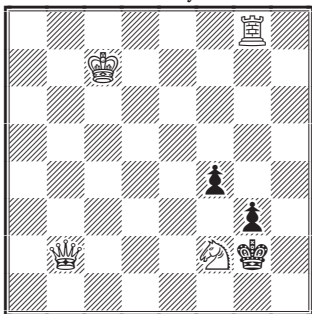
[* The correct name is Rev. H. A. Loveday.]

No. 27 is the most difficult Two Move Problem with which we ever met that commenced with a check. Those who have not seen the position should set it up and try it before turning to the solution. Indeed this is suggested of each of the positions in this sextet. No. 28 is in the same category amongst Three Move Problems, and No. 29 is one of the most puzzling miniatures we have ever met with. All three are by that pre-eminently great master of Chess strategy, the late Sam Loyd.

No. 30 is one of the prettiest Two Move Problems with fewer than ten pieces extant. It is by J. P. Lea, and won a first prize in 1882.

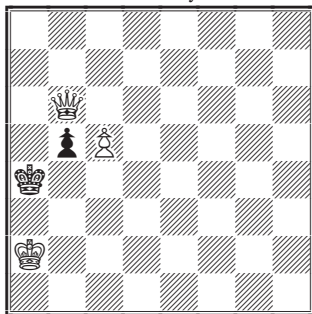
No. 31 is by G. Hume and D. Pirnie. It was awarded one of the guinea prizes offered each half year in the "Daily News" Chess column, which appears in that paper on Saturdays. It develops a theme of remarkable originality and has a most unexpected Key.

28. S. Loyd



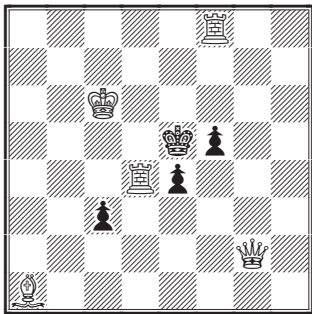
Mate in three

29. S. Loyd



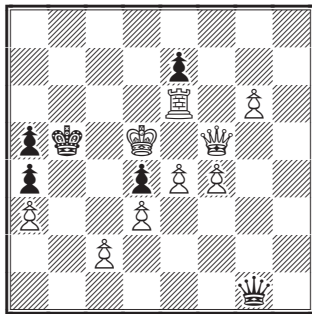
Mate in three

30. J. P. Lea



Mate in two

31. G. Hume & D. Pirnie



Mate in three

CHAPTER XIV

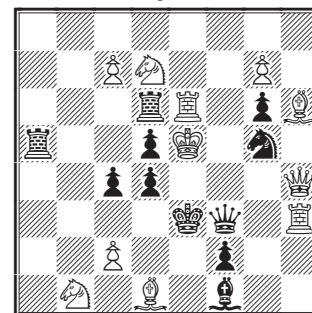
SELF-MATES

Self-mate positions—often styled Sui-mates—in which Black is compelled to mate the White K in a given number of moves are now generally regarded as only a side line of the Problem Art. They were very much more in vogue a few years ago and often extended to such a number of moves that only specialists attempted their solution. Four examples by the Author are given as serving to illustrate the principle on which this class of problem depends.

No. 32, which a former Problem Editor of the "British Chess Magazine" did us the honour of describing as a "classic," and Mr. A. F. Mackenzie generously said was "at the head of its class," is solved by Sb6. This threatens Sxd5+. Black must reply with Rxd5 and the White K is mated. If Rxb6, Qe4+; dxe4+. If Bxh3, Qf4+, Qxf4+. If Qxh3, Kxd6+, Qxe6+. If Qg3+, Kf6+, Rxe6+.

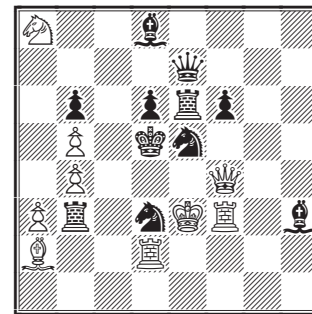
No. 33 is composed with the idea of conceding a flight square to the Black K and forcing play in which a Black S discovering mate shall cover two squares by its fork. The Key will be

32.



Self-Mate in two

33.



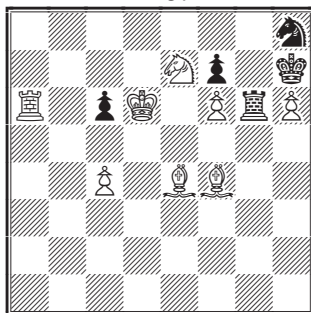
Self-Mate in two

found elsewhere. Students, both composers and solvers, may profit by working out the problem for themselves.

No. 34 is a Three Mover. It is a pure waiter. The White K makes the Key move by going to e5. This forces Black to play c5. The play then is: 2 Re6, fxe6; 3 f7, Sxf7.

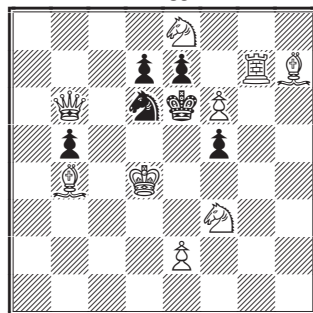
No. 35 is simply given as an example of the “long shot” self-mates. The play is:—1 Qa6, f4 (a); 2 Bc2, exf6; 3 Qa2†, Sc4; 4 Bd6, f5; 5 Qb3, b4; 6 Kd3, Kd5; 7 Sd4, f3; 8 e4†, fxe4. (a) If 1 ..., exf5; 2 Qa2†, Sc4; 3 Bd6, f4 (b); 4 Bc2, P moves; 5 as above. If (b) 5. ..., b4, 4 Qb3, etc.

No. 34.



Self-Mate in three

No. 35.



Self-Mate in eight

CHAPTER XV

NOTES ON SELECTED POSITIONS

Granting that composers will often be unable to give expression to certain ideas and secure both soundness and really good keys—this is especially the case with Two Move Problems—it must always be the aim to achieve point and interest and to wed the key to the central motive of the position. Take a position like 162. It is clear upon analysis that the opening does no more than lose a move; but it does it in such a way that it awakens interest. Why, the solver asks, would it not do in several other positions. Discovering the answer adds piquancy to the solution. In our judgment, however, even in a waiter the moving piece ought always to take some other part than that of merely supplying the key move. That is why, to this day, so many differed from the placing in the tourney in which 168 was awarded first prize, the moving piece having nothing whatever to do with the idea of the problem. Take in comparison No. 162 and the point of this will be understood. A key like that to 171 at once wins appreciation. In Incomplete Block Positions point in the key is vital. It is often merely a case from the solver's point of view of counting up the moves of Black—“if this moves, then that,” and so on. Let students, both composers and solvers, turn to No. 167. Composers will get a valuable hint on the avoidance of insipidity; solvers will realise that, after they have apparently accounted for all the moves, it is well to look round for anything which may so far have escaped their notice from the solver's point of view of counting up the moves.

It seems timely at this point to break in with a further word of advice as to the study of positions. It is very nice to be able to take up a position and solve it from the diagram; but from the point of view of getting the best out of a problem, and from that of acquiring ability in construction

and solving, there is nothing like setting up a position and analysing it to its very core. Merely to get at the solution of the bulk of the Problems in our selections is to miss a great deal of the artistry and skilful complexity which they embody. From a student composer's point of view, it is to miss an insight into the art which may easily mean the difference between gradually acquired brilliance and the production of positions which, failing to get above the line of mediocrity, give satisfaction to neither the composer nor the solver.

We therefore suggest that the positions should be taken one by one and be thoroughly examined, even after the key has been grasped; and we venture to say that there is scarcely a case in which previously unsuspected beauty, or ingenuity, or quaint attractiveness will not unfold itself.

To return to the question of keys, and for the time being it must be remembered that we are dealing with Two Move Problems, we venture to call attention to 127 as almost a model of what a key should be. When the position is looked at, the conclusion is at once rightly formed that only a threat will suffice. The threatened check has to be met. So has the fact that at present there is no mate if Kf4. Pg4 promises to overcome this, but fails. Bb2 does everything but meet the move of the K. The problem is so cleverly constructed that the solver is loth to move the Q, but it is only when the point is grasped that the Q will do as well as the B for discovering mate (and that then, when the Black K moves, the S mates on the square vacated by the Q) that we strike the real key. The Key in this case involves what is known as the Brede Theme, illustrated in its fulness in 184. The idea is also seen in 174. In 184 the Q passes to d6 (and is offered to the Black R) so that the S may deliver mate on the square her majesty has vacated. Andrade's key is much more difficult to discover. The difficulty of 128 is not nearly so great, though here again there is a clever suggestion of an alternative line of play by Qg3.

Here let us make another parenthetical point for composers. Always look out for the opportunity of creating a plausible line of play which just misses fire. Certain composers in America, where much more latitude is permitted than on this side of the Atlantic, have repeatedly pushed this idea to the extent of adding an unnecessary piece. We by no means advocate such a resource, though we are far from describing

it as illegitimate. Where such a decoy can be set up within the limits of sound taste it is worth a good deal and, as we have already incidentally indicated, we should never hesitate to sacrifice variety to achieve it. Before leaving 128 it is well to realise that here it is a case of the end justifying the means. If the key is less difficult the interference play is fine. Seekers for clever keys and quaint play are recommended to study 131 with its return of the key-moving piece on Q (when released) taking the pawn and giving check. There are in the selections two cases of capturing keys, as there is one in our own problems. These three are 54, 134 and 151. Students who examine them closely will, we feel sure, agree with us that none of the ideas could have been otherwise expressed and that both the selected ones are remarkably fine productions.

It is interesting to compare 126 and 193, in which a piece (a S in one case and a B in the other) is sacrificed, and may be captured by any one of several pieces, a different mate resulting from each. Mosely achieves the maximum captures in clever fashion.

Two positions are given, largely as curiosities, namely 170 and 191. The first has only the Q and K against ten pieces. The variety is remarkable. The second has an en passant key which gives a double check. It is by that master in the problem world, Alain C. White. It can be demonstrated by analysis that Black's last move was c7-c5. A Two-Move problem was published in the *Morning Post* over 30 years ago by Zukertort which began by capturing en pas. but without check, and in which a previous move of a Black P two squares could be demonstrated.

No. 218, originally appearing in the *Daily News*, is stated by no less an authority than A. C. White to be a new theme.

For clever strategy, beauty, and difficulty combined with genuine economy, how many modern compositions beat 135, composed so far back as 1881. We have been unable to trace the identity of the composer.

CHAPTER XVI

MORE NOTES AND COMMENTS

The Three Move Problems in the selected positions have been chosen largely because of their didactic qualities from the point of view of construction and solving. Some few are given because they illustrate themes which, like the Indian, avoidance of stalemate, and Bristol themes, form the foundation of so many problems. The “Roman” theme, which, by the sacrifice of a White piece, takes away the defensive power of one or more possible capturing pieces, is shown in 239. The “Plachutta” theme, so named after a composer who first struck the idea, now nearly seventy years ago, exploits the interference brought about by two pieces moving in the same direction (as two B’s, a Q and B, or two R’s). This is shown in 240, which we copy from B. G. Laws’s masterly “Chess Problems and How to Solve Them,” to which this little work will act as an introduction for those who seek to go deeply into the art. Note the alternate moves of the R’s according as the moving B is captured by the Q or B. Another old theme illustrated by 238 is that known as the “Nowotny,” after its first exploiter, Anton Nowotny, a composer of the early fifties of the last century. It involves the interference (on the capture of an offered White piece) of one Black piece with another. In this particular case either the B or the R on taking the White B shuts off possible defences against Sc3 after the KP has been defended. The “shunting” device—a piece being drawn to a different file, rank, or diagonal to permit the covering of an essential square—is shown in 241 and 250. In these cases a Black pawn captures the Q and allows White to protect a critical square. Of course, if he does not capture, a fatal result is brought about by another move made possible by the offered sacrifice of the White Q. A theme involving this idea, but brought about by en passant moves, is exhibited in 31

(already referred to) and also in 233 and 244, the Black P which makes the en passant capture shutting out a possible defence.

An unusual theme is disclosed in 242. It is a kind of inversion of the ordinary self-block, because the blocks do not prevent moves of the Black K, but make impossible moves of Black pieces which otherwise would successfully defend against certain attacks. In this case the White Q pins one of the two free Ss, and leaves Black so that, if he moves his other S, the Black B cannot defend itself against the White S on the Q releasing the previously pinned S and covering c5; whilst, if he moves his B, he cannot use the S which the Q proceeds to attack, the unpinned S being able to do no more than make the resultant mate cleaner.

Turning to the other positions, 221 is most interesting, both the opening move and the reason for the successive moves of the White R along the third rank being worthy of the closest study. The famous “Silver King” position is given as 222. It is a fine study in composition, the whole of the variations being blended into a harmonious whole. The grace of the ultimate mates, say after a×b5 and K×c5 is very noticeable. There is a remarkable Key to 223. Why the B should pass to h2 is a problem in itself.

It is questionable whether more variety has ever been got out of Q and P moves than in 224. Its construction affords a capital object lesson on the way in which Black pieces can be made to serve in the production of attractive and real variety. Very difficult to solve, it should give a most helpful insight into the matter of Key move probability.

A beautiful conception is 226. Mark the way in which the Black P prevents the R from effective intervention in the main variation, and how, on this R moving to d1, threatening to pin the White Q, the attempt is thwarted. In 230 there is a recurrence to two long-shot movements of the Q—straight down the file and then to the full extent of the diagonal the foot of which is thus reached. We recall a problem by the late G. J. Slater, which completed the inverted N movement. It appears to have been lost with so many other of his really fine works.

A wonderful example of the adaptation of Two-Move cross-check strategy is seen in 234. Take only the variation after Q×f4†. It aptly illustrates what we have written as to solvers not allowing themselves to be afraid of a move submitting the White K to a check, however forcefully

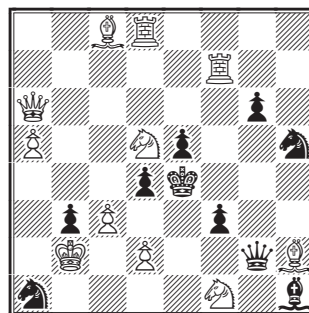
threatening it may appear to be. A finely constructed problem is 237. The key appears to offer too much for too little. The principal variations are also obscure. The discovery of the exact why and wherefore of each will open the eyes of both composers and solvers. The dual continuations are not seriously regarded on the continent.

