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KENNETH S. HOWARD



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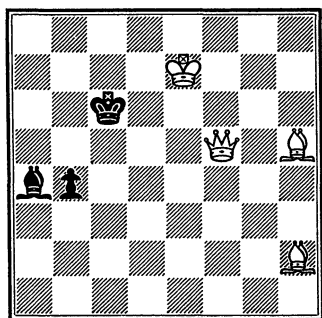
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BY EIGHT EMINENT
AMERICAN COMPOSERS

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BY EIGHT EMINENT AMERICAN COMPOSERS

Kenneth S. Howard



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Eight Eminent Composers

FEW chess enthusiasts today may be familiar with much of the outstanding work of the early American problem composers. This primarily is because no collections of their problems are currently in print and they are only to be found in books that occasionally may be secured in the secondhand market. A single exception is that of some of Sam Loyd's compositions.

So the present volume reproduces typical examples of the work of eight of the most eminent of these problemists whose composing careers dated from the last century.

While Eugene B. Cook and Samuel Loyd were the earliest of the more prominent pioneers, they were followed closely by George E. Carpenter and William A. Shinkman. Although William Meredith was born before Loyd, his problems only began to be published in the eighteen-seventies and his work did not attract any widespread attention until years afterward. Darso J. Densmore became noted for his strategic problems, especially for those featuring black interferences. The composing activities of Henry Wald Bettman and of Otto Wurzburg continued far into the present century. While other early composers published many fine problems, they did not become as prominent.

Prior to the middle of the last century there was only a minimum of chess activity in this country and as there were no chess magazines, nor chess columns in newspapers, there was little incentive for problem composition, since it was only in foreign periodicals that problems might be published.

The earliest American chess column was one edited by Charles Henry Stanley in *The Spirit of the Times*, in New York, the first problem published being one of Stanley's own that was printed in notation in the March 1, 1845 issue. The first magazine, *The Chess Palladium*, was issued by Napoleon Marache in

1846, and a second, the *American Chess Magazine*, appeared in 1847. Both, however, had short lives.

A great chess awakening in this country came with the advent of Paul Morphy's exploits, which began in the later eighties and aroused so much national enthusiasm that many newspapers began to carry chess columns. This naturally led to a steadily increasing interest in problems.

The birth of American problem-book literature dates from the following decade. In 1859 Cook and Loyd planned to issue a collection of a thousand problems by American composers. It was not until 1868, however, that with the cooperation of William R. Henry and Charles A. Gilberg, the book was published under the title of *American Chess Nuts*, containing 2406 problems, of which 353 were by Loyd, 326 by Cook and 64 by Carpenter.

In 1881 Loyd published his *Chess Strategy*, "a treatise on chess problems," illustrated with many of his compositions. The second section of the sixteenth volume of Alain White's *Christmas Series*, entitled *Sam Loyd and his Chess Problems*, issued in 1913, is a revision of the *Strategy*, based on material left by Loyd at his death, and has over 500 of his problems. This volume fortunately is now available in a paperback reprint.

In 1916 *100 Chess Problems by William Meredith* was published as the twenty-second volume of the *Christmas Series*, and in 1920 *A Memorial to D. J. Densmore*, containing a collection of Densmore's problems, as the twenty-sixth volume. Then *The Golden Argosy*, a collection of 600 of Shinkman's problems, the thirty-seventh volume of the *Christmas Series*, appeared in 1929.

Orestes A. Brownson, Jr., who founded and edited the *Dubuque Chess Journal*, published a collection of 200 of Carpenter's problems in 1875, with three later editions. Numa Preti of Paris also brought out a collection of 200 of Carpenter's problems in 1901. In 1926 Dr. H. Keidanz published a collection of all of Cook's known compositions, some 650 positions.

All of these books were issued in comparatively limited editions and, as previously mentioned, only a selection of Loyd's problems is readily obtainable at present. No collections of the problems of Dr. Henry Wald Bettman nor of Otto Wurzburg have as yet been published.

So the author believes that the selections in this volume will be welcomed by all who may be interested in early outstanding compositions in the American chess problem field.

Since some readers may not be familiar with various terms used by problemists, many of the more common ones are explained in the next section.

The Problemist's Vocabulary

THE BASIC distinction between a composed *endgame* and a *problem* is that in the former White has an indefinite number of moves in which to win—or draw—against a superior or equal black force, whereas in a problem White must mate Black in a definite number of moves.

In a conventional chess problem White moves first and mates Black in a stipulated number of moves, the correct first move for White being termed the *keymove* or *key*. There are only two conventions that must be observed in composing a problem. The first is that the position must be one which could be reached in actual play however unnatural it may appear. In fact, the positions in problems never would be likely to occur in a game. The second convention is that there must be only one first move that will solve the problem. Should it be discovered that a problem may be solved by more than one first move it is said to be *unsound* and is valueless. The unintended first move is called a *cook*.

While any move may be employed as a key, in modern problems a check, capture of a black man, move of a white piece from an out-of-play to a more active position, a move that restricts Black's play, or any other aggressive move, is considered objectionable as a keymove. A plausible-appearing first move against which Black may defend by perhaps only a single defensive move is called a *try*.

When the keymove directly threatens mate in the stipulated number of moves the problem is a *threat problem*. Lines of play where defensive moves by Black defeat the threat but allow White to mate in other ways are termed *variations*.

In a *waiting-move problem* mate is not threatened by the keymove which, however, sets up a position where any black move will weaken the defense and allow White to mate—Black is in *zugzwang*. Waiting-move problems are subdivided into *complete*

block and *incomplete block* positions. In the initial position of a complete block a mating continuation is provided—*set* being the technical term—for any move that Black can make and White has only to make a move which will not alter such an arrangement. In an incomplete block there may be one or several possible moves by Black for which mates are not set and the key must provide mates for such moves.

Where the keymove in a complete block problem changes some of the set mates to other mates the problem is termed a *mutate*. Where the keymove permits Black to make defensive moves that lead to more mating positions than those in the initial setting it is an *added mate* problem.

Then there are complete block positions which cannot be solved by a waiting-move key, but in which White must make a keymove that threatens mate directly. Such a problem is a *block-threat*.

The square upon which a king stands and those immediately adjacent to it constitute the *king's field*; nine squares if the king is not at an edge of the board.

If when the black king is mated each of the squares in the king's field are guarded by only one white man or blocked by a black man it is a *pure mate*. The only exception to this is where a black man that occupies an adjacent square is pinned and could prevent the mate if it were not pinned. Such a mate might also be considered pure. In such a situation the mate is also termed a *pin-mate*.

A *model mate* is a pure mate where all the white men on the board, with the optional exception of the king and pawns, take part. Some purists, however, hold that any white pawn employed must guard one of the squares in the black king's field for the mate to be a model.

Where the black king when mated is not at an edge of the board and there are no other men on the eight adjacent squares in the king's field it is a *mirror mate*. The term is commonly applied only when the mate is also a pure one. Although a few problemists have composed positions primarily to feature mirror mates, they are of infrequent occurrence.

The idea or maneuver which a problem is expressly composed to illustrate is termed the *mainplay* or *thematic play*. All other continuations, brought about by various black defensive moves, are

termed *byplay* or variations. Where because of some black move White has a choice of mating moves it is a *dual* and in the case of three-move or four-move problems a choice of mating continuations is termed a *dual continuation*.

A *major dual* is one where White has a choice of lines of play or mating moves none of which he is forced to adopt by any of Black's defensive moves. Such duals are particularly objectionable if they occur in the thematic or mainplay of the problem.

In a *minor dual* White has a choice of continuations following indifferent black moves while Black may make certain moves which compel White to make a single definite continuation. Duals occurring in unthematic or secondary lines of play are also sometimes called minor duals. In some cases such a dual might be avoided merely by the addition of a black pawn, which many composers, however, would prefer not to add to eliminate an insignificant dual.

The repetition of a similar type of position in two or more mates is known as an *echo*. Where the black king stands on squares of the same color when mated it is a *monochrome echo*. If he stands on a white square in one mate and on a black square in another it is a *chameleon echo*.

Likewise where the continuations in two or more lines of play in three-move, four-move or longer problems are similar they are said to echo each other.

Where there is a square in the black king's field onto which he can move, because it is not guarded by a white man nor occupied by a black one, it is called a *flight square*. Where there is an unguarded white man on such a square the black king's move onto it is termed a *flight capture*.

While in a game a man is said to be pinned not only if its removal would leave its king in check, but if it would leave a more important piece under attack, in a problem the word *pin* is used only where the opposing king is on the line of pin.

If the pinned man can move along the line of pinning it is said to be *line-pinned*. Thus a queen can only be line-pinned while a knight is always absolutely pinned. Both pinning and unpinning play prominent roles in modern problems.

When two black men are on a line between the black king and a long-range white piece, with no other intervening men,

it is termed a *half-pin*, since if either black man moves off the line its fellow becomes pinned.

A *battery* is an arrangement of two men of the same color along a file, rank or diagonal, where the range of a rear piece—queen, rook or bishop—is obstructed by a front or *firing piece*, a move of which off the line makes the power of the rear piece effective. A bishop, as a front piece, may obstruct a rook's action along a file or rank, while a rook may obstruct that of a bishop on a diagonal. A knight or king may serve as the firing piece, as also may a pawn in certain positions. The queen, however, may only be employed as the rear piece of a battery.

Where the rear piece is on a line with the black king it is called a *direct battery*; where it is on a line with a square that is adjacent to the one on which the black king stands it is an *indirect battery*. When an indirect battery fires, the firing piece may check the black king, while the rear piece guards one or more squares in the king's field. Where the firing piece is the white king it is termed a *royal battery*.

When a long-range piece is moved onto a line behind another man—especially where the former is a white piece and the latter a black man—so that it may move along, or have its guarding power become effective, on that line if the man in front moves off the line, the maneuver is termed an *ambush*.

In a problem in which Black is allowed to check the white king by a long-range piece—queen, rook or bishop—and White counters by moving a man onto the line of check and simultaneously checks the black king either directly or by discovery, it is a *cross-check*. Where the white king moves out of the line of check and at the same time discovers check on the black king from a white piece behind him it is a *royal battery counter-check*.

Where the potential moves of two long-range pieces intersect the square on which the intersection occurs is called a *critical square* and when either piece moves onto that square it creates an *interference* with the other piece. When a white piece, such as a bishop, retreats along a line across a critical square to permit another piece, such as a queen, to move onto the line ahead of it, it is an *anticritical move*. Where a piece moves around another long-range piece to support it from behind it is a *pericritical* maneuver.

Where a problem is composed to show the maximum possi-

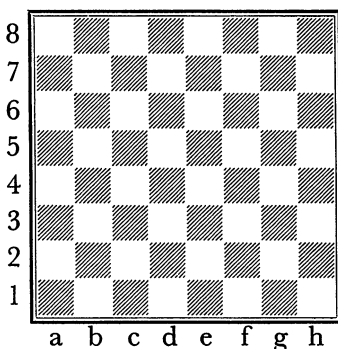
bilities of some maneuver, such as a white knight playing to eight different squares, according to Black's defensive moves, to discover mate, it is called a *task problem*.

A problem with a total of seven or fewer men is a *miniature*, while one of twelve or less is called a *Meredith*, although this term ordinarily is only applied to two-move problems.

In a *self-mate problem*, or a *suimate* as it is also termed, instead of White mating Black the procedure is reversed and White forces Black to mate the white king.

Notation

THE chess notation in the following text and solution pages is termed the *algebraic*, sometimes also called the *Continental* because of its use in continental European countries. Since it is more precise than the *English* notation it is more generally used in books on problems, such as the many volumes in Alain White's *Christmas Series* and also in the series of problem books that Frank Altschul printed at his private Overbrook Press.



In the algebraic notation the location and moves of the men are always read from the white side of the board, or the lower side of the diagram. The files are designated “a” to “h” from left to right and the ranks are numbered “1” to “8” reading upward.

In the ensuing sections the same letters are employed to denote the men as in the English notation, with the exception of S (German *Springer*) for knight. The symbol x is used for a capture and the symbol () for the promotion of a pawn to a piece, with a letter within the parenthesis denoting the piece

that is chosen. The symbol V (version), before the name of a publication above a diagram, indicates that the position is a revision of a problem as originally published; the symbol Q (quoted) indicates that the problem initially appeared in some other publication.

Eugene B. Cook

EUGENE BEAUHARNAIS COOK (1830–1915), born a decade before Loyd, submitted a problem for publication in 1850 and composed his last problem in March, 1915, the year of his death. In 1851 he had three problems published in the *New York Albion*, antedating Loyd's debut by four years. Of his total of six hundred fifty compositions many remained unpublished at the time of his death.

Most of his earlier problems were composed along old-fashioned lines, many of them with aggressive keys, checks, captures of black men, cutting off flight squares or bringing the key piece from an out-of-play position. Then, few of his problems illustrated any complex strategy and where they did the construction was often cumbersome. On the other hand, he composed some lightweight problems with excellent keys, as shown in the accompanying selections.

In No. 1, one of his more strategic compositions, the key submits the white king to a double check, with another check on Black's second move. This problem should be compared with Loyd's "Steinitz Gambit" (No. 32), composed nearly half a century later. In the initial position of No. 1, however, there is an unprovided check, 1 – – RxR ck, that would be followed by a second-move check.

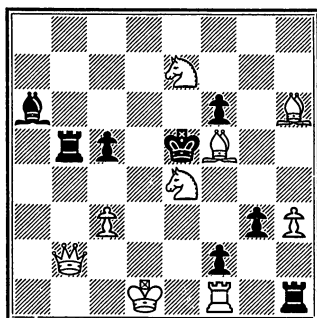
The brilliant key in No. 2, although it threatens a short mate, leads to quiet moves in two continuations.

Problem No. 3 is definitely a strategic conception. White makes a withdrawal waiting move to lead to a block position and then makes a sweeping second move from one end of a diagonal to the other, another waiting move that forces Black to move his knight.

The threat line in No. 4, made possible by a surprising key, is supplemented by a queen sacrifice variation when Black plays 1 – – Sf4, the ensuing mate being a model.

1

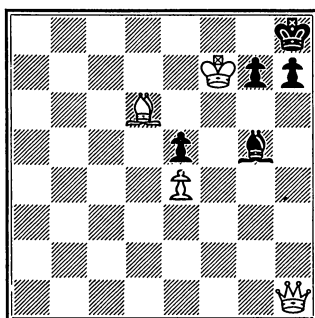
Eugene B. Cook
New York Albion
 October 20, 1855



White mates in four moves

2

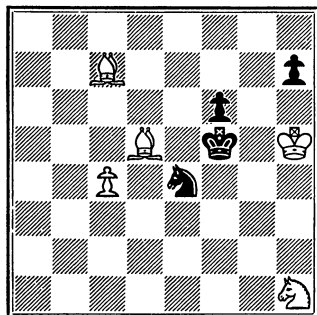
Eugene B. Cook
The Illustrated London News
 January 5, 1856



White mates in three moves

3

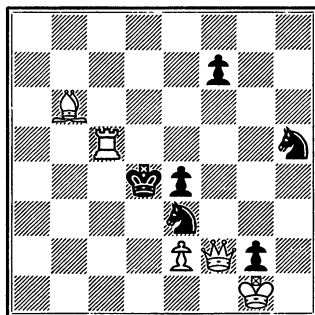
Eugene B. Cook
New York Albion
 July 19, 1856



White mates in five moves

4

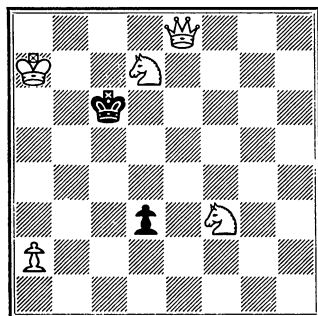
Eugene B. Cook
Winona Republican
 September 3, 1858



White mates in three moves

5

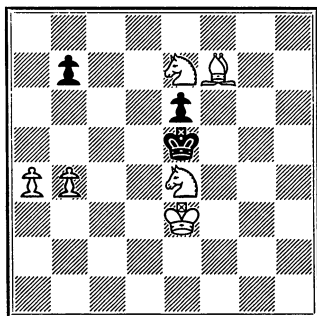
Eugene B. Cook
*Boston Saturday Evening
 Gazette*
 September 11, 1858



White mates in three moves

6

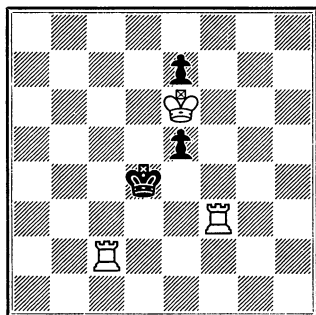
Eugene B. Cook
*Philadelphia Daily Evening
 Bulletin*
 April 12, 1862



White mates in four moves

7

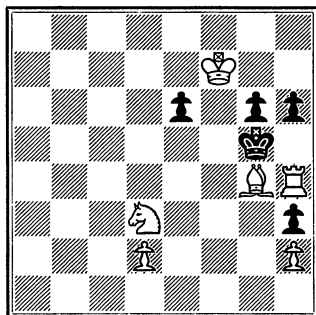
Eugene B. Cook
V American Chess Nuts
 December 25, 1868



White mates in four moves

8

Eugene B. Cook
The Compositions of E. B. Cook
 (Dr. H. Keidanz)
 1927



White mates in four moves

In the miniature, No. 5, following a good key—1 Pa4 looks more promising at first glance—there is an echo of a familiar mating position. The point of the keymove appears when Black plays 1 – – Kb5.

The well-hidden waiting-move key in No. 6 is followed by further waiting moves on White's third turn, but as in so many of Cook's lightweight compositions Black has a paucity of defensive play.

When No. 7 was printed in *American Chess Nuts* White's queen's rook was placed on the c3 square, which allowed a cook by 1 Rf3-e3, Pe4; 2 Rb3, Kc4; 3 Ke5 and 4 Re3-c3, or 2 – – Kc5; 3 RxP, Kc6; 4 Rc4.

While as Dr. Keidanz commented in *The Chess Compositions of E. B. Cook*, the key to No. 8 is "obvious," the continuations are attractive, two of them ending in model mates.

SOLUTIONS

No. 1

1 Ke2 *threat* 2 Bf4 ck, KxBf4; 3 Qd2 ck, Ke5; 4 Qd6
RxQ dbl ck; 2 Kf3, Be2 ck; 3 Ke3, any; 4 Bf4
Rb4 dis ck; 2 Kf3, Be2 ck; 3 QxB, RxS; 4 Bf4
Rb7 dis ck; 2 Ke3, RxS; 3 Pc4 dis ck, KxB; 4 QxPf6

No. 2

1 Qh6, PxQ; 2 BxP ck, Bf6; 3 BxB
BxQ; 2 BxP, any; 3 BxP
Bf6; 2 Be7, PxQ; 3 BxB
B any; 3 QxPg7

No. 3

1 Bb8, Ph6; 2 Bh2, S any; 3 Sg3(x) ck, Ke5; 4 Se2 dis ck,
Kf5; 5 Sd4
Kf4; 4 Sfl dis ck,
Kf5; 5 Se3

No. 4

1 Kh2 *threat* 2 Qgl(x), any; 3 Qal
Sf4; 2 QxSe3 ck, KxQ; 3 Rc2

1 Pa3, Kd6; 2 Sb8, Pd2; 3 Qe5
Kc5, d5; 3 Qc6
Kd5; 2 Qe5 ck etc.
Kc7; 2 Sb8 etc.
Kb5; 2 Sd7-e5 dis ck, Ka5; 3 Sc4

1 Pb5, Pb6; 2 Sc6 ck, Kd5; 3 Bg8, Kc4; 4BxP
Kf5; 3 Kf3, Pe5; 4 Se7

1 Rc8, Ke4; 2 Rg3, Kf4; 3 Rc8-g8, any; 4 Rg8-g4
Kd4; 3 Rg3-c3, any; 4 Rc8-c4
Pe4; 2 Rf3-c3 etc.

1 Se5, KxR; 2 KxPg6, Ph5; 3 Kh6, PxB; 4 Sg6
Kf4; 2 BxPe6 dis ck, KxS; 3 Ke7, any; 4 Pd4
Ph5; 2 Bf3, KxR; 3 Kf6, Pg5; 4 Sg6
Kh6; 3 SxP, any; 4 RxPh5
Kf5; 3 SxP, any; 4 RxPh5

Samuel Loyd

SAMUEL LOYD (1841–1911) was an outstanding pioneer in illustrating problem themes, and the unusual settings, spectacular keys and subtle continuations of so many of his compositions gave him worldwide fame and made him one of the most universally favorite composers in chess problem history.

He began composing when only fourteen, his first published problem appearing in *The New York Saturday Courier* on April 14, 1855. The next half-dozen years, during which many of his most notable problems were published, was his most prolific period. Then after a comparative lull for a couple of decades, during which he composed infrequently, he again became active in the problem field for a short time in the latter eighteen-seventies, after which he composed only occasionally, No. 32 being one of his last major productions.

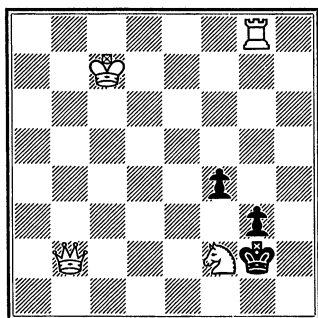
Sam Loyd, as he is popularly known, was the pioneer in the illustration of themes which in some cases bear the names of other problemists. He composed the first example of what came to be known as the *Plachutta interference*, named after a problem by Joseph Plachutta (d. 1883) that was published some time later. He also published in October, 1856, the first sound version of what is now termed *Turton doubling*, which Henry Turton had shown a few months previously in a problem in *The Illustrated London News* that was found to be unsound.

