

# CHESS: ITS POETRY AND ITS PROSE

A Practical and Theoretical Treatise on the Arts  
of Composing and Solving Chess Problems  
With Numerous Illustrative Diagrams

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THIS WORK  
Is Dedicated to His  
Father and Mother  
By their Arthur,  
THE AUTHOR

## PREFACE

When, as a schoolboy, I began to share the intellectual pleasures of the fraternity of Chess Problemists, little could it have occurred to me that my attachment to the beautiful Art would have led to such pleasures and surprises as those of which time has disclosed its store. But, many tokens of warm cordiality, coming from devotees of the Art in many lands, quickly told me that in the satisfaction which others derived from my efforts at composition, those pleasing labours were destined to yield me a still higher pleasure than that which attended their execution. Then, a closer and more exhaustive study of the Art, thus induced, inspired hopes of Tournamental success, which soon became realities, frequent and almost unbroken in succession. Yet, even this but ill prepared me for the far too flattering reception which awaited the announcement of the suggested publication of this book—a task whose very nature fortunately frees me from the charge of assuming modesty in venturing the opinion that to realize the anticipations implied and expressed by all were to accomplish an impossibility.

Nevertheless, and throwing the entire responsibility of the appearance of the work upon the shoulders of an all too indulgent Chess-world, it has been my endeavour to place in the hands of the young problemist a book which in all respects will be of practical use to him as an introduction to the beauties of the Art. The lines laid down are believed to be concise and clear without lacking in comprehensiveness. Avoiding narrow prejudices and impossible theories, it is my aim to inspire the student with the highest motives without misleading him as to the extent to which in practice he is likely to succeed. I am fully aware that in some cases the opinions expressed will not entirely accord with the views of experts for whose ability and achievements I entertain the profoundest respect; still, I must crave permission to say that

the principles set forth are those to which I have always endeavoured to adhere, and I may, perhaps, be pardoned for adding that my experience, both as a contributor to the chief Chess organs of the day, and as a competitor in most of the leading International Problem Tournaments, gives me the strongest reason to believe in the general soundness and acceptability of my views. The work is commended to the student, not as essaying to decide between theories to whose varying and even opposing merits I am keenly alive, but as containing the modest suggestions of an individual lover of the Art, who, however, is at this moment more than ever disposed to place reliance on those principles which, if taste inspired, experience has confirmed.

The elements of Chess are introduced at the suggestion of local supporters, and are intended as promoting the interest of the game in this island. I have received suggestions from abroad, meant as protests, that this part of the book is foreign to the purpose of the work. The correctness of that view is admitted, so far as the general reader is concerned; but to the objection the reason given is the answer, and it is not thought that those who procure the work as treating of the Problem Art need feel that they are called upon to contribute for that which they do not desire.

Turning to the names herein enrolled, of those supporters of the work for the sake of its origin, of those great in the history of Chess, and of those great in the history of the world, all bearing testimony to the incomparable moral and intellectual worth of the King of Games, I shall not attempt to express my pleasure and pride at the honour of the preliminary support with which my effort is permitted to meet the public. But if this volume should assist in disseminating the charms of Chess; if it should instruct and add to the enjoyment of the problemist in his novitiate; if, perchance, something should be found in it to interest the proficoent, thus presenting some return for the anticipations that greeted the intention of the book and for the confidence of its supporters, then will my highest hopes have been attained.

A. F. MACKENZIE

*Kingston, Jamaica,  
January, 1887*

## THE POETRY OF CHESS

Deep in design, by art obscurer made;  
Subtle in plan, yet seeming simply laid;  
Precise and clear, yet as by nature left—  
Constructive skill concealed by art more deft!  
Brilliant the thought, but e'en its radiance paled  
By each bright change the rendering entailed—  
Like as the sun which blinds us with his lights  
Is half forgot when shine the orbs of night.  
From little, much; but little force abused  
Stands full opposed to every piece well used.  
Dream not, frail man, perfection to attain—  
Caïssa smiles—to hope for more were vain!

E. J. M.

Throughout the ever-increasing legions who seek recreation amid the intellectual beauties of the splendid game of Chess, those who, whether as composers or solvers, do homage to the fascinating Problem Art are at once the most enthusiastic, and, by reason of that very characteristic, the most cosmopolitan. Nor is this to be wondered at; for not only does the Problem Art include all that is most truly beautiful in Chess, but from every point of view it offers to its votaries unbounded facilities for the enjoyment of those splendidly intellectual and innocently fascinating charms.

Ah! what crowds of pleasant memories—as of a new world opened to the chrysalis—what bright pictures of anticipation fancifully wreath their fairy forms on the chequered field of Chess—what intellectual treasures does it contain, stored for the problemist! The memory of bright successes, the hopes of still brighter; recollections of defeat where, in applauding the victor's triumph, in doing homage to the talents which attained it, the vanquished forgets to bewail his own loss! Trooping, now in quick, now in lingering succession, illumined by the

Caïssian aureole, come forms and faces, and names all inseparably linked by those entrancing bonds with which the goddess of Chess dispells her lovers within the alluring innocence of her gentle sway. In some amid this troop the problemist, drawn by human sympathy into constant intercourse and genial correspondence, recognises friends whom that association renders more valued day by day. It matters nothing that oceans roll between and nationalities separate, there, upon the universe of the chessboard, when most we are rivals for fair Caïssa's smiles, then, too, do we most keenly feel how closely we are brothers in her love, how closely we are brothers in her cause. Truly, the problemist is the most enthusiastic, the most devoted of her worshippers!

Be the player's experience ever so limited, his knowledge ever so superficial, his blunder never so egregious, he does not lose a game but that, while he admires the ingenuity of the stroke which secures the victory for his adversary, he wonders at what it pleases him to consider the carelessness which, at a critical juncture, gave his opponent the advantage of the situation. Eagerly he accepts the challenge Caïssa throws down to his intellectual powers, vowing that when next the occasion offers, he shall rise superior to the deceptiveness of any snares that may be laid for him. But, alas! these excellent intentions avail only so long as is necessary for their futility to be shown. Again his ingenuity is tried, and again it fails, leaving him humbled, perhaps, but not one whit the less eager again to try conclusions with the subtleties of Chess. Not only is this the eternal result of individual experience, but though through long centuries the game of Chess has been seething in the mental crucible of human intellect, the positions of novice against novice, master against master remain unchanged. This alone is fully suggestive of the unfathomable depth and astounding complexities of the combinations which incessantly arise, combinations which, while they work with all the unalterable precision of the laws of nature, yet defy the subtlest imagination and keenest analytical acumen to grasp the wild romance of their truthful simplicity.

In a very wilderness of such thoughts, the problemist dwells, in a wilderness whose boundaries he never dreams of reaching. With *vincit veritas* as his motto, the composer astounds the prosaic Chess-player by demonstrating the possibility of that in which a duller intellect sees

nothing but hopeless impossibility. He shows that the wildest Chess fiction is not fiction, but pure and simple truth. All that is most charmingly truthful, all that is most fascinatingly beautiful he lays before the solver. As practical play is the Prose, so is problem composition the Poetry of Chess, and a single problem of the modern school can be made to yield in its solution more of Chess truth and beauty than an ordinary player will enjoy in a life-time.

Solitary are the problemist's labours! Solitary, forsooth, since he has the world for his chess-board, and a world of Caïssa's votaries at once for his foemen and his friends! Now, as composer, he works, fascinated by his very labours, and as their toilsomeness increases (if toilsome they can be at all) so does hope lead him on in the consciousness that legions of congenial spirits will follow in the intellectual pathway he hews through the sparkling rocks and luxuriant untrodden wilds leading to Caïssa's fairy domains. And even if there be those who, skipping daintily along the smoothly-beaten path, find their aesthetic senses disappointed that Caïssa herself is not ultimately revealed, full well does the composer know that their idle murmurings will be unheard in the applause of those who, being appreciative and unpretentious, are content to admire the scenery, by the way, the glimpse of the fairy-land ultimately seen, and the loving care and labour which have led to the happy consummation of all. Or again, as a solver, the problemist holds the wand of a very magician. Space is nothing to him: difference of tongue he knows not. As quickly as the desire can be formed, he summons and seats at his chess-board opponents even from the antipodes. Now he engages the sturdy Teuton, in whose rough and massive strategem of sterling strategic worth the mainplay strikes the solver with all the force of that Gothic onslaught which overturned the empire of the Csesars. With the rapidity of thought he is then confronted by one whose languid strength and elegant dreaminess could have been inspired nowhere but under the smiling skies of sunny Italy. Anon, he opposes the noble Briton, whose combination, like the gallant British jack-tar, works with mathematical precision in the minutest details, yet loses nothing, and even gains much by being subject to the strictest discipline. Again, he encounters a streak of weird imagination which communes with him as characteristically as the most typical citizen of

the "greatest country on earth," the home of unhappy Morphy, the brilliant, the meteoric, the undying King of Chess. He sees at once the land of the Stars and Stripes, and feels that the wildness of the thought expressed may well have been suggested by some weirder tradition borrowed from Indian lore.

Beautiful in itself, the study of the Problem Art can never fail to be of substantial service to the practical player. When it is remembered that skill at Chess is proportionate to the player's aptitude to conceive the possibility and his ability to analyze its worth, adopting the sound and rejecting the unsound; as the result of his analysis decides, the importance will readily be seen of developing those faculties the possession of which not only enables him to grasp quickly and utilize soundly brilliant strokes, but also guards him against the danger of surprise, by giving practical lessons that in Chess all things are possible until they are demonstrated not to be so. The correctness of these views is fully shown by the decided superiority of the play of expert problemists as compared with that of the average prosaic players, who by reason of their devotion to the game and their opportunities of practice should fairly rank as the equals of the problemists. It is, however the general rule that as the capacity for conceiving the beautiful increases, so also decreases the love of that matter-of-fact work necessary in profound analysis. This leads to brilliant experimentalizing rather than to plodding soundness, and, as a natural result, few attain the highest rank both as composer and player. Obviously, however, this in no way affects the point in question, namely that the study of problems, familiarizing the student with many unexpected beauties of the game, fostering his taste for the beautiful, and giving exercise to those faculties, the presence of which leads to readiness of conception, must not only increase the capabilities of the average player, but must also (and this, in the true spirit of the game, is of paramount importance) vastly increase his capacity for enjoying practical play.

Definition of  
a Problem

A Chess problem is, as the name implies, a situation or position in Chess having the attributes of a problem. It is a combination or series of combinations shown in the development of the strategic resources of a position naturally resulting from the correct illustration of a Chess

thought or series of thoughts forming the theme or groundwork of the composition. To be sound such a position must admit of the execution of the stipulated conditions; which mode of execution must be that which the author intends, and no other method must be possible within the stated conditions. Thus, if the terms of the problem be “White to play and mate in three moves,” the author’s intended mode of solution must be possible of execution in every detail, and there must be no other method of mating in three moves, or yet of mating in one or two moves; while, as a matter of course, the soundness of the problem would in no way be affected though there be ways innumerable of accomplishing mate in a number of moves greater than that demanded by the conditions. Problems are purely creations of the imagination—the Poetry of Chess—but of the imagination held hard and fast within the boundaries of the laws of the game, and hence the disposition of the pieces representing the position should be such as *could* have been evolved from actual play. Problems may be said to vary kind just as it pleases the composer to vary the style of his conditions, but more properly such compositions may be divided into Problems and Puzzles, the latter being merely eccentric offshoots of the former. Problems, again, are subdivided into Direct-mates and Sui-mates, the former being those in which one side—White always, by universal consent—undertakes to mate the other in a given number of moves; and the latter, those in which one side—White—undertakes to compel the other to mate him (White.) From these all the eccentricities spring, such as four-folders, where, in the single position, both sides alternately mate and sui-mate in a given number of moves; Conditional Problems, where some other condition is imposed besides the usual one, such as mating the King on a certain square, or with a particular piece; Retractory Problems, where the last move is to be retracted and then mate or sui-mate administered; positions in which the Black King is to be placed on the board by the solver and then mate given, or yet the White King supplied and sui-mate forced; positions in which mate or sui-mate is to be accomplished in fractional parts of a move, or where fractional parts of a move are to be retracted, etc., etc.

Conditional problems are emblems of the past. Our predecessors delighted in such productions, but they are scarcely in accord with

Soundness

Possibility of position

Classes of Problems.

Eccentricities

Conditional Problems

Retractory Problems	<p>modern principles. Retractory positions are pleasing and interesting for special occasions. Of these there are two distinct classes, namely, that in which the move to be retracted is simply one that <i>might</i> have been the last one made, but is the only one which, being retracted, the conditions can be carried out; and that in which an accurate analysis of the position can demonstrate that the move to be retracted <i>must</i> have been the last one made. These latter are obviously by far the more worthy of the two, for both in their construction and solving, they call into action analytical ability of a high order. Problems where the King is to be placed on the board are also a pleasing diversion, and they give much scope for the display of constructive ingenuity. Fractional positions are peculiar oddities that cannot fail to amuse when understood. At the first thought, it would appear quite impossible to make or retract less than a move and yet be in accord with the laws of the game, but a little flight of fancy—far less than is sometimes brought into play in the interpretation of some other laws—makes them sound Chess.</p>
Problems minus Kings	
Fractional Problems	
Symmetrical and Letter Designs	<p>Symmetrical positions, which show some particular design or exhibit a uniformity of shape with no especial design, and Letter problems, in which the diagram shows some letter or letters of the alphabet, are fancies which, while they are most frequently expressed with direct-mate or suicidal terms, may, of course, be rendered as any eccentricity or oddity, and should, perhaps, be referred to here. Symmetrical positions are almost always pleasing to the inexperienced, but to the accustomed solver, they afford but little interest; indeed, in the majority of cases, they are disappointing to him. A symmetrical theme conceived, the work of construction is comparatively easy. Its solution is easier still, for there can be little or no choice of opening moves on account of the very uniformity. For these reasons the composition of such fantasias should, as a rule, be avoided. Perhaps, when any particular figure or picture is illustrated, the additional reality will be sufficient to impart to them a value as curiosities, which will in some degree atone for the lack of true Chess strategy from which they almost always suffer. The pure symmetrical problem is that which is perfectly uniform both in shape and solution, but, as a matter of course, there are those which are perfect in neither respect. Again, there is of this style of problem an amusing class which presents no symmetry in the primary position,</p>

but in which the figure is formed by the moves of the solution, and is made perfect when the mating stroke is delivered. Letter problems although having a particular form, are not strictly symmetrical. They need have no uniformity in the solution, and in this respect they have the advantage of their closely allied brethren—the symmetrical positions; for they can be made as difficult as any other problems. They may, too, be invested with as much strategy as any, but from the fact that the composer works under the serious restraint imposed by the necessity of arriving at a definite external form, it is seldom indeed that one is seen possessing any marked degree of real problematic merit. These positions are most fittingly and frequently employed as dedicatory problems, showing the initial letter or letters or monogram of the dedicatee. The appropriateness of this renders them very acceptable on such special occasions, but ordinarily the composer should never curb the range of his constructive skill by working under the unstrategic restrictions necessary as to form. Perhaps it should be mentioned here that frequently, by far too frequently, in the composition of these positions it is impossible to complete the outward form without the introduction of pieces which take no part in the solution. In these cases, such idlers may be tolerated and even be deemed allowable, but, naturally, the economic merits of the problem must suffer in proportion to the amount of idle force present.

Having thus disposed of the Eccentricities and Oddities, let us return to the all-important Direct-mate and Self-mate compositions. Self-mate or Suicidal problems are rapidly and deservedly growing in public esteem, and to their consideration a special chapter is elsewhere devoted. The Direct-mate, pure and simple, unalloyed with special conditions or restrictions is, however, the universal favorite, and it is to their composition and construction that the chief portion of this work is devoted.

The Direct-mate problem of the present day is widely different from that of thirty or forty years ago. Formerly the composer's chief end and aim was to pile up a continuous line of apparent, albeit sometimes brilliant, checks, leading to the desired mate. All was forced. There was no quiet *coup* or subtle strategy; while a mate in ten or fifteen moves was of every-day occurrence. Now one of these unstrategic elongations would

Self-mates.

Direct-mates.

Ancient  
Direct-mates

Modern  
Direct-mates

stamp its author as a veritable Rip Van Winkle. Modern composers have concentrated them into the bright and sparkling two-mover, the brilliantly strategic three-mover, and the profound mate in four. We are no spendthrift sons, but show our forefathers how best to use the wealth of rugged gems of thought they base handed down to us. Looked at in their elementary nature these thoughts are very few in number, startlingly few indeed when we consider the innumerable forms in which they can be and are produced. The modern problematist, familiar with the works of his predecessors, can find little scope for the exercise of his ideality, so far as is concerned the really fundamental conception, for it is indeed doubtful if there be any fundamental idea worthy of problematic presentation which has not already been employed. But both in the form of embodiment and in the strategic and artistic development of the thought his ideality and constructiveness can find almost unlimited range of application. He shows his predecessors what they should have done, and how to do it, and in so doing, brings into action constructive skill of a degree of which they never could have dreamt. There may be no Koh-i-nor for him to discover, but he shows how, by cutting, the gem may be multiplied, and each offspring be made more beautiful than its parent.

Fewness of  
radical ideas

Scope for  
originality

Two-movers.

The dainty two-movers, feathers to the breath of the expert, are naturally the favorite of the inexperienced. To him they yield the greatest amount of enjoyment as the result of the least expenditure of labour, and both from the solver's and composer's point of view, they are the most popular. Easy to solve, they are on the average easy to compose. Giving small scope for profundity, their merits centre chiefly in their beauty; but it should be remarked that, while the limited degree of analysis necessary in their construction places them within the reach of the constructive capacity of all, that brilliancy of conception and execution inevitably required to lift them above the mediocral level does not come at the composer's call. It is the result of inspiration rather than of labour, and that inspiration belongs not to every one, nor yet to any one at all times. In the field of two-movers, already so much explored, the possibilities of originality are the narrowest, and that disadvantage, conjoined to the fact that they are the offspring of inspiration and not of labour, renders them not always attainable, even by those who rank

foremost as composers in the production of heavier work. As a very natural consequence, a really good two-mover, one destined to live in the memory, is the rarest of all problems.

In the composition of three-movers, the composer more readily finds opportunity for the display of his constructive ability. Here, not only may ideas be illustrated, which, as a matter of course, cannot be clothed in two-move dress, but a still more extended field lies before him in the blending of two or more themes in the one problem, in these days, a most desirable and commendable feature in problem composition. These remarks apply also to four-movers, for while strictly four-move ideas—ideas which cannot be rendered in three moves—are extremely limited in number, the praiseworthy blending and extending of several two and three-move themes in the one four-mover give the composer fine opportunities of winning admiration, provided he be not afraid of hard work, and that his analytical acumen be equal to the occasion. As we advance higher, so increases the rarity of strictly appropriate and acceptable ideas, but in equal proportion arise the opportunities of blending and elaborating minor themes. The composition of a good problem in five or six moves is, however, ordinarily by far too laborious a task to be one of real pleasure, and even when completed and published those problems will find few solvers, the consequence being that the composer receives little or none of that reward for which he looks in the consciousness that his labour of love has brought pleasure to others. Therefore, all things being fully considered, three-move problems may well be claimed as fairly meeting the somewhat conflicting claims of popularity and general problematic worth. Standing between two and four-move compositions, in them constructive labour most easily shows meritorious conception to the best advantage. It finds better scope than in two-movers, and its application is attended with less labour than that demanded by the production of four-movers or problems of heavier calibre.

Of Direct-mate problems there are three classes, (1), the Waiting, (2), the Attacking, and (3), the Checking. The waiting problem is that in which White's opening move threatens nothing, is merely a *coup de repos*, waiting till Black, by necessity, plays in turn, and, playing, weakens some position which gives White a vantage ground, and then shows

Three-movers

Four-movers.

Lengthy problems

Most desirable number of moves

Classes of Direct-mates

the object of the opening move. Waiting move compositions differ in purity, according to the degree of power subsequently shown in their key-moves. From the pure waiting position, where the opening move has no immediate or subsequent object whatever, save necessitating Black's moving, they range to those where White's opening move supplies and completes all continuations accordingly as Black's move renders those continuations available.

Attacking problems are those wherein on the first move White plays distinctly on the aggressive, compelling Black to offer some definite defence to avert the impending blow. In specimens of three moves in length and upwards, their attacking nature differs in degree as the key-move threatens an immediate mate, or as the attack instituted extends through the full quota of moves of the conditions, that in which an immediate mate is threatened being termed a "direct attack." Checking problems are those in which White's moves administer check, an unbroken series of checks indicating one of the pure type. All these classes are seldom shown in their strict integrity, except in two-movers. In lengthier compositions there may be embodied in the one problem waiting, attacking, and checking lines of play. In such cases the varying character of the internal action is not considered in the classification of the problem, but the primary position and consequent key-move decide to which class the position shall belong.

Mode of  
Classification

Waiting  
problems

The waiting problem is decidedly and deservedly popular. In them, from the very fact that Black must necessarily play in turn, and thereby himself fatally open up points of attack which would otherwise be quite impregnable, White has only to stand quietly by and watch and await developments. Hence almost unlimited opportunities are presented for the introduction of unexpected and apparently utterly hopeless moves on White's part—moves which would tend to impress upon the minds of the uninitiated, the almost irresistible belief that White was afflicted with a suicidal mania—moves which in many instances have the appearance of being positively the worse that could be made. That such play should lead to victory seems nothing short of being miraculous, and that in itself lends to these compositions a charm which is theirs alone.

But while the waiting class of the Direct-mate is so highly

commended, the inference must in no way be drawn that it is superior to the attacking class. Each has its special charm, its special beauty. As the one gives scope for the portraying of calm and unimpassioned strategy, so does the other display dash and passion, so to say; dashing advance and quick retreat; skirmish of the advance guard and shock of the main army, attack and counter attack, blow for blow! How beautiful it is when both classes of strategy are shown on the one field, when the calm precedes the storm and the storm foreruns the calm, the one intensifying the fascinations of the other!

Attacking Problems.

Checking problems are neither attacking nor waiting, though they partake more of the nature of the former than they do of the latter. They cannot be waiting, for a check forces a distinct line of action. Nor need they necessarily be attacking, for the check though forcing and defining a line of action on the part of the defence, may promise the aggressive side nothing of that definite result which marks the attacking class. In our day, checking direct-mates, especially those of the pure type, are rarely seen, and that it is so is commendable. The strategy they present may have some amount of brilliancy, but the forceful and ungallant nature of the mode of play appertaining to these productions, and the fact that Black is driven to the immediate necessity of saving rather than of manfully defending himself, stamp the class with a character not at all consistent with the rapid advance of the art of problem composition.

Checking problems

These classes are rendered in different clearly marked styles of composition. There is the position known as the "intimidated," which ranges from the "rex solus" where the Black King must do all the defensive fighting himself, to those in which he has the assistance only of Pawns, and again, there is the stratagem where the Black King has ample fighting force at his side. Again, there is the position where the Black King stands blocked and powerless to move, relying entirely upon the valour and fidelity of his followers, and yet again, that in which he himself is free to move about and help his army in the fight.

Styles of composition.

