

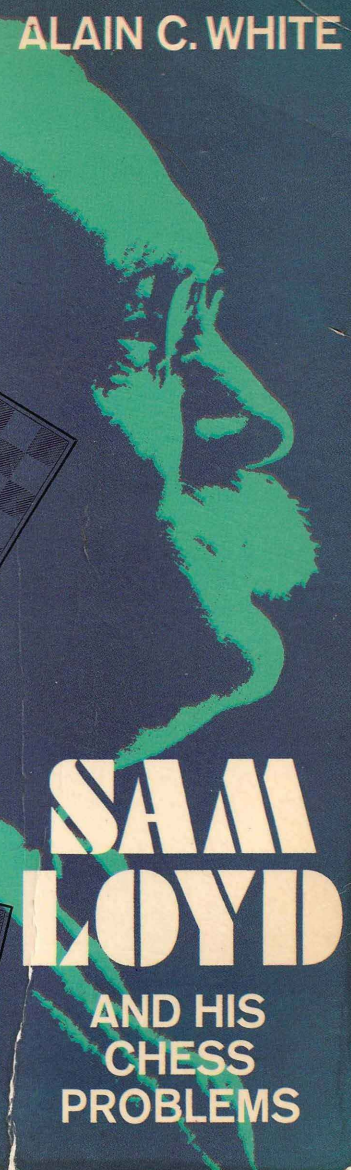
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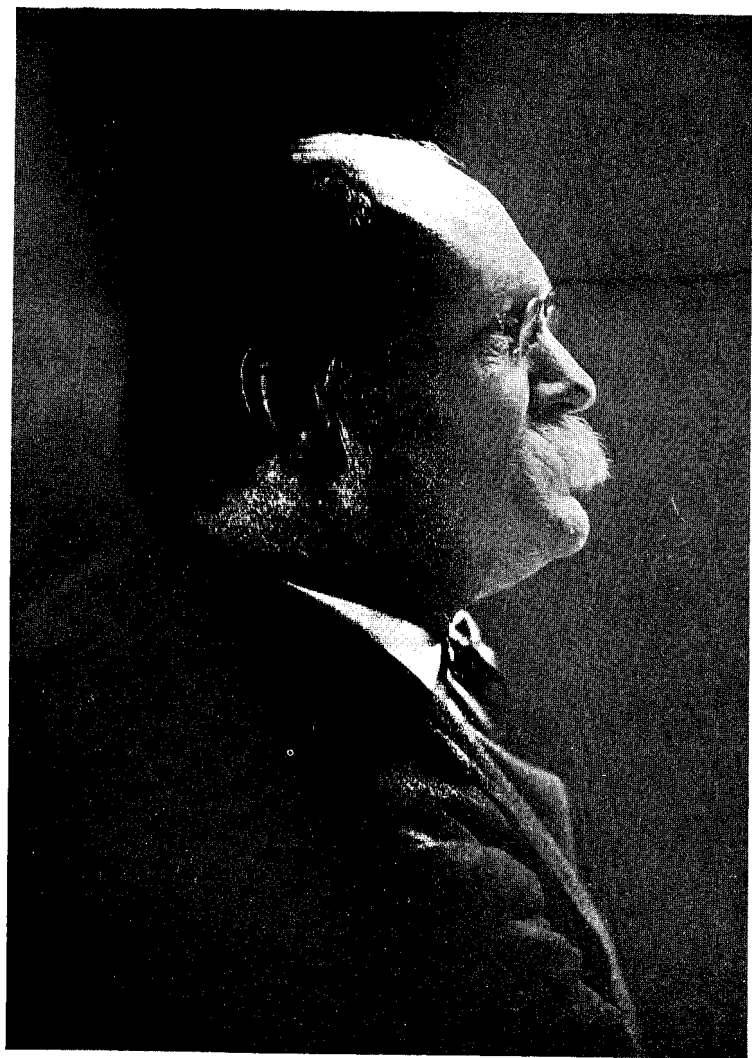
ALAIN C. WHITE



SAM LOYD

AND HIS
CHESS
PROBLEMS





SAM LOYD.

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and His
CHESS PROBLEMS

By
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TO

M. W. W.

FOREWORD.

SAM LOYD and his chess problems require no introduction in any quarter of the world. No composer, in all probability, has been a favourite in so many lands and among solvers of such different tastes. Some like him for the sparkle and humour and piquancy of his problems; others for their important place in the history of thematic construction; and others still for no other reason than that he was always the same inimitable Sam Loyd! In this book I have endeavoured to offer something to each of these different classes of readers; something to those who want accurate facts and Loyd's detailed opinions on construction, something also to those who enjoy an anecdote even when it is not certified by legal affidavits. But more especially I have endeavoured to bring out the real character, and feelings, and opinions of my friend.

I have tried to keep the diagrams of Loyd's problems exactly as they left his hands, and the "careful critics" will find my treatment of sources explained on p. 39. On the other hand, I have taken constant liberties with Loyd's writings, for in no other way was I able to bring out their real meaning and value. My system of quotation is explained more fully on p. 139. In all other respects I have tried to make this book follow the lines Loyd himself wished, in so far as I could gather his wishes from the programme of the revised *Strategy* (p. 137), and from our talk on his last visit to my house (p. 135). Many friends and correspondents have kindly helped in the preparation of the book, and a more detailed acknowledgment of their services will be found at the close of the volume (p. 467).

PART I.

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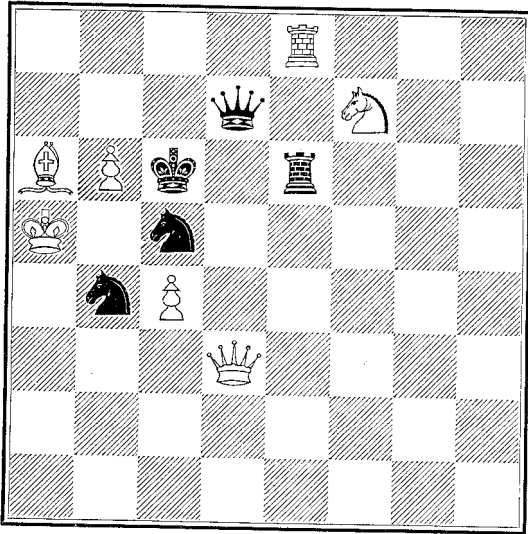
SAM LOYD

No. I.

A First Attempt.

N. Y. Saturday Courier, 14th April, 1855.

BLACK.



WHITE.

Mate in three.

1 Rc8+, Q×R; 2 Qd6+.

NOTE: "Not wishing merely to bring together a collection of difficult problems for the purpose of inflicting headaches upon my readers, I shall accompany each problem with its solution. Please to read these solutions with the accompanying comments, and be so far indulgent with the author as to give a thought to the idea he wishes to convey." (*Str.*, p. 13).

BOYHOOD DAYS.

"I WILL merely mention that I was born in Philadelphia, January 30th, 1841, of wealthy 'but honest' parents, and the youngest of eight children whose earliest recollections are inseparably associated with the Chess-board. Having a natural fondness for puzzles and tricks, I became interested in chess problems before entering my teens, and soon acquired a love for the art that has withstood the vicissitudes of life and advancing years." (*Str.*, p. 269).

These concluding words of the *Chess Strategy* may well be made the opening paragraph of a book about Sam Loyd. Two of the other children mentioned, the brothers, Thomas and Isaac, we shall meet again in Part III. (pp. 459-466), for they both achieved some note as problemists, especially the latter, and it will be of interest to include their problems also, as they show some striking "Loyd" traits.

Loyd's father was known as a land developer and financier in the days when the United States were still very much undeveloped. His town-creating projects were carried on at Florence, Keyport, and other localities in New Jersey. He held very strong political views, and veterans like Mr. Cook can to this day recall his animated discussions with men like old Commodore Charles B. Stuart.

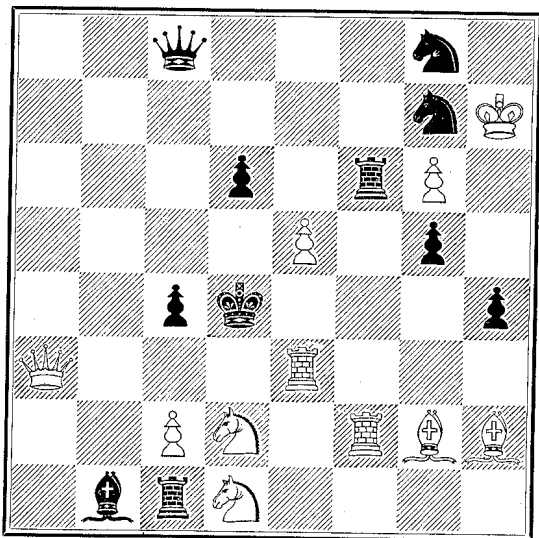
The earliest anecdote I have heard about Sam Loyd shows how his father was carried away by his enthusiasms. He had got his son a position with a very prim old Quaker. Some travelling show came to the town where Sam was stationed, and, among other excitements, a flaunting challenge was issued for running a hundred yards. Sam was tall and slim, and could run a short distance very rapidly. The challenge excited him, and he took it up at once. His father found it out, and made a trip over on purpose to remonstrate with him, telling him he would lose his position with the old Quaker. Sam answered his father that he had engaged to run, and could not withdraw now. The race started, and Sam carried out his plan of running desperately from start to finish. During the race Sam recognised his father's voice: "Go it, Sammy! Don't let him beat you!" Sam crossed the line first, but fell immediately, entirely out of breath.

Sam's love of mischief found a rollicking outlet in every form of mimicry, sleight of hand tricks, and especially ventriloquism. He could imitate anything, from the sound of a musical instrument to the cry of an animal, and he managed to keep the neighbourhood in a continuous uproar wherever he might be. A story is even told of the family servant girl giving notice because there were "voices" in the chimney every day when she cleaned the parlour.

No. 2.

N.Y. State Chess Association, 22nd February, 1892.

BLACK.



WHITE.

Mate in two.

1 Rg3.

LET us try to understand Loyd from the very start. Then the detailed picture of his life and his problems, which the following pages will unroll, will have a unity and a meaning for us, and we will come to feel some acquaintance with him as a fellow-man. Like all men who have been written about a great deal, Loyd has gradually come to stand out in Herculean stature, as a magician, almost as a myth. His personality has been merged in his works. Yet his personality was very strong.

The fates had given him in large measure the endowment of genius. He could see at a glance what other people could see, or at least could be made to see, very slowly. His genius was not the proverbial infinite capacity for taking pains. It was rather an infinite capacity of concentration. Ideas came to him with great fecundity, often too rapidly for him to analyse them completely. Yet his powers for rapid analysis were almost unrivalled. He could see an idea from many sides at once; first always from the point of view of a puzzle, then from the humorous standpoint, finally from the artistic aspect. Was his idea difficult, was it incongruous, was it good? To be retained it must be intricate, it ought to be amusing, it might be beautiful. Take his earliest pranks on his neighbours. All boys have a tendency to mischief; Loyd's is remembered because it was so funny, often because it was so clever. His humour always had a serious foundation. Laughter must be based on thought, or it degenerates into mere giggling. But rollicking laughter outruns thought; it bubbles up like water in a spring, which could all be taken up in buckets, only there is nobody quick enough to do it. That is why Loyd's problems are so good, and the text of his *Chess Strategy* so uneven.

Loyd's problems formed a very small part of his mental activities; the puzzles, of which I will speak later, were infinitely more important to him; but the greatest proportion of his time went to correspondence about the puzzles and to business detail. His life was one part of inspiration to nine parts of drudgery, and there was no surplus time to elaborate his ideas. Indeed they were born already elaborated, anyone else would have thought; only Loyd always wanted to revise and improve, and very seldom did. He was consequently impatient of the drudgery, he was yet more impatient of criticism. He flew into controversies with a sharpness that made his opponent's eyes flash when his name was mentioned: good old Marache; Allen, of the Centennial Tournament, and the rest. But his complaints were usually based on some good ground: an equal rival, like Conrad Bayer, he never disparaged. His attacks remind one of Byron's slurs against Robert Southey. One regrets them deeply; but they are always amusing and always clever, and from a certain point of view justified.

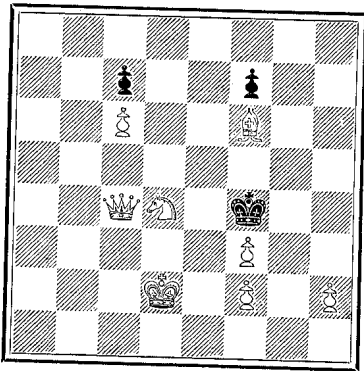
In his speech, Loyd was singularly quiet and moderate; it was on paper that his tongue ran away with him. He had a very handsome face, a high forehead, very quick eyes, and a gentle, kindly smile as though the rest of the world were little children, to be bewildered and amused by him.

It seems to me that nearly all these traits can be read in the best of his own problems, and I offer No. 2 as a two-mover that all can study and enjoy, as a little autobiography in itself!

No. 3.

Saturday Courier, 12th May, 1855.

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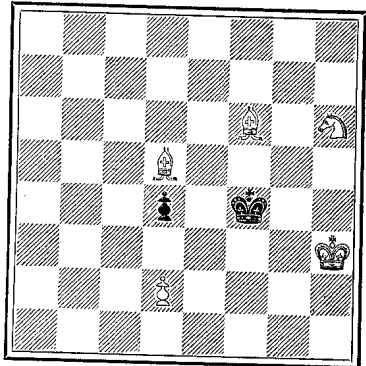
Mate in three.

1 Qe6, P × Q ; 2 Ph4.

No. 4.

47 Saturday Courier, March, 1856.

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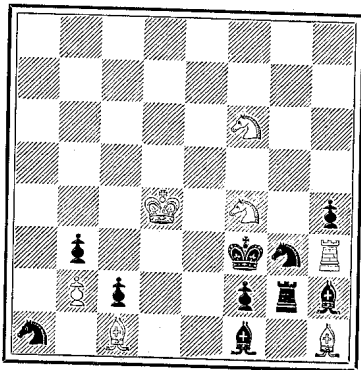
Mate in three.

1 Bh1, Pd3 ; 2 Kg2.

No. 5.

V. Saturday Courier, 23rd August, 1856.

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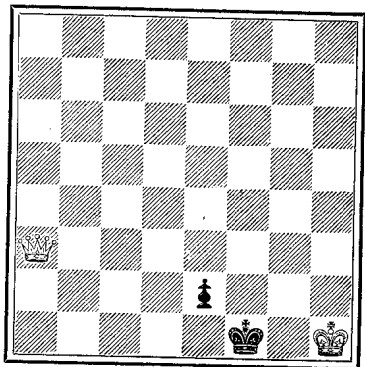
Mate in fourteen.

1 Kg5 ; 2 Kb6 ; 3 Ka7 ; 4 Ka8 ;
5 Kb8 ; 6 Kc7 ; 7 Kd8 ; 8 Ke7 ;
9 Kf8 ; 10 Kg7 ; 11 Kh6 ; 12 Kg5 ;
13 K × P ; 14 Mates.

No. 6.

12 Chess Monthly, February, 1857.

(Str., 347). BLACK.



WHITE.

Mate in five.

1 Qf8+, Ke1 ; 2 Qd6, Kf2 ;
3 Qf4+, Ke1 ; 4 Qd4.

MANY absurd statements have been made about Loyd's extreme precocity as a problemist. In one of his last interviews he was quoted as saying: "'I was one of those infant phenomena at chess. Here, wait a minute—.' Mr. Loyd plunged bravely into the dusty litter in a drawer, emerging presently with a yellowed old copy of *The Chess Monthly*, printed in 1851. 'Here's a chess problem I worked out when I was ten,' he said, exhibiting the diagram. 'At that tender age I was playing in matches with the crack chess men of the country, and sometimes beating 'em, too.'" The proof that Loyd never spoke like that is that he could not have produced a copy of the *Chess Monthly* for 1851, since none was printed until 1857. He used often to claim that many of his best problems, and a majority of their total number, were made while he was in his teens. This was perfectly true, and it is only necessary to examine the dates given over the problems throughout this volume to realise it. Before he was twenty Loyd's greatest chess activity, apart from the short spurt of 1876-78, was over. But he did not begin at ten!

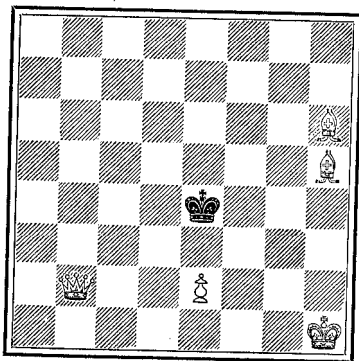
Loyd was just fourteen when the three brothers, Thomas, Isaac, and himself, began going to the Society Library, on University Place, in New York, to while away the evenings. Thomas Loyd was the elder, and he used to play chess with Frederic Perrin, Miron J. Hazeltine, and others. Quite a little chess enthusiasm was developed, which was destined to be the seed of the chess awakening in America. Hazeltine just at this time was offered a chess column in the *New York Saturday Courier*, which he eagerly accepted. The very first game he prepared for the printer was one of the friendly encounters between Thomas Loyd and Frederic Perrin, in which, incidentally, the latter was victorious. It was published some time in February, 1855. The brothers now had a definite aim, to figure among the problem composers of the day. Thomas Loyd was the first to have a problem accepted, No. 715 in the *Albion*. Sam Loyd's first attempt, No. 1, which he afterwards wisely disowned, was published in the *Courier* on 14th April, 1855. Isaac's first problem, No. 725, followed two weeks later. After this, problem followed problem in the *Courier* every few weeks. Most of them are too elementary to quote. No. 3 was Loyd's second problem. Gradually both the composers (I say "both," for Thomas can hardly be counted, as he only made two or three problems in all his life) became surer of themselves, more experienced of what others had done, more imaginative, more economical in their treatment. Great progress marks the year 1856. Then with a rush Sam Loyd outdistanced his brother, and by the beginning of 1857 he was launched, at sixteen, as the greatest of American composers. Then followed three years of great activity, 1857-1859, and one year more of "profit-taking," 1860, during which he could still contribute freely to the periodicals from the great store of problems he still had unpublished in his portfolio.

No. 5, to which the Pawn at h4 was added later to prevent a mate in eight, is a remarkable production for a boy of fifteen to have conceived at a period when so little was known, especially in America, about definite themes.

No. 7.

18 Frank Leslie's, 12th April, 1856.

(Str., 392). BLACK.



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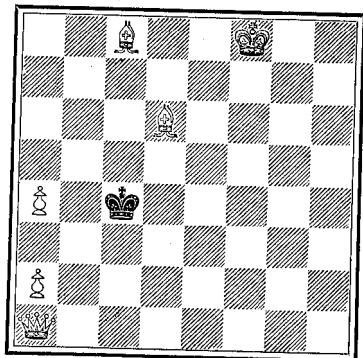
Mate in three.

1 Bg7, Kd5; 2 Be8.

No. 8.

Set: "Notions."
Centennial Tourney.
Lebanon Herald, 1877.

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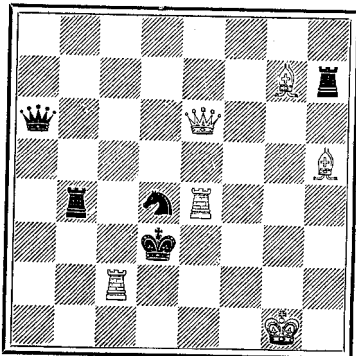
Mate in three.

1 Be5, Kd3; 2 Bg4.
Kd5; 2 Qd4+.

No. 9.

First Prize, Frank Leslie's, 26th July,
1856.

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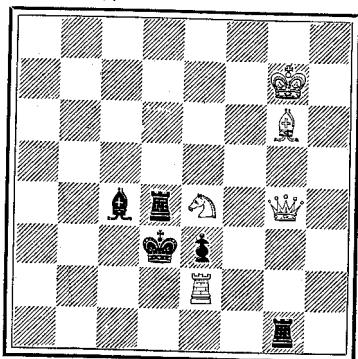
Mate in four.

1 R×S+, K×R; 2 Rd2+, K×R;
3 Qe1+.

No. 10.

V. First Prize, Frank Leslie's, 23rd
August, 1856.

(Str., 247). BLACK.



WHITE.

Mate in three.

1 Rb2, R×Q; 2 Sc5+.
R×S; 2 Q×R+.
Rd7+; 2 Q×R+.

FRANK LESLIE'S ILLUSTRATED NEWSPAPER.

THE first tourney Loyd entered, if it deserved so pretentious a name, was that conducted in Frank Leslie's *Illustrated Newspaper* by W. J. A. Fuller. The column afterwards passed, in rapid succession, through the editorial care of N. Marache, W. W. Montgomery, and Thomas Frère, the latter piloting it until 1861. Loyd always liked the column, perhaps because of his early association with it, and he remained a faithful contributor to the end. The prizes he won were not very important, as the tourney was only an informal one, without mottoes to disguise the entries, and so far as I can find out there were no other entries at all for the three and four-move prizes. In the five-move section Loyd's brother, I. S. Loyd, and N. Marache each had an entry, and divided the prize. The former is given in Part III. as No. 736.

But if Loyd's "prize-problems" were not very noteworthy, they were none the less warmly received. "The young Loyds," wrote Fuller in the *Answers to Correspondents*, 26th July, 1856, "have not been idle. The problem published to-day, No. 9, we consider as eminently worthy of D'Orville. Can praise go farther? His three-move problem is also very fine. I. S. Loyd's problem in five moves is exceedingly beautiful and difficult. It will appear anon."

Fuller had given the Loyds the greatest encouragement from the start. Already on 2nd February, 1856, he had welcomed Sam Loyd's first contribution: "Your problem is neat, and we will find a place for it ere long. Chess must be an inheritance in your family, since it numbers three brothers, all so highly gifted in this respect." Two months later, in publishing this problem, No. 7, Fuller added: "Eugene B. Cook, Hoboken: Your reputation is so firmly established that you can well afford to be magnanimous, and hence we presume that you will take no exception if we publish your opus as an enigma (*i.e.*, in notation), and give the diagram to our young friend Loyd, who is among the most promising problem-composers of whom we have any knowledge. He is quite a youth and can hardly fail to attain the highest excellence if he perseveres in this field of labour. His only fault is too great fecundity. He makes a problem almost every day—some good, some indifferent, and some, of course, bad. If he confined himself to one a month he would gain reputation faster."

Loyd's reputation grew amazingly, in spite of Fuller's fears. It was this same No. 7 that Europeans came to regard as Loyd's first problem. H. Pollmächer, of the *Illustrirte-Familien Journal*, quoted it in 1858: "S. Loyd, the leading composer of the New World, made his debut two years ago at fifteen with this problem. The great expectations which he aroused have been splendidly fulfilled by a series of excellent problems. He has shown how the Master can do great things even in a small compass."

Of the same problem Loyd himself said: "No. 7 was, if I am not mistaken, my third attempt at composition, and it is a little strange that so many years after I should be caught plagiarising upon the same theme in No. 8. The ideas are quite similar, although the posing of the pieces appears so different that a casual observer would not recognise them as the same problem." (*Str.*, p. 196).

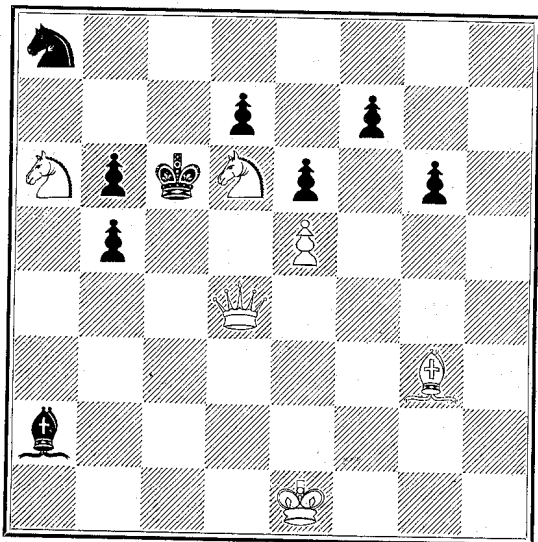
No. II.

"A Bold Attempt is Half Success."

First Prize, *Saturday Courier* Tourney,
25 N.Y. *Clipper*, 11th October, 1856.

(*Str.*, 147).

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WHITE.

Mate in four.

1 Qg1 ; 2 Bf2 ; 3 B x P ; 4 Qc5 mate.

LOYD won his first real prize under "Miron." The *Saturday Courier* did not live to publish its own award, but Hazeltine began his famous column in the *N.Y. Clipper*, and the *Courier* Tourney was continued therein. In contrast with the innumerable short-lived columns of the day, averaging one or two years' duration, sometimes a successful five years, the *Clipper*, which lived for fifty years always under "Miron's" hands, was practically a unique case in our country. "Miron," since 1856, encouraged many a beginner in chess, but never one greater than the first of them all. There was already a touch of the master in the *Courier* problem, and it only took one more year for Loyd to reach his fullest maturity.

The friendship with "Miron" was never interrupted. "Miron" retained his original admiration for Loyd; and if Loyd realised that "Miron's" chess powers were, after all, rather limited, this did not prevent his warm affection for the man. It was "Miron" who introduced him to Fiske and the *Chess Monthly*, with which he was connected for the first two months. Then, remarkable to believe, "Miron" and Fiske had a genuine quarrel, such as happens to nearly all active editors sooner or later, but such as never occurred again to either of the two genial men in question. There was no very serious occasion for the falling out, and both certainly regretted it, but it was never made up. Hazeltine was much more careful in future, and his famous signature "Yours in Caissa's genial bonds" dates from this time. He soon after moved from New York to "the Larches," Campton Village, New Hampshire, which he very seldom left. He became more and more of the farmer, more and more kindly to his chess family. I have used his files of old American columns almost entirely for locating the Loyd sources. Beneath one of the Loyd diagrams was this characteristic note: "It is due to the future possessor and reader of this book to explain that the dark stains on so many of the preceding pages were caused by the breaking of a bottle of boiled cider in my trunk, in which were a considerable number of packages of chess cuttings.—'Miron.'" This gives a better picture than many words of the man, simple, lovable, knowing little enough about chess, especially about problems, who not only gave Loyd the starting hand, but gave it to at least a hundred others in the following half-century. He died in 1907, having conducted the *Clipper* chess up to a few weeks of the end.

The motto "Old Cronies" of No. 483 recalls the early friendship of Loyd and Hazeltine. It was contributed with this note: "Friend 'Miron,' if you will accept of the enclosed set, which were made especially for the *Clipper*, it would give us pleasure. One is by Dr. Moore, one by John Gardner, and one by myself, under the appropriate title of Old Cronies. Time is playing such sad havoc among us old cronies that there are but few of us left, and I know of no other editor to whom we could send them as appropriately as to yourself. I remain, as of old, Sam Loyd." (L. to Hazeltine, 5th Feb., 1877).

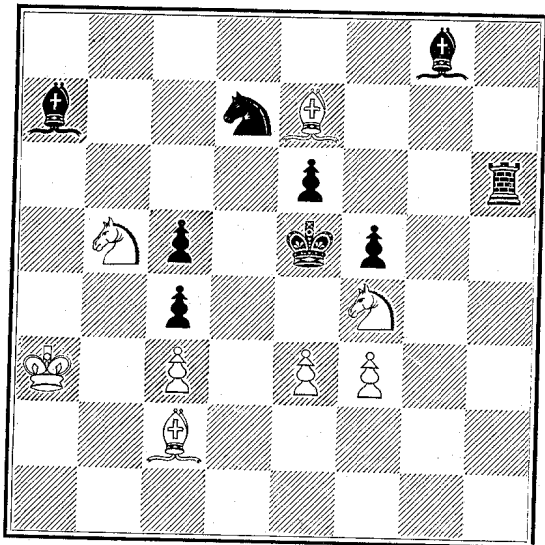
No. 12.

Set: "Ne tentes aut perforce."

First Prize, *Albion*, 7th August, 1858.

(*Str.*, 133).

BLACK.



WHITE.

Mate in three.

1 Ba4, Bb6 ; 2 Sd6.

Bb8 ; 2 Sd4.

Rh1 ; 2 Sg6+.

FREDERIC PERRIN, the other boyhood's chess friend of the Loyds, also soon became an editor. He took over, on March 15th, 1856, the column in the *N.Y. Albion*, the second chess column ever edited in our country, which C. H. Stanley had founded as far back as 1848. Perrin also inaugurated a tourney, and here again Loyd took the First Prize, both in the three-move and in the four-move sections.

One of Loyd's very first attempts is connected with Perrin, No. 6. I have seen it referred to as his very first problem, with the statement that it was not published for some time, as it was hardly considered worthy of a diagram. However that may be, it has been repeatedly quoted since and is now one of Loyd's best-known miniatures. J. Kohtz claims it to be the first of Loyd's problems ever printed in Europe (*Ill. Fam. Journal*, 1857). Perrin, Thomas Loyd and Hazeltine were playing one of their games at the Society Library, and Sam Loyd was looking over their shoulder. An idea evidently came to him from something in their play, for when the game was over, he changed the pieces as shown in No. 6, and said to Perrin, who had played Black and won: "If he had got his Queen like this, he would have beaten you in five moves." Perrin saw the mate, but "Miron" was unable to find it, and Loyd used to claim that he had never thereafter been able to solve the position!

Chess columns now followed one another with a rush. Periodical chess became almost a mania. Every paper wanted games by Morphy and problems by Loyd. Counting one Canadian and three Cuban columns, there had only been ten columns in American papers when Hazeltine began the *Courier*. In 1861, in the last issue of the *Chess Monthly*, is given a list of eighty-seven American columns. I do not think there has been such popularity for columns in any country in any single five years since then, unless it were just recently in England. Most of these early chess columns were very short-lived, but they showed a constant trend of improvement. From the earliest, edited, as the *Chess Monthly* puts it, by a Pair of Scissors, to the fully developed *Clipper* and Frank Leslie's, there was a remarkable change, in which Loyd helped valiantly. Three of the columns Loyd edited himself, of which we will speak later. But besides this he contributed to twenty-five others, including practically every one of any importance. To contribute to all the eighty-seven would have been even beyond Loyd's powers, and naturally enough many of them had nothing, except a picturesque American name, *The Kalamazoo Gazette*, the *Pottsville Emporium*, *The Bee*, *The Delta*, or the like, to recommend them. Everywhere Loyd was given the warmest reception. Perrin's welcome to Loyd's first problem in the *Albion*: "It gives us pleasure, (un-a-Loyd), to publish your problem"; and at the end of 1856: "You are as ingenious as prolific," was taken up in chorus in all our cities.

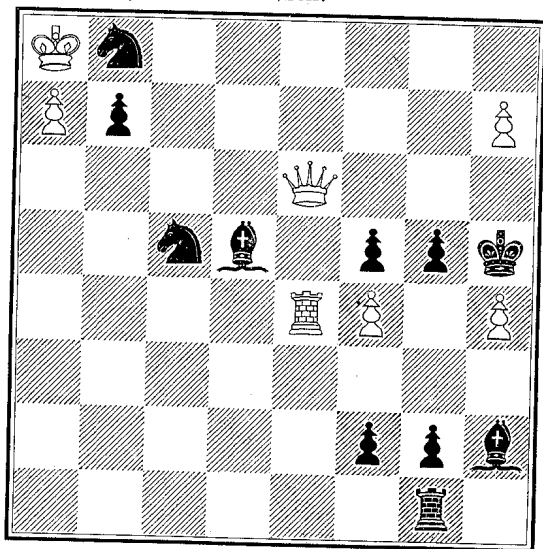
No. 13.

Set : " Let those Laugh who Win."

First Prize, *Chess Monthly*, 1857.

(*Str.*, 216).

BLACK.



WHITE.

Mate in five.

1 Qh6+, Kg4; 2 QxP+, Kf3; 3 Qh5+, KxR; 4 Qe2+.
 1.., KxQ; 2 P=Q+, Kg6; 3 Ph5+, Kf7; 4 Qh7+.

THE year 1857 was a memorable one in American Chess Annals. Before that date interest in chess had been very fitful with us, but at a bound our country took the first place in the eyes of the whole chess world. The establishment of Fiske's *Chess Monthly* gave America an organ which certainly surpassed the *Schachzeitung* of Berlin and the Dutch *Sissa*, the only two other magazines entirely devoted at the time to the game, in literary interest. But the great event of the year was the arrival in New York in October of a young man just twenty years old, a native of New Orleans, with a local reputation as a chess prodigy. When Paul Morphy arrived in New York he had to encounter a set of antagonists of whom many a more experienced player would have been timid. Paulsen, Stanley, Lichtenstein, Thompson, Hammond, Mead and Montgomery were names of greater reputation in 1857 than they are now. Hardly one of these players, however, could score against Morphy. In November he won First Prize in the First American Chess Congress. In December, he defeated Stanley in a match at the odds of Pawn and Move.

Meanwhile, as we have seen, another youth, four years younger than Morphy, was winning distinctions in the problem world fully as startling and almost as frequent as Morphy himself. Loyd was chosen Problem Editor of the *Chess Monthly* almost from the very start, and he made it famous largely by the contributions of his own problems. There were few other composers to rely on; E. B. Cook, G. N. Cheney, and T. M. Brown were among the problemists who are best remembered to-day, but they were not sufficiently fertile at the time to keep the magazine supplied. So Loyd multiplied himself. He was not only Sam Loyd; he became W. King of New York, A. Knight of Castleton, Vt., and W. K. Bishop of Sacramento, Cal. Under these pseudonyms he worked up the illusion of having an active corps of contributors, and aroused the activities and the friendly rivalry of many problem novices.

Thus, in a single year, America had made her meteoric appearance as the leading nation in the chess world, in periodical literature, in chess play, and in problems. The triumph was brilliant, but it was not long-lived. Fiske gave up chess in 1860 for other interests, and the following year his *Monthly* was discontinued. Morphy's career culminated in 1859. Loyd composed little after 1860 and published less, until his visit to France in 1867 and the publication of *Chess Nuts* in 1868 gave him a renewed incentive. In 1858 and 1859 the Problem Department of the *Chess Monthly* was taken over by E. B. Cook, but Loyd resumed the helm the following year. His active mind was flying from one undertaking to another. "I am so busy," he wrote at this time, "on a little Automaton which I hope will be able to perform the Knight's Tour from any square, that I have almost given up composing." (L. to E. B. Cook, 2nd Dec., 1859.) But, alas; of the fate of the Automaton I have been able to find no trace!