In composing the famous No. 9, the queen sacrifice undoubtedly was Loyd's kernel idea, but the quiet continuations after 1 — — Kh3 and 1 — — Kf3 are excellent. In earlier days checking keys, if the continuations were sufficiently subtle, were not considered objectionable, as they are today.

No. 10 is an early example of what H. G. M. Weenink (1892–1921) termed Counter-Bristol in his *Het Schaakprobleem: Ideën en Scholen* (*The Chess Problem*, page 178), because its clearance move is in the opposite direction to that of the key piece in the

9

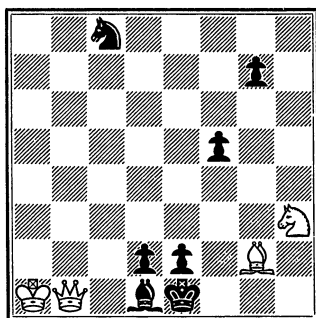
Samuel Loyd
First Prize
Chess Monthly
1857



White mates in three moves

10

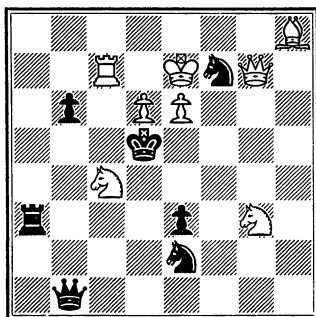
Samuel Loyd
Cincinnati Dispatch
September 5, 1858



White mates in three moves

11

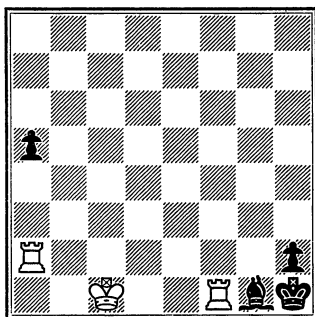
Samuel Loyd
Philadelphia Evening Bulletin
1858



White mates in two moves

12

Samuel Loyd
Chess Monthly
April, 1859



White mates in five moves

famous first prize winner by Frank Healey (1828–1906) in the Bristol tourney of 1861, which gave the name of the *Bristol theme* to that type of clearance. The publication of No. 10 actually antedated that of Healey's problem by over two years. Here again Loyd was the pioneer in illustrating a theme.

The waiting-move problem No. 11 is initially a beautiful example of ambushing, the white queen ambushing herself behind two black pieces. After the keymove the problem illustrates *focal action*, doubled. The black queen guards b6 and h1, and the black rook protects a8 and e3. Such pairs of squares were termed *foci* by the composer Baron Walther von Holzhausen (1876–1935) in a booklet entitled *Brennpunktprobleme*, first published in 1908 and then again in 1926 in an enlarged edition. Any move of the defending black piece takes the guard off of one or the other of these focal squares. In No. 11 if the black queen moves up the file and clears the first rank, White mates by 2 Qh1; if she moves along the rank White mates by 2 SxPb6. If the rook moves along the rank and opens the a-file White mates by 2 Qa8; if the rook moves along the file White mates by 2 SxPe3. As Weenink states, this theme was first shown in a problem by C. Stanley, of the Brighton Chess Club, that was published in *The Illustrated London News* on October 6, 1849, in what is known as the English Transition Period.

Problem No. 12, where only the king and rooks are the white protagonists, is a one-line affair in which Black is forced to commit suicide.

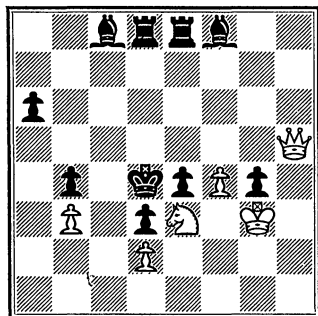
The quadrupling of the *Grimshaw interference*, the mutual interference between a black rook and a black bishop, named after its illustration in a problem by Walter Grimshaw (1832–1890) published in *The Illustrated London News* in 1850, was first shown by Loyd when he was sixteen and was another of his pioneer achievements. It was dubbed by a German commentator the "Organ Pipes," because of the arrangement of the bishops and the rooks. Loyd showed it first in a three-move setting, but it is essentially a two-move theme. So Loyd later lopped off the unthematic first move and presented it as a two-mover in No. 13.

In No. 14 the white king steps onto a square where he is subject to a discovered check. Compare this with problem No. 32 in which the white king submits himself to a double check.

In problem No. 15 a duel between the black rook and the

13

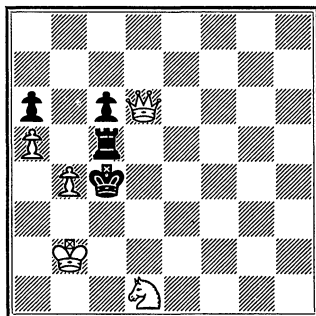
Samuel Loyd
V Boston Globe
1859



White mates in two moves

14

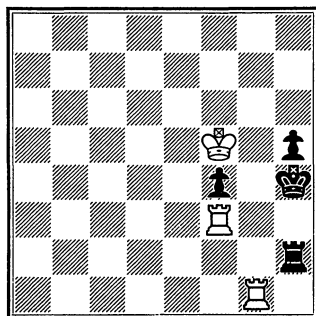
Samuel Loyd
Frere's Problem Tournament
Frank Leslie's
February 12, 1859



White mates in three moves

15

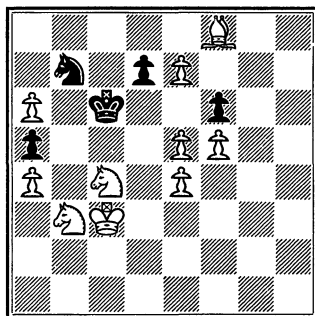
Samuel Loyd
Chess Monthly
April, 1859



White mates in three moves

16

Samuel Loyd
V Lynn News
July 6, 1859



White mates in three moves

two white ones, with waiting-move play and a none too apparent key, is shown in a miniature setting. If Black had to move first there would be a mate in one or in two moves.

No. 16 is an interesting study in pawn promotions, where on the second or on the mating move White chooses a queen in four lines of play and a knight in four lines. The immediate promotion of the pawn on the e-file would seem a much more likely key than the advance of the rook's pawn.

In No. 17 the bishop on h5 interferes with each of the black rooks in turn, following the thematic decoy of one or the other rook to the f2 square to capture the white queen. A beautiful feature of the problem is the symmetrical play of the White knights in the two thematic lines.

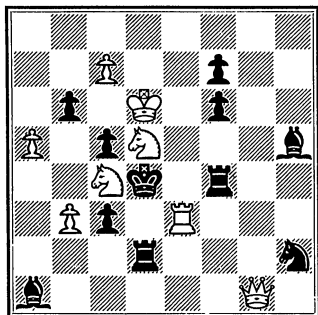
No. 18 is the famous "Excelsior Problem," one of Loyd's most fantastic compositions, with an extraordinary mainplay in which Black's series of defending moves leads to a surprising denouement. According to Loyd "it was composed in a spirit of fun and is a joke from beginning to end." He made the problem in 1858 at the Morphy Chess Rooms and described how it came to be composed in a letter to Alain White stating: "It was quite an impromptu to catch old Dennis Julien, the problemist, with. He used to wager that he could analyse any position, so as to tell which piece the principal mate was accomplished with. So I offered to make a problem, which he was to analyse and tell which piece did not give the mate. He at once selected the Queen's Knight's Pawn as the most improbable piece, but the solution will show you which of us paid for the dinner."

As White relates, the idea had already been shown by Robert B. Wormald (1834-1876) a couple of years earlier. "Wormald claims a Knight, which is perhaps even more of a trick; but it is also more evident, as it requires the presence of the Black King at closer range. Loyd's problem remains to this day the most surprising rendering of the theme, because Black is required to make such unexpected moves to defeat the series of threats and so bring about the mainplay." Of course the name of the theme was suggested by Longfellow's famous poem.

As just shown in No. 18, Loyd delighted in composing problems with the most seemingly unlikely keys, of which No. 19 is a sparkling example. In *The Theory of Pawn Promotion* Alain White comments: "Loyd has here shown what is to me the most

17

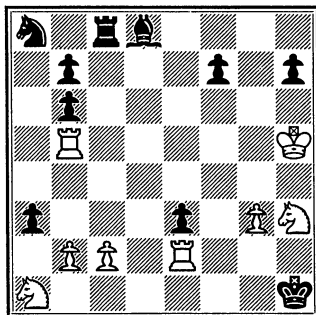
Samuel Loyd
V Cincinnati Gazette
November 24, 1859



White mates in three moves

18

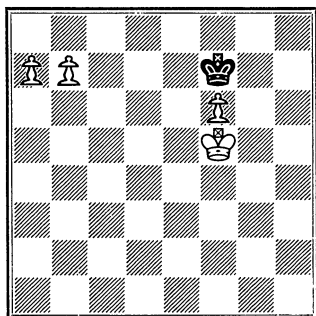
Samuel Loyd
London Era
January 13, 1861



White mates in five moves

19

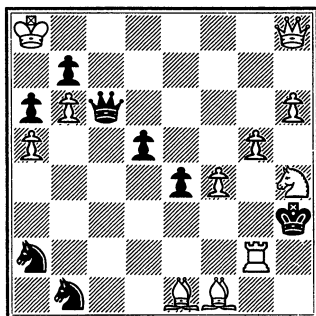
Samuel Loyd
La Stratégie
June 15, 1867



White mates in three moves

20

Samuel Loyd
Second Prize Set
Paris Tourney
1867



White mates in four moves

unexpected promotion key in the whole book. The Pawn apparently bottles itself up, losing all opportunity to move. The whole setting is masterly."

Unless a solver has thoroughly analyzed the position, the key of No. 20—disrupting the rook-bishop battery, apparently putting the king's bishop out of play and allowing an immediate discovered check, to be followed by a second check—would seem to be the most preposterous sesame to lead to a solution in four moves. Unquestionably it ranks as one of the most unusual keys ever conceived.

Quoting Weenink, No. 20 "formed one of a tourney set. This system of tourney competition had its good side in that it made composers enter a number of problems of different lengths, encouraging high average excellence. But the best individual problems often suffered, and fine sets were often disqualified because of the unsoundness of a single member." This practice has long since been generally abandoned, problems being entered on an individual basis in most modern tourneys.

Composed in Dresden, when Loyd was abroad in 1869, No. 21 won high praise from European problemists and became one of his most famous problems. Its basic idea is the strategic duel between the white queen and the black bishop, but the graceful setting has other points of interest. If Black had to move first White would be able to mate in two moves following any move of the bishop, other than to f6; after 1 — — Pg3 and also after 1 — — Ph6; 2 Sg6 ck, Kh7; 3 Pf8(S!). The key changes White's second-move continuations after such moves by Black.

The miniature No. 22 is an amusing example of Loyd's ingenuity. Following the promotion of the king's pawn to a knight as the keymove, in each of the three succeeding lines of play White's second move must also be the promotion of the queen's pawn to a knight.

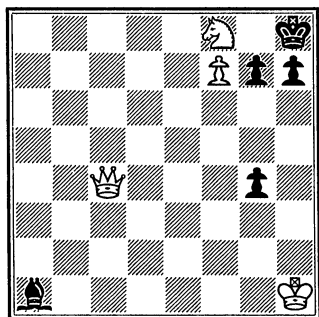
No. 23 is notable for its fine key in so light a setting, since at first glance there would seem to be more effective moves for the queen. The most interesting continuation follows 1 — — Bf3.

In No. 24 another withdrawal keymove, which sets up a masked battery, leads to the pinning of the black knight if the black king moves.

Loyd was fond of long-range keymoves, especially where they seem aimless, as in No. 25. The solution of this problem is most

21

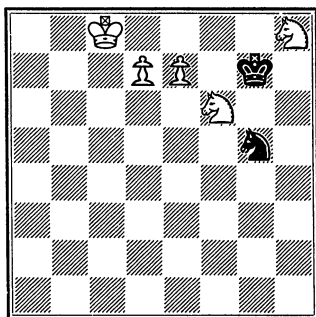
Samuel Loyd
*Leipziger Illustrirte
Zeitung*
October 23, 1869



White mates in three moves

22

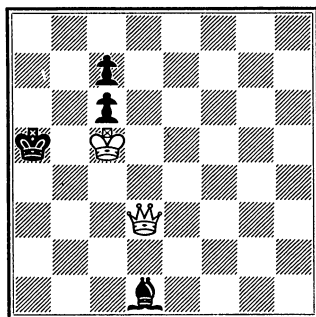
Samuel Loyd
Boston Globe
August 16, 1876



White mates in three moves

23

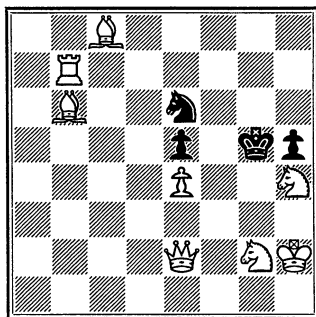
Samuel Loyd
Detroit Free Press
1877



White mates in three moves

24

Samuel Loyd
Centennial Problem Tourney
New York Clipper
1877



White mates in two moves

obscure, since in the threat line both White's second and third moves are *quiet* ones, a term applied to a move that is not a check or a capture. The only second checking move is when Black plays 1 -- KxB.

Again in No. 26 Loyd employs an astonishing key that seemingly locks up the white queen. It is a waiting-move composition and the most spectacular continuation is where the black king captures the knight, when White again moves the rook in the reverse direction to a1, a Bristol-type clearance move. The point of the keymove appears where Black plays 1 -- Kf5, when the rook is needed on g1 to support the knight's pawn after 2 Sf2, PxS; 3 Pg4. It is unfortunate that the rook on b5 is required only when Black plays 1 -- KxS and 2 -- KxP.

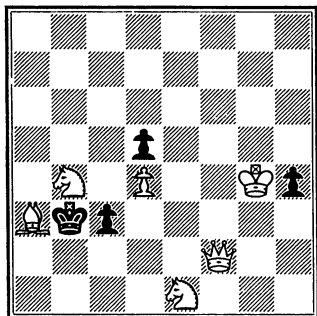
Loyd's skill in composing problems with a minimal number of men is shown in the maneuvering of the pieces in the dainty No. 27.

While in his *Chess Strategy* Loyd stressed the importance of what he termed "neatness of position," he enjoyed creating an occasional extravaganza such as No. 28, which he dubbed "The American Indian," apparently with reference to the Indian's warpath tactic of ambushing his enemy. As Alain White explains in *Sam Loyd and his Chess Problems*, the problem "was purposely posed to be puzzling, and the extra men put on the board were intended to make the position more like one in actual play, so as to entice players (to whom the key would be even more improbable than to solvers) to try it." White also remarks: "The long key move required to give the mate, when Black makes a correspondingly long move in the opposite direction, has become familiar to solvers now-a-days, and I do not think Loyd's problem would prove nearly as difficult to-day as when it was composed."

The idea, however, was not original with Loyd since B. G. Laws (1861-1931) had already shown the theme in an orthogonal setting and conventional form in a problem published in 1885. In 1892, three years after the publication of No. 28, Loyd also showed the theme in an orthogonal setting in No. 29, composed for a meeting of the New York State Chess Association, as was his frequently quoted No. 30, with its attractive withdrawal key.

25

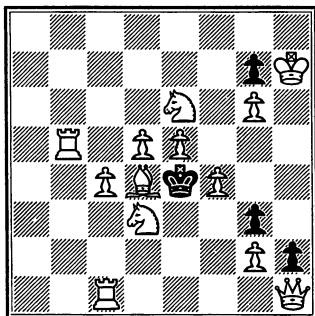
Samuel Loyd
First Prize Set
American Chess and
Problem Association
 1878



White mates in four moves

26

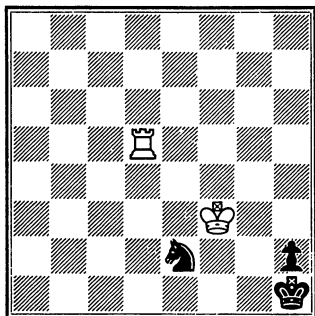
Samuel Loyd
V Holyoke Transcript
 1878



White mates in three moves

27

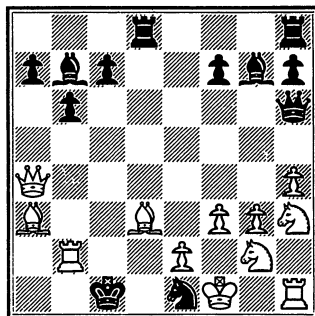
Samuel Loyd
Milwaukee Telegram
 circa 1885



White mates in four moves

28

Samuel Loyd
New York Sunday Herald
 1889



White mates in two moves

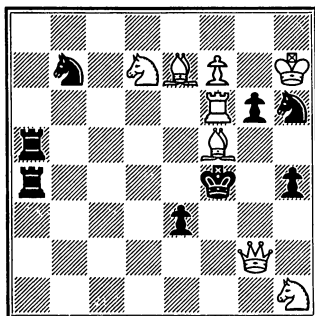
No. 31 is typical of many of the two-movers of the era in which it was composed. It does not have any specific theme other than a variety of battery mates, combined with black self-pinning moves in two variations.

Again quoting Alain White: "Few events during the last ten years of Loyd's life gave him as much pleasure as his winning the first prize in the Novelty Tourney of the little Canadian magazine *Checkmate*." The motto under which Loyd entered No. 32, "The Steinitz Gambit," was suggested by the distinctive move in that chess opening, 5 Ke2, and the problem has come to be universally known by that motto. In 1855 Cook published a four-mover, No. 1, where the white king makes a keymove that permits Black to give a double check, but in the initial position of Cook's problem the white king would be threatened by a series of checks were Black to have the first move. In No. 32 the king moves from a safe position into apparent peril.

A half century ago, in his *Memories of my Chess-Board*, Alain White wrote: "Sam Loyd has now been a name to conjure with for well upward of fifty years. . . . He was the first real composer I knew; and he remains the greatest I have ever known." Then in *Sam Loyd and his Chess Problems* White stated: "The fates had given him in large measure the endowment of genius. He could see at a glance what other people could see, or at least could be made to see, very slowly. His genius was not the proverbial infinite capacity for taking pains. It was rather an infinite capacity of concentration. Ideas came to him with great fecundity, often too rapidly for him to analyze them completely. Yet his powers for rapid analysis were almost unrivalled. He could see an idea from many sides at once; first always from the point of view of a puzzle, then from the humorous standpoint, finally from the artistic aspect."