The "intimidated" are, as a rule, somewhat easy to solve. The reason of this is that the line of defence is defined, or rather it should be said that the defining of the line of defence is easily within the grasp of the solver, for even in the most complex stratagems there are limits to the moves, always provided the solver can grasp them. The "intimidated"

The "intimidated"

style ranges from the little fancy with one line of defensive play to the position presenting numerous interwoven variations. Necessarily, they always embody the feature of an overwhelming amount of force and power on the part of White, and while an ultimate mate presents itself as an inevitable fact, the point is to bring it about within the number of moves required by the conditions. It should, perhaps, be said here, that this apparently unchivalric characteristic of an overwhelming superiority on the part of the attack is not in the slightest degree a defect in problem composition. In many instances the very fact that numerous ways lure the solver, by the ease with which they apparently offer to bring about the desired checkmate, is apt to muddle him and lead him into false tracks, the consequence being that the true solution is kept hidden from his view. The free and open board, too, almost always necessary to these problems, plays no unimportant part in producing this, and unusual scope is thereby given the composer for exercising his constructive ingenuity by artistically introducing seeming ways to a solution, termed "tries" in problematic parlance. Save this deceptiveness, very many of the "intimidated" problems present no feature worthy of especial mention. There may be no real inherent obscurity of the theme, no bright beauty, yet able construction may introduce so many alluring lines of play as to render the problem extremely difficult of solution, and, in its entirety, even pleasing. In no way should it be inferred, however, that this particular feature is always their only meritorious characteristic. Many of these compositions are extremely beautiful. As a rule, their strategy is delicate and polished, they present opportunities for the presentation of pure and elegant mating positions, and that feature so dear to; the admirers of the "few pieces" school—an attractive external appearance. By far the greater number are of the waiting class, or embody noticeable waiting lines of play at some period of the combat. Since the lines of defence are few in number, waiting moves are easily, and, it should be added, appropriately introduced.

In contrast to the "intimidated" comes the problem in which the defending King takes the field with pieces as his followers. These range in degree from the position where one trusty man stands by the monarch's side, to that in which Black's force of fighting men vastly exceeds that of White. These latter stand diametrically opposed to the "rex solus"

style, and can appropriately be termed “intimidating,” as distinct from the “intimidated.” In them the wonder is not why they cannot easily be solved, as is the case where the Black King stands alone, or is attended only by Pawns, but how the defending side, with its great numerical superiority, can be mastered at all. The value of positional power over numerical force is the lesson they teach. One of the extreme type, however, is seldom a stratagem of marked finesse, for Black’s strength, not to say threatening attitude, generally commands White to take immediately aggressive and powerful measures, and, as a natural consequence, the true method of gaining the day cannot be deeply hidden. The happy mean lies between the two extremes, in giving Black ample force and power but never so much as to demand a precipitate plan of action on White’s part. In all respects, Black should be so strong as to impress the solver with the idea of a task to be done, and yet so weak as to suggest lines of White play attractive but futile. He should be so positioned as to invite attack, yet be capable of meeting it with subtle defence or obscure counter attack. These are the problems which afford opportunities for the exhibition of solid Chess strategy, for artful tactics and brilliant manoeuvrings. This style of composition is the most popular, but it does not follow that fine examples of the two extremes are not thoroughly appreciated and enjoyed. As the elegant beauty of a fine specimen of the “intimidated” can never fail to charm, so must we ever admire in a masterly example of the “intimidating” the sterling play necessary to meet and defeat the overwhelming strength.

The “intimidating.”

The most popular style

One of the most commendable characteristics of the “intimidated” problems is the almost always necessary “flight-square” feature. No order of strategy is so generally high as that which allows marked freedom to the sable King. Not only has he then to be checkmated, but additional interest and beauty are invariably imparted by the means necessary to entrap the monarch while dealing the fatal blow. The maximum liberty the King can be given is, obviously, eight squares. In a problem of three moves, he may be allowed this maximum, but in a two-mover, he can enjoy no greater freedom than seven squares. In such cases, however, all the problem’s merit centres in these features alone, and in a two-mover with seven squares of “flight” the opening move must be a check. The utmost liberty the Black King can possess in a two-mover

Free Black Kings

for the proper attainment of problematic worth is certainly six “flight-squares,” and the rendering of that feature calls into requisition a high class of construction, and produces strategy at once exquisitely elegant and highly scientific.

Fixed Black  
Kings.

A blocked or stationary Black King relies upon the fighting powers of his men alone. When the conflict takes place in his immediate vicinity, he can lend a helping hand, and that is all. But it must in no way be understood that the necessary drawback of a stationary monarch, as a consequence, deprives of merit positions with that characteristic. Numerous brilliant and beautiful ideas can only be rendered in this form, and while the “flight-square” order of strategy is undoubtedly the higher, it is not the less true that many masterpieces have been produced where this feature was necessarily wanting.

Free Black  
Kings with free  
Black men

The real beauty of the “flight-square” strategy is best brought out, not where the Black King stands solitary or is inadequately attended, but when his defence is amply provided for in the freedom of his men. The difficulty of giving the Black monarch liberty when his men, too, are free, is very considerable, for then, not only must White play to entrap him, but while doing so, in itself no easy task, White has also to guard against and overcome the tactics and manœuvres of the hostile men. This very difficulty and its incidental features show in their best form and most brilliant light those problems wherein there is a roving Black monarch.

Before leaving these general observations and settling down into the more practical details of Direct-mate composition, it will, perhaps, be well to offer some general admonitions to the student.

Early attempts

The young composer should be content with humble beginnings, for whatever he undertakes should be done in a style which defies actual criticism, even though it may not win actual admiration. It is very true that instances may be quoted where a composer takes a recognizable position at a single bound; but such happy ones are destined to stand on the topmost rung of the ladder, a coveted spot, which, alas! is not sufficiently roomy to hold us all. The embryo composer, proud of his success as a solver in unravelling the works of others, is very apt to overestimate his strength at composition. He attempts to rival some masterpiece, and, as a natural consequence, he finds himself in the midst

of difficulties which his constructive skill is powerless to overcome. In such cases he has either to abandon the task discouraged, if not totally disgusted, or else produce a position, grand enough in conception and intention, perhaps, but a total failure in the rendering—inartistic, ugly, and faulty. Therefore, let the beginner ever bear in mind that small beginnings are imperative. Let him at first confine his loving labours to the rendering of simple ideas, in simple forms. Still, these admonitions are intended simply to teach that whatever is attempted should be well done, and if the student have a genius for the art, he will not be long in finding it out and recognizing his powers. When that is the case, he should no longer waste his strength in productions which have then become puerile to him. *Where his genius leads him, there should he follow*, until he wins for himself the position to which his talents entitle him. And if, on the other hand, the soil prove unfruitful of great things, so long as it be not positively uncongenial, by keeping in modest bounds a growth will ensue of fascinating and intellectual recreation, for the pleasure to be derived from Chess depends not so much upon the ability to master its intricacies, as upon the capacity to enjoy its beauties.

Other points, too, should command his most careful attention, though they rather spring from the foregoing than are distinct from them. A very conspicuous error, or rather misfortune incident to the heavy demands of the times, is that into which composers fall when they yield to the temptation of being prolific at the expense of true merit or accuracy. This is not only wrong in principle, but it defeats its own object, for the true problemist will ultimately feel far better repaid by the production of one really fine problem, than if he had produced in the same period several positions of doubtful or even of unmarked merit; while it need scarcely be said that, in the eyes of connoisseurs, a single gem will do its author more honour than would a large number of compositions of little worth.

Unnatural  
prolificness

In addition to the care necessary in producing internal merit, the composer cannot be too careful that his positions do not leave his chess-board in an unsound form to confront the merciless scrutiny of the problem world's critical eye. Carelessness in this direction leaves many a blot on the escutcheon of brilliantly talented composers. The examination of a skilful solver is much to be desired before the problem

Unsoundness

is submitted to the crucial test of publicity, but in no event should the composer rely upon this as an excuse for relaxing his own vigilance. It is neither an easy nor a pleasant task to examine one's own productions. At the very best, the duty of examination is one of uncongenial labour, and where one's own work is concerned, it is undertaken simply by reason of its absolute necessity, and while the composer's wish is to find the defects if they exist, he dreads a discovery which, perhaps, may scatter the results of his labours to the winds, and his most earnest hope is *not* to detect flaws. Nevertheless, all these little weaknesses should be overcome. He should learn to place his first reliance on his own examination, and to pride himself upon the result. Still, even with the greatest care, publication will sometimes bring him the mortification of seeing his pet production fall a victim to the hated "cook." How mortifying this can be when the succumbing problem is a likely competitor for tournamental honours, experience alone can tell!

Importance  
of Solving

For all these reasons, if for no other, it will require argument neither profuse nor profound to show that practice at solving is well-nigh an essential to the composer. Solving is to him what training is to the athlete, and the more practised and careful a solver the composer is, the less likelihood is there of his problems being open to accusations of inaccuracies. With the accustomed eye of the experienced solver, he readily detects and recognizes points of weakness which lead to unintended solutions or serious dualistic flaws, and at once he sees how far they can be allowed to go, and exactly, where to stop them—at a single stroke transforming a defect into a point of constructive beauty. Nor is a thorough training at solving useful in these respects alone. Solving a position, perhaps problematic only in name, has laid the foundation of many a fine composition. The term "solving" is used generally, and here particularly, to imply not merely the extracting of the succulent contents of the oyster, so to say, but a thorough analysis of the position, when the shell, discarded by the superficial, will often be found to contain the rudiments of a gem of rare beauty, by giving, perhaps even indirectly and by inference alone, the inspiration of a future problem.

With these necessarily imperfect and brief remarks and admonitions, let us settle down to the more serious task of condensing the illimitable intricacies presented by the details of Direct-mate composition.

In his relation with the solver, the composer has in view a double object—to puzzle and to please. He aims to puzzle him by the DIFFICULTY attendant upon the discovery of the unsuspected Chess truisms which lie hidden through the ramifications of the problem's solution, and he seeks to please him by the natural BEAUTY of those unsuspected Chess truisms and the manner in which they are presented. Here, as everywhere else, these qualities exist rather in the mind of the solver than in the problem itself. They appeal for his appreciation, rather than demonstrate their existence, and, as a natural consequence, that appreciation varies in degree according to the capacity and constitution of the mind which bestows it. Nevertheless, the composer can but do his best, and about that he sets by selecting for illustration a worthy Theme, embodying some Chess thought, or series of thoughts having all the beautiful simplicity of truth and the wild imaginativeness of romance. Naturally, he aims at investing his work with ORIGINALITY. The strategic VARIETY or phases which his theme is capable of presenting he seeks to develop with all possible ECONOMY, and the skill with which he executes his conceptions throughout marks the CONSTRUCTION of the problem. From the construction arise such considerations as the selection of good KEY-MOVES; the purity and piquancy of the MATING POSITIONS; DUALS, and POSSIBILITY OF POSITION.

## THEMES

Broadly, the theme of a problem is the reason of that problem's existence. As such, the practical worth of the theme may be shown in a single move: or again, its individual self may be so comprehensive as absolutely to require the entire solution for its full illustration, as, for instance, where the theme lies distinctly in the flight-square feature of the two-mover. At once, however, it should be stated that such themes as the latter are rather eccentricities from a strictly thematic point of view, and that positions which embody them depend for their merit chiefly

upon the extraordinary constructive skill which they display, and the striking effects thus produced; and that, when that high degree of constructive skill is not called into requisition, bringing with it the beauty which is natural to it and to the results it produces, the problem will assuredly fail to leave behind those pleasing impressions always attendant upon pointed and striking thematic merit. Ordinarily, however, and, indeed, for all practical purposes, even always, the theme consists of a Chess thought or series of thoughts following each other in a natural succession, and comprising certain moves and their consequences.

Classes of

Themes proper, as thus defined, may be divided into three broad classes, (1), the simple theme; (2), the compound; (3), the complex. The simple theme is one in which the moves throughout have but a single object within the theme itself; the compound, that in which the moves have more than one object within the theme; and the complex, the distinct amalgamation of two or more simple or compound themes in the one problem.

Simple  
Themes.

In the great majority of cases a simple theme is the most pointed and striking. The solver easily grasps it in its entirety, quickly understands and more readily remembers it. These characteristics are very commendable, for be the construction even deficient, the illustration of the theme even inartistic, a problem with a bright and sparkling idea is sure to afford pleasure to the solver, and the thematic merit which has so pleasurably entertained him will fondly linger in his mind. These themes are more limited in number than those of the compound class, and they have all been so often rendered and re-rendered that to present one now rich enough in the spice of originality is a very difficult matter. Nor does every composer possess the aptitude to conceive these attractive thoughts, or yet the ability to weave a garment whose airy texture alone can fittingly attire them. For all of these reasons we see few of these problems now: "J. B. of Bridgeport," the Healeys, the Loyds, and the Shinkmans have cleared this ground, if not completely, at least with such good effect as to leave little behind for us.

Compound  
Themes.

We will not complain, however, for digging and exploring a little deeper than the surface, we will find gems of sterner stuff, rugged perhaps, and, perchance, partaking strongly of the nature of those which lie scattered on the surface. We will employ our constructive ingenuity

and so polish and ornament them that even if they lack the distinctive sparkling brilliancy of the others, they will, nevertheless, have a charming lustre of their own, and intrinsic worth sufficient to impart a value to them much above that possessed by their lighter and brighter brethren, the simple themes. The mine of these themes—the compound—then, has a larger yield than the surface gatherings of the simple; and, besides the novelty that can be more readily imparted to them in the treatment or dressing, they obviously contain in themselves more Chess play, more subtle strategy, than are the characteristics of the sparkling simple themes.

Complex Themes.

But the highest branches of intrinsic problematic merit and substantial Chess strategy are, as a matter of course, to be found in the complex themes, where different distinct ideas are shown harmoniously uniting in the one problem—now, one of fanciful levity, again, another of sombre splendour; now, one of dashing brilliancy, and again, another of calculating coolness. Here the imagination is offered a boundless range of application, and with the constructive skill equal to the requirements, *the* problems of the future will be those with this thematic feature. The very difficulty of conceiving different themes which will work in concord, and the necessary arduousness of their construction, make them pre-eminently worth, striving for and as splendid when attained.

Unity of idea.

Unity of idea is a most important thematic characteristic. It is shown where, in the one composition, different versions of the same idea are illustrated—in letting all the variations spring from, and bear direct resemblance to, the main stem. While being distinctly different from complex themes proper, yet unity of idea partakes much of their peculiar complexity, for, while in the former different themes are shown blended in the one problem, in the latter the intention is to illustrate in the one composition different forms of the same theme. The introduction of the amalgamation of two or more different themes is, as already suggested, the most commendable and acceptable thematic characteristic so far as is concerned the attainment of sterling strategy, and it should be said, desirable originality; but looked at from a *purely and distinctly* thematic point of view, unity of idea is in reality the most magnificent. To maintain throughout the problem the integrity of the grand idea; to show it here in one light, and there in another, requires

not only the most lively ideality, but a profound comprehensiveness, a thorough mastery of the board and men. And can it ever fail to be charmingly impressive, this repetition of thought, this delightfully bewildering similarity? A complex theme may be compared to a rainbow-blaze of various gems; unity of idea to a tiara of diamonds.

Ability to conceive and mode of development

The ability to conceive attractive themes depends upon natural aptitude, but like every other mental quality, that of development; and, obviously, the most effective means of accomplishing that end is in the study and analysis, from a thematic point of view, of the work of eminent composers. Such study properly directed will not only strengthen and invigorate the natural genius for invention, but many a time it will of itself produce a fine conception. For it is seldom, and indeed, it should be said, never, that the author's intention embodies all the problematic capabilities of the position, and in examining those, capabilities in his search for the author's ideas, the analyst has necessarily to examine and then reject what *may* be the author's intention. These, whether so intended or not, are plausible "tries," which, being problematically plausible, are necessarily thematic, and, being so, require but to be defined and developed, stamped with the artist's individuality, to be in turn employed as the theme of a problem. Let the student ever bear in mind, however, that this rough and ready plan of invention, which gives such material assistance to the imagination, must not take precedence of the idealistic mode of conception which belongs to the gifted composer, whose thoughts unaided flow "like a spring-tide" from the ocean of his mind. Solving a position problematic only in name has laid the foundation of many a fine problem, but it alone can never lay the foundation of an able composer. Anyone with an ardent love for the beautiful problem art may by dint of study and perseverance put up a position in Chess having some problematic merit, but only he who is to the manner born can readily command and implant a thought. *Poeta nascitur, non fit!*

The Indian theme.

Some themes, from their marked merit and distinctiveness, have acquired names by which they are known. There is the Indian theme, than which none is more universally popular. The elements of this are in covering an ambush in a stalemating position, giving the Black King a loophole of apparent escape, and then mating by double check. This theme

was first rendered in a position published in the year 1845, and said to be the composition of the Rev. Loveday, an English Chaplain, resident in India. At its first appearance it won much admiration, and was pronounced the most difficult problem of the time, among its earliest solvers and admirers being Mr. H. J. C. Andrews, the well known composer, analyst and critic, now one of the leaders of the problem world as an Editor of the *British Chess Magazine*. From this theme, which, in the spirit of the times, was at first but crudely rendered, it may safely be said that hundreds of problems have been built with the more modern improvements, each having a degree of originality of its own. Indeed, it is to be feared that the Indian is a bone which has been picked so clean, that with a little bleaching it will be fit to be deposited in the British Museum as a relic of antiquity, thence only to be brought to light for the benefit of a new generation.

The Bristol theme

The Bristol theme, so called from its being first shown in a problem of the first prize set, entered in a tournament at Bristol, 1861, by the "British grand master," Mr. Frank Healey, is another beautiful and difficult simple theme. The radical idea consists of moving a piece to a most out-of-the-way place, for the simple object of making room for another piece to reach a desired square. Here, again, is a conception which has formed the groundwork of an almost endless number of different compositions, and of it, too, it must be said that it has done its work and should now be allowed to rest, a pleasing souvenir of its inventor!

The smothered mate.

The smothered mate, well known in play over the board, has been made the theme of many excellent compositions, though the date and authorship of its first appearance in a problem are not known. It was believed to have been introduced by the famous Philidor, and hence it bears the name of "Philidor's legacy," but in reality it was discovered long before he was born. The idea is, by means of sacrifices, forced or otherwise, to block (or smother) the Black King with his own men, then administering the mate with a Knight. It is more a surprising and brilliant theme than it is a difficult one to detect, and, although it has been much used, the fact that the pointedness and distinctiveness of the idea are far more comprehensive than in the Indian and Bristol themes, renders the smothered mate still well capable of being employed and produced in forms far from devoid of the stamp of originality.

The Cross-check theme

Another theme which is peculiarly brilliant and interesting, albeit it sometimes, by necessity, lacks the element of difficulty, is the Cross-check theme. This consists in allowing Black to administer check, discover check, or double check on White, compelling his interposing or taking active measures in rejoinder, and, in so doing, returning the assault with compound interest. Hard fights and heavy blows are the characteristics of this theme, which again is so marked in its nature and has been so frequently used that very little of its originality is, it is to be feared, left for presentation in these days.

The Intersecting theme.

A most beautiful theme, and one whose depth and intricacy give rise to a seemingly never-ending number of combinations, is what is known as the Intersecting. Of all problematic situations in the game of Chess, certainly none are generally more striking and elegant than those in which Black is made to break down his own defences and weaken his own strongholds by those very means the adoption of which gives every hope of offering him the soundest defence; and of these positions, truly none can lay claim for more piquancy and subtlety than does the Intersecting. In these themes, whether by the necessary compulsion of a waiting position or by directly defending some point of attack, Black pieces are made to stand in the way of each other, and, in so doing, cut off their range of power. In waiting problems, however, these themes are not shown in their best form; for such positions being already those in which Black works his own destruction by the fact of moving, the intersecting idea loses much of its fine effects, because it is not set up as a defence, but becomes part of a move which, in any event, weakens and destroys Black's position, and the fatal results of the intersection necessarily cease to be the characteristics of the problem. Not so in attacking problems; in them Black plays entirely on the defensive, and the greater the seeming strength of the defence set up the more striking will be the calamitous consequences of the intersection.

Another self-defeating theme.

Something alike in principle, though in detail differing from the Intersecting, is that very favourite theme in which Black aids his own defeat by pieces blocking squares of retreat for their King while defending him. Obviously this idea may be shown in an almost unlimited number of ways, but undeniably one of the most charming is that branch of the waiting move two-movers, in which Black men create mating positions

by blocking squares around their monarch. When illustrated in such a form this theme is certainly shown to the best advantage, for additional peculiarity and point are invariably imparted in the fact that, while being waiting problems, they savour strongly of the attacking genus, seeing that the Black moves which give rise to the mating positions are in a great measure defensive ones, set up to defeat the mate resulting from purely waiting play on Black's part. These themes seem most suitable to treatment by Knight play, and the perplexing interplay between the Knights of different colours can never fail to be charmingly puzzling, and particularly so when, as in the most complete specimens, the four cavaliers exhibit their bewildering manmuvrings.

It is scarcely necessary to say that those mentioned here form but a small proportion of the large number of well-known themes. They have been referred to at some length rather with the object of explaining to the student the nature of a theme and of showing him the general manner in which his inventive faculties should be exercised in its production. To speak here of all the striking themes is a matter not only approaching the impossible, but is as unnecessary as it is impracticable, since the critical notes appended to the selected positions will briefly refer to some of the most attractive.

No single move can of itself constitute the theme of a problem, though it may show all the intention of the theme. For instance, take the striking move of a Bishop across the entire diagonal of the board, from one corner to the other. That move, in itself, cannot be the theme of a problem, but rather will the theme be shown in the *object* for which the move is made. It may be made in a version of the Bristol theme to make way for another piece to reach a certain square; it may be made for the purpose of laying in ambush in a species of the Indian; or, besides for other reasons, for the purpose of affording subsequent protection to some other piece at a critical time. In all these cases the move would be a valuable part of the theme, even, perhaps, to the extent of being a primary thought; for while, in any event, the theme would still be the same, it might be very inadequately expressed if the Bishop, instead of going to the place its occupancy of which renders the theme possible of execution, primarily occupied that square and did not play to it, some other move being adopted. It should be stated that this especial move is cited

A single move  
no theme.

The sacrifice of a piece no theme.

A sacrifice as part of a theme.

Style and mode of rendering.

Laying the foundation.

here only in illustration of the broad principle involved, and it does not necessarily follow that it is always the best introduction to the Bristol or Indian themes, although it has been frequently thus used with telling effect. The sacrifice of a piece, too, does not form a theme; it is but a single move, a primary thought, to which there must be some secondary thought added, some object for the sacrifice, which shows the theme; and, like the move of the Bishop before mentioned, the primary thought may be very necessary for the complete and proper development of the secondary. A sacrifice may be made the part of almost any theme, and, as just suggested, it may pre-eminently add to its lustre. In the Intersecting theme, for example, there can be no more appropriate introduction than a sacrifice which lures the capturing piece, the piece to be intersected, into the fatal position. The sacrifice itself, too, is most beautifully shown when presented in this theme or those akin to it; for its object is not readily discernible, and the consequent seeming unprofitableness of the surrender, contrasted with the subsequent reality in its advantageous effects, adds intrinsically to its point. Very frequently the most striking characteristic of a problem is a succession of brilliant sacrifices, which a superficial observer is apt to consider the problem's theme. A careful examination will show however, that no matter how numerous and brilliant the sacrifices be, they cannot be the theme. For the surrender of a piece cannot be a wanton waste; it must be made for some object, and that object is to gain a positional advantage, the peculiar nature of which positional advantage showing the theme, the sacrifices being rather the means of its attainment.

As the theme itself should be bright and sparkling, pointed and piquant, substantially yet subtly strategic, so also will the excellence of the problem depend largely upon the manner in which the foundation of the theme is laid, meaning here not the after-composing, for that properly belongs to Construction, but rather the style in which the crude conceptions are first placed upon the board; and, added to this, whether the theme should be shown in waiting or attacking form, and the number of moves that most appropriately illustrates it.