A very subtle defence in 246, defeats a very plausible try by Rc5. This is Re1. The effect of this is not easy to see, because it only tells when on Sa5 the R moves to e5 shutting off the B on e6. Solvers should always beware the move which may possibly defeat them only when the mating blow comes to be struck.

Every problem of the selected list is worth studying in the closest detail. Even 249 though so slight is a perfect little gem. As to our own compositions we only ask that it shall not be forgotten that most of them were constructed 30 years ago. We should like to add that existing, as many of the positions did, only as rough cuttings, some of which—absolutely forgotten by ourselves—have kindly been sent by friends, it is possible that in odd cases the work of others may have slipped in. If this should unfortunately be so, we apologise in advance.

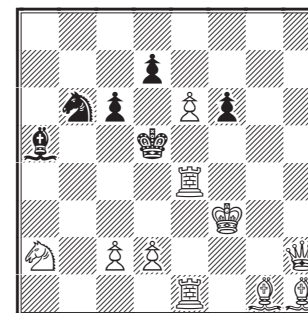
PROBLEMS BY THE AUTHOR (Some Unpublished)

36. *



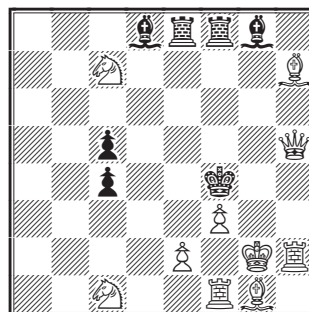
Mate in two

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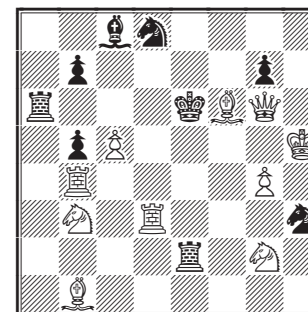
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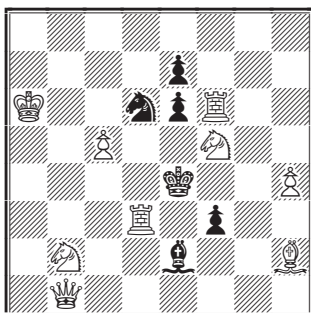
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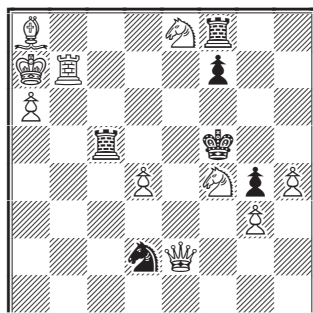
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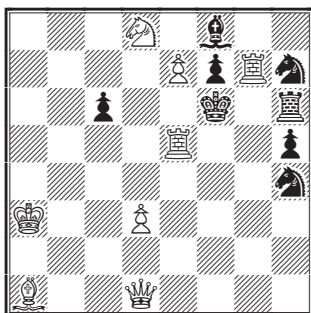
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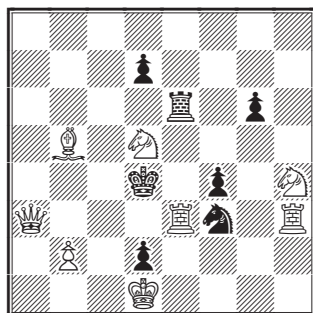
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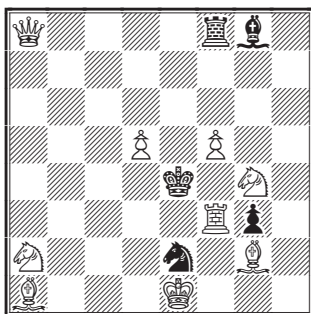
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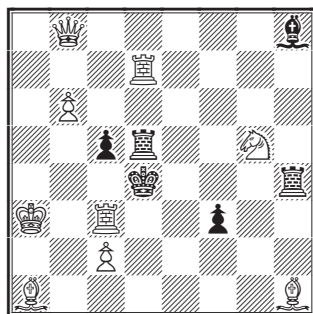
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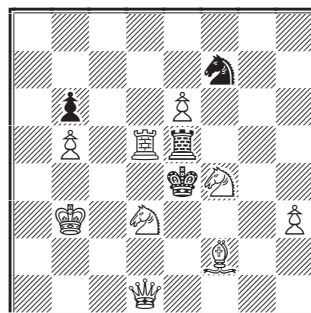
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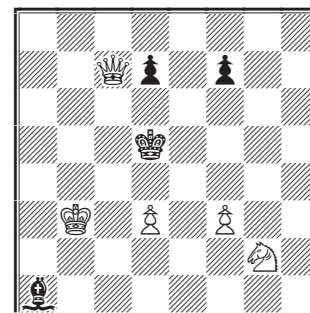
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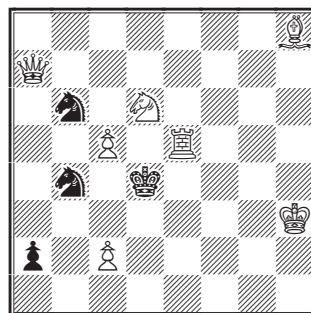
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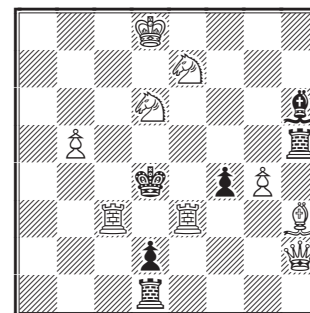
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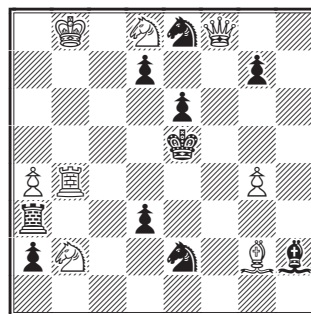
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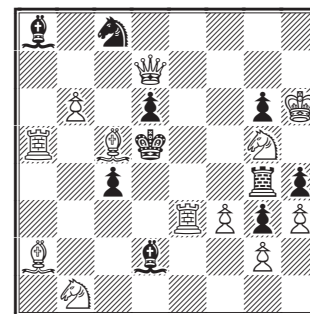
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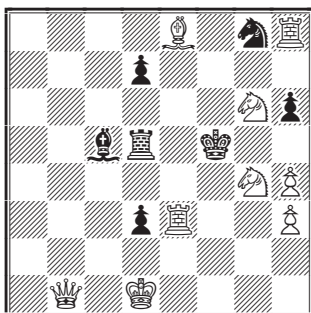
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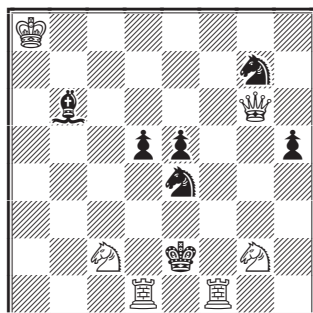
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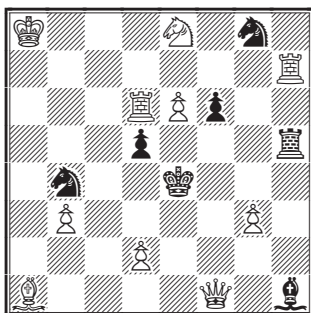
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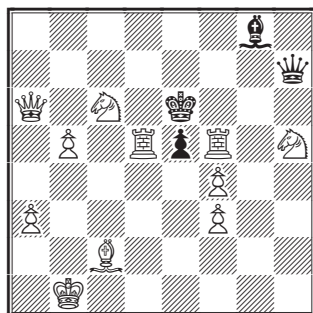
Mate in two

54. *



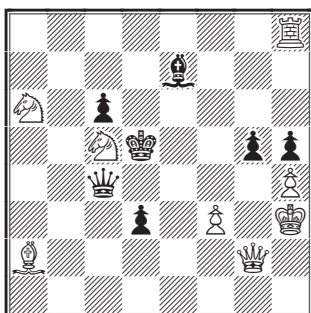
Mate in two

55. *



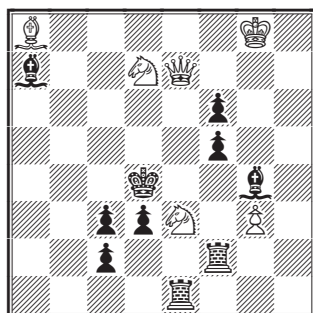
Mate in two

56.



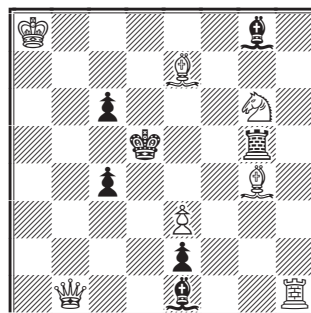
Mate in two [+]

57.



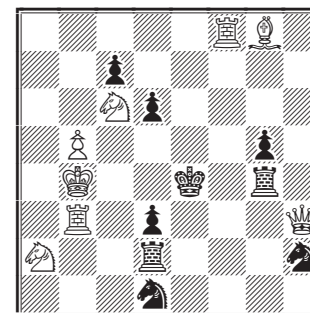
Mate in two

58.



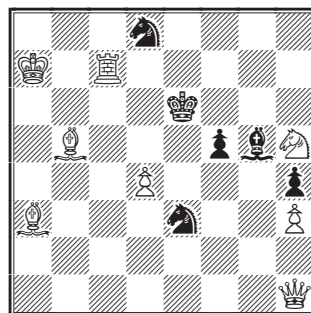
Mate in two

59. *



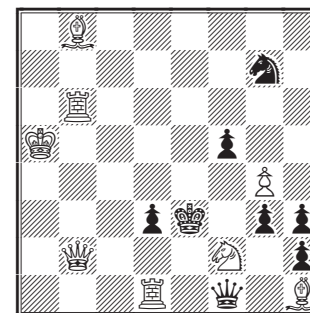
Mate in two

60.



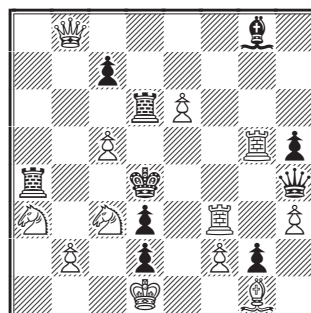
Mate in two

61.



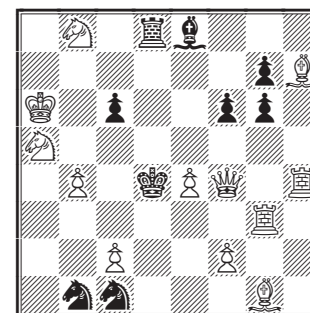
Mate in two [*]

62. *



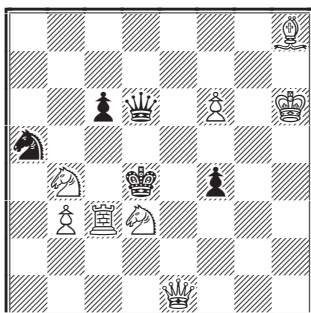
Mate in two

63. *



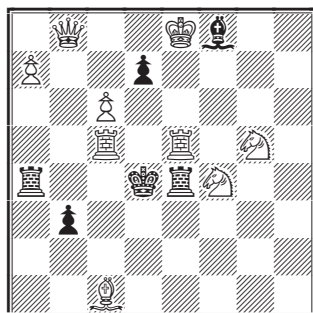
Mate in two

64.



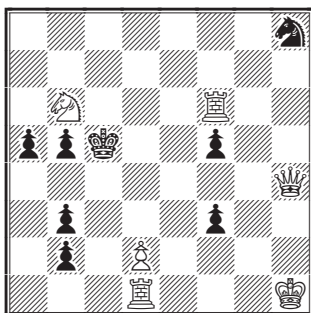
Mate in two [†]

65. *



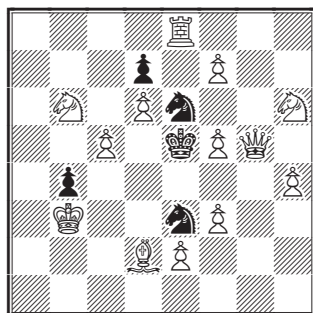
Mate in two [§]

66.



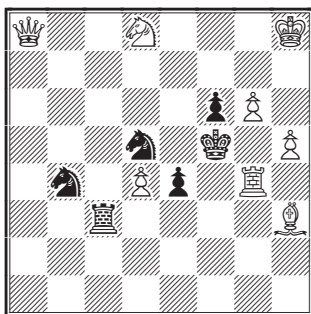
Mate in two

67. *



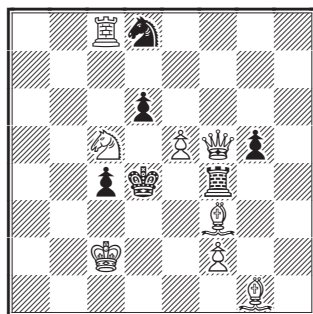
Mate in two [*]

68. *



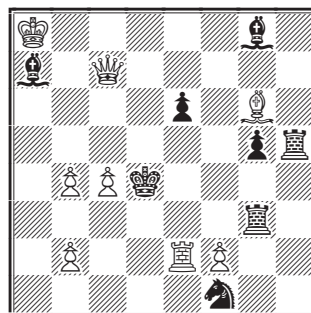
Mate in two

69.



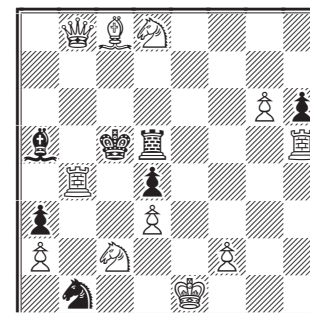
Mate in two

70.