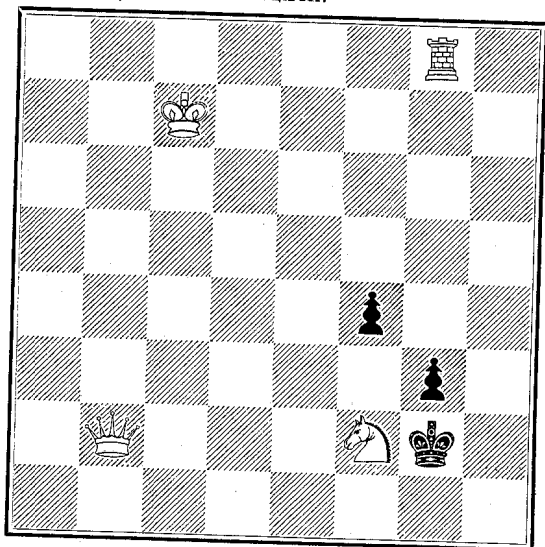
No. 14.

Set: "Let those Laugh who Win."

First Prize, *Chess Monthly*, 1857.

(*Str.*, 68).

BLACK.



WHITE.

Mate in three.

1 Sg4+, Kh1; 2 Qh2+.

Kh3; 2 Sh2.

Kf3; 2 Qc2.

Kf1; 2 Ra8.

FISKE neglected nothing that would add to the interest and popularity of his magazine. A problem tourney was held in the very first volume. Unfortunately the time limit was only two months, so that foreign competitors, in those days of slow transatlantic mails, were practically barred from competing. In fact the Tourney proved to be mainly an exhibition by Loyd alone! There were ten sets entered, of which eight were faulty. First prize went to Loyd, and second prize to the mysterious Mr. W. King ("ahem!" as Perrin used to say). Of the remaining sets, at least two were also by Loyd, and as only a single entry of a single set not by Loyd was ever published, I have been unable to identify the other competitors.

But if Loyd had things all his own way, it did not make him fall below his usual high standard of merit. I think the three-mover of the winning set can hold its own against any other seven-piece miniature that has been composed since, for difficulty, variety of ideas, and general beauty.

Loyd said of it in the *Strategy* (p. 43): "No. 14 was a haphazard, impromptu little fellow that I composed in an instant and entered in the *Chess Monthly* Tournament, and never appreciated it until it received the first prize, since which time it has become my most famous problem, and is continually referred to as a difficult and beautiful problem that conflicts with all the established views of composition."

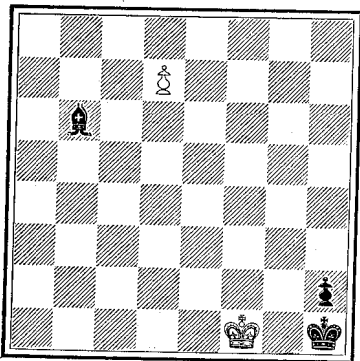
And more recently: "No. 14 was an impromptu posed for Paul Morphy, who complimented it highly. It won the *Chess Monthly* prize, and has been a popular favourite for many years as showing four different styles of composition in the variations: the brilliant Queen sacrifice, the strategic play with Knight, the waiting principle, and the long flights of the Rook" (MS.).

One of the things Loyd showed me the last time I saw him (p. 135) was this very position. "You remember this," he said, setting it up. "Now look here," and he moved the White King to b6, the Queen to c5, the Black King to f1, the Bishop's Pawn to h4, and added Black Pawns at d5 and e7. "What do you make of this? Why, it is evidently a four-mover. 1 Qc2, Kg2, and you have my problem. There are variations if the King moves to e1 or g1. Now, a German composer published this under his own name and never said 'by your leave.' He objected to a check on the first move, probably, but he has spoiled the whole thing by putting that Pawn at h4. It prevents the best variation of all in my problem: 1 Sg4+, Kh3; 2 Sh2; while he simply repeats the Queen sacrifice. The only merit of the four-mover is that my key, 1 Sg4, still makes a very fair try, though of course, 1... Pd4 would defeat it."

No. 15.

Chess Monthly, February, 1860.

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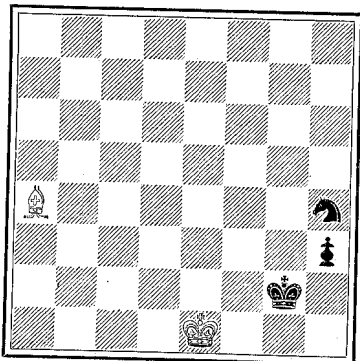
Black to play and win.

1 Ba5, Kf2; 2 Bc7, Kf1; 3 Bb6,
and wins.

No. 16.

Chess Monthly, February, 1860.

(*Str.*, 141). BLACK.



WHITE.

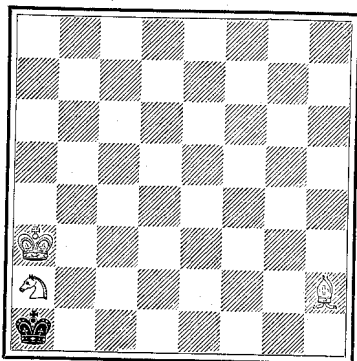
White to play and draw.

1 Bd7, Ph2; 2 Bc6+, Kg1; 3 Bh1,
KxB; 4 Kf2, and, no matter how
the Knight plays, the game is always
drawn.

No. 17.

Chess Monthly, February, 1860.

(*Str.*, 440). BLACK.



WHITE.

Mate in five.

1 Bd6, Kb1; 2 Kb3, Ka1; 3 Ba3,
Kb1; 4 Sc3+, Ka1; 5 Bb2 mate.

LOYD AND WILLARD FISKE.

A FEATURE of the *Chess Monthly* which became popular from the start, and which to-day is perhaps the chief reason why the magazine is so much better remembered than many of its successors, was the series of stories and articles contributed by the editor-in-chief, Daniel Willard Fiske. These have recently been collected in the volume of *Chess Tales and Chess Miscellanies by Willard Fiske*, edited by his literary executor, Professor Horatio S. White, of Harvard University (1912). When his narratives involved problems, Fiske always turned to Loyd for assistance; indeed several of the stories and articles were written around Loyd's problems rather than supplemented by them. Six of these are quoted in the Fiske Book: *Knightly Chess*, April, 1858 (see p. 393); *Problem Oddities*, May, 1858 (see p. 435); *Charles XII. at Bender*, March, 1859 (see p. 27); *A Rookery*, April, 1859 (see p. 387); *Chess in a Harem*, Feb., 1860 (see p. 29); and *Knights and Bishops*, Feb., 1860.

The collaboration between Fiske and Loyd was interrupted by the termination of the *Chess Monthly* in 1861, after which date Fiske lived largely abroad.

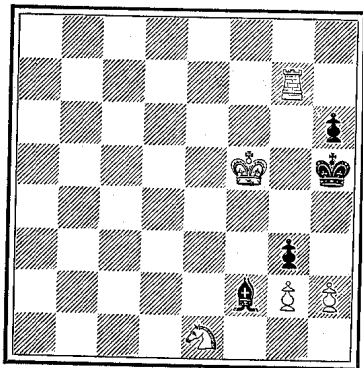
A real dilettante, Fiske took up in turn diplomacy, journalism, archæology, book-collecting, and a professorship at Cornell University. Whatever he undertook he did well and thoroughly. His Italian and Icelandic collections are now among the great treasures of Cornell. As he grew older he gave up his more active interests, and turned again to chess. He again got in touch with Loyd, after an interval of forty years; and Loyd was greatly pleased about it. I remember his describing Fiske's plan to blend his two surviving hobbies for chess and the Icelanders, by the encouragement of the game in the Island of Grimsey and the town of Reykjavik. "He is going to print a book of my problems," said Loyd, "and we are going to write stories again as we did forty years ago—but think of it, all in Icelandic, a language only one person in America can read, and that's himself."

But I am anticipating matters considerably. We have to go with Loyd through many years, from his teens to the last decade of his life, before we meet again the genial student of Dante and Icelandic lore. I quote opposite three of the problems from the article *Knights and Bishops*. The first two show the Bishop's power of gaining a move (No. 15) and the Knight's inability to do so (No. 16), while the third is an amusing little specimen of Knight and Bishop collaboration. The first two moves are interchangeable, but Loyd never considered this a fatal flaw.

No. 18.

Chess Monthly, March, 1859.

(*Str.*, 341). BLACK.



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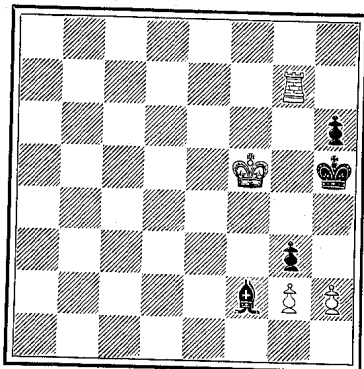
Mate in three.

1 R × P, B × R; 2 Sf3.
B × S; 2 Rh3+.

No. 19.

Chess Monthly, March, 1859.

(*Str.*, 341). BLACK.



WHITE.

Mate in four.

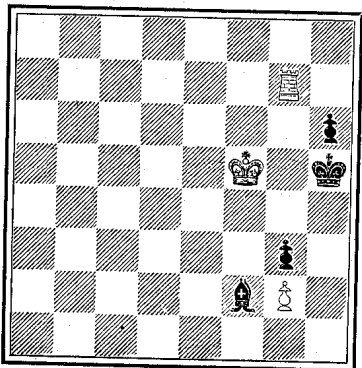
1 P × P, Be3; 2 Rg4, Bg5; 3 Rh4+.

No. 20.

Chess Monthly, March, 1859.

473 N.Y. *Albion*, 23rd January, 1858.

(*Str.*, 151). BLACK.



WHITE.

Mate in five.

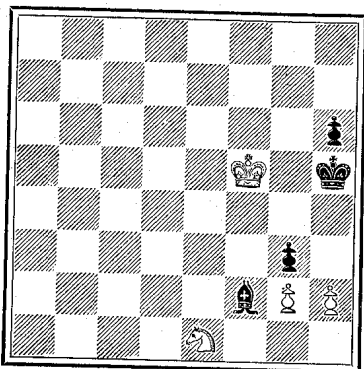
1 Rb7, Be3; 2 Rb1, Bg5; 3 Rh1+,
Bh4; 4 Rh2.
1..., Bg1; 2 Rb1, Bh2; 3 Re1, Kh4;
4 Kg6.

No. 21.

After Loyd.

Baltische Schachblätter, 1900.

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WHITE.

Mate in six.

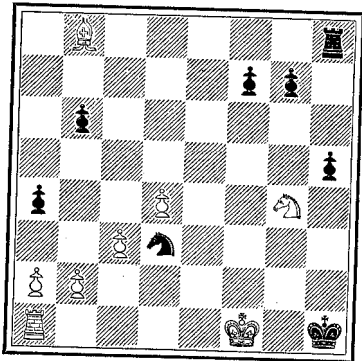
1 Sf3, Be1; 2 S × B, Kh4; 3 Ph3,
Kh5; 4 Sd3, Kh4; 5 Sf4.

“CHARLES XII. AT BENDER.”

THE most famous of the Fiske-Loyd stories, and probably the best problem tale ever written, is the sketch: *Charles XII. at Bender*. It has appeared in print, since the original publication in the *Chess Monthly*, in March, 1859, in every conceivable form and language. In the volume of Fiske's *Tales* are mentioned the translations into Swedish verse, by J. G. Schultz 1868, into Danish 1876, into Italian by M. Monzocchi 1901, and into Icelandic 1901, and certainly other renderings abound. J. A. Miles put the story into English verse in his *Chess Gems*, 1860. “Much of the interest attaching to the piece,” wrote Mr. Fiske in 1901, “is owing to the problems, which form as it were the gist of the narrative. They were suggested by the writer of the sketch to Mr. Samuel Loyd, the most ingenious and brilliant of all problem composers, who was then in his eighteenth year. The three problems were soon forthcoming, composed in a single afternoon.”

The story introduces an imaginary incident during the siege of Charles the Twelfth of Sweden by the Turks at Bender in 1713. Charles beguiled this period by means of drills and chess, and used frequently to play with his minister, Christian Albert Grothusen, some of the contests being mentioned by Voltaire. One day while so engaged, the game had advanced to the stage represented in No. 18, and Charles (White) had just announced mate in three. Scarcely had he uttered the words, when a Turkish bullet, shattering the window, dashed the White Knight off the board in fragments. Grothusen started violently, but Charles, with the utmost coolness, begged him to put back the other Knight and work out the mate, observing that it was pretty enough. But another glance at the board made Charles smile: “We do not need the Knight. I can give it to you, and still mate in four!” (No. 19). Who would believe it, he had barely spoken when a second bullet flew across the room, and the Pawn at h2 shared the fate of the Knight. Grothusen turned pale. “You have our good friends the Turks with you,” said the King, unconcerned, “it can scarcely be expected that I should contend against such odds; but let me see if I cannot dispense with that unlucky Pawn. I have it!” he shouted, with a tremendous laugh, “I feel great pleasure in informing you that there is undoubtedly a mate in five” (No. 20). Nor would Charles permit Grothusen to leave till he had solved the problem. It is perhaps not very remarkable that the minister, fearful of a repetition of such chess battles, left the encampment the next day and joined the Swedes, who took sides with the enemy.

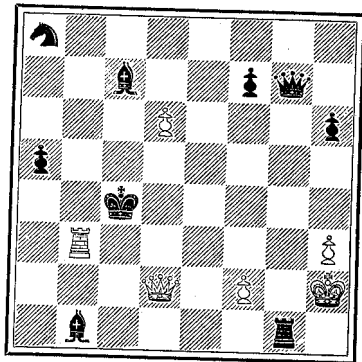
In the original three-mover, F. Amelung has pointed out, in the *Baltische Schachblätter*, 1900, that if the first bullet had destroyed the Rook instead of the Knight, Charles would have had an equal opportunity of showing his analytical powers by announcing a mate in six (No. 21)!



WHITE.

White retracts a move and mates.

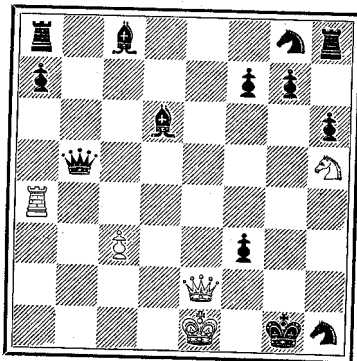
White has just captured a Black Bishop on b8, with a Pawn from a7; replace the pieces, therefore, and mate by advancing Pawn to a8 instead.



WHITE.

White retracts a move and mates.

White has just played his Pawn from e5, capturing *en passant*; retract this move, therefore, and play Qc3 mate.



WHITE.

White retracts a move and mates.

White has just played Rook from a1 to a4; retract this move, therefore, and Castle mating.

“CHESS LIFE IN A HAREM.”

THE piece of fooling published under this title in the *Chess Monthly* for Feb., 1860, was the last which Fiske and Loyd prepared together at this period. The cleverness lay less in the ingenuity of the problems than in the absurdity of the diction. I will quote enough to give the satirical flavour :

“ Stern old fellows were these Scacchic sages of the Persian monarchy ! They considered the laws of chess as inviolable as those of the Medes and Persians, and would suffer no infraction of them. One day the following incident occurred. In a room attached to the harem a venerable professor of the chess art was overlooking the games of three of the King’s sons, who were contending against three eunuchs. We do not dilate on the incredible elegance of the three sets of chessmen. We ourselves should doubt the whole tale, were our authority not extremely respectable. The story naturally falls into three scenes, in which the unities are strictly preserved.

“ I. (No. 22). ‘ Give me back,’ said Ahmed, the favourite son of the Shah’s favourite wife, ‘ give me back my last move and I can mate him at once !’

“ The old tutor made a gesture of surprise that such a proposal to violate the code could issue from the mouth of one of his pupils. He sternly refused, and the scion of royalty, overturning the board, rushed to the apartment of his mother, to drown his anger in the maternal arms.

“ II. (No. 23). Scarcely had Ahmed vanished when Ali, a quiet and peaceable soul, the offspring of a mild-eyed Circassian, started from his seat with a most melancholy sigh.

“ ‘ Oh, what a pity’ he exclaimed, ‘ I might have mated you at my last move. I should like to recall my play.’

“ Old Sassa’s astonishment grew apace, for Ali was the most beloved one of his pupils. With a frown, he requested Ali to leave the room.

“ III. (No. 24). Abbas, the third of the princely players, was a brawny young fellow, descended from the hardy tribes of the North-East. He had just moved, but he hastily seized the piece played and replaced it. The unhappy eunuch raised his hand to protest, but he was soon stretched at full length on the floor, with the chessmen flying in all directions.

“ ‘ I wanted my move back,’ shouted Abbas, ‘ and I would have checkmated yonder slave.’ With this he rushed at the venerable disciple of Caïssa, and the next moment a handful of Sassa’s white beard was left in Abbas’ hand.

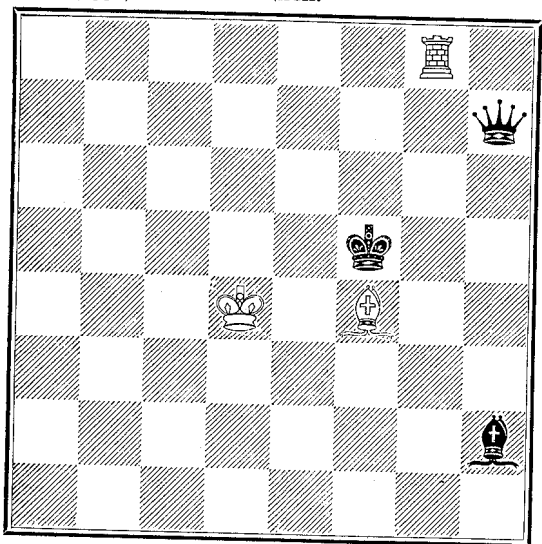
“ The following day Abbas was sent to the camp and Sassa received a pension. And the reigning Shah ordered this day’s events to be recorded in the royal annals as the most wonderful chess incident which had happened in Persia since first the scacchic art was brought from the land of India.”

No. 25.

Chess Monthly, November, 1860.

(*Str.*, 330).

BLACK.



WHITE.

Black to play, and White to mate (with Black's assistance) in three moves.

1 Kf6, Ra8; 2 Kg7, Bb8; 3 Kh8, Be5 mate.

ONE of the *Chess Monthly* stories not included in the recent volume of Fiske's *Tales* is *The Sin of the Nuns*, from the issue of Nov., 1860. Whether the text was by Fiske or Loyd does not appear, but it was amusingly written and deserves to be recalled. Two Nuns, Sister Maria and Sister Anna, in the wealthy Portuguese convent of Santa Isabella, have been frequent antagonists at chess. The game was a favourite of the Nuns in spite of the tirade that Cardinal Damianus had written against it. Usually Sister Maria was easily the victor; but one afternoon she found her play had grown inexplicably worse. Sister Anna was gaining Pawn after Pawn, and Sister Maria's head was so confused that she could not head her off.

At length she suspected the reason. She had been of late on the verge of a delightful romance with a youth who had beheld her in church, and who had since plied her with various mysterious attentions. The latest of these had been a basket, containing two luscious apples, let down one evening over the convent wall into Sister Maria's expectant hands. Apples, you know, are still a forbidden fruit in the convents of Portugal, and it was unquestionably the eating of one of them that had clouded her brain and spoiled her chess. But what could be done? Eve, in an analogous situation, had given another apple to her companion. This remedy could readily be tried, so Sister Maria slipped away a moment from the table where they were playing and soon returned with the round and golden fruit. Who can doubt the effect of the stratagem? “Sister Anna first refused, then hesitated, and then ate. Everybody can imagine the result. Both were now suddenly conscious of a less clear insight into the mysteries of their sport. The game, meanwhile, had assumed the following appearance (No. 25), Sister Maria playing the White pieces. Sister Anna had, as will be evident even to the tyro, a won game. But impelled by the evil spirit of the apple, she now moved so that Sister Maria was enabled to mate her in three moves. How did she do it?”

Whether Loyd was the inventor of the Help-mate problem or not, I do not know; but I recall no earlier example, and Loyd at least suggests that he is innovating when he recommends the Help-mate as a form of conditional that might share the popularity of the Self-mate, without violating the fundamental principles of the game: “The most suggestive field for a new school of problems that has ever occurred to me, and one which would open up a new line of wonderfully intricate combinations, is shown in No. 25, where the query is merely: How could it possibly happen that White effected a mate in three moves? This it will be observed necessitates an active participation on the part of the Black forces, for both parties enter into a friendly alliance to effect the mate.” (*Str.*, p. 174).

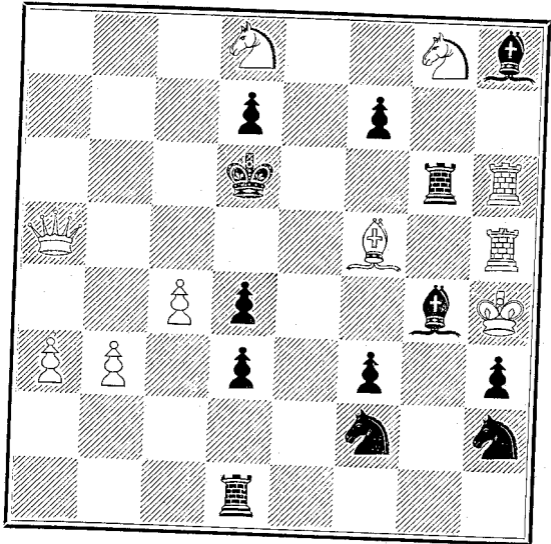
No. 26.

“Certum pete Finem.”

Third Best Set, First American Chess Congress,
1857-8.

(Str., 193).

BLACK.



WHITE.

Mate in three.

1 Kg3, R or S checks; 2 Kf4.

Be5+;

2 Q×B+.

THE FIRST AMERICAN CHESS CONGRESS.

MORPHY and Loyd alike first tried their spurs against any powerful corps of adversaries in the lists of the First American Chess Congress. Morphy readily carried off the First Prize from all comers in the Grand Tournament; but in the Problem Tourney Loyd was only placed third. For this there were, I think, several reasons. His opponents notably Rudolf Willmers and Conrad Bayer, who defeated him, were relatively stronger than the opponents of Morphy, with the exception of Paulsen. Still Morphy would certainly have won, even if more of the players had been more nearly in his own class. For there is this distinction between a good player and a good problemist, that a player usually plays in much the same form; whereas the compositions of the problemist frequently vary, because their merit depends on the theme chosen as well as on the composer's skill in execution. Loyd had been lavishing his best problems on small tourneys, where he had no real competitors, and even on ordinary contributions to periodicals. He had contributed sixty problems as originals to the *Chess Monthly* alone, a drain which no genius, even in the fullest vigour of youth, can stand without showing some unevenness of manner. His entry in the Chess Congress Tourney does not appear to me to be at all comparable to his *Chess Monthly* set: "Let those Laugh who Win." The three-mover is very good, but Nos. 703 and 691, its two companions, are somewhat below it in merit. The key of No. 703 is one of the most striking in problem literature, but hardly adapted to tourney conventions.

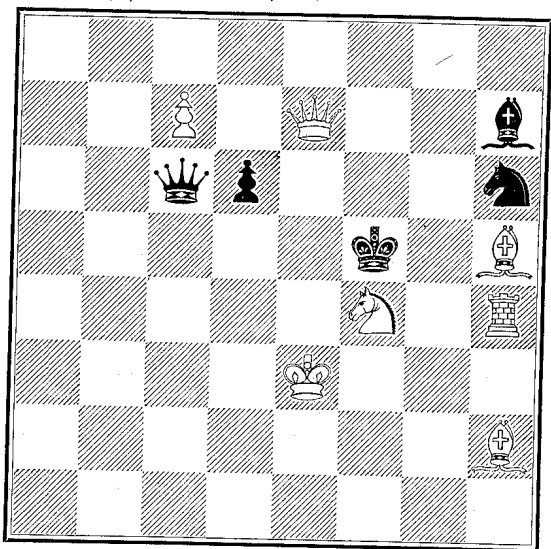
Rudolf Willmers was very distinguished as a pianist as well as for his chess, and those readers who are interested in the relationship between problems and music should look up the beautiful set he entered in the Tourney. The *Chess Monthly* ranks him with Liszt, a judgment posterity has not concurred in; but he was pianist at the Courts of Russia and Austria, and the fact that he is relatively forgotten to-day may be due in part to his having written so little music. Loyd never encountered him again. But Conrad Bayer was to be Loyd's great rival throughout his career. Every ten years they were to meet. This first victory for the Austrian was in 1858. In 1868 the two great composers met again in the Paris Tourney, and again Bayer was the victor (see p. 49). Then in 1878, in the next Paris Congress, at length Loyd won his revenge (see p. 71). These three tourneys were really the most serious affairs in which Loyd competed. He did not win first place in any of the three, and in consequence the claim his admirers make, that he was a great tourney problemist, does not appear justified. We are thrown back once more on our definition of his personality. He was the greatest of problem geniuses—unfettered, unbending, almost untamed. But tourney form requires patient talent, docility to fashions and rules, often servility to the tastes of the judges. In small tourneys Loyd's genius would certainly triumph, as it did nearly a dozen times; but in large tourneys he was out of his element and equally likely to be unsuccessful.

No. 27.

V. First Prize, *American Union*, October, 1858.

(*Str.*, 132).

BLACK.



WHITE.

Mate in three.

1 Kd2, Q checks; 2 K or S × Q.
 Qe8; 2 B × Q.
 threat; 2 Bg4+.

The chess column of the *American Union* of Boston was one of the best and most industriously edited that we have ever had in this country. The editor was Joseph A. Potter, of Salem. He was an invalid, and died on July 30th, 1859, in his twenty-second year. The column was begun on May 8th, 1858, and ran for less than a year. Young Potter stuck by it just as long as his failing health would permit, and only relinquished it when the doctors insisted that he must do so. He composed a few problems, some of which are in *American Chess Nuts*, but they are not very good ones. What he does deserve credit for, and a longer memory than has been accorded to him, is the high degree of zeal, accuracy, dignity and courtesy which appears throughout his pages.

Loyd was his best contributor, and did his utmost to make the column an interesting one. An amusing skit he wrote for one of the last issues, under the pseudonym of Samuel Chapman, is given on the next page. In the informal problem tourney Loyd won his usual successes, obtaining first and second places for three-movers (Nos. 27 and 277), and first place for four-movers (No. 186). Loyd later modified the prize three-mover, in which he was able to dispense with four pieces. Two of the prizes went to him under his pseudonym of William King.

No. 27 ranks among Loyd's most difficult problems because of the numerous tries. "The pieces are very happily placed," said he, speaking of this position and the *Albion* prize-winner (No. 12), "for the purpose of concealing the theme, and offering deceptive avenues of attack; the only objection being a surplus of pieces, which destroys their inviting appearance, otherwise they would have been my finest and most popular problems. Few, if any, problemists can carry the correct position of so many pieces in the memory" (*Str.*, p. 75).

The *Albion* problem has seventeen pieces, but the *American Union* prize-winner has only twelve, and we do not think many composers would feel dissatisfied at obtaining such pleasing results at such a cost. Possibly Loyd had in mind the earlier version of No. 27 before he eliminated the four superfluous pieces.

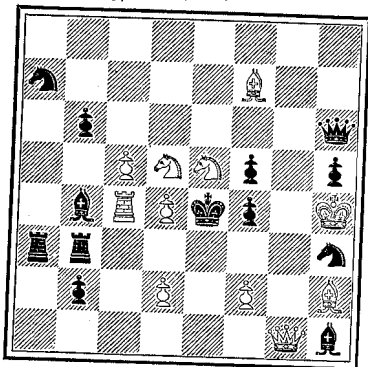
"No. 27," wrote Loyd later, "shows a King key for the purpose of avoiding the Knight check and selecting a better stand-point for defence against the Queen. It was posed to give the semblance of being a checking problem." (MS.).

At this period Loyd was completing a course in engineering, as his aptitude towards mathematics seemed to point to no better career, but he already chafed at the prospect of the necessary drudgery and detail work he would have to do in the profession. One day he came to his teacher and said he would take no more lessons. The teacher was astounded, asked him what else he could possibly do, and advised him to reconsider his decision. Loyd took a small cardboard slip from his pocket and handed it to the man, asking him if he could solve it. It was not a chess problem; it was the puzzle of the Trick Donkeys (see p. 142), and Loyd had just succeeded in getting an order from Barnum for a large quantity to be used as advertising cards for the Barnum circus. Such orders were not any too frequent at the beginning of Loyd's career, but he had faith in himself, and he saw at once the possibilities that lay within him. We shall meet the Trick Donkeys again shortly; meanwhile the world owed to them the loss of a good engineer, but the gain of a unique genius is certainly very ample compensation for that.

No. 28.

American Union, January, 1859.

(Str., 105). BLACK.



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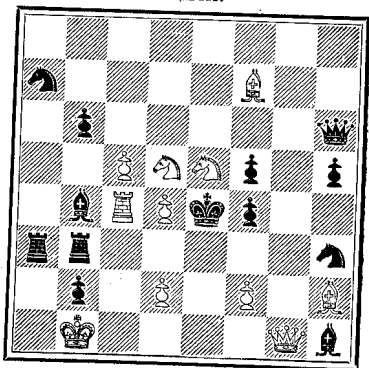
Mate in three.

1 Qg8, threat ; 2 Sc3+.
 Qc6 ; 2 Qa8.
 Qd6 ; 2 P×Q.
 P=S ; 2 Sc3+.

No. 29.

American Union, January, 1859.

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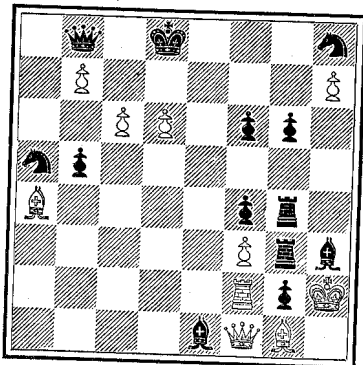
Mate in three.

1 Q×B+, Rf3 ; 2 Qe1+.
 Pf3 ; 2 Sf6+.

No. 30.

American Union, January, 1859.

(Str., 321). BLACK.



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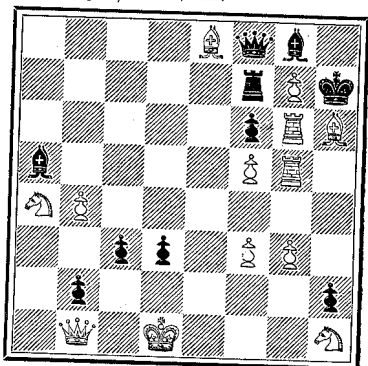
Mate in three.

1 Q×QSP, Ke8 ; 2 Qe2+.
 Q×P ; 2 Pc7+.
 Qc7 ; 2 P=Q+.

No. 31.

American Union, January, 1859.

(Str., 321). BLACK.



WHITE.

Mate in three.

1 Rh5, Pc2+ ; 2 Ke1.

MY MYSTERIOUS TRAVELLING COMPANION.

"A SIGH of relief escaped me as I stepped into the cars; for I was leaving behind the heat, dust, noise and confusion of a large city. As I had neither book nor paper to interest me, I drew from my pocket my faithful companion, one of Appleton's Travelling Chess Boards, and was soon oblivious to all around me in endeavouring to solve a problem given me by my friend, Ned Hawkin, who had challenged me to send him the solution. As I now remember, the following was the position of the pieces: No. 28.

"I was then, as now, but a tyro in chess, so it is no wonder that after half-an-hour's labour, fruitlessly bestowed, I gave it up with the ejaculation, 'I'll bet a box of cigars it's faulty!'

"'I take that bet,' exclaimed a man close to my right. I was startled to hear myself thus responded to, but I handed him the board, at the same time endeavouring in vain to see his features. He merely kept the board long enough to glance at the position, and then, after running through the solution with ease, remarked, with a low laugh,

"'It is hardly fair to take advantage of your wager, so I will give you the same chance at a problem of mine.' Saying which, he removed the White King from h4 to b1. 'Mate in three,' continued the stranger, as he returned me the board. I do not know how long I studied the position. The train stopped; the mysterious unknown had disappeared, leaving me indebted to him two boxes of cigars! and that to a person whose face I had never seen and whose name I did not know.

"I had no time to search for him, however, for I was compelled to hurry to my steamer. Seated in the spacious cabin and thinking of my curious adventure, I soliloquised thus: 'Why cannot I compose a chess problem? It appeared very easy to that Unknown; well, at least I can try, as the pork said to the frying-pan.' Acting upon this suggestion, I went to work, and after labouring an hour or so, I constructed what I considered a very fair problem for a beginner. As I was arranging the position, I said aloud (with conceit):

"'I'll bet another box of cigars that the Unknown couldn't solve this as quickly as he did Ned's.'

"'Done!' exclaimed the same voice, as the stranger seated himself by me, and took the board from my hands (No. 30). He played the solution through correctly, almost instantly, and then with a low chuckle remarked: 'I will give you one more opportunity at a problem of mine,' and he rearranged the men as in No. 31.

"Imagine my surprise! He had set up my own problem, but had changed the colours!

"'Now,' continued the Unknown, 'I hope you have learned to appreciate this sentiment of Byron's:

"'Most men, till by losing rendered sager,
Will back their own opinions with a wager!'"

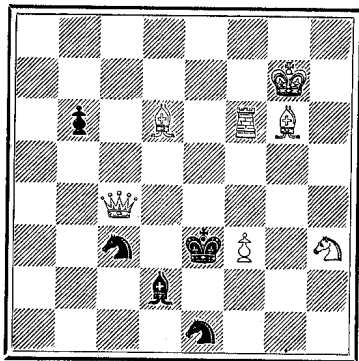
"And with a low bow he left the cabin, to my chagrin and perplexity."

No. 32.

"By H.F.V., of Jersey City."

V. 24 *Musical World*, June, 1858.

(*Str.*, 227). BLACK.



WHITE.

Mate in two.

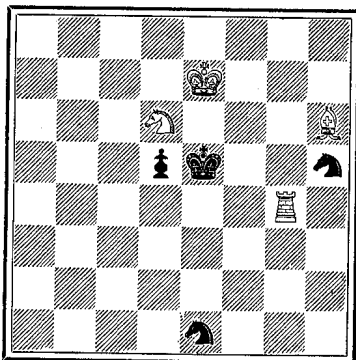
1 Ba3.

No. 33.

"By W.W., of Richmond, Va."

48 *Musical World*, September, 1859.

(*Str.*, 59). BLACK.



WHITE.

Mate in two.

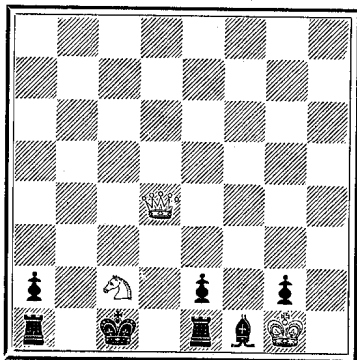
1 Rf4.

No. 34.

"By Miss Clara S—r."

31 *The Gambit*, November, 1859.

BLACK.