In the primary placing of his ideas upon the board the composer cannot be too bold: he must not aim at "introducing cheap effects in small corners, but should make the board itself his field of operations."<sup>1</sup>

As he lays the foundation of his conceptions in a bold and comprehensive manner, so will their details be distinctive, powerful, and elaborate, and—this is worthy of particular note—the elaborateness, then following almost as an absolute necessity, becomes natural and not strained. If the composer start his work with timidity and meanness, dreading complexities that may arise, and if he be niggardly in the use of the force at his command, a pretty Chess epigram he may produce, but never a Chess *problem*, classically ornate, bemazed with lures for the unwary, intricate with perplexing combinations, and overflowing with Chess truths and beauty.

Classing as  
waiting or  
attacking.

To readily see and comprehend whether a theme better belongs to the waiting or attacking class of problems, when it may be rendered in either, depends, like the conception of the theme itself and the number of moves which most fittingly illustrates it, upon innate aptitude; but, as before remarked, study of the works of the well-known composers will do much towards strengthening the ability to exercise an independent taste and judgment upon the correctness of which so much, so very much depends in problem composition. It may be said, however, that, as a rule, those ideas where Black noticeably helps his own defeat are more pointedly shown when he is made to do so while ostensibly setting up a direct defence, and not together with the quasi assistance of the necessary waiting play: in other words, those themes in which Black's play constitutes an eminent part of his downfall should generally be shown in attacking form. In problems of three, four, or more moves in length, these remarks obviously refer to that particular part of the problem in which the idea is illustrated. It is not objectionable, indeed, it is rather commendable, if the key-move be a waiting one and the subsequent play in the variations shows a preponderance of ideas suitably rendered in attacking form. Also, if the subsequent play embodies waiting ideas, it might be commendable, even perhaps for the sake of the contrast alone, that the primary position should be an attacking one. Still, be it remembered, that all this bears rather upon the propriety of deciding upon an opening opposed in character to the general nature of the subsequent play, when it is noticeably waiting or noticeably attacking; and it does not by any means follow that it is to be purposely shaped into the one class or the other, in preference

to presenting a happy combination of both, always remembering the appropriateness of the idea for the special style of rendering, as before suggested.

Deciding upon number of moves.

The number of moves which shows the theme to the best advantage is another nice point; but an ingenious composer will soon learn to decide correctly. As a general rule, the theme should be expressed in as small a number of moves as possible, and a move should never be added simply and exclusively for the sake of the addition. That description of problem building, when it presents no compensating feature, is decidedly objectionable, perhaps more objectionable than piling up the agony of unnatural variations. But, at the same time, cases will arise where the theme is palpably too weak to be submitted to public scrutiny as a two or three-mover, and here its artistic extension will have most beneficial effects, offering as it will the opportunity of introducing and blending other ideas.

Extending number of moves.

Importance and value of the theme.

In conclusion, it should be said that the theme is to the composer what the subject is to the artist, the thought to the poet. To fully appreciate its value and importance, the student should learn to consider it the very cause of the problem's life; and that, at least in theory, it is of such vital moment that, Chess problems being Chess strategy, a position is a problem in proportion as its thematic characteristics illustrate at once the beautiful simplicity of Chess truths and the wild imaginativeness of their seeming impossibility. He should learn to divide problem composition into the two stages of the mental conception which produces the theme, and the construction which renders in its most fitting and perfect form; and, while considering all attainable perfection in the rendering an essential, he must ever bear in mind that the theme of his problem must be such as to deserve the expenditure of the endless constructive labour he should be prepared to bestow upon it. For no matter how difficult of solution a problem may be; no matter how elaborate, how artistically that elaboration be produced; be it most accurate in its every detail, its construction perfect; if it possess no distinct theme, no striking and beautiful reason for its consummate constructive completeness, the desire for an indescribable something which is wanting will always be felt, and, as a natural consequence, the problem will be disappointing to the student and fail to leave behind a lasting

pleasurable impression, fading

—————on memory like a dream of night,  
Whose fleeting shadows vanish from the dawn;

—it will be a body without a soul!

## ORIGINALITY

Definition  
and value of.

In problem composition, Originality is that feature which marks the problem as the work of its author. It is shown in the amount of individuality—either in the radical ideas or their treatment—with which the author invests his work. Wherever art is concerned creation and not imitation should be the aim; and, therefore, the importance of Originality need hardly be suggested.

Fewness of  
radical ideas.

Wonderfully numerous as are the combinations and resources of the game of Chess, and comparatively now as is the Problem Art, the composer familiar with the works of his predecessors and contemporaries is already reduced to the extremity of sighing for new worlds to conquer. Originality in its strictest sense, that is, in the very elementary conceptions, though eminently desirable, is, alas! practically unattainable; for those luminous sparks, those brilliant thoughts, those subtle combinations fit to be the subjects of Chess problems are by no means numerous as compared with the vast resources of the game; and in our day, the invention of a perfectly original, yet worthy idea, is a matter bordering upon the impossible, so well has this ground been cleared from under us.

Originality of  
construction

But though those who have gone before us marched in triumph unimpeded by the obstacles which now beset our path, those very obstacles have brought into play an amount of constructive skill which was unknown to our predecessors luxuriating in original conceptions. This high advance in construction gives scope for the exercise of a

Chief scope  
of originality

considerable degree of liveliness of ideality elsewhere than in the radical conception—an imaginativeness in the minutest details of the treatment and dressing of ideas. This has even more than fully enabled us to maintain the beautiful art in its integrity, by showing to advantage such ideas as were, perhaps, unworthy of presentation by our predecessors in their immature style, and by the re-setting in new and brilliant forms, the furbishing and elegantly yet substantially presenting, those gems hitherto adorned by little but their own beauty.

Similarity  
of idea.

Yet the circle even of these resources is growing narrower day by day, although it doubtless may still be explored with considerable advantage; but a still more desirable scope for the attainment of Originality is to be found in the harmonious blending, the skilful interweaving of two or more ideas in the one problem. But little perspicacity will enable the student to see that in this direction there is verily room for an almost endless number of combinations, and combinations, too, by their very nature, unique, complex, and subtle. For, however old they would be apart, the illustration of two or more ideas blended in the one composition will, in their united form, be an original presentation, and the combination must, as a matter of course, invest the problem with complexity and subtlety. Numberless ideas may thus be treated, provided that the composer's ideality can grasp them, and his constructive skill be powerful enough to master their proper presentation.

Similarity  
of positional  
form.

The extent to which the problematic field has been worked is sometimes shown by curious coincidences. Now, two different composers, perhaps of distinct nationalities, produce two problems identical in conception and execution. Again, in some profound four-mover, perhaps is found as one of the variations or sub-variations a three-mover or two-mover already known as another composer's work. The first-named coincidence, the re-production of the complete problem, happens somewhat frequently, and almost always occurs in problems of the "few pieces" style—ah, hapless "few pieces" theory, the burden of many a transgression is laid on thy fair but fragile fabric! The latter form of coincidence, however, or the embodying of a lesser problem within a greater, is very rare and may happen in a problem even the most elaborate. Apart from these similarities of idea and execution, of course innumerable similarities of idea alone occur continually, which are not

only unavoidable, but are, indeed, to be expected. It is necessary to state here that similarity of the mere external position is no defect in the originality of a problem, for the superficial form the position takes when placed upon the board has nothing whatever to do with the problem itself. It is the idea therein shown and the construction by which it is expressed that are the problem; the subject and work of the composition that are the author's. Two positions may be remarkably alike in outward form, and yet may embody distinctly different ideas; while, again, positions may be entirely different in external appearance and yet their themes may be quite alike. By universal consent it is allowable to use all known ideas, so long as the composer imparts something meritorious of his own in the rendering, and, when two or more composers conceive the same mode of rendering the idea, then the similarity occurs in degree as the conception and execution are alike. No composer would stoop to plagiarism pure and simple, and it can generally be regarded as a rule that all similarities such as those referred to are similarities and nothing more. The plagiarist has now and then put in an appearance in the problem world, but he is, as a rule, some half-witted fellow who deceives no one so much as he deceives himself, and his career has been, and is, generally, sure to be decidedly and comically brief. Composers know each other's work, and if the author himself does not detect when one of his productions has been ventilated in another's name, some member of the fraternity is almost sure to recognize the theft, and the unlucky "ass in lion's skin" will receive so pointed and warm a welcome, that he will be in no hurry again to make his entrance on our chequered stage.

The Plagiarist.

Example of coincidence.

One of the most curious coincidences, perhaps the most odd that has ever occurred when the complexity and worth of the composition are considered, is that which happened some years ago between Mr. B. G. Laws, of London, a young and most highly-talented composer, and the author. Than ourselves, no composer has worked the six-flight square two-move feature to more advantage, no one but ourselves, so far as is known, having produced the six flight-squares with a like number of mates, a feature at once extremely difficult of attainment and as beautiful when attained, Is it then to be wondered at that in our explorations in this particular field, we should both have independently discovered

the flight-square gem? Who first hit upon it, the author does not know, but he first completed and sent it to a tournament in London (though it was then in an unsound form and was subsequently withdrawn,) at the same time sending a copy to Mr. Laws through another correspondent; and, Mr Laws receiving it, at once wrote me enclosing a copy of an identical position of his own, completed in ail but the key-move, at the same time pointing out the unsoundness of my version. Subsequently, I amended mine by a change of key, and Mr. Laws, too, in perfect ignorance of the opening decided upon, finally adopted for his position the very same key, making the problems identical in every respect.

Degree of  
originality

The foregoing digression is, perhaps, pardonable here; for although, strictly speaking, it does not affect Originality, it pointedly shows that coincidences do occur, and may happen in the case of even the most elaborate problem. At the same time, it allows, too, of the illustration of the previous remarks made regarding the degree of Originality implanted, and the direction it must take to be meritorious. The problem will be found elsewhere, and reference to it will show that in this case the amount of Originality lies in the play produced by the addition of the Bishop on Queen's Rook's square and the Rook on Queen's Knight's second. It is simply the introduction of these pieces that occurred to both composers, and, naturally, gave rise to the similarity of the problems. All other features of this composition are well known, and have been considerably harped upon, but the blending of the new mates, produced by the employment of the newly-introduced pieces, imparted much desirable Originality, and this, with the necessary nicety and excellence of construction involved, was sufficient to make the problem the gem of its kind.

Classes of  
Originality

Fundamen-  
tal ideas

Returning to the main points, it will be seen from the early remarks in this article that Originality is shown, (1), in the fundamental ideas; (2), in the amount of the author's individuality as shown in the treatment of the ideas; and (3), in the blending of different ideas.

As already intimated, the first of these classes of Originality is practically unattainable, but it should be emphatically and distinctly said, that the possibility of its attainment must, nevertheless, be the composer's guiding star. For of all features of Originality this, being fundamental, is the most important, and the value of a perfectly original

and desirable strategic idea cannot be over-estimated. The accustomed solver masters the generality of problems with lightning rapidity, for he has met the fundamental thoughts times innumerable. They are to him but old friends in new dresses, and, as soon as his mind realizes the *tout ensemble*, he recognizes them. What, then, can be a more important factor towards the attainment of desirable difficulty than a perfectly new idea? There will be no familiar marks, no attractions to a recognition; the mind must grasp the position, master the conception, before the problem is solved. That a problem embodying such an idea most have a special beauty follows almost as a matter of course, and that in these days it would be a monument to its inventor stands as a certainty.

Treatment  
of ideas.

The second class of Originality mentioned is the easiest of attainment, and is, consequently, that generally seen. The worth of this type of Originality depends not only upon the extent to which the individuality is carried, but is also affected by the degree in which the new treatment improves upon the fundamental conceptions; and, for this reason the rendering of an old idea in a much superior form, compared to previous embodiments, is very valuable; while degenerating or palpably belittling a conception shows no merit of Originality at all, and, artistically considered, is but little removed from plagiarism pure and simple. The composer whose ready mind conceives in another's work those opportunities which he has lost, and whose clever construction demonstrates what should have been done, deserves applause; but he who borrows another's idea and pays him the sorry compliment of abusing it is a poor artist indeed.

Blending  
of ideas.

The third branch of Originality, which really springs from the second, that immediately preceding, is, in practice, of still greater general importance, and, indeed, as previously remarked, offers now the most desirable and praiseworthy scope for the attainment of Originality. A composer may readily enough discover how his new treatment may improve upon an old idea; he may quickly see some point that prettily and appropriately belongs to it, but which others have failed to find. This undoubtedly is enough to make the problem his; but hardly ever can such a position lay claim to that Originality natural to the one in which several old ideas in a new attire are presented in a united form, working in pleasing harmony. The fundamental conception is the rarest branch

Best plan of  
obtaining  
Originality.

of Originality, and, by its rarity, the most valuable; but, as already intimated, it is very much to be feared that the old adage, “first catch your hare and then roast him,” applies only too forcibly here. The blending and uniting of different ideas or duplicating the same in the one problem, ranks, without a doubt, the next in importance to the fundamental conceptions as regards Originality—to say nothing of the general problematic worth of such combinations—and, unlike the fundamental conceptions, the adage before mentioned in no way applies, for, indeed, while the invention of a perfectly new radical idea is extremely unlikely, the complex theme, made of known radical ideas, offers practically exhaustless sources of Originality.

To avoid the annoying results of trespassing upon and unwittingly plagiarising the works of his predecessors and contemporaries, the composer should make himself as thoroughly acquainted with their compositions as he can, and, remembering that art creates and does not imitate, he should, as much as possible, tread outside of the beaten tracks. To the young composer small beginnings are imperative; but when he has once crossed the *pons asinorum*, he should let alone the compositions of problems with very few pieces, for in that direction lies his greatest danger. He might conceive a bright and sparkling little epigrammatic thought, which, so far as his knowledge goes, is quite new, but the chances are ten to one he will find that he has been long since anticipated. In the place of light and airy morsels, he should explore for complexity and profundity, subtlety and solidity, by elegantly and artistically extending, elaborating and blending different ideas. In these directions he will be very safe to be free from troublesome similarity and unintentional plagiarism; for although there will be little doubt that the elementary conceptions will be but “twice told tales,” in following these paths he will surely place upon his productions a stamp of Originality which will inevitably mark them as his own.

But how long will this last? Reflection can scarcely fail to arouse speculation as to the distant future of the art. The Garden of Chess must ever bloom with freshness to the passing butterfly, but to the honey-seeking bee which stores its gathered wealth, is not the charm of novelty destined to decay?

## VARIETY

<p>Variety, or variations, as its name signifies, includes all the various strategic phases or aspects which are brought about in the course of the solution of a problem; or, in other words, the different modes of play White is forced to adopt in reply to the different moves of Black. The leading line of play, that which illustrates the idea upon which the problem is built, and from which the variations arise, is called</p>	Definition of
<p>the mainplay. It may sometimes happen that a problem possesses no mainplay, strictly speaking. In the first place this absence might occur in mediocral or low class compositions, problems having no distinct theme, but in which, by means of careful construction, a series of commonplace lines of play are woven together into a position having little or no merit, except, perhaps, its soundness. Again, it is the case with the flight-square two-movers, of a class highly meritorious, still having no striking idea properly speaking, hut rather what has been elsewhere referred to as a feature, which the entire solution alone can represent. Then, again, the distinct idea of the problem may be repeated, presenting unity of idea—always beautiful—the variations partaking so much of the nature of the primal idea as to render it impossible to distinguish the mainplay. Or, again, and, perhaps, of more importance still, there may be two or more distinct and separate ideas artistically blended, every one of which, though of different styles, being of equal merit.</p>	Mainplay
<p>The leading variation is the variation next to the mainplay in order of merit, or the variation partaking most of the nature of the mainplay, the minor variations following in a similar order. Sub-variations are variations occurring in the mainplay and its variations, and are White's third moves in three-movers, third and fourth in four-movers, and so on. Artistic and natural sub-variations are very valuable. Short variations are modes of play which effect mate in a fewer number of moves than that demanded by the stipulated conditions of the problem. Obviously in two-movers there can be no sub-variations or short variations. Short variations occupy a position somewhat similar to that held by duals in problem composition. They certainly arise from a deficiency in Black's</p>	Leading and minor variations Sub-variations
	Short variations

strategic force, or a superabundance of White's strategic force; and, like duals, their serious consequences increase as they approach the main-play. Even if they cannot be stigmatized as positive faults, their presence, when avoidable, must point to an incompleteness, and, therefore, their artistic extension must improve the problem, both in the removal of a blemish, and because, also, of the proper addition to the number of variations. A short variation, however, is sometimes a very useful expedient to which to resort, seeing that we may frequently turn it to good account in lopping off very unsound, or otherwise objectionable branches.

Unnatural variations

All else being equal, the greater the Variety the better will be the problem, and this fact too often tempts the inexperienced composer into committing the serious mistake of introducing variations merely for the sake of adding volume to his composition—a variety which is not really variations, repulsive to the connoisseur and misleading to the novice. Such lines of play, brought about by employing double extraneous force, the one simply acting as a sentinel over the other, are unquestionably unnatural and illegitimate, and they should never be present except, perhaps, in very extreme cases where there is high intrinsic merit in their strategy. But even then, when the temptation to evade the law is deservedly irresistible, the means are frequently near at hand to do so with perfect seeming, if not actual, propriety. A slight change of position, a little alteration of the power of the pieces, or a transposition of one piece for another, will often be of great assistance to the composer in artistically making the addition he desires, in all cases finding some other employment for the piece or pieces introduced to perfect the variation, be it in taking the place or performing the work of some other piece which was already seeing service, increasing the work of a piece already in some way employed, or even in the preventing of a fault which the presence of the piece or pieces introduced has produced. Thus, it will be seen, that sometimes in artistically violating the strict letter of the law, by means of far-reaching construction it is easily possible to add properly to the variations, improve the economy, enhance the beauty, and increase the difficulty of a composition.

Naturalized variety

Perfect Variety

Perfect Variety is the most natural, and consists of variations which both partake of the nature of the theme and are the direct, inseparable

outgrowth of it, not merely introduced to make the problem possible of solution or otherwise sound, or to eliminate duals. Upon these variations it will not be necessary to dwell at any length, for their presence is necessary, and the composer's only thought and highest aim should be to impart to them all possible finish, by paying strict regard to their accuracy, economy, beauty and difficulty. Before taking leave of these variations, however—the first springing from the parent stem—the student's attention should be called to another class of variations to which allusion has not yet been made, and which more properly belongs to those now under discussion than to those to which we shall next refer. They occur in themes of a complex nature, and chiefly in two-movers whose ideas require three or four variations for their elucidation, which variations the author has already framed in his mind as his theme, before approaching the board and men to construct. These variations differ from those just mentioned inasmuch as they may not necessarily partake of the nature of the main idea; but, nevertheless, they belong to the theme and are a part of it, and, consequently, they, too, are essential and should claim the same attention as those from which we have just departed.

Variety in complex themes.

But the foregoing remarks should in no way mislead the reader into the belief that variations introduced for the correction of faults are unnatural and are the less beautiful in themselves. Of course, much depends upon the merits of each individual case, but, as a general rule, such Variety adds to the profundity and artistic elaborateness of a problem, allowing as it does of the praiseworthy introduction and blending of different minor ideas. This Variety is of every-day occurrence, for it invariably arises in the course of construction whether as a necessary addendum to make the solution possible throughout, or to annihilate the ever-arising and always detestable little enemy, the dual, or yet to prevent unintended solutions when they show their fatal presence. Of this class, those to be ranked next to that Variety which has been characterized as perfect are those variations which are introduced to make the solution possible throughout; for, after the chief idea has been shown, there may be many moves of Black which must be provided for. These moves may be said to be necessary adjuncts to the theme, as they exist at starting, and the composer must either shape them into

Constructively necessary Variety

Making solution possible

Eliminating duals	<p>variations or adopt the unpardonably lazy and clumsy device of curtailing their movements by blocking or otherwise. The next in order would seem to be those variations introduced in obliterating duals, for in their case White's part of the variation is practically present in the shape of the dual continuation, and the completion of the variation lies simply in supplying the Black move to which the erstwhile dual, or a newly created substitute if necessary, then becomes White's reply. Next in order may be ranked those variations which are introduced for the purpose of defeating second solutions. These are proper additions made for the sound rendering of the theme, their introduction, when artistically brought about, standing in happy contrast to abrupt and transparent stopping of unintended solutions.</p>
Defeating second solutions	
Unstrategic variation	<p>In the introducing of all branches the composer must be very careful, for too frequently by the adding of unmeritorious, unstrategic variations, natural or legitimate though they be, the composer will rob a problem of much of the merit it might otherwise possess. An ugly variation, like a misshapen branch, must mar the harmonious effect of the beauty of the whole tree, leaving as it does the impression of the symmetry destroyed. But the ill-advised introduction of variations does not only mar the beauty of the problem; it also greatly affects the difficulty of solution. The solver, groping about in the dark, stumbles upon a transparent or simple line of play, and the discovery of the mainplay and important variations will follow naturally, no matter how difficult they be; for the solver has only to know that he is on the right track, and the road, with the exception of some isolated projecting mounds in the shape of stubborn lines of play, lies clear before him. The more simple variations there are, then, the greater the chances of dropping into the trail of the solution, while deeply hidden lines of play will not only limit such chances, but will render the solution, when suspected, intricate and difficult to work out in all its details. It may be argued that numerous variations, even simple, should increase the difficulty of solution, for if it occupies one minute to master one variation, the discovery of ten such variations must occupy ten times that time. This may be true enough so far as the mere mechanical working out is concerned, but the chances of hitting upon one of those simple lines of play are increased ten-fold, and, one variation mastered, the problem is readily solved.</p>
Effect upon beauty.	
Effect upon difficulty.	

A point in Variety of considerable importance is that of giving liberty to the Black King. In the manipulation of His Sable Majesty it should be laid down as the ruling principle that he is in every way entitled to all the freedom the theme will permit. The absence of squares of flight is not necessarily a fault, for there are many ideas in the illustration of which the Black King must remain stationary; but, outside of this, the only influences which should lead to the lopping off of branches springing from the moves of the Black King are such as arise from a preponderating infringement on economy, or from the individual grave objectionableness of the qualities of the variations themselves. Where such objections do not properly apply, failure to produce variations from the actions of the Black King is not only a fault so far as Variety is concerned, for these variations must be of the most natural, but is also a loss of opportunity to improve the problem from other points of view, and in these days, when so much depends upon skilful elaboration, these considerations are of grave importance. It is, too, of marked desirability that the variations arising from the moves of the Black King should be of the most strategic and subtle; for the solver will very safely utilize the King's moves as the first to defend his attack, and it is obviously wise for the sake of difficulty that he should be early baffled.

Variety from moves of the Black King.

Twenty-four is the greatest number of variations yet produced. Naturally this occurred in a two-mover, a problem by the famous Shinkman, an American master, and which was a competitor in a Tourney for a special prize offered for the greatest number of variations. In this case Variety was the feature of the problem, which, though it presented a wonderful exhibition of constructive skill, contained little real variety, but rather a skilful conglomeration of mates. The greatest number of real variations which has been yet embodied in a two-mover is sixteen. The average number of variations in two-movers would appear to be thus: attacking problems, four; waiting problems, six, while in the common block two-mover, in which Variety generally takes the place of strategy, the average would be about ten. Obviously, the greater the length of the problem the greater the difficulty of introducing variations, and, in three-movers—irrespective of sub-variations—twelve lines of play would be extraordinary, while four would be about the average; and in four-movers, three. Here, however, while the question of Variety

Greatest number of variations attained.