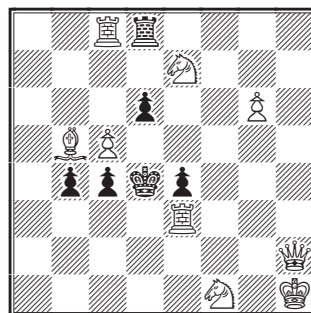
Mate in two

71. *



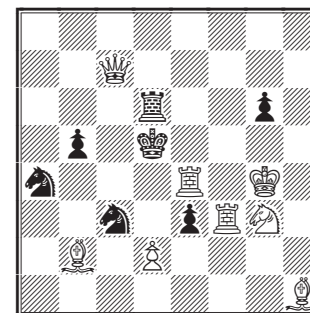
Mate in two

72.



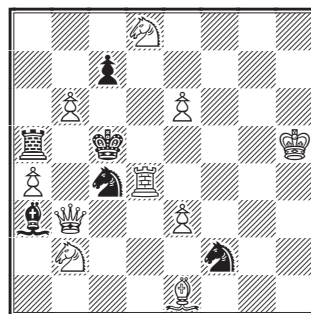
Mate in two

73.



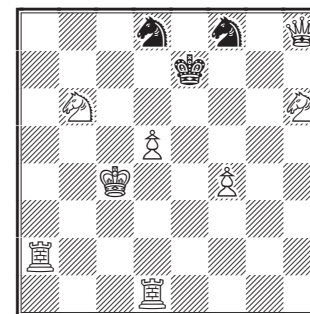
Mate in two

74. *



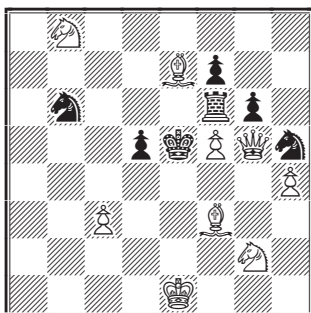
Mate in two

75.



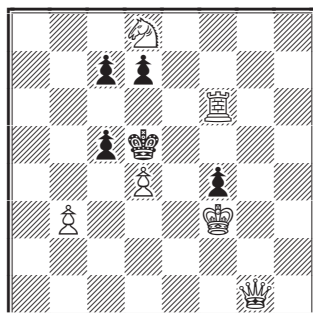
Mate in two

76.



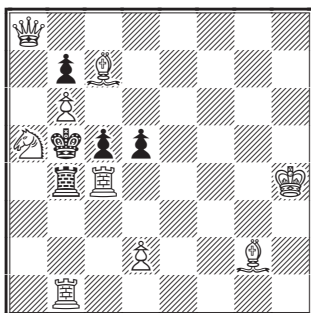
Mate in two

77.



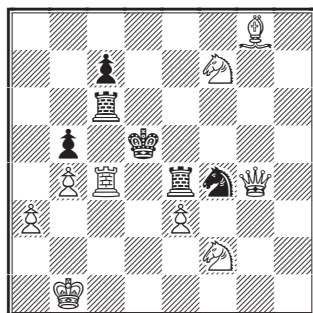
Mate in two

78.



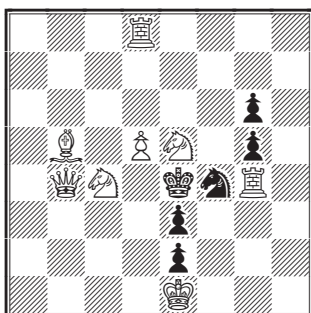
Mate in two

79.



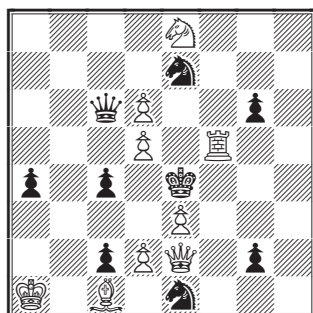
Mate in two

80. *



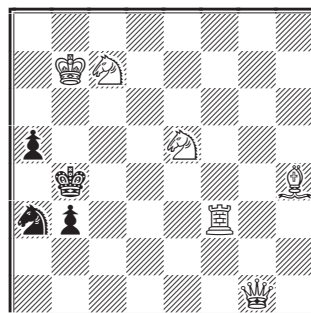
Mate in two

81. *



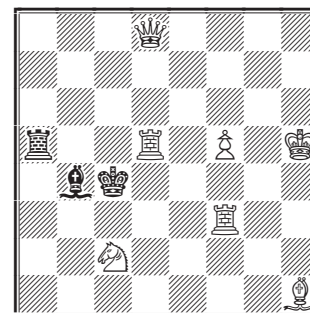
Mate in two

82.



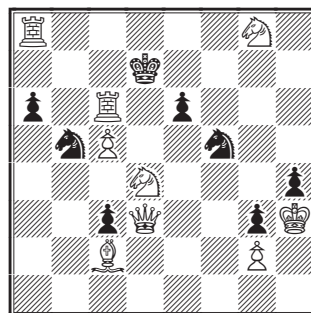
Mate in two

83.



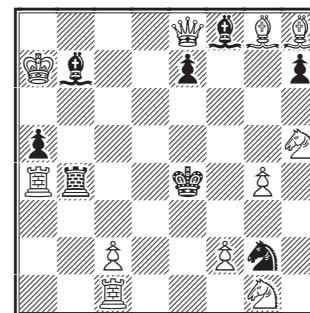
Mate in two

84.



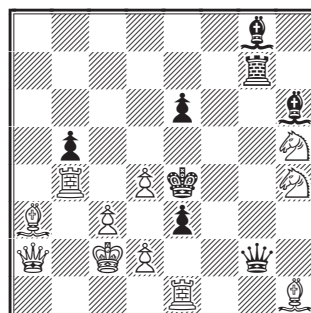
Mate in two

85.



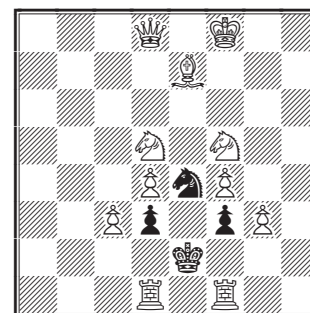
Mate in two

86.



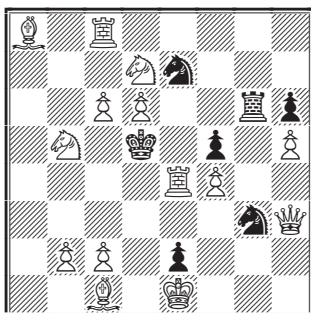
Mate in two [*]

87.



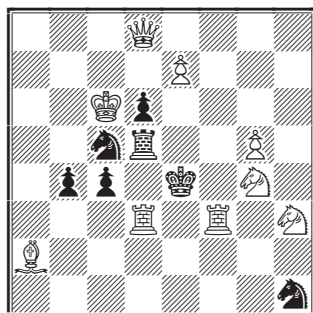
Mate in two

88.



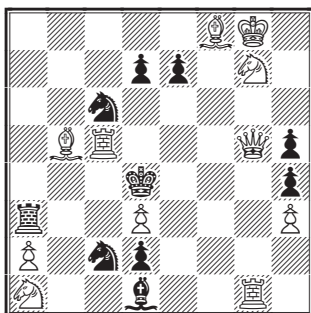
Mate in two

89.



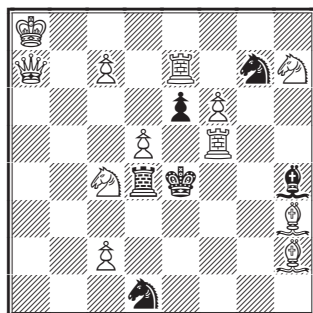
Mate in two

90.



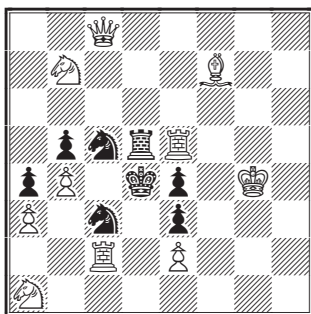
Mate in two

91.



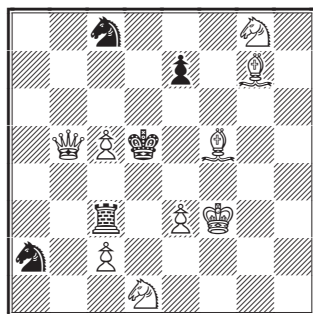
Mate in two [*]

92.



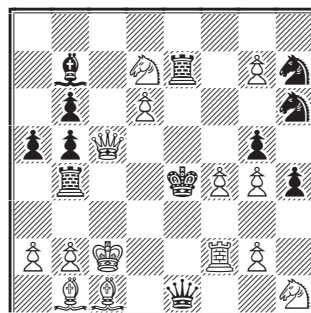
Mate in two

93.



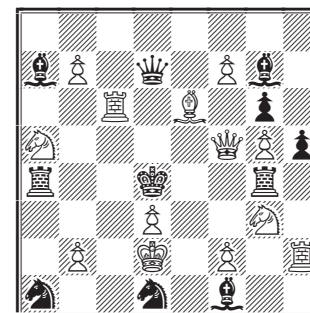
Mate in two

94.



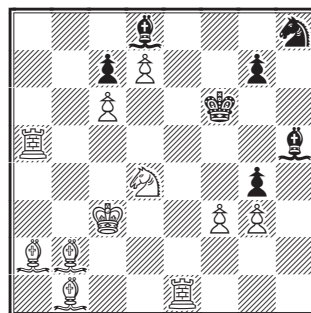
Mate in two [†]

95.*



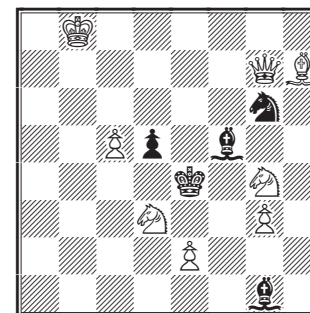
Mate in two

96.



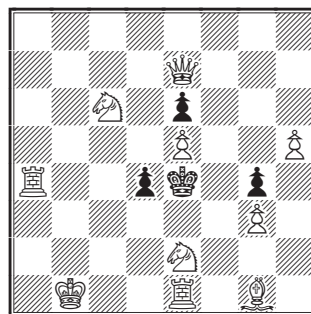
Mate in two

97.



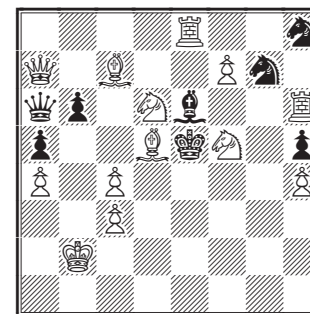
Mate in two

98.



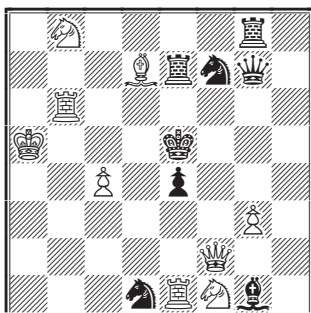
Mate in two [*]

99.



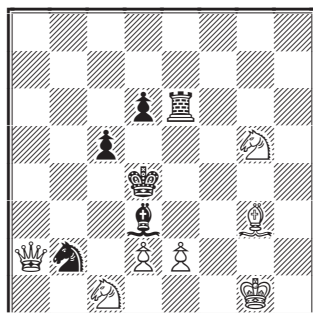
Mate in two

100.



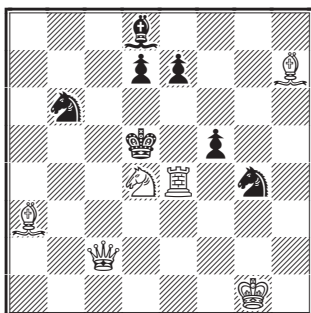
Mate in two [*]

101. *



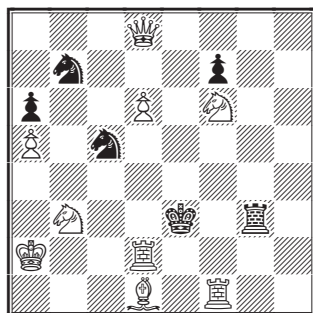
Mate in two [*]

102.



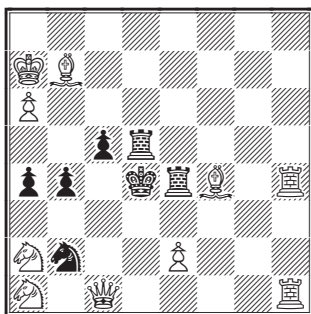
Mate in two

103.



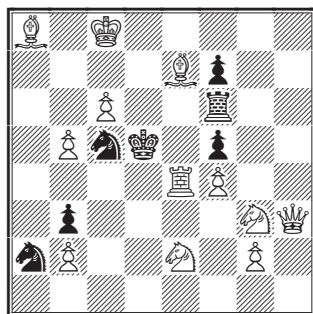
Mate in two

104.



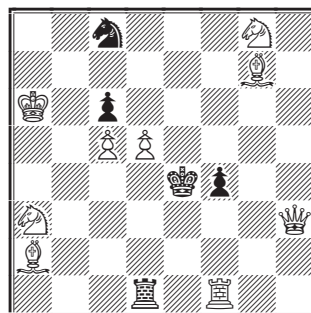
Mate in two

105.



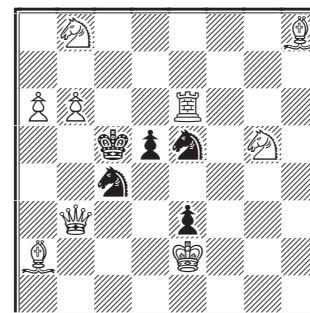
Mate in two

106.



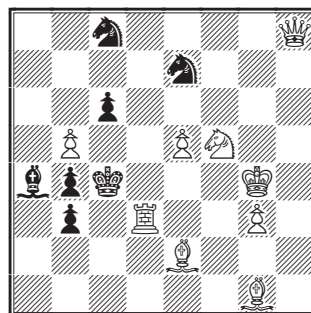
Mate in two [*]

107.



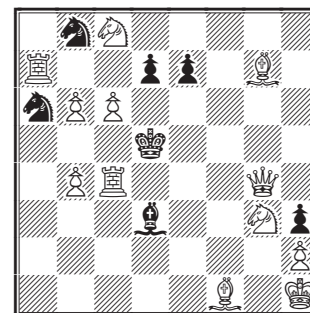
Mate in two

108.