29

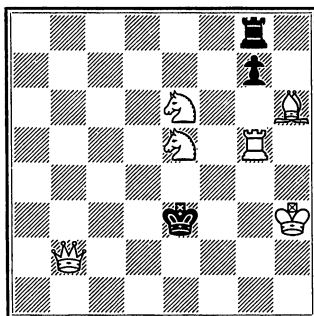
Samuel Loyd
*New York State Chess
 Association
 February 22, 1892*



White mates in two moves

30

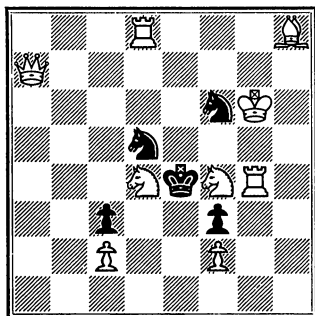
Samuel Loyd
*New York State Chess
 Association
 February 22, 1892*



White mates in two moves

31

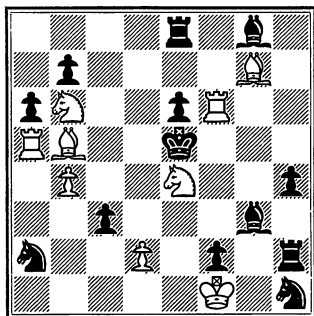
Samuel Loyd
*New York Commercial
 Advertiser
 1897*



White mates in two moves

32

Samuel Loyd
*First Prize
 Novelty Tourney
 Checkmate
 1903*



White mates in three moves

SOLUTIONS

No. 9

1 Sg4 dis ck, Khl; 2 Qh2 ck, PxQ; 3 Sf2
 Kh3; 2 Sh2 *threat* 3 Rh8
 SP any; 3 Qh8
 Kf3; 2 Qc2, Pg2; 3 Qd3
 Kf1; 2 Ra8, any; 3 Ra1

No. 10

1 Ba8 *threat* 2 Qb7 and 3 Qh1
 S any; 2 Qb6(x), any; 3 Qgl
 Pf4; 2 Qg6, any; 3 Qgl
 Kf1; 2 QxP ck, Kel; 3 Qf2

No. 11

1 Qa1 *waiting*
 QxQ; 2 SxPb6 1 — — RxQ; 2 SxPe3
 Qb2, b5; 2 Qh1 Rb3, d3; 2 Qa8

No. 12

1 Ra2-f2, Pa4; 2 Kd2, Pa3; 3 Ra1, Pa2; 4 Kel, BxR ck; 5 KxB

No. 13

1 Qa5 *waiting*
 Bd7; 2 Qd5 1 — — Re7; 2 QxPb4
 Be6; 2 Qe5 Re6; 2 Sf5
 Bb7, f5; 2 Sf5(x) Re5; 2 QxRe5
 Rd7; 2 Sf5 Be7; 2 Qe5
 Rd6; 2 QxPb4 Bd6; 2 Qd5
 Rd5; 2 QxR Bc5; 2 Qa1

No. 14

1 Kc2, KxP dis ck; 2 Sc3, Kc4; 3 Qf4
 K else; 3 QxR
 Kb5 dis ck; 2 Kb3, Rc3 ck; 3 SxR
 Rc2, cl; 3 Qb8
 Rd5; 2 Sb2 ck, Kd4; 3 Qf4
 R else; 2 Sb2 ck, Kb5; 3 Qb8

No. 15

1 Rg5, Rh1 ; 2 Rg2, Rh3 ; 3 RxP
 R else ; 3 Rh2(x)
 Rg2, a2 ; 2 RxPh5 ck, KxR ; 3 Rh3

No. 16

1 Pa7, PxP ; 2 Pa8(S), Sc5 ; 3 Sb3xP
 Sd6 ; 3 Sc4xPa5
 Sd8 ; 3 PxS(S)
 Pd6, d5 ; 3 Pe8(Q)
 Sc5 ; 2 Pa8(Q) ck, Kc7 ; 3 Pe8(S)
 Sb7 ; 3 Qc8
 Sd6 ; 2 Pa8(Q) ck, Kc7 ; 3 PxS
 Pd6, d5 ; 2 Pe8(Q) ck, Kc7 ; 3 Pa8(S)

No. 17

1 Qf2 *threat* 2 QxRf4
 Rf4xQ ; 2 Se7 *threat* 3 Sc6
 Bf3 ; 3 Sf5
 Rd2xQ ; 2 Sa3 *threat* 3 Sb5
 Be2 ; 3 Sc2
 Bf3 or Sf3 ; 2 Sa3

No. 18

1 Pb4 *threats* 2 Rd5 and 2 Rf5
 Rc5 ck ; 2 PxR, Pa2 ; 3 Pc6, Bc7 ; 4 PxP, any ; 5 PxS(Q)
 Rc6 ; 2 Rd5, Rh6 ck ; 3 KxR, Bg5 ck ; 4 SxB, any ; 5 Rd1
 Bg5 ; 2 Rf5, Bf4 ; 3 RxB, Rc5 ck ; 4 PxR, any ; 5 Rf1

No. 19

1 Pa8(B) Kf8 ; 2 Pb8(Q) ck, Kf7 ; 3 Bd5
 Ke8 ; 2 Ke6
 Kg8 ; 2 Kg6

No. 20

1 BxP *threat* 2 BxP *threat* 3 Qc8 ck, QxQ ; 4 BxQ
 QxB ck ; 3 KxQ
 PxB dis ck ; 2 Pb7, Qe6 ; 3 Qc8
 Qc5 ; 2 Qe8, Qc6 ; 3 QxQ
 Qc2 ; 2 Be2, QxB ; 3 Qc8 ck

No. 21

1 Qf1, Ph6, h5; 2 Qb1 *threat* Qh7
Pg6; 3 QxB
Bb2; 2 Qb1
Bc3, d4; 2 Qd3
Be5, f6; 2 Qf5
Pg3; 2 Sg6 ck, PxS; 3 Qh3

No. 22

1 Pe8(S) ck, Kf8; 2 Pd8(S), any; 3 Sg6
Kh6; 2 Pd8(S), S any; 3 Sd8-f7
KxSh8, 2 Pd8(S), S any; 3 Sf7

No. 23

1 Qg3 *threat* 2 Qg8 *threat* 3 Qa8
Ka6; 2 QxP
Ka4; 2 Qc3
Bb3, a4; 2 QxP ck
Bf3; 2 Qg8

No. 24

1 Qa6 *waiting*
Kf6; 2 Bd8 1 — — Kg4; 2 Rg7
Kh6; 2 Be3 S moves; 2 Bd8 or Be3

No. 25

1 Qf8 *threat* 2 SxP *threat* 3 SxP, KxS; 4 Qb4
Kc4; 2 SxP, KxP; 3 SxP
KxS; 3 Qc5 ck
KxB; 2 Sb4-c2 ck, Ka2, b2, b3; 3 Qa3 ck

No. 26

1 Rg1 *waiting*
KxS; 2 Ra1, Ke4; 3 Qb1
KxP; 3 Qf1
K else; 3 Qd1
Kf5; 2 Sf2, PxS; 3 Pg4
PxR(S); 3 Qh5
PxR(S); 2 Sd3-c5 ck, Kf5; 3 Qh5

No. 27

1 Rd2, Sg1 ck; 2 Kg3, Sh3; 3 Re2, Sg1; 4 RxP
else; 4 Re1
Sf3; 3 KxS
Se2 ck; 3 RxS
Sc3; 2 Rc2, Sa2, e2; 3 RxS
Sd1; 3 Rc1

No. 28

1 Bf8 *threat* 2 Qa1
BxR; 2 BxQ

No. 29

1 Ra6 *threat* 2 Qf1
RxB; 2 RxR
KxB; 2 Rf6
SxB or PxB; 2 Bg5

No. 30

1 Qa1 *threat* 2 Qe1
Ke4; 2 Qd4
K else; 2 Rg2

No. 31

1 Qh7 *waiting*
SxQ; 2 SxS 1 — — SxS ck; 2 KxS
SxR; 2 Kg5 Se7 ck; 2 QxS
KxS; 2 Sd3 Ke5; 2 Sd3

No. 32

1 Ke2, Pf1(Q) dbl ck; 2 Ke3, Q, B or R checks; 3 B or R
captures the checking piece
Pf1(S) dis ck; 2 Rf2 dis ck; KxS; 3 Bd3 or Pd3
Kd4; Rf4 dis ck, Pe5; 3 SxB
KxS; 2 Bd3 ck, Kd4; 3 Rf4
Sc1 ck; 2 Ke3
Re7; 2 Rf7 dis ck

William Meredith

WILLIAM MEREDITH (1835–1903), although born some years before Loyd and Carpenter, apparently did not begin to compose until his middle twenties, his first published problem of which there is any record appearing in the October 7, 1870, issue of *The Philadelphia Evening Bulletin*.

He did not become prominent as a composer during his lifetime, primarily because a majority of his total of less than two hundred problems were contributed to a single publication, Orestes A. Brownson's *Dubuque Chess Journal*.

It was not until the era of the Good Companion Chess Problem Club, years after Meredith's death, that his outstanding ability became fully recognized. The Good Companions made a sort of patron saint of him and, because of the economy with which so many of his problems were constructed, termed two-movers with a total of twelve or less men Merediths and conducted special tourneys for such problems.

While Meredith's reputation has been based largely on the excellence of his two-movers, he composed notable three, four and five-move problems, as shown in the accompanying selections.

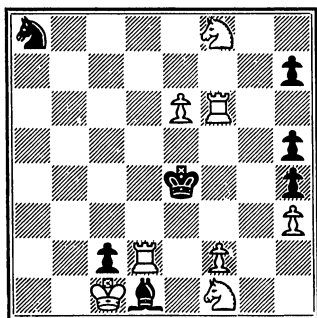
No. 33 is supposed to have been the first problem by Meredith published in the *Dubuque Chess Journal*. There is little variety in the play, but the key is obscure and the guarding of the e5 and g5 squares in the mating positions in two different ways in the two major lines has a pleasing echoing effect.

Again in No. 34 there is small variety in the play, but there are echoed model mates in two of the three variations, one of them being a mirror model.

At the time No. 35 appeared much attention was being paid, because of English influences, to pure mates and all the mates in this problem when Black makes effective defensive moves are pure. On the other hand, the numerous dual mates which

33

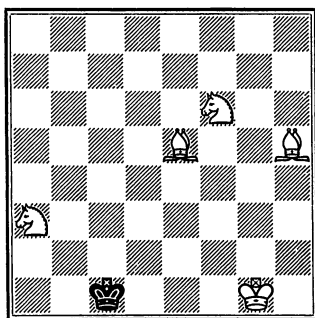
William Meredith
Dubuque Chess Journal
August, 1871



White mates in four moves

34

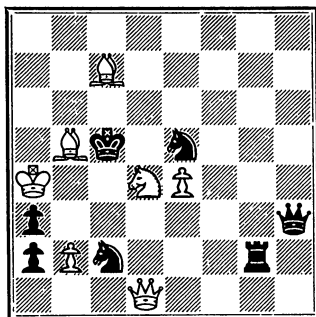
William Meredith
Fifth Prize, Fourth Tourney
Dubuque Chess Journal
January, 1872



White mates in three moves

35

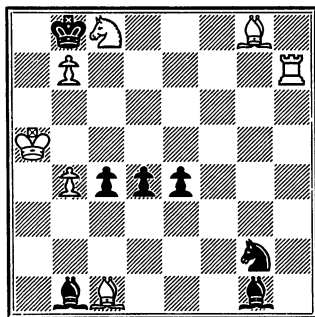
William Meredith
Dubuque Chess Journal
August, 1873



White mates in two moves

36

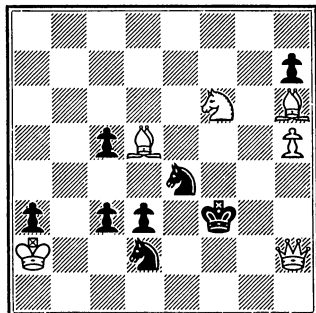
William Meredith
Maryland Chess Review
March, 1875



White mates in four moves

37

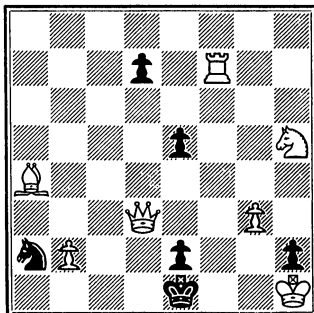
William Meredith
V Westminster Papers
 June, 1877



White mates in four moves

38

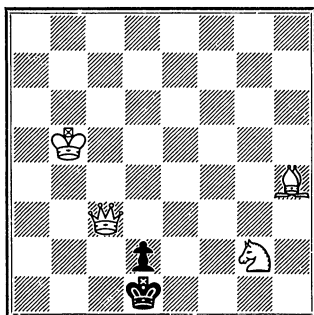
William Meredith
Westminster Papers
 July, 1877



White mates in three moves

39

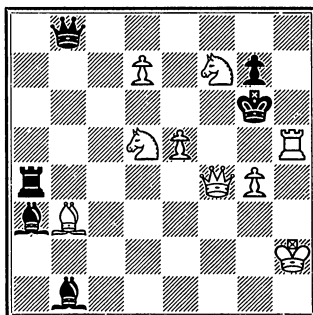
William Meredith
Brooklyn Chess Chronicle
 August 15, 1885



White mates in three moves

40

William Meredith
Dubuque Chess Journal
 November, 1886



White mates in two moves

follow indifferent black moves apparently did not disturb Meredith, although English composers went to great lengths to avoid any such dual mates.

In No. 36 it may prove somewhat puzzling to the solver to discover the zigzag route the white bishop must take to threaten mate from the d6 square.

Problem 37 is a highly strategic composition, the surprising withdrawal keymove, leading to the formation of the knight-bishop battery, being an unique conception. The secondary line of play, in which the white king submits to a check by the promotion of a black pawn to a knight, adds to the charm of the problem. It should be noted that the initial position is a complete block. If Black had to move first and played Pc4, preventing Sc4, White could continue with Sd7, Kg4; Be6 ck, Kf3; Se5 !

In No. 38, as in No. 37, a withdrawal key leads to the formation of a battery, in this case a combined direct and indirect one, to meet Black's 1 — — Pe4.

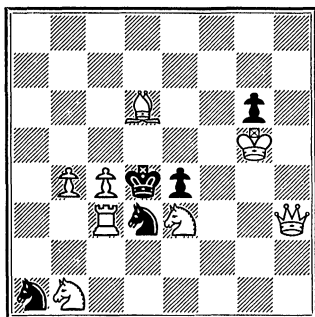
Another striking withdrawal key, characteristic of so many of Meredith's compositions, makes No. 39 a notable miniature, despite the lack of any variety in the play.

The key of No. 40 is remarkable strategically because of its sixfold effect. Primarily it has the twofold effect of inducing a *Nowotny interference* between the black rook and bishop and at the same time it vacates the f4 square to allow the knight to move there to mate. A *Nowotny interference*, named from a problem published in 1854 by Anton Nowotny (1829–1871), differs from a *Grimshaw interference* in that in the *Nowotny* a white man moves onto the square where the potential moves of a black rook and a black bishop intersect. Whichever black piece captures the obstructing white man interferes with the movement of the other black piece. The keymove of No. 40 also yields a flight capture to the black king, guards e7 and f8 if the king makes the capture and then prevents the black queen from capturing the checking bishop.

In commenting upon No. 41, Otto Wurzburg noted that "There are no less than twenty-six 'tries' that are defeated each by only one move of Black. . . . This is probably a record seldom approached." The problem is a complete block with two added mates made possible by the startling keymove.

41

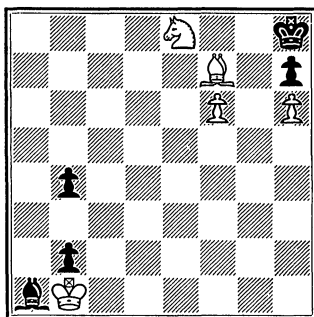
William Meredith
Dubuque Chess Journal
 December, 1886



White mates in two moves

42

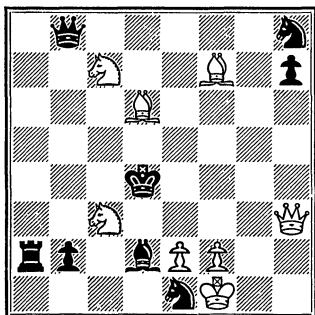
William Meredith
Dubuque Chess Journal
 March, 1887



White mates in five moves

43

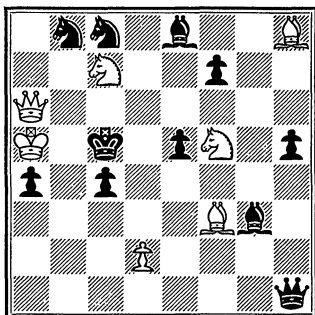
William Meredith
Dubuque Chess Journal
 April, 1887



White mates in two moves

44

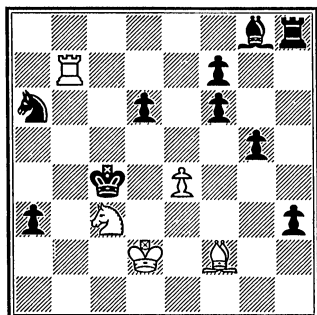
William Meredith
Dubuque Chess Journal
 August, 1887



White mates in three moves

45

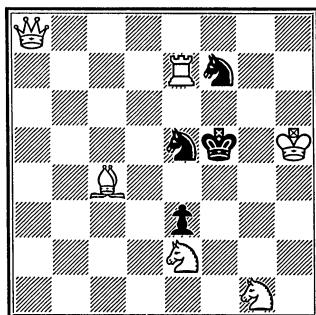
William Meredith
Dubuque Chess Journal
August, 1888



White mates in three moves

46

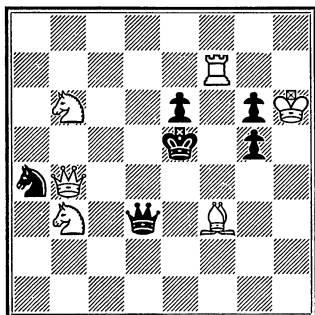
William Meredith
Dubuque Chess Journal
August, 1889



White mates in two moves

47

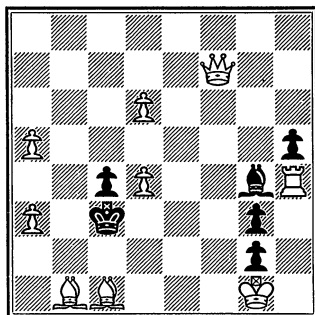
William Meredith
First Prize, Ninth Tourney
Dubuque Chess Journal
December, 1889



White mates in two moves

48

William Meredith
Dubuque Chess Journal
June, 1890



White mates in three moves

Still another long withdrawal keymove, of which Meredith was so fond, leads in No. 42 to a surprising denouement—a model mate by a pawn.

Once again a brilliant long withdrawal keymove in No. 43 permits the queen to guard the c3 and c4 squares so as to allow the threat mate, 2 Se6. The dual mates following indifferent moves of the black queen are too insignificant to affect the beauty of the problem.

In the thematic mainplay of No. 44 the white queen sweeps across the rank for the keymove and then down the diagonal to the bishop's square to mate, after her path has been cleared by the removal of the white and black pawns. The variation following Black's defense by 1 -- Qh4, in which the white queen first checks by 2 Qe3 and then goes on to mate by 3 Qa3, adds to the attractiveness of the problem and helps to offset the demerit of the short threat, 2 Qe3.

In the two thematic lines in No. 45 the white rook and white bishop, each in turn, make anticritical moves, withdrawals across the critical square where the lines of movement of the two pieces intersect. No. 45 is an example, with a minimal white force, of such strategic play. If Black captures the white pawn the ensuing mating positions are model mates.

In No. 46 the solver again will encounter Meredith's favorite type of key, a sweeping move of the queen from the top to the bottom of a file, leading to pin-mates following either move of the black king.

The prize-winning No. 47—reproduced as the ninth problem in *A Century of Two-Movers*, the first volume in the series of problem books printed at Frank Altschul's private Overbrook Press—probably became Meredith's most widely known two-mover. The mating threat is not too apparent at first glance.

No. 48, opening with another long-range keymove, combines in its two thematic lines a *Turton doubling* and *Herlin pericritical play*, the latter being a maneuver named from a problem published in 1845 by Th. Herlin, under his pseudonym "The Anonymous Composer of Lille."

SOLUTIONS

No. 33

1 Rd7 *threat* 2 Sd2 ck, Ke5; 3 Pf4 ck, KxR; 4 Rf7
 Bf3; 2 Sd2 ck, Ke5; 3 SxB ck, KxR; 4 Rf7
 Ke4; 4 Rd4
 Ke5; 2 Sd2 etc.

No. 34

1 Sd7, Kd2; 2 Sc5, Kc1; 3 Sb3
 Ke3; 3 Sc4
 Ke1; 2 Bc3

No. 35

1 Qg4 *threat* 2 Se6
 QxQ; 2 Sb3
 KxS; 2 Bb6
 SxS; 2 Pb4

No. 36

1 Ba3 *threat* 2 Pb5
 Bg1 any; 2 Se7, Kc7; 3 Sc6 dis ck, K any; 4 Pb5
 KxP; 3 Sc6 dis ck, KxS; 4 Pb5
 Ka8; 4 Ra7
 Kc8; 4 Be6
 Pd3; 2 Pb5, Bb6 ck; 3 KxB, any; 4 Bd6
 Sf4; 2 Pb5, Sd5, e6; 3 BxS, any; 4 Bd6

No. 37

1 Bb7, Pc4; 2 Sd7, Kg4; 3 Bc8, Kf5; 4 Qh3
 else; 4 Se5
 Pc2; 2 BxSd2, Pcl (S) ck; 3 KxP, any; 4 BxS

No. 38

1 Qd6, Pe4; 2 Sf4, any; 3 Sg2
 Sc3; 2 Qb4, any; 3 QxS

No. 39

1 Qc8, Ke2; 2 Qg4 ck, Kd3; 3 Qc4
 Kf1; 3 Se3

No. 40

1 Qb4 *threats* 2 Se7 and Sf4
 BxQ; 2 Sf4
 RxQ; 2 Se7
 QxQ; 2 Sh8
 QxP ck; 2 SxQ
 KxS; 2 Sf4

No. 41

1 Qh5 *waiting*
 PxQ; 2 Sf5
 Sa1 any; 2 Sc2(x)
 KxS; 2 Bc5
 Se5; 2 Bc5
 Sd3 else; 2 Qh8

No. 42

1 Ba2, Pb3; 2 Pf7, PxB ck; 3 KxPa2, Pb1(Q) ck; 4 KxQ,
Bg7; 5 PxB
4 — — else; 5 Pf8(Q)

No. 43

1 Qc8 *threat* 2 Se6 1 — — QxS; 2 QxS
KxS; 2 Sb5 Qb3; 2 QxS
QxQ; 2 Sc7-b5 BxS; 2 Qg4

No. 44

1 Qh6 *threat* 2 Qe3 *mate*
QxB; 2 Pd4 ck, PXPep; 3 Qcl
Pe5xP; 3 BxPd4
Qh4; 2 Qe3 ck, Qd4; 3 Qa3
Qg1; 2 Qf8 ck, Sc8 any; 3 QxS
Sc6 ck; 2 QxS ck, BxQ; 3 Sa6

No. 45

1 Sd5 *threats* 2 Rb1 and Ba7
Pf5; 2 Rb1, PxP; 3 Sb6
Bh7; 2 Ba7, BxP; 3 Se3

No. 46

1 Qa1 *waiting*
Ke4; 2 Qb1
Kf6; 2 RxSf7
Sf7 any; 2 QxS
SxB; 2 Qf1
Se5 else; 2 Bd3(x)

No. 47

1 Qd2 *threat* 2 Qh2
QxQ; 2 Sc4
Qd4; 2 QxQ
Qe4, f5; 2 Sd7
Pg4; 2 Qf4

No. 48

1 Bh7, KxP; 2 Bg8, Ke5; 3 Qf4
Kc5; 3 Qd5
Kc3; 3 QxPc4
Pc3; 3 Qd5
Kb3; 2 Qb7 ck, Ka4; 3 Qb4
K else; 3 Qb2
Bf5; 2 QxB, Kb3; 3 Qc2

George E. Carpenter

GEORGE EDWARD CARPENTER (1844–1924) learned to play chess when thirteen, started to compose problems a year or two later and continued to do so for nearly sixty-five years. Following Loyd's early period of activity and before Shinkman became prominent, Carpenter for a time was the most distinguished active American composer.