Average number of variations.

is still of the same importance, the numerical development of that feature assumes a great degree of difficulty. In problems of four moves and upwards illegitimate variety is practically unknown, for in them it is not that the element is wanting out of which the most proper variety is produced, but rather the deficiency exists in the composer's comprehensiveness and constructive skill; and, as a natural consequence, great variety in problems of heavy calibre almost invariably excites our admiration at the degree of labour, care and ability which the author must have bestowed upon his production.

General remarks on Variety

While it is of high importance to extract from a position all the variety and sub-variety which it is properly capable of yielding, it should be again repeated that mere quantity must always be made subservient to quality. In the designing and working of variations throughout must the greatest care and attention be exercised in order to avoid any depreciating infringement upon other characteristics of excellence. As already said, suppress as much as possible all those lines of play—ugly by unavoidable and serious dualistic defects, or otherwise—which mar the beauty of the others, and also transparent continuations which will inevitably act as a guide to solvers in the road to the solution, never forgetting, also, to have no variation present merely as a common-place addition, and to keep, too, an ever watchful eye upon economy of force. In two-movers variations are also mating position, and in their double capacity can never be too correct, clean, pointed and piquant, and that is about all that can be said. In problems of greater length, however, this is considerably altered, for while the scope of the applicability of this finish is much extended, conflicting interests render its attainment very difficult. Thus in the case of three-movers every variation is a two-mover, and their mating positions are but the sub-variations. Still, never hesitate to bestow upon each variation and sub-variation all the thought and labour necessary in composing a distinct problem. Never should their completion be looked upon as a necessary evil to be overcome with the least possible trouble. Plausible and ugly captures and checks should be avoided, and in their stead all desirable quiet and waiting moves should be adopted. It is the skilful placing in juxtaposition of attacking and waiting lines of play, the able laying of plot and counterplot, the happy contrast of scenes grave and gay, that marks the

artistic and elegant development of Variety. Each variation conditionally completed, the composer should turn his attention to the next as though he were approaching the composition of a new problem. Each should be begun with the thought of endowing it with all the thematic excellence, beauty, difficulty, economy and sub-variety of which the composer's skill is capable. He should seek to make each variation superior to its predecessor, for it is sometimes possible to endow a variation with qualities equal or even superior to the mainplay. Ofttimes it will be found necessary while working at one line of play to go back temporarily to another, and by some slight alteration, or even concession of merit already existing in the one, add greatly to the merits of the other, and so on. Oh the other hand, fortune will sometimes smile, and opportunities are not wanting where a single stroke not only perfects an after-variation, but also adds to the excellence of one already contentedly laid aside as finished.

## ECONOMY

The principle of Economy is a grand one, yet there is none which appears to be so frequently and so greatly misunderstood. On every side, and from some regarded as in a position to speak, one hears such expressions as "too many pieces employed," applied to well-constructed and fine, albeit massive, problems of the Bayer or Berger style; while a composition with a few pieces inadequately employed, but, perchance, possessing some pretty features, will be held up as a "fine example of Economy," the truth being that its more elaborate rival ranks much higher in this particular respect. For true Economy is not shown *merely* in the number and force of pieces employed: it is shown rather in the proportion of strategic effects which skilful and artistic construction has succeeded in developing from the fundamental conceptions and in producing from the pieces employed.

Economy need not be meanness any more than generosity need be

False views  
of Economy

Definition of

Fewness of  
pieces not  
necessarily  
Economy

extravagance, and the trouble with regard to a proper understanding of this principle is that critics too frequently fall into the error of mistaking fewness of pieces for economy of force—the one the favourite of a fanciful few, the other a most important feature in problem composition. Mere fewness of pieces is a very excellent thing in its very small way, but true Economy is infinitely more dignified in its lofty claim to problematic worth. A problem with but a few pieces will be most likely to tempt the inexperienced into trying for its solution on account of its seeming simplicity, and is, therefore, of much use in making proselytes. Experts, too, will oftentimes turn to these little morsels as a most pleasurable relaxation of the strain necessary to master complex and profound stratagems; while, of course, solvers who are prone to headaches and who dread to face any composition that will place them on their mettle, who prefer to be participants in a feeble fracas rather than join in a stubborn fight, will hail them with pleasure as foemen worthy of their steel. That these fleeting fancies possess a charm of their own is unquestionably true; but that in a great majority of cases the fewness of pieces employed is the chief attraction is also true, and hence, perhaps, they receive credit for a degree of economy which in reality they do not possess.

Caution  
against waste.

But the reader must in no way infer from the foregoing remarks that a crowded board and an indiscriminate use of the force at his disposal are the features of the principles advanced as the correct ones.

Grand aim  
of Economy

As the composer should never hesitate to use the force he has at his lawful disposal, so must he ever see that the results obtained, both in collective volume and individual worth, are proportionate to the force employed. He must endeavour to the utmost of his ingenuity and ability to extract from the pieces, individually and collectively, all the strategic effects they can produce, the White on the offensive, the Black on the defensive. While the composer should never be wasteful or extravagant in the employment of his forces, in no event should strategic results be sacrificed for mere smallness of force. Solid and substantial problematic worth should be aimed at, the attainment should be sought of great and beautiful results, and the proper development of the fundamental capabilities of the position must never be made subservient to the mere airy attractiveness of fewness of pieces, paucity of

force, or neatness of position. *Multum in parvo*, producing the *maximum* of results from the *minimum* of expenditure, is, of course, the grand aim. In this direction lies perfection; it may be far away, perhaps beyond our reach, but it should be sought for, and our ambition should ever be to attain it.

Liberality  
within the  
solution

The soundest and safest general mode of attaining satisfactory Economy is, in the main, in this wise: The composer should never be chary of using the force at his disposal in illustrating the theme of his problem with its necessary and desirable addenda, that is, in making the solution possible throughout, always provided he uses them well, and proper substantiality is obtained thereby. His problem completed so far as the working of the theme and variations is concerned, turning then to the elimination of duals and the stopping of second solutions, it is necessary at once to call a halt to this line of argument. Here the thrift of the miser must be the prevailing rule. As generous liberality is advised for the proper attainment of desirable strategic results, so should the meanest closeness be observed in the addition of force for the mere prevention of errors. Where it is possible never should the slightest addition be made for correcting these faults, for generosity in this direction is extravagance. The pieces employed in the solution should be made available for these purposes, either by some change of position or constructive alteration, and the composer should never stint his labour when its end is the accomplishment of this. Where an addition of force is positively necessary it is more desirable to add to Black's power, and then the composer should endeavour to accomplish some other result with the piece or pieces thus introduced. Perhaps a natural variation may be that result, and, even if the cost be a slight increase of White's power, the variation should be brought about. It may seem paradoxical to advise the composer to exercise the utmost thrift, yet when by necessity that rule must be broken, to advocate a double breach for the cure of a single one. Nevertheless, the principle is sound and good, and the reasons are obvious. The pieces added then see active service, and are not mere nonentities so far as the internal working of the solution is concerned, and, consequently, in some degree idlers; they become a part of the problem itself, and, while correcting the faults, they add to the proportion of strategic results obtained, creating extra

Closeness  
in correct-  
ing faults

Corrections  
without ad-  
ditions

Mode of add-  
ing force.

Additions  
to develop  
Economy.

Pieces only to correct flaws.

Economical amendments in Attacking and Waiting Problems

White or Black pieces inactively employed?

desirable employment for the pieces already employed. But, alas! these recommendations are too frequently futile, for in a very large number of cases—and especially so in regard to preventing second solutions—pieces must be introduced simply to correct faults, and, try as he may, the composer fails to find for them any internal work, or even to duplicate their use in any other respect. It must not be understood that such introductions constitute positive economic faults; but even unavoidable though they be, they must detract from the general economy of the position, and from its constructive *fitness*. These remarks have a special bearing on problems of the attacking *genus*, for, by the very nature of the waiting class, there cannot be a free Black man on the board merely to correct a fault. Its action otherwise must be attended to, and this is a fact worthy of note as being a strong support of the sentiments expressed in regard to attacking problems, namely, that the mere fact that circumstances permit should never tempt the composer into adopting the lazy, inartistic plan of correcting constructive inaccuracies by the addition of force without seeking to find for it some worthy internal employment. In this particular aspect of Economy, then, attacking problems are the more frequently defective, while in waiting move positions it should be said that when the fault does exist it is generally more serious, seeing that if a Black piece be added to correct a flaw and no play can be introduced to meet the actions of that piece, its movements must be curtailed or blocked, and for this purpose a further addition is almost safe to become necessary. When the choice is free it is generally less undesirable that a Black rather than a White piece should be inactively employed; but to avoid the utter inactivity even of a Black piece there should generally be no hesitation in making an addition to White's force sufficient to bring the Black piece into active service, for one piece perfectly passive so far as the solution is concerned, is a more unsightly blot upon Economy than would be double the force to which is given some reasonable strategic status. It is, however, more generally the case that the addition of Black force becomes necessary for the proper development of the strategic capabilities of White. Thus, a White piece may have been introduced for the proper completion of a natural variation; and if by the addition of a Black piece, with or without some constructive change, the White piece may be made to

perform another variation, it would be wise on economical grounds to make the increase to Black's force. Of course, in a great measure these recommendations must be subject to the worth of the play, together with the value of the piece, to be introduced; but under circumstances where there is the slightest degree of merit, and where the force to be added is not entirely disproportionate, Economy should demand the addition, for it is a matter of great importance that all action within the proper power of a White piece should be developed. In such a case, that is to say, where the White piece has, or is invested with, a natural connexion with the theme, any Black force added in order to develop the strategic influences of that White piece also becomes naturally connected to the position, and does not come under the category of those referred to as being introduced for the mere purpose of correcting faults outside of the solution; for, while it performs actual service itself, it also accomplishes the important end of aiding the natural and proper development of the power of the White force, which would otherwise be inadequately employed; and even if it be itself in some degree an idler—though too much regard cannot be paid to the full development of both White and Black force—it is somewhat preferable that Black should be the sufferer in this respect where need be, for, as before suggested, the effects of inadequately or inactively employed Black force are by no means so disagreeable as are the impressions left by White force employed to similar disadvantage.

The foregoing remarks attempt to express the general principles to which the student should adhere in developing the Economy of his compositions. It will be seen that the mere number of pieces employed has nothing whatever to do with true Economy. That feature is rather shown by the results obtained from those pieces; and it sometimes becomes necessary, as the previous remarks tell, to add to the mere number of pieces in order to strengthen and aid the proper and full development of the strategic resources of all, or, in other words, their economical employment, or yet again, the general Economy of the problem. The pieces should always be made to stand by one another and ever help each other; to adopt the Guardsmen's motto, "One for all and all for one!"

There are, of course, some rules for the proper attainment of

Broad principle of Economy

General rules of Economy

Economy which are patently advisable. Thus, there should never be a piece or Pawn on the board which is not present to perform some purpose absolutely necessary in the correct completion of the position, that is to say, there should never be a piece or Pawn present in a problem which does not perform some necessary end, either of active work in the solution or passively for the sound and correct rendering of the problem. A piece, also, should not be made to do the work of a Pawn; nor should a piece of greater value be made to do what one of lesser account may do as well. Likewise, a Rook, a Bishop or a Knight should, where possible, be made to do the work of three, and in some cases, perhaps even two Pawns; a piece of greater value in the place of two lesser, and so on, not the least important end of these recommendations being the natural openness of position and freedom of action which result. Obviously, a great deal must depend upon the particular circumstances of the case, and very frequently these general rules may be broken with advantage. In the correction of duels, for instance, a piece may be used instead of a Pawn, or a strong piece in the place of a weaker one. Instances are common enough, too, where a similar substitution, or in very extreme cases even the actual addition of a Pawn or piece, so changes the aspect of the position as to greatly increase its difficulty, or introduces some elements of strategy which, intensify or even create special points of beauty. These are occasions on which some little license may, perhaps, be taken without incurring a specific or grave charge of violating the principles of Economy.

Thematic  
Economy.

But departing from the mere matter-of-fact details of Economy, let us look at the matter in a more general light. Hitherto our consideration has been directed to what may be styled constructive Economy, bearing as it does rather upon the details of construction. Positive faults in this direction are unpardonable defects, such, for instance, as the presence of a perfectly useless piece or Pawn, or the employment of two pieces or Pawns for what one would do quite as well. There is, however, another aspect of the question, viewed from which the lack of Economy is no fault of the composer's, but belongs more to the theme itself or the form in which it is rendered. Looking at Economy even from the narrowest standpoint, regarding it as the employment of such pieces only as are positively necessary in the simple rendering of the theme, it will

at once strike the student that there are such themes as are capable of illustration with, let it be assumed, twelve pieces, and from which, say, three variations naturally spring. Obviously such a position will rank higher on the score of Economy than one in which the identical results are obtained from the employment of double the force, even though every piece be thoroughly utilized for the strictly simple rendering of the ideas. The deficiencies here belong to the theme and cannot reflect upon the composer's skill. That the general economic merits of the one should be higher than those of the other is but natural, but the lack of economy in such a case bears no comparison, as a fault, to the ugly and clumsy, careless and unnatural waste of force too often exhibited. Many ideas, by their very nature, require the employment of a large amount of force for their elucidation; constructively, the most rigid economy may be observed, but still the impression of comparative muchness of force will be left, hard though the imputation be to bear. Other ideas are easily shown within the compass of a small amount of force, and the tendency of such positions is to appear to be good examples of Economy, while in reality they *might* not be so. If the constructive Economy of both classes of ideas were idealistic from their different standpoints, the thematic Economy of the one would stand higher than that of the other. An interesting question arises in the supposition of the presence of some patent defect in the constructive Economy of the one whose thematic Economy ranks the higher. How should the problem then be placed on the score of Economy? It must be confessed that the proper settlement of that question would be a matter of considerable difficulty in some cases, but ordinarily there should be little hesitation in sympathizing with the unfortunate and condemning the unskilful and careless.

The theory that Economy is well shown when all the White pieces in the problem take part in producing the main-play is one in which there is much force, and one which deserves the most careful consideration, provided it does aspire to set a universal standard of Economy. Such circumstances of force would decidedly show that the variety of the composition was of the highest class, as springing unaided from the theme, but at the same time they would seem to be an effect and not necessarily the cause of the best Economy. In any event it would

The Teutonic  
theory of  
Economy

appear impracticable to adopt it as a hard and fast rule. In these days when the chief field of originality lies in the blending of two or more different ideas, it would be most unwise to adopt any rule that would tend to cripple the composer's constructive skill and to curtail the resources at his command. Very frequently it would be impossible to blend two different ideas without having a piece idle in the one but necessary in the other. That it would be better Economy were work found for all the pieces in both ideas, is certainly a fact; but that it would be artistic or wise to do away with the piece or pieces idle in the one idea, and curtail the strategy of the composition, for no higher purpose than to have all the White pieces operating in the main idea, can scarcely be urged with any show of reason. That the presence of such pieces only as are necessary in the mainplay would be proof positive that great regard had been paid to the expenditure of force, is quite true; true, also, it would show that the composer had not been airing his ingenuity in the doubtful direction of piling on unnatural variations; and, if under such circumstances, the strategic capabilities of the conception were fully developed and presented in all their brilliant phases, then the Economy of the conception could not be shown to more advantage. But, on the other hand, if some constructive alteration would render necessary the presence of a White piece which would be idle in the mainplay, but whose addition would result in the introduction of another desirable idea, then both Economy and variety would demand that the addition be made. As opposed to the dubious practice of building up variations which present no natural connection with the theme, the composer should, as a rule, adhere to the use of such White pieces only as are necessary in the mainplay, and seek to use them to the best possible advantage; but as we judge of the economic employment of a piece by the number and character of the purposes it is made to serve, it is also impossible to ignore the claims which the development of the theme has upon our attention. These claims call loudly upon the composer that the theme should be given in the manner productive of the best results, and whenever the possibility exists of introducing and artistically blending different ideas, or of perfecting the soundness of desirable variations which have, or can be thus made to have, a natural connection with the theme, and this may only be done by means of the

addition of White force which will be superfluous in the mainplay, it would be a sin against the highest aims of true Economy to curtail the development of the capabilities of the conception; to shatter the possibilities of obtaining grand problematic worth; to deprive the pieces already present of all opportunity of being used to still higher economic advantage; and all this on account of the somewhat super-dainty fancy of having the White pieces all operating in the mainplay.

General  
summary.

Summing up, it may be said of Economy that it is very much a question of figures and facts, of means employed and results obtained. Positive economical faults are shown (1) in the presence of force which is demonstrably superfluous in fully carrying out the author's intention, that is to say, where the force can be decreased without in any way injuring the intentions of the problem; and (2) where it is capable of demonstration that by the legitimate addition of force the pieces already employed can be further utilized and the natural and desirable variety of the composition be improved, so that the general results obtained will be increased as compared with the means employed. Of these faults the former is without doubt the more grave, though both reflect upon the economy of a problem—and thence upon its beauty, of course—and the latter obviously detracts from the variety, too. Forming an estimate of the Economy of a problem is a difficult and somewhat complex matter, in which three distinct elements seem to operate: (1) Is there superfluous force present? (2) Would the legitimate addition of force improve the general economy? (3) Subject to detractions for defects in either or both the foregoing aspects, what proportion do the results of strategic effects obtained bear to the force employed? Here reason fails and we reach a sea of doubt. On what data should that comparison be drawn? What should form a standard of merit in Economy? Theoretically such a standard maybe formed by ascertaining the strategic possibilities of each piece under the circumstances most conducive to its development, and then drawing the comparison between these results and those obtained by the same piece in the composition under review. But such a terrible tell-tale would be quite impracticable, and even, perhaps, unjust; so we must be content to take things as we find them, to submit to a charming uncertainty, and form an estimate from our everyday experience of the degrees in which, in practice, Econorav

is obtained, ever aiming to excel, yet content when by very force of circumstances, our hopes exceed our work.

Definition of

## CONSTRUCTION

Importance of  
construction

Construction may be defined as the means by which the mind records the thoughts its ideality suggests; and as those thoughts demand unusual skill in their illustration, and as the means employed are suggestive of adaptability to their aims, so will the composition be marked by constructive *finesse*. Here emphatically we find that genius is the capacity for taking pains, and too much care and labour can never be expended on the constructive process. After the mind has conceived the idea which it is intended to illustrate, everything depends upon Construction. Upon it rests the vitality, the perpetuation of the art of problem composition. Construction implies not merely the sound, mechanical rendering of the theme, but it is rather the physical proof that the mind has analyzed the strategic possibilities of the conceptions, and has followed their intricacies to the utmost limits of their minutest details. It is the proper attainment of all the natural variations the theme is capable of producing; the perfect economy with which these are brought about. It is an important factor in producing difficulty, by the correct choosing and subtle disposition of the forces. It is the artistic *obliteration* of duals; the artistically unnatural and obscure defeating of plausible "tries." And, above all, Construction attains its highest excellence in the display of that skill which conceals its very self, in the exhibition of that art which assumes the genuineness of very nature.

Some con-  
structive im-  
perfections

That strategic line of play staring the analyst in the face, and which, *with one move of a pawn*, the composer could have naturally introduced as a variation; that unnatural variation which he has in artistically added merely for the sake of the addition; that wretched waste of force which has been the outcome of his clumsiness; those pieces,

thoughtlessly positioned, actually inviting the correct key, and, naturally, reducing the element of difficulty to its minimum; that "try" patently prevented; the presence of that annoying dual which could so easily have been worked out, and which is quite as bad, that unimportant one clumsily stopped; that White Pawn placed where a Black would do its work so much better; those bewilderingly doubled Pawns which could so easily have been positioned differently; that White Royalet which could so easily have been made to chivalrously don his armour; what artistic mind can see these imperfections without turning from them with indignation, what true composer but will sympathize with Caïssa at the misdeeds and lost opportunities of her votaries!

Develop-  
ing Variety

The development of the natural variety the theme is capable of producing is by no means the least important function of Construction. A problem is only half completed if but half of its positional possibilities in this direction are attained, and it is Construction which follows the mind in its imaginative flight and transforms such possibilities into realities. It is Construction which changes the ugly and misshapen branch into the harmonious, elegant outgrowth of the parent stem; which corrects the faulty, or, if need be, rids the problem of its unsightly presence. It is by Construction, too, that the artist can so engraft an extraneous branch as to defy the critic to detect its erstwhile unnaturalness; and, indeed, in this respect so important are its functions that Construction by no means unfrequently performs the very work of ideality, by producing a complex theme, whose complexity the composer alone knows was not in his primary conceptions, but was by his analysis suggested and by his constructive skill inseparably woven.

Economy

Good Construction, again, is but another name for proper economy. It is shown in the employment of such force only as is necessary to the ends aimed at, and in fully developing the economy of those pieces that are used. It is the cause of which perfect economy would be a consequence. It is that which teaches the composer when he must exercise the closeness of the miser, and where he must be imbued with the boldness of the speculator, in the introduction of pieces.

Correctness

Correctness, a feature sometimes advanced as a separate characteristic of problem composition, is in reality nothing but accuracy of construction, and, of course, proper economy. For it is Construction which

tells where a piece of lesser value should be used for one of greater, or one of greater value for one of lesser, in correcting faults; and, indeed, it is it which tells whether those faults should be removed or be allowed to remain, as involving lesser evils than their cures. It is Construction which shows where a Black piece or Pawn should take the place of White force, or which finds some employment for an idle White monarch. It is Construction which correctly extends the short variations, removes the duals and prevents the second solutions in an artistic manner, without augmenting force and power. And does not correctness include these and numberless other perfections which good construction may attain?

Difficulty

Difficulty, too, may be very largely, if not chiefly, conducted to by good construction. Construction it is that makes available the best key-move of which the position can permit. It is skilful manipulation of the pieces that bewilders the solver in the many alluring ways to seeming solutions; and it is Construction which, within the labyrinth of perplexities, so disguises the true mode of proceeding as to render it the least likely outcome of the position.

Beauty.

Construction, then, finds its good offices in perfecting, as far as possible, every part of problem composition. Hence, it may not only intensify the beauty natural to the thoughts expressed, but, by producing an indescribable harmony, a charming fitness of things, a subtle sense, not of absolute perfection, perhaps, but of perfection of the means which were adopted in the endeavour to attain it, it is within the scope of Construction largely to contribute to those pleasing impressions which excite the senses to an unconscious admiration, and win for the work the title of beautiful.

Simultaneous  
Conception and  
Construction

Throughout the constructive process the composer can never be too anxiously watchful, regarding the success or failure of his problem as being dependent upon the amount of properly directed labour he bestows upon it. Sometimes the work of thematic conception and conception and constructive execution are simultaneous, the rendering amounting simply to placing the theme and its details upon the board. Such compositions will inevitably bear the impress of spontaneity and naturalness, but alas! fortune very, very seldom smiles in this way, and in almost every case the composer has to labour patiently and long.

Constructive  
labour

Nevertheless, the time thus spent is never other than one of fascinating pleasure, fascinating in its very doubts and fears, as the cloud of dualistic flaw, second solution, or seeming hopeless impossibility ever and anon passes over him and obscures his hopes. He is the master who, as the result of his untiring exertions, brings from his workshop, where it has passed through various changes, a problem so fresh and fair, so artistically natural, that one can never dream of the labour which has produced it, regarding it rather as a gem of spontaneous growth.

Freedom  
of action to  
the pieces.