WHITE.

Mate in two.

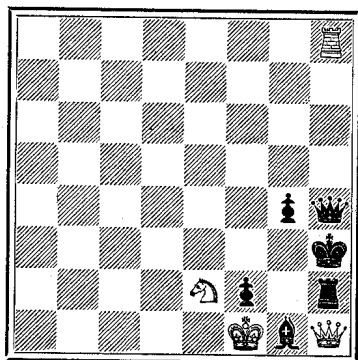
1 Qc3.

No. 35.

"By T.P.C., of N.Y."

125 *Musical World*, 9th June, 1860.

BLACK.



WHITE.

Mate in two.

1 Qa8.

LOYD'S chess activities during these three years, 1857-59, were truly remarkable. Besides his Problem Department in the *Chess Monthly*, he edited a similar department in the short-lived *Gambit*, 1859, and chess columns in the *Musical World* and the *New York Illustrated News*. He also had a column in the *New Yorker Illustrirte Zeitung und Familienblätter* at this time, which I have never seen, and which I imagine was only a German translation of the column in the *Illustrated News*. In his columns Loyd impersonated even more contributors than in the *Chess Monthly*. I have identified ten of these, four of whom are represented in the quartette of little two-movers quoted opposite; and possibly there were others, for many simple problems were published under other initials and names which I do not recognise, and some of these may well have been impromptus by Loyd to serve as space fillers. It would not be safe to quote the problems on such an assumption, however, even if they deserved quotation, because Loyd had collaborators who also figured under several pseudonyms. Some of them can be traced through the *American Chess Nuts*, where such problems as are quoted from these old columns appear under their proper authorships.

The *Musical World* was also noteworthy because Loyd persuaded several players to contribute to it. The solitary problems composed by Louis Paulsen and Willard Fiske were published in this column.

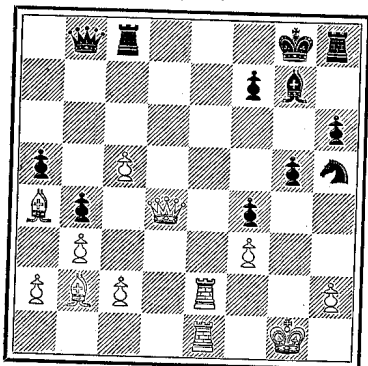
Loyd did not keep his best problems for his own column, but distributed them broadcast, reserving rather elementary work for the *Musical World*. Some of these impromptus he later elaborated into the final settings as we now have them. This is a good place for me to explain that I have added V. (for Version) to the captions of all positions so changed. It would have been too pedantic to preserve all the original settings as well, as Loyd could be trusted to make alterations only for the better. In most cases the changes are simple ones, sometimes a cook worked out, sometimes a piece or two saved, very rarely a complete revision. A few changes may have been so thorough that I have not recognised them! This would explain my failure to locate some of the sources Loyd wrote over the problems in his collection. Or it may be that the files I have consulted were incomplete; or possibly in some cases his contributions were not used, though this is not a likely explanation. When I have not verified Loyd's own sources, I have nevertheless given them *followed* by a question mark. Where I have added or substituted a source of my own finding, not in agreement with Loyd's, I have *preceded* it by a question mark. In such cases an earlier source may well exist. Sometimes the dates are only approximate, owing to the condition in which the columns have been preserved, and these are indicated by the letter c. before the date.

And now let us turn from these technicalities to another of Loyd's sketches, from the *Illustrated News*.

No. 36.

N.Y. *Illustrated News*, 10th March, 1860.

BLACK.



WHITE.

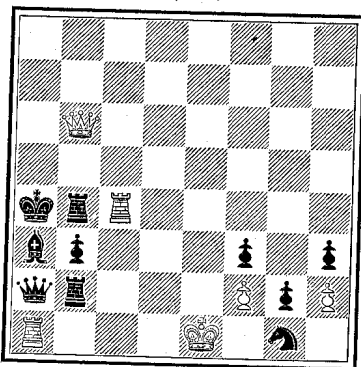
White to play and win.

The author's solution was not given. Was it: 1 Re8+, R×R; 2 R×R+, Q×R; 3 B×Q, B×Q; 4 B×B, Kf8; 5 Bd7, Ke7; 6 Pc6, Ra8; 7 Bg4 wins?

No. 37.

N.Y. *Illustrated News*, 10th March, 1860.

BLACK.



WHITE.

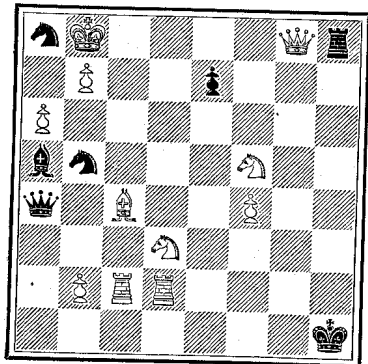
Self mate in one.

1 Castles.

No. 38.

N.Y. *Illustrated News*, 10th March, 1860.

(*Str.*, 124). BLACK.



WHITE.

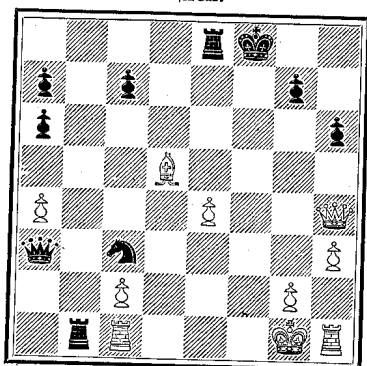
Mate in one.

1 P×S=Q mate.

No. 39.

N.Y. *Illustrated News*, 10th March, 1860.

BLACK.



WHITE.

Mate in half a move.

White completes the move of Castling.

A VISIT TO BLACKWELL'S ISLAND.

"THE bright sun of last Friday induced us to accept the kind invitation of Dr. Ranney, the Superintendent of the Insane Asylum, and make a flying visit to Blackwell's Island. We were cordially received by Drs. Ranney and Parsons, who are both fond of chess and play well. Chess has been introduced among the patients, with very beneficial effects, and is mentioned, we see, in the annual reports of the institution. Some of the inmates are far from being mere tyros, as a well-contested consultation game we saw played showed. While recording it, one could not help remembering Shakespeare's words :

" There was not a soul
But felt a fever of the mad, and play'd
Some tricks of desperation."

" At the point shown in diagram No. 36, the Allies, conducting the attack, announced a forced won game, by a series of moves which form so beautiful an end-game that we would be pleased to hear if any of our readers succeed in solving it.

" After spending much of the day at chess, we were shown by Dr. Parsons (who kindly volunteered to conduct us over the building) the many points of interest and some remarkable cases of lunacy, which unfortunately are too much at variance with our subject to allow us to describe.

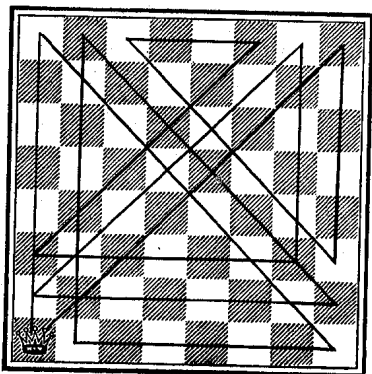
" Previous to our departure, the following position was shown to me as the composition of one of the players (I forget which). It was considered a very intricate and comical position (No. 37).

" Our problem editor was especially struck with the peculiar feature of this position, and in his usual emulating spirit, with the assistance of one of those convenient little pocket chess-board arrangements, perpetrated the following, while sauntering down to the boat-house (No. 38). After I had solved it, I handed it to a gentleman who had walked with us, not knowing whether or no he was a patient. The problem, which had baffled me for some time, dissolved in his hands in a moment ; he played it through in a twinkling, and then carelessly arranging the pieces, he handed me No. 39, exclaiming : ' White to mate in half-a-move.' I remonstrated that there can be no ' half-a-move ' in chess, and finally offered to bet ' everything against anything ' that it was not a fair problem. With a laugh he accepted the wager and coolly proceeded to show that I was mistaken and his problem sound. I was somewhat uneasy, and was glad that the little boat was ready to receive us ; when imagine my surprise to see him follow and take a seat nearly opposite. There I was, seated in a frail boat, impelled with astonishing rapidity by a crew of lunatics, and a stranger whom I firmly believed to be an escaped maniac, to whom I had lost a wager—of I knew not what. Probably he would imagine himself the devil of the conventional chess story, and try to fly away with my soul. A bright thought flashed upon me. I hastily rose, and assuming the graceful attitude of the statues of Mercury, I slowly elevated my right foot, and removing the boot, was just going to present it with a witty speech about the soles being double lined, when I received a hearty shake, and was surprised to find I had been sleeping in the stage, and my friend had disturbed my peaceful slumbers ! "

No. 40.

? *Le Sphinx*, March, 1867.

(*Str.*, 336). BLACK.

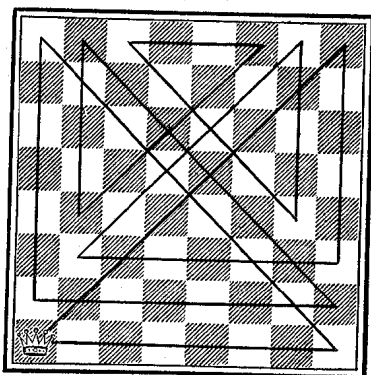


WHITE.

Place the Queen on the board and pass her over the entire sixty-four squares and back again to point of beginning in fourteen moves.

No. 41.

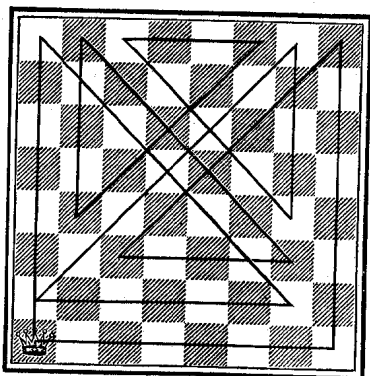
BLACK.



WHITE.

No. 42.

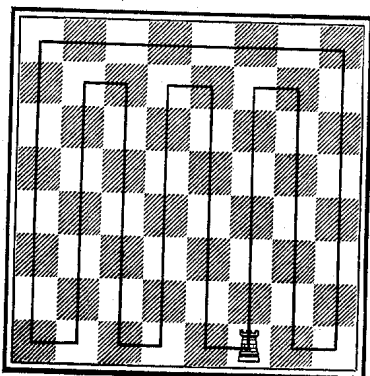
BLACK.



WHITE.

No. 43.

(*Str.*, 337). BLACK.



WHITE.

Pass the Rook over every square and back to the starting point in sixteen moves, without going over any square more than once.

THE TRICK DONKEYS.

THE Trick Donkeys were not absolutely Loyd's first puzzle, though they were the first one to become famous. He had devised several minor ones even before attaining his teens. "One of the very earliest, drawn by himself in a crude way, was the problem of three men living in three houses within a three-doored wall, who quarrelled and built each a wall of his own to give him free access to the world outside without coming in contact with his neighbours. The owner of the large house (see Plate IV.) built an enclosed pathway to the lower gate. Then the man on the right built a path to the gate on the left, and the man on the left built one to the gate on the right, so arranged that none of the paths crossed. The cut shows how it was necessary to build winding pathways to meet conditions." (L. Sam Loyd, Jr., 4th, Sept., 1912.)

"The Trick Donkeys constituted another of Loyd's early puzzle sketches. It consisted in cutting the picture shown in Plate IV. into three parts on the dotted lines and so rearranging them that both jockeys should be mounted and the donkeys running. The solution is obtained by placing the donkeys back to back, with the jockeys between them. In that position the animals effect an exchange of their hind-quarters, which sets them off at a full gallop" (*ibid.*).

"Puzzles and tricks," wrote Loyd himself, "seem to possess a certain interest for everyone, and I think this is true more especially among chess players than among any other class. Some very clever ones have been discovered as applicable to the chess board or to the movements of the pieces, and a unique collection might be compiled upon this subject which would reflect great credit upon the science and ingenuity of our problemists. The best that I have ever produced in that line is the Queen's Tour, which I think is the most difficult puzzle extant. I present it as No. 40; the solution can be slightly varied, as in Nos. 41 and 42, but the trick of crossing in the centre by which one move is gained is the same in all. The Queen can be placed on the board for a starting point from any of the squares except the twenty which can be represented by d1, d3 and d4.

"No. 43 is a similar device to illustrate the moves of the Rook, but it is too simple to possess much merit; a similar idea can be shown with the Bishops, and the famous tour of the Knight is known to everyone, so that it now only remains for some ingenious fellow to present a tour of the Pawn" (*Str.*, p. 175).

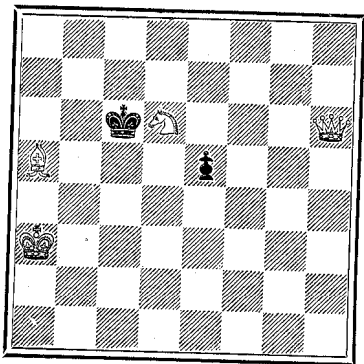
Loyd adapted the Queen's tour to a number of puzzles not directly connected with chess. Indeed his skill lay in knowing just where some mathematical trick would be least expected, and consequently most effective; and if one attempted an analysis and classification of all his puzzles, one would be surprised to find how many were inspired by the mysterious properties of the chess-board.

No. 44.

"C'est le premier pas qui coute."

33 *Baltimore Dispatch*, 5th February, 1859.

BLACK.



WHITE.

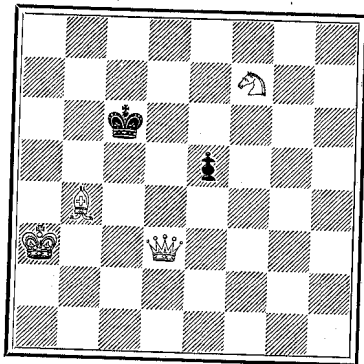
Mate in three.

1 Bb4, any; 2 Qh7.

No. 45.

V. 33 *Baltimore Dispatch*, 5th February, 1859.

(Str., 464). BLACK.



WHITE.

Mate in three.

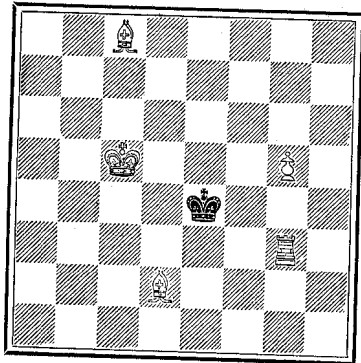
1 Qh7, any; 2 Sd6.

No. 46.

"By W.H., of Philadelphia."

38 *Musical World*, July, 1859.

(Str., 454). BLACK.



WHITE.

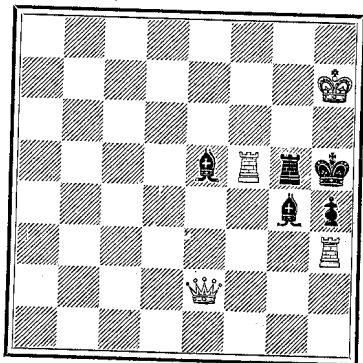
Mate in two.

1 Rg2.

No. 47.

V. 73, *Baltimore Dispatch*, 7th January, 1860.

(Str., 272). BLACK.



WHITE.

Mate in two.

1 KRf3.

"ALMOST exactly at the same time that Loyd was coming to the front, another well-known figure was on the horizon. Loyd's first problem appeared in 1855; the first two problems by John Brown, of Bridport, were published three years earlier in the *Chess Player* for 1852. And now, sixty years later, Loyd has only just completed a life of great problem activity; but poor J. B. has been dead over half a century. He died in November, 1863.

"Loyd was a master from the very start, both in light-weight problems and in some of the most complex schemes that ever puzzled the human brain. It is in the lighter vein of Loyd that one must seek the counterpart of J. B.'s peculiar skill. Those were the days when the problem world was young, and when themes could be staked out like claims in a fertile mining country by the first-comer. There must have been great delight as the first nugget from each vein was brought to the surface; but we of another century can only look back and see, sometimes with regret, a deserted shaft, where checking keys and bold attacking strategy have been left behind, and sometimes with delight a mine that has proved successful, where the metal still rings true under the pick and drill of our generation, and where each day's work means just so much material for coin or jewellery that is to pass current in and brighten countries far distant. Some of the early pioneers were not very fortunate and are now forgotten. J. B. and Loyd struck gold from the first days when the new craze for problems, almost contemporaneous with our California gold fever, swept over the chess world. Their gold is as bright to-day as when it was first mined; some of Loyd's, as we have seen, was of much heavier standard, but their light-weight productions were inevitably often similar.

"What first made me think of the two men together was that each called his work "Chess Strategy." J. B.'s appeared two years after his death, and contains one hundred and seventy-four problems, three or four of them duplicates, for the collection was not very carefully edited" (*B.C.M.*, Vol. XXX., p. 126).

Of these problems, quite a number have relationships to Loyd, but I need only mention a few which appear to be actual anticipations; others will be found in my article in the *B.C.M.*

The most famous coincidence between the two composers, Nos. 44 and 45 with J. B.'s No. 39, has been thrashed out many times. J. B.'s version was contributed to the Cambridge Tournament in August, 1860, so that Loyd's claim to ownership appears justified.

On the other hand, the themes of Nos. 46 and 47 belong properly to J. B. The former was presented by him in three-move form in his No. 37 in 1853, and later in several other versions. The latter is anticipated by J. B.'s No. 48, though Loyd's clever addition of considerable bye-play entitles it to rank as an unconscious adaptation. Another interesting case is referred to on p. 169.

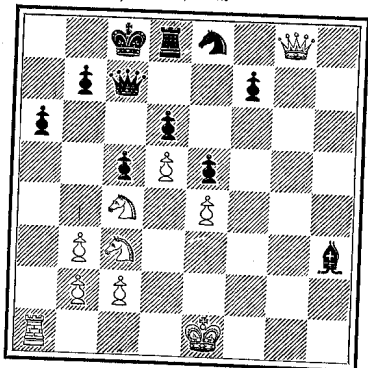
On the whole, and considering the total output of the two composers, these similarities seem to me more important as showing the parallel trend of their work, than as evidence that either of the two was pilfering from the other. In those days it was certainly easier to make problems than to take them, especially for men like J. B. and Sam Loyd.

No. 48.

Loyd v. Rosenthal.

Paris Chess Congress, 1867.

(Str., 496). BLACK.



WHITE.

White mated in thirteen.

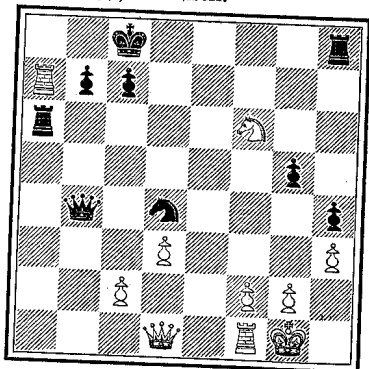
- 1 Sb5, Qe7; 2 Qh7, Bg4; 3 Sa7+, Kb8; 4 R×P, Sc2; 5 Ra5, Qf6; 6 Qh1, Rh8; 7 Qf1, Bf3; 8 Sb6, Qh4+; 9 Kd2, Qg4; 10 Q×B, Q×Q; 11 Sd7+, Ka8; 12 Sc6+, Sa6; 13 Sb6 mate.

No. 49.

Loyd v. Golmayo.

Paris Chess Congress, 1867.

(Str., 497). BLACK.



WHITE.

White mated in eight.

- 1 Ra8+, R×R; 2 Qg4+, Kb8; 3 Sd7+, Kc8; 4 Sb6+, Kb8; 5 Qc8+, R×Q; 6 Sd7+, Ka7; 7 Ra1+, Qa4; 8 R×Q mate.

THE PARIS CHESS CONGRESS, I.

WHAT induced Loyd to enter the International Masters' Tournament at Paris in 1867 has always been a mystery to me. Browning has a poem about how Dante wished to excel for once as an artist and Raphael aspired to distinction in poetry; so it may be that Loyd, who had the very highest fame as a problemist, desired to be known rather as a great player. Be that as it may, he entered the Congress as representative of America against Kolisch, Winawer, Steinitz and some ten other masters. The management accorded him every honour, placed him on the choicest Committees, and gave him the distinction of opening the Congress with his game against Rosenthal. He had a won game up to the 47th move, whereupon he let it slip through his fingers, and Rosenthal won forthwith. Similar carelessness marked his play throughout the Tournament, and his final score was only: 6 won, 17 lost, and 1 drawn. He was fortunate enough to get two brilliant endings, with Queen sacrifices, which more than retrieved his reputation for sensational play. One was a thirteen move ending in his second game against Rosenthal, No. 48, and the other an eight move mate against Golmayo, No. 49. "Chess games," said Loyd in the *Strategy*, p. 248, "have come to be recorded and admired, more on account of brilliant terminations than for sound or scientific moves. Of the many that I have played, only such have been preserved as present some pretty mate" (p. 248). Certainly Loyd cured for brilliancy far more than for soundness, but whether his ideal is that of good chess is another question. Of his two endings from the Paris Tournament he added: "In both positions my opponents might have prolonged the games by not capturing the Queen." This is a very Loydesque way of referring to a unique feature in No. 49, for which the Tournament Rules and the code in general made no provision. When Loyd had announced the mate in eight, and explained it, Golmayo at once resigned. The same evening both players found that the game should not have been resigned, as there was no mate at all. If Black had played 5... Ka7, he might have readily won. No penalty for having announced a mate which didn't exist could be found, so long as the opponent had acquiesced in it, and the game was scored for Loyd. He always maintained that he could have won even then, and that Zukertort had subsequently adjudicated the game in his favour; but the position would have been too close for any general consensus of opinion, and the reader can make his own decision. The probable play would have been: 5... Ka7; 6 Q×B P, S×P; 7 S×R, Sa3; 8 Sb6, Q×S; 9 Qc3, etc. Loyd's intended sacrifice is one of the most ingenious variations of Philidor's Legacy that has ever occurred in actual play.

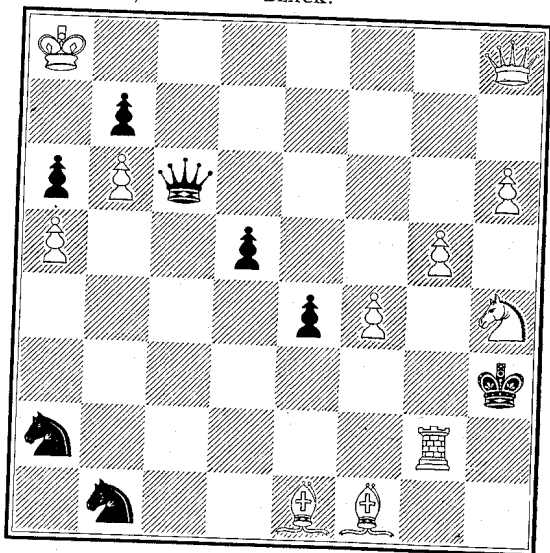
No. 50.

Set: "Schönheit lieber als Schwierigkeit."

Second Prize Set, Paris Tournay, 1867.

(Str., 102).

BLACK.



WHITE.

Mate in four.

- | | | |
|------------------|------------------|----------|
| 1 B × P, P × B+; | 2 Pb7, Qe6; | 3 Qc8. |
| Qc5; | 2 Qe8, Qc6; | 3 Q × Q. |
| Qc2; | 2 Be2, Q × B; | 3 Qc8+. |
| Sc3; | 2 B × P, Q × B+; | 3 K × Q. |

A VERY amusing relic of Loyd's trip abroad is a freak letter sent to Mr. Cook soon after his return, 21st October, 1867. Mr. Cook had already built the foundations of his great chess library, which to-day ranks second only to that of Mr. John G. White. He was a great collector of chess photographs and pictures, and Loyd, as a joke, pasted on his letter fragments of photographs, about half an inch square, representing respectively a coat button, a pair of feet, an old coat tail, a man's leg beneath a chess table, a hand, an arm, a leg—on which he puns as follows:—

“ I have had quite a pleasant year abroad, and have spent considerable time among the chessmen, and have added considerably to my picture gallery of players and problemists. I am at the present moment in the ‘pastery’ line, putting them into my Album. Sorry that I have not many duplicates to spare you, but as there is considerable cutting I send you some valuable clippings.

“ The following is a portion of the manly breast of De Riviere, the strongest French player ;

“ While here is an excellent specimen of the motives and understanding of Boiron, an exceedingly strong Parisian, who plays for a franc a game.

“ Here is an exceedingly clever tale from Staunton, which I judge to have gone through several editions.

“ The following position by Löwenthal also represents a table of his works, and a leg-acy which he leaves to the cause of Chess.

“ This one, as well as the others, belongs to the corps of Chess Editors, and in this case wields the pen of Paul Journoud, of the *Sphinx* ; a very hand-some and hand-y fellow, although not beloved by the entire chess fraternity.

“ And here we come to ‘arm-er Rosenthal,’ who created the disturbance in the problem tournament at Paris. His elbow is much prettier than his face, as he is considered the ugliest man out of Poland.

“ Finally, here is the column of little Preti, editor, chess writer, manager and enthusiast, Rédacteur de la Strategie, and winner of the Handicap in which no one played, so this will give a good representation of one of his many feats.

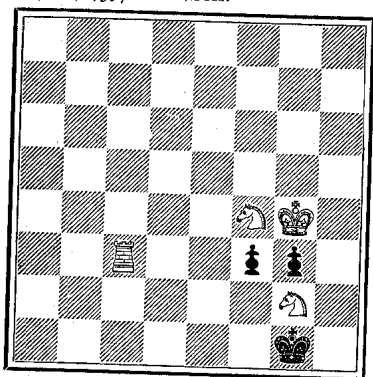
“ The above completes my collection at present, but when I see you I hope to show you some others equally good and interesting. You may rely upon the faithfulness and correctness of my present contribution.”

In the problem tourney of the Congress Loyd won second prize, the first prize going to Conrad Bayer. The sets had to be of six problems each, but three of these could be reproductions. Loyd entered Nos. 50, 259, 500, 534, 607 and 617. This unusual form of competition was designed to bring together for the Tourney Book a fine collection of old, as well as of new, problems ; but it was not a wise plan, as any judge familiar with problems could not help recognising the authorship of many of the sets entered.

No. 51.

541 *American Chess Nuts*, 1868.

(*Str.*, 459). BLACK.



WHITE.

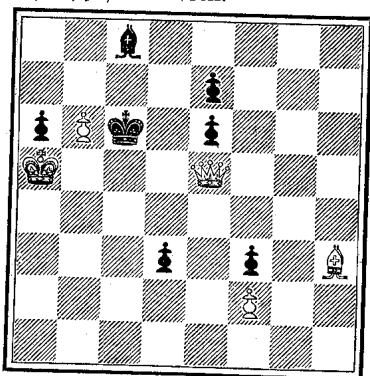
Mate in three.

1 Rcl+, Kf2; 2 Re1.
Kh2; 2 Sh4.

No. 52.

433 *American Chess Nuts*, 1868.

(*Str.*, 96). BLACK.



WHITE.

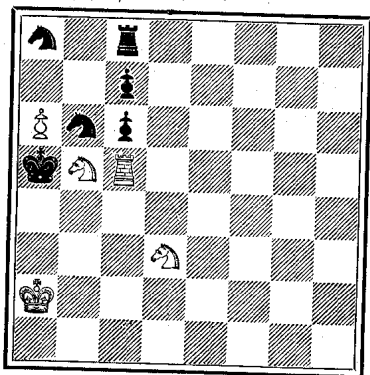
Mate in four.

1 Bf1, Kd7; 2 BxP, any; 3 Bg6.
Pd2; 2 Bc4, Kd7; 3 BxP+.

No. 53.

434 *American Chess Nuts*, 1868.

(*Str.*, 460). BLACK.



WHITE.

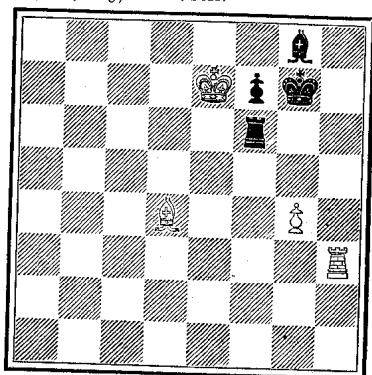
Mate in four.

1 Sd4+, KxP; 2 Rb5, PxR; 3 Sc5+.
Ka4; 2 SxP, Sc4; 3 Sb2+.

No. 54.

153 *American Chess Nuts*, 1868.

(*Str.*, 163). BLACK.



WHITE.

Mate in five.

1 Rh6, KxR; 2 KxR, Kh7;
3 Pg5, Kh8; 4 Pg6.

“AMERICAN CHESS NUTS.”

THE project of a great compilation of American chess problems first occurred to E. B. Cook in the late 'fifties, when he and Loyd were taking turns with the problem department of the *Chess Monthly*. Loyd was enthusiastic at the idea. "I am delighted with your project and will do all in my power to favour the undertaking" (L. to E. B. Cook, 23rd April, 1858). He volunteered his services in every capacity, as contributor, as subscriber, as examiner, as editor, even at one time as printer! At first a collection of 1,000 problems was planned (see *Chess Monthly*, May, 1859), but in the ten years that elapsed before publication this was gradually increased to 2,406, the largest number of problems ever collected under one cover. Such a colossal piece of work could not be lightly completed. There were endless difficulties connected with the testing, the collecting, and above all with the printing. Mr. Cook's health was also a handicap; but the work went gradually and steadily forward. C. A. Gilberg and W. R. Henry (the "Russ" of Loyd's letters) helped valiantly, and Loyd himself was always ready with suggestions and assistance. His contributions were undoubtedly the finest made to the book, including some three hundred reprints, and thirty or more originals.

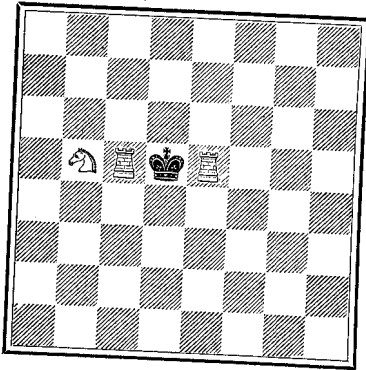
The outlook was darkest just after the suspension of the *Chess Monthly*. "Russ has just spoken to me about the progress and prospects of the book, but I could not look so far into the future as to gain much information. He speaks of himself as an end-game, and has discovered innumerable flaws and weaknesses; I hope, however, that you will both recover sufficient strength to carry out the work with the same energy and spirit which characterised the start" (L. to E. B. Cook, 11th April, 1861).

When the *Chess Nuts* did suddenly and splendidly make their appearance in 1868, the event marked the climax and suspension of Loyd's activity as a composer for eight years. He was getting tired of composition, and more and more rushed by increasing business cares. "Until the work commences I shall keep on turning my machine, but as soon as the book is out I think my composing will be over, and I will take to peddling books!" (L. to E. B. Cook, 17th February, 1868). Loyd at this time had interests in a book-store, a printing office, a coal-yard, and he was beginning to think of his puzzles as a money-making possibility. Heretofore they had been only a source of amusement to himself and to his friends. Soon they were to be the all-engrossing vocation of his life.

No. 55.

American Chess Journal,
December, 1876.

(*Str.*, p. 177). BLACK.



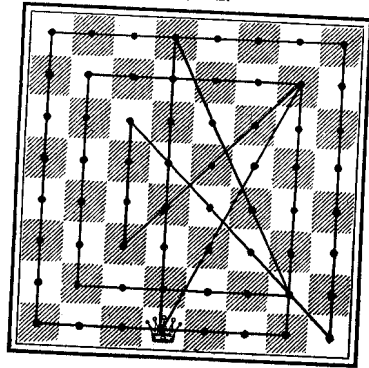
WHITE.

A mate in the middle of the board, with only a Knight and two Rooks.

No. 56.

Sam Loyd's Puzzle Magazine,
April, 1908.

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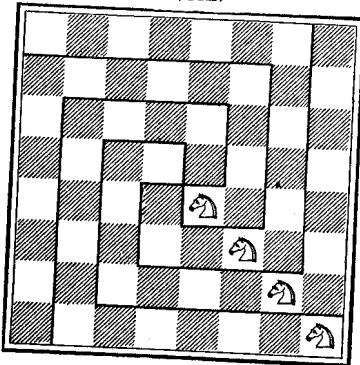
WHITE.

Pass the Queen over the centre points of all the squares in fourteen straight moves, returning to the starting point. As shown on p. 43, a Queen's Tour from d1 is impossible without resorting to non-chess moves.

No. 57.

Sam Loyd's Puzzle Magazine,
October, 1908.

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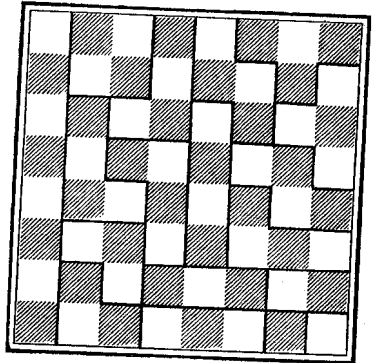
Divide the chess-board, on the lines, into four exactly equal parts, so that there shall be one of the Knights in each of the parts.

The solution is shown on the diagram.

No. 58.

Sam Loyd's Puzzle Magazine,
July, 1908.

BLACK.



WHITE.

Into how many pieces can a chess-board be divided, on the lines, so that every piece will be different in shape or colour?

The eighteen different possibilities are shown on the diagram.

THE PONY PUZZLE.

LOYD'S remarkable quickness of insight made him practically a man of all trades. He had a decided taste for music, and at one time owned a chain of several music stores. Then he became interested in the plumbing business. Years afterwards he came into the N.Y. Chess Club one day, holding in his hands a wooden tube six inches long and a small ball which he had bought from a street pedlar. Putting the tube to his mouth and holding the ball against the end, he blew down the tube and removed his finger from the ball. Instead of the ball flying off, the rush of air developed a form of suction, and the ball adhered to the tube.

"If I had only known this little toy when I had a plumbing store," he said to the members, who were surprised at his interest in it, "I would have made a fortune. In tall houses the occupants of upper floors cannot always draw water while those on the lower floors are doing it also. This toy solves the whole problem, though I suppose now no one will ever see how it is done!"

In the late 'sixties he was connected with nearly every branch of the publishing business. He was editor, publisher, cartoonist, wood-engraver, type-setter, author. His wood-cuts in the *American Chess Journal* testify to his skill in this most difficult branch of work. There was often a whimsical characteristic concealed in his engravings. I remember the one of Harrwitz, excellently done; but if one looks closely at the board before him, at which Harrwitz is looking with serious consideration, one finds that Loyd has depicted on it that absurd position shown in No. 55!