Although, like Cook, some of his problems appear old-fashioned in comparison with modern standards of composition, a number of Carpenter's were definitely strategic and many of them had sparkling keys.

Somewhat heavily set since it employs all the white pieces, No. 49, Carpenter's best known two-mover, has an excellent key that gives the black king four additional flight squares, with four different mating moves by the d5 knight.

No. 50 is an early example of an added-mate block. The h4 white pawn prevents a cook; without it White could play 1 Rh4 ck.

In *A Sketchbook of American Chess Problematisers*, Alain White commented that No. 51 was "considered in its day as of pre-eminent construction, with eight variations, including four mates by the White Knight battery." While the key threatens dual mates, each can be forced in turn by a black defensive move.

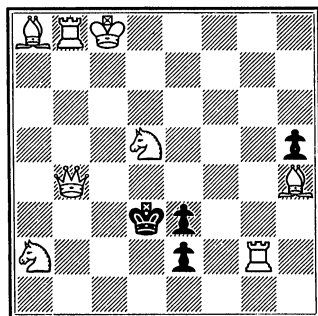
With one variation in addition to the threat, No. 52 is a neat illustration of white rook play.

Carpenter was especially interested in pawn promotion effects. In No. 53 the solver, at first glance, naturally would claim a queen rather than making the less obvious pawn promotion to a knight; but if 1 Pe8(Q), Ka7; 2 Qb5, Sc4!

Following a waiting-move key in No. 54, another white rook problem, White makes further waiting moves in each of the two lines of play, leading to echoed mating positions.

49

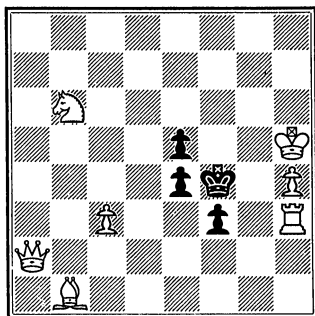
George E. Carpenter
First Prize
Dubuque Chess Journal
 1871



White mates in two moves

50

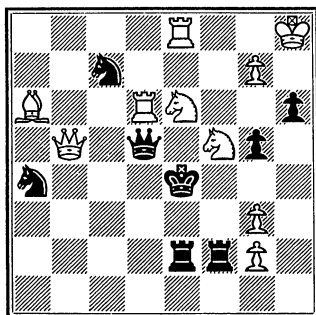
George E. Carpenter
Chess Record
 September, 1874



White mates in two moves

51

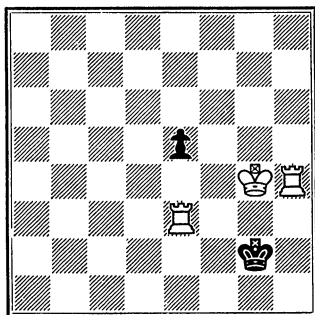
George E. Carpenter
Carpenter's Chess Problems
 (Orestes A. Brownson)
 1876



White mates in two moves

52

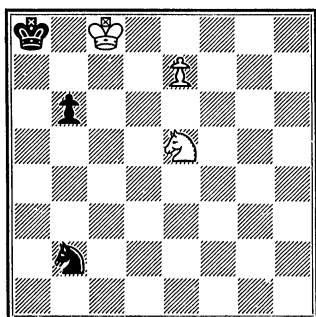
George E. Carpenter
Q The White Rooks
 1876



White mates in three moves

53

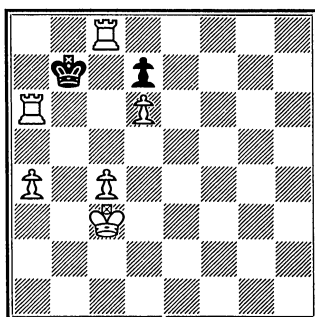
George E. Carpenter
Westen und Daheim
 1907



White mates in three moves

54

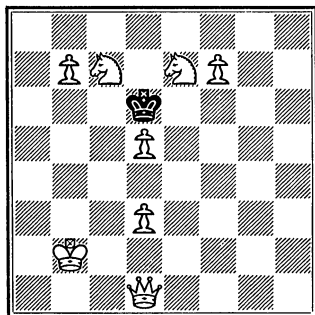
George E. Carpenter
The Falkirk Herald
 February 15, 1911



White mates in three moves

55

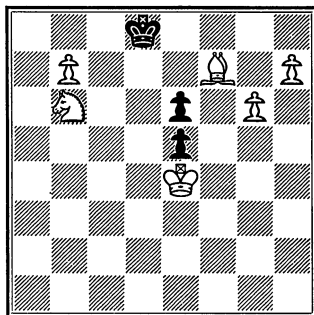
George E. Carpenter
The Philadelphia Item
 1911



White mates in three moves

56

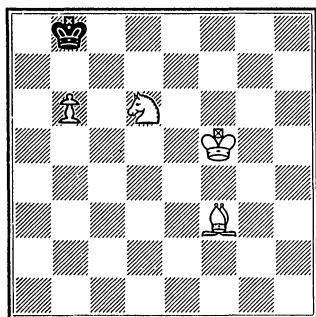
George E. Carpenter
Westen und Daheim
 1911



White mates in three moves

57

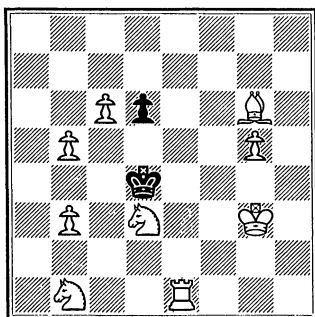
George E. Carpenter
The Pittsburgh Gazette-Times
 May 26, 1912



White mates in four moves

58

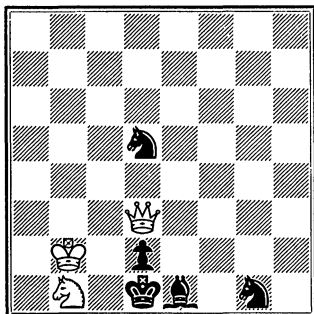
George E. Carpenter
The White King
 1914



White mates in three moves

59

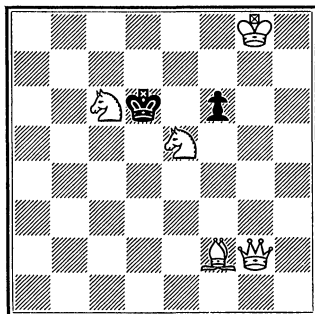
George E. Carpenter
Second Honorable Mention
Fourth Meredith Tourney
Good Companions
 February, 1917



White mates in two moves

60

George E. Carpenter
Densmore Memorial Tourney
 1918



White mates in three moves

Although the keymove of No. 55 deprives the black king of one of his flights, there is considerable variety in the play, three of White's second moves being quiet ones and the unusual echoing lines following the capture of either knight being especially attractive. Note that the white king also takes a part in one of the mating positions.

In another of Carpenter's studies in pawn promotion, No. 56, the choice of minor pieces instead of a queen on both White's first and second moves is necessary to avoid stalemate.

A long-range illustration of what has fancifully been termed the *Durbar theme*, in which every white move is made by the king, is shown in No. 57. In this example there is only one line of play. Carpenter composed an eleven-move problem in which the white king made ten consecutive moves and two of the four mating moves, the other two being made by knights.

In No. 58, another *Durbar*, the white king makes the first and second moves, and then discovers mate on the third move either vertically or diagonally according to the location of the black king. Discovered mates by the white king, both along a file and a diagonal, had been shown previously by M. Lansquenet in a two-move *Durbar* published in the August, 1880, issue of *La Stratégie*.

Problem 59 is a complete block, mates being set in the initial position for any move by Black. None of the four mates is changed by White's waiting move key.

The miniature No. 60 is of a different type than most of Carpenter's earlier problems. The key gives the black king two flight captures, although the solver will soon note that a mating continuation must be provided to meet 1 - - Kc7.

SOLUTIONS

No. 49

1 Qd6 *waiting*
 Kc2, c4; 2 SxP
 Kd2; 2 Sd5-b4
 Kd4; 2 Sb6
 Ke4; 2 Se7
 Pe1; 2 Sb6

No. 51

1 Bc8 *threats* 2 Sc5 and SxPg5
 QxR or RxP; 2 SxPg5
 SxQ; 2 Sc5
 Ke5; 2 SxS
 KxS; 2 Sd4
 QxSe6; 2 Rd4
 SxS; 2 QxQ
 RxS; 2 QxR
 SxR; 2 QxQ

No. 50

1 Rh1 *waiting*
 Kg3; 2 Qh2
 Ke3; 2 Sd5
 Pe3; 2 Sd5
 Kf5; 2 Qf7
 Pf2; 2 QxP

No. 52

1 Rh1 *threat* 2 Rh1-e1 *threat* 3 Re3-e2
 KxR; 2 Kg3, any; 3 Re1

No. 53

1 Pe8(S), any; 2 Sc6(ck), any; 3 Sc7

No. 54

1 Pc5, KxRa6; 2 Rc7, Ka5; 3 Ra7
 KxRc8; 2 Rb6, Kd8; 3 Rb8

No. 55

1 Qg1, KxSc7; 2 Qa7, any; 3 Pb8(Q)
 KxSe7; 2 Qg7, any; 3 Pf8(Q)
 Kd7; 2 Qc5, Kd8; 3 Qd6
 Ke5; 2 Qg3 ck, Kd4; 3 Se6
 Kf6; 3 Pf8(Q)

No. 56

1 Pb8(B), Ke7; 2 Ph8(B), Kd8; 3 Bf6
 Kf8; 3 Bd6

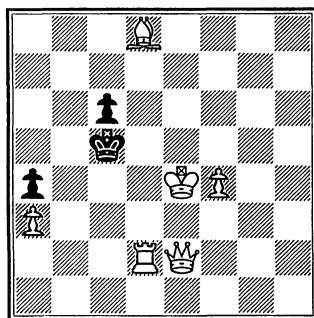
No. 57

1 Ke4, Ka8; 2 Kd5, Kb8; 3 Kc6, Ka8; 4 Kc7

No. 58

1 Kf4, Kd5; 2 Ke3, Ke6; 3 Kd4
Pd5; 2 Kf5, KxS; 3 Ke5

M. Lansquenet

*La Stratégie**August, 1880***White mates in two moves**1 Kd3, Kb5; 2 Kd4
Kd6; 2 Kc4
Kd5; 2 Qe5

No. 59

1 Qe3 *waiting*
B any; 2 QxP
Sd5 any; 2 Sc3(x)
Se2; 2 Qb3
Sg1 else; 2 Qf3

No. 60

1 Se7, KxSe7; 2 Qc6, Kd8; 3 Qd7
P any; 3 Bh4
KxSe5; 2 Qd5 ck, Kf4; 3 Qf5
Kc7; 2 Qc6 ck, Kb8; 3 Sd7
Kd8; 3 Qd7
Ke6; 2 Qd5 ck, KxSe7; 3 Qd7
PxS; 2 Qc6 ck, Ke7; 3 Bh4
Pf5; 2 Qc6 ck, KxSe5; 3 Sg6
KxSe7; 3 Bh4

William A. Shinkman

WILLIAM A. SHINKMAN (1847–1933) was the most prolific of American problemists, composing some thirty-five hundred problems. His style of composition was similar to Loyd's, but whereas Loyd frequently was content with showing a single example of a theme, Shinkman would experiment with various illustrations of it. As Alain White wrote in *Sam Loyd and his Chess Problems*, "Loyd toyed with themes, Shinkman masters them."

In the introduction to *The Golden Argosy* that was written by Otto Wurzburg, Shinkman's nephew, he stated that "Loyd is reported to have admired Shinkman's work beyond all others and without qualification, and of all composers of all times Shinkman holds Loyd as his favorite."

Since it was about 1870, according to Wurzburg, that Shinkman actively started on his composing career, No. 61 was one of his earliest compositions and remained one of his favorite two-movers. The exact square to which the key bishop must move is determined by Black's possible move 1 – – Qb2.

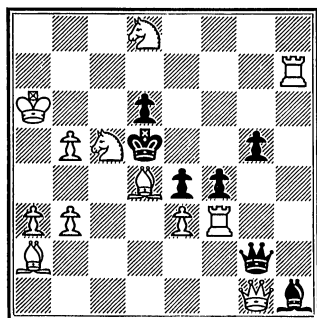
Shinkman always was interested in pawn promotion play, especially where the promotion was to a piece other than a queen, and the miniature No. 62 is an early and excellent example.

Introduced by a subtle key, the continuation in No. 63 following 1 – – Pd3 illustrates *Indian strategy*, the shut-off of a white piece to avoid a stalemate position, named from the famous problem by the Rev. Henry Augustus Loveday of Bengal, India, published anonymously February, 1845, in the *Chess Player's Chronicle*. No. 63 is enriched by a second variation, leading to a pin-mate.

Following a surprising key, the mainplay in problem 64 ends in a model mate. In a secondary continuation, the queen moves to each of the black corner squares to mate.

61

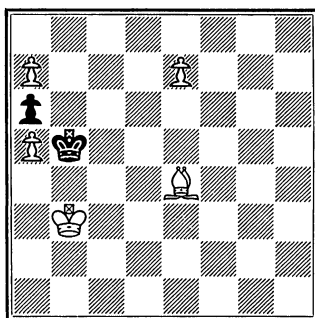
William A. Shinkman
Dubuque Chess Journal
December, 1870



White mates in two moves

62

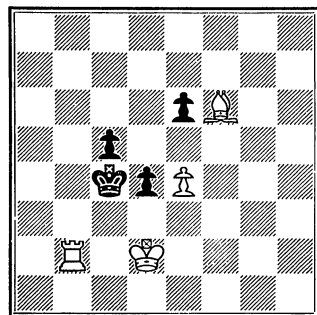
William A. Shinkman
Western Advertiser
1872



White mates in three moves

63

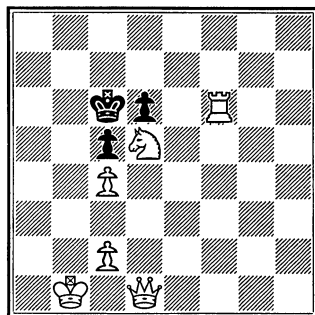
William A. Shinkman
Western Advertiser
1872



White mates in four moves

64

William A. Shinkman
Deutsche Schachzeitung
March, 1875



White mates in three moves

Shinkman's interest in self-mates, of which he became one of the most eminent exponents, began early in his composing career. In many of his self-mate problems the white king is placed initially far from any apparent mating position; in problem No. 65 he wanders toward his doom.

No. 66 is the famous Shinkman-Carpenter coincidence. A problem by Carpenter was published in the October 20, 1877, issue of the *Detroit Free Press* identical in setting with No. 66, except for an unnecessary black pawn on e7 in Carpenter's problem. Such coincidences, or anticipations, were not so common or noted in those days as they have been later and so this coincidental appearance attracted an unusual amount of attention. No. 66 actually had been composed two or three months previously, being one of a set of three problems entered in a tourney.

No. 67 is a remarkable strategic conception, especially noteworthy because of the small number of men employed. It blends two maneuvers: one line is an example of Turton doubling and a second line of Herlin pericritical play. This may be compared with Meredith's No. 48, which was published twelve years later.

Following the defensive moves of the black rook in No. 68, there are two pairs of echoed model mates in which the knights alternate in their roles. A random move of the black rook leads to a fifth model mate.

Alain White stated that the original version of No. 69 was "the earliest example of unpinning three white pieces. For many years the problem ranked as the champion all-round pin problem." Shinkman later made a slight revision, shown in the present diagram, providing a more striking key.

In view of the minimal black force in the self-mate No. 70 and the apparent freedom of movement of the black queen, it is remarkable that she can be forced to checkmate the white king in four moves.

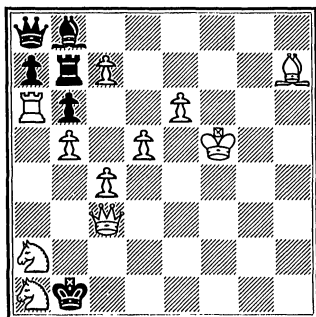
No. 71 was composed to show four different mates following the moves of a single black pawn, three of its moves resulting in self-blocks. Shinkman was especially expert in constructing waiting-move positions with excellent keys.

According to Black's moves in No. 72 White sets up various batteries on his third move to discover mate on the fourth move.

In the pairs of echoing continuations in problem 73 Black

65

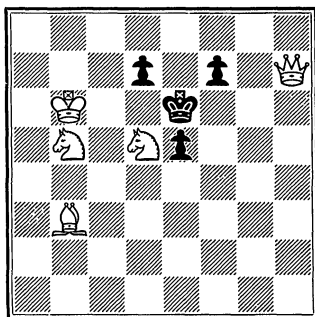
William A. Shinkman
La Stratégie
August 15, 1877



White self-mates in three moves

66

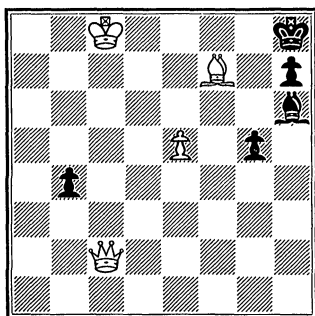
William A. Shinkman
First Prize
Huddersfield College Magazine
October, 1877



White mates in two moves

67

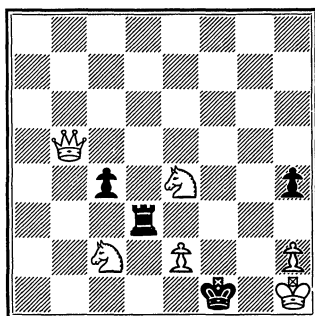
William A. Shinkman
Detroit Free Press
circa 1878



White mates in three moves

68

William A. Shinkman
Huddersfield College Magazine
1880



White mates in three moves

self-blocks his king in two of the mating positions and there are pin-mates in the other two. The miniature No. 74, with the two queen sacrifices leading to chameleon echoed model mates, was one of Shinkman's favorite compositions. No. 75 was the pioneer example of a self-mate in which a white pawn promotes to four different pieces according to Black's play.

The spectacular key in the miniature No. 76 is followed by a subtle second move when Black plays 1 -- Ph3 and two of the ensuing mates are models. On No. 77 Alain White commented: "It is curious that, although White can at the outset play 1 Qe6, he dare not make that move until the black pawn has advanced."

Shinkman composed self-mates in various numbers of moves, including his astounding one of 418 moves. No. 78 is a typical example of one of his two-move self-mates. The next position, No. 79, illustrates strategic maneuvering with a minimal force.

The keymove in problem 80 gives the black king a full range of eight flight squares, five more than in the initial position, a definite task achievement in a miniature setting. Many of Shinkman's two-movers were waiting-move problems with sparkling keys, of which No. 81, an added mate block, is typical.

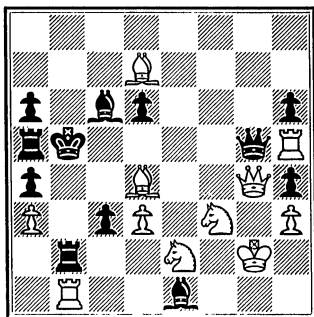
No. 82, with its series of echoed symmetrical mates, has a surprising amount of play for a problem with only five men. With another of the fine keys which Shinkman was so adroit in devising, problem 83 has a variety of interesting play, the mate following 1 -- Ke4 being particularly notable. The pericritical maneuver in No. 84 is one that Shinkman featured in several of his problems. The key and the continuation in the mainplay are especially subtle.

No. 85, which Shinkman called "one of my favorite problems," is another of his studies in pawn promotion themes. No. 86 may be compared with No. 80. It is a block-threat, a type of problem of which Shinkman was a master in composing. In this instance the keymove gives the black king five flight squares. No. 87 is another block-threat, with a surprising key unpinning the black queen.