It is always proper that the pieces, both White and Black, should have all the freedom and liberty of action of which the position can permit. Never should their movements be curtailed or blocked by clumsy and careless disposition, the characteristic of a free and open position will almost safely add to the difficulty of solution, and is always attended, when used to advantage, with a beauty of its own. It must, too, assist in giving to the external position a natural and artistic appearance; not, it should be remarked, that one iota of problematic worth is attached to this last desideratum. The mere external appearance of a position can have nothing whatsoever to do with the internal merits of a problem any more than a be-jewelled chess-board can lend its radiance to the thoughts that are expressed upon it, and, consequently, for its attainment nothing problematically worthy should be sacrificed. It is but the shell; the kernel alone can tell the flavour of the nut. But when it comes naturally and easily, without intruding upon the merits of the problem itself, artistic taste will readily lead to the adoption of a position whose external appearance gives a pleasing impression to the eye, and is likely to tempt the solver into searching for the problem's hidden beauties.

Neatness of  
position

Early stages of  
construction

During the earlier stages of construction, the rendering of the chief idea, its artistic embellishment and elaboration should chiefly occupy the composer's attention, he being ever on the alert for improvements which will continually present themselves as he starts and progresses with his work. It is very inefficient construction, and the most miserly meanness, to start and proceed with the idea of showing the theme with the fewest possible number of pieces and the smallest possible amount of force. Such closeness is doubtless good enough in its intentions, aiming as it does to be economical, but, nevertheless, it is the surest way to a defeat of its own ends. Here, as the composer sows, so will

Simple and  
Ornate Con-  
struction

he reap; and in laying the foundation of a problem it is always wise to be as liberal in the use of force, as comprehensive in the occupancy of the board, as the clear and distinct, pointed and expressive elucidation of his ideas will permit. In this lies the essential difference between the purist and the ornatist. In their representative characteristics the purist considers the idea as constituting the problem; with him the grand aim is the representation of that idea; while the ornatist, regarding the idea as the cause of the problem, *the* idea which it is intended to illustrate, yet recognizes that his problem is not complete until all the strategic changes, the natural, proper and desirable variations of which his theme is capable, are developed. The respective merits which result from these somewhat antagonistic principles would seem to be obvious enough, but, naturally, the student will be governed by his own personal taste. As a general rule, it may be said that the purist attains a degree of aesthetic, fanciful delicacy of which the opposite style is seldom capable; while the productions of the ornatist exhibit an amount of sterling strategy and splendid Chess which the more airy style is almost incapable of producing. Hence the intelligent student will see at a glance that as he lays his foundation so will he be presented with opportunities of building upon it. If his aim be the production of the dainty Chess epigram, he has but to express his thought with the smallest possible force and in its purest, simplest form; but if it be his ambition to produce a Chess *problem*, his ideas must be placed upon the board in such a liberal, comprehensive manner as appears to him to promise the most bewildering combinations. Curtailment or belittling may subsequently become necessary, for his hopes may involve impossibilities, and his ambition may be forced to yield to the inevitable; but in any event the chance of success fully compensates for the disappointment of failure. Wherever the composer conceives the possibility of desirable improvements and additions in the course of construction, no matter how difficult of attainment they may appear, no matter what complications threaten, he should face them with zeal and determination, and abandon the hope of their attainment only when its impossibility is demonstrated. He should, too, as he proceeds, submit his work to a moderate degree of examination for unsoundness, as it not unfrequently happens that the composer's intentions are, in some

respects, radically impossible, or yet, that fortune is ironically kind and favors him with more ways of bringing about mate than he desires or needs. Much annoyance and disappointment will thus be avoided by early examinations. Faults detected then, the composer will see exactly "where the shoe pinches," the very source of the trouble, and be spared unnecessary labour. But a flaw discovered in the comparative early stages of his work should give the composer no alarm. On the contrary, he should as a rule hail it with pleasure, for, while, of course, a flaw is sometimes incurable, or in its cure some excessive sacrifice must be made, still in by far the greater number of cases the very labour bestowed in the correction of faults will bring about improvements in directions the composer little dreams of. An impossibility in his intention should not be summarily overcome by preventing the move which gives rise to it. It should be regarded by the composer as a nice opportunity presented him for artistically elaborating, and, perhaps, adding deceptiveness and subtlety to his composition. Viewing it thus, he should let the move which defeats his design remain, and overcome its fatal effects by some clever strategy on the part of the mating side, where it is possible properly to do so. If by the force of circumstances, the composer fail in this direction, and the defeating move must be prevented, he should do so in as elegant a manner as he can, bearing ever in mind economy of force, freedom to the pieces, and neatness of construction. A dual, too, should not be clumsily stopped by the addition of force. It should be artistically *obliterated*; worked out by skilful handling of the pieces; so removed that the profoundest analyst can never detect that it ever existed. The most proper mode of bringing this about is by transforming the dualistic continuation into a variation. This may or may not be easily accomplished b#t it is always well worth trying for in any event, as, always provided the variation be meritorious and be properly produced, such a correction at once removes a fault and adds positively to the problem's worth. When it is impossible or unadvisable to transform the dual into a variation, some slight shifting of the position, some alteration in the scope of the forces, a little change of strategy—all no doubt requiring some trouble and time—will almost safely ensure the artistic removal of the dual. When the un-strategic addition of force for that purpose becomes actually necessary, it must be regarded as a

Flaws as opportunities of improvement

Fixing Key-  
moves.

misfortune, and the composer must weigh well the gravity of the dualistic defect against the waste of force and other inartistic effects the addition will entail, deciding to adopt that which the especial circumstances of the case lead him to consider the lesser of the two evils.

If the key-move be not a part of the theme, or if, in the process of construction, the composer has not already decided upon a key that pleases him, after the main play and variations are all completed he should then turn his attention to the selection of a desirable opening move. What are such, and what should be avoided in this direction, a perusal of the remarks on key-moves will suggest. The opening fixed upon, the author should then give the position a thorough examination for second solutions. Frequently, a second solution is easily avoided by a change of key, but the composer should never readily abandon a desirable opening. He should rather make a change of key a last resort, and should regard the "cook" as a chance given him for introducing a commendable, alluring way to a seeming solution, and perhaps, even of elaborating and beautifying his problem generally; for, as said before, it is a sound principle that where labour spent on construction is not, by necessity, entirely thrown away, it will be safe to mark its course with points of excellence. A "try" should be made to do all but absolutely succeed, its defeating being brought about in a deeply-hidden, unexpected and seemingly impossible manner. If the composer fail to find a suitable amendment, then a change of key must generally follow, and the previous process of examination again adopted. Sometimes, though, perhaps, not very frequently, there may be offered to the composer a choice of selection of two or more initial moves, none of which presenting stronger claims than the other. In such an event it is scarcely necessary to say that the one should be selected which gives rise to the greatest deception by means of plausible attacks.

The inutility  
of rigid rules

Problem composition is an art, and hence it is utterly impossible to frame narrow rules which may not sometimes be broken with decided advantage. A strict and unrelenting adherence to any such rules which could be framed would only tend to cripple the composers talents, if he have any, and certainly in no event could it bestow them, remembering that so much, so very much, depends upon the faculty of ideality. But the very nature of his work, the composer is called upon at every turn to

exercise an independence of thought. Now will be presented to him an opportunity of intensifying the natural beauty of a Chess thought at the expense of difficulty, and vice versa. Again, by conceding some degree of the distinctness of his theme, it will be in his power to obtain grand results in variety, or by abandoning some natural variety, he may add to the splendour of the mainplay. These are but a few of the more important charming perplexities which beset the composer's path. Such is the diversity of opinion which prevails, that, act as he may, he would be surely supported by some, and as surely condemned by others, just as the critic's crotchet favours one or another point of excellence; and perhaps, the wisest plan will be for the composer to recall the fable of the old man and his ass, and please himself before considering others. Still he should set about his work with certain definite ideas of his general plan of action, having certain lines laid down within which he will be content to remain should the exigencies of construction permit him, and from which he will not seek to depart except to invest his problem with such points of excellence as the process of construction unmistakably calls for. But it should be clearly understood that the violation of principle is a very good thing to be let alone by the beginner. The highest degree of knowledge is that which teaches when and where rules may be broken with propriety or advantage, and that knowledge, when attainable, can only be arrived at by much practice and experience. Principle in problem composition is imperative, though it may sometimes be made subservient to expedience; and yet the abandonment of principle in favor of expediency is tantamount to taking the law into one's own hands—a thing not to be thought of! The following general rules, then, embody broad and sound principles which are never to be entirely ignored, and it is only when such extraordinary circumstances occur as place the rule in antagonism with the principle it is intended to express, or when by a minor violation of one principle a comparatively decided development of another can be attained, that departure may be ventured upon. Such extreme cases are of rare occurrence; while the examination of any dozen problems by reputable authors will show to what excellent advantage these general rules can be adhered to.

## GENERAL RULES OF CONSTRUCTION

(1) There should never be a piece or Pawn present, either White or Black, that is not necessary to make the solution possible, prevent a second solution, correct a dual, or to render the position one that could occur in actual play.

(2) A piece should not be made to do the work of a Pawn, or a piece of greater value to do the work of one of lesser, except to accomplish some necessary or very desirable result; such as making the solution, possible, preventing second solutions, correcting duals, or rendering the position one that could occur in actual play; and in some cases, producing good “tries” of adding more plausibility to those that already exist, or yet giving commendable openness of position.

(3) Pawns on their seventh ranks, saving that they be there thematically, are not artistic. The same should be said of unmoved King’s or Queen’s Pawns.

(4) Having decided upon the necessity of removing duals (see remarks on Duals,) great care should be exercised in the means employed. Where possible a dual should be *worked out* by dint of perseverance and not be clumsily stopped by additions solely for that purpose.

(5) Second solutions should be corrected in the same manner as duals. They should be avoided where possible in a deeply-hidden and apparently impossible manner, and not patently prevented by additions. Corrections by a change of key, when so doing does not interfere with the theme, may sometimes be adopted with good results.

(6) Both in removing duals and second solutions, the course should be adopted which adds most to their plausibility, or detracts from it the least.

(7) Satisfactory corrections may very frequently be brought about by shifting the position a turn to the left or right, or even a complete half turn, or lowering or raising the position one or more squares.

(8) It is always desirable, where a reasonable degree of freedom of choice exists, to block the squares adjacent to the Black King with his own men rather than to guard them by White pieces.

(9) Where it is possible properly to obviate it, the squares adjacent to the Black King when the final mate is delivered, and indeed at all stages, should not be blocked and guarded at the same time, nor should they be doubly

guarded. When no squares adjacent to the Black King are blocked and guarded at the same time or doubly guarded the mate is styled "pure." This is not always obtainable, but the mates should be made as pure as may be.

(10) The Black King should always be given as much liberty as the nature of the theme will allow, and he should be placed as near the centre of the board as circumstances permit.

(11) Some service should always be sought for the White King. When it is impracticable to give him employment, it is very possible he may be passively utilized to prevent "cooks" or duals, or, still more passively, by being stationed where he may add plausibility to a "try" or "tries." Where it is impossible to properly find any employment whatever for the White King, it is generally advisable to place him on one of the Rook's squares or as near one as is convenient. But in no event should he be positioned in a strategically weak position (except, of course, such is the nature of the theme), for an attack on Black's part will suggest a defence, and that defence will tend to point to the author's intention.

(12) Summing up, let it be the end and aim of the composer so to construct his problem that the pieces he employs shall not only unite in producing his problem, but that having regard to the specific and general purposes and capabilities, each piece, with the reasons for its position, should be an enigma in itself.

## DIFFICULTY

Various  
sources of  
Difficulty

It has been said, and certainly with much truth, that the difficulty of a problem largely depends upon the state of the solver's digestion. Truly it is a quality surrounded with much mystery. As a matter of fact the expert solver will frequently overlook the most transparent "cook," while penetrating the profundities and intricacies of a masterly composition; and, on the other hand, a very tyro will readily detect the "cook," though, perchance, the discovery of the author's *modus operandi* will be to him a task Herculean almost unto impossibility. The reason of this lies in the

fact that the expert looks for the artistic. He is accustomed to all the subtle snares and clever devices. His wish is further to the thought that the position contains some strategic charm, and his very instinct teaches him to avoid those lines of play which, so far as pleasurable results are concerned, can lead to nothing. Not so with the inexperienced solver. He knows not where to look or how to look, and he will most naturally fall into that easy line of play which to the experienced would be dull, and hence unexpected. Again, a certain temperament finds difficulty in an obscure key-move and easy after-play, while an easy opening and subtle continuations will baffle others. Still again, conciseness and brilliancy will surely puzzle some, while even dull complexity and elaborateness will prove a veritable maze to others. Thus, in the opening remarks, the author pronounced the intimidated style of problem to be, as a rule, easy of solution. This is his experience, but it may be vastly different with other solvers. It would seem, then, so far as mere style of composition is concerned, that to produce the highest average of Difficulty the composer should aim at investing his problem with a modification of all features. The difficulty of such a problem would be the result of no especial feature, such as may be highly commended by some and yet even be questioned by others. It will arise from a combination of circumstances of style neither striking to the one nor insignificant to the other, and the result will be a composition which, being appraised by a representative body of solvers, will be found to attain a more uniform position on the score of difficulty than would a problem basing its claim to that characteristic upon any single eccentricity.

Highest  
average of  
Difficulty

Special  
sources of  
Difficulty

Inartistic  
difficulty

Difficulty of the type just mentioned, however, may be said to be incidental rather than acquired, but approaching the matter in a more special light, it will be found that Difficulty may be positively produced by three different means, (1) by the natural subtlety, obscurity and unusualness of the theme, (2) by good construction, which artificially intensifies those characteristics, and (3) by bad construction or other inartistic features. This last being necessarily mentioned should be summarily dealt with and dismissed. It is mentioned only because it is not unfrequently met with; but it is scarcely necessary to say that on it no meed of praise can be bestowed. Obviously, it comes under the same category as that difficulty to the inexperienced of finding clumsy and unstrategic

second solutions. It is that class of Difficulty which readily unfolds itself to the novice, yet baffles the expert—baffles him, of course, only until he has exhausted all artistic possibilities, when the inartistic mode then dawns upon him as a matter of course, only to arouse his indignation in the consciousness that, from an artistic point of view, he has been very inartistically cheated. Who does not remember how he has been deceived by that problem wherein the composer had been most unnecessarily careless in doubly guarding squares? Can you forget the wasted labour on that prize problem by the bad dual which arose in reply to Black's best defence after the correct key? Does not your memory dwell with very little pleasure upon that problem, highly placed in an important Tourney, good withal, which held you so long at bay because of the short variation which occurred after Black's seemingly strongest defence? How often are you thrown from off the proper track by ugly and inartistic opening moves, followed by after-play as worthless as themselves! Difficulty of these forms, and of a host of others, adverse to principle and opposed to good taste, which give facilities to the novice while they unworthily deceive the proficient, should be strongly condemned. It is true that the solver in his novitiate must have his needs attended to, but, whatever be the result, he should be trained in the right direction. The bright little sparks which will occasionally fly from the anvils of the masters should serve the purpose of his initiatory studies, and he should not be misled by the dull abortions of the unskilled mechanic.

Artistic Difficulty

The aim of the composer should be the attainment of that difficulty which will defy the expert on his own ground; where after straining every nerve in the tussle, the sigh of relief at success will be followed by a feeling of pleasure and admiration at the clever means which have been employed to baffle him. This class of Difficulty is manifestly to be found in the two directions first mentioned. It is no easy matter to decide which is the more praiseworthy, that produced by the natural obscurity and subtlety of the theme, or that resulting from good construction. The rarity of absolutely original ideas would certainly make the attainment of one, and its consequent difficulty, of the highest importance; but the invention of such an idea, as the remarks on Originality tell, is all but a hopeless achievement, and, consequently, the Difficulty brought about by the masterly manipulation of the forces is the one

Thematic Difficulty.

most at our command.

Difficulty of the theme lies in its inherent, artistic subtlety, the immensity of its seeming impossibility and the comparative frailty of the means which illustrate its truth; in the inability of the solver to conceive the intentions and to grasp the means by which they are carried out—in the disconnectedness existing between the consequences and their causes.

The chief scope of Difficulty produced by good construction lies in disguising the true mode of solution. The expert solver is quite alive to all beautiful *coups* and subtle artifices. He expects to meet them, and naturally looks for them. There must be no sign-post to guide him to them. He should light upon them when and where he least expects to find them. The true intention may not only be disguised by the peculiarity and novelty of the form in which it is presented, but the solver should be led astray by the surrounding alluring snares placed there to keep him from looking in the direction of the right solution, while they delude his hopes by leading him into tempting and false tracks. Those charming beauties which the solver well knows, his very favourites, should be there to attract him into futile directions—on every side should a Siren sing to lure him to destruction. Very, very easily said is all this, but remarkably hard to do. It is arduous enough to invent a good problem at all, but to bring also into that problem beautiful, captivating ideas in extraneous ornamentation requires extraordinary fecundity of conception and constructive ingenuity. Still, as the composer' desires success so should he be prepared to work for it. Labour will always do much towards attaining the results he covets, and although he may not succeed in purposely implanting beautiful extraneous ideas as "tries," he is seldom debarred the privilege of cultivating those that are incidental to his position. Generally construction may augment Difficulty when it presents these broad features: The intended moves on the mating side should be invested with as much seeming weakness as possible, while those on the other side which are apparently replies to them should be given all the real power consistent with their not being absolute replies; and again, but by no means of less importance, the pieces of the mating side, outside of their action in the proper solution, should be invested with all the power they can possess short of leading to other

mates, while the defensive side should be strategically strong enough only to add plausibility to the attacks which arise from the strength of the opposing side, by presenting seemingly weak but really effective defences to those attacks.

Difficulty, then, being produced from the subtlety of the theme and by good construction, it follows also that Originality, which belongs to the theme, and is produced by good construction, and Economy, which, also comes from good construction, in their higher forms must aid the development of Difficulty. Novelty must be unexpected; lines of play which spring naturally from the theme and are quiet and beautiful in their strategy, yet not obtrusively so—for beauty is often too suggestively attractive to present difficulty—must continually perplex; while economy in the mating positions, and, indeed, throughout the evolutions, must keep hidden the correct mode of mating. Variety, however, may interfere seriously with Difficulty, and a watchful eye must be kept upon it. The grand aim of Difficulty is to produce artistic deception. The solver must not even suspect; and the greater the number of easy lines of play there are present, the more quickly will he be likely to grasp one, and the mastery of one variation leads naturally to an analysis of its source, the others being faced with a degree of certainty which generally results in a rapid mastery of the entire solution.

Importance  
and value of  
Difficulty

The importance and value of Difficulty should never be lost sight of by the composer. He has a varying multitude of tastes to please, and there are even those solvers who judge largely of a problem's merit by the difficulty its solution entails. This view may not always be correct; but on the other hand, Difficulty which puzzles, and puzzles but to please, can never be artistically condemned. However grand the main idea of a problem may be, however charming those by which it is surrounded, they lose no inconsiderable part of their attractions if they readily disclose themselves to the solver, and do not lie hidden until his mind forcibly brings them from their obscurity. Charms lightly won are lightly valued, and a palpably visible idea can never pleasantly impress the mind so keenly as its merits really deserve. One must be puzzled to be truly pleased, perplexed to be charmed, bewildered to be fascinated.

## BEAUTY

Impalpability of Beauty

Beauty in a Chess problem being that which pleases, it is obvious that, in so far as is concerned the student's enjoyment, anything that may be said on this quality can be of little practical use to him. Here, as in everywhere else, Beauty is a quality which appeals for appreciation rather than demonstrates its existence; it is felt rather than seen, and he who has the taste to appreciate, the capacity to feel, cannot and will not be told when and where to do homage to those charms which defy his reason and enslave his will. And again, if the love of the beautiful be absent, the student's will must be as impervious to the charms of Beauty as their ethereal texture will be impalpable to his reason. Hence each individual problemist is responsible to himself and to himself alone for the degree of enjoyment which the art affords him, and though his sympathising *confrères* may sometimes see good reason to pity his fate, alas! they cannot improve it.

Sources of Beauty

Beauty may be intensely felt in any individual feature of a problem, for, as Byron tells us, "And, oh! that eye was in itself a soul;" or yet its fascinations may arise from an indescribable harmony, a charming fitness of the whole. The solver may be enchanted with the ideas expressed, captivated by the surprise of their novelty; he may be puzzled by the depth of the difficulty, bewildered in the maze of alluring "tries;" he may be charmed with the natural elaborateness of the Variety, astounded by its amazing Economy; delighted with the mathematical correctness, and by that superior constructive skill which, producing all, has yet concealed itself. In each and every direction, then, in the Theme, Originality, Variety, Economy, Construction and Difficulty may something appeal for his appreciation, and as he bestows that appreciation, so will he be fascinated by the charms of Beauty. The acme of Beauty is the superlative of everything and the union of all. But can the composer ever dream of reaching this? Must he not be content to approach but distantly the devoutly wished-for consummation? and how often must he sacrifice points of Beauty in one feature that he may

preserve those of another, how often must he abandon hopes of attaining the beautiful, strive he never so much!

In ideas expressed lies the most important and fruitful source of Beauty. As the theme is the *animus imponentis*, the very soul of the problem, so does it follow that, to fulfil its object, there must be something in that theme which strikes, enchants and enthralls the mind. A problem's mission is the illustration of some amazing truth of Chess, the demonstration of some seeming impossibility; and the more intensely those characteristics are made manifest, the more beautiful will be the theme. Beauty of idea is felt in some stroke which, with seeming suicidal intent, eventually gains the day; in adroitly enticing Black force from some strong position; in a series of ridiculously insignificant quiet moves, or yet in some sterling, dashing attack that staggers and confounds; in some forlorn hope met with a calm strength and firmness that seem to scoff at its futility; in some brilliant repulse which seems pre-eminently successful, yet failing withal by the influence of some remote, unlooked-for little *coup*; in a succession of sacrifices that have all the seeming of wanton waste; in some dashing play from end to end to serve but a trifling aim; in a mate or series of mates where the Black monarch is ensnared within so delicate a web that one wonders at the inexorable firmness with which it holds him; in some move that strikes the death-blow in the very power of the enemy, where the bearded force stands pinned and powerless to thwart; in a seeming inglorious retreat, made only to renew a bold attack with fell effect; in an overwhelming defence that is entangled and borne down by its own weight. With these, and innumerable other ideas of Chess, may the solver be amazed by the wildness of romance, charmed by the beautiful simplicity of truth.

Beauty of Idea

Difficulty is the only feature of problem composition which may awake no sense of Beauty; for a problem may be extremely difficult of solution, and yet be ugly, uninteresting and dull. The expert solver may be taken from the right track by bad construction and other in-artistic features, deceived by ugly capturing and checking keys; and when at last the truth dawns upon him, his feeling will be something vastly different from one of pleasure, and in the place of commendation, he may, perhaps feel bubbling up from the secret recesses of his

Effect of Difficulty.

heart some rather unparliamentary language of disapproval and disgust. This, however, as the remarks on Difficulty suggest, can never be the case when that feature is present in its high, artistic form. Artistic difficulty must be beautiful. The solver who is really puzzled and perplexed, bewildered and baffled by the combination; mastered by some obscure yet piquant stroke, some fair but cunning *coup*, some funny blow, or some captivating catch; falling into an attractive lure on this side, discovering the deception only to be deceived and carried into instituting another false attack; finally extricating himself from the labyrinthine intricacies, and then grasping the position and mastering its subtlety and profundity, must inevitably feel a thrill of pleasure, and exclaim, "How beautiful!"

Effect of  
Variety

Beautiful Variety is felt in the naturalness of its elaborateness, and the more variations of this kind a problem contains the more beautiful will the composition be in this particular respect. The variations may spring directly from the main idea—and if so, the better—or they may be introduced with constructive propriety for the attainment of soundness or correctness; they may consist in a repetition of the primal idea, and, again, they may be there for the reason of illustrating and blending different ideas in harmonious unison; but so long as they are there properly, unstrained and natural, so long as they are spontaneous, suggestive of a fitness of things, and each artistic in itself, when first seen their existence surprising, yet closer examination demonstrating their inseparableness, so will they ever delight and charm.