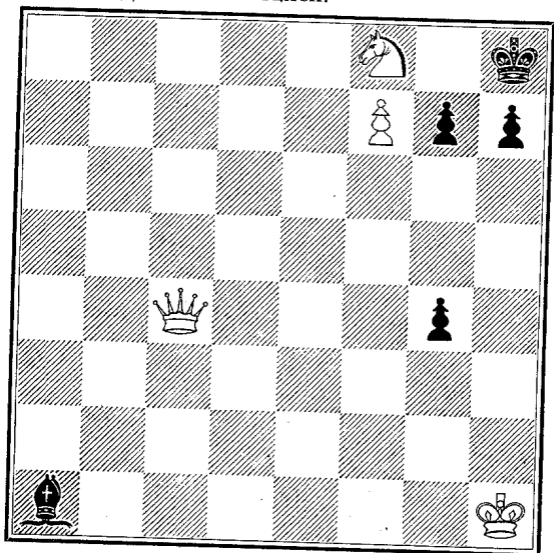
But all this time puzzles were working about in his brain. Orders for the Trick Donkeys came in from time to time, and he had a new success on his hands. During the Civil War, Loyd had gone to Europe with his father to try and float some United States Bonds, at the time when our Government was in need of funds. On the return voyage a discussion arose one day about the famous White Horse Monument on Uffington Hill, in Berkshire, England. The Governor of Pennsylvania, Andrew G. Curtin, who was a passenger, suggested that a puzzle might be worked up about this colossal figure of a horse engraved on the side of the old English hill. Loyd at once volunteered, and in a few minutes produced the Pony Puzzle. It was not quite what the passengers had expected, but it created a great hit on board. Loyd's original drawing showed an old nag silhouetted out of black paper and mounted on a piece of thin card. The puzzle was to cut the figure into six pieces and then fit them together so as to make another horse. The solution, as shown in Plate IV., consisted in making the new horse out of the white margin, using the original black silhouette for the outline. Hence the connection with the White Horse Monument. The trick is simple enough when one sees how it is done; but it kept thousands laughing in America for many moons, and the orders it brought Loyd for advertising cards speedily rivalled the extraordinary popularity of the Trick Donkeys.

No. 59.

Leipziger Illustrirte Zeitung, 23rd October, 1869.

(*Str.*, 229).

BLACK.



WHITE.

Mate in three.

- 1 Qf1, Bc3 ; 2 Qd3.
Bb2 ; 2 Qb1.
Be5 ; 2 Qf5.
Pg3 ; 2 Sg6+.

THE publication of a chess magazine is proverbially unremunerative, in spite of a few fortunate exceptions, which may be taken as proving the rule. But it is doubtful if any one man ever gave more time to chess journalism, with less reward, than O. A. Brownson, in connection with his *Dubuque Chess Journal*. He founded the paper in 1870, and continued it until his death in 1892, except for an interval of suspension between 1878 and 1885. The little magazine, and all its unique amateurish features, is too well known to require description, and it only is of interest to us here at the one fateful period where it came into conjunction with the orbit of Loyd's career. The finances of the *Chess Journal* were invariably at a low ebb, and in 1876 things got so bad that Brownson was only too glad to accept an offer made him by W. H. Russell and W. S. Hallock for the property and good-will of the magazine.

The new *American Chess Journal* started under flying colours, with Loyd as problem editor. Loyd had been completely out of chess since 1868, and his first contribution, which was printed in the supposedly last issue of the *Dubuque Chess Journal*, included his famous No. 59, said by him to be his only problem composed between these years 1868 and 1876.

But the career of the new magazine was not a smooth one for long. Russell and Hallock found the subscription list much smaller than they had hoped for, and they retaliated by refusing to pay poor old Brownson as they had agreed to do. He was naturally much distressed, and endeavoured for two years to revive his own magazine as a rival to the new venture. But matters went from bad to worse with him, and in 1878 he gave up for the time all attempts to continue his paper.

Meanwhile Russell and Hallock, who did not appear to have been any too scrupulous, found themselves unable, by hook or crook, to make both ends meet, and their main desire became to pass their white elephant on to other hands. Russell was the first to back out. And finally Hallock, at the close of 1877, was lucky enough to find a purchaser for his interest in the person of Dr. C. C. Moore, a fellow-townsmen of Loyd in Elizabeth, New Jersey. Dr. Moore had been the one to suggest Loyd's taking up the problem department under Russell and Hallock, and as we shall soon see, he was not content to let Loyd's reawakened chess activities be limited to the management of this one department only.

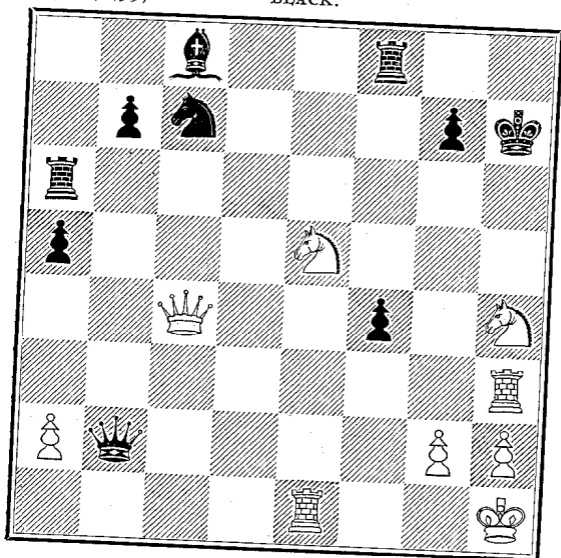
No. 59 had been composed during a stay in Dresden (see p. 123), and at once had become a favourite. With the solution came the first outburst of praise, which is repeated as often as the problem is republished: "This problem, as was to be expected, has awakened the general admiration of all connoisseurs. The strikingly fine activity of the Queen against the opposing Bishop has never before been brought out. The position is a jewel in simplest setting. Konrad Bayer calls it a 'splendid example of strategy.'"

No. 60.

S. Loyd v. C. C. Moore.

(Str., 499).

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WHITE.

Mate in three.

1 Qe6, R × Q; 2 KSg6+.
B × Q; 2 Sf5+.

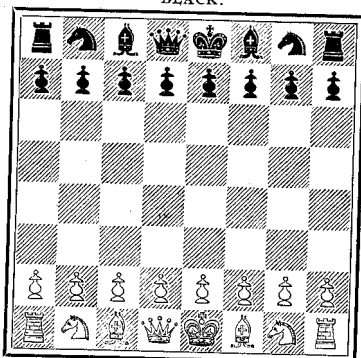
For a year and a half, Loyd and Dr. Moore were the skippers on board the *American Chess Journal*. The Doctor, who had the burden of the financial responsibility, encouraged Loyd by degrees to assume the entire editorship. He also suggested Loyd's preparation of the *Chess Strategy*, and kept after him until, three years later, in 1881, it was completed. Dr. Moore took the greater part of the financial responsibility in the *Strategy* also. How the venture succeeded I have never known; but if it was properly managed it must have been very much more successful than the usual run of problem books. Loyd once told me that a thousand copies had been printed, and the demand would readily have disposed of twice that number. To-day the book is practically unobtainable, and copies have been sold as high as ten dollars each. The original price was three dollars.

Loyd's contributions on problem matters to the *American Chess Journal* interest us much more than his general editorials, and infinitely more than various controversies and polemics into which his impetuous nature soon precipitated him. From the beginning of the Russell-Hallock series, Loyd wrote one amusing problem sketch after another. It is impossible to quote them all, but I have included the sketch called "Oriental Chess," from the *Journal* of 15th June, 1876, and the absurd little anecdote parody on "T. M. Brown," from the issue of June, 1878, besides the "Spectrum Analysis" problem, which was the subject of much discussion at the time. His most pretentious contribution was the story called "The Diamond Castle," which ran serially from March to May, 1878. It is, however, not well adapted to quotation. There is a rollicking spirit about all these improvisations of Loyd which make the old pages amusing to this day, and very different from the majority of old magazines which the student is called upon to delve in.

At the end of 1879 Dr. Moore sold out his interest in the *Journal* as suddenly as Hallock had done before him. The new purchaser was E. Barbe, of Chicago, who changed the magazine from a monthly to a quarterly. He issued six numbers, and then the *American Chess Journal* passed quietly from among the living. Loyd, I fancy, was not displeased to be relieved of his increased duties. The readers of the paper must have missed him, as Barbe's series was extremely dry. He still contributed occasional problems, but it is plain that the sudden wave of productivity, which Dr. Moore had called into life, was rapidly subsiding. All active work on the *Strategy* was over, the big tourneys in which he had entered were wound up; conditions were ready for another eclipse.

A very famous, and let us hope genuine, old end-game between Loyd and Dr. Moore may well be quoted here. Loyd announced a mate in six (1 Sf5+); but, in the *Strategy*, he adds: "Although I disapprove of a quarter of a century time limit, yet if the Doctor will allow me to reconsider the position, I will announce a mate more in accordance with the modern preference for problems in few moves!" (*Str.*, p. 249).

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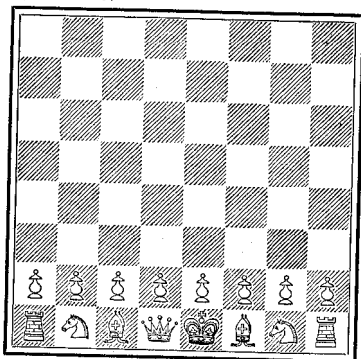
WHITE.

- I. If both parties make the same moves, how can the first player mate in four moves?
- II. If both parties make the same moves, how can the first player self-mate on the eighth move?
- III. Find how discovered checkmate can be effected in four moves.
- IV. Find how a stalemate might result in ten moves.
- V. Find a game wherein perpetual check can be forced from the third move.

- I. 1 Pc4, Pc5; 2 Qa4, Qa5; 3 Qc6, Qc3; 4 Q × B mate.
 or, 1 Pd4, Pd5; 2 Qd3, Qd6; 3 Qh3, Qh6; 4 Q × B mate.
- II. 1 Pe4; 2 Ke2; 3 Ke3; 4 Qf3; 5 Se2; 6 Pb3; 7 Ba3; 8 Sd4+, P × S mate.
- III. 1 Pf3, Pe5; 2 Kf2, Ph5; 3 Kg3, Ph4+; 4 Kg4, Pd5 mate.
- IV. 1 Pe3, Pa5; 2 Qh5, Ra6; 3 Q × QRP, Ph5; 4 Q × BP, QRh6; 5 Ph4, Pf6;
 6 Q × QP+, Kf2; 7 Q × SP, Qd3; 8 Q × S, Qh7; 9 Q × B, Kg6;
 10 Qe6 stalemate.
- V. 1 Pf4, Pe5; 2 Kf2, Qf6; 3 Kg3, and Black can force perpetual check.

No. 62.

Chess Monthly, May, 1858.
 (Str., 343). BLACK.



WHITE.

Place the Black King on the board so that he can be mated in three moves.
 Place the King on h4.

- 1 Pd4, Kg4; 2 Pe4+.
 Kh5; 2 Qd3.

“ORIENTAL CHESS.”

IN the first number of the *American Chess Journal* Loyd introduced the series of chess puzzles based on the ordinary line-up of the pieces which has since become so famous.

“It will not be amiss,” he wrote, “to have a little impromptu exhibition, bearing upon conditional positions produced from the position of the forces as arranged for actual play. I find two by Breitenfeld, one by Max Lange, some from “Sissa,” Dr. Moore, etc., but as all can be solved in less moves than intended by the authors, I give them under one heading, without authorship, and I have thrown in a few similar ideas that occurred to me, elucidated in a sketch.”

Then, in Loyd’s most rollicking manner, came the moral tale called “Oriental Chess,” here abbreviated :

“And great was the consternation of Yang-hi, the Professor of Universal Knowledge, when informed that an audacious aspirant for fame had dared to challenge him to a trial of skill by chess.

“Yet no one would have suspected his entire ignorance of the game, as he informed his opponent that he always accorded him the first move.

“After 48 hours he made a move the exact counterpart of his opponent. On his next move he consumed an entire week, and thirty days passed by ere he made the third move, which had the same characteristics of being the exact counterparts of the play of the other. But in this third move Yang-hi was at once checkmated.

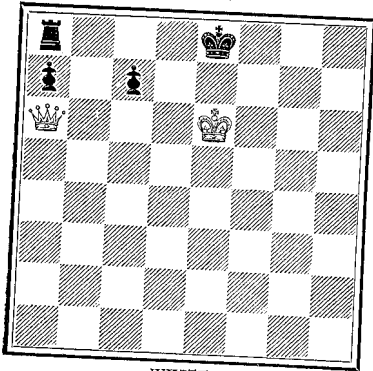
“With a graceful motion of his jewelled hand, he stayed the tumultuous courtiers : ‘Oh, base-born idiot, learn that I was not pondering on this game, nor on the second, nor the third—but my far-reaching calculations were planning thy disgrace upon the fifth game. I will proclaim the play of the future :

“‘On the next game, to show thy folly, I will again imitate thy moves, and on my eighth move I will be compelled to give thee mate. On the third game I will mate thee by a discovered check on my fourth move. On the fourth game thou mayest scatter my forces, and I will play as thou desirest, yet I will make but nine moves before thy all-abounding stupidity will so encompass my King and Queen that they are stalemated. And on the fifth game, that thou mayest become a laughing stock, I shall so play that on my third move I commence a perpetual check, that allows of no termination, and a slave shall be ordered to play and buffet thy King for forty years.’

“And all the people queried : ‘Oh, Yang-hi, how can such things be ?’”

No. 63.

Musical World, 1859?
(*Str.*, 304). BLACK.



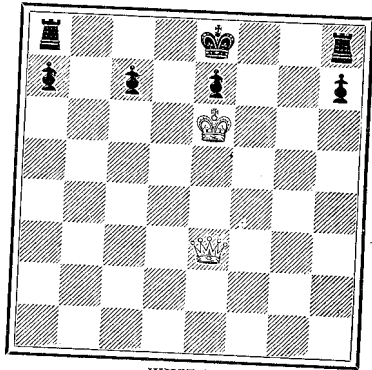
WHITE.

Mate in two.

1 Qa1.

No. 64.

Texas Siftings, c. 1888?
BLACK.



WHITE.

Mate in three according to Black's
previous play.

If Q R has moved:

1 Qg5, Kd8; 2 Qd5+.

Kf8; 2 QxP+.

If K R has moved:

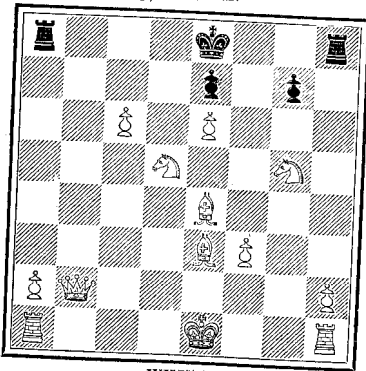
1 Qd4, Rg8; 2 Qd7+.

No. 65.

"A Lesson in Castling."

V. Missouri Democrat, 1859.

(*V. Str.*, 305). BLACK.



WHITE.

Mate in two or three moves?

If Q R has moved: 1 QxP (mate in
two).

If K R has moved: 1 Qb7 (mate in
two).

Without reference to previous play:

1 Rg1, Castles K R; 2 QxP+.

Kf8; 2 QxP+.

Cook: 1 Sh7.

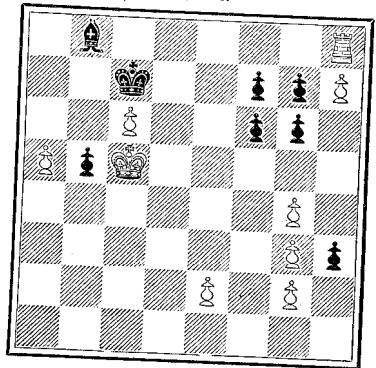
No. 66.

"Spectrum Analysis."

American Chess Journal,
November, 1876.

Dedicated to R. A. Proctor.

(*Str.*, 306). BLACK.



WHITE.

Mate in how many?

Mate in three by 1 RxB.

Mate in one by 1 PxP e.p. +.

“SPECTRUM ANALYSIS.”

IN the early *American Chess Journals* Loyd had a good deal of fun with those who claimed that problems were not properly endings in actual play. We shall see later (p. 445) that he himself was not always too scrupulous as to the legality of his positions; but that did not prevent his usually maintaining the theory, now generally accepted, that every problem must be derivable from a conventional game, however absurd the sequence of moves made may be.

First, in a sketch called “Life at the Chess Café,” Loyd gave a version of No. 65 (compare No. 353), with the question as to whether White could mate in two or in three moves. If Black can Castle on both sides, it will take White three moves to mate; but if it be granted that the position is derived from actual play, then Black must just have moved one of his two Rooks, leaving him at best with a single way to Castle, and White can mate in two moves accordingly. The double variation after 1. . . Kf8 or Castles is extraordinarily brilliant, but unfortunately this part of the solution is unsound, as 1 Sh7 cooks. Loyd never succeeded in correcting the problem, though he tried four or five versions at one time or another. He had first shown Black’s inability to Castle nearly twenty years before, in No. 63, and later he produced the double solution, according to Black’s previous play, simply and soundly in No. 64. But the complete series of solutions with or without dependence on previous play, he did not master, and I do not know of anyone else every succeeding with it.

A little later came the celebrated “Spectrum Analysis” position, to which there is a simple mate in three; “yet if we look upon it as a position from a game, it can be demonstrated that Pb5 must have been Black’s last move, and White is, therefore, entitled to mate by 1 P×P *e.p.* The same critics who say that Castling is unfair because there *may* have been previous play, will not admit this right to take *en passant*, because they say there has been *no* previous play” (*Str.*, p. 162).

Finally, to show the complete absurdity of not calculating upon previous play, Loyd wrote under the head “A Problem from the Pages of History,” an anecdote involving a “mate in the middle of the chess board, with nothing but a Knight and two Rooks.” His solution to this catch, No. 55, is simple enough, when one knows how, and probably converted those who had refused to accept the *en passant* mate in the “Spectrum Analysis.”

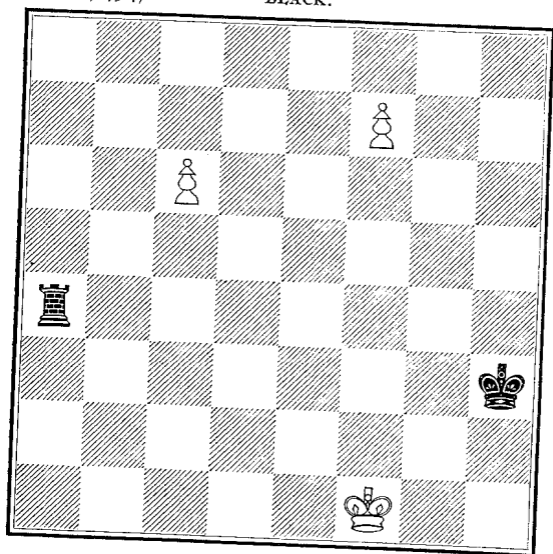
En passant keys were not new even in 1876. Klett had composed two famous examples, and there were others even earlier, but Loyd’s position was more complex than its predecessors, and doubtless a novelty to American readers. The demonstration is obvious enough to-day. But when it appeared the only accurate solution was that of W. A. Shinkman. Eighteen years later Loyd composed a far more remarkable *en passant* study, No. 113. The times had changed in 1894. It was simply as a solving prize problem that Loyd offered the “Looking Backwards” four-mover. There was no story of Professor Tyndal and the Sun Spots to accompany it. The good old days of fun and frolic were making way for a prosaic period of classification and dull analysis.

No. 67.

American Chess Journal, June, 1878.

Str., 494).

BLACK.



WHITE.

White to play and win.

1 P=R, Kg3 ; 2 Pc7 and wins.

ANECDOTE OF THE LATE T. M. BROWN.

“THE following anecdote is related of the late T. M. Brown, and is so characteristic of him that we cannot but give it the credence it deserves.

“One evening Mr. Brown dropped into a chess room, and as it was rather late he decided not to play, but amused himself by looking on at the play of a couple of amateurs, who had nearly cleared the board. Before long one of them said to the other, ‘Well, I have done my best, but you are too much for me.’

“Mr. Brown, who was slightly acquainted with them, said: ‘Excuse me, Mr. Colvil, but I think you could have won if you had Castled your Pawn.’

“Colvil looked rather surprised; but, as others were gathering around to look on and listen, he did not care for a discussion before them, and he bowed himself off, and soon after they all retired.

“Between one and two in the morning Mr. Brown was disturbed from his slumbers by a furious ringing of the bell. As the drowsy servant paid no attention to it, and it continued incessantly, Mr. Brown threw up the window and called out, ‘Who is there?’ ‘Oh! Mr. Brown, is that you? I want to speak to you—I cannot rest till I see you; I am Mr. Colvil.’

“As some of the neighbours had thrown up their windows to find out the cause of the disturbance, Mr. Brown flung on a dressing gown, went down and admitted Mr. Colvil to the parlour: ‘Well, what is it?’

“‘You told me I ought to have *Castled my Pawn*. I have been turning it over in my mind ever since, and it fairly bewilders me. I know all about *Castling the King*, but I never heard of *Castling a Pawn*. I don’t see how it can be done or by what rule. I went right home to overhaul my books, but they are all silent on that point. Is it a recent innovation? I could not sleep or get any rest of mind for thinking of it. I beg pardon for disturbing you, but I was going wild to find out the meaning.’

“Brown burst into a roar of laughter. ‘Excuse my merriment as I excuse your disturbance of my rest. But really this is too funny. Did you think I meant you to *Castle with the Pawn*?’

“‘What else could I suppose?’

“‘Did you never hear of *Queening the Pawn*? Apply the same construction to “*Castling the Pawn*.”’

“‘Oh! is that it?’

“‘Yes; and so our labour may not be quite lost, let us set up the position (No. 67). You perceive it would not do to *Queen the Pawn*, for that would give Black a chance to draw the game, and it would only be a waste of men to make it a Knight or Bishop; but by making it a Rook you ensure the game.’

“Mr. Brown then applied himself to the more difficult problem of waking up his servant and procuring refreshments for his guest, and they made ‘a night of it’ as much as the fact of its being the small hours of the morning would permit.”

No. 68.

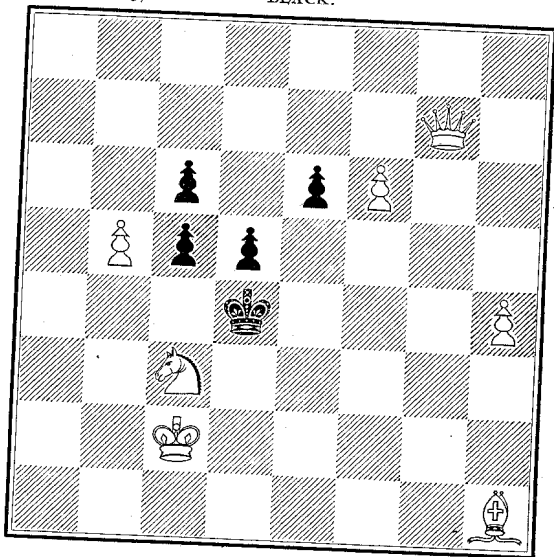
Set: "Ideas."

First Prize, Centennial Tourney, 1877.

73 *Boston Globe*, 13th December, 1876.

(*Str.*, 423).

BLACK.



WHITE.

Mate in four.

1 S×P, BP×S; 2 Qc7, Pc4; 3 Kd2.

Ke3; 3 Qh2.

Pe5; 3 Qa5.

KP×S; 2 Pf7+, Kc4; 3 Qb2.

Ke3; 3 P=Q.

Kc4; 2 Qa7, Kd4; 3 Qa1+.

THE CENTENNIAL PROBLEM TOURNEY.

THE year 1876, when the *American Chess Journal* started on its checkered career, was also the date of the Centennial Congress in Philadelphia. The idea of a Problem Tourney to supplement the Congress was actively taken up by Dr. Moore and then by Professor Allen and others. Although promoted largely by the *Chess Journal*, the Centennial Tourney was a relatively new departure, in that entries might be contributed to practically any American chess column. It was not a bad idea, for besides the principal prizes, each column could offer special trophies and stimulate different entries.

It was on this point that Loyd, who was on the Committee, and Professor Allen fell out. Loyd did not favour allowing a composer to enter more than one set. Allen maintained that the entrance fees were important towards providing the prize fund, and that if Loyd felt he could scoop all the prizes, as he said a composer might do, why, let him enter all he wanted to pay for. So Loyd did enter a lot of sets, as follows:—

Boston Globe: "Ideas," Nos. 68, 166, 560.

Cleveland Leader, continued as *Cleveland Voice*: "Themes," 401, 540, 582.

Chess Record: "Fancies," 78, 84, 364.

Free Press: "God save the Queen," 583, 584, 585.

Chess Journal: "Jolly Brothers," 93, 474, 630.

Sporting New Yorker: "Alle gute Dinge sind drei," 491, 631.

Danbury News: "The Three Cousins," 261, 262, 263.

Lebanon Herald: "Notions," 8, 382, 538.

New York Clipper: "Old Cronies," 483 (see p. 17).

and his success was phenomenal: He won the First Set Prize, "Ideas"; the Second Set Prize, "Themes"; the Prizes for the Best Problem, Best 2-er, Best 3-er, Best 4-er, and Second Best 4-er; and the *Globe* and *Voice* Trophies. And this was against a field of 88 Set Entries and 12 further Single Entries. E. B. Cook was the Judge. "I made them all in one week," wrote Loyd, "as good problems as I ever made, because I was mad!" (L. 1909).

Loyd adds that he never received the prizes; in fact I do not think any of them were ever paid, a form of remissness not peculiar, unfortunately, only to American tourneys. Dr. Moore planned an elaborate Centennial Book, and a few of the plates were made, for sample pages are quoted in the later issues of the *Chess Journal*. But beyond this nothing happened, and except for Loyd's prize-winners the whole tourney is now pretty well forgotten.

No. 68, which won the prizes for the Best Problem and for the Best Four-mover, and which formed a part of the Set awarded the First Prize and the *Babson Globe* Trophy, may be a surprise to modern solvers, owing to the capture key. But, as Loyd has said: "The object of the removal of the Knight is not so apparent, and to all appearances nothing is gained by the sacrifice, which makes it a most unexpected and difficult key. The chief merit, however, consists in the innumerable lines of attack which will nearly, *but not quite*, effect mate in four moves" (*Str.*, p. 211).

No. 69.

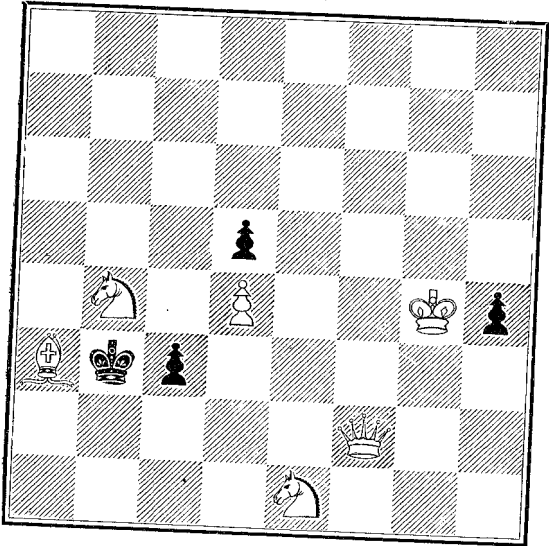
Set: "A Fair Field and No Favour."

First Prize, Am. Chess and Prob. Association.

Turf, Field and Farm, 1878.

(*Str.*, 421).

BLACK.



WHITE.

Mate in four.

1 Qf8, Ph3 ; 2 S×P, Ka2 ; 3 S×P+.
Kc4 ; 2 S×P, K×P ; 3 S×P.
K×S : 3 Qc5+.
K×B ; 2 QSc2+ , Ka2 ; 3 Qa3+.

THE AMERICAN CHESS AND PROBLEM ASSOCIATION.

THE foundation in 1877 of the American Chess and Problem Association was an event to encourage the hopes of lovers of American chess. Similar Associations have at other times done much for the cause in European countries. Only in America have they seemed preordained to failure. And the hopes awakened in 1877 were duly shattered in 1878. A Congress was held, and a Problem Tournament also, but such wrangling among the managers accompanied every step that the memory of the Association is less bright than was its anticipation.

The Problem Tourney is remembered for two splendid sets: one by Loyd, awarded First Prize; the other by W. A. Shinkman, which won the Second Prize. Loyd's set included Nos. 326, 288 and 69. The latter became his favourite four-mover, perhaps his favourite problem. It is a very fine composition, but it lacks some of the elements that have made others of his problems more widely known. Its main feature is difficulty rather than brilliancy, and difficulty alone does not necessarily recommend a problem. The key is wonderful. The Queen is withdrawn to a position of apparently small power for the purpose of commanding squares whose importance is not recognised until the full four-move solution is seen. The White Queen is of small use at f8 until the Queen's Knight is manoeuvred to c3. This requires two more moves, so that the mates are revealed suddenly and with an element of surprise. Loyd has used the Knights well in many of his problems, but in none does a Knight more simply or more thoroughly alter the whole aspect of affairs. There is little variety; however Black plays, with a few exceptions, a similar mating web is created, for the Black King, even with three moves, cannot get away from its ramifications. The problem, in this respect, reminds one somewhat of No. 45, though the addition of a move to the length of the solution makes it much more difficult to solve. "It is the finest problem of my book," wrote Loyd, "and why? Because it contains a real four-move theme: The Queen moves from a strong position to one that threatens nothing but the leading idea, which would not be hit upon by chance. The pieces are in active play; the mating positions have all to be created, and the variations are in harmony with the theme" (*Str.*, p. 210). And the Judges, Elson, Neill and Reichhelm, said of it: "It is a colossal four-mover, and stands out grandly as the best single problem of the tournament, having a wonderfully deep design together with a most finished rendering."

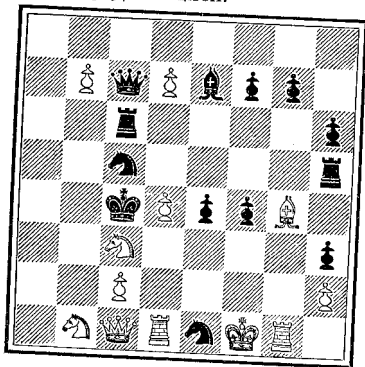
The collapse of the American Chess and Problem Association was a considerable disappointment to Loyd, though his own share in its polemics contributed not a little to the fiasco. In later years he repeatedly planned and worked for a new Association among problemists, but no great success rewarded his efforts. I will have occasion to speak of the short-lived Association of 1891 a little further on (p. 81).

No. 70.

"B-cause."

Centennial Letter Tourney.
176 *Amateur Chess Journal*,
January, 1877.

(Str., 309). BLACK.



WHITE.

Mate in four.

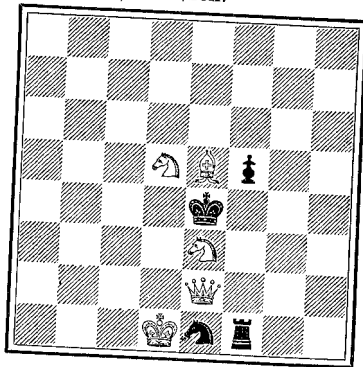
1 Sd2+, Kb4; 2 Qa3+, K×Q;
3 Rb1.
K×P; 2 Sb5+, Kd5;
3 Pc4+.

No. 71.

"One More."

Centennial Letter Tourney.
Scientific American, 1877.

(Str., 310). BLACK.



WHITE.

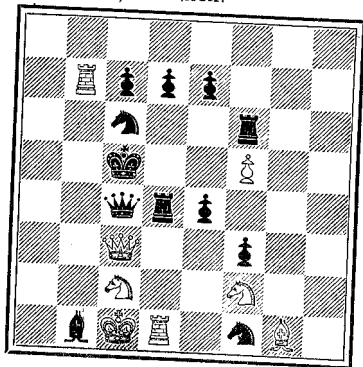
Mate in four.

1 S×P+, K×QS; 2 Qb5+, Ke6;
3 Sg7+.
K×K S; 2 Qh5+, Ke6;
3 Sc7+.

No. 72.

Letter Prize, Centennial Tourney.
139 *American Chess Journal*,
December, 1876.

(Str., 311). BLACK.



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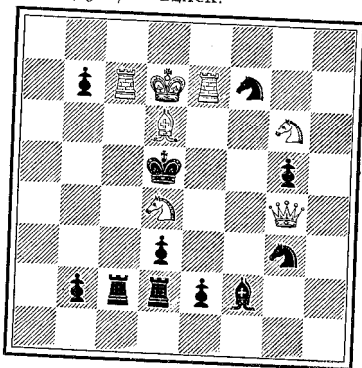
Mate in four.

1 Q×Q+, K×Q; 2 Sa3+, Kc3;
3 Rd3+.
Kd5; 3 Rb5+.
Kd6; 2 Rb5, R×R+; 3 Kb2.

No. 73.

Letter Prize, Am. Ch. and Pr. Assn.
Scientific American, 1877.

(Str., 312). BLACK.



WHITE.

Mate in three.

1 Rc3, R×R; 2 Sb5.
Pe1=Q; 2 Se2.
Pb1=Q; 2 Qe6+.

THE LETTER TOURNEYS.

ONE of the first features introduced by Loyd into his department in the *American Chess Journal* was a "Letter B" competition. This was a great success, producing a whole swarm of B's, and many puns as well. Loyd, as conductor of the little tourney, did not compete; but it is evident, from No. 70, that he tried his hand at the task, and this led him to several other experiments along alphabetical lines. When he was consulted about the programmes of the Centennial Tourney and of the American Problem Association Tourney, he strongly recommended having special Letter Prizes offered. When the competitors were examined there was no question that the prizes had been won by Loyd. His entries sparkled with invention and intricacy.

"No. 70 was my first attempt in the Letter line, and was designed for the frontispiece to H. E. Bird's work on the Chess Openings. As I have since completed the name in full, I herewith present the quartette as a tribute to that distinguished master.

"The positions which complete the letters of Mr. Bird's name are more carefully elaborated for the purpose of showing the desirable features in problems of this kind. The letters are as perfectly formed as they can well be described upon the chess board, and there is not a dead-head, or idle piece, employed—all being required either to effect mate or to prevent other solutions. In this respect they form a striking contrast to No. 70, wherein there are quite a number of Pawns more ornamental than useful, which could be dispensed with" (*Str.*, pp. 164-5).

"Many very pretty monograms and in fact entire names can be spelled out on one diagram in this way. Of course it is wandering away from legitimate chess, and introducing a frivolous style of composition that is liable to become alarmingly epidemic as the aspirants for pictorial honours increase" (*Str.*, p. 166).