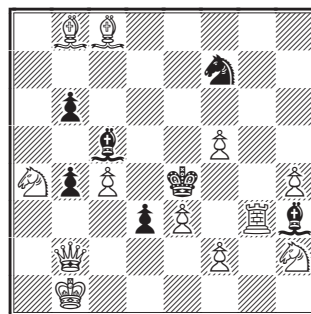
Mate in two [*]

109.



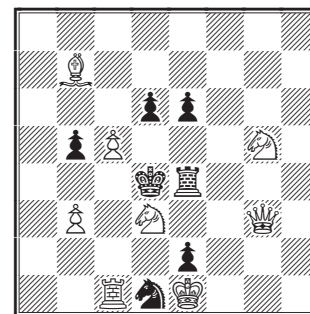
Mate in two

110.



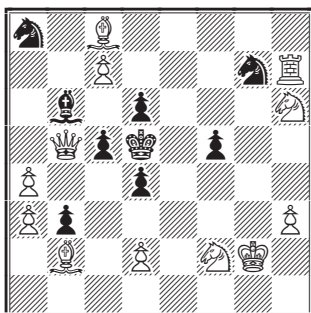
Mate in two [*]

111.



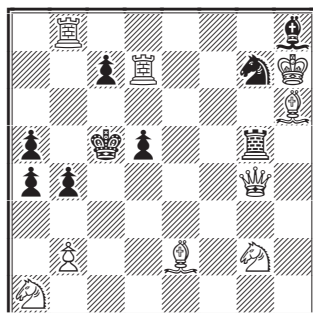
Mate in two

112.



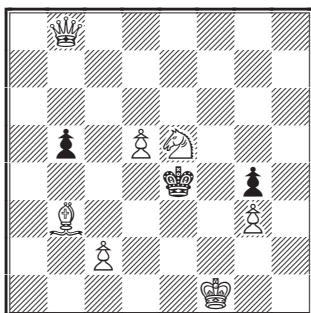
Mate in three

113.



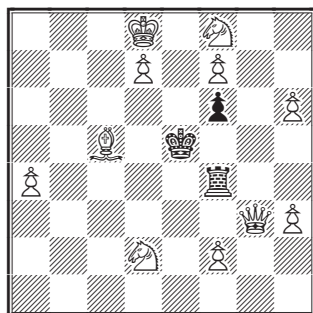
Mate in three

114.



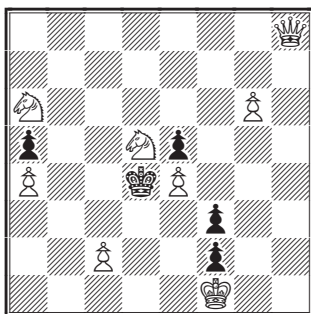
Mate in three [*]

115.



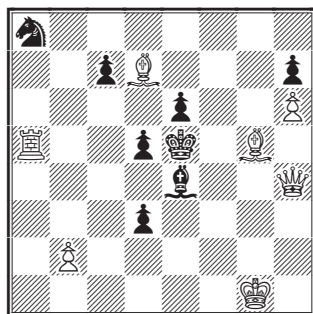
Mate in three

116.



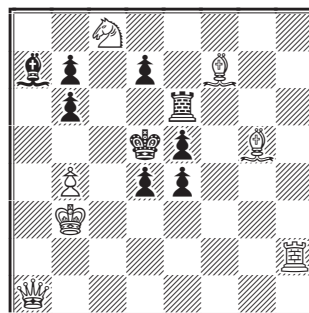
Mate in three

117.



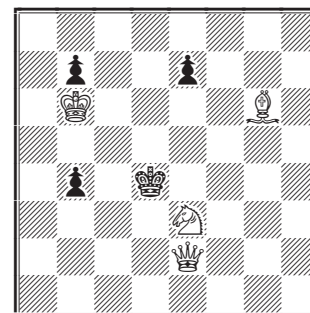
Mate in three

118.



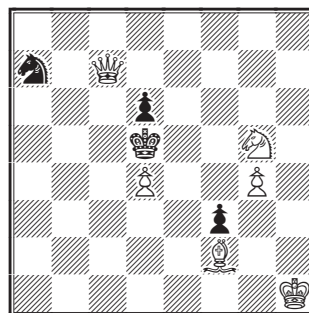
Mate in three [*]

119.



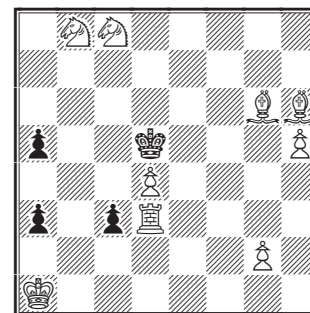
Mate in three [S]

120.



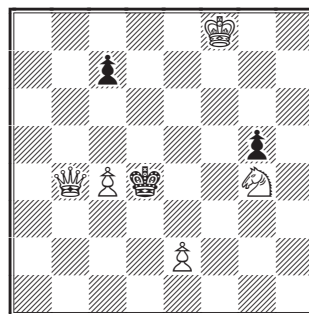
Mate in three

121.



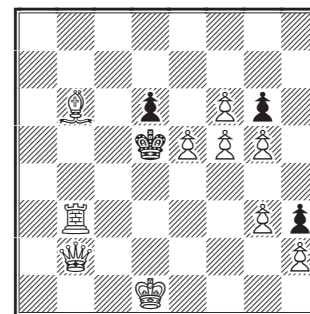
Mate in three

122.



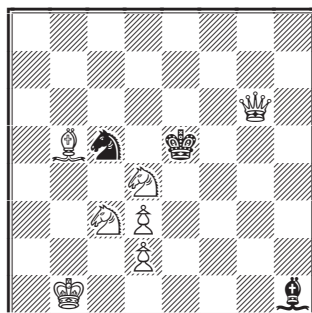
Mate in three

123.



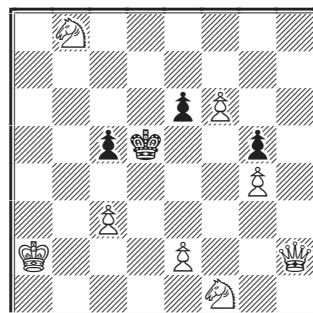
Mate in three

124.



Mate in three

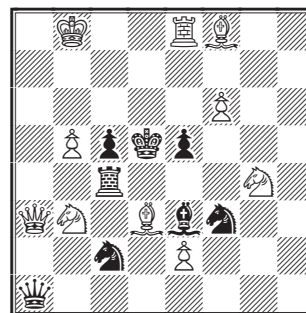
125.



Mate in three

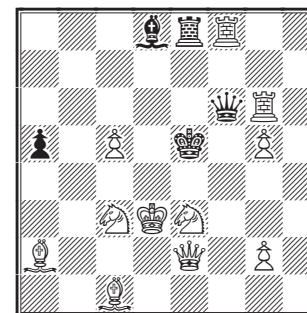
SELECTED PROBLEMS (Mainly Prize Winners)

126. A. Mosley, Brisbane



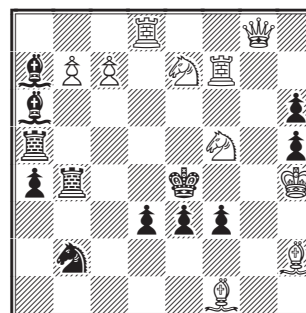
Mate in two

127. B. J. Andrade



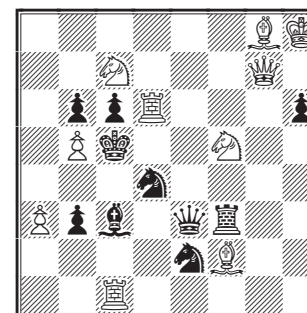
Mate in two

128. J. J. Rietveld



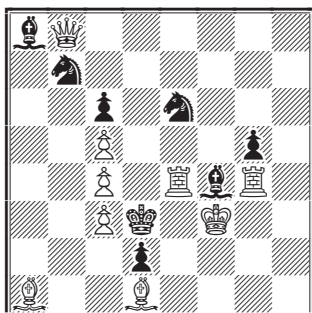
Mate in two

129. P. ten Cate



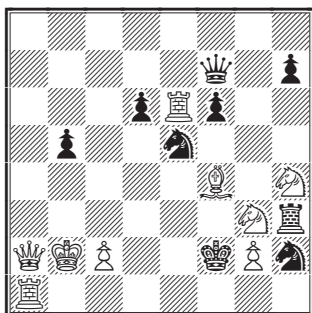
Mate in two

130. R. H. Bridgewater



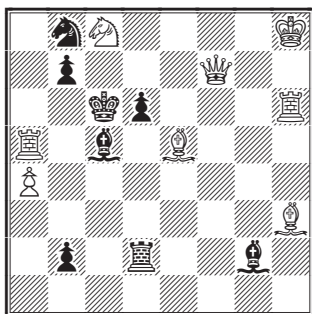
Mate in two

132. Murray Marble



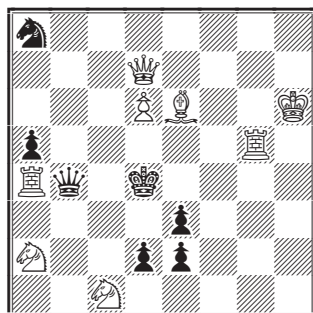
Mate in two

134. P. F. Blake, Warrington



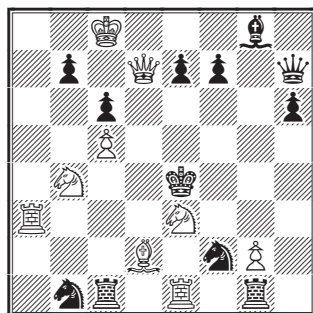
Mate in two

131. F. Sackmann



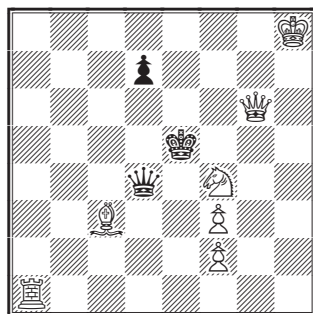
Mate in two

133. A. M. Sparke, Lincoln



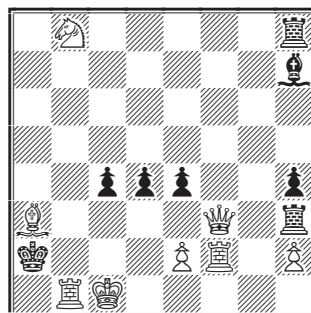
Mate in two

135. "Toz", Manchester (1881)