Effect of  
Economy

Economy will impress with the feeling of Beauty just as the pieces employed are made to serve an unusual number of purposes. The White King that dons his armour and chivalrously joins the fray; the Queen so posted as to show to best advantage her brilliant dashes and comprehensive scope; the Rook that, even in its lumbering way, does a multiplicity of duties; the Bishop that, in his stately style, is conspicuously active in the fight; the gallant Knight that manœuvres round about on every side, adding to the complexity and strangeness of his leaps; the little Pawn that stands quietly by, ever on the alert, and ready even to "keep the bridge" in the face of a grand army—all these will ever strike and impress us with the work they do. And when we marshal them all in orderly procession to culminate an attack on one side,

and when again we array them to carry the day on another side; when here, there, and everywhere, as though by the wand of the magician, undreamt of combinations and complications arise, creating surprise at the smallness of their source, until we almost feel that they begin to exhaust even the wonderful resources of Chess possible in the position, then also we almost forget the special duties of the pieces, lost in wonder at the many purposes they serve, and standing bewildered at their beautiful ubiquity.

A problem may be accurately constructed, so far as mere freedom from fault is concerned, and yet, perhaps, no sense of Beauty be felt from its construction. Here, as everywhere else, Beauty arises, not from a positive freedom from fault, but from the comparative attainment of perfection. Constructive beauty does not lie on the surface. While being artificially correct, it conceals the art which has attained a genuineness of nature, and it only discloses itself to genius kindred to that which has found the place for everything, and has left everything in its place. To those who thus search for it, constructive Beauty discloses itself in the fitness and comparative perfection of the means which the composer adopts to record his thoughts; and, as his ideality aspires, so must the solver admire the Beauty of that constructive skill, which, following the composer's imagination in its lofty flight, has brought from the Caïssian firmament orbs of thought and claimed them as his own, clothed in an attire whose Beauty suits them best.

It will be seen, then, that while the Theme, Originality, Variety, Economy and Construction should be made the concomitants of Difficulty, the truest, highest Beauty can result only from the comparative degrees of perfection in which all these six principles are developed. The relative importance of Beauty and Difficulty is a question upon which opinions are much divided; yet there would seem to be but little doubt that upon the sister Beauty should both reason and artistic taste bestow the crown. Since Difficulty *may* be uninteresting and dull, but Beauty never; and since artistic Difficulty must be beautiful, losing his very individuality in extolling the charms of his sister, Beauty should be held as of paramount importance and of the highest worth. To her what homage is due, but who can express it! Now, fascinating with present enjoyment; again, holding her gentle sway with the pleasures

Effect of Construction

Relative importance of Beauty and Difficulty

of hope, tides of exalted thoughts come flooding o'er the mind, but, as the poet sings,

Hard is the task, and bold the advent'rous flight,  
Of him, who dares in praise of Beauty write;  
For when to that high theme our thoughts ascend,  
'Tis to detract, too poorly to commend !

## KEY-MOVES

Definition  
and value of

The key-move, as its name suggests, is the opening move of a problem, and its importance will readily be seen when it is remembered that upon its strategy may depend the unravelling of all the intricacies of a composition. As there are three classes of Direct-mate problems, so are there necessarily three classes of opening moves; namely, (1) Waiting keys and to these *genera*, pure waiting keys, (2) Threatening keys, and (3) Checking keys. Waiting key-moves are those which threaten nothing directly, but whose object is only shown after Black has moved. A pure waiting key threatens nothing directly or indirectly, but whose object is simply to necessitate Black's move, thereby opening two by turn some point of weakness. Threatening keys are those which attack some point with the object of forcing Black into offering a defence. A checking key is one which administers a check. The subsequent remarks in this article apply alike to threatening and waiting key-moves, the objectionableness of checking key moves being also pointed out. In but a small degree, however, do they apply to pure waiting keys, for although one of these may be a capturing move, it could never come under the category of other objectionable moves, such as pinning, restricting, or forcing; while, on the other hand, many commendable features, such as giving freedom to the Black King or liberating pinned men, may come within its scope. Nor can they properly belong to those openings characterized as thematic, though they have in some degree an idea of

Pure Waiting  
Key-moves

their own, that idea being to compel Black to read his own doom. Or they may again have, as just suggested, the additional object of giving liberty to the Black monarch or of freeing men held powerless, and these are obviously those in the best form; for they change in some degree the aspect of affairs, introducing mates not visible in the primary position. In these the objectionableness of merely compelling Black to move is very considerably atoned for; there is then a deeper object than the mere wasting of a move, and some points of excellence are necessarily added. Pure waiting keys not possessing some such characteristics should be avoided; for in no way do they increase White's strategy, and for all the good they do in this direction the moving piece might be off the board. To the expert they present no difficulty whatsoever, and by their very nature they must lack sparkle; for they can have no pretty surprise, no ingenious *coup*; they have simply the uninteresting feature of wasting a move. Some interesting points may arise while fixing upon the proper square to which the moving piece must go—why moving to a certain square prevents another piece giving the blow at the proper time; why going to that position gives Black the opportunity of making a move detrimental to the solution, which otherwise he could not have made; or why taking that stand intercepts and prevents White's other men reaching a desired point—these incidents impart some interest during the process of deciding upon the correct move, but such features scarcely compensate for the lack of lustre in the proper key when it is discovered.

Key-moves may be treated under two heads, (1) those which belong to the theme, and (2) those which are decided upon after the problem is composed and which have not necessarily any connection with the theme. Those first referred to require but little consideration, for their adoption is decided upon before the problem is composed, and the work of construction is to embody and illustrate them in their best forms. It may so happen that after the problem is completed it is found impracticable for the intended key to work. In such a case it may occur that in the process of construction the author has succeeded in otherwise embodying thematic merit sufficient to atone for the loss of the key. Under such circumstances a change of opening might be desirable, and the composer should then select the one partaking most of the

Thematic  
Key-moves

nature of the theme of which the position is susceptible. Where, however, there is nothing to warrant a change of opening, rather than spoil the theme of the problem by adopting a different key-move, it would be better that the composer commence his work of construction *de novo*, and so proceed until he gets his key to work. Thematic key-moves are rare, and as they are rare, so are they beautiful. Therefore the composer should not readily abandon any happy thought he might be fortunate enough to possess.

Illustrations of  
thematic keys

That the student may the more thoroughly understand what are here referred to as thematic key-moves in contradistinction to those to which we shall refer hereafter, a short illustration will not be out of place. Take for an example Problem No. 76. The key-move here is distinctly a part of the theme. A move of the Queen, of the King's Bishop, of the Rook, Knight or King might be made to work, but the position would thereby lose much of its difficulty and striking merit, no matter how good the substitution be within itself, and despite the fact that the afterplay would still be the same. Again, in Problem No. 50 the point consists in the hidden object of the Bishop's play, and were that key-move changed the problem would possess no striking thematic merit whatsoever. There are many opening moves, possessing in varying degrees the thematic characteristics of those just mentioned, but the present illustrations will suffice, and it will be no trouble to recognize them, for the general principle will be that if any other key-move deprive the theme of any of its striking merits or completeness, the one that does not will come under the category of thematic keys, and will always command the first consideration, provided that its peculiar merits are not counterbalanced by general defects as a key-move, as hereinafter specified.

Checking  
Key-moves

That being so, those keys which are decided upon after the completion of the problem, and in the selection of which the composer is governed by their merits as opening moves, must command a more detailed consideration. It will, perhaps, be well first to point out those which are palpably objectionable. The first under this head would be those which administer check to the adverse monarch. A checking opening must force the defence into adopting some definite reply; Black's resources, even though not narrowed—and it is seldom that it

is not so—are positively defined, and, as a natural consequence, much of the element of real strategy is at once eliminated. A checking initial move should only be tolerated—and always as a *necessary evil*—when the afterplay presents features calling for especial remark, or when it is followed by a series of quiet strategic, strokes or *coups de repos*. In a two-mover a check at the opening is intolerable, for such positions are but small morsels, and seldom, if ever, can play be introduced of merit sufficient to counterbalance its grave defects. A check by discovery is not quite so bad as a check proper, for it has a duplicate effect, and, consequently, allows of the introduction of some obscure and unexpected strokes. But, necessarily, the very objectionable forcing of the line of defence must still remain, and, even though the key may possess some sparkle, Black's strategy is deprived him, and it will be hard to get after-play giving rise to combinations sufficiently attractive to elevate the problem above mediocrity. A double check is worse than a check, for it forces with double effect the line of play on the part of the defence. It will be seen, then, that checking keys should be left severely alone. There may be cases where the afterplay might atone for the defects of the initial check, as was suggested before, but if the after-merits of a problem can hold their own when accompanied by so objectionable an appendage, how much superior would the problem be were that handicap removed, it is scarcely necessary to suggest.

A capture is also an objectionable opening, but where only a Pawn is taken it may better be characterized as inartistic. To have to deprive the defence of force and power at the very outset is naturally repulsive. Within itself it is more cowardly brute force than real strategy. Of course the greater the value of the piece taken—not forgetting its positional power—the more the objection holds, and in the case of Pawns, though in some degree this objectionableness remains, it is obviously much lessened. Very frequently it is impossible to fix a key without introducing the capture of a Pawn, and if the merits of the composition warrant it, the composer will be quite ready to let his position bear the burden of an inartistic key, rather than to allow the labour he has bestowed upon the problem to be lost by the abandonment of its completion. Farther than the capture of a Pawn the composer should not go. Rather than adopt the capture of a valuable piece for the opening,

Capturing  
Key-moves

it would be preferable to totally reconstruct the problem, and failing satisfactory results from that, to let it sink into oblivion. Sometimes the idea necessarily embodies the introductory capture of a Pawn, or again, it may be *positively necessary* for the illustration of the idea that a piece must be captured. The necessity then compels it; but, nevertheless, it must follow that an idea—though, perchance, possessing much merit otherwise—the part of whose object is to sound the battle-cry with a simultaneous, unconditional slaughter, will always leave behind an impression of strength rather than of strategy.

Pinning  
Key-moves

Another opening in bad form is, a pinning move. It is almost tantamount to a capture, and conveys the idea of hiring assistance to pinion an enemy rather than of meeting him in fair and open combat. This however, refers more to those pinning moves which deprive the pinned piece of all its liberty; but there are cases in which only a part of the freedom of the pinned piece is deprived it, where, for instance, a Queen pins and offers herself to a Queen, Rook or Bishop, a Rook pins a Rook, or a Bishop pins a Bishop. In all such cases, where the pinning occurs within the line of action of the pinned piece, its power in that direction is unimpeded, even to the capture of the enemy which otherwise holds it fast. Such a pinning move is obviously not nearly so objectionable as one which takes from the subject all the freedom, and, indeed, these moves not unfrequently present some interesting play.

Restricting  
Key-moves

To deprive the opposing monarch of any square or squares of retreat he may possess, must also be condemned. It partakes strongly of the cowardly characteristics of those just considered, and almost invariably decreases the difficulty of a problem, for a roving monarch is always safe to give the solver trouble to entrap him. Of course, when one square of retreat is cut off and another simultaneously opened up, the objectionableness is much lessened, and is, perhaps, even questionable.

Moving from  
an *en prise*  
position

Another opening deemed inartistic, is the playing of a piece out of an *en prise* position. Within itself inartistic it certainly is, but it is not necessarily objectionable. Certainly, as a rule, it will not lessen the difficulty of a problem, for the solver is so accustomed to surrender his men, that the chances are he will be strongly inclined to permit the piece *en prise* to stay where it is, and, indeed, where there is present an immediate

mate, or an easily visible continuation, if the threatened piece be captured, it amounts to a praiseworthy feature. The solver would then very safely determine that it is to be taken, and would only decide upon trying its capabilities as the moving piece after having exhausted all other reasonable resources. Where, however, there are no features likely to deceive, the moving of a piece from a position of danger must be considered ill-advised. It should be added here that if the moving piece still remains in the power of the piece which threatened it, if it goes into the power of another, or if it moves from a position of lesser danger into one of greater, strategically speaking, the inartistic nature of the key is considerably lessened.

Stopping a threatened check to the White King

Preventing a threatened check to the White King is, also, a form of opening which is not advisable, for it must at once suggest itself to the solver. Obviously, however, this does not apply to key-moves whose object is to circumvent the check, but rather to those which unconditionally stop it. Much clever play is very frequently shown in outdoing the threatened attacks of the enemy, but the peremptory stopping of an attack is a sorry specimen of strategy.

Moving from idleness into action

It is in bad form, also, to bring a piece into action from a position where its uselessness is suggestive. A quick solver glancing at a position readily sees some piece which cannot take part in the solution except it comes from its obscurity into immediate play. That it must move first or be an idler is the choice before him, and he will, in uncommonly quick time, show what his choice will be.

It will scarcely be necessary to point out that the union of any two or more of these objectionable or inartistic keys naturally gives more force to their bad form; such, for example, as a conjoined check and capture, a capture and pin; or moving from an *en prise* position, capturing and checking, or capturing and pinning.

Commendable keys

Having, then, attempted to point out the chief of those styles of initial moves which are inartistic, unadvisable or objectionable, it will be apparent that any moves directly opposed to those condemned must be commendable; such, for instance, as moves which give squares of retreat to the Black King—a key in the very best form, being difficult on account of its very unexpectedness, and as beautiful as it is difficult—as opposed to restrictive moves; moves which invite an attack upon the

Sacrificial keys

White King—always a signal of interesting and hard fights—in opposition to shielding him; playing a piece from a powerful position into one where it is apparently consigned to idleness, or playing a piece where it apparently shuts out another White piece from all action, as opposed to bringing a piece into direct play; waiting, and seemingly in auspicious, quiet moves, as opposed to checks or direct threats; giving the enemy's men all freedom, against pinning or confining moves; offering the surrender of valuable men in contrast to the unconditional slaughter of the enemy, and so on. It should be here remarked, however, that a sacrifice unattended by subtle afterplay presents but little difficulty to the modern-day solver, who is always fully prepared, and indeed, ever on the alert, to throw away piece after piece with a degree of reckless generosity surprising to the uninitiated. The composer's object in the selection of his key is largely to puzzle the solver, but the trouble is that the solver is perfectly aware of that fact, and exhibits a most alarming chronic propensity to look where he should not, and to avoid looking where he should—that is from the composer's point of view! If a checking key-move has any merit *per se* it is from this stand point, because, ordinarily, the expert solver would never look for such a move until he has exhausted all other resources. But this is trying for difficulty with very doubtful propriety, and it is much more true to artistic taste to meet the expert on his own ground and thereto give him battle, in which event even failure will command respect.

Internal effects  
of key-moves

Apart from the mere character of the key-move, important though that be, looking at the opening *coup* as the key to the solution, it will readily suggest itself that its effect upon the position are of considerable importance. A problem, say, of three moves, in which, with one minor exception, all the continuations already exist, can scarcely be considered a three-move problem, since, from this point of view, the conditions amount to little more than Black to play, and White to continue and mate in two moves. It is therefore desirable that the key-move should exercise a strong but subtle effect upon the position. It should play an important part in producing the mainplay, and the further its influences are felt in the variations the better. In the primary position it is well if the mainplay be incapable of being worked out by the solver until Black has made a reply to the key-move, and, for this

reason, it is in good form for White's initial *coup* to give Black a move, or moves, which he does not possess starting, and that the mainplay should follow one of these moves. It will then be very improbable that the solver will hit upon the idea of the problem, or upon any of the variations which the key-move allows, until he has found the opening. Difficulty should thereby be increased, for the problem must then be understood and solved, and not mechanically and leisurely worked out, bit by bit, until the whole solution is completed, and then the key-move fixed as its consequence rather than its cause. It is not very frequently, however, that a position can be found in which the key-move elegantly produces these fine effects; but the principle is one of considerable importance, and it should therefore, always be borne well in mind that the initial move should, if possible, give additional moves either to the Black King or to his men, that is to say, it should change the aspect of affairs and exercise a potent but subtle influence in bringing about the position from which the solution is evolved.

Keys for two-movers, three-movers, &c.

In problems of two moves, the key should be particularly piquant and pointed, for the action is short and decisive and there is little scope for stirring after-events. In those of three or four moves, however, there is no lack of opportunity to produce play sufficient to impart interest to the problem, even though the key be dull. Of course, if the opening be bright and the afterplay strong enough to sustain the interest throughout, so much the better, yet it not unfrequently occurs that with a bright key-move the after-play is unimaginative and dull, and where this is so the interest ceases with the discovery of the key.

Conflict-  
ing claims of  
key-moves

Going to the very root of the subject, it will be generally conceded that, in so far as the external character of the move is concerned, the principle upon which the composer should act in the selection of his key-move is one of giving rather than of taking, of concession rather than of aggression. His object is to render his opening move difficult to find, and beautiful when found, and the highest class of key-moves is that in which these qualities are highly developed. Giving or conceding much is always beautiful, but it is not, it should be said, always necessarily difficult to find, for its very beauty makes it attractive to the expert, and, consequently, perhaps suggestive. On the other hand, taking from or aggression cannot in itself be beautiful, and any difficulty

it may present to the expert is such as is born of his contempt, and can never command his admiration. So far as these external or superficial characteristics are concerned, the degrees of excellence and defect presented are innumerable, and in deciding between the varying claims, the composer must rely entirely upon his artistic taste, always remembering that the position to which the moving piece goes exercises the greatest influence in forming the character of the key, and, therefore, deserves more consideration than the position from which it moves. Again, such superficial or external merits will often be brought into conflict with excellencies arising from the thematic nature of the move, and also with such, fine points of high class strategy as are presented by those key-moves which exercise a powerful but subtly strategic effect in evolving the solution; and thus presenting a never-ending succession of interesting combinations and complications, at once a puzzle and a charm to the composer. How to select when the choice is free; how to intensify existing merits, or even to call into existence merits born of the subtle imagination; how to modify the unpleasant effects of inseparable faults, or where it is permitted, to remove their every trace, words alone can never tell.

To play a piece where it apparently goes out of all possible use; to make a move whose real object is discerned only at the last moment; to let one White piece shut off another White piece from all apparent use; to go in ambush far from the scene of combat; to invite Black force to enter the fray, are all key-moves which commend themselves as good ones. It is, however, much more convenient and useful to illustrate good opening moves than to merely describe them, and as the critical notes appended to the problems in this work will show where the author has been fortunate enough to produce commendable openings, it will scarcely be necessary to dwell longer upon them here, but it might be interesting to turn a brief attention to the general peculiarities of the White pieces, with especial reference to their uses in initial moves.

Before proceeding, however, it will be well to observe that any remarks made in regard to key-moves apply in principle to the character and purposes of the opening moves in the mainplay and in all the variations in problems of more than two moves in length. For, as the remarks

on Variety point out, in so far as the strategic character of the continuations is concerned, each variation should be regarded as a separate problem, and, where it is possible, ugly and dull checks and captures, obvious and forceful pinning and restricting moves should be avoided throughout the entire solution.



To the moves of the King are attached considerable interest and importance, but His Majesty's movements generally present features of amusement rather than of difficulty. The King's limited range of a square at a time naturally debars him from taking active part beyond his immediate vicinity, but in problems of more than two moves in length he can frequently employ this circumscribed power to good effect by quietly taking up an obscure position where, at the last moment, he cuts off the retreat of his royal foe. The King can also be prettily employed in some versions of the Indian theme, by making all or most of the moves in the solution and finally giving mate by discovery. Some good opening moves, too, by retreating either to open up the way for some piece or to relieve the Black King from a stalemating position or otherwise, can be made by the King. But the most beautiful move, and one well within the province of a chivalrous monarch, is for him boldly to advance from a position of security, and plunge into one of doubt and danger, dashing headlong into the fray, there to be subject to the assaults of his dusky foemen, and then, with the assistance of his trusty followers, brilliantly turn the tide of battle and carry victory at the point of the lance! Apart from active employment, the King can passively be well—and is most frequently—engaged as a guard. He is also of great use in preventing second solutions or dualistic flaws, by being placed so as to debar a piece from reaching a certain square, or, and perhaps better still, by being positioned where at the last moment one of the enemy may administer a check and save his monarch from the impending blow.



The immense power and almost unlimited range of the Queen naturally give her scope for a great variety of beautiful and subtle opening moves. She is the most valuable piece on the problematic field of action, and, as such, is the piece most suitable to be chosen as a martyr where the theme calls for an initiatory sacrifice. To surrender the Queen, however, or indeed, any valuable piece, is, as already suggested, a key-move

of very little difficulty if not followed by obscure play. Nevertheless, the field of ideas requiring an opening sacrifice of the Queen can still be trodden with much advantage, for the theme is not in the sacrifice, but in the object for which the surrender is made; and to offer the Queen to draw a Black piece from a strong position, permitting then some quiet continuation or subtle *coup de main*; to boldly give the Queen away to get one of the enemy into a position where can follow a pretty *coup de repos*; to let the Queen be taken where the capturing piece blocks a square of retreat for his royal master when he needs it most; to give up the Queen to open a file or diagonal, allowing a Rook or Bishop to go "to the front" with fatal effects; to play the Queen into a position where, when she is captured, the enemy who takes her intercepts the path of one of his comrades who would otherwise be able to interfere seriously with the fate of battle, or where the capturing piece is drawn into a position where another in defending the subsequent point of attack intersects its power and allows the *coup de grâce*, are all beautiful key-moves which give rise to the introduction of, and are the most appropriate forerunners to, many striking and elegant ideas, as just foreshadowed. The Queen, too, on account of her great command, can be beautifully utilized as an opening move in giving the Sable Monarch unusual freedom at starting. She can retire to a strategic point, allowing his majesty to retreat by one, two, three, four, or even perhaps, five ways, only to pounce down upon him; or she may retire behind one of her men, and then, with his assistance, entrap the monarch as he attempts to flee. She also shows to much advantage in strategically waylaying, intercepting and entrapping the enemy's men; but it is in the traversing from "end to end, from cliff to lake" that the Queen's dangerous power and almost boundless resources are most fully exhibited. In Problem No. 97 there she is quietly posted at King's Rook's eighth. Without a moment's warning, thus to say, she swoops over to her Rook's eighth, then down to her Rook's square, up again to her Rook's eighth, and, then, before the opposing monarch can fully realize his danger, she reaches the King's Rook's square, and there deals the fatal blow, even while he stands "amazed and cowed" at her dazzling brilliancy!



Though by its very nature the Rook too frequently and justly bears the appellation of "lumbering elephant" with which it has been dubbed,

still there are many beautiful combinations in which that piece plays no insignificant a *role*. The Rook is most useful and is chiefly employed in laying in ambush, either for the purpose of a subsequent pin, or a discovered check, or to guard squares after the intervening pieces are removed, and many interesting key-moves leading to these ideas come admirably within its particular scope. Another elegant move which the Rook can make, and which if properly managed can be made the introduction of many pretty ideas, is to offer itself diagonally to the Black King. Indeed, aside from any after results, these key-moves have in themselves a sharp and pert air that is always attractive and pleasing. In almost all illustrations of the Indian theme the Rook is a leading and indispensable character, whether as making the opening move or in quietly standing by and being the mating piece in the discovered check, or conjointly in a double check.