These Letter tourneys had certainly been popular, but it was mainly Loyd's interest in them and his own contributions that made them so, and the epidemic he anticipated did not follow. There have been, it is true, a few Letter Tourneys in the last thirty-five years. The best was that of 1895 in the *Leeds Mercury*; the others have been decidedly minor affairs. Probably tourneys for Letter Problems will never be frequent because most composers cannot make up entries to order, as Loyd could do so well. The best Letter problems by others than Loyd are mainly chance affairs, suggested by the processes of working up some particular problem and then used for some dedicatory purpose. To force an artificial output of this sort is not particularly beneficial. If it had not been for Loyd's genius towards all forms of improvisations these Letter tourneys of 1876-7 would have been no more memorable than the occasional ones that have flared up and flickered away and been forgotten since then.

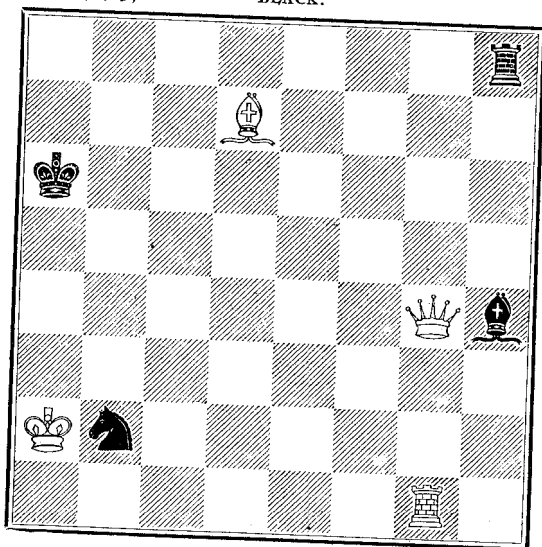
No. 74.

Set: "L'homme qui rit."

Third Prize, Paris Tourney, 1878.

(Str., 419).

BLACK.



WHITE.

Mate in five.

- 1 Qb4, Bf6 ; 2 Rg7, B×R ; 5 Qb5+, Ka7 ; 4 Bc6.
Rb8 ; 3 Bc8+, R×B ; 4 Rb7.
Bg3 ; 2 Ra1, Sa4 ; 3 Kb3, Bc7 ; 4 Q×S+.
Bg5 ; 2 R×B, Sc4 ; 3 Q×S+, Kb7 ; 4 Rb5+.
Rb8 ; 2 Q×R.
Ka7 ; 2 Bc6.

THE PARIS TOURNEY OF 1878.

IN connection with the Paris Congress held in the summer of 1878, a problem tourney was organised in which Loyd hastened to compete. This was noteworthy, because Loyd entered no other foreign tourney between the publication of *Chess Nuts* and the *Strategie* Tourney of 1908, in which he decided to be represented as a tribute to the memory of his old friend Preti. I think he had two reasons for his eagerness to take part in the tournament of 1878. He had many pleasant memories of Paris, and the friends he had made ten years before were still the prime movers in French chess; and more particularly he wanted his revenge on Conrad Bayer. "Of course I shall try one more shy at Conrad Bayer. I have been unfortunate in my encounters with him, and am anxious to try my luck once more" (L. to E. B. Cook, 12th August, 1876). The result was satisfactory, in that he defeated Bayer; but he only won the Third Prize. First Prize went to J. Berger, Second to F. af Geyerstam, and Bayer was Fourth.

Loyd's set consisted of Nos. 444, 545, 228 and 74. The two-mover was much discussed, owing to the utter disregard displayed for the duals. The rest of the set was universally praised as being in Loyd's most difficult manner. I have sometimes thought that he purposely made Nos. 74 and 228, as well as No. 444, as parodies on himself; for it was just at this time when he was returning to chess that he came to recognise the secret of his own success. "You would scarcely believe," he wrote to Cook, in the letter just quoted, "that I had so far neglected chess that I had forgotten most all of my problems and had to solve them exactly as if I had never seen them; and the odd thing about it was that I found them infernally difficult, until I learned the peculiarity of my style, which I had never noticed before, and then I was able to knock them over at sight in the most disgusting manner. It put me out of all conceit with myself. I find that I have almost invariably placed the pieces to give a certain false idea, and when I once got the hang of what this was the solution came very easy to me. I could always solve a problem in half the time, anyway, if I knew who it was by."

Now, Nos. 74 and 228 are the incarnation of a parody on this theory of the "false idea." Instead of having the keys the least likely on the board, they are in both cases the most obvious moves possible, which every solver would try right off. But "there are several obvious defences of such a conclusive nature that the solver is readily discouraged" (*Str.*, p. 209). In other words Loyd has here made a difficulty and a merit out of the sheer unlikelihood of the over-plausible!

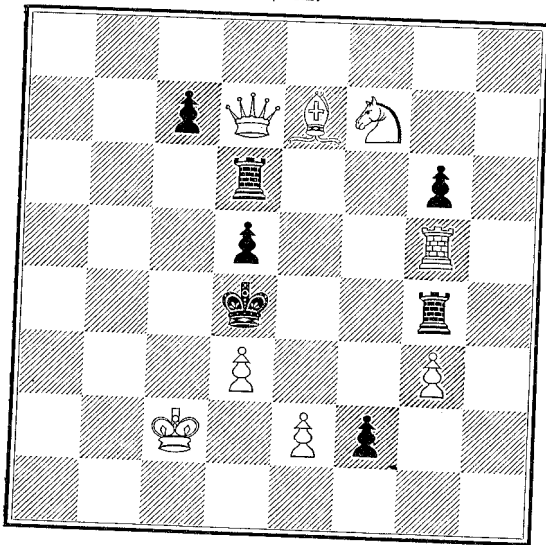
No. 75.

V. 314 *American Chess Journal*, June, 1879.

Dedicated to E. Delmar.

(*Str.*, 535).

BLACK.



WHITE.

Mate in three.

1 R × P+, K × R; 2 S × R.
R × R; 2 Q × KR+.
Ke3; 2 Re5+.

LOYD v. DELMAR.

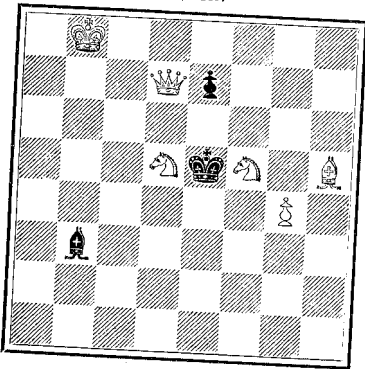
THERE is one statement in the *Chess Strategy* which has awakened a good deal of probably justifiable criticism ; I refer to Loyd's high opinion of the playing powers of the average problemist. " The fact that problemists become so fascinated with their art, and take comparatively little interest in playing games, has given rise to the false impression that they are inferior players ; which has become the general belief. The error is simply in discerning who are good problemists ; for I can safely say that it is utterly impossible for a first-class problemist to be otherwise than a strong player ; and I have often asserted that such is my confidence in the superiority of what I will term the analytical over the theoretical school, that I believe if a tournament was arranged, One Hundred Players *versus* One Hundred Problemists, the latter would win ninety per cent. of the games played " (*Str.*, p. 247).

As if to support the claim, Loyd almost immediately after these words were written, entered on a match of five games up with Eugene Delmar. It was a piece of pure bluff on his part. He had had no serious practice in chess-play for ten years, while Delmar was the recognised champion of New York. The outcome was not in question for a moment, Delmar winning by 5 to 1, and 2 draws. Loyd annotated the games for the *American Chess Journal*, but they are not very interesting to play over. Loyd was always on the look-out for something spectacular, and his play in consequence was decidedly unsound.

The best result of the match from the point of view of posterity was the dedicatory three-mover which Loyd composed in honour of his victorious antagonist, No. 75. This is a most ingenious letter problem, and very difficult withal, as the quiet second move following on a sacrifice key is totally unexpected. Loyd used the problem as tail-piece to the *Strategy*, but as he did not give the solution I fancy most readers have overlooked its merits.

As to a large match between Players and Problemists, there is little comment necessary after reporting the Delmar-Loyd score. It would certainly have been easier to find a hundred players able to follow the leadership of the late Mr. Delmar, than a hundred, or even fifty, problemists who could support a genius like Loyd. We fear one side would have won ninety per cent. of the games—and that it would not have been the side predicted in the *Chess Strategy* !

No. 76.
 ? Unpublished.
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WHITE.

Mate in three.

1 Qa7, B x S ; 2 Qc5.
 K x S ; 2 Qd4+.
 Ke4 ; 2 Sf4.

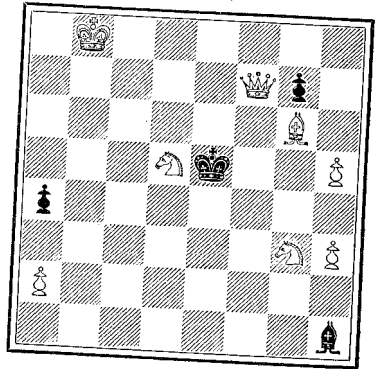
No. 77.

Set: "Honour to whom Honour
 is due."

Dedicated to Frederick Perrin.

Third Prize Set,
 Fifth American Chess Congress, 1880.

(*Str.*, 528). BLACK.



WHITE.

Mate in four.

1 Sf5, B x S ; 2 Qa7, Pa3 ; 3 Qc5.
 Pa3 ; 2 Qa7, Ke4 ; 3 Sf4.

THE FIFTH AMERICAN CHESS CONGRESS.

IN all the problem tourneys of the different American Chess Congresses the set system of competition has prevailed. This form of entry, which requires every problem in a set to be sound, puts a great premium on accuracy, and handicaps brilliant single entries where the companions in a set have proved unsound. To avoid frequent injustice, which may easily arise in this way, it was customary to award a brilliancy prize for the best single entry as well. It was quite a feather in Loyd's cap therefore to win this Special Prize with No. 77, as well as the Third Set Prize with his complete set consisting of Nos. 445, 284, 252 and 77. His set was dedicated to his old friend Frederick Perrin (see p. 19), who was the President of the Committee of Management of the Congress. Loyd was already a veteran. He had won third place in the First American Congress of 1857, where Morphy suddenly shot into fame as a player. In the Second Congress, of 1871, he did not compete, as he was totally out of chess at the time. The Third Congress, of 1874, had no problem tourney. The Centennial Tourney of 1876-7, while not officially connected with the Fourth Congress, of 1876, practically supplemented that Congress—and here, as we know, Loyd again competed, and won the First Prize. In the Fifth Congress his set only won Third Prize, the First going to Dr. von Gottschall, of Leipsic, and the Second to the young prodigy Harry Boardman, whose career proved unfortunately so short. Loyd's success would doubtless have been greater had he not purposely chosen to experiment on the Judges at his own expense. The tourney was held at a time when much discussion was rife as to the depreciating effect of duals and of partial anticipations on the comparative merits of tourney problems. Loyd entered this very No. 77, which has a good many duals and short mates in unimportant variations, and likewise No. 445, which is obviously an extension of an earlier theme he had handled in No. 444. The Judges, E. B. Cook, C. H. Waterbury, and G. E. Carpenter, made a very sane award. They showed that the duals in No. 77 were trifling in comparison to the merits of construction, and that they could only have been avoided by greatly encumbering the position with Pawns. On the other hand they penalised the set heavily on account of the lack of originality in No. 445. The remaining two entries they praised highly.

The theme of No. 77 is not unlike the mainplay in No. 660. Loyd also composed a very similar version in No. 76, perhaps by way of a preliminary study to No. 77, but I do not know that he ever published it. The theme shows out best, it seems to me, in the three-move form; but the conditions of the tourney required one four-mover in every set, and it may at least be surmised that Loyd allowed himself to build up the position by one more move to meet the requirements, even though, on general principles, he so strongly disapproved of extending any problem beyond the normal length required by the theme.

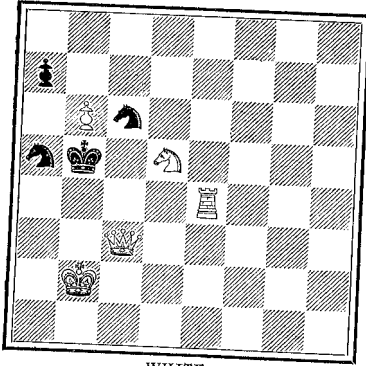
No. 78.

Set: "Fancies."

Centennial Problem Tourney.

372 *Chess Record*, December, 1876.

(*Str.*, 262). BLACK.



WHITE.

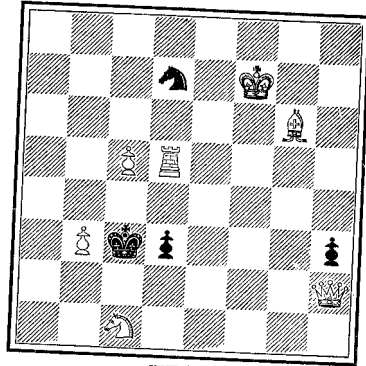
Mate in three.

1 Ra4, K × R; 2 Qb4+.
 Ka6; 2 Q × KS.
 Pa6; 2 Ka3.
 Sb4; 2 Sc7+.

No. 79.

V. 840 *Detroit Free Press*,
 6th March, 1880.

(*Str.*, 530). BLACK.



WHITE.

Mate in three.

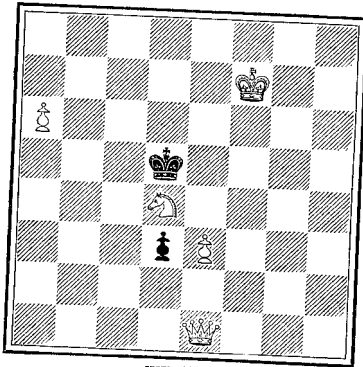
1 Rd4, Se5+; 2 Ke6.
 K × R; 2 S × P.

No. 80.

Set: "A Free Lance."

Third Prize (*ex æquo*), *Detroit Free Press*,
 Fourth Tourney, 22nd March, 1879.

(*Str.*, 501). BLACK.



WHITE.

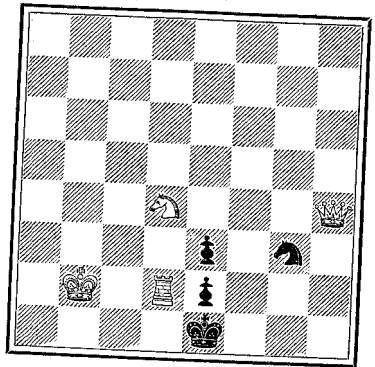
Mate in four.

1 Qd2, Ke4; 2 Ke7, Ke5; 3 Qa2.
 Kd5; 3 Q × P.
 Kc4; 2 Qa5, Pd2; 3 Qb5+.
 Kd6; 2 Qc3, Kd5; 3 Qc6+.

No. 81.

164 *Leeds Mercury*, 12th March, 1881.

(*Str.*, 534). BLACK.



WHITE.

Mate in three.

1 Sf5, K × R; 2 Qb4+.
 Kf1; 2 Q × S.

LOYD'S "CHESS STRATEGY."

ALTHOUGH Loyd began work on his book almost from the beginning of the period of renewed activity which Dr. Moore had aroused, and the greater part was written forthwith, yet the completion and printing of the book dragged on for several years, until 1881.

"I was married in 1870, and never made a problem until Dr. Moore came to Elizabeth and got me at it again. I wrote most of the *Strategy* three years before it was issued; but my foreman, in a printing office I owned, took the job of correcting the proofs, and plates were made without any revision at all. I was horrified when I saw what the proofs made me say. I saw Cook, and he advised me to destroy the whole thing and start over. But Dr. Moore prevailed on me to print the absurd botch. Even the P.S. was mostly all set up, and I only could get in a few new problems" (L. 1909).

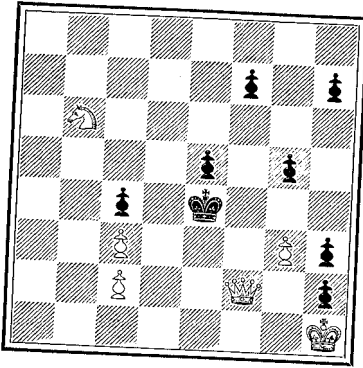
Any critic of the *Chess Strategy* now-a-days has a hard task to decide whether his key-note shall be praise or blame. It is a remarkable book, unique even to-day as to the merit of the problems included, bristling with suggestive notes and hints, and withal the first attempt made, if we except Lange's Handbook and Klett's Collection, to treat comprehensively of problem construction. The now standard textbooks of Berger, Laws, and others are all at least several years more recent in date. "I am not proud of that old book," wrote Loyd on another occasion; "When I brought it out I had to make up all the terms and rules, and I did not know how far composers would stand being dictated to. But now all my ideas are accepted, and they go a long way beyond me" (L., 7th December, 1907).

The faults in the *Strategy* are not due altogether to the proof-readers; they are due fully as much to Loyd's genius itself. For Loyd was a genius through and through; with the limitations as well as the gifts of the improvisator. The chess board was a medium of expression which he commanded absolutely, for he could compel the powers of the pieces into expressing his intentions as accurately and with as little effort as any composer in the history of problems. But a long exposition in mere words was beyond him. He had extraordinary intuition. His conclusions were often correct, even when his arguments were almost absurdly unsound. He seemed to form his opinions by instinct and afterwards to attempt their justification by appeal to reasoning, not always with success. He would express any idea that came to him, however particular its true application might be, in the form of a broad generalisation; hence the contradictions, repetitions and general turmoil of his style. He had not, in short, the patience to frame a carefully reasoned system nor to expound a complex thought in simple words. He could tell a story admirably, and he could give suggestive hints briefly and to the point. But when it came to page after page of definition and criticism, he entirely lost his footing, he hurried, he vacillated, he floundered. The style of the *Strategy* reminds one of a runaway horse caught in quick-sand. "I got into a mess"—Loyd never uttered a truer criticism than these five words (L., 7th August, 1909), and we can accept them as the best summary yet made of his *Strategy*.

No. 81 was the last problem in the book. "It is my very latest production," he declared, "and rather confirms a suspicion that often crosses my mind that our first compositions are frequently our best" (*Str.*, p. 268).

No. 82.

V. 23 *Chess Monthly*, May, 1857.
(V. Str., 117). BLACK.



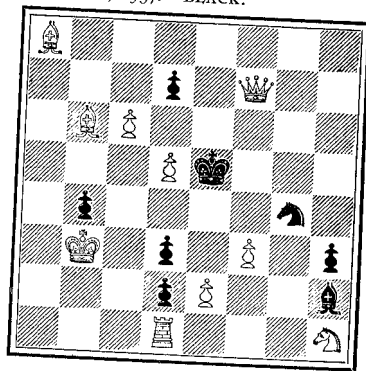
WHITE.

Mate in four.

1 S×P, Ph5; 2 Qf6, Kd5; 3 Qd6+.
Pg4; 3 Q×KP+
Kd5; 2 Qb6, Ke4; 3 Qc6+.

No. 83.

V. 171 *Frank Leslie's*, 20th Nov., 1858.
(V. Str., 253). BLACK.



WHITE.

Mate in three.

1 Qg7+, Sf6; 2 Pe4.
Kd6; 2 Pc7.
K×P; 2 Qe7.
Kf5; 2 Bd8.

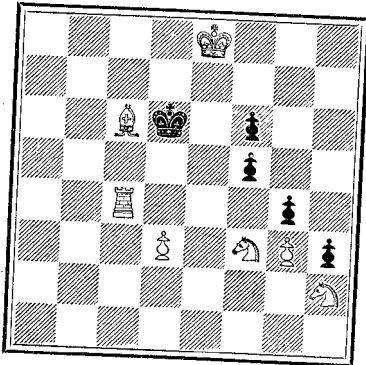
No. 84.

Set: "Fancies."

Centennial Tourney.

V. 373 *Chess Record*,
December, 1876.

(V. Str., 263). BLACK.



WHITE.

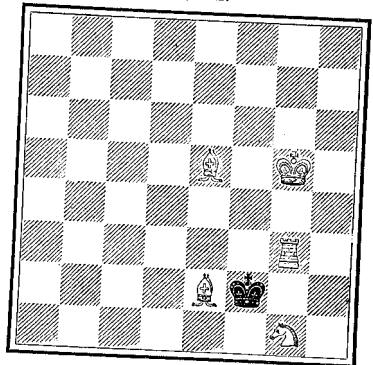
Mate in four.

1 Se5, P×S; 2 Be4, P×B; 3 P×P.
K×S; 2 Ke7, Pf4; 3 R×P.
Kc7; 2 Sd7, Kd6; 3 Bh1.

No. 85.

V. 430 *Chess Nuts*, 1868.

(V. Str., 437). BLACK.



WHITE.

Mate in three.

1 Rg2+, K×R; 2 Sh3.
Ke3; 2 Bc4.

ERRATA TO THE "CHESS STRATEGY."

FOR the benefit of the fortunate possessors of copies of Loyd's book, I will give a full list of such misprints and flaws in the diagrams as have been discovered. The errors in the text and solutions are too frequent, and for the most part too evident to be included. Very many of these flaws were discovered by the well-known English solver, G. Stillingfleet Johnson, who made a thorough study of the problems at my request. Loyd himself was astounded at Mr. Johnson's skill: "Some of the older ones have stood the test of fifty years, and I considered them absolutely sound; but they yield so readily to your cooks that it is obvious the old solvers were not up to your modern analyst" (L., September, 1909). The corrections given were made by Loyd himself, all the more recent ones in 1909.

- No. 4. Mate in five moves: 1 Rh6+, Kg8; 2 Sf6+. Transfer the White No. 17. Add B.P. at h7. [Queen to d1.
- No. 48. Cooks: 1 Qg2+ and 1 Qf3+, Kc5; 2 Qc6+.
- No. 52. Move the four pieces on the eighth rank one square to the right.
- No. 54. Mate in four: 1 P×P+. Add W.P. at a2.
- No. 73. Dual in mainplay: 1 Ke3, Kf1; 2 Be5 or Kf3.
- No. 92. Cook: 1 Pg8=Q+, Kd7; 2 Qd8+.
- No. 98. Cook: 1 Bf3. Add W.P. at f3.
- No. 117. Mate in three: 1 Pg4. Add B.P.'s at h2 and h3.
- No. 127. Transfer W.P. from b2 to d2.
- No. 132. The Pawn at c7 should be White.
- No. 134. Cook: 1 Qa6. Transfer W.K. to h2. Add B.P. at d6.
- No. 140. Cook: 1 Rg8+.
- No. 146. No mate after 1 Qe1, Rb7; 2 Re2, R×P.
- No. 149. Cook: 1 Rh3.
- No. 153. Cook: 1 Rc1, Be3; 2 S×P.
- No. 159. Transfer B.P. from f6 to d6.
- No. 167. Cook: 1 QSg4+. Add W.P. at f6.
- No. 174. The piece at d1 should be a W.R.
- No. 181. Cook: 1 Rf7. The Bishop at g5 should be a W.P.
- No. 184. The Pawn at f4 should be Black.
- No. 185. The Pawn at d6 should be White.
- No. 187. Cooks: 1 Be7 and 1 Qb1+.
- No. 194. Transfer the B.S. to h2.
- No. 223. The Bishop at e8 should be Black.
- No. 236. Cook: 1 Bd6+. Transfer the W.K. to h1.
- No. 245. Add B.P. at d2.
- No. 253. Cook: 1 P×P.
- No. 263. No mate after 1 Sf4, Pg3.
- No. 277. Cook: 1 Bd1+. Transfer the W.K. to d1.
- No. 281. Cooks: 1 Sc1 and 1 Sb4+. Add W.P. at e5 and B.P. at a3.
- No. 282. The Black Pawn at a7 is superfluous.
- No. 287. Cook: 1 Sb3+. Add B.P. at a4.
- No. 292. Cook: 1 Qd4+. Add B.P. at g7.
- No. 303. Cook: 1 Rc5. Add B.P. at e7.
- No. 305. Cook: 1 Pc6.
- No. 308. The Pawn at c2 should be a White Rook.
- No. 315. White can play 1 Pg6. (Immaterial).
- No. 333. Cook: 1 Pd4; 2 Qd3; 3 Qh3.
- No. 367. Cook: 1 Sf7, Rf8; 2 R×B.
- No. 369. Cook: 1 S×BP, Sc2+; 2 Ka4.
- No. 373. The Rook at e2 should be a White Pawn.
- No. 384. Cooks: 1 Qc1 and 1 Qc2.
- No. 425. The King at d4 should be Black.
- No. 437. Cook: 1 Rg2; 2 Sd1+.
- No. 440. The first two moves are interchangeable. (Immaterial).
- No. 455. Cook: 1 Be4; 2 S×P+. Move position one square to the left.
- No. 508. Transfer W.K. to h3 and W.B. to g7.

There is a Bishop obtrusive in Nos. 215, 373, 489.

The following are fantasias or otherwise impossible positions: Nos. 37, 43, 54, 64, 65, 118, 303, 307, 308, 309, 319, 360, 424, 453, 465, 503, 511.

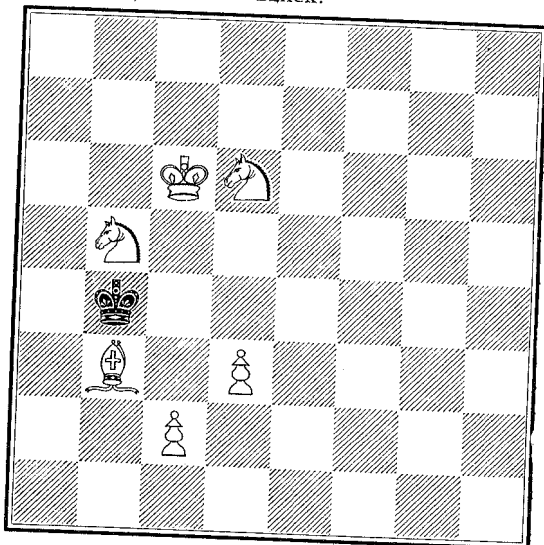
No. 86.

2 *American Chess Journal*, October, 1879.

Dedicated to E. B. Cook.

(*Str.*, 522).

BLACK.



WHITE.

Mate in three.

1 Sc7, any ; 2 Sc4.

LOYD AND COOK.

THE dedication of the *Chess Strategy* reads, "To Eugene B. Cook, Esq., the Max Lange of America." Mr. Cook had begun composition in 1851, several years before Loyd, so that by 1881, when Loyd spoke of himself as a veteran, Cook stood out already as the Nestor of American composers. The conception and production of the Herculean *Chess Nuts* established him still more firmly as the problemist who had contributed most effectively to the encouragement of American chess. He had been repeatedly editor, and judge; and as a composer he remains active to this day as one of the most fertile our country has produced. But there was still another trait which completed Loyd's admiration and esteem, and this was that Mr. Cook's interest in, and support of, American chess had always been impersonal, and consequently dispassionate. Controversies had raged in which nearly every other editor or problemist had been involved—Mr. Cook alone had held aloof from them all. I think this last cause was the most important of all in riveting Loyd's regard; there was probably no other problemist whose opinion he really valued and always sought. Certainly Loyd had no correspondent during so long and uninterrupted a period. Mr. Cook has most kindly placed at my disposal a large box-full of letters, dating from the earliest years of the *Chess Monthly* almost to Loyd's death, and covering the whole range of Loyd's chess activities. These are mostly too personal to quote from directly, but their contents are reflected throughout in the portrait of Loyd which I have tried to draw in this book. Often they are witty, and sometimes almost farcical in their tone, as, for instance, the letter about the photographs of the French players quoted on p. 49.

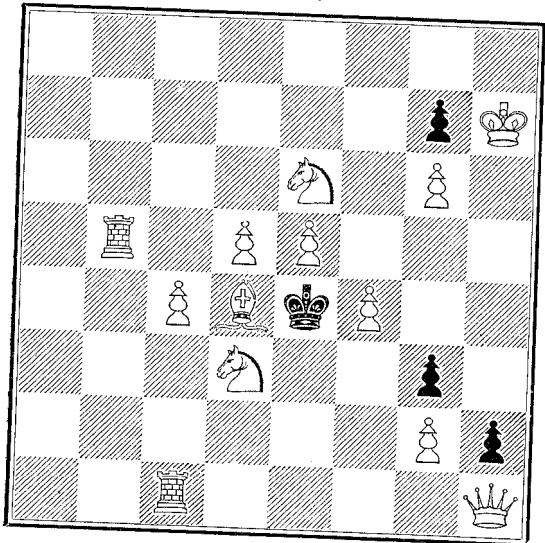
Loyd was a singular man, for in spite of the polemics into which he never hesitated to engage, he had a strong national pride which made him anxious to keep the American problem lovers in touch with one another, by organisation or otherwise, as much as possible. We have seen his efforts to make the American Chess and Problem Association a success; and as late as 1891 he was trying, with Gilberg and others, to start a new Problem Association. "The times are ripe for a problem Trust!" he wrote to Cook, "There are only a few of us old fellows left, and while we are yet on the board we should meet semi-occasionally to talk over old times and to perpetuate what we have done in the Problem World" (L. to E. B. Cook, 13th June, 1891). I remember my father joining the Association at Loyd's request; but I remember also that two months later his dues were returned with a notice that the Association had not materialised. Problemists are too scattered and too little gregarious to organise successfully, even when a Loyd takes the lead.

No. 87.

Holyoke Transcript, 1878.

(*Str.*, 413).

BLACK.



WHITE.

Mate in three.

1 Rg1, Kf5 ; 2 Sf2.
K × S ; 2 Ra1.
P × R : 2 Sc5 +.

LOYD AND SHINKMAN.—I.

ONE of my articles in the *B.C.M.* series on Loyd (January, 1910), dealt with the similarities and differences between the geniuses of our two greatest then living American problemists. Although their works touch at so many points that there is endless material for comparison, nobody, so far as I can find, had ever attempted to draw any parallel between them. Any full study of the two would far exceed the space I could here give to it, nor would it be a fair study if I did not quote more liberally from Shinkman even than from Loyd. For Shinkman has been far more fertile than Loyd. Loyd's characteristic, as we have seen already, was the spontaneous presentation of themes; often he discovered them himself, sometimes he only adapted them—but it was primarily his delightful touch in passing that gave them their irresistible charm. Shinkman, too, has often been an originator, and his touch is delicate, and sure, and spontaneous. But he is far more of a student and an experimentalist than Loyd was. He approaches his theme from every side, and is not satisfied till he is confident he has overlooked nothing. Loyd toyed with themes, Shinkman masters them. Loyd's genius was a natural spring, bubbling up irrepressibly; Shinkman combines genius with a painstaking talent, and the combination reminds one of a quarry, offering some of its product spontaneously at the surface while much of it has to be mined from below. Shinkman is a veteran now, and many will confuse his activities with Loyd's, though really they are so distinct. Loyd's finest problems were largely those early ones of 1856-60. Shinkman was only born in 1848, and his earliest problems date from the beginning of the 'seventies. After 1868, the date of *Chess Nuts*, Loyd composed relatively few problems. Since the same date Shinkman has been almost incessantly very active, so that he has surpassed Loyd's total output four or five times over.

Naturally several coincidences in the works of the two composers occurred. No. 87 was discussed by me at length under the head of "A Question of Authorship," in *B.C.M.*, Dec., 1909. Shinkman himself summed up the whole matter in a letter to me of 26th April, 1909: "Another remarkable coincidence was the idea contained in his No. 413 of *Chess Strategy*. Loyd was first in the field, then mine appeared in the *Holyoke Transcript*. Both problems were faulty, and H. F. L. Meyer made a nice correction which I like better than Loyd's. I was never able to secure a satisfactory posing."

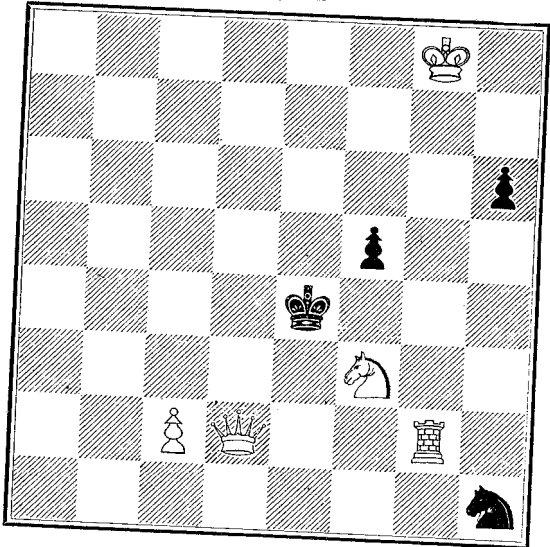
No. 88.

"Just for Fun."

Second Prize, *Cleveland Voice* Tourney, 1877-78.

(*Str.*, 234).

BLACK.



WHITE.

Mate in three.

1 Qc3, Sf2 ; 2 Qe5 +.
Sg3 ; 2 Qd4 +.
Kd5 ; 2 Rd2 +.
Kf4 ; 2 Sd2.
Ph5 ; 2 Sg5 +.

LOYD AND SHINKMAN.—II.

PERHAPS the nearest coincidence of all between Loyd and Shinkman is that discussed by C. H. Wheeler in *Checkmate*, Oct., 1903. Shinkman quite independently obtained a position identical with No. 88, except that he put the Queen on b3. This happened in 1877, an unfortunate year for Shinkman, as several others of his problems were anticipated. Probably all my readers remember the celebrated Carpenter-Shinkman two-move case. Oddly enough Shinkman speaks of this for the first time in the same letter (to G. E. Carpenter, 16th Oct., 1877) that he draws attention to No. 88. "I have been caught several times, *i.e.*, someone had anticipated me. Here are a few instances.... In each case the key-moves are the same. Nos. 3-4 (No. 88) is a remarkable case.... Drop me a line at your convenience. Yours nervously, Shinkman."

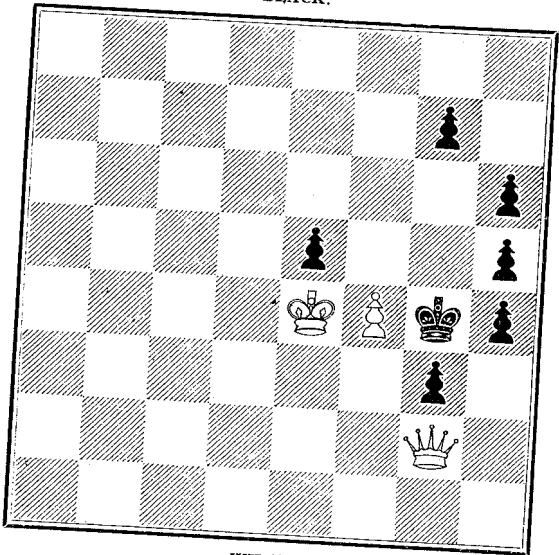
Considering the revival of interest in problems in this country just at this period, and the increased output, it does not seem to me that a few such coincidences, in relatively simple settings by composers of the same tendency, were very astonishing. Their number was very small compared to the constant reproductions of to-day. But the limitations of composition were not understood, and for a while discussions, into which we need not enter here, were all too frequent. Loyd, nevertheless, did not lose his admiration for Shinkman. He is, I think, the only composer I have ever heard Loyd praise without some qualification, unless it be, just before his death, the new work of W. Pauly. His first mention of Shinkman was in a letter to E. B. Cook (1876). "Among the contributors to the *Journal*, a Mr. Shinkman has taken my fancy. I find the sparkle of genius in all his problems"; and two years later Loyd wrote to Carpenter: "Shinkman is a bright, dazzling fellow, and I have seen some problems of his that were so full of fancy and originality that I felt the best of us would have to take a step higher or he would be above us" (L., 30th March, 1878).