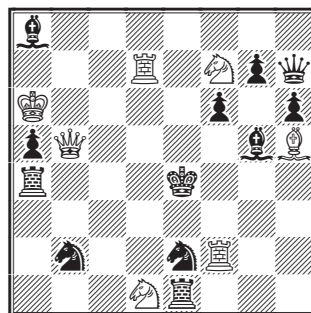
Mate in two

136. J. C. J. Wainwright



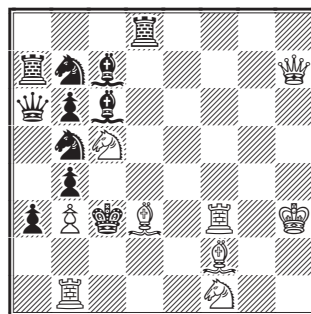
Mate in two

138. T. Vesz



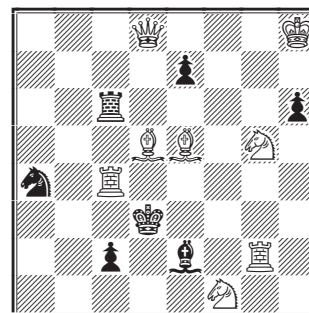
Mate in two

140. A. Ellerman



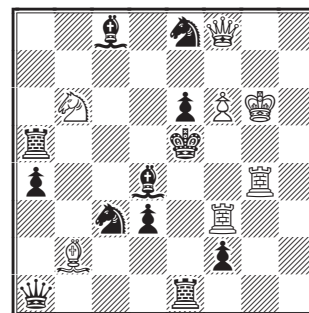
Mate in two

137. J. J. Rietveld



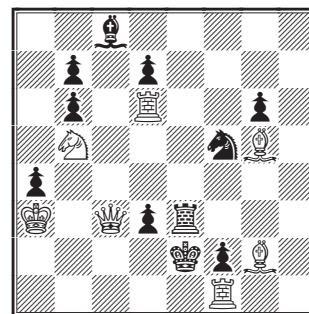
Mate in two

139. E. E. Westbury



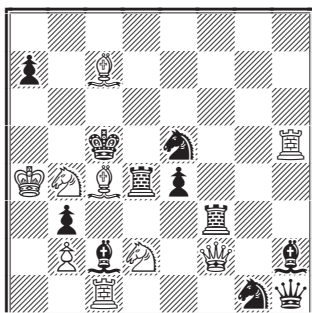
Mate in two

141. E. Pape



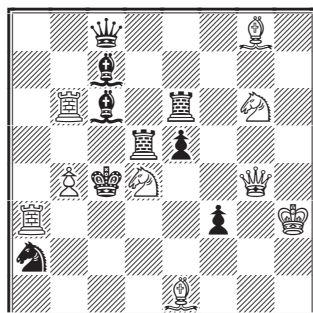
Mate in two

142. O. Nagy



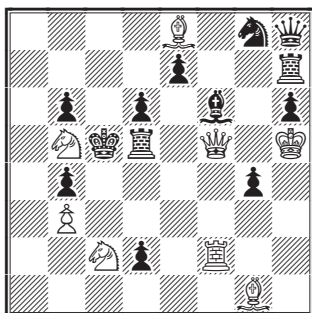
Mate in two

143. J. J. Rietveld



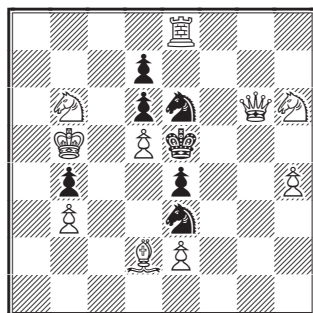
Mate in two

144. G. E. Carpenter



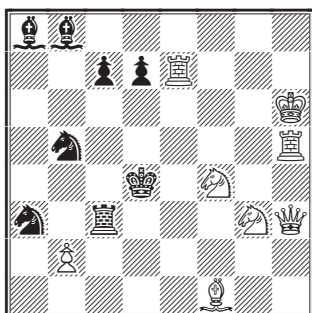
Mate in two

145. J. Paul Taylor



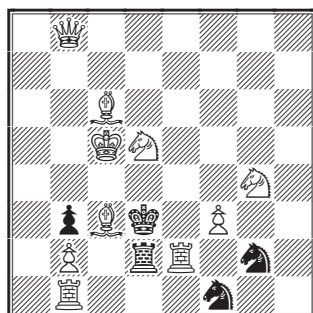
Mate in two

146. A. Bottachi



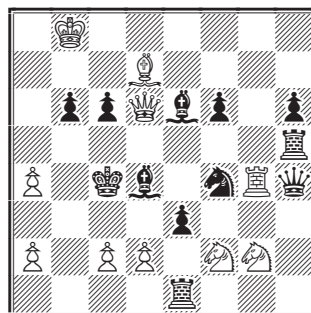
Mate in two

147. G. E. Carpenter



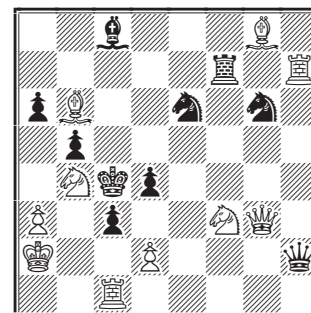
Mate in two

148. C. Mansfield, Bristol



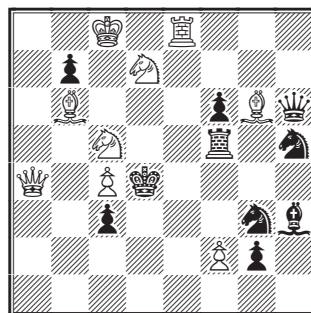
Mate in two

149. A. Ellerman



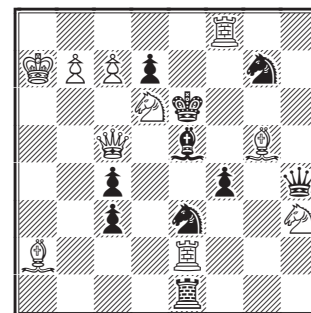
Mate in two

150. A. M. Sparke



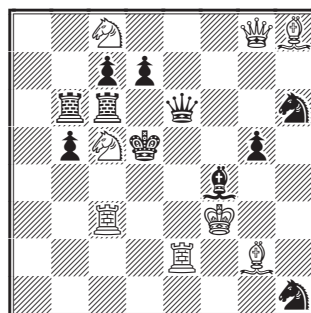
Mate in two

151. A. Mari



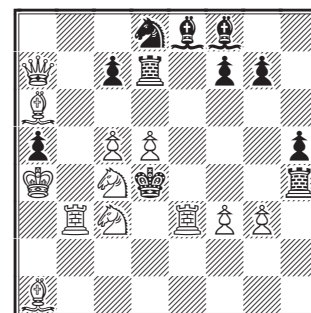
Mate in two

152. H. and E. Bettmann



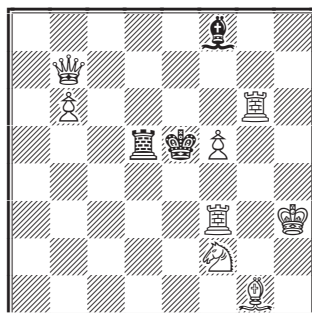
Mate in two

153. A. F. Mackenzie



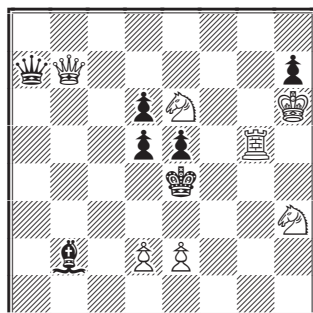
Mate in two

154. B. G. Laws, London



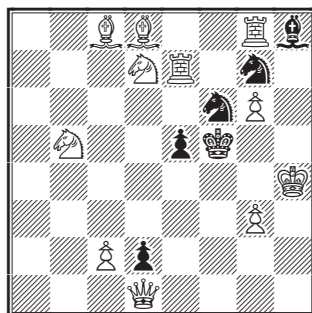
Mate in two

155. G. Heathcote



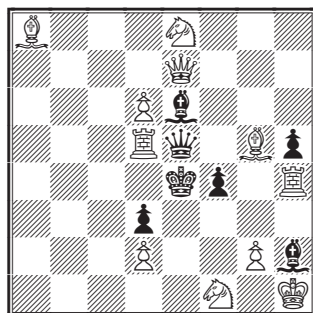
Mate in two

156. H. Cudmore



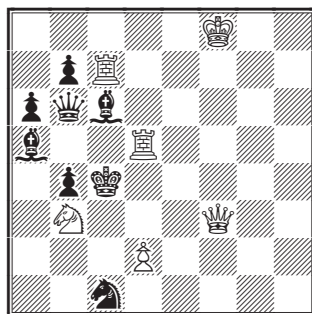
Mate in two

157. Geo. Hume, Nottingham



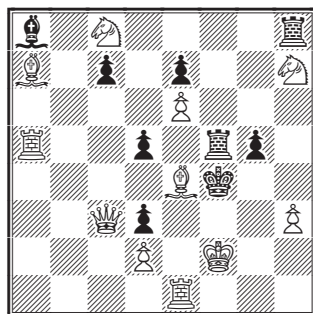
Mate in two

158. J. Rietveld



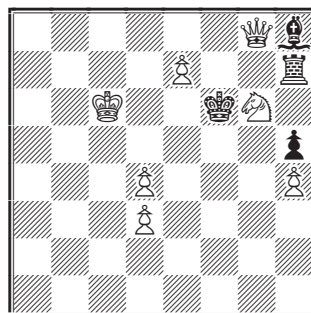
Mate in two

159. J. Kulcicky



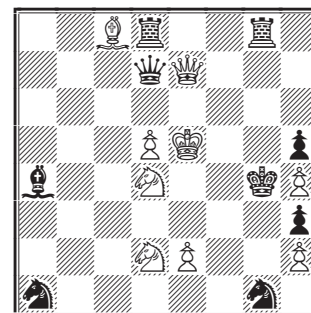
Mate in two

160. B. G. Laws



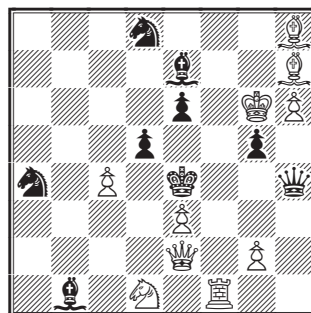
Mate in two

161. H. D'O. Bernard



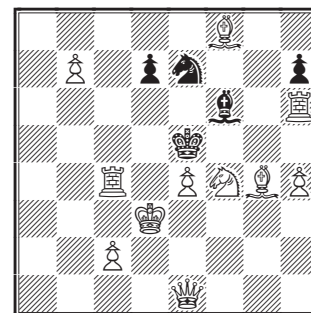
Mate in two

162. G. J. Slater



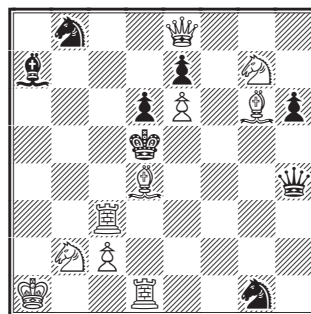
Mate in two

163. H. M. Prideaux



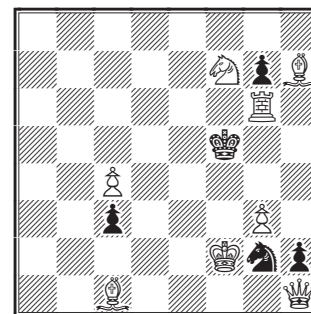
Mate in two

164. M. Feigl



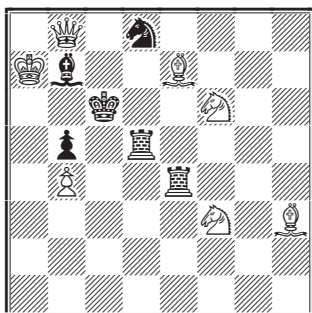
Mate in two

165. G. Heathcote



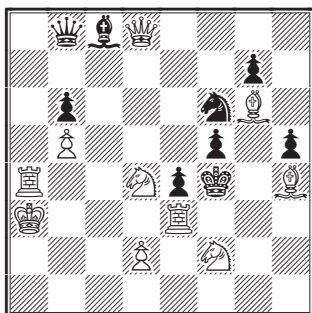
Mate in two

166. H. F. L. Meyer



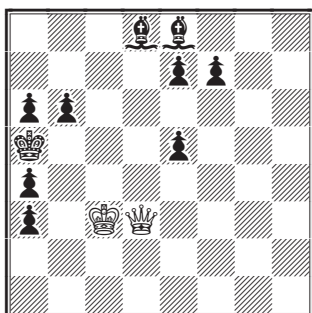
Mate in two

168. F. Healey



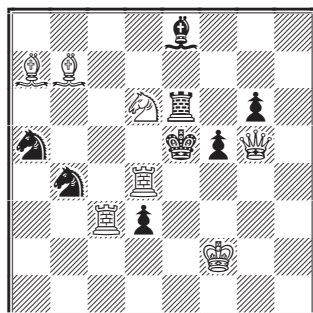
Mate in two

170. Author Unknown



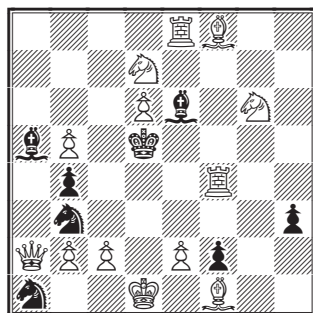
Mate in two

167. G. J. Slater



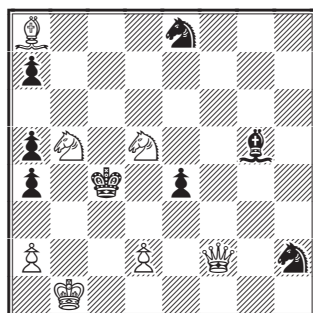
Mate in two

169. J. King-Park



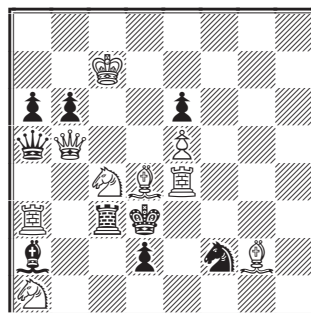
Mate in two

171. S. Schuster



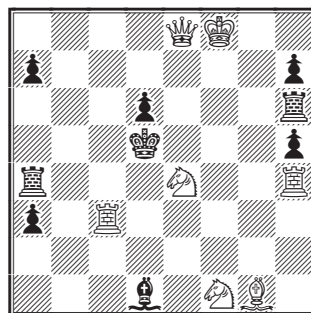
Mate in two

172. D. Booth, Junr., Bramley



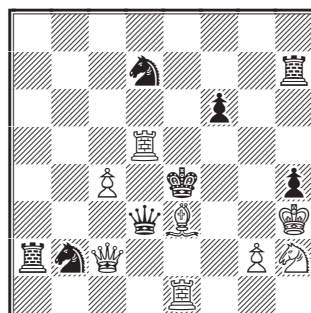
Mate in two

174. P. F. Blake, Warrington



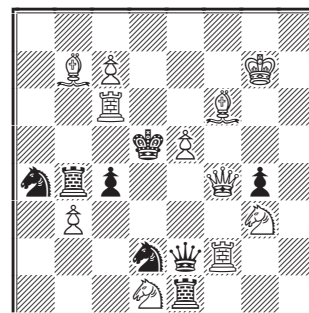
Mate in two

176. C. Mansfield



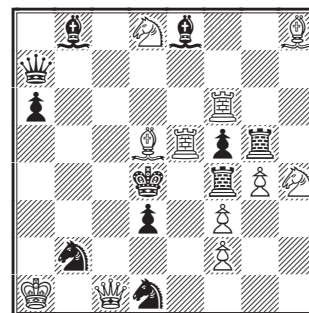
Mate in two

173. A. Davidson, Oldham



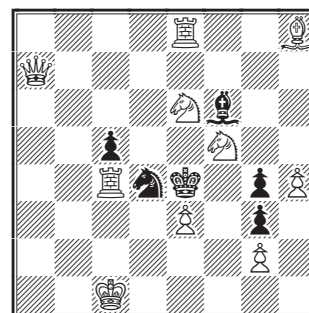
Mate in two

175. W. Lyon



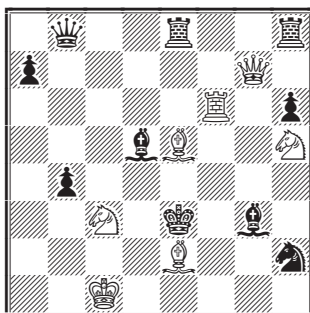
Mate in two

177. A. S. Dorrell, London



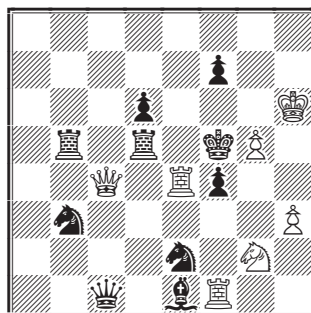
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178. V. Marin



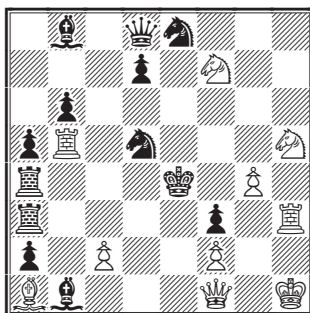
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179. E. Letzen



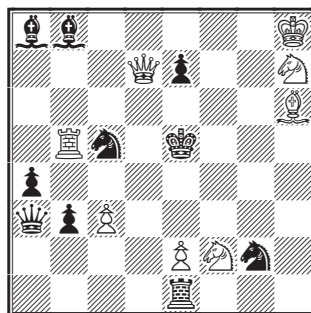
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180. Peter Takacs