Introduced with a waiting-move key, all the mates in No. 88 are given by a royal battery, the moves of the white king discovering mates from the bishop. Alain White in *The Golden Argosy* commented on No. 89: "An unusual and original pair

69

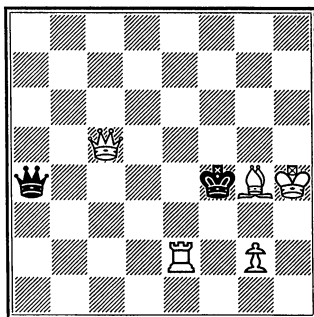
William A. Shinkman
V First Prize
Southern Trade Gazette
 1883



White mates in two moves

70

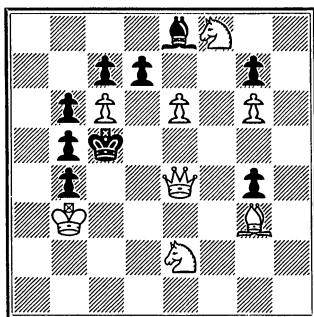
William A. Shinkman
Chess Player's Chronicle
 October 10, 1883



White self-mates in four moves

71

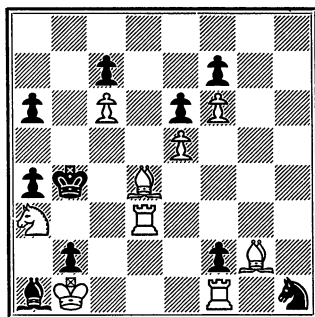
William A. Shinkman
Detroit Free Press
 1885



White mates in two moves

72

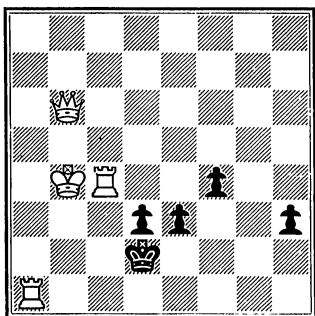
William A. Shinkman
V Columbia Chess Chronicle
 1888



White mates in four moves

73

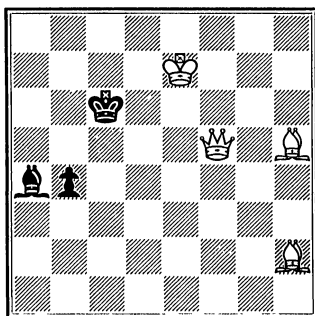
William A. Shinkman
V Dubuque Chess Journal
 November, 1890



White mates in three moves

74

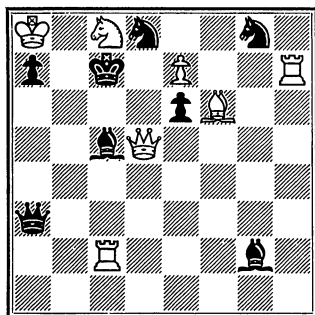
William A. Shinkman
Dubuque Chess Journal
 November, 1890



White mates in three moves

75

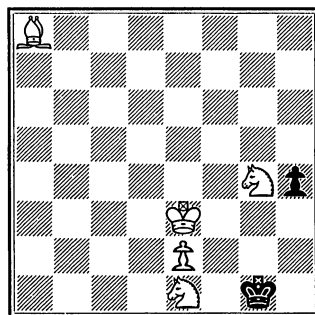
William A. Shinkman
Second Prize
Sunny South
 1890-1891



White self-mates in three moves

76

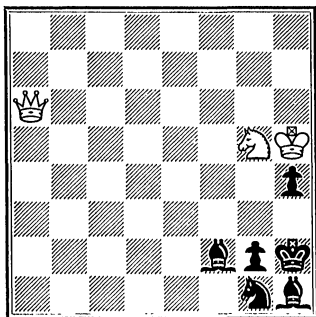
William A. Shinkman
Deutsche Schachzeitung
 September, 1893



White mates in four moves

77

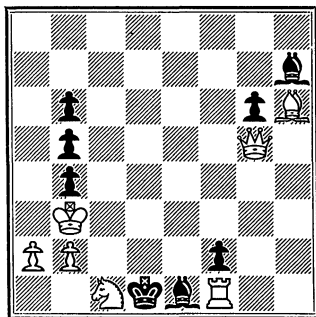
William A. Shinkman
České Listy Šachové
 March, 1896



White mates in four moves

78

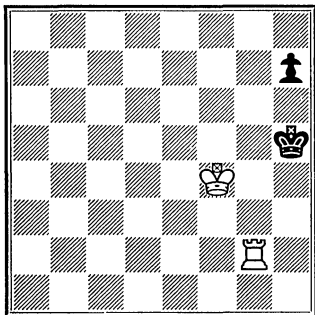
William A. Shinkman
British Chess Magazine
 July, 1896



White self-mates in two moves

79

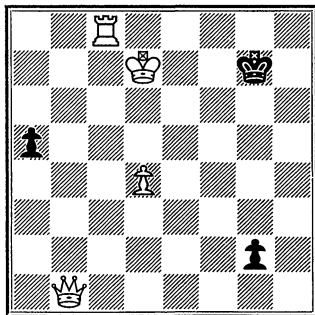
William A. Shinkman
Tiffin Tribune
 circa 1898



White mates in three moves

80

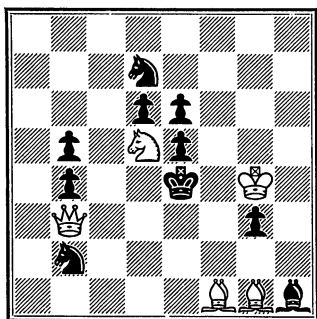
William A. Shinkman
Checkmate
 December, 1901



White mates in three moves

81

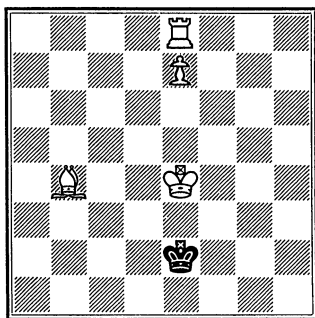
William A. Shinkman
Q American Chess World
 April, 1902



White mates in two moves

82

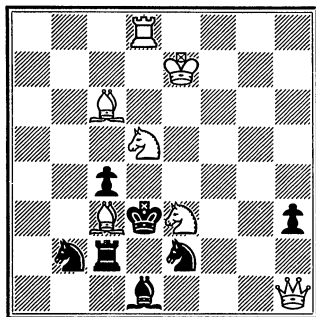
William A. Shinkman
V Wiener Schachzeitung
 October, 1905



White mates in four moves

83

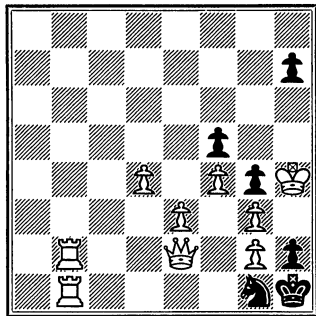
William A. Shinkman
St. Louis Globe Democrat
 1903



White mates in two moves

84

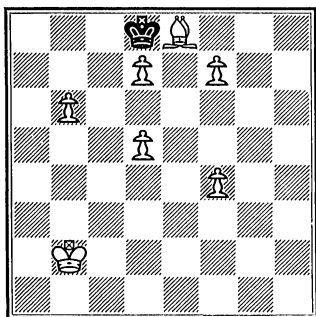
William A. Shinkman
Deutsche Schachzeitung
 February, 1907



White mates in four moves

85

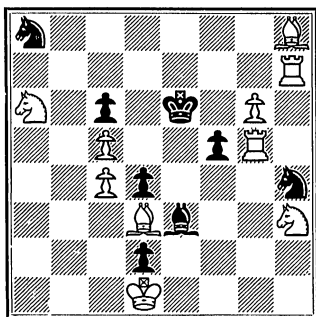
William A. Shinkman
Bauernumwandlungsaufgaben
1907



White mates in four moves

86

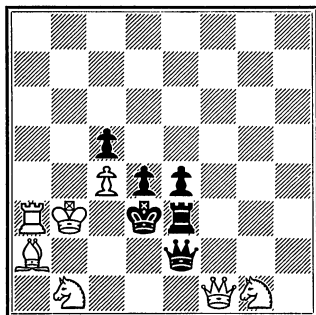
William A. Shinkman
American Chess Bulletin
October, 1910



White mates in two moves

87

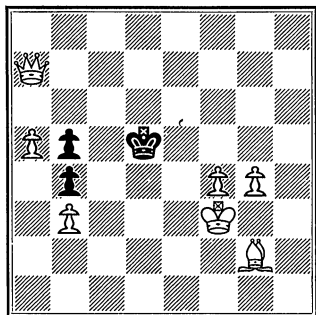
William A. Shinkman
V Westen und Daheim
1910



White mates in two moves

88

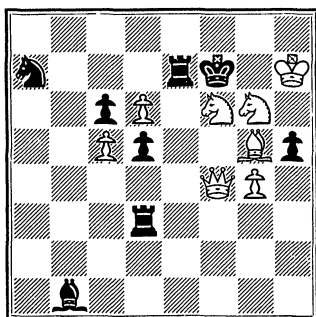
William A. Shinkman
Deutsches Wochenschach
1912



White mates in three moves

89

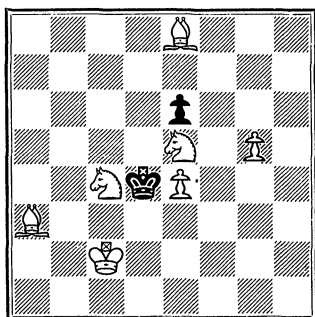
William A. Shinkman
American Chess Bulletin
 December, 1913



White mates in three moves

90

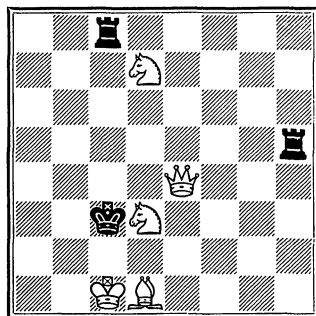
William A. Shinkman
Tasks and Echoes
 1915



White mates in three moves

91

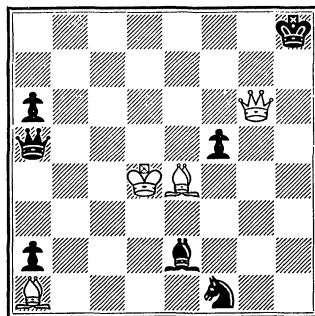
William A. Shinkman
The Pittsburgh Gazette-Times
 November 19, 1916



White mates in three moves

92

William A. Shinkman
 and Otto Wurzburg
First Prize — Class B
Three-Move Section
Densmore Memorial Tourney
 1918–1920



White mates in three moves

of variations. The white pawn adopts two separate routes to reach the same two squares in each case. The problem was dedicated to the memory of Sam Loyd who died April 10, 1911." Introduced by a flight-yielding key, No. 90 is practically two two-move problems, the mating positions in each being chameleon echoes of the mates in the other, the bishops alternating their roles.

As previously mentioned, Loyd published the first example of what came to be known as the Plachutta interference: the mutual interference of two black pieces of similar movement, one black rook moving along a file and the other along a rank, or the interference of a bishop and the queen moving on intersecting diagonals. Whichever piece occupies the intersecting square interferes with the movement of its fellow. In the original type of Plachutta interference a white man first moves onto the intersecting (critical) square, obstructing the movement of both black pieces. Either may capture the white man, but it then interferes with the other black piece. The Plachutta interference is essentially a three-move maneuver.

In No. 91 Shinkman shows a Plachutta interference with only eight white and black pieces, another example of his outstanding ability to illustrate a strategic theme with a minimum number of men, for which he became renowned as "The Wizard of Grand Rapids."

Otto Wurzburg in 1909 had shown—in the classic No. 133—that the mutual interference could be brought about without moving a white man onto the critical square and such an interference is termed a *Wurzburg-Plachutta*.

According to Black's defenses the white king moves to eight different squares in the waiting-move problem No. 92, a task achievement. The excellent key is to provide a mating continuation following 1 -- Qb5. If the bishop should move elsewhere Black would have an effective defense by 1 -- Qb5; 2 Kc3, Qb1! The solver should not overlook the continuation following 1 -- Qe1.

SOLUTIONS

No. 61

1 Bc3 *waiting*
 KxS; 2 Pb4
 PxR; 2 Pe4

No. 62

1 Pe8(R), KxP; 2 Pa8(S), Kb5; 3 Re5
 Kc5; 2 Pa8(Q), Kd6; 3 Qc5

No. 63

1 Rb1, Pd3; 2 Ba1, Pe5; 3 Rb2, Kd4; 4 Rb4
 Pe5; 2 Bd8, Pd3; 3 Bb6, Kd4; 4 Rb4

No. 64

1 Qd4, PxQ; 2 Rf7, any; 3 Rc7
 Kb7; 2 Rf7 ck, Ka6; 3 Qa1
 Ka8; 3 Qh8
 Kd7; 2 Qg4 ck, Kd8; 3 Rf8
 K else; 3 Qc8

No. 65

1 Qg7, RxP; 2 Ke5 dis ck, K any; 3 Kd6 dis ck, RxQ
 BxP; 2 Kf6 dis ck, K any; 3 Ke7 dis ck, Be5

No. 66

1 Ba4 *waiting*
 Pd6; 2 Sb5-c7

No. 67

1 Ba2 *threat* 2 Qb3, any; 3 Qg8
 Bf8; 2 Bb1, any; 3 Qh7(x)

No. 68

1 Pe3, RxP; 2 Qb1 ck, Ke2; 3 Sd4
 Rd2; 2 Qf5 ck, Ke2; 3 Sc3
 Rd4; 2 SxR, any; 3 Qb1
 Rc3; 2 SxR, any; 3 Qf5
 R else; 2 QxP ck, Rd3; 3 QxR
 Ke2; 2 Qh5 ck, Kf1; 3 Qf3
 Ph3; 2 Sg3 ck, Kf2; 3 Qf5

No. 69

1 Ba7 *waiting*
 Pd5; 2 Sf3-d4 1 — — Bf2; 2 SxPc3
 Bd2; 2 Se2-d4 Bg3; 2 Qc4

No. 70

1 Bh3, Qa8, e8; 2 Qd4 ck, Qe4; 3 Qf6 ck, Qf5; 4 Qg5 ck,
 QxQ
 Q else; 2 Qb4,c4,d4 ck, QxQ; 3 Pg3 ck, Kf3 dis ck;
 4 Bg4 ck, QxB

No. 71

1 Qh1 *waiting*

PxPc6; 2 Qh5 1 — — Pd5; 2 Qc1
 Pd6; 2 Bf2 PxPe6; 2 SxP

No. 72

1 RxP, SxR; 2 BxS, Ka5; 3 Rd4, Kb6; 4 RxP
 Pa5; 3 Re3, Kc5; 4 Rb3
 Sg3; 2 RxS, Ka5; 3 Rf4, Kb4; 4 Bb6
 Pa5; 3 Be3, K any; 4 Bc5
 Ka5; 2 Rc2, S any; 3 Rc5 ck, Kb6; 4 Rc5-b5
 Kb4; 4 Sc2

No. 73

1 Qh6, Ke2; 2 RxP, Kd2; 3 Rf2 1 — — Pf3; 2 Qa6,
 Pd2; 3 Qa6 Ke2; 3 Rc2
 Ph2; 3 QxP Pe2; 3 Qh6
 Ph2; 2 QxPh2 ck, Pe2; 3 QxPf4 else; 3 Qa2

No. 74

1 Be2, Kb7; 2 Qc8 ck, KxQ; 3 Ba6
 Kb6; 3 Qc7
 Kb6; 2 Qa5 ck, KxQ; 3 Bc7
 Kb7; 3 Qa6

No. 75

1 Rh8 *threat* 2 PxS(B) ck, KxS; 3 Qb7 ck, BxQ
 Sc6; 2 Pe8(S) ck, KxS; 3 QxS ck, BxQ
 KxS; 2 PxS(R) ck, Kc7; 3 Qb7 ck, BxQ
 PxQ; 2 PxS(Q) ck, Kc6; 3 SxP ck, QxS
 SxP; 2 Be5 ck, KxS; 3 Qb7 ck, BxQ
 Bf1; 2 QxS ck, Kc6; 3 SxP ck, QxS

No. 76

1 Bh1, Ph3; 2 Bg2, PxP; 3 Sf3 ck, Kf1; 4 Sh2
 Kh1; 4 Sf2
 Ph2; 2 Se5, Ph1; 4 Se5-f3
 KxB; 2 Kf2, Ph3; 3 Kf1, Ph2; 4 Sf2

No. 77

1 Qc4, Ph3; 2 Qe6, Bg3; 3 QxP ck, SxQ; 4 Sf3
 Be1; 3 QxB, S any; 4 Sf3(x)
 Bh4; 3 KxB, S any; 4 Sf3(x)
 Be1, g3; 2 QxP ck, BxQ; 3 KxB, S any; 4 Sf3(x)

No. 78

1 Qc5, PxQ; 2 Bg5, Pc4 or Bg8
Pg5; 2 Qc2 ck, BxQ
Bg8 ck; 2 Qd5 ck, BxQ

No. 79

1 Rg1, Kh6; 2 Kf5, Kh5; 3 Rh1
Ph6; 2 Rg2, Kh4; 3 Rh2

No. 80

1 Rc2, Pgl(Q); 2 QxQ ck etc. else; 2 RxP etc.

No. 81

1 Qa3 *waiting*

No. 82

1 Be1, KxB; 2 Ke3, Kd1; 3 Rc8, Ke1; 4 Rcl
Kf1; 2 Rg8, Ke1; 4 Rgl
Kd1; 2 Kd3, Kcl; 3 Rb8, Kd1; 4 Rbl
KxB; 3 Rf8, Kd1; 4 Rfl
Kf1; 2 Kf3, Kgl; 3 Rh8, Kf1; 4 Rh1
KxB; 3 Rd8, Kf1; 4 Rd1

No. 83

1 Sg2 *threat* 2 Sel PxS; 2 Qh7 Ke4; 2 Sd5-e3
1 — — SxB; 2 Sd5-f4 S else; 2 Sg2-f4
RxB; 2 Sb4

No. 84

1 Rb7, Ph6; 2 Qa2, Ph5; 3 Qa8, KxP; 4 Rb7-b2
Ph5; 2 Rbl-b2, SxQ; 3 RxS, Kgl; 4 Rbl
S else; 3 PxS, PxP, 4 Rbl

No. 85

1 Kc3, Ke7; 2 Pd8(S), KxS; 3 Pf8(Q), Kc8; 4 Bc6
Kf8; 3 Se5 ck, Ke7; 4 Pf8(Q)
Kd6; 3 Pf8(Q) ck, KxP; 4 Bc6

No. 86

1 Pg7 *threat* 2 Pg8 (Q)

No. 87

1 Qcl *threat* 2 Ka4

No. 88

1 Pf5 *waiting*
Kc6; 2 Qe7, Kd5; 3 Ke3
Ke5; 2 Qb6, Kd5; 3 Kf4
Kd6; 2 Ke4, Kc6; 3 Ke5

No. 89

1 Qe4, RxQ; 2 Pd7 *threat* 3 Pd8 (S)
Re8; 3 PxR (Q)
PxQ; 2 PxR *threat* 3 Pe8 (Q)
Rd8; 3 PxR (S)

No. 90

1 Bc1, KxP; 2 Be3, Kd5; 3 Bc6
Kf5; 3 Bg6
Kc5; 2 Bc6, Kb4; 3 Ba3
Kd4; 3 Be3

No. 91

1 Sd7-c5 *threats* 2 Sa4 or Qb4
 Rc8xS; 2 Sb2 *threat* 3 Sa4
 Ra5; 3 Qc4
 Rh5xS; 2 Sf4 *threat* 3 Se2
 Rc4; 3 Sd5

No. 92

1 Bc6 *waiting*
 Qc3, e5 ck; 2 KxQ
 Qc5, d5 ck; 2 KxQ dis ck
 Qb4, b6 ck; 2 Kd5 dis ck
 Qd2, d8 ck; 2 Kc5 dis ck
 S any; 2 Ke3(x) dis ck

1 -- Bd3, c4; 2 KxB dis ck
Pf4; 2 Kc4 dis ck
Qb5; 2 BxQ
Oe1; 2 Oh6 ck

D. J. Densmore

DARSO JAMES DENSMORE (1867–1917), son in-law of Sam Loyd, learned to play chess in his boyhood days and became champion of the Brooklyn Chess Club in his teens. Later he became interested in problem composition, his efforts being divided into two short periods.

Prior to 1890 he composed some seventy-five problems. Then after a long period of inactivity in the problem field he resumed composition in 1914 and composed nearly two hundred fifty more problems during the following three years.

While he was interested in studies of various strategic themes, his most notable work in his second period of activity was in the illustration of black interferences, including a remarkable series of Plachuttas.

With an excellent key, No. 93 is a neat example of a pericritical maneuver where a rook makes a roundabout journey to support the queen. The long withdrawal keymove and subsequent pawn promotion to a rook to avoid the possibility of a stalemate position, actually an Indian-type maneuver, make No. 94 a definitely thematic composition.

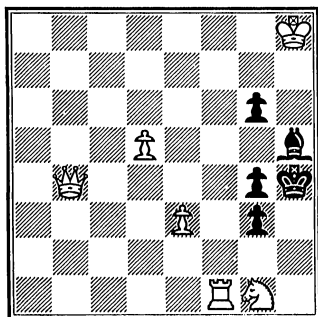
Black's defensive moves in No. 95 double a Wurzburg-Plachutta—one in which there is no white man on the critical square—the black queen functioning here as a third black rook.

Again in problem 96 Densmore employs a remarkable keymove, followed by quiet second moves, where Black's moves include a complete black knight wheel. Despite that the keymove threatens a short mate, No. 97 is an ingenious composition: a chameleon doubling of a diagonal Plachutta, the queen and each bishop in turn making mutual interferences in the thematic defensive play.