There are many traits, besides this matter of actual coincidences, on which it would be interesting to dwell. Neither had much concern about the fate of their problems. "In 1907 Loyd gave me the manuscript collection of his problems; pages of nine or twelve little diagrams in ink, roughly drawn in his exquisite penmanship, with a mere note of the editor to whom the problem had been sent, but no details as to date, or whether it had even appeared. The book is, indeed, a treasure, torn by forty years' vicissitudes; but the most remarkable, certainly, in chess annals. Shinkman's problems are very similarly preserved; but the book is a big fat one. Sometimes twenty diagrams to a page, an inch square, also in ink, with unshaded squares, stained and weather-beaten, too, and likewise most fertile in ideas to anyone who can decipher its mysteries" (A.C.W. in *B.C.M.*, Jan., 1910).

No. 89.

N.Y. Evening Telegram, 1885.

BLACK.



WHITE.

Mate in three.

1 P x P, Pg6 ; 2 Qf1.
Kg5 ; 2 Qf3.

LOYD AND STEINITZ.

No two men could ever have been much more different than Loyd and Steinitz. The World's Champion was slow in his decisions, deep in his analysis, cautious and greatly averse to fireworks. Loyd's impetuosity was incomprehensible to him. They embodied, respectively, the ideal of modern analytical match play and that of modern spectacular problem composition. Any beginner wanting to know the difference between the game and problems might well be given these two personalities to study. On the whole Steinitz had the advantage in this respect, that he could generally work out Loyd's problems, while Loyd would probably not have won a game from Steinitz if they had played fifty!

Loyd was constantly trying to catch the Champion with his problems. "In a moment of weakness the idea occurred to us to challenge Steinitz to a problem match, we agreeing to extemporise a position in less time than it would take him to solve it. The challenge was promptly accepted, without appointing seconds or signing preliminary articles of agreement. After a short delay devoted to adjusting our chronometers, time was called and at the end of ten minutes we had evolved the following impromptu (No. 89). It was not a difficult affair, but with over a dozen variations to call off which might gain some delay, we felt pretty well satisfied with our position, and grew more confident as we counted the revolutions of the second hand of our Jurgenssen. But alas! we had reckoned without our host, for at the end of exactly five minutes our position collapsed and we were demolished.

"Steinitz, however, kindly soothed our *amour propre* by pronouncing the problem a good one, betraying evidence of budding talent. We then adjourned to discuss our indebtedness and liquidated the same to the entire satisfaction of the victor as well as the vanquished" (*N.Y. Evening Telegram*, May, 1885).

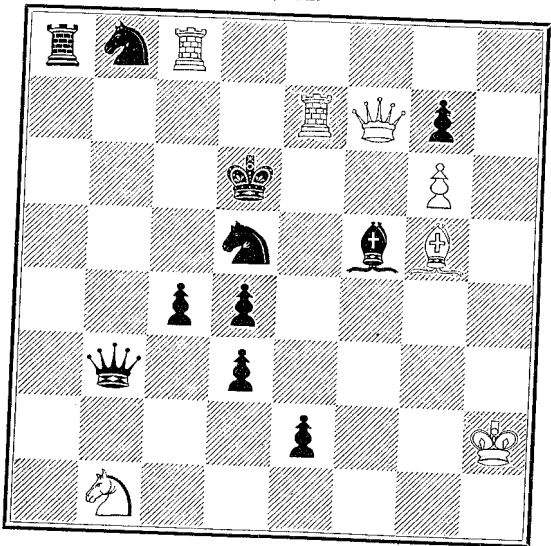
Loyd had his revenge a month or two later with the famous "Stuck Steinitz" four-mover, which is quoted elsewhere, under No. 702. Steinitz never forgave Loyd the publicity he gave to the latter problem, though he had been ready enough to let the Problem Match story go the rounds. Loyd was then President of the New York Chess Club, and was instrumental in having Steinitz made an Honorary Member. But as Steinitz grew more and more estranged, he began to use his *International Chess Magazine* to attack Loyd with, just as he later used it against Zukertort and others, until it became a by-word as the vehicle of personal feelings. Steinitz, of course, resigned from the N.Y. Chess Club. Other defections came later, due not to any action on the part of Loyd, but to the inefficient management of the Café Cosmopolitan, where the Club met. Loyd tried hard to stem the tide of financial difficulties which followed these resignations. He made a fruitless effort to combine the Chess Club with the New York Press Club. When he failed in this he gradually lost interest in the Chess Club, and the management passed into other hands.

No. 90.

"Cincinnatus."

U.S. Chess Association, Cincinnati, 7th September, 1888.

BLACK.



WHITE.

Mate in four.

1 Sc3, Q×S; 2 Re5, K×R; 3 Rc5.
Qa5; 3 R×S+.
P×S; 2 Q×B, Sc6; 3 Be3.
P=Q; 3 Bf4+.

LOYD AND THE BETTMANN BROTHERS.

THE prodigies of the problem world in America during the middle 'eighties were the Bettmann Brothers. They had come upon the scene as boys, and had carried all before them, both in composing and solving. They delighted in the complexities of chess, and their problems remain as the finest embodiment of intricate themes which our country turned out at this period. Dr. H. W. Bettmann, whose interest in problems is still keen and active, tells humorously how their successes impressed themselves. The praise of friends and editors convinced them, perhaps not without justice, that their solving powers had few rivals. Loyd heard of their reputation, and forthwith brought forward another prodigy in the person of Harry Rowe, a lad even younger than the Bettmanns. Whether such a person ever existed I do not know; but a few problems appeared under the name, and Loyd was loud in his commendation. Much discussion, letters in the chess columns, and rival solving feats ensued. Then Loyd issued a formal challenge to the Bettmanns on behalf of young Rowe to a "World's Championship Solving Match." The Bettmann's haughtily declined the contest, telling Harry Rowe, in the language of the prize-ring, to "go get a reputation." "I have always felt," adds Dr. Bettmann, "that Cincinnatus, No. 90, was a sort of try-out of our skill, as Loyd up to that time had not noticed the Ohio Chess Tournaments, and as Ohio could not boast many problemists or solvers. Looking back, it is rather more probable that Loyd was simply trying to help on the cause of chess without thinking of anyone in particular." Be that as it may, the Bettmanns fully maintained their reputation, winning the first solving prize in the splendid time of only nineteen minutes. The problem is further referred to on pp. 111 and 175. Three years later H. W. Bettmann saw Loyd for the first and only time: "As a young M.D., bent on European travel and study, having spent scarcely any time on chess for three years, I could not think of passing through New York without trying to meet Sam Loyd. As well go to Dresden without seeing the Sistine Madonna! I was very inexperienced, and thought nothing of hunting up Loyd unannounced and breaking in on him near his luncheon hour. His reception was instantly cordial, and he made me feel at once that it was the most natural thing in the world for him to give up any amount of time to entertain any green Western lad. He carried me off to the Press Club for lunch, looked over some of my recent problems with the greatest interest, and expounded his own problem views with much seriousness. He was more convinced than ever that the problem of the future would have few pieces and an inviting appearance; and he considered it an all-important feature that problems in three or four moves should have themes in the full three or four moves. Built-up problems he especially condemned. I have forgotten how long he kept me with him. He was very kind, very keen; and he sent me away with a glowing memory of his broad geniality which the flight of twenty-one years has not in any way dimmed" (L., 10th July, 1912).

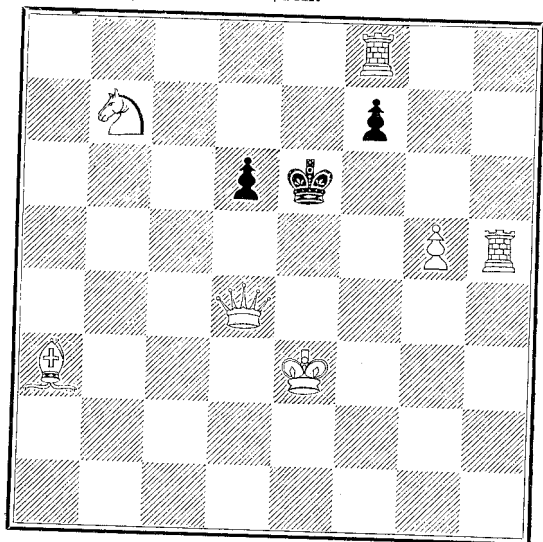
No. 91.

6 *La Strategie*, 15th February, 1867.

Dedicated to E. Lequesne.

(*Str.*, 244).

BLACK.



WHITE.

Mate in two.

1 Qg4+, Pf5; 2 P×P *e.p.* mate.

It was not Steinitz only that Loyd loved to try to catch, it was all humanity, or at least all that part of humanity with whom he came in contact. He always had a problem or two up his sleeve, adapted to the calibre of his audience. Probably No. 91, simple little two-move position though it looks, caught more solvers than any other single problem of his. Its very simplicity attracted hundreds to attempt it, and when at last the utterly unexpected checking key and unique *en-passant* mate were discovered there followed an irresistible impulse to go and catch some of one's own friends with it.

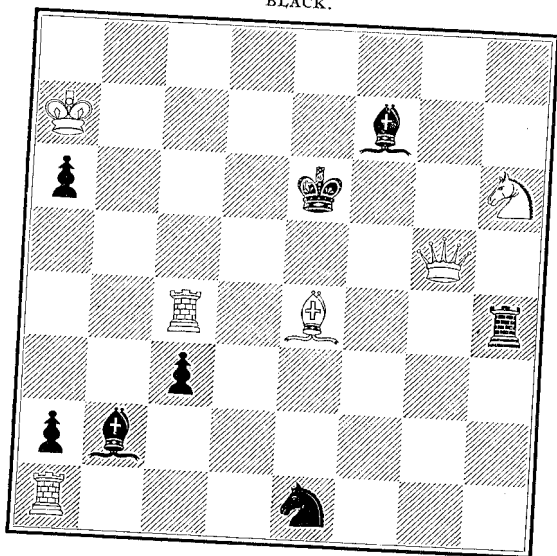
But it was not with problems alone that Loyd amused his friends. Sleight-of-hand and ventriloquism were always waiting an opportunity to show themselves. Mr. P. J. Doyle, who was Secretary of the N.Y. Chess Club while Loyd was President, has sent me several instances of his ingenuity. Mr. Doyle describes Loyd as very serious when alone, always engrossed in deep thought, evidently working out some problem; but brightening up as soon as others appeared and always ready for a trick. One evening there was to be a meeting of the Board of Control at the Club, but a long wait ensued as two members of the Board were delayed. Loyd picked up a pack of cards and began to shuffle them absently: "Hello," he said suddenly, "What a funny pack of cards! They seem to be all black." While saying this he spread the cards out in the form of a fan and, sure enough, all appeared black. He then closed them up and, instantly spreading them out again fan-like, he showed that they were now all diamonds and hearts! He then passed from one trick to another, so that it was actually a disappointment when the others entered and the meeting was called to order.

Another time Loyd took all his family on a steam-boat excursion. A tremendous rain came on, and everyone had to take refuge disconsolately in the cabin. Loyd at once volunteered to give an exhibition of magic, though he had come without any accessories whatever. He found a pack of cards and that was all he wanted, though he by no means confined himself to the usual card tricks. When the boat was drawing home towards the landing he said he would finish with his famous experiment in thought transmission. He placed his son, then about fifteen, at the other end of the cabin, and had him carefully blindfolded by one of the passengers. Then taking up the pack again and pulling out a card at random, he held it up with the back of the card towards the boy, and asked: "What card is this?" and each time he did so a correct answer was returned. He explained afterwards how it was done: "Of course Sammy does not know what card I draw out, but simply moves his lips in reply to my questions, while I supply his voice by ventriloquism." On one occasion that Loyd did this trick, he pretended that the boy couldn't always tell the right card—he would then try several times until, by an apparently great strain, the answer was forthcoming. After the performance a benevolent old gentleman came up to him and urged him to give up doing this mental telepathy, as it was too great a strain on the boy and must sooner or later result injuriously!

No. 92.

N.Y. City Chess Club, 16th May, 1891.

BLACK.



WHITE.

Mate in three.

1 Rd4, R × S; 2 Bb1.
Rf4; 2 R × S.
R × B; 2 Qf5+.
Rh5; 2 Bf5+.
Bg6; 2 Q × B+.

LOYD AND HIS FAMILY.—I.

BUT it was in his own family that Loyd shone most brightly as entertainer, playmate and friend. He was married in 1870 to Miss Addie J. Coombs, of Utica. They had four children, three daughters and a son, Samuel Loyd, Jr. One of his daughters, Mrs. E. H. Pierson, of Brooklyn, has sent me many interesting recollections of the early days when, as children, their happiness centred largely on the hours of play he snatched from his work to be with them. "How well," Mrs. Pierson writes, "do we all remember catching him Sunday afternoons, when he wanted to take a nap, and banking ourselves around him, with our importunities that he tell us stories. Such stories they were too, many of them would make Baron Munchausen sink into insignificance. They were usually marvellous tales about himself as a little boy, and you may be sure they never lacked activity. They were all about pirates, and Indians, and giants, and the hair-breadth escapes came thick and fast. My brother would get highly excited and could never wait for the climax, interrupting with 'and then what did you do, Papa?' much to the annoyance of us three girls who had the patience to wait.

"On other occasions he would amuse us with his sleight-of-hand tricks, picking pennies out of our eyes and making them disappear again mysteriously, or else cutting our profiles and those of all our boy and girl friends out of black paper. He was always bringing home games and novelties, with which to amuse us, and in later years he took as keen a delight in being the play-mate of his grand-children.

"I still have a unique two-page letter which he once sent from Asbury Park to my boy when the latter was a little fellow and could not yet read. There was not a single written word in the whole letter. It was all drawn in caricature, and descriptive of the summer outing of a tall man (himself) and a short, stout woman (my mother), the illustrations being of them in bathing, fishing, feeding chickens, even shooting a bear. The whole letter is characteristic of the trouble he would take in amusing the children as well as in sharpening the wits of the older ones with more intricate things.

"Although he was in so many ways our play-fellow, still I cannot lose the impression of his being always busy, drawing, figuring, studying, or sometimes, with an engraver's glass in one eye, engraving on a block of boxwood or an electrotype, or writing—writing it seemed eternally, until we would coax him to give it up and rest.

"The only books he would read by way of relaxation were detective stories of the most thrilling sort, and more than once he said he thought, with a little leisure, that he could write up a more impenetrable mystery than any he had ever read."

"In his later years," adds his son, "he grew very fond of whist, and played almost nightly with members of his family or with friends. He enjoyed a game of billiards, and was rather fond of the theatre—but when he was alone he needed no distraction except his chess-board."

LOYD AND HIS FAMILY.—II.

SOME of Mrs. Pierson's recollections take us back to the days when Loyd owned the printing office in Elizabeth, New Jersey, where the *Strategy* was printed, and where Loyd himself helped set the type for all his earliest puzzles. "My earliest memories are of running down to this printing office. It was down the hill back of our house. There were steep stairs to the second storey on the outside of the building, and when I had laboriously climbed them the door would be opened in answer to my vigorous kicks.

"I thought it the finest place in the world to find amusement, and doubtless it was the most likely place where I could be a nuisance. I remember frequently causing consternation by such innocent offences as mixing up a case of type or upsetting a pile of cards, and once I was sent home (a bitter day) for picking up an inking pad and gently patting everything in sight with it.

"Even now the odour of printer's ink will make me homesick and recall the old place with its stacks and stacks of puzzle cards ready to be shipped off, the bushels of paper shavings strewn about under the big cutting machine, the men at the cases setting type, and the deafening roar of the presses.

"My father's first puzzles were almost entirely devoted to advertising; they were used on hand-bills, for advertising cards, and as novelties. It was much later before he began to edit any of his puzzle departments in the magazines and papers.

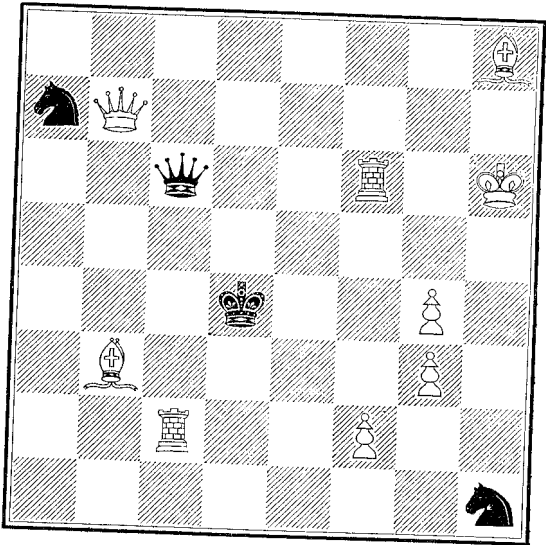
"I remember once they were printing a big lot of cards on which was the face of a very ugly old man with a large nose. This nose was to be painted with a red fluid which changed to blue with any change in the weather, thus making a unique barometer, which some tradesman was ordering as an advertisement. To keep me out of mischief my father lifted me up on to a high stool and gave me a paint brush and a big pile of the cards. I do not think anyone who has not had the experience can imagine a child's delight in colouring noses by the hundreds. I stayed at it all the morning, and when the lunch hour came I begged, but in vain, to be allowed to continue.

"My father's ideas for puzzles seemed to come to him naturally, with the very air he breathed. He had the faculty of almost always seeing at a glance the best interpretations which his ideas permitted, and also the best usage to which they might be applied. He could take at random a dozen different puzzles, illustrate one, write a story about another, and so produce a whole page to meet any special demand, such as the Christmas issue of a magazine or the like. Similarly he was always ready to meet any suggestion which a firm would make in connection with their advertising schemes. He would set to work at once, as soon as he received the order, develop his plan by making an India ink drawing and, after submitting it to the firm, return home as pleased as a boy with a check in his pocket for what had been to him merely child's play."

No. 94.

N.Y. Commercial Advertiser, 1897.

BLACK.



WHITE.

Mate in two.

1 Rc3.

LOYD AND HIS FAMILY.—III.

"His mathematical puzzles," continues Mrs. Pierson, "were not always so easily perfected, and I recall once seeing him in a state of panic at the loss of what had been to him weeks and weeks of work. He was bringing out his Blind Luck game (see p. 103), and he had filled any number of small note books with figures, the result of many hours of study. One night a burglar entered our house and cleared the hall rack of all the overcoats, among them my father's, containing all his little books of figures. The loss of the coat he considered trifling, for to him an overcoat was valuable chiefly for its pockets; but the loss of the note books and memoranda caused him terrible anxiety. Fortunately the coat was found later in the day in the next yard, where the culprit had dropped it in his flight, and my father was saved having to go all over those endless figures again.

"He had unlimited patience in his work and a wonderful power of concentration. He could work under any conditions: in a street car, and yet never pass his own corner; in his office, and yet not be disturbed by any of the frequent interruptions which came to him there. And in the old days he would sit serenely in his big chair over the most intricate problem or filling page after page of yellow paper for copy, while we four youngsters raised Bedlam all about him. One instance of his power of abstraction has never been forgotten by my mother! Father was at his problems one day when mother asked him to keep his eye on the baby a moment. She left little Sam on the floor playing with a tin pail and started on an errand to our next door neighbour. Barely had she reached the house when wild shrieks and the bumping of the pail down the stairs reached her ears, and indicated only too clearly what had happened. She hurried home, to find the child all in bruises at the foot of the back stairs, and father in his chair in the room at the top still immersed in his problem and oblivious to all the commotion.

"Only those of our own family could have any accurate conception of the quantity and variety of mental work of which he was capable. His puzzle columns in the magazines and dailies involved an enormous correspondence; yet he was always willing to undertake any new burden. At one time he edited a mechanics' trade paper; at another he was a regular contributor to one of the scientific magazines. He was always 'just getting things into shape,' as he expressed it, and planning trips to various places; but they never materialised, and the most rest he ever took was a few weeks in the summer, and that under protest, for he never appeared to enjoy any part of his vacations as much as getting into the big rocking chair on the end of the porch with a pencil and note book.

"A last point I must mention is the sort of reflected light that has shone on us all as members of my father's family. We are always being asked by our friends to show them our own puzzles or to perform tricks, or worst of all, to explain how my father's puzzles are to be solved. I, for one, have very often had to apologise for an inability which no one has seemed able to understand!"

THE 14-15 PUZZLE IN PUZZLELAND



PLATE II.

"In the early 'seventies," says Mr. Cook in a letter of reminiscences about Loyd, "he found the problem of life a difficult one in the newspaper business, but as soon as he discovered that he could become monarch of the domain of Puzzles, he was able to carry his crown erect, and a constant succession of *checks* insured him a winning position in the game of life."

His fame as a puzzle maker attained the height in the 'eighties which it retained until his death. He was turning out puzzle after puzzle with the greatest rapidity and success. Occasionally, as in No. 95, he would devise something applicable to the chess-board, but chess puzzles were a very minor part of his output. "Crossing the Danube," he wrote, "is a very puzzling little trick which has created considerable amusement. It is very perplexing; in fact so much so that, in one instance I could mention, the determination to master it produced temporary insanity. I could give an endless number of tricks of this kind, which have but little to do with chess, and would therefore be out of place in the present volume" (*Str.*, p. 177). The origin of No. 95 is to be sought in the similar conditions of the old "Pawn Puzzle" of ancient times.

The best account of the "Prince of Puzzle Makers" is that of G. G. Bain, in the *Strand* for January, 1908, from which several other articles written in the last two years about Loyd have mainly been copied. All of Loyd's most celebrated puzzles are taken up and discussed in turn:

"Mr. Loyd has patented and copyrighted many of his inventions, but he failed to get a patent on his 14-15 puzzle. It consisted of fifteen square blocks in a box which would hold sixteen. They were arranged serially, with the fifteen before the fourteen, and the puzzle was to shift them about until the fifteen was in the right place. (See Plate II).

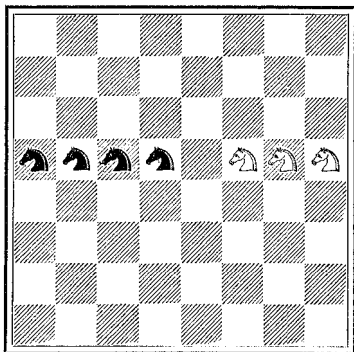
"'Of course it couldn't be done,' said Mr. Loyd, 'and that's why I didn't get my patent. It was necessary then to file with an application for a patent a "working model" of the device. When I applied for a patent they asked me if it was possible to change the relations of the fourteen and fifteen. I said that it was mathematically impossible to do so. "Then," said the Commissioner, "you can't have a patent. For if the thing won't work, how can you file a working model of it?" His logic was all right, and the result was that I didn't get my patent. In spite of that, however, there are thousands of persons in the United States who believe they solved that puzzle. I was talking with my shoemaker the other day, when a big Irishman, sitting not far away, who had overheard us, said, "Are ye the mon that invinted the Foorteen-Fifteen puzzle? Oi did that puzzle." I laughed and said that couldn't be, because it couldn't be done. "Don't you say oi didn't do it," he replied, "or oi'll flatten the nose on y'r face." He was a pretty big man, and I suppose he could have done it, too. Yes, there were thousands of persons who were sure they had done it; but the thousand dollars reward I offered for anyone who would do it was never claimed. Not long ago the Sunday editor of a New York paper wanted to use it again as a supplement, and I suggested he should offer a thousand dollars reward for the solution. He refused. He said he remembered very well that he had done the puzzle once, and he wasn't going to throw away a thousand dollars. Before I could persuade him to offer the reward, I had to bring the money to his office and deposit it in the safe. It was never claimed.'"

No. 95.

"Crossing the Danube."

57 *Cleveland Voice*, 1st July, 1877.

(*Str.*, 340). BLACK.



WHITE.

Change the Knights from the King's side to the Queen's side of the board, without moving backwards or ever getting two Knights on the same file.

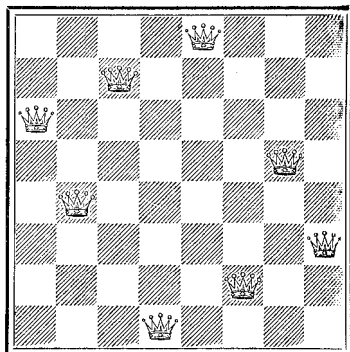
Solution: Irrespective of colour, play to the vacant file *from* the files given as follows: f, d, c, e, g, h, f, d, b, a, c, e, g, f, d, b, c, e, d.

No. 96.

American Chess Journal,

February, 1877.

(*Str.*, 338). BLACK.



WHITE.

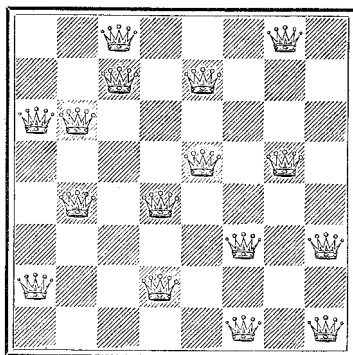
In placing eight Queens on the board so that none are attacked, which square must always be occupied?

No. 97.

Sam Loyd's Puzzle Magazine,

January, 1908.

BLACK.



WHITE.

Place sixteen Queens on the board so that no three shall be in line in any possible direction.

There are many solutions, the above being the only one where two Queens are situated in the centre of the board.

SAM LOYD'S PUZZLES.—II.

THE eight-Queen puzzle was first propounded by Max Bezzel in the *Schachzeitung* for September, 1848. Two or three correct positions were given in the next volume, 1849. The first complete solution, embracing the twelve distinct "forms," as G. E. Carpenter calls them, was given by Dr. Nauck in the *Leipziger Illustrierte Zeitung*, 1850. Since that date many other persons have solved the problem independently, among them Jaenisch, 1862. In America Loyd, Courtenay and Curtiss attacked the subject afresh, while Carpenter, in 1873, worked out from their solutions the most complete theory yet produced. Loyd's discovery was that in each of the twelve forms, one of the Queens must stand on the square d1, or its equivalent.

The companion puzzle, to guard the entire 64 squares with five Queens, which Loyd also worked out, has an endless array of solutions. Indeed Dr. Planck has shown that it can be solved with three Queens (b3, b7, h5) and two Rooks (d1 and f5). Loyd's solutions therefore are of no special value.

Pigs-in-Clover was one of his inventions in which Loyd took the least interest, although it brought him as much fame as the Fourteen-fifteen puzzle. The fascinating qualities of both these puzzles had apparently been entirely unsuspected by their author. Pigs-in-Clover consisted of a circular cardboard box, with inner circular partitions, similar to an old-fashioned maze, with occasional openings in the partitions. At the centre was a small pen, and the puzzle consisted in shaking the box and rolling a number of marbles through the various partitions until they all rested together in the central pen. People became infatuated with this childish toy and ludicrous tales were told of those who neglected their business to play with it. Indeed one distinguished clergyman is said to have stood under a street lamp all through a wintry night in unsuccessful determination to coop up all his little pigs.

How Old was Mary? was another immensely popular puzzle. It reads: "The combined ages of Mary and Ann are forty-four years, and Mary is twice as old as Ann was when Mary was half as old as Ann will be when Ann is three times as old as Mary was when Mary was three times as old as Ann."

It was this verbal confusion of the terms in a series of simple algebraic equations which made so many of Loyd's puzzles almost hypnotically difficult even to staid old college professors. Of course I need hardly tell the reader that Mary was 27 years and 6 months old!

There was no end to Loyd's puzzles. W. P. Eaton, in the *Delineator* for April, 1911, after telling about a lot of them, "Get off the Earth," and the game Parcheesi, and the book of Tangrams, and many others, suddenly exclaims:

"Then there was the pig-pen problem, how to get twenty-one pigs into four pens, so that in each pen should be an even number of pairs and one odd pig; and the numerous designs where you had to cut a cheese with six straight cuts into ninety-seven pieces; or enclose Bo-Peep's seven sheep in separate pens with three straight lines; or draw three paths from three houses in a park, each to a gate at the opposite side, without having any of the paths cross. As I thought of these and scores of others, I looked at the man who had spent half a century of his life inventing such things with something akin to awe."

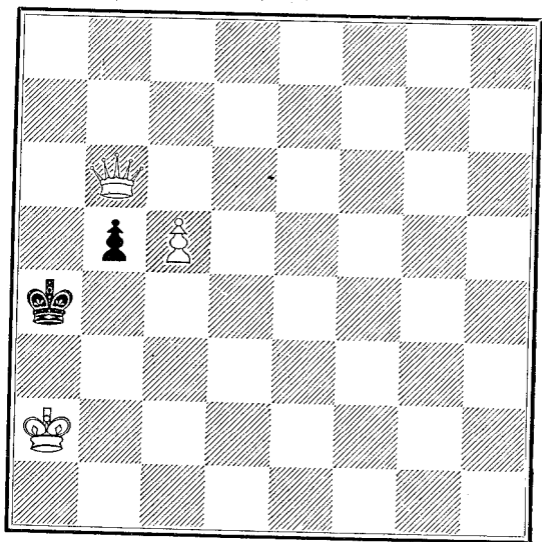
No. 98.

Schachzeitung?

? 200 *Sissa*, July, 1868.

(*Str.*, 81).

BLACK.



WHITE.

Mate in three.

1 Qh6, Kb4 ; 2 Qc1.

Ka5 ; 2 Kb3.

SAM LOYD'S PUZZLES.—III.

MR. DOYLE, in the *Newark Call* for 21st May, 1911, gave an interesting account of Loyd's Blind Luck game, which was one of the most successful advertising puzzles that he ever devised.

"The game consisted of a card on which was printed a horseshoe, on the nail heads of which appeared many figures, all below seven. Within the horseshoe was the picture of a pipe with the figure 13 on it. This number 13 he called the joker. The game was for two players who covered the figures alternately, adding the totals. The one who first reached 51 was the winner. He sold large lots of these games to merchants for advertising purposes, and offered \$25 worth of the merchant's goods to any purchaser who won a game from Blind Luck, P.O. Box 826, New York!

"Mr. Loyd told me that he had played over a hundred thousand games and never lost one. He had a key which furnished a reply to any play his opponents would make. A professor of Columbia College came to him one day and offered to bet \$100 that he could win a game. Mr. Loyd refused to bet, saying that he did not want to rob him! They played and the professor was greatly chagrined when he lost. I asked Mr. Loyd how it was that none of the mathematicians had been able to get hold of his key. 'I don't know how they can,' he replied. 'But then you found it.' 'No,' he said, 'the key was not the offspring but the parent. The key was the product of mathematical calculations.'"

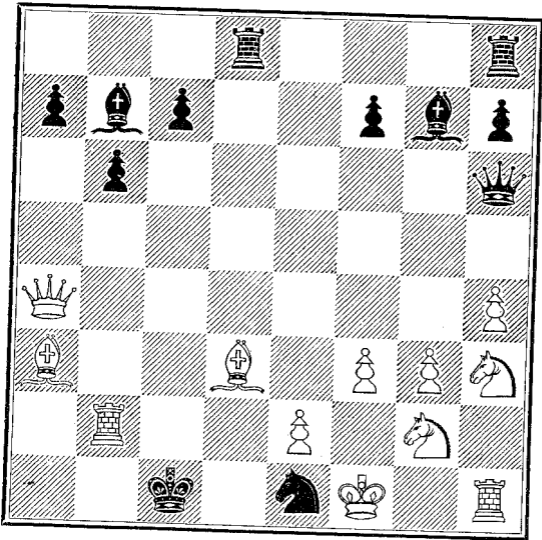
It was Loyd's theory that the simpler a puzzle could be made to appear the more people would try it. It was the same theory that led to his making problems like No. 98, which have become so popular. A good instance is the one which he told about for the *Delineator*, and which he called John A. McCall's puzzle, after the late President of the New York Life Insurance Co.

"Once John A. McCall sent for me and suggested that I invent something in the puzzle line for his agents to use that would pleasantly keep their mission in folks' minds. The next day I returned with this." Here Loyd drew forth a small stick, some six inches long, cut to represent a toy policeman's billy. It was hung on a green string loop, the loop being almost but not quite as long as the stick. "Well, McCall dangled it on his finger: 'H'm,' said he, 'very neat, but hardly striking, I should say. How do you propose to use it?' I grasped the lapel of his coat, I slipped the string through the buttonhole, and then I pushed the stick so—and then I said, 'Mr. McCall, I'll bet you a hundred dollars to one that you can't get that off in half an hour without cutting the string. McCall put up the money, and so did I, and then he spent thirty minutes of his valuable time tugging at that toy. At the end I pocketed his dollar and remarked, 'Mr. McCall, I'll take that off for you if you'll agree to take out a ten-thousand-dollar policy on your life!' He laughed. 'Great,' he said, 'This'll make folks remember our agents!' That was one of my most successful puzzles."

No. 99.

New York Sunday Herald, 1889.

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WHITE.

Mate in two.

1 Bf8.

THE AMERICAN INDIAN.

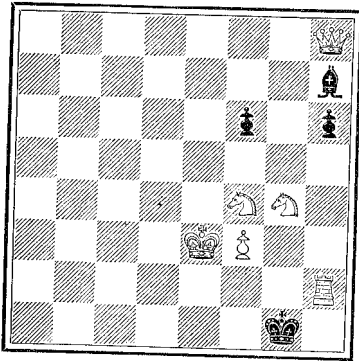
THE American Indian two-mover, the theme of which is discussed in connection with No. 495, has for me as personal an interest as any problem Loyd ever composed ; for it led to my father's acquaintance with Loyd and so to my own. In *Memories of my Chess-Board* I told of my father's friend, Russell Sage, Jr., and his collection of three-movers. Neither my father nor Mr. Sage were then more than beginners in solving, but they both got a pleasure from their hobby which I think experts often miss, for the novelty of themes has a spice unknown to the advanced analyst. When the American Indian was republished in the *Mail and Express* in 1890 it completely baffled the two friends. Mr. Sage was positive that the problem had no solution or that it was misprinted. My father had greater faith in Sam Loyd, and decided to go at once and see him personally rather than wait the two weeks which must elapse before the explanation appeared in the paper. When Loyd assured him the problem was sound, he renewed his attack on it and his efforts were soon crowned with success.