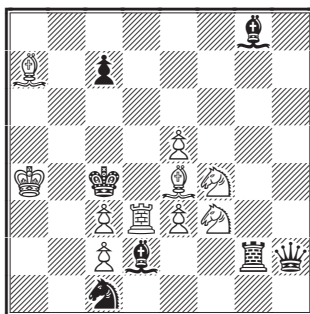
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181. J. Nield, Blackpool



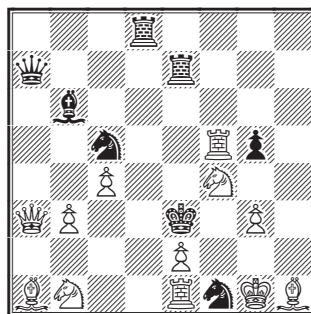
Mate in two

182. C. S & F. B. Kipping



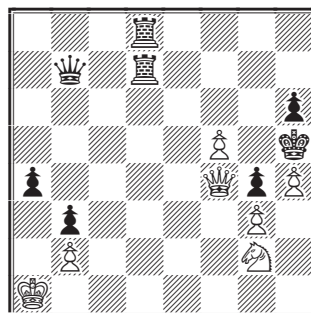
Mate in two

183. Alain C. White



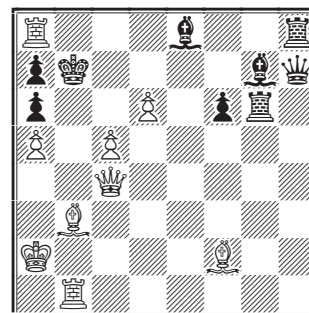
Mate in two

184. J. Brede



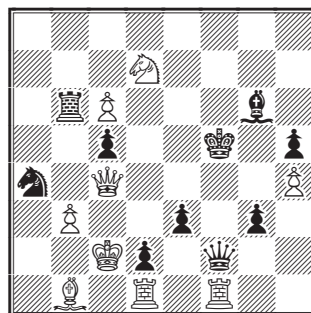
Mate in two

185. W. Grimshaw



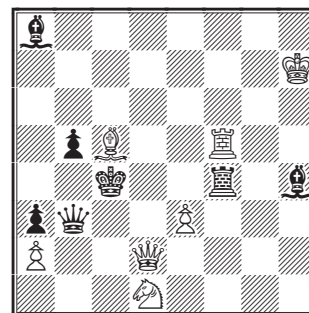
Mate in two

186. Alain C. White



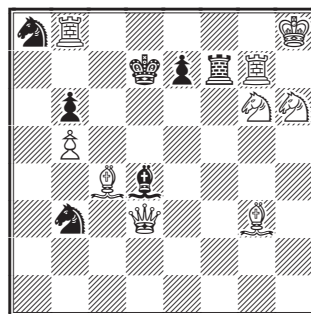
Mate in two

187. F. Bonnar Feast



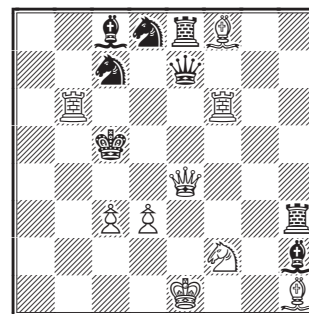
Mate in two

188. Dr. J. J. O'Keefe



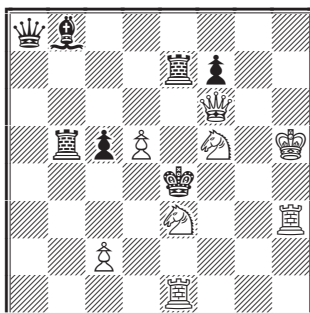
Mate in two

189. H. Beechay



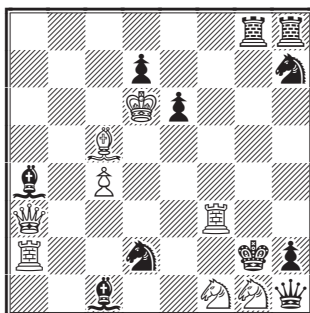
Mate in two

190. F. Bonnar Feast



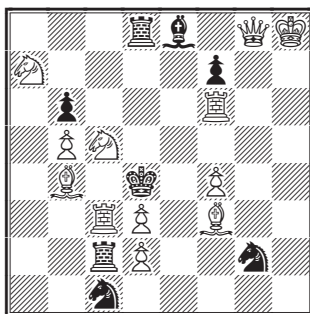
Mate in two

192. T. D. Clarke



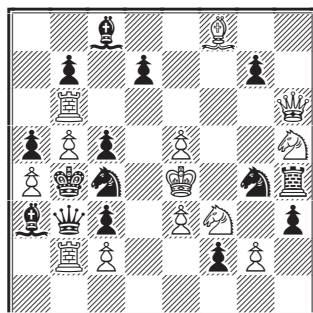
Mate in two

194. H. Jonsson



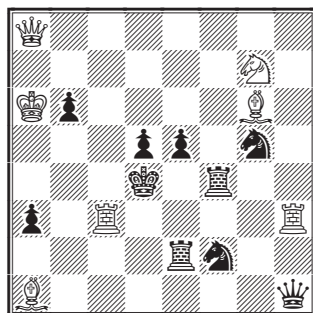
Mate in two

191. Alain C. White



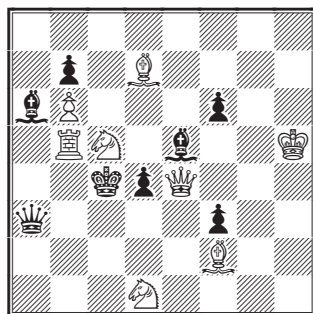
Mate in two

193. Murray Marble



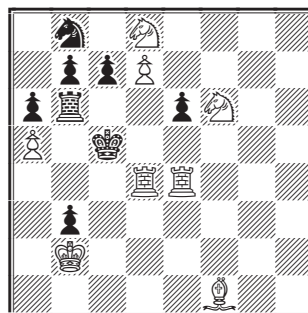
Mate in two

195. C. Planck



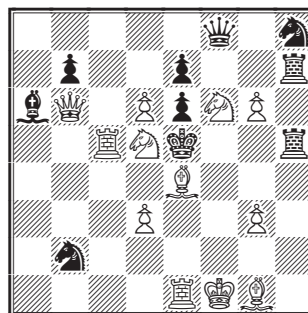
Mate in two

196. J. C. J. Wainwright



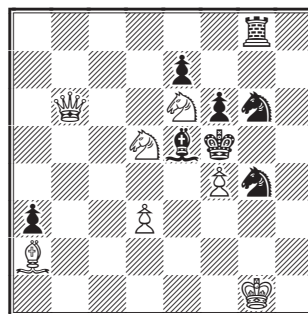
Mate in two

198. A. J. Fink



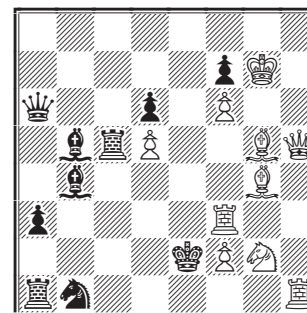
Mate in two

200. H. Cudmore



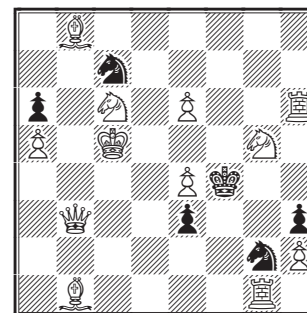
Mate in two

197. A. M. Sparke



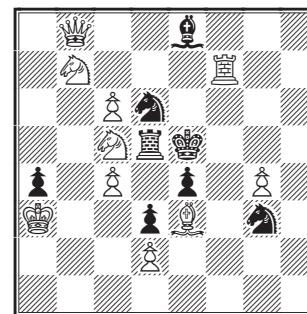
Mate in two

199. Mrs. W. J. Baird



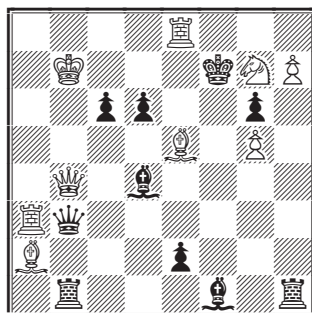
Mate in two

201. P. F. Kuiper



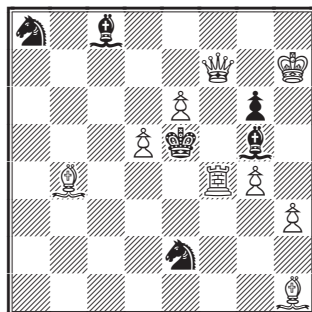
Mate in two

202. T. C. Henriksen



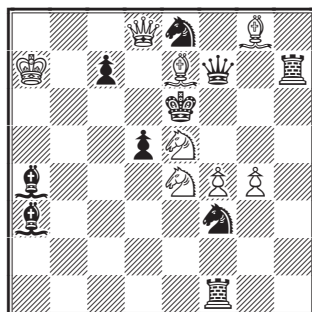
Mate in two

204. J. Jespersen



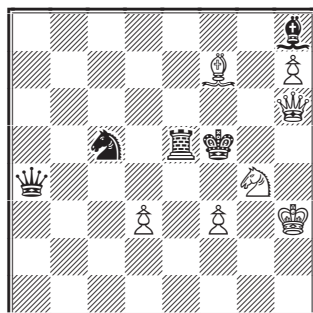
Mate in two

206. Murray Marble



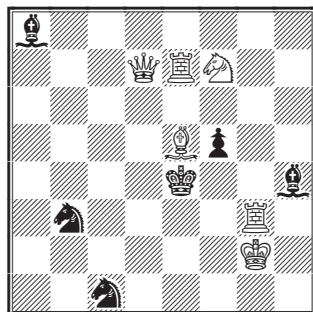
Mate in two

203. L. Rothstein



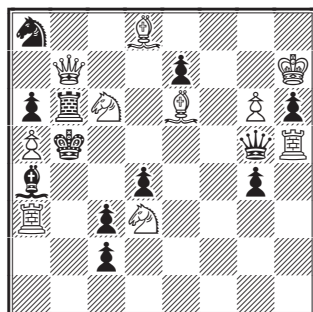
Mate in two

205. P. F. Blake



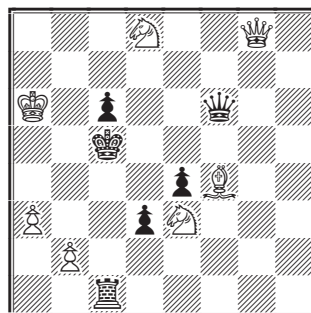
Mate in two

207. J. Deuzemann



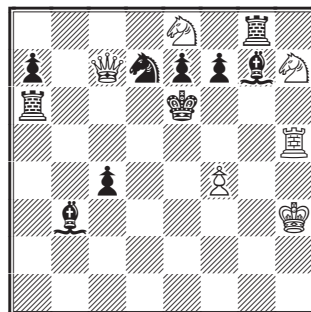
Mate in two

208. K. Traxler



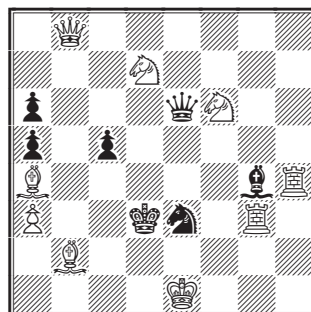
Mate in two

210. P. H. Blake



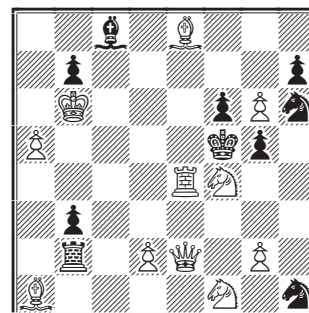
Mate in two

212. W. Meredith



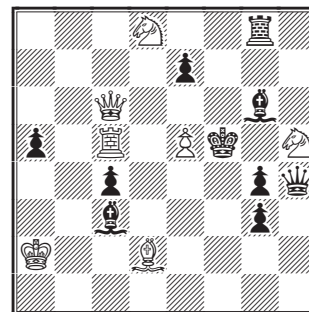
Mate in two

209. B. G. Laws



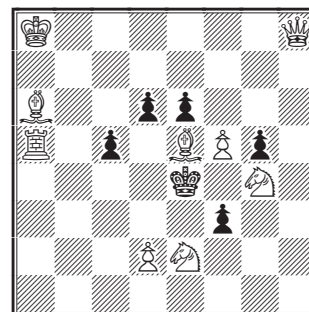
Mate in two

211. Z. Mach



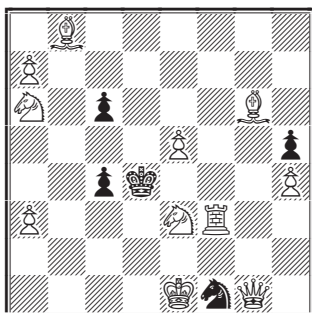
Mate in two

213. H. Cudmore



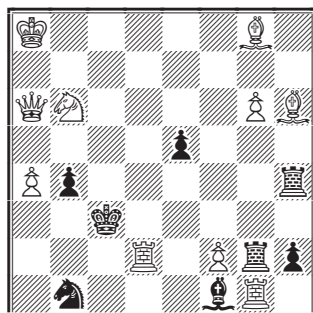
Mate in two

214. G. Heathcote



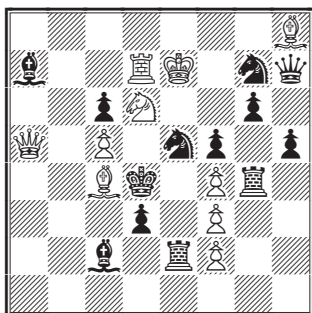
Mate in two

215. G. C. Alvey



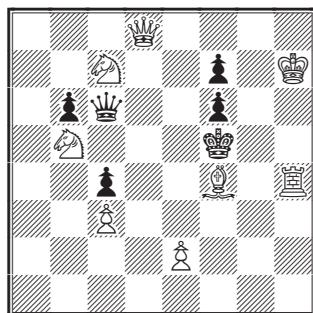
Mate in two

216. G. Guidelli & E. Westbury



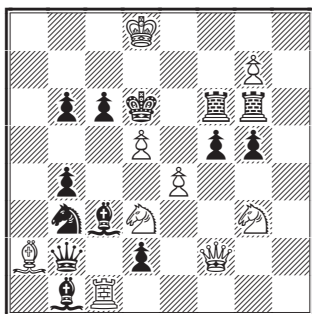
Mate in two

217. Max Feigl



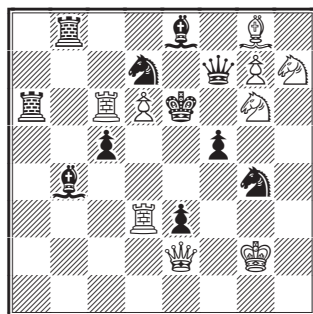
Mate in two

218. Walter Stephens



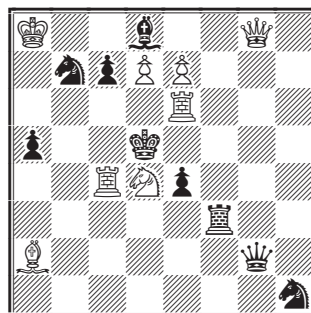
Mate in two

219. G. Hume & D. Pirnie



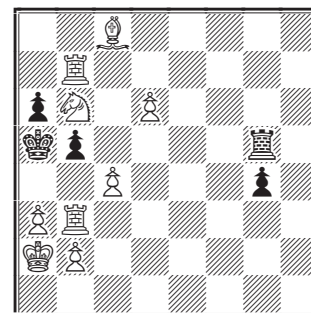
Mate in two

220. A. F. Mackenzie



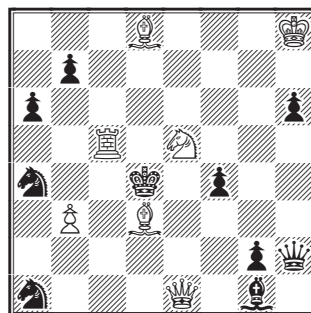
Mate in two

221. G. Hume, Nottingham



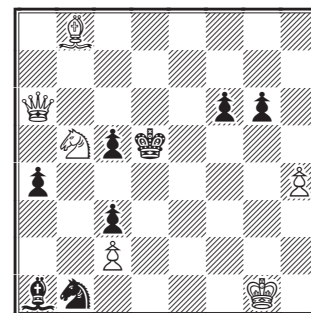