Problem 98 may be described as a three-phrase Nowotny interference between the black rook and bishop, depending upon their relation to the critical square d5, onto which the

93

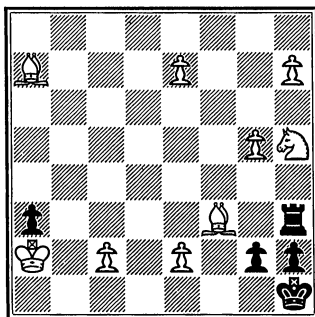
Darso J. Densmore
First Prize
Brooklyn Chess Club Tourney
1913-1914



White mates in three moves

94

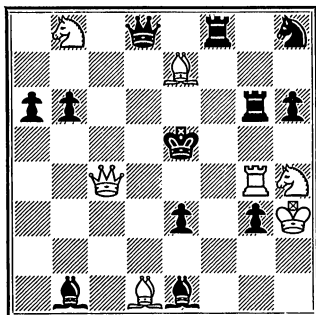
Darso J. Densmore
British Chess Magazine
September, 1915



White mates in five moves

95

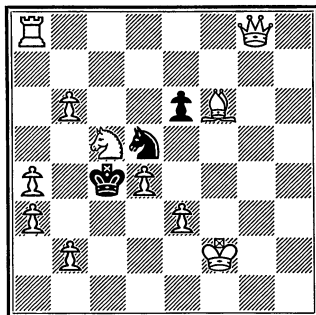
Darso J. Densmore
V Third Prize
The Pittsburgh Gazette-Times
March 19, 1916



White mates in three moves

96

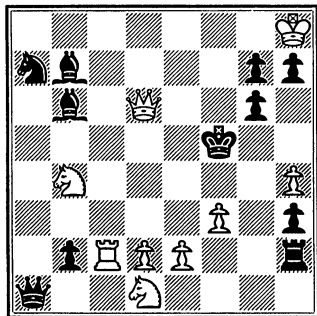
Darso J. Densmore
Honorable Mention
The Pittsburgh Gazette-Times
March 26, 1916



White mates in three moves

97

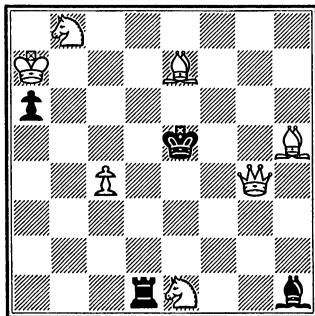
Darso J. Densmore
V The Pittsburgh Gazette-Times
 December 31, 1916



White mates in four moves

98

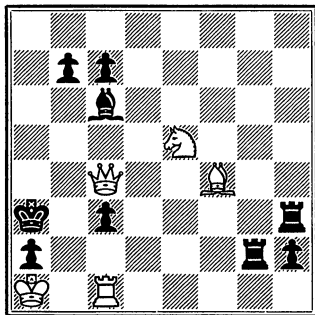
Darso J. Densmore
 Fourth Prize
 Seventh Quarterly Tourney
The Pittsburgh Gazette-Times
 October 25, 1916



White mates in three moves

99

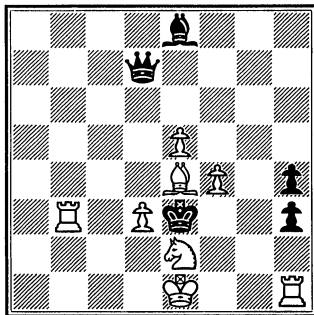
Darso J. Densmore
V The Pittsburgh Gazette-Times
 December 3, 1916



White mates in four moves

100

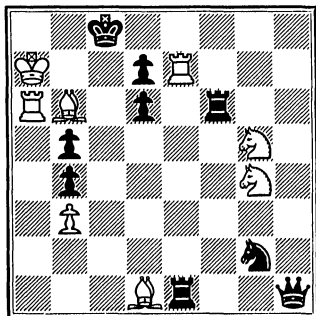
Darso J. Densmore
The Pittsburgh Gazette-Times
 December 3, 1916



White mates in four moves

101

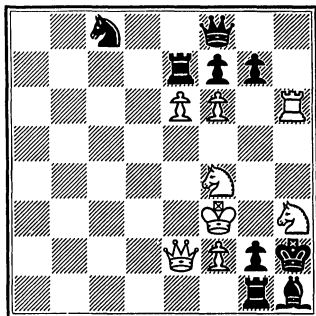
Darso J. Densmore
The Pittsburgh Gazette-Times
 December 13, 1916



White mates in four moves

102

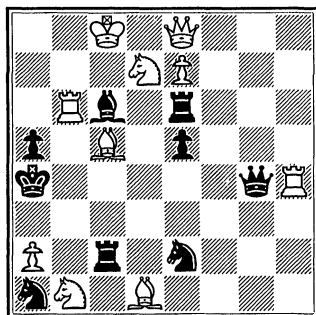
Darso J. Densmore
The Pittsburgh Gazette-Times
 April 1, 1917



White mates in three moves

103

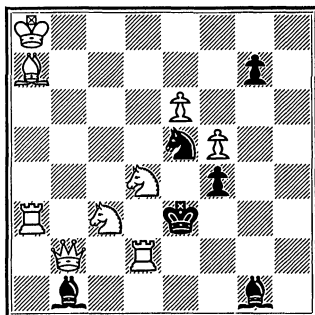
Darso J. Densmore
 Honorable Mention
The Pittsburgh Gazette-Times
 June 10, 1917



White mates in three moves

104

Darso J. Densmore
The Pittsburgh Gazette-Times
 June 17, 1917



White mates in two moves

white bishop moves in each of the three thematic lines of play. In No. 99 another bishop withdrawal move, in this case threatening a short mate, leads to Plachutta interferences on two different squares, d3 and f3.

Again Densmore employs a long withdrawal move by a bishop as a key in No. 100, where there is a doubling of a diagonal Plachutta interference when Black moves the bishop to f7 or to g6 to defeat the threatened short mate—e6 and f5 then becoming the critical squares where the black queen and bishop mutually interfere.

In No. 101, according to Black's play to prevent the short threat of 2 Rc2 mate, White moves a piece to one of five different squares on the e-file, which then become critical squares in a Plachutta interference, making the composition a five-fold Plachutta.

A square-vacating key in No. 102 leads to two cross-checking variations. The keymove in problem 103 permits Black to give consecutive double-checks on the first and second moves in the major defensive lines of play, besides checks in other variations. In No. 104, a task composition, Black in defending against the threat of mate by 2 Qe1 self-blocks his king in five different ways.

SOLUTIONS

No. 93

1 Ra1, Pg5; 2 Ra4, B any; 3 QxP	1 — — Kg5; 2 Sf3 ck,
Pg2; 3 Qe1	2 — — Kf5; 3 Qf4
Pg2; 2 Qf4, Pg5; 3 Qh2	2 — — Kf6, h6; 3 Qf8

No. 94

1 Ba8, RxS; 2 Pe8(R), Rh6; 3 Rb8, Rb6; 4 RxR, Pgl(Q);	5 Rb1
RxPh7; 3 Rb8, Rb7; 4 RxR, Pgl(Q);	5 Rb1
RxPg5; 3 Rd8, Rd5; 4 RxR, Pgl(Q);	5 Rd1
Rh4; 3 Rd8, Rd4; 4 RxR, Kgl; 5 Rd1	
Re3; 2 Ph8(Q), Kgl; 3 BxR ck, Kf1; 4 Sg3 ck, Kel;	5 Qa1
Rc3; 2 Ph8(Q), RxP ck; 3 Kb3, Rb2 ck; 4 QxR, PxQ;	5 Sg3

No. 95

1 Bb3 *threat* 2 SxR ck, SxS; 3 Qe6
 Rf8-f6; 2 Sc6 ck, RxSc6; 3 Qf4
 Rg6-f6; 2 Sf3 ck, RxS; 3 Qe6
 Qd6; 2 Sc6 ck, QxS; 3 Qd4
 Rd6; 2 Qd4 ck, RxQ; 3 Sc6

No. 96

1 Ke1, SxB; 2 Qf7, Sd5; 3 Qf1
 else; 3 QxP
 Sb4; 2 Kd2, Sd5; 3 Pb3
 else; 3 QxP
 SxPb6; 2 QxP ck, Sd5; 3 Qa6
 Sc3; 2 Pb3 ck, Kd5; 3 QxP
 Sc7; 2 PxS, Kd5; 3 QxP
 SxPe3; 2 QxP ck, Sd5; 3 Qe2
 Se7; 2 BxS, Kd5; 3 QxP
 Sf4; 2 PxS, Kd5; 3 QxP
 Pe5; 2 Rd8, P any; 3 QxS

No. 97

1 Rc7 *threat* 2 Rf7
 Qa2; 2 Sd5, QxS; 3 Pe4 ck, QxPe4; 4 Rf7
 BxS; 3 Rf7 ck, BxR; 4 Pe4
 Pbl(Q); 2 Pd4, QxP; 3 Se3 ck, QxS; 4 Rf7
 BxPd4; 3 Rf7 ck, Bf6; 4 Se3

No. 98

1 Bf7 *threat* 2 Bd5, RxB; 3 Sc6
 BxB; 3 Sd7
 Rd6; 2 Bd5, RxB; 3 Sc6
 BxB; 3 Sd7
 Bb7; 2 Bd5, RxB; 3 Sf3
 BxB; 3 Sd7
 Rd4; 2 Qg5 ck, Ke4; 3 Bg6
 Be4; 2 Qg7 ck, K any; 3 Qg5

No. 99

1 Bh6 *threat* 2 Bf8
 Rf2; 2 Sf3, Rf2xS; 3 RxP ck, RxR; 4 Bf8
 Rh3xS; 3 Bf8 ck, RxB; 4 RxP
 Rd2; 2 Sd3, Rd2xS; 3 RxP ck, RxR; 4 Bf8
 Rh3xS; 3 Bf8 ck, Rd6; 4 RxP
 Rg8; 2 Rd1, RxB; 3 Sd3 etc.
 Rg6; 2 SxR etc.

No. 100

1 Ba8 *threat* 2 Pd4Bf7; 2 Pe6, QxPe6; 3 Pd4 dis ck, QxR; 4 RxP
BxP; 3 RxP ck, BxR; 4 Pd4Bg6; 2 Pf5, QxPf5; 3 Pd4 dis ck, Qd3; 4 RxP
BxP; 3 RxP ck, BxR; 4 Pd4

No. 101

1 Ra2 *threat* 2 Rc2Rf2; 2 Be2, RelxB; 3 Rc2 ck, RxR; 4 Re8
Rf2xB; 3 Re8 ck, RxR; 4 Rc2Qf1; 2 Be2, RelxB; 3 Rc2 ck, RxR; 4 Re8
QxB; 3 Re8 ck, QxRe8; 4 Rc2Qg1, h3; 2 Se3, RxS; 3 Rc2 ck, Rc3; 4 Re8
QxR; 3 Re8 ck, QxR; 4 Rc2Qh7; 2 Se4, RxS; 3 Rc2 ck, Rc4; 4 Re8
QxS; 3 Re8 ck, QxR; 4 Rc2

Rf4 or Sf4; 2 Se4 etc.

Rf5; 2 Se5, RelxS; 3 Rc2 ck, Rc5; 4 Re8
Rf5xS; 3 Re8 ck, RxR; 4 Rc2Pd5; 2 Se6, RelxS; 3 Rc2 ck, Rc6; 4 Re8
Rf6xS; 3 Re8 ck, RxR; 4 Rc2

No. 102

1 Kg4 *threat* 2 Sg5 dis ck, PxR; 3 Sf3PxR; 2 Qe5, Qg8 ck; 3 Sg6
Ph5 ck; 3 SxP

RxP; 3 SxR

Rg1 any; 3 Se2

Qg8; 2 Qe5, PxP dis ck; 3 Sg5

No. 103

1 Bd6 *threat* 2 Sc5BxS dbl ck; 2 KxB, RxB dbl ck; 3 KxR
RxP dbl ck; 3 KxR

Sb3; 3 PxS

Sc3, d4; 3 Sc3(x)

else; 3 Kd8

Bb7 dbl ck; 2 Kb8, any; 3 Sc5

Bb5 dis ck; 2 Sc5 ck, Kb4; 3 QxB

Re6 any; 2 RxQ ck, any; 3 Sc5

No. 104

1 Qc1 *threat* 2 Qe1

Bd3; 2 Re2

Be4 ck; 2 Sd5

Sd3; 2 Re2

Sf3; 2 Sc2

Pf3; 2 Se2

Bf2; 2 Rd1

Henry Wald Bettmann

HENRY WALD BETTMANN (1868–1935), with his brother Edgar Bettman (1866–1945) and his cousin Jacob Bettmann (1865–1935), began composing problems when in their teens, working together, and it is not possible to tell what part each played in their collaborative efforts. In later years only Henry continued to compose. He became a prominent physician and surgeon in Cincinnati and his professional activities limited his problemistic work.

He was especially interested in task compositions in which some particular feature is presented in maximum or manifold repetitions, like the four discovered mates by a pawn, doubled in problem 113; the quadrupled echo of a mating position in No. 116; the multiple unpinning of the white queen in Nos. 122 and 123; and the multiple pawn promotions in problems 114, 115, 127 and 128.

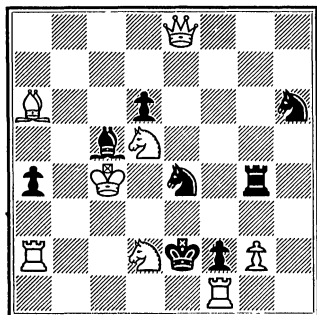
Other American problemists have been interested in certain type of tasks, but considering the variety of the tasks of which Dr. Bettmann composed notable illustrations, he may well be regarded as the most outstanding American task composer.

At one time it was not thought possible to construct a two-mover in which if the white king was submitted to a double check the mating move would not require the capture of one of the checking pieces. But the Bettmann boys in No. 105 showed that a capture was not necessary. In the sparkling mutator No. 106 the subtle key changes three set mates from commonplace to much more attractive ones.

Problem 107 is a study in pawn play, in which the pawn key-move sets up a waiting position. Then in each of the two ensuing thematic lines a capture by a black pawn is countered by a capture by a white pawn that opens lines for two white pieces, so as to discover mate from one piece and simultaneously guard

105

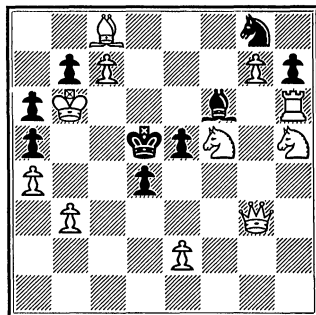
Edgar, Henry Wald and
Jacob Bettmann
Quebec Chronicle
1882



White mates in two moves

106

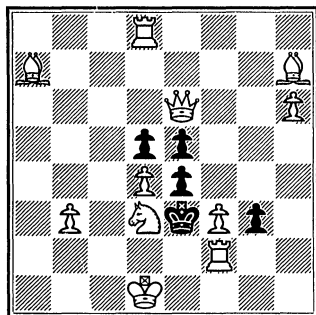
Edgar and Henry Wald
Bettmann
South Australian Chronicle
1883



White mates in two moves

107

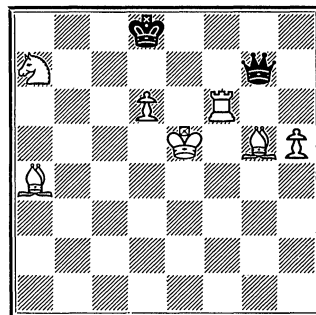
Edgar, Henry Wald and
Jacob Bettman
First Prize
Southern Trade Gazette
1884



White mates in two moves

108

Edgar, Henry Wald and
Jacob Bettmann
St. John Globe
1885



White mates in three moves

the knight by another piece. Thus all the moves in the thematic play are made by pawns.

The waiting-move key in No. 108 sets up a position to meet the threatened check, 1 – – Qe7 ck, and any other moves by the black queen, 1 – – Qh8; 2 Kf4 being the most interesting continuation.

No. 109, an incomplete block, no mate being provided in the initial position for 1 – – Pf3 or 1 – – PxP, is typical of the style of the Bettmanns' two-movers, the white king moving to where he may be checked in three ways, but allowing the bishop's pawn to move to three different squares to discover mate according to Black's defensive moves. The mates following 1 – – Sb5 and 1 – – Sf5 should not be overlooked and there are no duals.

From the initial position of the white king in No. 110 and the immobility of all but one of the black men it would seem incredible, at first glance, to believe that Black can be forced to mate White in three moves! The keymove is a spectacular one and the continuations are subtle.

The Bettmann boys regarded a well-disguised key of prime importance and again in No. 111 the key and ensuing threat are of an original nature. The solver should note how the black bishop's interference on the queen leads to two distinct mates, according to whether the bishop moves to e3 or to e5. Then the mate following the flight-opening and self-blocking defense 1 – – Rd6 should be noted.

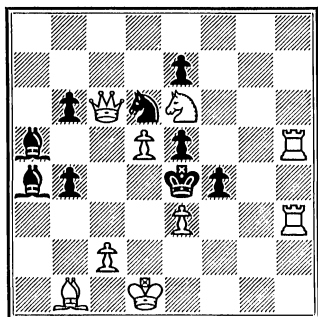
Another waiting-move problem by the Bettmann brothers, No. 112, shows mutual interferences between a black rook and two bishops, combined with a white royal battery. The theme of four lateral mates by discovery by the moves of a white pawn is doubled in problem 113.

In the mainplay of problem 114 there are three successive promotions of a pawn to a rook and also a second promotion of a pawn to a rook after 1 – – Sd5 ck; 2 PxS, Kd7. Dr. Bettmann took an especial interest in pawn promotion themes and No. 115 features promotions to different white pieces following different promotions of a black pawn. This problem may be regarded as a forerunner to his *Babsontask* prize winner No. 128.

No. 116 has a quadrupled echo of a mating position, brought about by the self-blocking moves of the defending black bishop. Introduced by an excellent key, there are Nowotny inter-

109

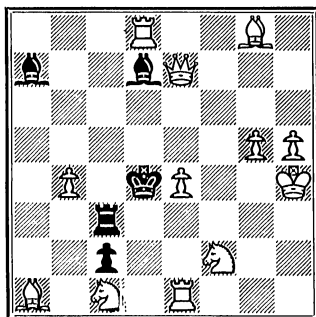
Edgar and Henry Wald
Bettmann
Second Prize
La Stratégie
1886



White mates in two moves

110

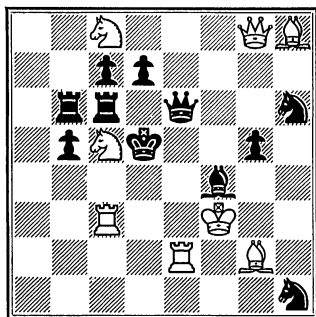
Edgar and Henry Wald
Bettmann
Jamaica Gleaner
1887



White self-mates in three moves

111

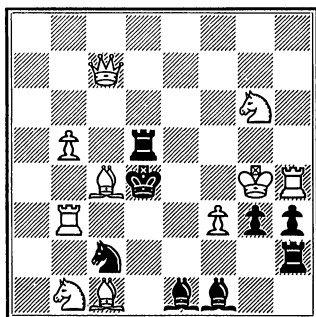
Edgar and Henry Wald
Bettmann
Second Prize
Nashville American
1887



White mates in two moves

112

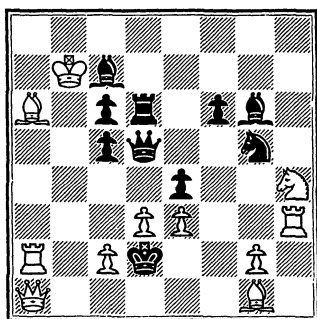
Edgar and Henry Wald
Bettmann
First Prize
St. John Globe
1888



White mates in two moves

113

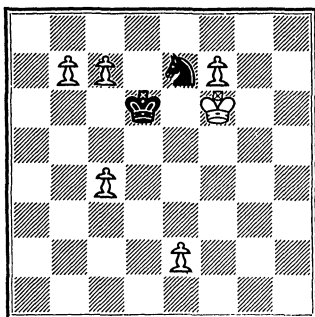
Henry Wald Bettmann
1910



White mates in two moves

114

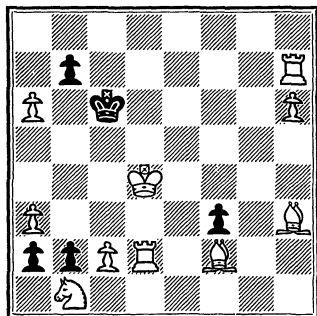
Henry Wald Bettmann
More White Rooks
1911



White mates in four moves

115

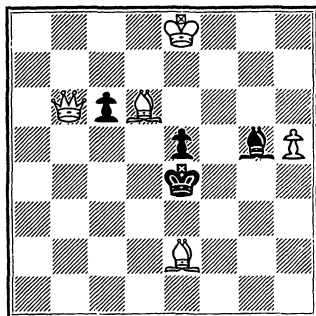
Henry Wald Bettmann
The Theory of Pawn Promotion
1912



White mates in three moves

116

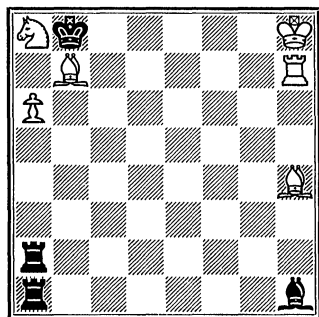
Henry Wald Bettmann
The Pittsburgh Gazette-Times
September 22, 1912



White mates in three moves

117

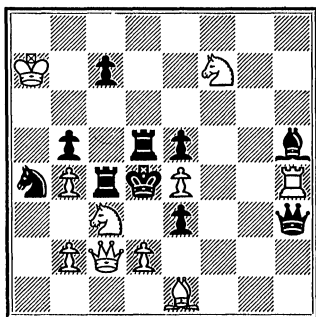
Henry Wald Bettmann
Schachblätter
 June 7, 1914



White mates in three moves

118

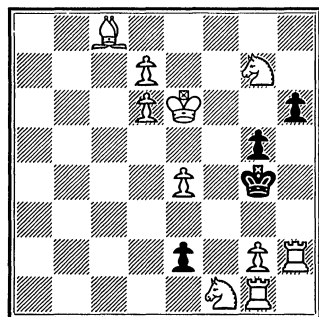
Henry Wald Bettmann
Tasks and Echoes
 1915



White mates in three moves

119

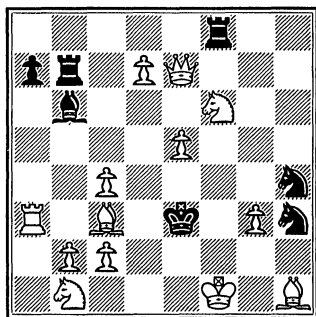
Henry Wald Bettmann
The Pittsburgh Gazette-Times
 1916



White mates in four moves

120

Henry Wald Bettmann
First Prize
Good Companions
 February 22, 1918



White mates in two moves

ferences on five different squares in the economically constructed No. 117. Problem 118 is probably the first published example of the doubling of a Wurzburg-Plachutta interference. Compare this composition with Wurzburg's No. 133.