This first visit led to many more, and to a correspondence first with Mr. Sage, then with my father, and finally with me. In each case the correspondence was broken only by the hand of death—for Mr. Sage died in the winter of 1891-2, my father on December 31st, 1902, and Loyd on 10th April, 1911. During the two years of Mr. Sage's lifetime Loyd came to count on his growing experience more and more. He sent him all his new problems for examination and criticism, and often left their disposal entirely to his judgment. The encouragement Mr. Sage gave him led to quite a little outburst of composition on Loyd's part during this short period, and some fine problems were composed. These Loyd used largely for solving competitions to which he was asked to furnish the problems.

Mr. Sage's three-move collection was growing rapidly all this time, and he decided to have uniform books made in which to preserve his copies. There were ten of these books, handsomely bound in brown half leather, six diagrams to a page, and three hundred pages to each volume. One blank volume was given to Loyd. He, characteristically, said : " this binding is too good ! " and ripped it off ; but the diagrams he used until his death. I have a whole pile of them before me as I write, whole pages, single diagrams, duplicates made for reference, jottings and notes—all the last products of that fertile and restless mind.

No. 100.
? Unpublished.

BLACK.



WHITE.

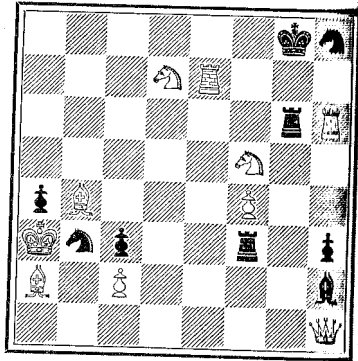
Mate in two.

1 R x P.

No. 101.

N.Y. State Chess Association,
22nd February, 1892.

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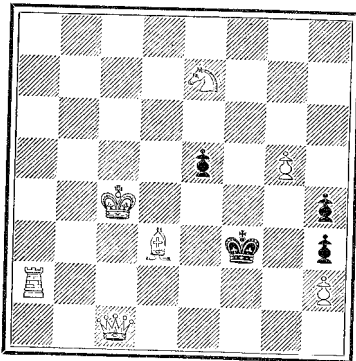
Mate in two.

1 R x P.

No. 102.

1759 *Detroit Free Press*,
6th September, 1884.

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WHITE.

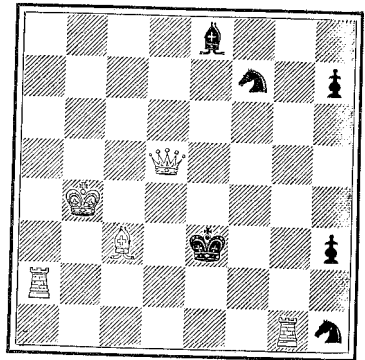
Mate in two.

1 Bc2.

No. 103.

N.Y. State Chess Association,
22nd February, 1892.

BLACK.



WHITE.

Mate in two.

1 Bb2.

LOYD BECOMES MY HERO.

It can easily be imagined how these events all delighted me. My natural inclinations towards chess were given a stimulus by the kindly encouragement both of Loyd and of Mr. Sage, which soon had me solving at a great rate and then trying my hand at composition. I can realise now how much worse I did both than I thought, but after all there was no great harm in that!

Mr. Sage lived just across Fifth Avenue from us, in the old Windsor Hotel, since destroyed by one of the most terrible fires New York has ever experienced. His room was packed with the paraphernalia of a problem student, books, boards, magazines, note-books, and always open on the centre table one of the half-leather volumes I have described, a miracle of neatness and accuracy amid the jumble of the rest of the room.

Loyd's office, his "junk-shop," was down town in Dey Street. I have already described it in my *Chess Memories*. "I speak of his little office; it was probably a large one, but so full of boxes, stacks of large envelopes, dies for picture puzzles, furniture, and what not, that one could not pass the door to a seat by Loyd's desk without brushing dust on to one's coat. In this office more fanciful puzzles, Pigs in Clover, and a thousand others, have been hatched out and marketed than in any other room in our country, without a doubt. Here Barnum would bid for a few million copies of the Donkey card trick, or ten thousand answers arrive through the mails in one day to a rebus from the *New York Journal*. Was not this a figure to startle the imagination of a boy? Think of a man who would spend fourteen hours at this desk at the highest tension, examining, verifying, inventing, writing—and then on his way home relax himself in the horse car, for there were horse cars in New York when I first knew Sam Loyd, by animating the eggs in the market basket of a belated housekeeper by ventriloquism, making her want to hurry lest the whole basketful hatch out before she could reach home. Oh! Sam Loyd!" (*Memories*, p. 15).

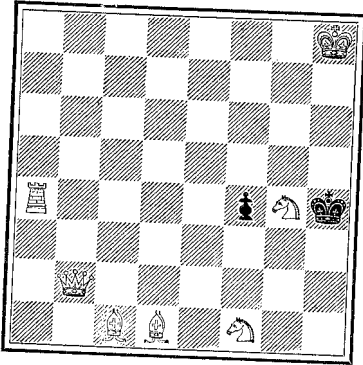
"Sam Loyd's office is down-town in the building otherwise occupied by *The Evening Globe*. The *Globe* Building is the popular ideal of what newspaper offices are like, but usually aren't. It is old, dim, musty, littered, dirty, sagging as to floors and yawning as to plaster. Sam Loyd occupies a small room, which would be dark even if the one window were washed, a cataclysm of which there seems no immediate prospect. There are two desks, a typewriter and a printing-press in it, and countless shelves loaded with papers, pictures, magazines, stereotype plates and a thousand other things, which have spilled out upon the floor and risen like strange, dirty snow-drifts breast high in the corners. Loyd says he does all his business on a cash basis and keeps no books. The reason probably is that he could not find the books. That would be too much of a puzzle even for him" (*Delinicator*, April, 1911).

Loyd completed the capture of my enthusiasm when he began sending me his problems for testing. At first it was only the two-movers, and I remember my tussle with the set of ten destined for the Washington's Birthday competition at the City Chess Club in 1892. I was bold enough to say that No. 100 was too simple and asked him to reset it, which he did in No. 101, making it one of the hardest problems of the lot.

No. 104.

N.Y. State Chess Association,
22nd February, 1892.

BLACK.



WHITE.

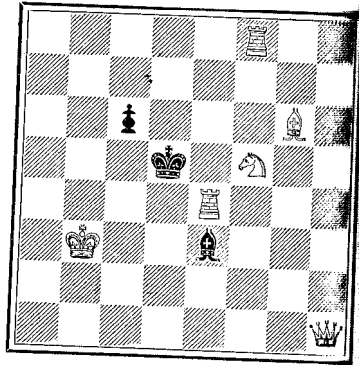
Mate in two.

1 Sg3.

No. 105.

N.Y. State Chess Association,
22nd February, 1892.

BLACK.



WHITE.

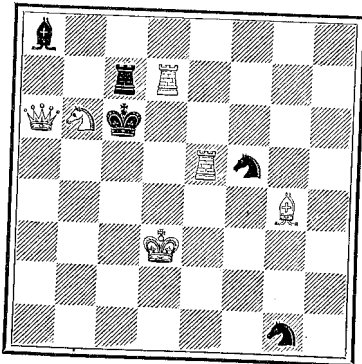
Mate in two.

1 Qa1.

No. 106.

N.Y. State Chess Association,
22nd February, 1892.

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WHITE.

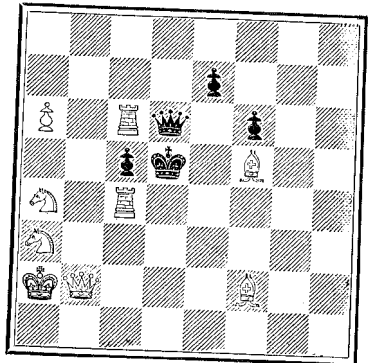
Mate in two.

1 Ra5.

No. 107.

N.Y. State Chess Association,
22nd February, 1892.

BLACK.



WHITE.

Mate in two.

1 Qb8.

LOYD AND THE NOVICE.

I GIVE here four more of the N.Y. State Association set of two-movers. The remaining four will be found under Nos. 2, 163, 164 and 495.

It is not altogether vanity that makes me dwell on Loyd's friendship towards me at this time. We are interested in all the characteristics of the man, and certainly his encouragement of a beginner, even though it happened to be myself, deserves to be emphasised. No one can appreciate better than I how busy he was, nor how uninteresting my own bread-and-milk two-movers must have been to him, and I like to linger on his patience and kindness towards me. As a souvenir of the time, let me quote from one of many early letters. This one was sent after I had been abroad a year, and was dated 24th February, 1895.

"My dear Alain: I received your letter, and also one from your father, and was greatly pleased to see that you remembered me in such a far-off country and also that you were keeping up your interest in chess. I enquired at the office of the *Press* about your papers and was assured that they were sent regularly, but to tell the truth I don't believe their subscription man would know how to direct them so they would reach you. . . .

"I have taken no interest in chess for four months; and although I keep up a little chess in the *Press*, as well as the whist, just to fill out the terms of subscribers, I have lost interest in the department and will be glad to be relieved from the position. I shall write my last chess for the *Mail and Express* to-day, as I am quite tired of them there. They put it in when it suits, and of course I won't stand that sort of nonsense. I was the Umpire in the *Clipper* Problem Tournament just closed. 'Miron,' the Chess Editor, sent me a lot of self-mates all in twenty moves! Having an evening to spare I went through the lot and bust them all but one, a rather good one. I did not have much trouble in awarding the prize, where there was but one problem. I said I did not consider it an umpire's duty to patch up half-made problems, or to assist the composers by pointing out the holes, so they must find them for themselves. I merely passed on them as cooked. . . .

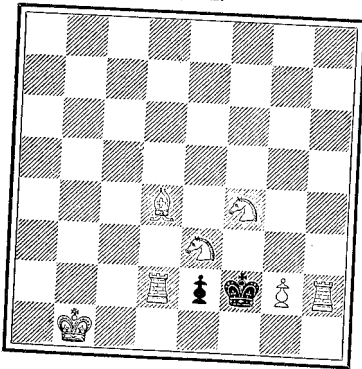
"I had a problem for the Washington's Birthday meeting, but my brother came in to see me the day before and had a three-mover which I liked so much better than mine that I substituted his (No. 731), and offered the chess pins for the first solutions. L. Heims got it in twenty minutes, but no one else solved it at all. I enclose copy, but guess it will not take you long to master. I published a couple of your problems the other week in the *Mail and Express*. They were some you had given me some time ago. I got several nice letters about them, and I see the Philadelphia paper re-published one of them.

"Give my best regards to your good Papa, and tell him that I was greatly pleased to receive his kind letter. Sincerely yours, Samuel Loyd."

No. 108.

667 Mail and Express,
12th September, 1891.

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WHITE.

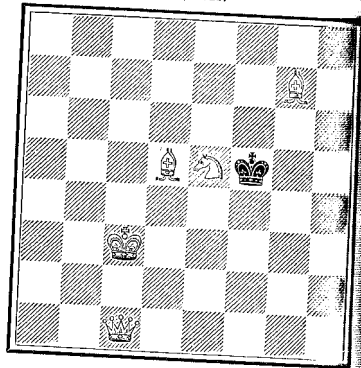
Mate in two.

1 Bc5.

No. 109.

N.Y. Commercial Advertiser,
c. 1895.

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WHITE.

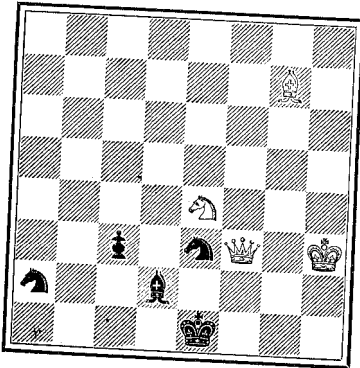
Mate in two.

1 Bf8.

No. 110.

V. 178 Frank Leslie's, 1858.

(V. Str., 508). BLACK.



WHITE.

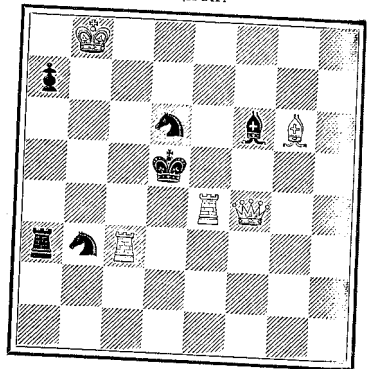
Mate in three.

1 Bd4, Sc1 ; 2 SxP.
Pc2 ; 2 Qf2+.
Bc1 ; 2 Sg3.
Sf5 ; 2 Sf2.
Sd5 ; 2 Bf2+.

No. 111.

N.Y. Commercial Advertiser,
c. 1895.

BLACK.



WHITE.

Mate in three.

1 Re6, KxR ; 2 Rc6.
BxR ; 2 QxS+.
Ra6 ; 2 RxS+.

LOYD'S CHESS COLUMNS.

LOYD edited the Chess, Whist, and Puzzles in a whole series of columns in the early 'nineties. There was the *New York Herald*, the *Illustrated American*, the *Mail and Express*, the *Illustrated Press*, and the *Commercial Advertiser*. Probably there were others, too, but I remember these the most vividly.

Loyd's chess columns always had a flavour of mystery to me. The text was breezy, and sometimes as much of a conundrum as the problems themselves. Then there were the solving tourneys, in which pocket-boards, pins and other trophies were eagerly contested for by a small but enthusiastic corps of solvers. Why there were not more solvers I could never understand, as these competitions were great fun. Possibly New York cares less for problems than other cities. At any rate the whist and the puzzles used to bring out many more solvers than the chess ever did. When we were twenty the solving tourney seemed to be a big one. The first prize I won in Loyd's tourneys was a gilt chess-Knight pin offered in the *Mail and Express* in 1892. My father put it away so carefully that I have never seen it again to this day; and I have often wondered if it was really as attractive as I thought it.

In these competitions Loyd would touch up well-known problems, and sometimes problems by the solvers themselves, so as to admit several solutions. Once I contributed a two-er to one of his tourneys, which I thought an excellent one. He altered the position of a Pawn before publication, admitting a cook; it caught the whole band of his solvers, or very nearly all, including my own surprised self.

Later on I used to help him by sometimes sending unsound problems by the great composers, when I came across them. Once I sent him one that had no solution; but this he was too conscientious (a funny word to apply to Loyd!) to use: "I don't mind giving problems with a score or more answers, but I cannot give such as will not work; they play the dickens with the boys, and they all get mad!" (L., 17th July, 1902).

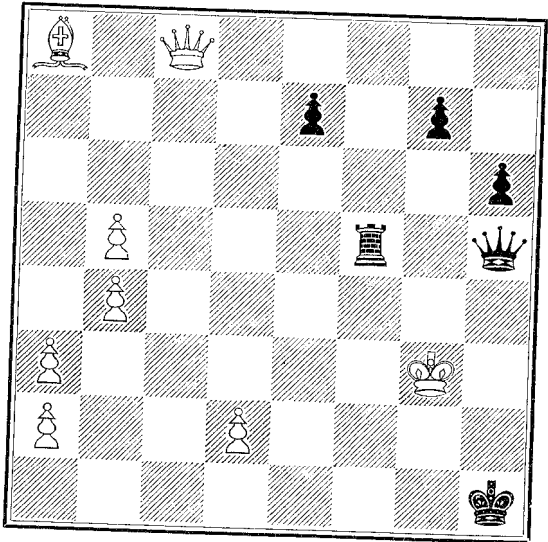
Here are two little two-ers from these tourneys, and two three-ers which Loyd used in different settings as Separators. In No. 110, move the W.B. to b6 and 1 Sg3 will cook; then further move the W.K. to h1 and the only solution will be 1 Bc7. It will readily be seen that a course in Loyd's solving tourneys was quite a training in accuracy. In No. 111, place the W.K. on h5 and the solution becomes 1 QxB; with the King on a8 there are two solutions, with the King on h3 there is no solution at all. No. 90 shows how both solutions can be combined as variations for a four-move problem. "All good composers have, at one time or another, converted the flaws in their problems to good advantage in some such way as is here shown" (MS.).

No. 112.

"The No-move Problem."

U.S. Chess Association, Lexington, 1891.

BLACK.



WHITE.

Black resigns. What was White's last move ?

Previous to White's second last move, a White Pawn had stood on g2, a Black Pawn on f4, and the White King on f3. Then White played 1 P g4, P × P *e.p.* + ; 2 K × P +, producing the above position.

THE PUZZLE KING.

LOYD'S recognition as the greatest inventor of mathematical and other puzzles was so deservedly general that the title of the Puzzle King had been universally given him long before I knew him. In his later years he added many famous puzzles to his output. "Get off the Earth" (see Plate IV.) was published in 1896, and was regarded by Loyd as his chef d'œuvre. "Unfortunately," he wrote (*Strand Magazine*, January, 1908), "it came out in a bad year and did not achieve the success of some of the others. It was developed under rather odd conditions. My son, who thinks I can do anything, said to me one morning, 'Here's a chance, pop, for you to earn \$250,' and he threw a newspaper clipping to me across the breakfast table. It was an offer by Percy Williams of that amount for the best device for advertising Bergen Beach, which he was about to open as a pleasure resort. I said I would take a chance at it, and a few days later I had worked out the Chinaman puzzle. It consisted of two concentric pieces of cardboard, fastened together so that the smaller inner one, which was circular, moved slightly backward and forward, on a pivot, producing the mystery. As you looked at them there were thirteen Chinamen plainly pictured. Move the inner card around a little and only twelve Chinamen remained. You couldn't tell what had become of the other Chinaman, try as you would. Scientists tried it without success, and indeed no single absolutely correct analysis was ever submitted. Well, on my way to show the puzzle to Williams, I stopped at the *Brooklyn Eagle* office to ask Anthony Fiala, their artist and an old friend of mine, to touch it up a bit for me. I could draw pretty well, but of course he knew more about it than I did. He was so taken with the puzzle that he insisted on showing it first to the editor, then to the publisher, and finally to the proprietor of the paper. They all wanted to buy it, but I told them it was disposed of. Finally they proposed that I should run a puzzle department for the *Eagle*; and before I left them they had given me an order for \$250 worth of copies of the puzzle, and agreed to a salary of \$50 a week for the puzzle column."

As to Loyd's mathematical discoveries, it would be unsafe to make any particular claims. I do not know that mathematical authorities ever recognised as new any of his creations, however much they might have been perplexed by the manner in which he presented them. His discussion of the trisection of the angle was more of a joke on his part than any serious pretension, since it is a well-established fact that on purely geometrical lines it is as impossible as the squaring of the circle.

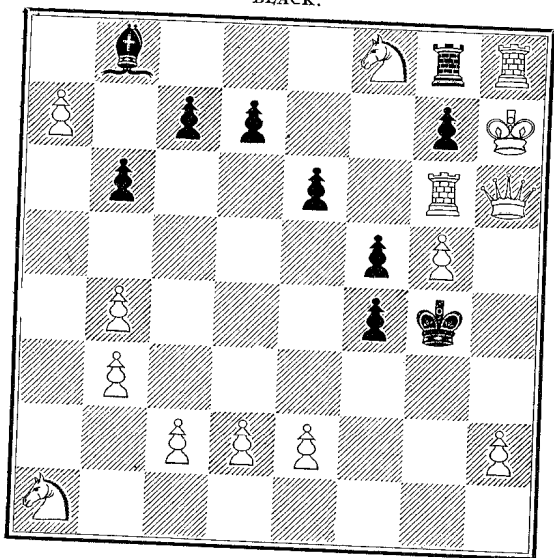
Loyd's last contributions to the puzzle kingdom were the *8th Book of Tan*, an amusing series of new and strange designs formed by the use of the seven ancient Chinese Tangram blocks, and the *Puzzles Magazines*, in which nearly all his puzzles and tricks were reproduced, accompanied by their solutions. My sets of these two works are all bound up together, and many have been the rainy afternoons that I have spent over them with the friends, young and old, whom I happened to be wanting to entertain.

No. 113.

"The Souvenir Problem."

N.Y. State Chess Association, 16th August, 1894.

BLACK.



WHITE.

Mate in four.

1 P x P *e.p.* +, Kf5; 2 Rg5+, Ke4; 3 Qg6+.

LOOKING BACKWARDS.

IN 1894 the New York State Chess Association held its midsummer meeting in Buffalo. For the solving contest Loyd furnished a puzzling three mover, given as No. 197. But the position on account of which the meeting will be long remembered was No. 113, offered as a "Souvenir Problem" for the solvers to take home and study. The Pawn position in No. 197 was very forced in appearance, yet it is one that can readily be derived from actual play. In No. 113, on the contrary, the setting is to all appearances more natural, yet it is a most puzzling one to arrive at. Three months were allowed for solutions, and the prizes offered were ultimately won by E. Olly and P. Richardson, who showed the possibility of the position in games of 51 moves each. Loyd's analysis required only 50 moves. He sent it to me right after the meeting: "I enclose my latest Looking Backward problem, with the solution, which I consider the best thing I ever produced in the chess line. Play the game over and you will be surprised to find that the unique tours of the two Kings are absolutely necessary, and not a single one of the captures on either side can be changed. It is quite a new method of proving that a Pawn had to move two squares on its last move."

It was, indeed! Heretofore *en-passant* keys had been frequent, but the preceding double step of the Black Pawn, which the initial position had to prove imperative, had always depended on the placing of the White King on the square horizontally adjacent to the Pawn. We saw such a placing of the King in Loyd's "Spectrum Analysis" (No. 66). But here Loyd broke away from convention, and showed that the *en-passant* key held far deeper possibilities. Strangely enough for 17 years his problem was hardly noticed in Europe. It was reproduced in the *B.C.M.* for 1894, and the *Wochenschach* for 1895, and then apparently forgotten. In 1907 it was revived by Alapin in the *Schachzeitung* in an article "Loyd's Finten and Listen," and at a bound it became famous. W. Hundsdorfer, A. Troitzky, T. R. Dawson, and others, have since then composed fully a hundred applications of Loyd's discovery, some of them very remarkable analytically.

Loyd's 50-move game showing the legality of his position is as follows:—

1 Pg4, Pe6;	18 Sd4, Pb6+;	35 Rf6, Rh4;
2 Bg2, Sc6;	19 Kb5, Bb7;	36 Bf4, P×B;
3 Sc3, Bc5;	20 Rf1, Bd5;	37 Qh1, Kg5;
4 Sb5, Qg5;	21 Ka6, Bb3;	38 Qe4, Rh8+;
5 Sf3, Qe3;	22 RP×B, Ke7;	39 Ke7, Rc8;
6 BP×Q, KSe7;	23 Pb4, Kf8;	40 Rh8, Rd8;
7 Sh4, Sd4;	24 Ra3, Kg8;	41 Re8, Rc8;
8 P×S, Pa5;	25 Rh3, Pa3;	42 Kf8, Rd8;
9 Be4, Ba7;	26 Sb3, Pa2;	43 Kg8, Rc8;
10 Bg6, RP×B;	27 Kb7, P=R;	44 Kh7, Rd8;
11 Kf2, Rh5;	28 Kc8, Ra5;	45 Rh8, Rg8;
12 Ke3, Rc5;	29 Kd8, Rh5;	46 Sf8, Kh4;
13 P×R, Sd5+;	30 Sa1, Kh7;	47 Pg5, Kg4;
14 Kd4, Sb6;	31 Pb3, Kh6;	48 Qg6, Kh3;
15 P×S, Bb8;	32 Bb2, Kh7;	49 Qh6+, Kg4;
16 Kc5, Ra7;	33 Be5, Pg5;	50 Rg6, Pf5!
17 P×R, Pa4;	34 Sg6, Kh6;	

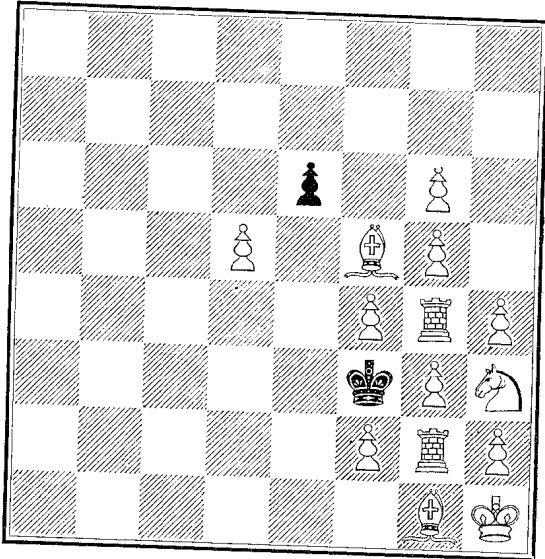
No. 114.

American Chess Nuts, 1868.

Frontispiece, *Nokkur Shakdaemi*, 1901.

(*Str.*, 360.)

BLACK.



WHITE.

Which mates in four ?

Black plays : 1 P × B ; 2 P × R ; 3 P × S ; 4 P × R Mates.

LOYD INTRODUCED IN ICELAND.

IN 1901 Loyd's collaborator of forty years before, Daniel Willard Fiske, suddenly wrote to him that he was returning to chess and beginning the publication of a chess magazine in Iceland. This he meant to supplement by a little treatise on the game and on problems in the same language, including a collection of 100 of Loyd's own problems. The magazine, *I Uppnami*, was too good to live. It was beautifully printed and well edited. Only one volume appeared. The book, *Nokkur Skakdaemi og Tafflok*, was even more attractive, and Fiske generously distributed it among the players of Iceland, who are said to be more numerous, proportionately to population, than the players of almost any other country. Doubtless the long evenings are the cause of this rather unexpected fact.

Loyd only contributed one original position, the ingenious end-game puzzle given on the next page, which he had composed, together with No. 116, as long ago as 1889, and which Fiske wrote up into a story. In a letter to E. B. Cook, 19th October, 1901, he said: "I have just written at Loyd's suggestion a story to one of his problems. It is not very good. I am too old for romance. So I shall print it in Icelandic, in which language no critically inclined man can read it. I doubt whether it ever gets into English."

I think Fiske underrated his work. With the exception of "Charles XII. at Bender," "The Crown of the Rajahs" is the best of the Fiske-Loyd tales. It is more spontaneously written than the *Chess Monthly* articles, and some of the "local colour" is very clever and full of a genial spirit of raillery. My abstract is necessarily fragmentary, and loses all the amusing little touches of the original. The identity of the chess detective Tom Boyd, of course, is not very hard to guess.

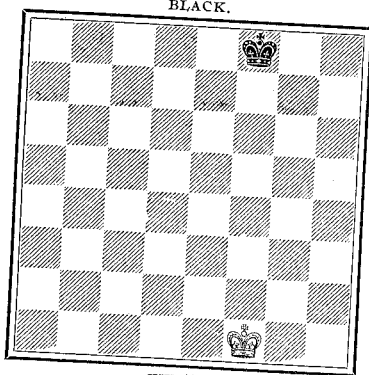
The little volume of Loyd problems is mainly a selection from the *Strategy*, only half-a-dozen later problems being included altogether. Like all of Fiske's undertakings, the work was very accurate, and a careful scrutiny has not revealed a single misprint.

No. 114 was chosen as frontispiece, a farce perpetrated many years before and first published when Loyd emptied all his portfolios in search of contributions for *Chess Nuts*. The stipulation "Which mates" is supposed to seem like a misprint for "White mates" or else to pass quite unnoticed, and in either case to deceive the solver. "The joke," says Loyd, "consists in that White is not quite able to mate in four moves, whereas the single little Black Pawn does the mating readily" (*Str.*, p. 183). The position, clearly enough, is one impossible in actual play, but in an extravaganza of this kind such a fact is not particularly important, and it is obvious that Loyd never gave it a thought.

No. 115.

Nokkur Shakdaemi og Tafflok, 1901.

BLACK.



WHITE.

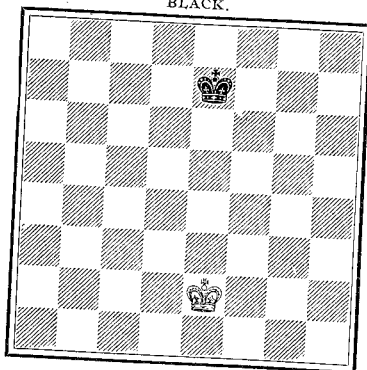
In how few moves can this position be attained by actual play ?

Solution: 1 Pe4, Pd5; 2 P×P, Q×P; 3 Qh5, Q×RP; 4 Q×RP, Q×S; 5 Q×P, R×P; 6 R×P, R×P; 7 R×P, R×S; 8 R×P, Q×SP; 9 R×B+, Kd7; 10 R×S, QR×R; 11 B×Q, R×QB; 12 R×R, R×P; 13 Q×P, R×P; 14 Q×P+, K×Q; 15 R×S, R×P; 16 R×B, R×B+; 17 K×R, K×R.

No. 116.

N.Y. Clipper, 1895.

BLACK.



WHITE.

In how few moves can this position be attained in actual play ?

Solution: 1 Pc4, Pd5; 2 P×P, Q×P; 3 Qc2, Q×SP; 4 Q×BP, Q×S; 5 Q×SP, Q×RP; 6 Q×S, Qe5; 7 Q×B+, R×Q; 8 R×P, Q×SP; 9 R×R, Q×RP; 10 R×S, Q×P+; 11 K×Q, R×B; 12 R×SP, R×S; 13 R×BP, R×B; 14 R×B+, K×R; 15 R×P, R×P; 16 R×P, R×P+; 17 K×R, K×R.

THE CROWNS OF THE RAJAHS.

"MERRY and sober, Athanasius Perkins was the idol of his fellow students and the favourite of all the faculties at the renowned University of Harnell. It was reported that his note-books were always kept in cuneiform—the alphabet and syllabary which, with its clear-cut arrowheads, is the ideal of graphic expression."

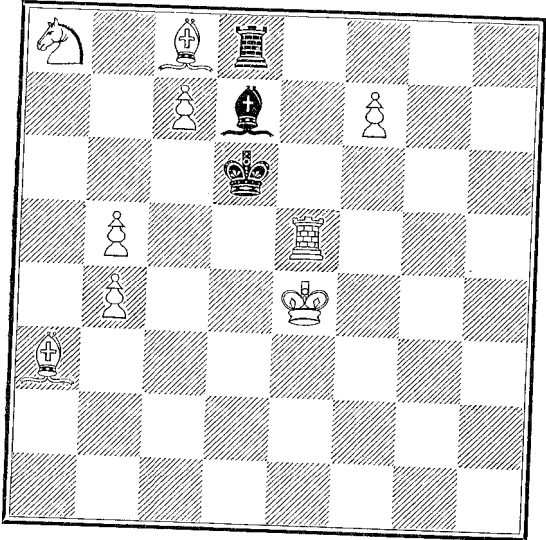
Such was the hero of Fiske's last chess tale. One can readily understand that, after his graduation, such a versatile scholar soon had unlimited funds at his disposal to pursue his excavations from the highest waters of the Euphrates-Tigris to the broad valleys of the Indus and the Ganges. On his return to Harnell, in which we recognise a portmanteau combination of Harvard and Cornell, he became the most popular of professors, while a museum was dedicated to receive the multitudinous monuments, in marble and on papyrus, which he had collected.

But all at once his tremendous activity lessened. Professor Perkins no longer appeared at the Museum or in his class-rooms, but remained in his study quite sequestered from the world. Dismay fell on the great University. No explanation was forthcoming, no clue could be found to the mystery, unless it were that he was buying up works on chess at all the book-stores. At length it was resolved, at a meeting of the Overseers, to consult the great problemist Tom Boyd. He came with thoughtful brow: "We should certainly know," said he, "before we endeavour to work out any single variation in his conduct, what he is doing with all this chess literature; he visits no clubs. If we can discover the key-move of his actions, the rest of the solution will easily follow." His stratagem was to decoy the Professor from his study by an alarm of dynamite, and in his absence to photograph the interior of the room. The plan worked out as well as the similar scheme in the Sherlock Holmes adventure (*The Scandal in Bohemia*), and the camera revealed on the Professor's table a chess-board with the singular position shown as No. 115. The two Kings were represented by the royal crowns of Southern Asia. The Professor's absorption in this problem, which was clearly a transcript from one of his precious panels, must have been the cause of his seclusion. But even Tom Boyd could make nothing of it, and the mystery was only heightened by this revelation. The explanation came from a quite unexpected quarter. A new invoice of inscriptions was sent on by a native pundit from the ruins along the Savastu River, and one of these luckily held the solution to the "Crowns on the Rajahs." It was a laborious inscription to decipher and comprehend, but Professor Perkins readily mastered it, and eventually published a profound monograph, "The Sanskrit Rois dépouillés; or the World's Oldest Chess Problem." His success restored all his previous energy, and enhanced his reputation, and the great University happily weathered the threatened calamity of his complete eclipse.

No. 117.

American Chess Magazine, December, 1898.

BLACK.



WHITE.

Mate in three.

1 P×R (dummy Pawn), Bf5+ ; 2 R×B.
Bc6+ ; 2 P×B.
B×B ; 2 P=Q+.

MAX WEISS, in 1903, published a small collection of 120 of Loyd's problems, "with the composer's permission." Just what these words meant I do not know, as Loyd maintained that he was in no way consulted about the venture. "It was a joke anyway," he said, "as most of the problems were not by me at all." This, of course, was an exaggeration—but some positions by other composers slipped in. No. 11 of the book is by J. B. McKim, No. 19 is by J. Berger, No. 75 is by G. Heathcote, and No. 113 by E. B. Cook. No. 117, which I quote opposite, while unquestionably by Loyd, is a freak that he never acknowledged in his collections, and it may be taken as emblematic of the whole work!

The Weiss collection was very well meant, but very inaccurate. The solutions are even less correct than is usual in chess problem books, which is unfortunately not saying very much. There are only a few serious misprints: in No. 25, add BQ at c5; in No. 103, the Pawn should stand at c6; in No. 105, the Queen belongs at h8; but a good many unsound versions are included, Nos. 11, 37, 40, 57, 69 and 90 all have cooks; and in many other cases early versions are included which Loyd improved in the *Chess Strategy*. Evidently the *Strategy* was not consulted at all. Among the two-movers more than half are reversed on the board. This is a most pernicious habit frequently resorted to on the Continent at one time, especially in the German magazine *Der Schachfreund*. Loyd objected to it extremely, and I only remember one case where he reversed one of his own problems. This was in one of his solving tours, where he published one of his best known complex three-movers reversed. "I want to see how many recognise it," he told me. I believe nearly all the solvers imagined it to be a new composition, and were duly trapped into carefully solving it afresh.

On the whole Weiss did not make the most of his opportunity. He speaks in the Introduction of his collection of 23,000 problems; but a collection, however large, that is not more accurate cannot produce works of lasting value. The main merit of his little book is that it forms a sequel to *Nokkur Shakdaemi*, none of the problems in that collection being used. Together the two volumes present about a third of Loyd's problems at a cheap price, while the scarcity of the *Chess Strategy* has kept it out of reach of the majority of solvers.