Mate in three

222. C. Planck



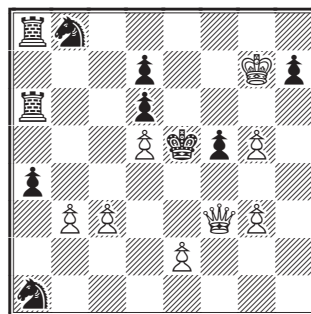
Mate in three

223. B. G. Laws



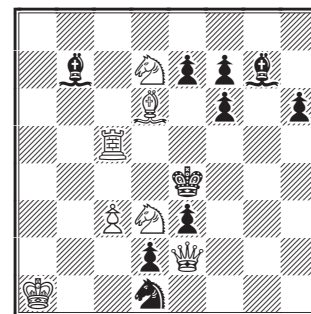
Mate in three

224. C. A. L. Bull



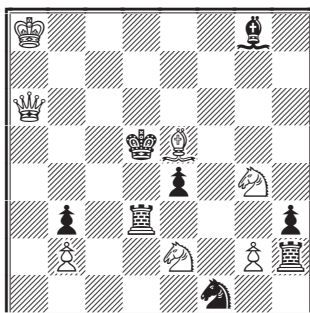
Mate in three

225. G. Hume



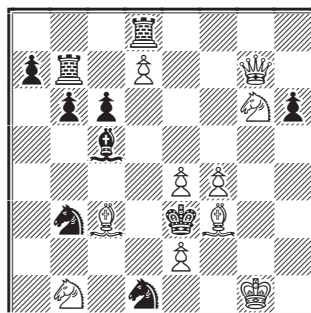
Mate in three

226. G. Heathcote



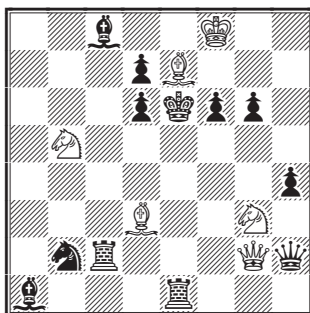
Mate in three

227. Dr. E. Palkoska



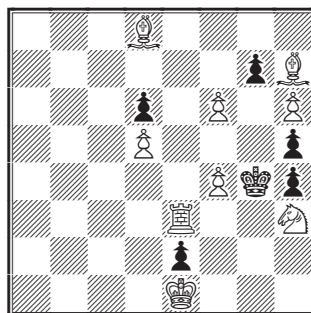
Mate in three

228. O. Votruba



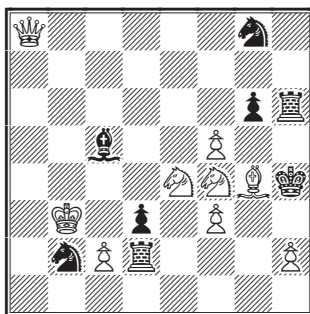
Mate in three

229. J. C. J. Wainwright



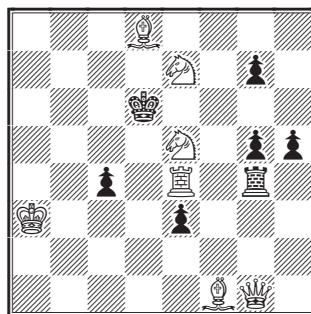
Mate in three

230. F. Sackmann



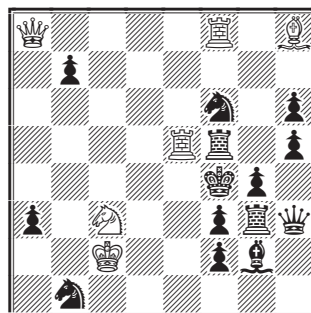
Mate in three

231. C. Kainer



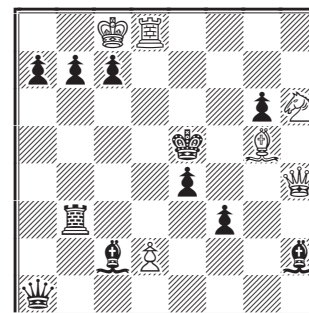
Mate in three

232. M. Havel



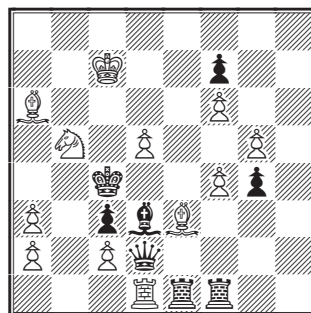
Mate in three

233. S. Steiner



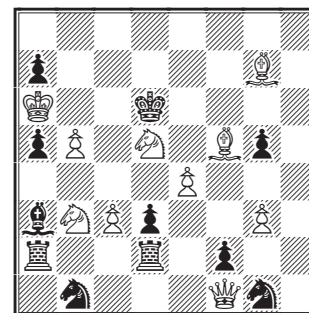
Mate in three [§]

234. G. F. Anderson



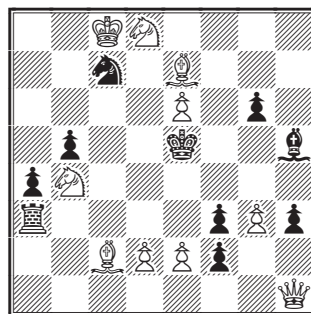
Mate in three

235. V. Marin



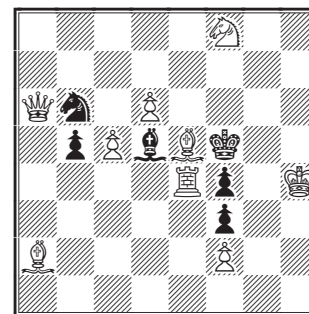
Mate in three

236. Dr. E. Palkoska



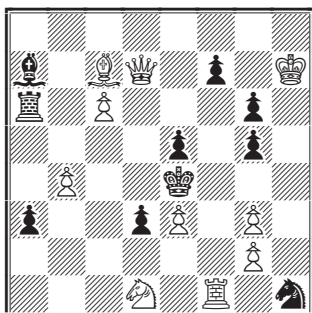
Mate in three

237. J. Dobrusky



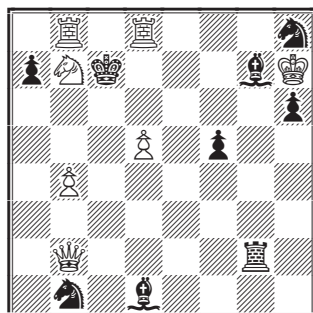
Mate in three

238. Ed. Brunner



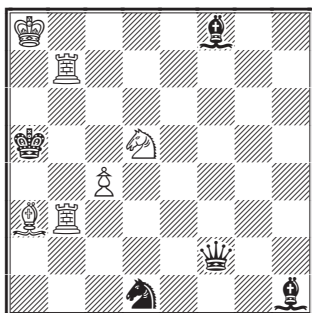
Mate in three

239. Kohtz & Kockelkorn



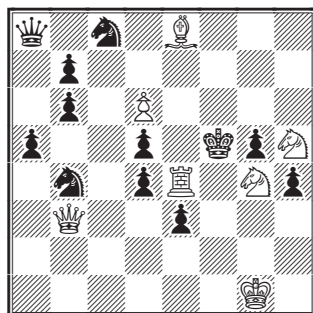
Mate in three

240. C. S. Kipping, Nottingham



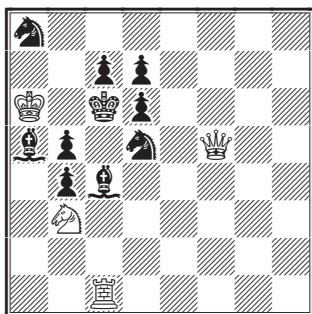
Mate in three

241. P. F. Blake



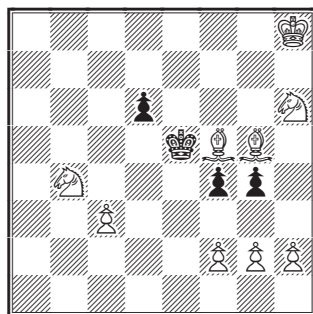
Mate in three

242. M. Niemeyer, Leyden



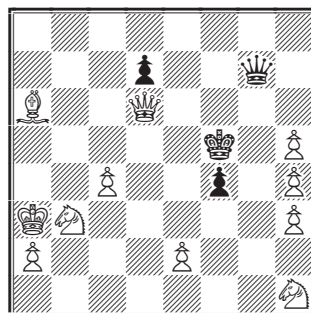
Mate in three

243. W. Henneberger



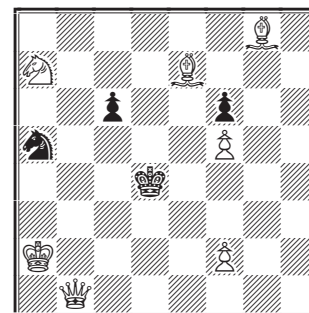
Mate in three

244. F. Sackmann



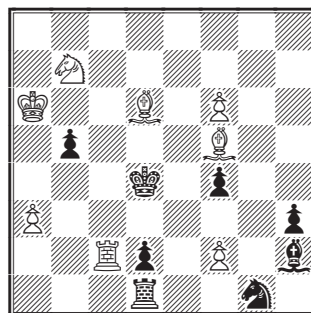
Mate in three

245. G. Heathcote



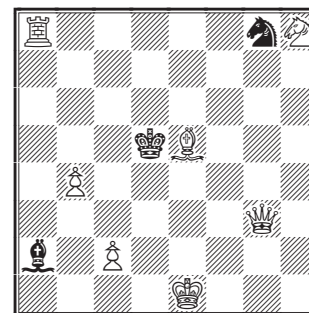
Mate in three

246. A. C. Challenger



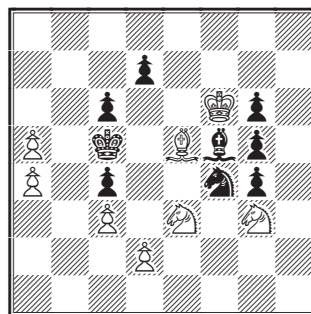
Mate in three

247. Ralph H. Bridgwater



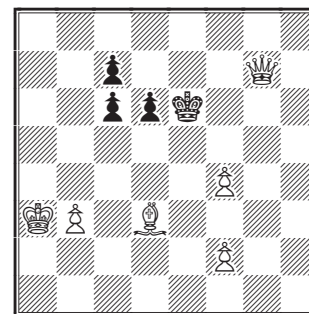
Mate in three

248. S. Loyd



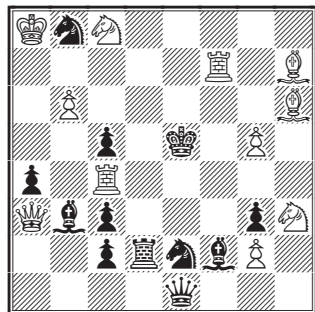
Mate in three

249. Otto Newmann



Mate in three

250. Geo. H. Haddy, Manchester



Mate in three

SOLUTIONS

- | | | | |
|-----|-------------------------------------|-----|--|
| 1. | 1. Sh5, but 1. ... R×h6! [See text] | 24. | 1. Sg4 |
| 2. | 1. Sd4 | 25. | 1. Rc8 |
| 3. | 1. Bb5 | 26. | 1. Kb1/Kb2/Bg5/Rd6/Rd7/Rd8/Bh1/Bc1[/Be3] |
| 4. | 1. Sd2 | 27. | 1. Qg4† |
| 5. | 1. Rd4 [1. Be7] | | 1. ... f5 2. g×f6 e.p.‡ |
| 6. | 1. Qh3 | 28. | 1. Sg4† |
| 7. | 1. Bc7 | | 1. ... Kh3 2. Sh2, etc. |
| 8. | 1. Bf7 | | 1. ... Kh1 2. Qh2†, etc. |
| 9. | 1. Bg7 | 29. | 1. Qh6 |
| 10. | 1. Rd7 | | 1. ... Kb4 2. Qc1, etc. |
| 11. | 1. Kb3 | 30. | 1. Qh3 |
| 12. | 1. Qg8 | 31. | 1. Qh5 |
| 13. | 1. Bh8 | | 1. ... Qg5† 2. K×d4, etc. |
| 14. | 1. Rg2 | | 1. ... Qa1 2. c4†, etc. |
| 15. | 1. Bf6 | | 1. ... Qf2 2. Qh8 |
| 16. | 1. Rcc7 | | 1. ... Qe3 2. g7, etc. |
| 17. | 1. Qh7 | 32. | 1. Sb6 |
| 18. | 1. Sge7 | 33. | 1. Qf5 |
| 19. | 1. Rc5 | 34. | 1. Ke5 (see notes) |
| 20. | 1. Rh1 | 35. | 1. Qh3 (see notes) |
| 21. | 1. Qd1 | 36. | 1. Rh7 |
| 22. | 1. Ba6 | 37. | 1. Rh4 |
| 23. | 1. Rd3 | 38. | 1. Rh1 |