In No. 119 Black's capture of the knight by the pawn leads to four distinct continuations, depending on which one of four different pieces Black elects to promote the pawn to. In two of the continuations there are also pawn promotions by White. Problem 120 has a novel key, changing the mate after 1 — RxSck and permitting the pawn to discover another mate when Black plays 1 — — RxP. There are two pairs of symmetrically echoed mates in No. 121, one pair being model mates.

After the self-pinning key in problem 122, setting up a block position, five of Black's moves are withdrawal unpins of the white queen, while a sixth move is an interference unpin. Again in No. 123 after a thematic self-pinning keymove, there are seven withdrawal unpins of the white queen permitting her to mate.

In No. 124 there are square obstructions on a black knight when the black bishop moves to d2, f2 or g5 and interferences by a knight on the bishop when the bishop moves beyond these squares—an unusual theme, in which the thematic play is tripled. The short threat is a minor demerit.

No. 125 is a beautiful example of a block-threat problem, with a fine key and mating threat. Note the changed mate after 1 — — Qf5 ck and also the try 1 Qf4 defeated by 1 — — QxR.

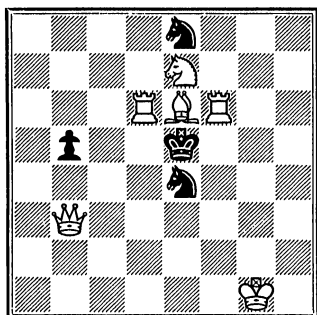
The striking keymove in No. 126 obstructs the white bishop and gives the black king a flight, followed by a surprising mate if the king moves to e5. Then the solver should not miss the mate after Black's self-blocking move 1 — — Re5 to defeat the threat 2 Sf6.

According to Black's play in problem 127 there are six different promotions of the white pawn, which promotes to a queen three times on b8, c8 or d8, or to a knight on the same squares. With a total of only eleven white and black men this composition is truly a masterpiece.

No. 128 is the famous *Babsontask* first prize winner in which, following White's pawn promotion key, the promotion of the black pawn by 1 — — PxB to any one of four different pieces is countered by the promotion of White's king's bishop's pawn to a similar piece.

121

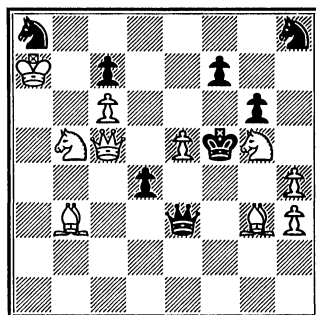
Henry Wald Bettmann
Densmore Memorial Tourney
 1918-1920



White mates in three moves

122

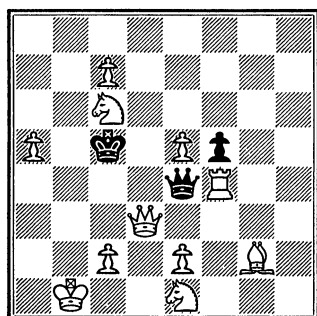
Henry Wald Bettmann
V Good Companions
 November, 1919



White mates in two moves

123

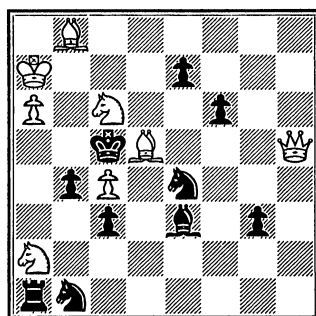
Henry Wald Bettmann
Good Companions
 November, 1919



White mates in two moves

124

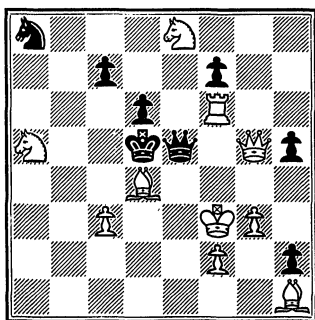
Henry Wald Bettmann
Second Prize, Class B
Densmore Memorial Tourney
 1918-1920



White mates in three moves

125

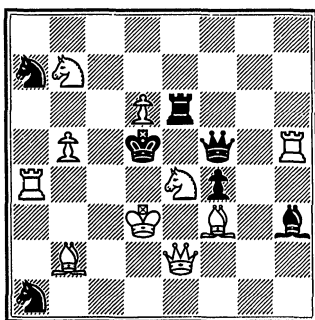
Henry Wald Bettmann
V Good Companions
 April, 1921



White mates in two moves

126

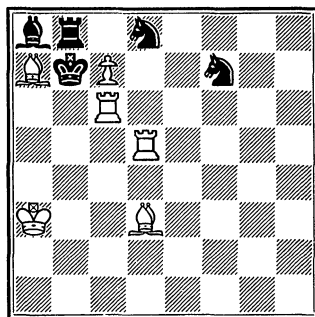
Henry Wald Bettmann
Second Prize
Good Companions
 May, 1921



White mates in two moves

127

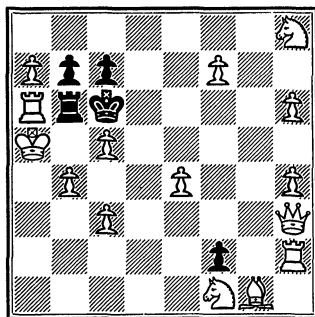
Henry Wald Bettmann
Good Companions
 January, 1923



White mates in two moves

128

Henry Wald Bettmann
First Prize
Babson Task Contest
 1925-1926



White self-mates in three moves

SOLUTIONS

No. 105

1 Qh5, SxS dbl ck; 2 Kc3

No. 106

1 Qe1 *waiting*

Ke4; 2 Qh1

Pe4; 2 QxP

Pd3; 2 Pd4

S any; 2 SxB

B any; 2 BxP

No. 107

1 PxPe4 *waiting*

PxPe4; 2 PxP

PxPd4; 2 PxP

KxS; 2 Rf3

PxR; 2 Qh3

No. 108

1 Bh4 *waiting*

Qe7 ck; 2 Re6

Qg5 ck; 2 Rf5

Qg3 ck; 2 Rf4 dis ck

Qh8; 2 Kf4

No. 109

1 Kd2 *waiting*

Pb3 dis ck; 2 Pc3

BxQ; 2 Pc4

Bb3; 2 PxP

BxP; 2 BxB

Sc4 ck; 2 QxS

Sb5; 2 Pd6

Sf5; 2 Sg5

PxP ck; 2 RxPe3

No. 111

1 Re2-c2 *threat* 2 Rd3

Be3; 2 Ke2

Be5; 2 Ke3

Sf2; 2 KxS

Pg4; ck KxB

Sf5; 2 Kg4

Rd6; 2 Se7

No. 110

1 Sh1, Bb6, c5; 2 Sb3 ck, Kd3; 3 Sf2 ck, BxS

Bb8; 2 Qf6 ck, Be5; 3 Pg6, BxQ

No. 112

1 Sa3 *waiting*

Rd2; 2 Bb2

Re2; 2 Rd3

Rf2; 2 KxPg3

Rg2; 2 KxPh3

Be2; 2 SxS

Bd2, f2; 2 SxS

Be1 else; 2 KxPg3

No. 113

1 Rh2 *threat* 2 Pg3 or g4

Sh3; 2 PxS

R any; 2 Pg3

Bh5; 2 Pg4

Sf3; 2 PxS

QxP; 2 PxQ

Qf5; 2 Pc3

PxP; 2 Pc4

Qb3 ck; 2 PxQ

No. 114

1 Pc8(R), SxR; 2 PxS(R), Kd7; 3 Pf8(R), Kd6; 4 Rf8-d8
 Sd5 ck; 2 PxS, Kd7; 3 Pf8(R), Kd6; 4 Rf8-d8
 KxP; 3 Pb8(Q), K any; 4 Qe5

No. 115

1 PxP, Pa1(Q); 2 Pb8(Q), any; 3 Bd7
 Pa1(S); 2 Kc4, any; 3 Pb8(S)
 Pa1(B); 2 Pb8(R), Kd6; 3 Rb6
 Kb5, b6; 2 Pb8(Q) ck

No. 116

1 Qb3, Be3; 2 Qc3 *threat* 3 QxPe5
 Bd4; 3 Qf3
 Bf4; 3 Qd3
 Kf5; 2 Qg3 *threat* 3 QxP
 Bf6; 3 Qg4
 Bf4; 3 Qg6

No. 117

1 Sb6 *threat* 2 Bg3 ck, Ka7; 3 Sc8
 Rcl or Rc2; 2 Bc6
 Rd1, Rd2 or Ra5; 2 Bd5
 Rel, Re2 or Ra4; 2 Be4
 Rf1 or Rf2; 2 Bf3
 Rg1; 2 Bg2

No. 118

1 Sd8 *threat* 2 PxR dis ck
 Rc4-c5; 2 SxP ck, RxS; 3 Sc6
 Rd5-c5; 2 Sc6 ck, RxS; 3 SxP
 Qg4; 2 Se2 ck, QxS; 3 Se6
 Bg4; 2 Se6 ck, BxS; 3 Se2

No. 119

1 Sh5, PxS(Q); 2 Pd8(Q), Qf5 ck; 3 Ke7
 PxS(R); 2 Pd8(S), Rf5; 3 Sf7
 PxS(B); 2 Ke5, BxP; 3 RglxB ck
 PxS(S); 2 Rh3, Se3; 3 Sf6 ck
 Sg3; 2 Ke5
 Pel(Q); 2 Pd8(Q)

No. 120

1 Pe6 *threat* 2 Be5
 RxS ck; 2 BxR
 RxP; 2 PxR
 Bd4; 2 Bd2
 Sf2; 2 Sd5
 Sf4; 2 Sg4

No. 121

1 Qe3, SxRd6; 2 Sc6 ck, KxR; 3 Qh6
 SxRf6; 2 Sg6 ck, KxR; 3 Qb6
 KxRd6; 2 Qb6 ck, KxS; 3 Rf7
 Ke5; 3 Rf5
 KxRf6; 2 Qh6 ck, KxS; 3 Rd7
 Ke5; 3 Rd5

No. 122

1 QxP *waiting*
 QxQ; 2 SxQ
 Qf2; 2 QxQ
 Qg1; 2 Bc2
 Qf3; 2 Qd7
 QxBg3; 2 Qd4
 QxS; 2 Qd3
 Qf4; 2 QxQ
 QxP; 2 QxQ
 Sb6; 2 Qg4

No. 123

1 Pc4 *waiting*
 Qd4; 2 QxQ or Qa3
 Qd5; 2 QxQ
 QxR; 2 Qd5
 QxPe5; 2 Qa3
 QxS; 2 Qa3
 QxPc4; 2 QxQ
 QxB; 2 Qd6
 QxQ ck; 2 SxQ

No. 124

1 Qf3, Bc1; 2 Sa5, Sd2; 3 Qe3
 Bh6; 2 Sd8, Sg5; 3 Qe3
 Bg1; 2 Sa2xPb4, Sf2; 3 Qe3
 Bd2; 2 Sa5
 Bg5; 2 Sg8
 Bf2; 2 Sa2xPb4

No. 125

1 Qe3 *threat* 2 Pc4

No. 126

1 Kc3 *threat* 2 Sf6
 Ke5; 2 Kc4
 Qe5 ck; 2 Rd4
 Re5; 2 Qc4

No. 127

1 Rd7, SxR; 2 PxR(Q)
 Se6; 2 Pc8(Q)
 Kc8; 2 PxS(Q)
 KxR; 2 PxR(S)
 KxB; 2 Pc8(S)
 Rc8; 2 PxS(S)

No. 128

1 Pa8(B), PxB(Q); 2 Pf8(Q), Qg8; 3 QxQ, RxR
 QxP ck; 3 Pb5 ck, QxPb5
 QxS; 3 Pb5 ck, QxPb5
 Q else; 3 White x Q, RxR
 PxB (R); 2 Pf8(R), RxS; 3 RxRf1, RxR
 PxB(S); 2 Pf8(S), SxQ; 3 RxS, RxR
 Sf3; 3 QxS, RxR
 PxB(B); 2 Pf8(B), B any; 3 White x B, RxR

Otto Wurzburg

OTTO WURZBURG (1875–1951) displayed outstanding skill in construction of both strategic and model mate compositions and was undoubtedly influenced by the ideals of the Bohemian School.

The Bohemian composer is more interested in aesthetic elements than in strategical maneuvers. Thus the typical ideal Bohemian composition has an attractive initial setting, is economically constructed with much mobility of the pieces employed and has a variety of beautiful mating positions, including several model mates. Naturally such ideals are more applicable to three-move and four-move problems than to two-movers.

Wurzburg, however, was a master in the blending of elegance of construction with strategical ideas. It is interesting to note how sparing he was in the employment of white pawns; only in six of these thirty-two selections of his problems are there any white pawns.

No. 129, a problemdom classic, features Turton doubling in a miniature setting, previously shown in Shinkman's No. 67 and in Meredith's No. 48. It is enriched by a secondary variation where a queen sacrifice leads to a model mate, which may be compared with the two queen sacrifice lines of play in problem 74.

With its unusual *reflected* model mate echo, plus a third model mate, No. 130 is typical of Wurzburg's skill in composing Bohemian type problems. Each of the four model mates in No. 131 is of a different type, two of them following self-blocking moves by Black's king's bishop.

Should White play Sc3 on the first move in No. 132, Black's only move would be 1 – – Pc5, producing a stalemate position unless White freed the black king. So the keymove avoiding this possibility is a form of Indian strategy, as explained in con-

nection with problem 63. To illustrate this maneuver with only six men is a constructional feat.

No. 133 is the pioneer example of the Wurzburg-Plachutta, a Plachutta interference where a white man is not moved onto the critical square. As previously mentioned, six years later in No. 118 Dr. Bettman published the first doubling of a Wurzburg-Plachutta interference.

All seven of the black knight's moves in No. 134, vacating the d4 square to defeat the threat 2 Re5, are interferences on other black men. In the battle between the white and black knights in the miniature No. 135 the star variation is the one where the queen is sacrificed after 1 -- Sa2, leading to a second self-block by a black knight and ending in a model mate.

No. 136 may be regarded as a task problem in which, according to Black's play, the white queen is sacrificed on the second move on five different squares. While in No. 137 there are only four white pieces, there is a wide variety of strategic play, including four black unblocking defenses, seven self-blocks and three black interferences. Two of the variations end in model mates.

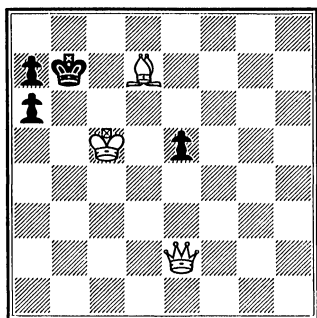
In the miniature No. 138 the white king moves into an exposed position and much of the ensuing play is a duel between the black rook and the white queen's bishop. After the self-blocking 1 -- Ra1 the model mate is spectacular. In No. 139 the white king moves to where he is exposed to consecutive checks; but in four variations the moves of the black knights obstruct those of the black rook.

The withdrawal key in problem 140 leads to a waiting-move position with multiple Indian-type play following the moves of the black bishop. Opening with a sacrificial keymove, No. 141 has a curious series of model mates, essentially the same mating position being repeated with slight variations in five different lines of play.

In No. 142 the black rooks, moving along the same line instead of on intersecting lines as in a Plachutta interference, interfere with each other when either of them moves to e2 to defend against the threatened immediate mate. Where a long-range piece, either white or black, instead of clearing a line for a similar fellow piece, moves in the opposite direction—toward its fellow—it is called an *anti-Bristol* move, since

129

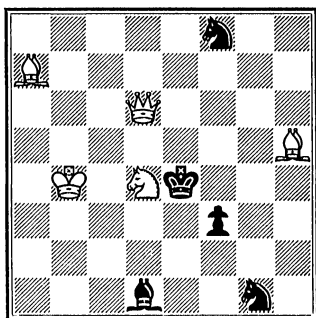
Otto Wurzburg
V Bahn Frei
1895



White mates in three moves

130

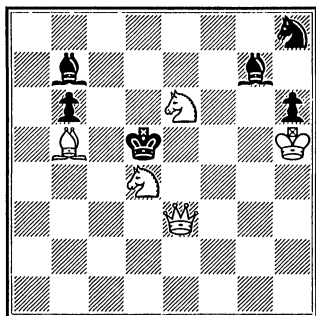
Otto Wurzburg
Tijdschrift van den Nederland
Schaakbond
May, 1900



White mates in three moves

131

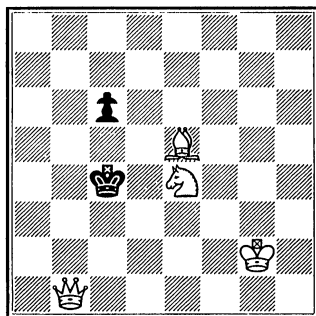
Otto Wurzburg
The Des Moines Leader
1902



White mates in three moves

132

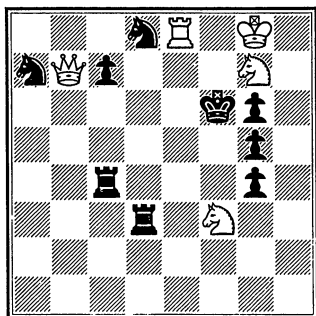
Otto Wurzburg
Lasker's Chess Magazine
November, 1905



White mates in three moves

133

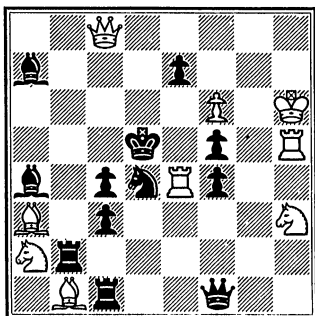
Otto Wurzburg
V Zlatá Praha
 June 25, 1909



White mates in three moves

134

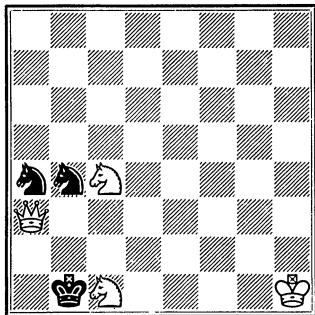
Otto Wurzburg
Pittsburgh Leader Tourney
 1909-1910



White mates in two moves

135

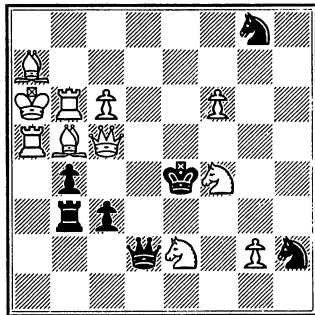
Otto Wurzburg
Westen und Daheim
 September 10, 1911



White mates in three moves

136

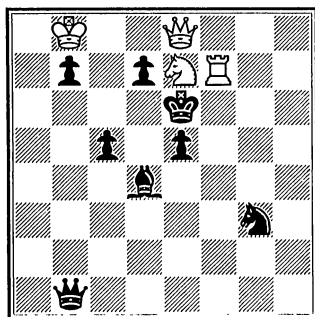
Otto Wurzburg
The Pittsburgh Gazette-Times
 February 25, 1912



White mates in three moves

137

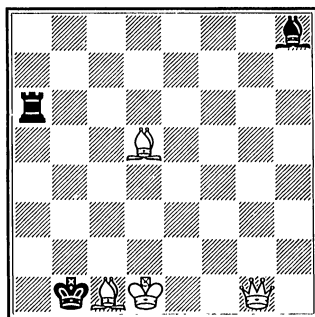
Otto Wurzburg
The Pittsburgh Gazette-Times
 March 9, 1912



White mates in three moves

138

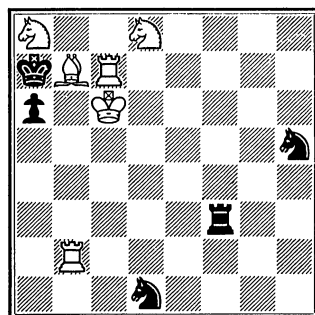
Otto Wurzburg
First Prize
Samuel Loyd Memorial Tourney
 1913



White mates in three moves

139

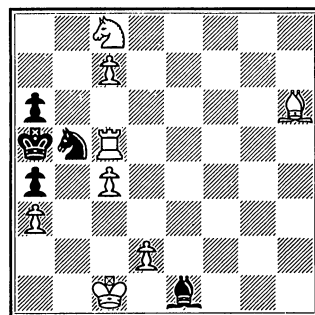
Otto Wurzburg
The Problem
 April 25, 1914



White mates in three moves

140

Otto Wurzburg
The Problem
 October 3, 1914



White mates in four moves

the move is the opposite of that in a Bristol clearance. So the play of the rooks in No. 142 may be termed a mutual *anti-Bristol interference*.

No. 143 echoes the play of the famous *Bonus Socius* two-mover that was composed some time in the thirteenth century. The black pawn is required to avoid a dual continuation. Without it the play could also run 1 Rh7, Sd4; 2 Rb7, Se6; 3 Kh1, g1 or g3 waiting.

No. 144 shows multiple echoes of a simple type of mirror model mates. From its deceptive simplicity of construction few solvers may appreciate the skill required to compose such a problem. The flight-yielding key of problem 145 leads to five model mate denouements, including three pin-models. In the complete *black knight wheel* in No. 146 six of the knight's moves are interferences on other black pieces, two of them also being unpins of the white queen.