The Bishop has a stately character to play, and plays it well. His most beautiful key-move is to sweep across the entire diagonal of the board. This is, more or less, always a difficult and elegant move, and many and various charming problems have been produced embodying this opening. But, alas! it is to be feared that in this particular respect the poor Bishop has been greatly abused, for it is a striking move, and composers are prone to cling lovingly to any beautiful feature. The Bishop offering himself on the rank or file produces all the pleasing effects that the Rook does, when it offers itself on the diagonal. So, also, is the Bishop most useful as a pinning piece and in ambushing, though in this particular respect he is in no way equal to the Rook. As a sentinel he is very useful, and he also administers a pretty mate. The Rooks and Bishops conjointly employed combine most harmoniously, and many pretty little problems have been composed whose only point was in a diversity of their mating positions.



The peculiar moves of the Knights will, naturally, give some idea of their scope in problems. The Knight is the only man whose action cannot be interfered with by intervening foemen or by his own men. No brave Horatius can keep the bridge from an advancing Knight, no solid square can check the Caïssian cavalry charge. Obstacles and difficulties which would render useless even the all-powerful Queen are as nothing to him. Where he can gain a footing, there is he always prepared to

go, administering some unexpected blow and maintaining his position, or perishing in the endeavour, or yet, if need be, retiring with the same adroitness and impunity as marked his advance. The Knight's favourite key-move is to give liberty to the Black King. He may give the monarch as many as five squares of retreat both on his own account and by intersecting the command of the Queen, or Rook and Bishop, and an endless variety of beautiful strategy can be thus produced. He has also at his command many other pretty opening moves, such for instance, as retreating to make room for some other piece, or retreating to an out-of-the-way position to free at the last moment the Black King from a stalemating position. He can offer himself to the King diagonally or on the file as do the Rooks and Bishops, and with the same pleasing effects, and, indeed, in ways innumerable can the Knight, either as an opening or mating piece, exhibit that action which is so tricky, so subtle, and yet so beautiful. Sometimes the necessities of construction compel his employment merely as a guard; but a position containing one or more passive Knights is always in some degree disappointing, for when horsemen are on the battle field one expects and wants to see some stirring cavalry manœuvres.



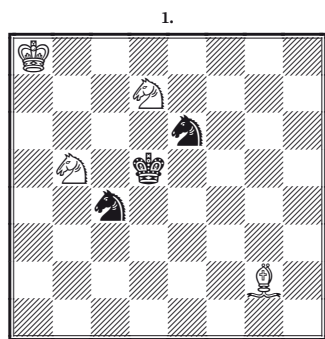
Obviously, no very deeply hidden key-move, nor one likely to be overburdened with a vast amount of brilliant strategy can be made by the Pawn. Nevertheless, he can frequently be turned to good account even in this direction. As Problem No. 20 will show, a Pawn advances to defend a weaker brother from the sabre of the Sable Monarch. This he does so effectually as to compel the King to seek safety in an immediate retreat. The key here is bad on account of its restrictive influence, but it shows that even a Pawn may sometimes be possessed of great power. The second move of this position, however, the opening move of the mainplay, is about as pretty and subtle a move as the Pawn can make. Following the strong move of his fellow, by quietly taking up a position so far from the opening skirmish as to be apparently absolutely useless, he cleverly consummates the attack so powerfully initiated by the other foot soldier, by guarding one little loophole for the fleeing King. The Pawn's power of promotion is frequently used with much good effect, the trick consisting in not claiming a Queen, but rather some minor piece, as a Book, Bishop or Knight. The claiming of

a Rook or Bishop can only be utilized to prevent a stalemating position. This field is, consequently, a narrow one, and its resources have been well nigh exhausted; but the claiming of the Knight has been and can still be introduced in many beautiful ways. But it is in the guarding of squares, blocking the advance of the enemy's Pawns, intercepting the path of the hostile men, or even in getting into the way of his own men to prevent second solutions or dualistic flaws, that the Pawn finds his best employment, and only composers can tell how charmingly useful, how truly indispensable, is the modest and unassuming, slow-moving and helpless little Pawn.

## MATING POSITIONS AND MOVES

Pure mates

The position in which the Black King is mated is termed the mating position. Not unfrequently, and especially in two-movers, the chief merit of a problem centres in some fanciful mating move, some peculiar pinning position, some weird mate by discovery, some mate covering a large number of flight-squares, or yet one administered by a piece from



a distant square, or again, the very opposite of this, one in which the mating piece comes from a remote square into very close quarters. These and others in innumerable forms are so many thoughts which the composer utilizes at different times as circumstances allow; but the chief requisite of a mating position, one which applies alike to any and every case, is what is known as its purity. A

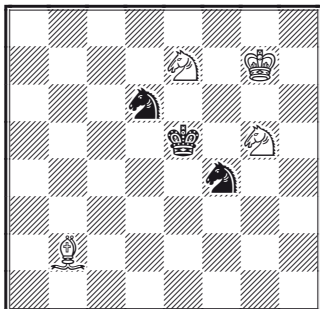
pure mating position is one in which no single square adjacent to the Black King—the Royal domain—is doubly guarded, or blocked and

guarded at the same time, when the mate is delivered. The above diagram show (1) a perfectly pure mate, no square being more than once guarded or blocked, and (2) the same mate slightly impure, f6 being doubly guarded.

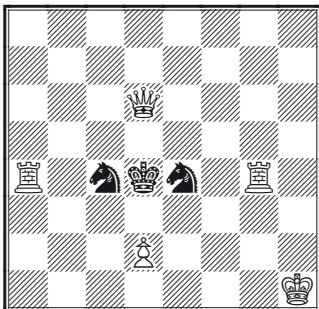
Pure mates are almost sure signs that the composer has not been wasteful of his force, but at the same time their presence is scarcely proof that the higher ends of Economy have been attained; their pleasing impressions will add to the Beauty, while they will also increase the difficulty of anticipating the final stroke, and they will render duals less likely of occurrence. Still, it must be borne in mind that they create pleasing impressions rather than possess substantial worth; and while always desirable, and especially so in the lighter and more airy compositions, in no event should sterling strategy be sacrificed for their attainment. When grand battles have to be fought by large armies it is often impossible to obtain even one perfectly pure mate, and, indeed, they are absolutely impossible of attainment in the expression of some ideas.

Diagram No. 3 will show how a mate is unavoidably impure, the defect arising from the very nature of the mating position, which demands that two squares should be blocked and guarded at the same time. The

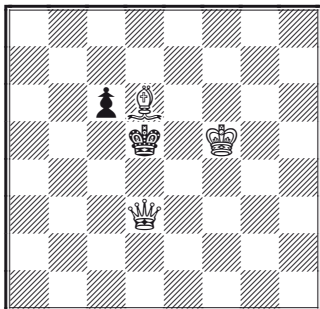
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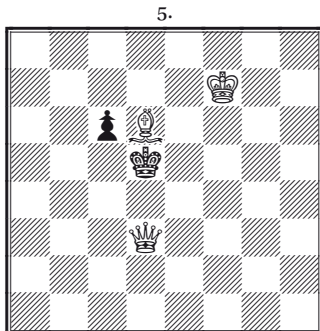
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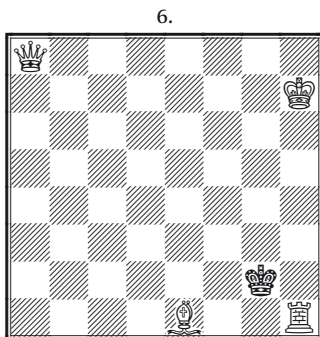
impurity here is in the mildest possible form, and scarcely deserves to be so considered at all, even apart from its unavoidable-ness. The mate shown on diagram No. 4, however, is very impure, two squares, e4 and e5, being doubly guarded. It is also impure on account of careless construction, and not thematically so, for by placing the White King on f7,



as in diagram No. 5, the mate would be perfect. Such a constructive defect as is this impure mate, being avoidable, amounts to a positive fault, and is highly censurable. It should be added here that a square blocked and guarded is in every case less objectionable than one doubly guarded, and also it would, perhaps, be generally preferable that a superfluity of guarding force be centered upon one square, rather than render several slightly impure, when a mate is delivered.

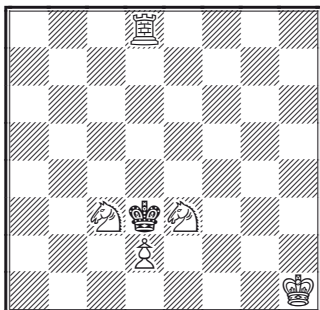
Peculiarities  
of the pieces  
in mating  
positions.

Mating positions, however, have other characteristics which it is well that the student should always bear in mind, with the object of attaining them when no other points of higher excellence need be sacrificed. Besides the purity, by which the guarding power of the pieces is shown to the best advantage, a mating position may be made artistic by showing to good account the peculiarities of the mating piece. For instance, if the piece that gives mate be one that commands a long range it is well for its full power thus to be shown when it delivers the final stroke. Thus, it is well for a Queen, a Rook or a Bishop to give mate from the greatest possible distance, rather than from close quarters, without any special features. Diagram No. 6 shows a pure mate given by the Queen almost at her greatest range, and it also exhibits to good advantage the power of the

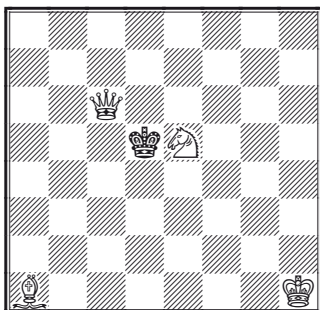


mating pieces, the Queen guarding two squares, the Rook four, and the Bishop two. It should be mentioned here, too, that had the Queen moved from a1 or h8, the mate would be still more interesting, as she would then have been utilized to excellent advantage, moving as a Rook and mating as a Bishop. Diagram No. 7 shows a beautiful mating position between a Rook, Knights and Pawn, the Rook mating almost at its longest range. Such a mate as this has always an appearance of delicate refinement that is charming. There are, however, many elegant exceptions to these long range mates. What, for instance, is more popular and pretty than the mate between Queen, Bishop and Knight, and that between the Queen and Rook, slightly assisted by the enemy himself, where the Queen or Rook overcomes the monarch in a hand-to-hand conflict, and administering mate at his very side, as shown in Diagram Nos. 8 and 9? The mates in these positions are all but pure, in No. 8 c4, and in No. 9 d3, being unavoidably doubly guarded. A mate in which the mating piece is attacked by Black pieces, pinned and powerless to capture, is always pretty, and is invariably

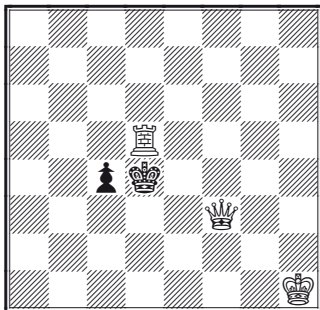
7.



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9.





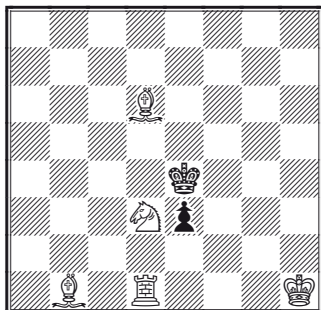
The Pawn's  
mate

ways of covering five and four squares of retreat. It will be seen that in No. 2 the White Knight goes to e5, discovers check from the Rook, which then guards the Bishop on d6 and commands d4, the Knight itself closes two avenues of escape, and the Bishop, one. In No. 3 the Knight goes to e1, discovers check from the Bishop, which then commands f5, the

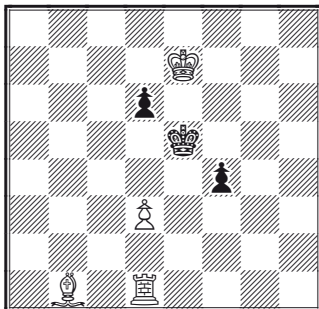
Rook guards two squares, the Knight the fourth. Purity is almost inseparable from these mates, and their strategy is so elegant that it can afford no wonder that "flight-square" problems should be so much admired.

The little Pawn can sometimes give a most unexpected and pleasing mate, and diagrams Nos. 4 and 5 will show him at his best. In No. 4, guarded by the Rook, he goes quietly up to d4, opens the command the Bishop, and checkmates. In No. 5, the Pawn protected by the Rook, which is in turn guarded by the Bishop, moves two squares and mates. As an aid in mates by discovery the Pawn is peculiarly useful, and diagram No. 6 will show one of the best of these mates, the mating move being Pawn takes Pawn. The Pawn's power of taking in passing can be utilized to effect a pretty mate, allowing as this move does of the peculiar opening of command upon squares of retreat for the Black King. Diagram No. 7 will illustrate one of these mates. provided Black had

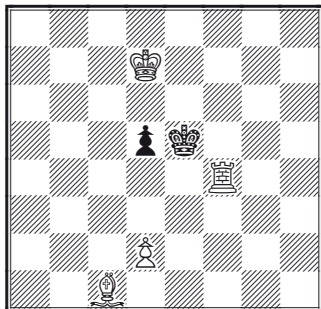
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4.



5.







presented in one or the other forms have been invested with sufficient originality to warrant their being put forward as new productions.

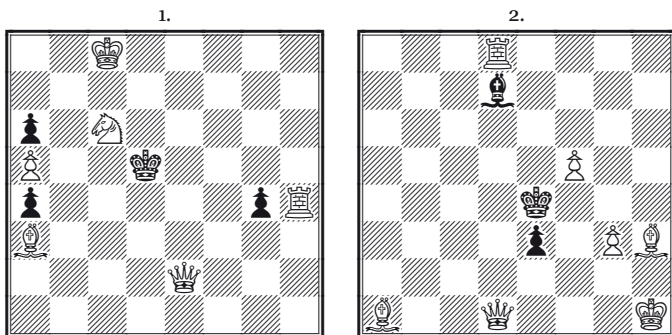
Mating positions as ideas

By no means unfrequently the conception of a pretty mating move forms the subject of a problem. In such a case the composer works backwards, so to express it. He conceives his mating position, places it on the board, and then retracts move by move, as desirable ones as may be until the required number is reached. The solution in this case merely replaces the retracted moves, leading again to the mating position. This mode of conception, for light and airy little productions, in some cases works agreeably and well, but such a method of composing, which has not its foundation in the conception of real strategy, can seldom be the means of producing a stratagem of great depth and complexity.

## DUALS

Definition of

When, in reply to any move of Black, White has a choice of moves of mating, or of continuing, a dual occurs. If there be three, four, or more modes of matins or continuing, then occur triplets, quadruples, and so on, but, it should be said, the broad term dual may fairly be applied to all, the extent of choice simply affecting their detrimental character. Thus, a triple mate is worse than a dual mate, and a quadruple mate worse than a triple mate, under the same circumstances. It should also be said that when a dual occurs even in reply to all of a series of Black moves having the same strategic effect, calling for the same reply in the author's intention, only one dual occurs, and not as many as there are Black's moves permitting that choice. If a particular move of these give rise to a new mate of White in place of a previous one, a new dual occurs; while should a third White move be allowed, the result is a triplet, and so on. Descriptive diagrams here will much facilitate the student's understanding of these definitions. In diagram No. I, if Black play Kxc6, White mates by Qe6 and Qc4, which is a dual, while if Black play



g3, White may mate by Qc4, Qe4 and Se7, when a triplet occurs. In diagram No. 2 all the moves of the Black Bishop, except his going to e6 and c6, give rise to dualistic continuations. Thus, if he move to b8, to b5 or to a4, White mates by Qd5 and Qg4. Here, although Black has three distinct moves, only one dual occurs; but if the Bishop take the Pawn on f5, he prevents the mate by Qg4, and allows of a new one by Bg2, which is a new and distinct dual. Again, if he go to e8, then, besides the two previous mates by Qd5 and Qg4, he allows the additional mate of R×e8, and a triplet occurs, which is more serious than the preceding new dual, because it is equivalent to the dual together with the non-stopping of one of the old mates. All these are dual and triple mates, and if mate were not given on the move, but forced in a move or two by the same process, they would be termed dual and triple continuations.

Duals in  
two-movers

In problems of two moves in length duals are generally of more seriousness than in those of a heavier calibre! These airy trifles, admitting as a rule of no profundity of thought, appeal largely, if not entirely, to one's appreciation of the sparkling brilliancy of their conceptions, and the artistic constructive perfection with which those conceptions are rendered and one cannot help feeling that under such circumstances dualistic defects can be atoned for only by some extraordinary and special merit. These remarks are at least consistent, seeing that in all the *selected* two-movers presented in this work only two duals occur, and then in prize problems. In two-movers of the attacking class, that is where White on the first move threatens a mate which necessitates some definite defence, duals are of comparatively little importance if

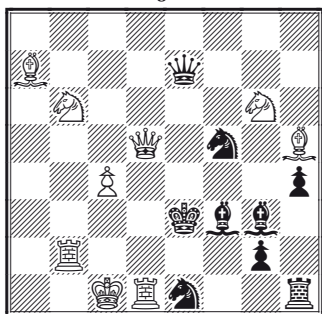
Attacking  
two-movers

they occur in response to Black's moves which fail to set up that defence, and which are simply purposeless moves that only the exigencies of construction have permitted him. But if they occur after Black has set up a positive defence against the impending mate, they greatly detract from the merits of the problem. Of decided general seriousness should be regarded all duals in waiting move two-movers. In them a dual whenever occurring is a blemish, for the simple reason that every move Black may make is of equal importance or nearly so. For if White threatens nothing and Black has a certain number of pieces to move at his command, he has as much right to move one as the other, and to any and every square he may elect. No move in these problems can be regarded as purposeless; yet, on the other hand, there is such a thing as Black "co-operating in malice." For instance, he may be able to move a piece to a certain number of squares; and if the mere fact of his moving that piece allows a dual, move where he may, it is of the worst class, viewed from this standpoint; while if a dual occurs after a large majority of the number of the moves of that piece, the dual is still serious, but lessens in degree according to the number of moves permitting the dual. But if, on the other hand, by going only to a particular square of the many, the piece blocks a square, cuts off the power of another Black piece, or in some other way allows White to give a dual mate, then the blemish is comparatively slight, for Black has directly co-operated to bring it about, and surely he has no right thus to deliberately aid his double downfall! Two of my earliest two-movers will appropriately illustrate

Waiting two-movers

Black's co-operation in malice

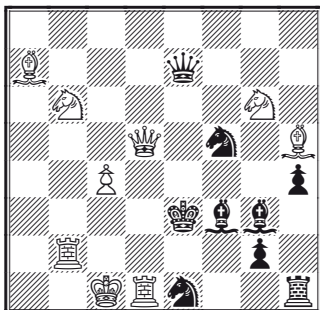
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Mate in 2 (Key: c5)

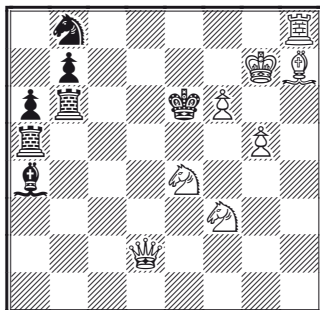
these remarks. Diagram No. 3 illustrates an attacking two-mover, the key being c5, threatening 2. Sc4, mate. It is Black's place now to set up some defence to that attack, and if he make such purposeless moves as Sc2 or Sh6, allowing the White Queen to mate at d4 as well as the threatened mate by Sc4, obviously, and in strict accord with the principles suggested, this dual would be but

3.



Mate in 2 (Key: c5)

4.

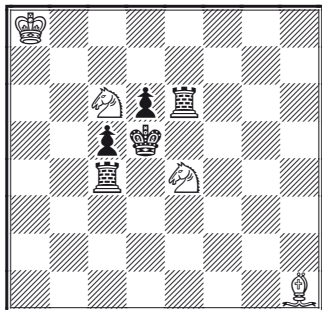


Mate in 2 (Key: Qd8)

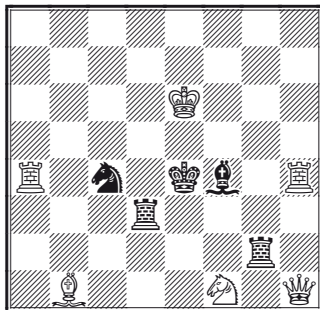
an insignificant flaw, being the outcome of moves having no strategic purpose whatever, while from the attacking nature of the problem Black is called upon to employ all his capabilities in order to avert the impending mate. Let us, on the other hand, suppose that when Black played  $B \times d5$  White could mate by 2.  $Kt \times d5$  as well as by the intended mate for that move,  $Re2$ . This would be a very serious dual, allowing White two perfectly distinct means of breaking one of the strongest defences which Black can set up. Diagram No. 4 shows a waiting two-mover, the initial move being  $Qd8$ , threatening nothing and being able to do nothing until Black plays. If he move 1.  $Rbb5$ , he co-operates maliciously by covering the range of the Bishop, and allowing White to mate by 2.  $Re8$ , as well as 2.  $Qd6$ , which is the mate for any other move of the Rook. This dual, then, is a very unimportant blemish but if there were a dual mate in response to every, or nearly every move the Rook at  $b6$  could make, then the dual would be unpardonable, for Black has as much right to move that Rook as he has to move the Rook on  $a5$  or the Bishop or the Knight, though certainly he should not move it to one particular square spitefully. Here let us pause to reflect how much more finished both these compositions would be if in the attacking problem the moves which defend the attack were the only possible ones which gave rise to new variations, and if in the waiting problem Black could not possibly co-operate in introducing a dual, or if, in both, the Black moves which produced the duals called for new variations, the present possibility of Black's playing to permit a dual being artistically frustrated!

There are still other points of view from which duals must be regarded. Hitherto we have considered their occurrence only so far as are concerned the circumstances of Black's move; but in estimating their individual seriousness it is also of high importance to consider the White move which constitutes the dual. In this connection it may be laid down as a very general rule that the detrimental influences of the duals increase in proportion as their strategic effect differs from the composer's intention. Thus, a dual may be a move which in all strategic essentials is identical with that by which the composer accomplishes his end, and this would be of the mildest type in this respect. On the other hand, it may be brought about by a white move involving an entirely different line of strategy, a perfect and utter perversion and prevention of the author's intention, in which case it would be the most serious. A simple illustration of that extreme will not be out of place. Thus, suppose a mate is to be given purely and simply by double check, and the piece which moves to give the double check has a choice of squares on different sides, as in diagram No. 5, by Sf6 or Sc3 double checkmate. Here the idea of the double checkmate remains the same, unaltered in either event, and, consequently, the dual is of no considerable demerit. But, on the other hand, suppose, as in diagram No. 6, the author intended mate to be delivered by the Knight going to d2 where it is attacked by four Black pieces, pinned and unable to capture, and the Knight need not go to that square, but, as in the diagram, White could also mate by QxR; does not this dual practically frustrate the intention, and should it not be proportionately serious? Passing to generalities, it

5.



6.



Duals in  
three four-  
movers, etc,

will be found that, as a rule, dual moves by two pieces of the same description going to a particular square are the least objectionable, under this head. The next in order will be those by the same piece moving to different squares. Thus, if a Knight can move either to the right or left, always provided there is no strategical reason for its going to a particular square, the dual is a very slight blemish. Next, would be those by two different pieces going to the same square; and it will almost always be found that the worst class of duals arises from two different pieces going to different squares.