39. 1. Ba2
 40. 1. Qd1
 41. 1. Qb5
 42. 1. Qc1
 43. 1. Sc3
 44. 1. Qc8
 45. 1. Qf8
 46. 1. Sh5
 47. 1. d4
 48. 1. Qa5
 49. 1. Bf1
 50. 1. Bb7
 51. 1. Sf7
 52. 1. Qb5
 53. 1. Sh4
 54. 1. Rxd5
 55. 1. Bb3
 56. 1. Rh7 [1. ... Bf6! and many other moves.]
 57. 1. Se5
 58. 1. Rh8
 59. 1. Rf7
 60. 1. Qa8
 61. 1. Rh6 [1. Bxg3]
 62. 1. Rf7
 63. 1. Qc7
 64. 1. Sc5 [1. ... Qf8+!]
 65. 1. Bd2 [1. Sf3!]
 66. 1. Qe1
 67. 1. Qg1 [1. Qg7+]
 68. 1. Sf7
 69. 1. Bg2
 70. 1. Rc2
 71. 1. Bf5
 72. 1. Rb3
 73. 1. Se2
74. 1. Rd7
 75. 1. Ra8
 76. 1. Bc5
 77. 1. Qg7
 78. 1. Sb3
 79. 1. Sd1
 80. 1. Sd7
 81. 1. d4
 82. 1. Qa1
 83. 1. Qb8
 84. 1. Rcc8
 85. 1. Bf6
 86. 1. Bc1 [1. Rxb5 1. Re2]
 87. 1. Qe8
 88. 1. b4
 89. 1. Qa5
 90. 1. Rf1
 91. 1. Qa1 [1. c8S]
 92. 1. Rc1
 93. 1. Bd7
 94. 1. g8S [1. ... Bc6! and many others]
 95. 1. b8Q
 96. 1. Kd2
 97. 1. Qa1
 98. 1. Sd8 [1. Qxe6 1. Sb4]
 99. 1. Se3
 100. 1. Sh2 [1. Rxd1]
 101. 1. e4 [1. Sf3+]
 102. 1. Sc6
 103. 1. Qc8
 104. 1. Bg3
 105. 1. Sfi
 106. 1. Sc4 [1. Bc3 1. Bb2 1. Qe6+ 1. Bc4]
 107. 1. Rd6

108. 1. Qh1 [1. Qd8]
 109. 1. Sh5
 110. 1. Rg7 [1. Rf3]
 111. 1. Sb4
 112. 1. Sg8
 1. ... Sxc7 2. Qc6+, etc.
 1. ... Se6 2. Bb7+, etc.
 1. ... Se8 2. Re7, etc.
 1. ... Sh5 2. Rxh5, etc.
 1. ... Ke5 2. Sd3+, etc.
 1. ... f4 2. Sf6+, etc.
 1. ... B~ 2. Qb7+, etc.
 113. 1. Sf4
 1. ... Kd4 2. Rxd5+, etc.
 1. ... Re5 2. Rxc7+, etc.
 Other variations
 114. 1. Qd6
 1. ... Kf5 2. Sf7, etc.
 1. ... Kd4 2. Sd3, etc.
 1. ... ~ 2. Sf3, etc.
 [1. Qf8 1. Qc7]
 115. 1. Be7
 1. ... f5 2. Qxf4+, etc.
 1. ... Kf5 2. Bxf6, etc.
 1. ... Kd5 2. Qd3+, etc.
 1. ... Kd4 2. Qe3+, etc.
 116. 1. Sac7
 1. ... Kxe4 2. Qh4+, etc.
 1. ... Kc5/Kc4 2. Sb5
 117. 1. Bb5
 1. ... d4 2. Qxe4+, etc.
 1. ... Kd4 2. Be3+, etc.
 1. ... Kd6 2. Be7+, etc.
 1. ... Kf5 2. Qf4+, etc.
 1. ... ~ 2. Bf4+, etc.
118. 1. Bf4
 1. ... Bb8 2. Qxd4+, etc.
 1. ... exf4 2. Rh5+, etc.
 1. ... e3 2. Qh1+, etc.
 1. ... d3 2. Qxe5+, etc.
 1. ... b5 2. Qxa7, etc.
 1. ... Kc6 2. Qc1+, etc.
 [1. Qxa7]
 119. 1. Qf2
 1. ... e6 2. Qd2+, etc.
 1. ... b3 2. Qf4+, etc.
 [1. Sc4!]
 120. 1. Sh3
 1. ... Sb5 2. Qf7+, etc.
 1. ... Ke4 2. Qc2+, etc.
 Other variations
 121. 1. Rd1
 1. ... Kc4 2. Sb6+, etc.
 1. ... Ke6 2. d5+, etc.
 1. ... ~ 2. Bf7+, etc.
 122. 1. Kf7
 1. ... c6 2. c5+, etc.
 1. ... c5 2. Qb2+, etc.
 1. ... Ke4 2. Qc3, etc.
 123. 1. Qa2
 1. ... Ke4 2. Rf3, etc.
 1. ... Kc6 2. Qa8+, etc.
 1. ... Kxe5 2. Rb5+, etc.
 1. ... gxf5 2. Rc3+, etc.
 1. ... Kc4 2. Rb1+, etc.
 124. 1. Bd7
 1. ... Sxd7 2. Qg5+, etc.
 1. ... Sxd3 2. Sf5, etc.
 1. ... Kf4 2. Sde2+, etc.
 1. ... Se4 2. Sc6+, etc.

—cont.

1. ... Bc6 2. Sxc6†, etc. 154. 1. Rd6
 1. ... ~ 2. Qg7†, etc. 155. 1. Sd4
 125. 1. Qc7 156. 1. Re6
 1. ... Kc4 2. Qd6, etc. 157. 1. Bf6
 1. ... Ke4 2. Qxc5, etc. 158. 1. Rf5
 1. ... e5 2. Qf7†, etc. 159. 1. Qc4
 1. ... c4 2. Qd7†, etc. 160. 1. Sf4
 126. 1. Sd4 161. 1. Qb4
 127. 1. Qb2 162. 1. Rf8
 128. 1. Qe8 163. 1. Kc3
 129. 1. Qe7 164. 1. Rh3
 130. 1. Kf2 165. 1. Bb2
 131. 1. Bc4 166. 1. Bg2
 132. 1. Kb3 167. 1. Ra3 [1. ... Sbc6!]
 133. 1. Sbc2 [1. Rb3]
 134. 1. Bxd6 168. 1. Ra6
 135. 1. Ra4 169. 1. Qa3
 136. 1. Bb4 170. 1. Qd2
 137. 1. Qd7 171. 1. d4
 138. 1. Rd8 172. 1. Qd7
 139. 1. Qb4 173. 1. Qf5
 140. 1. Qg8 174. 1. Rf3
 141. 1. Qe5 175. 1. Bf7
 142. 1. Bd5 176. 1. g4
 143. 1. Qe4 177. 1. Qf7
 144. 1. Se1 178. 1. Re6
 145. 1. Qg1 179. 1. Re7
 146. 1. Qg4 [1. ... Rxc3!]
 [1. Qh4]
 147. 1. Qh2 180. 1. Qd1
 148. 1. c3 181. 1. e4
 149. 1. Qg4 182. 1. Sd5
 150. 1. Se5 183. 1. Rd5
 151. 1. Sxc4 184. 1. Qd6
 152. 1. Rec2 185. 1. Qg8
 153. 1. Sa3 186. 1. Rdc1
 187. 1. Bd6
 188. 1. Sf5

189. 1. Rb4
 190. 1. d6
 191. 1. bxc6 ep†
 192. 1. Rf8
 193. 1. Be4
 194. 1. Re6
 195. 1. Sd3
 196. 1. Rd1
 197. 1. Qh7
 198. 1. d7
 199. 1. Se5
 200. 1. Qd4
 201. 1. Sd8
 202. 1. Kb8
 203. 1. Kh4
 204. 1. Qa7
 205. 1. Kf2
 206. 1. Bf6
 207. 1. Sce5
 208. 1. Qg7
 209. 1. Rb4
 210. 1. Qb7
 211. 1. Qh1
 212. 1. Qg8
 213. 1. Qh3
 214. 1. Sc7
 215. 1. Qe2
 216. 1. Qb4
 217. 1. Qa8
 218. 1. Qd4
 219. 1. Rd2
 220. 1. Sc6
 221. 1. Rb8
 1. ... Rc5 2. Ra8, etc.
 1. ... Rd5 2. Rd3, etc.
 Other variations
 222. 1. Bb5
 1. ... Kxc5 2. Sd3†
 1. ... axb5 2. Qd2†
 Other variations
 223. 1. Bh2
 1. ... Ke4 2. Sxc3†, etc.
 Other variations.
 224. 1. g6
 1. ... hxg6 2. Kxg6 etc.
 1. ... f4 2. gxf4†, etc.
 1. ... Sc6 2. Qe3†, etc.
 1. ... Rc6 2. Qf4†, etc.
 1. ... ~ 2. e4, etc.
 225. 1. Rc6
 1. ... Bxc6 2. S3c5†, etc.
 1. ... Kd5 2. Qf3†, etc.
 1. ... Kf5 2. Qh5†, etc.
 226. 1. Bb8
 1. ... e3 2. Qc8, etc.
 1. ... Rd1 2. Ba7, etc.
 1. ... Rc3 2. Sf6†, etc.
 Other variations.
 227. 1. Bb4
 1. ... Bxb4 2. Sh4, etc.
 1. ... b5 2. Sd2, etc.
 1. ... Sb2 2. Qc3†, etc.
 Other variations.
 228. 1. Sh5
 1. ... Qxg2 2. Sf4†, etc.
 1. ... gxh5 2. Qg8†, etc.
 Other variations.
 229. 1. Bc2
 1. ... gxh6 2. Rd3, etc.
 1. ... gxf6 2. Bd3, etc.
 1. ... g6 2. Ba4, etc.
 1. ... g5 2. f7, etc.

230. 1. Qa1
1. ... Sd1 2. Qh8 etc.
Other variations.
231. 1. Bh3
1. ... R×g1 2. Rd4†, etc.
1. ... R×e4 2. Qd1†, etc.
1. ... Ke6/Kc5 2. Qb1, etc.
Other variations.
232. 1. Qd8
1. ... Qh4 2. Re4†, etc.
1. ... S×c3 2. Qd2†, etc.
233. 1. Rd7
1. ... Qa6 2. d4†, e×d3 ep.
3. Qe1†
Other variations.
[1. Qg4!]
234. 1. Bb6
1. ... Be2 2. Kd7
1. ... Qg2 2. Sd6†
1. ... K×d5 2. Bb7†
1. ... Q×f4† 2. Kc6
235. 1. Qc1
1. ... Sf3 2. Qh1, etc.
1. ... B×c1 2. c4
1. ... Rac2 2. S×a5, etc.
Other variations.
236. 1. Qf1
1. ... f×e2 2. Q×f2, etc.
1. ... Kd4 2. e3†, etc.
1. ... Rc3 2. Qa1, etc.
1. ... Rd3 2. B×d3, etc.
1. ... ~ 2. Sbc6†, etc.
237. 1. Qa8
1. ... B×a8 2. R×f4†, etc.
1. ... S×a8 2. Bg7, etc.
Other variations.

238. 1. Bb6
1. ... B×b6 2. Re1
1. ... R×b6 2. Rf3
239. 1. Qe2
1. ... R×e2 2. Sc5, etc.
1. ... B×e2 2. Sd6, etc.
Other variations.
240. 1. Bc5
1. ... Q×c5 2. Ra3†, etc.
1. ... B×c5 2. Ra7†, etc.
Other variations.
241. 1. Qc4
1. ... d×c4 2. R×d4, etc.
1. ... K×e4 2. Bg6†, etc.
Other variations.
242. 1. Qe4
1. ... Bb6 2. Qe8, etc.
1. ... Sab6 2. Qd4, etc.
243. 1. h4
1. ... g×h3 ep 2. g4, etc.
Other variations.
244. 1. Bb7
1. ... Qf6 2. e4†, etc.
1. ... Qg1 2. e4†, etc.
Note e.p. defences.
245. 1. Bd5
1. ... K×d5 2. Qd3†, etc.
1. ... c×d5 2. Sb5†, etc.
Other variations.
246. 1. Sa5
1. ... Kd5 2. Rc5†, etc.
1. ... Re1 2. R×d2†, etc.
1. ... Rf1 2. Rc3, etc.
[2. ... d1Q!]
[2. R×d2†]
Other variations.

247. 1. Bb8
1. ... Bc4 2. Qf3†, etc.
1. ... Ke6 2. Qd6†, etc.
Other variations.
248. 1. Bb8
1. ... Bb1 2. d4†, c×d3 ep
3. Se4†
249. 1. f3
1. ... d5 2. Bf5†, etc.
1. ... Kd5 2. Bc4†, etc.
1. ... c5 2. f5†, etc.
250. 1. Qb4
1. ... c×b4 2. Re7†, etc.
1. ... Kd5 2. Be4†, etc.
1. ... B×c4 2. Q×c4, etc.
Other variations.