A waiting-move key in No. 147 leads to a series of echoed model mates. Not only does the white king make the keymove in No. 148 but he discovers mate in three variations, two being chameleon echoes.

Once again, in the miniature No. 149, the king makes the keymove, this time a surprising retreat to vacate a square to enable a bishop to make a threat, leading to echoed chameleon model mates. Following the flight-yielding key in No. 150 the continuations include two pairs of echoed model mates.

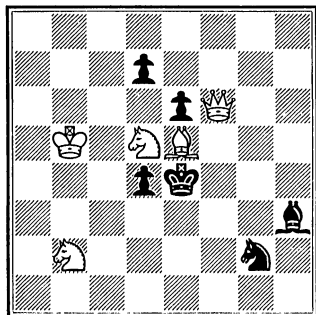
In problem 151 anti-Bristol play is combined with *Brede cross-check* variations, in which a white piece becomes pinned when it interposes to defend against a check by Black and then on a subsequent move is unpinned when a black man makes an interference on the pinning line, releasing the white piece to make the mating move. This maneuver is so named from being shown in a problem by Julius Brede (1800–1849), published in *Schachaufgaben* in 1844. In No. 151 it is the king that makes Black's move in the Brede variations.

It may surprise the solver when he discovers that No. 152 is a mutate and that neither the white king nor queen is able to make a waiting move. The key changes three set mates and adds another.

No. 153, one of Wurzburg's masterpieces, may be regarded as a combination of two three-move problem positions, differ-

141

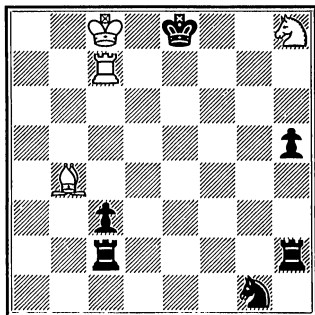
Otto Wurzburg
The Pittsburgh Gazette-Times
December 5, 1915



White mates in three moves

142

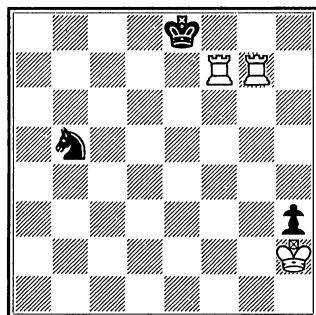
Otto Wurzburg
The Pittsburgh Gazette-Times
April 22, 1917



White mates in three moves

143

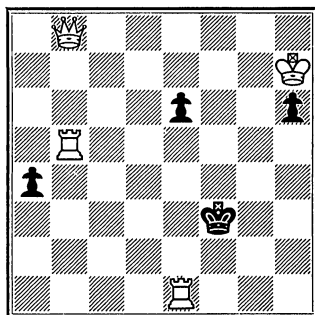
Otto Wurzburg
The Pittsburgh Gazette-Times
February 17, 1918



White mates in four moves

144

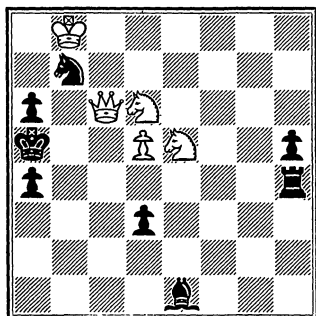
Otto Wurzburg
First Prize—Class A
Densmore Memorial Tourney
1918–1920



White mates in three moves

145

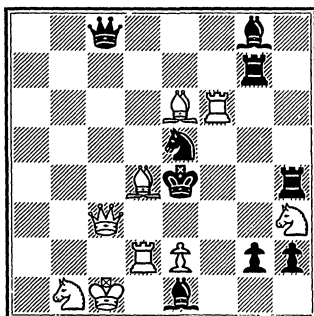
Otto Wurzburg
Eskilstuna Kuriren
 March 15, 1919



White mates in three moves

146

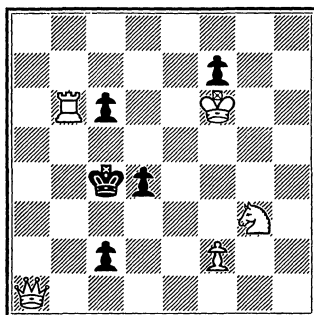
Otto Wurzburg
The Atlanta Journal
 February, 1920



White mates in two moves

147

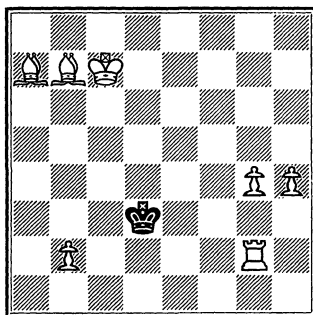
Otto Wurzburg
Good Companions
 August, 1921



White mates in three moves

148

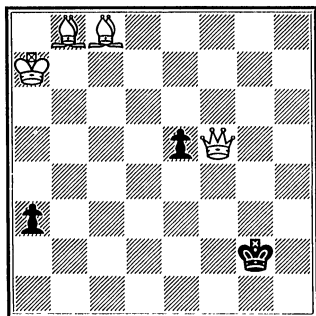
Otto Wurzburg
The Pittsburgh Post
 February 1, 1925



White mates in four moves

149

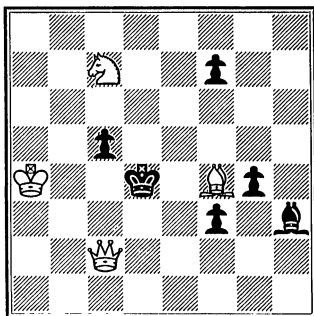
Otto Wurzburg
Fourth Prize
Prager Presse
1926



White mates in three moves

150

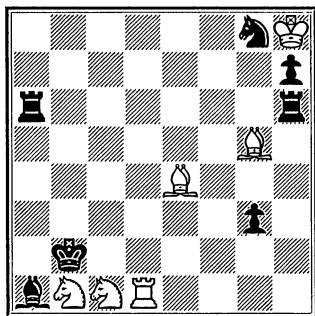
Otto Wurzburg
V The Pittsburgh Post
April 30, 1927



White mates in three moves

151

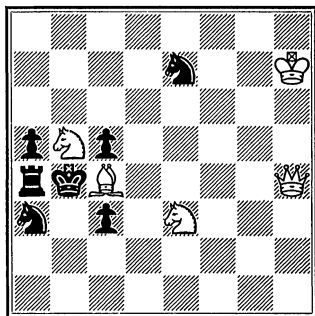
Otto Wurzburg
The Minneapolis Journal
January 21, 1934



White mates in three moves

152

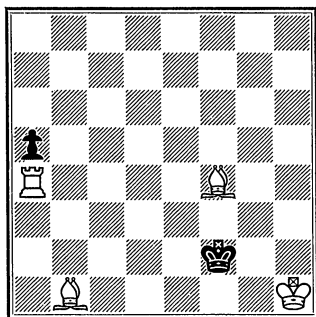
Otto Wurzburg
American Chess Bulletin
January, 1936



White mates in two moves

153

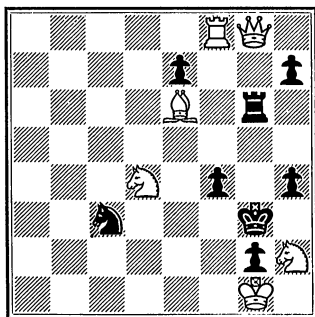
Otto Wurzburg
First Prize
Third Cheney Miniature
Tourney
 1937



White mates in four moves

154

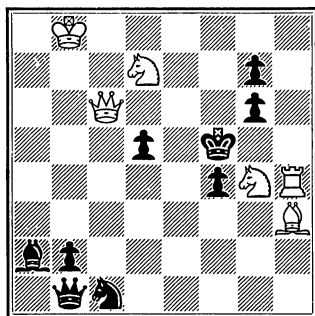
Otto Wurzburg
The Atlanta Journal
 September 29, 1939



White mates in two moves

155

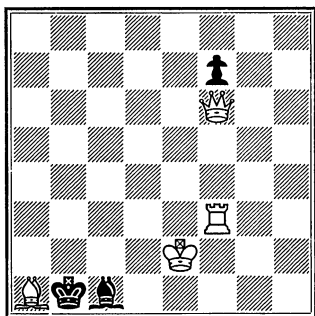
Otto Wurzburg
First Prize
American Chess Bulletin
 1939



White mates in three moves

156

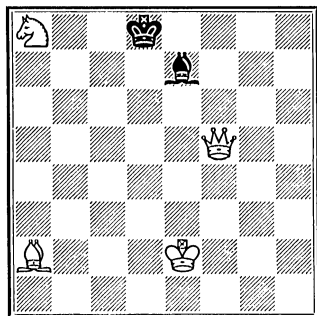
Otto Wurzburg
First Honorable Mention
American Chess Bulletin
 1940



White mates in three moves

157

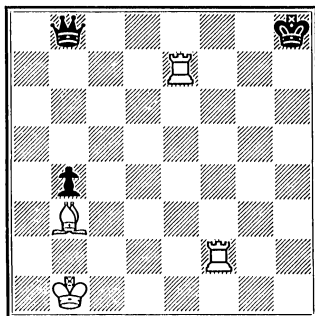
Otto Wurzburg
First Commended
American Chess Bulletin
 1942



White mates in three moves

158

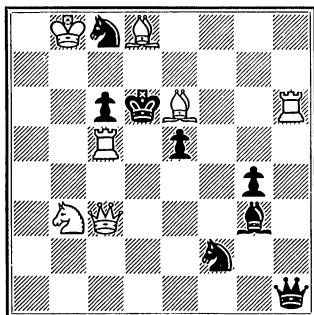
Otto Wurzburg
First Prize
Sam Loyd Memorial Tourney
Chess Review
 1942



White mates in three moves

159

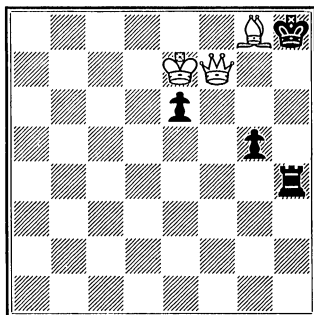
Otto Wurzburg
The Chess Correspondent
 January, 1942



White mates in two moves

160

Otto Wurzburg
To Alain White
 1945



White mates in three moves

entiated by the first move of the black king, to f1 or to f3. Each continuation leads to two model mates, which are chameleon echoes of the mates in the other continuation.

In the mutate No. 154 the surprising Bristol-type key changes the mate set for 1 – – Pf3 to a much more attractive one. Besides the two queen sacrifices in No. 155, followed by model mates, there is additional interesting play. Opening with a subtle waiting-move key, No. 156 has a pair of symmetrically echoed model mates and also a pair of echoed pin-mates. No. 157, another miniature, has a surprising amount of play for the few pieces employed, with several model mates.

A duel between the black queen and the white rooks is introduced by an excellent key in the miniature No. 158. The solver should note the seven tries by the king's rook, each of which is only defeated by a single move of the queen. Another excellent key in No. 159 leads to a variety of strategic play.

Problem 160 is an example of the *Roman theme* in a miniature setting. In this theme an initial mating threat by White is defeated by a single black defensive move. White therefore decoys the black defending piece to another square from which an analogous defending move is ineffective. In this problem if White plays 1 Kf8 immediately, threatening mate by 2 Qg7 or 2 Qf6, Black has an effective defense in 1 – – Rf4, pinning the queen. The key, 1 Ke8, leads to the subtle threat of 2 Bh7. While Black can defeat this threat by 1 – – Rh6, White can now proceed with 2 Kf8 and although 2 – – Rf6 pins the queen, White can mate by 3 QxR.

This final problem was contributed by Wurzburg for the volume *To Alain White*, edited by Edgar W. Allen and Eric M. Hassberg, which Frank Altschul had printed at his private Overbrook Press as a tribute to Alain White on his sixty-fifth birthday, March 3, 1945.

SOLUTIONS

No. 129

1 Bh3 *threat* 2 Qg4
Pa5; 2 Qa6 ck, KxQ; 3 Bc8
else; 3 Qc8

No. 130

1 Bg4 *threat* 2 Sb3
Pf2; 2 Bf5 ck, Ke3; 3 Qh6
Ke3; 2 SxP dis ck, Ke2; 3 Qa6
Kd3; 2 Qf4, any; 3 Bf5
Se2; 2 SxS, PxS; 3 Qd4
Se6; 2 SxS, any; 3 Sg5

No. 131

1 Qg3 *threat* 2 Bc4 ck, Ke4; 3 Qe1
KxB; 3 Qb3
Kc6; 3 Qc7
Be5; 2 Qb3 ck, Kd6; 3 Sf5
Ke4; 3 Qf3
BxS; 2 Sc7 ck, Ke4; 3 Bd3
Kc5; 3 Qa3
Ba6; 2 Bc6 ck, Kc4; 3 Qb3
Ke4; 2 Bc4

No. 132

1 Ba1, Pc5; 2 Sc3, Kd4; 3 Qe4
Kd5; 2 Qb3 ck, KxS; 3 Qf3

No. 133

1 Se5 *threat* 2 Qb2, Rc4-d4; 3 Sd7
Rd3-d4; 3 SxPg4
Rc4-d4; 2 Qd5, RxQ; 3 SxPg4
Rd3-d4; 2 Qe4, RxQ; 3 Sd7
Sa7 any; 2 Qc6(x) ck
Pg3; 2 Qf3ck

No. 134

1 Qc7 <i>threat</i> 2 Re5	1 — — Se6; 2 Rh5xP
Sb3; 2 Sb4	Sf3; 2 Sh3xP
Sb5; 2 Qb7	Se2; 2 QxPc4
Sc6; 2 Qd7	Sc2; 2 Sa2xP

No. 135

1 Sb3 *waiting*

Sa2; 2 Qb2 ck, SxQ; 3 Sa3

Sd3; 2 Qa1 ck, Kc2; 3 Sd4

Kc2; 2 Sd4 ck, Kbl; 3 Sd2

Kd1; 3 Qa1

Sc6; 2 Se3

Sd5; 2 Sd4

No. 136

1 Pc7, Ra3; 2 Qe3 ck (*threat*), KxQ; 3 Re6

QxQ; 3 Bc6

Pc2; 2 Qe5 ck, KxQ; 3Bd3

QxSe2; 2 Qd4 ck, KxQ; 3 Re6

QxSf4; 2 Qd5 ck, KxQ; 3 Bd3

Sg4; 2 Qf5 ck, KxQ; 3 Bd3

No. 137

1 Qg8 *threat* 2 Rg7 ck, Kd6; 3 Qd5

Kf6; 3 Qf7

Qe4; 2 Sd5 *threat* 3 Rf6

QxS; 3 Qg6

Qf5; 2 Rf6 ck, KxR; 3 Sd5

KxS; 3 Qf8

Pe4; 2 Qg6 ck, Ke5; 3 Qf6

Pd6; 2 Rg7 ck, Kd7; 3 Qc8

Pd5; 2 Sc8, Sf5; 3 Qg6

else; 3 Qe8

Qh7; 2 RxQ ck, Kf6; 3 Qg6

Kd6; 2 Rf6 ck, KxS; 3 Qf8

Qf1; 2 Qg6 ck, Qf6; 3 QxQ

No. 138

1 Ke2, Ra1; 2 Be4 ck, Ka2; 3 Qg8

Ra2 ck; 2 Bd2 dis ck, K any; 3 Qcl

Re6 ck; 2 Be3 dis ck, K any; 3 Qcl

Rf6; 2 Bf4 dis ck, K any; 3 Qcl

Rg6; 2 Bg5 dis ck, K any; 3 Qcl

Kc2; 2 Qd1 ck, Kc3; 3 Qd2

Kbl; 3 Ba3

Rc6; 2 Ba3 dis ck, Kc2; 3 Qcl

Bb2; 2 Bd2 dis ck, Kc2; 3 Qd1

Bcl; 3 QxB

No. 139

1 Kd5, Sc3 ck; 2 Kc4, Rf4 ck; 3 Be4
 Se3 ck; 2 Kc5, Rf5 ck; 3 Bd5
 Sf6 ck, 2 Ke6, Re3 ck; 3 Be4
 Sf4 ck; 2 Kd6, Rd3 ck; 3 Bd5
 Rf5 ck; 2 Kd4, Rc5; 3 Bc6
 Rd3 ck; 2 Ke5, Rc3; 3 Bc6

No. 140

1 Rh5 *waiting*
 Bh4; 2 Pd3, Bg5 ck; 3 BxB, S any; 4 Bd2
 Bel; 3 Be3
 Bg3; 2 Bg7, Be5; 3 BxB
 Bd6; 3 Bc3 ck, Bb4; 4 BxB
 Bf2; 2 Bf8, Bc5; 3 BxB

No. 141

1 Qf1 *threat* 2 Sf6 ck, KxB; 3 Sc4
 KxS; 2 Qf3 ck, KxB; 3 Sc4
 Pd3; 2 QxP ck, KxB; 3 Sc4
 Bf5; 2 QxS ck, KxB; 3 Sc4
 KxB; 2 Sc4 ck, Ke4; 3 Sf6
 PxS; 2 Bg3 *threat* 3 Qd3(x)
 Sel; 3 Qf4
 Se3,f4; 2 Qf4(x) ck

No. 142

1 Rc5 *threat* 2 Re5
 Rc2-e2; 2 Rd5, Rd2; 3 Re5
 Rh2-e2; 2 Rf5, Rf2; 3 Re5
 Sf3; 2 Rf5, any; 3 Rf8
 Ke7; 2 Rc6 dis ck, Ke8; 3 Re6
 Kf8; 2 Rg5 dis ck, Ke8; 3 Rg8

No. 143

1 Rh7, Sd4; 2 Ra7, Se6; 3 Ra7-b7
 Sd6; 2 Ra7, Kd8; 3 Rh7-g7

No. 144

1 Rb5-e5 *waiting*
 Kf4,g4; 2 Rel-e3, any; 3 Qb4
 Kf2,g2; 2 Re5-e3, Pe5; 3 Qb2
 Ph5; 2 Rg5, Pe5; 3 Qf8
 Pa3; 2 Qb3 ck, Kg4; 3 Rel-e4
 Kg3; 2 Rg5 dbl ck, any; 3 Qg3

No. 145

1 Qc1 *threat* 2 SxS ck, Kb4; 3 Qb2
 Rb4; 2 Qc7 ck, Rb6; 3 Sc6
 Pa3; 2 QxP ck, Ra4; 3 Se5-c4
 Bc3; 2 QxB ck, Rb4; 3 Se5-c4
 Kb4; 2 SxP ck, Ka5; 3 Qc7
 SxS; 2 Qc5 ck, Sb5; 3 Sc6

No. 146

1 Bf2 *threat* 2 Rd4 1 — — Sf7; 2 Bd5
 QxQ ck; 2 SxQ Sg6; 2 Sg5
 Sc4; 2 Qd4 Sg4; S Rf4
 Sc6; 2 Qe3 Sf3; 2 PxS
 Sd7; 2 Bf5 Sd3; 2 PxS

No. 147

1 Rb7 *waiting*
 Kd5; 2 Qa2 ck, Kc5; 3 Se4
 Pd3; 2 Sf5, Pc5; 3 Se3
 Pc5; 2 Qa6 ck, Kc3; 3 Se4
 Kd3; 2 Qf1 ck, Kc3; 3 Se4
 Pcl(Q); 2 QxQ ck, Kd3; 3 Rb3
 Kd5; 3 Rd7
 Kc5; 2 Se2 or Sf5

No. 148

1 Kb6, Ke3; 2 Kc5, Kf4; 3 Kd5, Kf3; 4 Ke5
 Kd3; 3 Rf2, Ke3; 4 Kc4
 Kd4; 2 Re2, Kd3; 3 Ba6 ck, Kd4; 4 Kc6
 Kc4; 3 Ka5, Kb3; 4 Bd5
 Kc4; 2 Rd2, K any; 3 Bd5(ck), any; 4 Rd4

No. 149

1 Ka8 *threat* 2 Ba7 *threat* 3 Qh3
 Kg3; 3 Qf2
 Pe4; 2 Ba6, any; 3 Qf1
 Kg3; 2 Ba7 *threat* 3 Qf2
 Kg2; 3 Qh3

No. 150

1 Bcl *threat* 2 Bb2 ck, Ke3; 3 Sd5
 Pc4; 2 Qf5, Pc3; 3 Qd5
 else; 3 Sb5
 Pf2; 2 Qe2, Pc4; 3 Qe3
 Ke5; 2 QxP ck, Kf6; 3 Qg5

No. 157

1 Qe5, Ba3; 2 Bf7, Kd7; 3 Qc7
 Bd6; 3 Qe8
 Kd7; 2 Bf7, Bd8; 3 Qe6
 Bd6; 3 Qe8
 Kc6; 3 Qd5
 Bd6,f6; 2 Qd6(x) ck, Ke8; 3 Sc7
 Ke8; 2 Sb6, Kd8; 3 Qb8
 Kf8; 3 Qh8

No. 158

1 Ra2, Qc7, h2; 2 Ra8 ck etc.
 Qc8, g8; 2 Rh2 ck etc.

No. 159

1 Qf3 *threat* 2 RxPc6
 PxQ; 2 Bh3 1 — — Sa7; 2 Qf8
 QxQ; 2 Bf5 Se7; 2 Bc7
 Pe4; 2 QxB Qc1; 2 QxPc5
 Se4; 2 Qd3

No. 160

1 Ke8 *threat* 2 Bh7 *threat* 3 Qg8
 RxB; 3 Qf8
 Rh6; 2 Kf8, Rf6; 3 QxR

(continued from front flap)

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