Our attention thus far has been directed to two-movers—dual mating moves—but in problems of greater length the principles involved remain the same so far as are concerned waiting or attacking lines of play, the difference in strategy between the intention and the duals, and between duals, triplets, and so on. Yet in longer problems the increased range and degree with which those principles apply cause the introduction of some new features. In the first place, these weightier compositions need depend far less upon constructive *finesse* for their merits, and hence in them duals are less generally detrimental; for the increased problematic scope and profundity of positions above two moves allow of the introduction of features of problematic worth which will go far to compensate for dualistic defects that then become comparatively trifling. Then, again, in the longer problems one or two modes of play stand out as of paramount importance, in intention comprising the problem of which the other lines of play are rather incidental or supplementary. This is seldom the case with really good two-movers, all lines of play in them being generally of about the same merit. But it should be said, in all problems a dual occurring in the mainplay or leading variation strikes at the very foundation of the theme, in a great measure perverts the author's intention, and must, consequently, be of great seriousness, flaws, indeed, sufficient to ruin the composition. In problems of more than two moves in length this, again, is subject to the stage at which the dual occurs, that is, between the second and final moves inclusively, and the nearer it is to the beginning of the solution, the sooner its influences are felt, then the more detrimental becomes the flaw. If, for instance, the author intends a charming *coup de repos* as the opening of his mainplay and mate follows a brilliant check also,

the result stands admitted. Hence, from this point of view, all deals occurring in the second moves of three-movers, second and third moves of four-movers, and so on, are proportionately bad, while dual mating moves in such compositions are in principle comparatively insignificant blemishes.

Claiming  
pieces by  
promotion

Another description of duals, the consideration of which appropriately follows here, is that when a Pawn on arriving at the eighth square has a choice of selection as to the Piece to be claimed by promotion. Where a Queen or a Rook or Bishop may be claimed as the mating move in a two-mover, such duals are quite unimportant, for the strategic effects will be but little altered. But when, for example, on the second move of a three-mover the intention is to claim a Knight, Rook or Bishop for some special purpose, and the claiming of a piece other than that intended will lead to mate as well, the dual is very certain to be of the worst type, for the effects of the intended strategy will be completely lost. These remarks refer to a Pawn going to one square; but if there be a choice of squares to which the Pawn may go, or if there be a choice of Pawns to go to the same square, or yet of different Pawns to go to different squares, the detrimental influences of the dualistic moves will vary according to the circumstances under which they occur, ever bearing in mind the ruling principle that duals are faults in proportion as they pervert the strategy of the line of play whose total substitutes they may become, and in proportion as maintaining the integrity of that line of play is essential to the faithful illustration of the author's design.

Difference  
of opinion

Departing from the mere explanatory details, and approaching that *bête noire*, the dual, in a general light, it should be said that throughout the entire range of problem composition perhaps there is no subject upon which such different opinions are entertained as upon the status which should be given to duals. It seems not unreasonable to urge that, since a dual is a double continuation, the play in which such a choice is available should be considered unsound from the point where the choice begins, for a dual first move constitutes unsoundness of the entire problem. But though this may be reason, problem composition is an art, and art, protesting against such rigid realities, will claim that, the most annoying duals being sometimes inseparable from the idea, the principle of their unqualified condemnation is artistically unsound.

But when it is remembered that under no possible circumstances can the presence of a dual add to the merits of a problem, and that its artistic removal must inevitably conduce to that end, both by the proper addition to variety and because of the constructive skill which it will display, it stands admitted that the rule bearing upon the matter must be that such a removal of the dual should invariably be aimed at, and that no dual can be too insignificant to be beyond the application of that rule.

From the foregoing remarks, then, it will be seen that the elimination of a dual should be approached not with the clumsy idea of unskilful additions, the un-workman-like patching and padding, but with the hope of artistic out-construction. A dual being proof of unemployed White force within the solution, it follows that the mode of elimination in best form is, by construction, to transform the dual into a variation, thus utilizing the force otherwise unemployed. If it cannot be thus treated, then by some constructive alteration, involving some change of position, and possibly some minor concession on the composer's part, he will be able in almost all cases so artistically to blot the dual out as completely to hide its past presence from all but the patient, keen-eyed analyst. A correction by the clumsy addition of extra force has always the appearance of having resorted to legal quibbles in order to cheat justice, and one almost feels that though the dual is actually avoided, artistically considered it is still there, and, besides, the problem has to bear the burden of extra force—one sin committed to hide another. The elimination of duals by out-construction, however, striking at the very foundation of the evil and removing it by skilful manipulation of the forces, will always have a salutary effect in the improvement of the problem, even apart from the correction of the fault. It calls for more labour, and the proper exercise of that labour will inevitably tend to produce new points of excellence, often appreciable only to the very appreciative, but sometimes obvious enough to strike wits too dull even to dream of their source. If all composers would look at the removal of duals in this light, we should perhaps see fewer annoyingly dualistic productions, and the vexed question would be reduced to some reasonable and comprehensible form.

Still, and unfortunately by far too frequently, in the correction of

duals the composer must be prepared, by additions, to make some sacrifice in economy and constructive finish. The addition of one or two Pawns, or replacing a piece by one more powerful, may sometimes be made to correct a dual in a manner neat enough and not unpleasing, and when this is so, even, perhaps, an insignificant dual should be thus stopped in order to meet the doubtful state of public opinion, for a greater number of critics would detect the fault than see the cure. If the dual be so serious as to strike at the theme, of course it must be removed, and if out-construction fail to do this, additions must follow. It is bordering on the impossible here to tell the student when he should remove a dual by addition of force merely for that end, or when the means of removal would be worse than the fault itself. Every case presenting some different features, seldom are two cases even approximately alike, and it must rest entirely with the composer's good taste to judge and decide between the advantages to be gained by the removal of the dual and the disadvantages attendant upon the best available means, ever bearing in mind that a dual is in every case a blemish. Remembering that its presence must lessen the difficulty of solution, for if there be two ways leading to mate the solver will the more readily detect one; that it acts as a tell-tale that the economy of the position has not been developed to the extent to which cold facts and figures show it might have been; that both positively and negatively it detracts from the variety, for the variation in which a dual occurs is theoretically unsound, and the dual itself *might* have been made a new variation; and that, like a spot of rust upon a burnished surface of steel, the existence of a dual must mar the beauty of the effect of all. The corrosion may have been caused by the sweat of that very labour which has produced a brilliancy reflecting with the truth of nature, but still the spot is there!

Effects of duals

## IMPOSSIBILITY OF POSITION

Difference of  
opinion on

In all Chess problems, whether direct mate, *sui-raate* or eccentricity, the primary position should be possible, that is, it should be capable of demonstration that the position is one which *could* have been evolved from actual play. It must be said that there are those who entertain an opinion contrary to this; and these maintain that since a Chess problem is never played up to, but is simply placed upon the board, a position which could have been brought about in accordance with the laws of the game is not imperative. This view is further supported by the fact that many ideas necessitate positions which are improbable in the highest degree, as, for instance, a Black King alone against large White force—a state of affairs which would not reasonably occur in any game. The tolerators of impossibility of position, however, are decidedly in the minority, nor is it likely that this doctrine will ever take firm root, for at the best it allows the illustration of combinations which, being impossible, can lay no claim whatever to reality even in theory. A Chess problem is at least intended to represent some combination in the game of Chess; it is governed strictly by the laws of the game; and it is certainly in accord with those principles that a position which could have occurred in the progress of legitimate play should be held essential. There are positions which require a most profound analysis in determining their impossibility, where, for example, it depends upon the deeply hidden fact that a Pawn could not have made a certain capture, or that a certain piece could not have been claimed by the promotion of a Pawn. The impossibility in such cases is not superficial, and even when seen is not ugly, but rather affording an interesting study. If any license were to be allowed it should be in such cases. But if this were once admitted, where is the line to be drawn? The principle once violated, what is to prevent the perpetration of the most unnatural, inexpressibly clumsy

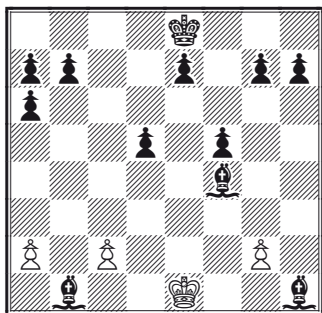
Obscure im-  
possibilities

Obvious im-  
possibilities

and intolerably ugly monstrosities—a Bishop on Rook's square with an unmoved Knight's Pawn, Pawns standing on Rook's 2 and 3 and Knight's 2, or even a Pawn on the first square, or (ridiculously enough, but quite as possible as the others) *two pieces on the same square!*? Surely such monstrosities cannot fail to be repugnant to every chessist! Never, under any circumstances, should they be tolerated, and with their discountenance, impossibilities of all descriptions must, as a matter of principle, be disallowed. To such positions as are seemingly impossible and obtrusively unnatural, but which, nevertheless, *could* have been arrived at in actual play, no disqualifying demerit should attach; but at the same time it is well to avoid them where the choice is free, always remembering that their demerits, if any, are founded on fancy rather than on fact, and that, consequently, for their avoidance no problematic worth should be sacrificed.

Status of  
improbable  
positions

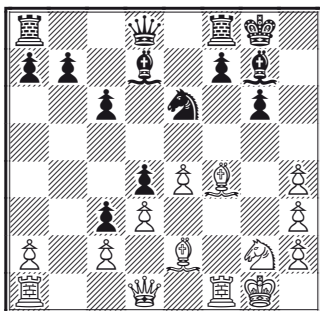
1.



In diagram No. 1 are illustrated four different impossibilities of the obvious and ugly class. White's position is impossible in two ways, namely, by the Bishop standing on h1 with the unmoved Pawn on g2, and by the Bishop on b1 with the a2 and c2 Pawns standing on their squares. Black's position also shows two impossibilities, the one by the Pawns on the a file, and the other by the presence of the King's Bishop out on

the board, the pawns on e7 and f7 being unmoved, and the other pawns being all on the board. That White's Bishops and the Black Pawns on the a file could not occupy their present positions stands patent; while a moment's thought will show that the Black Bishop could not be on the board, for if the original Bishop were captured on its home square, as it must have been if the e7 and f7 Pawns be unmoved, the Bishop on the board must be a promoted Pawn, which is impossible, since all of Black's Pawns are on the board. The position in diagram No. 2, too, is impossible both on White's and Black's account. It will easily

2.



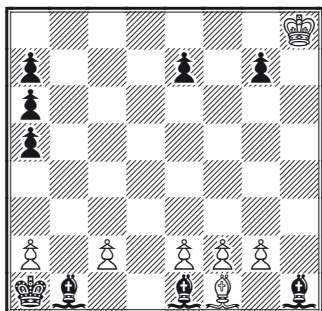
be seen that the White Pawns on the h file *must* have made *three* captures to reach their present places, while Black has lost only *two* men; so the Pawns cannot legally be there. On Black's side the impossibility is not so obvious. From the positions of the Pawns on c3 and d4 it will readily be seen that Black *must* have made *two* captures with them, and the fact that White has lost *two* pieces—

just the missing number—will, at the first glance, suggest that the position is a possible one. This is not so, however, for, on studying more deeply, it will become apparent to the student that the White b Pawn *must* have been captured by a Black *piece* and not by a Black *Pawn*, for the Pawn in order to reach the c file to be captured by a Pawn must in its turn have taken a Black piece or Pawn, or have been promoted to a piece, which, again, would have necessitated its capturing a Black piece or Pawn, as it could not otherwise pass the Black Knight's Pawn, both of which propositions are impossible, because the diagram illustrates that White has already made more captures than Black has lost men. Such an impossibility as this last is neither obvious nor ugly; but surely no artistic mind can tolerate such obtrusive enormities as are shown in the first diagram.

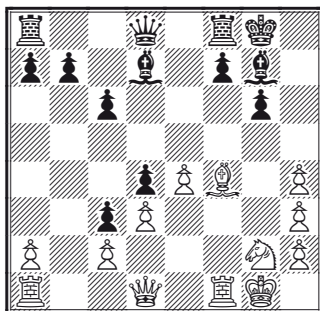
Improbable  
positions

Many positions, though highly improbable, are quite possible. Some of these, it must be admitted, may have a most unsightly look, and the student, exploring only on the surface, is very apt to characterize them as impossible. With some alterations in diagram Nos. 1 and 2 we will have positions quite as, or, perhaps, even more ungainly in appearance, but still possible. In diagram No. 3 all the superficial objectionableness of No. 1 is retained, while it is rendered quite possible. The Black Bishops on h1 and b1 could never have *played* to the present positions, but they might have been Pawns promoted on those squares. The Black Bishop on e1 is, also, a promoted Pawn, the original Bishop on f8 having been captured on its home square by some White piece.

3.



4.

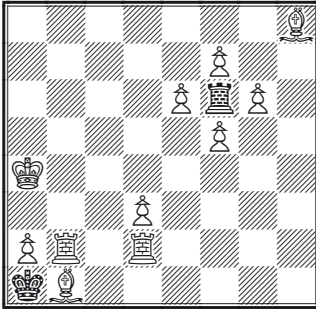


The promotion of this Bishop could only have been effected by a Pawn from d2 or h2 capturing some White piece on e1, c1 or g1. The Pawn could not have made the capture and promotion from b2, for then the position would have to account for ten captures by Black, while White has only lost nine men. The White Bishop on f1 is, of course, the original King's Bishop unmoved; while the Black Pawns on the Queen's Rook's file, and the White and Black filings could, obviously, have played to their present positions, the Pawns by capturing. By simply removing a White Bishop and Black Knight from diagram No. 2, as shown in diagram No. 4, that position is rendered possible. Black having now lost a Pawn and two pieces, the White Pawns on the h file could have reached their present positions; while, although the White Knight's Pawn must still have been captured by a Black piece, the Black Pawns on c3 and d4 could now have obtained their places by capturing the White Knight and the missing White Bishop on d4 or c5.

There is another class of impossibility, the occurrence of which is extremely rare, but, at the same time, as such an impossibility might happen, it may be well to call the student's attention to it. Here are two positions which are both natural in appearance and possible in themselves, yet which, with the conditions under which they are governed, are impossible. The conditions say that White is to play, and, consequently, Black must in turn have made the last move, which he could not have done. This is obvious in diagram No. 5, for it is seen at a glance that neither the Black King nor the Black Rook could have moved last;

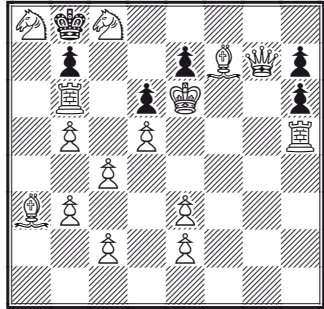
Impossibilities  
by conditions

5.



Mate in 2. Key: Rd1

6.



Mate in 2. Da1

but in diagram No. 6 the impossibility is somewhat hidden. The Black King could not have moved from a7 or c7, for to have done so, one of the White Knights must have made White's last move, which the positions of the White Rook on b6 and Black Pawns on e7 and d6 show they could not have done, except by coming from either of the very squares upon which the Black King must have been standing, which is impossible. Nor could either of the White Knights have been promoted Pawns, for the only Pawn which might have been promoted is the h Pawn, and that Pawn, or its equivalent by promotion, *must* have been taken by the Black Pawn standing on h6, which has captured the only man White has lost. But apart from the demonstrable loss of the White h Pawn, it never could have made either of the promoted Knights, for it stands evident that it could not have reached a8, while to reach c8, it must have made at least five captures, which, with the six other captures the positions of the remaining White Pawns show they *must* have made, will make a total of eleven pieces captured, while Black has only lost ten, which is impossible. So much for the possibility of the Black King moving last. The Black Pawns on b7, e7 and h7 are unmoved; while the Pawn on h6 could not have captured the missing White Pawn on the last move, as the position of the White Queen shows. The Black Pawn on d6 could not have moved last, for to have done so the White King must have been standing in check before Black's last move, which is impossible. Nor could it have made a capture coming from c7, seeing that there could have been no White piece for it to have taken, the loss of the only missing White man having been already accounted for.

The foregoing diagrams and analysis will suffice to give the student a general knowledge of the directions in which he may look for impossibilities and improbabilities of position. Every instance has naturally its special features, but, with careful watching on the student's part, the germs here given should be found sufficient to enable him to know them when he sees them. The profundity of some cases may require analysis to which he is not equal; nor will simply playing up to an improbable position always be an easy work; still, in all cases the examination of such complications should always be a pleasing task. In conclusion it should be again said, that the composer must bear in mind that a decided majority of authorities totally discountenance impossibilities of position, while not a few look with much ill-favour even upon such positions as are analytically, yet not disagreeably, improbable. Therefore, in every case the composer should put an absolute bar against all impossibilities of position, never tolerate such ugly improbabilities as are shown on diagram No. 3, and, indeed, avoid all improbabilities when it can be done without any serious sacrifice of problematic worth.

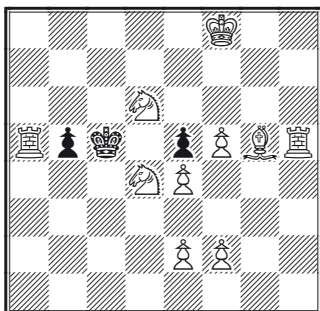
## CASTLING AND PAWN TAKES PAWN IN PASSING

The permissibility of Castling at any stage for both sides, and of Pawn takes Pawn *en passant* as White's first move in the solution of a problem, are questions upon which opinions are much divided. Popular taste, however, so universally avoids these moves that it is hardly necessary for them to be dealt with here. Yet a few brief remarks may not be altogether misplaced.

In the consideration of Pawn taking Pawn *en passant* as White's initial move we have not far to look. For a position can be made to demonstrate that the Black Pawn to be taken *must* have moved last, and that it *must* have moved two squares, and there can be no doubt that where the evidence of the legality of the capture exists the right to make

Pawn takes  
Pawn, *en*  
*passant*

1.

Mate in 2. Key:  $f \times e5$  *e.p.*

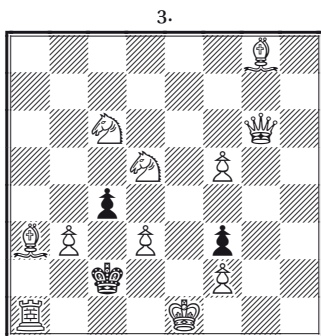
it is undeniable. Not so, however, where there is no demonstrable legality. Such a position can lay no claim to soundness, and under no circumstances should be tolerated. Diagram No. 1 is a position of this class; the conditions say that White is to play first and mate in two moves, and this is accomplished by playing Pawn takes Pawn *en passant*. Examination will show, however, that White has no right to make that

move, for nothing exists to demonstrate that Black on his last move played Pawn from  $e7$  to  $e5$ . He might, for aught we know to the contrary, have moved his King from  $b6$  or  $b5$ ; he might have played P from  $e6$  to  $e5$ , or the Pawn might have captured a White man on  $e5$  by coming from  $c6$ ; or yet again, he might have moved the Pawn on  $b5$ . What right have we, then, to play for White Pawn takes Pawn *en passant*? The laws of the game demand that the Pawn must be taken *immediately* it has moved. We have no evidence here that it has just moved two squares, or even that it had moved two squares at all, and, consequently, for White now to play Pawn takes Pawn *en passant* his claim to do so must be based on mere supposition and not on fact, and the soundness of the problem cannot be demonstrated. Now, let the student look carefully at diagram No. 2. This position is quite sound, for it can be demonstrated that Black *must* have just moved his Pawn from  $d7$  to  $d5$ , and hence White may take it in passing. The following analysis of the position proves this: Black could not have last moved his King from  $d3$  or  $f3$ , because White could not have checked him last on either of those squares, seeing that the White Pawns which command them are *unmoved*. He could not have moved last from  $e3$ , for that square is thrice guarded, and, obviously, he could not have been checked by three pieces at the same time. He could not have come from  $d4$ , for he would then have been standing by the side of his royal adversary, which is impossible. Nor could he have come from  $f4$ , for if he had moved from that square last,

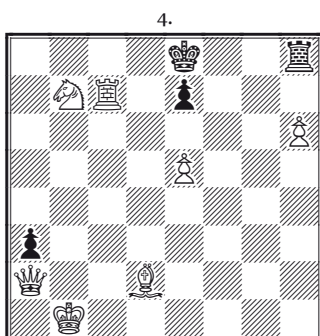


hand a position can be composed to show that this move may *not* be made. Such being the case, and ever bearing in mind the fact that Chess problems are supposed to be positions in the game, and are governed by the laws of the game, it stands to reason that where no evidence is brought to show the impossibility or illegality of Castling, when the King and Rooks stand on their respective squares the side to which the choice is offered has a perfect right to make that move, and both the composer and solver are certainly entitled to the benefit of the doubt.

Here are two problems in which Castling is introduced, in one White using it on the offensive, in the other Black employing it to defeat a second solution. In diagram No. 3, as the solution shows, White utilizes the move of Castling to mate if the Black King capture the d P, and certainly there is no reason why he should not. If the composer did not intend Castling to be a part of his design, how easily it could have been prevented by placing a Black Pawn on e2! Diagram No. 4 illustrates how Black may employ the move of Castling to defeat an unintended solution. In this problem the author's intention is to play 1. Bb4 and mate next move let Black play as he may. It will be seen that the position of the White Queen prevents his Castling here; but if White attempts to "cook" the problem by playing 1. e6 instead of 1. Bb4, the command of the Queen will be intersected, and Black will castle and defeat the mate. This is the only move that will do so, for, play as he can otherwise, White will mate by 2. Rc8, and certainly there is no reason why Black should not castle in defence. There is a point in this composition that is



Mate in 2. Key: Qe8. If K×d3, 0-0-0.



Mate in 2. Key: Bb4

worthy of note. The Black Pawn on a3, by playing to a2 check, prevents another “cook” by White 1. Qe6. But without this Pawn on the board, the second solution by White 1. Pe6 would also be effectual, for then Black could not castle to defeat it. To the uninitiated this will be a rather puzzling announcement, yet it is easily explained. The conditions tell us that White is to play, therefore Black must have moved last, and if this Pawn were off the board, having no other man—saving an *unmoved* Pawn—Black must have moved either the King or Rook, in which event, according to the laws of the game, Castling is impossible.

It will be seen from the foregoing remarks, then, that Pawn takes Pawn *en passant* as a key-move, when it is demonstrably legal, and Castling at any stage for either side, when nothing proves that it is not a legitimate move, are properly available. The principle upon which this is claimed is sound. Where there is no demonstration in the case of Pawn takes Pawn *en passant* the capture can only be made on the presumption that Black had just played the Pawn to be taken, and had moved it two squares. It is well within Black’s right to protest against that presumption, and the onus of proof should rest on White, which proof can only be advanced where it is capable of demonstration that the Pawn to be captured did move last and did move two squares. On the same principle the permissibility of Castling may be claimed. If White or Black propose to adopt that move the intention can only be opposed on the presumption that the King or Rook has moved—present evidence being, of course excluded,—and this opposition is unsound on the same principle which disallows the capture *en passant* of the Pawn, because in both cases there is the same presumption of something having been done, of which there is no evidence. If a Pawn is to be taken in passing as an initial move, there should be evidence on the position to show the right to make that move. If Castling is *not* intended, evidence should be brought to demonstrate that this move cannot be legally made.

These are the facts of the matter; but be these moves legal or illegal, they are tricks which have long since played themselves out, and it must be distinctly understood that the young composer is by no means advised to construct any problems embodying these features. By the expert they are seen at a glance, and never leave behind a feeling of

Principle of  
legality

Uselessness of  
the devices

pleasure. To the young solver they are veritable stumbling blocks, but he always has the consolation of knowing that if he be beaten in the solution of one of these positions at the very best his defeat has been accomplished by a trick rather than by strategy, and one thing is certain—he will be deceived once and once only.

Still missing chapters:

Practical Composition

The Art of Solving

Suicidal Strategy

Problems, Solutions and Notes

Problem Tournaments

The Elements of Chess for Beginners