In his Introduction Weiss stated that Loyd had composed 3,000 problems. Probably he was confusing him with Shinkman. But the statement is not more remarkable than the comparison of Loyd to the Italian novelist, Gabriele d'Annunzio. Perhaps Loyd was right after all that the little collection was a joke!

In 1912 a second edition, of 150 problems, was published, proving Loyd's great popularity in Germany. This work need not detain us, as it is unfortunately not an improvement on the first edition. The four problems not by Loyd reappear as Nos. 13, 25, 95, 144; and the percentage of unsound problems and incorrect versions is increased, including Nos. 46, 73, 88, 113, 114, 117, 121, 123.

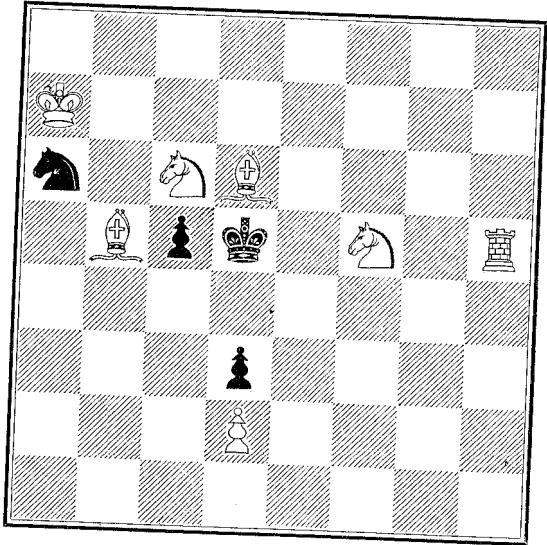
No. 118.

Set : "Chess Nuts."

London Chess Congress, 1866-7.

(*Str.*, 416).

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WHITE.

Mate in three.

1 Bc4+, K x B; 2 KSd4.

K x S; 2 Rh7.

Ke4; 2 KSd4.

LOYD IN GERMANY.

LOYD made two visits to Germany, one right after the Paris Congress of 1867, the second when he revisited Europe two years later and spent nearly a year in Dresden (see p. 55). But this second visit came at a time when his interest in chess was in a partial eclipse, and on the first visit he only had a short call on the two collaborators, J. Kohtz and C. Kockelkorn. It was not until many years later that the great influence of Loyd in Germany began. In a splendid article in the *Deutsches Wochensach* for 3rd July, 1904, Kohtz told of Loyd's visit in 1867, and gave a masterly exposition of his theories, illustrated by a series of twenty-seven of his problems. The only reference to the second visit appears to be Zukertort's article, "Samuel Loyd in Berlin," in the *Neue Berliner Schachzeitung* for 1869, in which No. 503 was first published.

In 1903 a crisis had come in the development of the problem art in Germany. Controversy had begun to run very high as to whether problem composition should or should not be governed by definite rules. The worship of model mates, the complete taboo of checking or capturing keys, and the like, had been carried too far and was threatening to bring problems down to a bread-and-milk level. A reaction was inevitable. Arthur Gehlert sounded the first note in 1903 and Kohtz followed with the famous Indian Problem Book in the same year. Since then the wave has steadily increased, and Loyd, who was taken as a model by both Gehlert and Kohtz, has remained the idol of the whole new school. His frequently expressed disdain of all artistic restraint, combined with the magic of his wonderful problems, has made him an ideal all could aim to imitate and an example all could quote to defend their own vagaries. For it was not conceivable that any school, however new and however independent, should produce only masterpieces. Many of the new problems proved to be as trashy as the old, and some of them not any more original. Freedom from rules will not make good problems any more than servile dependence on them. In either case genius, or at least talent, is necessary, and talent is only a little less rare than genius. Definitions were multiplied by the new school and replaced the rules of the old, and to an outsider there have been frequent signs that a worship of definitions may lead to extremes as quickly as the pursuit of rules. Loyd refused to be bound by the one any more than by the other. For him themes might be put into words, but the idea of a problem, of the interpretation of its theme, was quite elusive, and on that depended the individuality of the composer and the merit of the problem. At all events, revolutions are as necessary to keep problem composition from stagnating as they are to stir up nations, though in both cases they have features which appear very undesirable and even unnecessary to the spectator who is sufficiently removed from the turmoil. And, when Gehlert and Kohtz hoisted No. 118 as the red rag of their revolt, they showed that a clear intellect was in command, and that their choice of "Loyd" as their motto was more than a mere compliment to the great composer, that it was a true appreciation of his greatness. For his problems have shown the full beauties of every type of play in chess; that there is nothing intrinsically ugly in the problem art, that captures and checks, impure mates and confining moves, have interpretations as subtle and difficult as the most poetical sacrifice or mirror mate. Loyd could judge, for his problems could express both at their very best.

Among the many writings about Loyd and his problems in Germany note should especially be made of the fine appreciation by Pastor O. Koch in the *Deutsche Schachblätter* for July, 1911, in which Loyd's treatment of cross-checks and Pawn promotions are principally discussed.



SAM LOYD,

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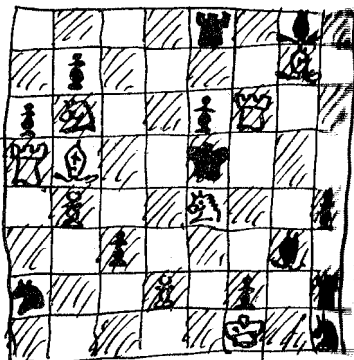
"Get Off The Earth Mystery," "Trick Donkeys,"
"15 Block Puzzle," "Pigs in Clover,"
"Parcheesi," Etc., Etc.,

P. O. BOX 826.

New York, April 15, 1900

My Dear Alain:

adjoin that Jones read and I will have to
 as a matter of fact I thought
 that black pawn sacrifice was
 such a strong defense that no
 one in his common sense would
 look for any other. so the only
 other defense I took the trouble to
 provide against was Kt x P.
 I saw that Bt. R5, or Rt.
 R2 or 3 would also have
 mounted mate! so I have
 to put black p on h4. Also
 by bringing black's bnd to g8
 if prevents the other defense, and introduces a couple of
 simple variations from R to e7 of f8. The threat
 which I referred to is when black defends with R x D8
 then Kt to e4. and the threat of P to d7 is good.
 In some respects it is better than it was before, and
 now truly Best.



Yours truly
 Sam Loyd

THE STEINITZ GAMBIT.

FEW events during the last ten years of Loyd's life gave him as much pleasure as his winning the first prize in the Novelty Tourney of the little Canadian magazine *Checkmate*. It was the first problem tourney that I had promoted, and he responded to my request for an entry with the greatest alacrity. By return of post came the Steinitz Gambit, composed in the cars on the way down-town to his office. I was not surprised, seeing the startling originality of the theme, when the judge, Geo. E. Carpenter, awarded it the prize; and Loyd was delighted about it. "I am greatly tickled to think of it as the prize-winner! Just think of its being nearly fifty years since I began taking prizes and am still able to keep it up. I really think that I can compose or solve as quickly as ever, but unfortunately I have so little time to devote to it that there is not much probability of my adding much to my collection" (L., 11th November, 1903).

My account of the rapid composition of the Steinitz Gambit was generally questioned in Europe. It was decided that the problem could not be an impromptu, and that I must be very gullible to accept it as such. I mention this to show how little Loyd's genius was understood by those whom he used to call the "careful critics." The chief trait of his genius was its spontaneity, and this resulted, as I have explained before, in frequent inaccuracies and in occasional lack of finish. These faults we readily overlook in view of the unfailing freshness of treatment which they produced. I had to send the Steinitz Gambit back to Loyd twice for minor repairs, before it was completely sound. "I thought that Black Pawn Queening," he wrote me, "was such a strong defence that no one in his common sense would look for any other!" (L., 15th April, 1903).

His own criticism of the Steinitz Gambit was as follows: "The originality of the problem is due to the White King being placed in absolute safety, and yet coming out on a reckless career, with no immediate threat and in the face of innumerable checks. The freedom of the Black King to move, or to capture the Knight, constitutes a pretty feature of what may be looked upon as a remarkably bold theme" (MS.).

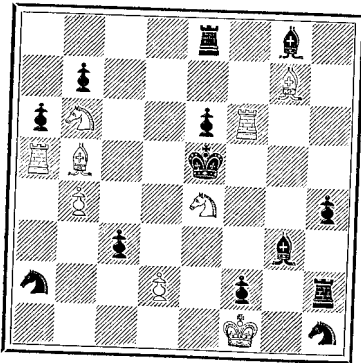
The motto of the problem would give the solution away immediately to any player familiar with the Bishop's Gambit; but problemists in general would probably not remember that the distinctive move, constituting the Steinitz Gambit, is 5 K—K 2! Loyd knew it only too well from experience, as the first time he ever saw the opening played was by Delmar in the memorable third game of their match in 1879 (p. 73).

No. 119.

"The Steinitz Gambit."

First Prize, *Checkmate Novelty*
Tourney, 1903.

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WHITE.

Mate in three.

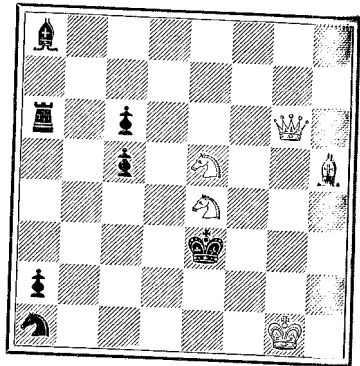
1 Ke2, P=Q+; 2 Ke3.
P=S+; 2 Rf2+.

No. 120.

"Rip Van Winkle."

V. Hon. Men., *Münchener Neueste*
Nachrichten, 1889.

BLACK.



WHITE.

Mate in four.

1 Qf6, K×S; 2 Sc4, Kd3; 3 Be2 | .
Kd4; 2 Be2, Ke3; 3 Sc4 | .
Ra4; 2 Bg6, Kd4; 3 Qd6 | .

IN November, 1904, the World’s Champion succumbed to the general weakness of champions and began to edit his own magazine. It was a splendid venture, on a most generous scale; its fate was the usual one of the splendid ventures in chess, namely a slow decline in prosperity, the final agony being protracted nearly five years. Aiming at the best, Lasker requisitioned Loyd’s services as problem editor. “It was a bit of rashness on my part,” Loyd wrote me (2nd November, 1904), “which induced me to allow the use of my name. I wished to help Lasker if I could, but I am so pushed for time in business matters that I do not see how I can be of much service, or any credit to myself.” But he did his best, and contributed a number of editorials during the first year. Then illness and other causes practically terminated his connection with the magazine, and the problem department passed almost entirely into other hands.

In his first editorial Loyd referred to himself as a Rip Van Winkle in the chess world. He had used the expression before, notably as the motto of a German tourney entry, which though unsound as first published had won an honourable mention fifteen years earlier. In 1904 Loyd’s outlook was indeed that of Rip Van Winkle. New fads, new ideals were abroad, almost a new chess language, from the days of his greatest activities in 1856, 1867, and 1878. But his vision was keen, and his judgment sound, and his Lasker editorials hit the mark with a refreshing saneness.

He complained often to me of the management of the magazine, especially of the lack of opportunity to read his proofs. But I doubt if he would have taken time to go over them very carefully, even if they had been sent him, for we have seen how careless he was content to be in the case of his *Chess Strategy*. A more serious difference of opinion concerned the contests which the magazine was to inaugurate. Already in October, 1904, he wrote me: “I am in favour of a series of small monthly prizes, for solving, original ideas, unique problems, etc.; something that winds itself up every month, or two or three months at the furthest. Lasker talks about big prizes, but I think that those big contests only drag along. I believe in little contests of short duration for keeping up the interest.” How true his prophecy of the result of offering big prizes was to be in this particular case, the outcome duly proved; but Lasker’s tourney fiasco, fortunately, does not belong in a book dealing only with Loyd!

The most quotable of Loyd’s contributions to Lasker’s is the amusing imaginary game, given overleaf, in answer to the question: In how few moves can a game be played, in which White is stalemated without loss on either side? J. C. J. Wainwright had found an ingenious solution in fifteen moves (*Sunny South*, 1887), and methods analogous to Loyd’s were discovered independently, but almost simultaneously, by H. E. Dudeney, E. N. Frankenstein, and W. H. Thompson. As far as I know the actual priority has not been established. Loyd’s solution gains a good deal by the parody on conventional annotation contained in the notes to the moves made.

A PROBLEMATICAL QUESTION.

To illustrate a point and at the same time adorn a tale, attention is called to the following dream of a game, with notes and an appeal to the victim.

WHITE, THE VICTIM.

1 Pd4; A favourite debut of the late Dr. Zukertort.

2 Qd2; As played by Gunsberg against Blackburne.

3 Pa4; This move was played with great success by Prof. Ware against Steinitz in the Vienna tourney.

4 Qf4; Trying to win the King's Pawn.

5 Ph3; Preparing a temporary retreat for the Queen, in order to advance the Pawns.

6 Qh2; A judicious albeit masterly retreat characteristic of the champion's play.

7 Ra3; A unique variation of the "Meadow Hay," as introduced by one of Boston's many champions.

8 Rg3! Hoping to get the Knight's Pawn in exchange for the Queen's Pawn.

9 Sd2; Very judicious, as Black dare not now take the Pawn.

10 Pf3; Not daring to move the Rook, White now attempts to relieve his position by bringing about an exchange of Pawns.

11 Pd5; A wonderful move, as shown by the sequel.

12 Pc4! ?—! ? † ?

Probably the most subtle move on record, which opens up the much disputed question as to whether a player is justified in making a bad move, believing that his opponent would not see the correct reply. White has taken desperate chances, for he has deliberately left himself open to enforced mate in five moves! which none but a first-class problemist could solve within the time limit, which seems to justify the manœuvre (solutions invited). Black, however, instead of forcing the mate, fell into the trap, as 999 out of 1,000 masters would do, and played 12 Pf4!

BLACK, THE CHAMPION.

1 Pd6; A strong defence, recommended by modern authorities.

2 Pe5; Very Steinitzian, for if 3 P×P, P×P; 4 Q×Q+, K×Q; and as Castling after the exchange of Queens is not recommended, Black has gained the move.

3 Pe4; Very hazardous and contrary to Lasker's *Chess Instructor*, nevertheless a good move.

4 Pf5; Preparing to drive the Queen back by 5... Pg5.

5 Be7; Evidently with the object of playing to g5.

6 Be6; To prevent the advance of P to c4.

7 Pc5; A clever attempt to open the Queen's file.

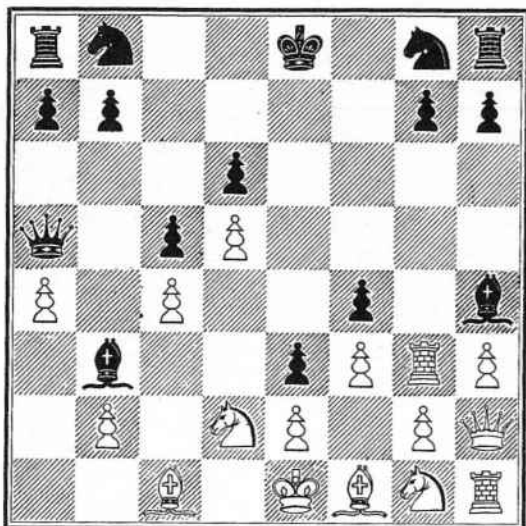
8 Qa5+! A powerful stroke, for if 9 Sc3, P×P, etc; while if 9 Bd2, Q×P; 10... Qa1; 11... Q×S, etc.

9 Bh4; A beautiful coup, if 10 R×P, Pe3 wins at once.

10 Bb3; Black has secured such a strong position that he offers the Bishop in order to prevent the cutting off of the Queen's attack by Pc3.

11 Pe3, A crushing move, which threatens to win both Queen and Rook by the advance of the Bishop's Pawn.

BLACK.



WHITE.

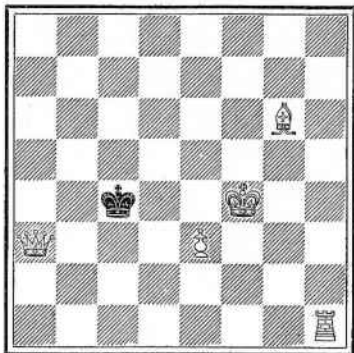
White is stalemated!

Marvellous to relate White is stalemated and cannot move although not a Pawn has been exchanged on either side! A contingency which authorities have claimed could not occur in less than 20 moves! But here comes the real problem of the situation which has been submitted for arbitration to the greatest masters without arriving at a satisfactory conclusion. White, failing to observe, that he was stalemated, pondered over the move so long that his clock ran down and his opponent claimed the game on the time limit! Now, where is the justice of making a player lose the game for failing to perform the impossible? He could not move, and yet he forfeits the game because he failed to move! I fail to find any rule which states that a player must announce that he is stalemated. The player achieving the stalemate generally announces the fact. Moreover the player in this case was a foreigner who could not speak the language, and he maintained that the only law which covers the case says that a player must not stop his clock until he has made his move!"

No. 122.

180 St. Louis *Globe Democrat*, 1907.

BLACK.



WHITE.

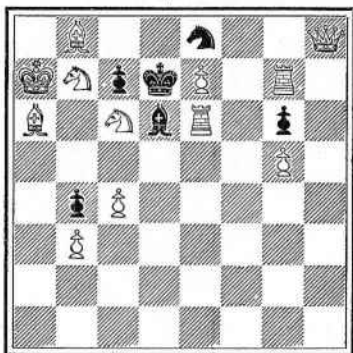
Mate in two.

1 Rh6.

No. 123.

4 *The Circle*, April, 1908.

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WHITE.

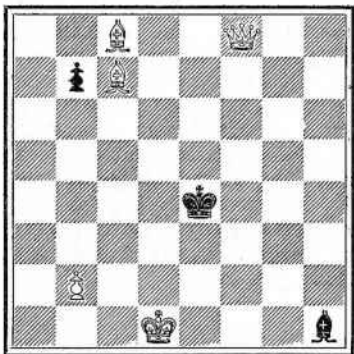
Mate in two.

1 Qh7.

No. 124.

Solving Tourney at Omaha, December, 1906.

BLACK.



WHITE.

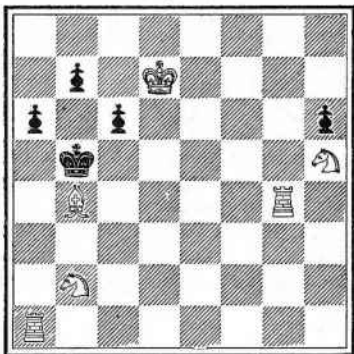
Mate in three.

1 Qe5, Kf3; 2 Bb6.
Bf3+; 2 Kd2.
Kd3; 2 Bf5+.
Pb6; 2 Bb7+.

No. 125.

St. Louis *Globe Democrat*, 1907.

BLACK.



WHITE.

Mate in three.

1 Ba5.

ILLNESS OF 1906.

IN July, 1906, Loyd was struck down with paralysis. His vitality was so great that he recovered as few men of sixty-five would have done. When I saw him a year later he seemed as active as before, and his keen intellect was certainly not a whit less ready for chess. But at the time he was much shaken, and the writing in his first few letters was hardly recognisable.

"This is the first time," he wrote on 16th August, 1906, "that I have tried to hold a pen for a month. I had a bad stroke of paralysis, and have lain in bed for a month unable to move a finger. I expect to be taken to Maine next week, and the doctors say I will be all right in another month. I can now walk about a little."

On September 2nd he wrote from Portland, Maine: "After spending a few weeks along the Maine coast I begin to feel a little like myself, but just what progress I have made I can't tell. I looked at my chess-board last week, and the best I could think of was the following, which shows that my head is still paralysed (No. 122). I tried the board again this morning and see signs of my nerve coming back, although I fear the head is gone. Here is the result of to-day's diagnosis (No. 123). I guess you will think me still pretty ill! I will start off to-morrow, and do better at next stopping place."

Four days later he wrote more in his old vein: "I am out in mid-ocean clinging to a life-boat—which is fortunately housed on the main deck! As I feel pretty good I thought I would get out my chess-men and make you a problem before they carry me down below. My left side is a little better, but I fear that the prob. shows the head to be completely gone (No. 124)...I will try once more before deciding that I am one of the has-beens" (L., 6th September, 1906).

The three problems in question are very slight, but their personal interest gives them, to me at least, a value apart from their themes.

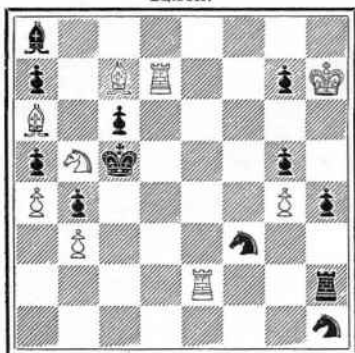
I have spoken above of Loyd's shaken hand-writing. Of recent years it had never been any too legible; owing probably to the vast amount of hurried scrawling that he was constantly burdened with. But with leisure he could sometimes go back for awhile to the beautifully neat penmanship of his earlier years; and his diagrams were always perfectly distinct and characteristic. In Plates III. and V. I have reproduced Loyd's original diagrams of Nos. 11, 119, and 495. The first two were prize-winners of 1856 and 1903, respectively, and the difference of nearly half a century in the writing hardly needs to be drawn attention to. The third cut shows the small diagram page (three by four and a half inches) which I associate most vividly with Loyd. I think he printed them himself, and in the 'nineties he prepared on them all the material for his columns. The men were often drawn in somewhat eccentrically, the Kings with an air of quizzical surprise and the Knights with fantastic eyes or nose.

No. 126.

"Athos."

La Strategie, Numa Preti Memorial
Tourney, 1908-10.

BLACK.



WHITE.

Mate in three.

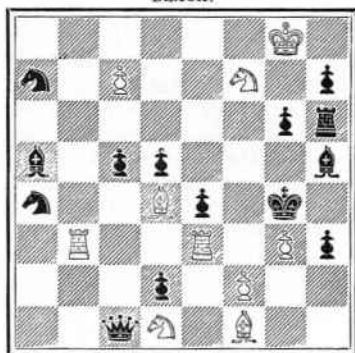
- 1 Bb7, B × B; 2 Sd6.
R × R; 2 Bb8.

No. 127.

"Porthos."

La Strategie, Numa Preti Memorial
Tourney, 1908-10.

BLACK.



WHITE.

Mate in three.

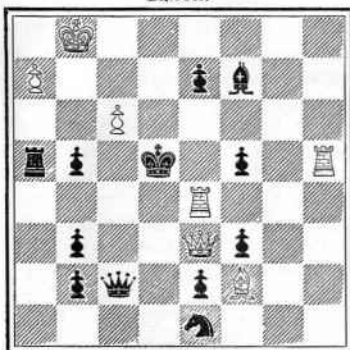
- 1 Rb6, B × R; 2 Bb5.
S × R; 2 Rf3.
P × B; 2 Rf6.
Sc8; 2 Be2+.
Q × S; 2 Bf6.

No. 128.

"Aramis."

La Strategie, Numa Preti Memorial
Tourney, 1908-10.

BLACK.



WHITE.

Mate in three.

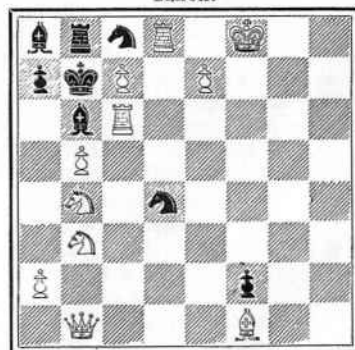
- 1 Re6, B × R (e6); 2 Rh6.
Pb4; 2 R × BP+.
Qd3; 2 Qe5+.

No. 119.

"d'Artagnan."

La Strategie, Numa Preti Memorial
Tourney, 1908-10.

BLACK.



WHITE.

Mate in three.

- 1 Sa6, S × P (b5); 2 Rd7.
S × R; 2 P × S+.
Se6+; 2 R × S.

THE THREE MUSQUETEERS.

"THE Three Musqueteers," only as in Dumas' famous novel there are four of them, were Loyd's last serious attempt at composition. I had just inaugurated a tourney in *La Strategie*, in memory of my good friend, the genial Editor, Numa Preti, and I wanted to get as many of the veteran contributors to the magazine to participate. Loyd had known Jean Preti, the father, well, in the days of the French Congress of 1867; and he readily agreed to compete. "Only," he said, "my problems will not be successful. I refuse to compose in the modern tourney style, even if I could. I can compete on equal terms with the younger boys in your Novelty tourneys, but not, thank goodness, in an open tourney." Still he made up a set of four three-movers, and became quite proud of them in the end.

The first two he sent me on January 8th, 1908. "There are not many variations to Athos. Its chief merit is the defence to different attacks: 1 Sa3, 1 Sc3, etc. The real key appears singularly pointless."

"Porthos has a very concealed key, as the two Rooks look as though they were meant to support one another. Your friends in France won't like the four threats, but I couldn't work in any more!"

On January 30th came Aramis: "I thought I would just celebrate my sixty-seventh birthday by making another problem for you, which strikes me as being a pretty good one."

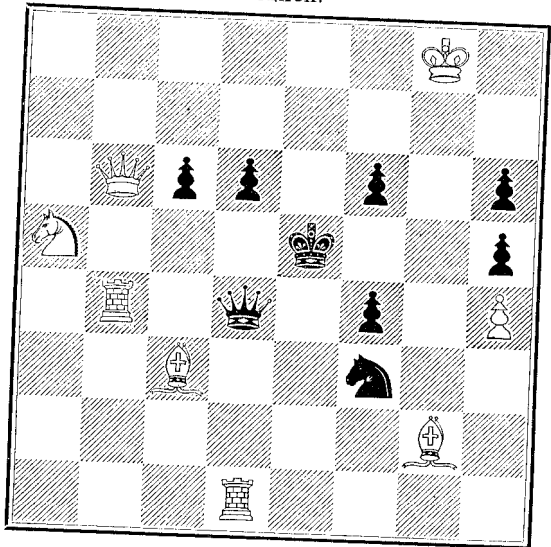
Finally, on July 1st, d'Artagnan joined the other Musqueteers: "I have had you in my mind for quite a time to make that other three-move problem. It would be an easy matter to make a problem; but you know I always try to illustrate something, and I couldn't think of a point worth illustrating. It just occurred to me that about the most difficult thing to solve is a problem which you do not believe has a solution! So I sat down to make a two-mover which would have a very unpromising look about it and which would be led up to by such a common-place, stupid move that no one would believe it could possibly be the author's intention!"

Well, the Musqueteers fell entirely flat, as Loyd had anticipated. Not one was mentioned in the report of the Judges. Loyd was disappointed, in spite of his prophecy. "The French award gave me as much pleasure as a dose of salts," he wrote in October, 1909. "Your modern judge looks at nothing but the little mating pockets, called model mates, though if they are led up to by a perfectly obvious sacrifice so much the better. No competitor should ever squeal over an award—but in my opinion the modern problem is headed the wrong way." This short criticism is worth pondering. It is the sum of the experience of a great composer, after a career extending over fifty years. His criticism will not lead to any reform, I fear—yet who can tell whither the chess problem art really is headed?

No. 130.

American Chess Bulletin, October, 1909.

BLACK.



WHITE.

Mate in three.

1 Q × P, Ke6 ; 2 Qe8 +.
Kf5 ; 2 Bh3 +.
Pf5 ; 2 Qd7.
Pd5 ; 2 Qd7.

MY LAST MEETING WITH LOYD.

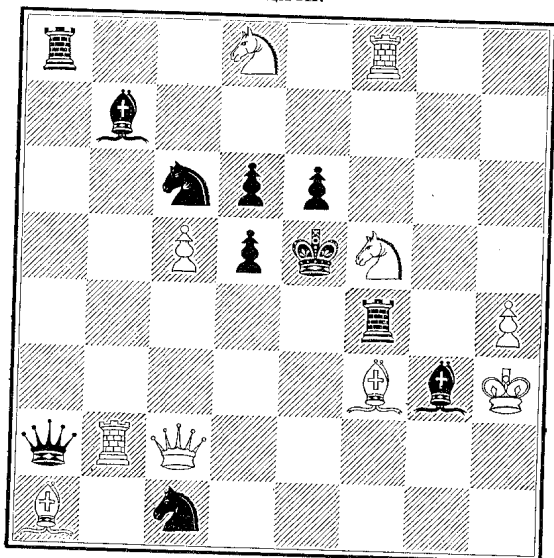
I WAS very ill for several months in the summer of 1908, and the following winter I spent in Lakewood, New Jersey, convalescing. I was unable to do any very serious chess work at this time, and I amused myself preparing my little volume of personal "Memories." Loyd had spoken to me once or twice of his desire to re-write his *Chess Strategy*, but it had seemed a mere fancy that he would ever undertake it. So it was more or less as a dream that I wrote: "If I could succeed in stimulating him to the work, I should feel that I had for once done a genuine and very valuable service in our little problem world!" But I had no sooner written the words, than the possibility of their realisation occurred to me, and I determined to try. I laid a regular siege. I got one of the best English solvers, G. Stillingfleet Johnson, to hunt for flaws in the *Strategy*, and bombarded poor Loyd with questions as to corrections. Then I wrote, somewhat at random, a series of twelve articles about him for the *British Chess Magazine* (which appeared in June, 1909—May, 1910), and again bombarded him with questions as to these. Gradually, the new light shed on many of his problems re-awoke his interest, and he began to return my fire with almost weekly letters.

I was only in New York for a couple of days that spring, but on April 21st, 1909, he came and spent all the afternoon with me. It was that day he gave me the old book of his problems, which is described on p. 85. He seemed as well as I ever remember him, and was so alert in speaking about one problem after another that I could not help marvelling at his memory. His memory was sound enough, he said, but he had to drive it, and often had headaches. In the olden days it was his mind which led him, and gave him all he could do to keep up with it. He was enthusiastic about a new *Strategy*, and wanted to go through all the books on my shelves to find a particular volume, of which he had forgotten the name, that showed his ideal as to paging. I never identified what book he referred to, but in the present volume I have carried out his wishes as I then understood them. He then talked about the modern problem, in which he saw so many tendencies that seemed to him unwise. The cult of model mates, the emphasis on duals, the extremes to which two-move tasks had recently been carried—these were his chief aversions. Then the afternoon passed into evening, and he had to go. I never saw him again, but we kept up our letters all through that summer. He may have realised better than I did that it was indeed a parting, for his last handshake was a long one, and he went down the stoop sadly, as I thought, and turned slowly towards the Avenue.

No. 131.

Trenton Falls Solving Competition, 22nd July, 1906.

BLACK.



WHITE.

Mate in three.

1 Qh2, R × P+ ; 2 K × B.
 R × B ; 2 Re2+.
 Sd4 ; 2 Q × B.

THE NEW "STRATEGY."—I.

THE preparation of the new *Strategy* did not begin for a couple of weeks after Loyd's last visit to me, then it went forward with a rush which would have seemed incredible if Loyd's energy had not been so remarkable, and if the finished manuscript, with all its shortcomings, did not lie on my table as proof of the miracle.

Early in May, 1909, Loyd wrote: "Well, I haven't put my pen in the ink yet, but I have done a lot of thinking, as I have all sorts of things to tell about my later problems."

A day or two later came this note: "When I published *Strategy*, B. R. Foster said in the *Globe-Democrat* that it 'stood next to the Bible.' I have felt sore for thirty years at that adverse criticism. Am at work again, and ambitious to write something that will not be second best."

Then suddenly on 14th June, 1909: "Everything is finished so far as the book is concerned, and I think you will say that for ideas, good or otherwise, it eclipses anything ever attempted."

At the end of the month: "Haven't been feeling well for a week, so have not had time to start copying the book, which I will have to do, as I am sure you would never be able to read my corrections written on the pages."

In September he wrote: "I hope to feel well enough to complete the book against your return to civilisation. I have about a couple of days' work to do on it yet. Am awfully glad I went at it in a rush while the enthusiasm was on me, as I don't believe I could do it now;" and again, "Not having read *Strategy* for over thirty years, I was quite surprised, not to say disgusted, with some of the things the type makes me say, not to mention the horrible way it doesn't make me say what I intended. I think you will be astonished at the meat I inject into the new edition."

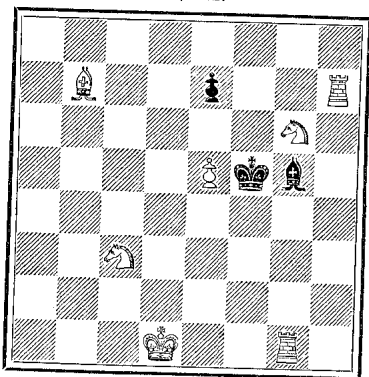
A week or so afterwards he sent me a big batch of "sample pages," which by the way do not occur at all in the final copy, having apparently again been wholly re-written. "I am very anxious to have you read some of my practical opinions on interesting themes, pinning, etc., and at least one hundred other bold ideas which have never been tackled before."

This last phrase is in the language of the circus bill, and I don't know whether we can characterise Loyd better than by calling him the Show-man of the problem world. A good circus, like the celebrated one of P. T. Barnum, is a combination of genuine merit with highly-coloured advertisement, and it is certainly no disparagement of Loyd's problems to say that they blend genius with bluff, and make his collection truly the "Greatest Problem Show on Earth."

No. 132.

V. Lasker's Chess Magazine, 1904.

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WHITE.

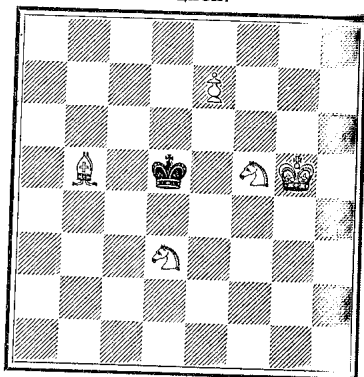
Mate in two.

1 Bg2.

No. 133.

26 The Circle, December, 1909.

BLACK.



WHITE.

White mates in two or

White mates in three.

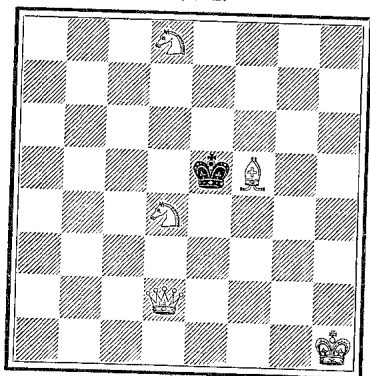
Mates in 2 : 1 P=B.

Mates in 3 : 1 Kh5, any ; 2 P=Q |

No. 134.

Philadelphia Times ?

BLACK.



WHITE.

Mate in three.

1 Be6, Kd6 ; 2 Sf5 +.

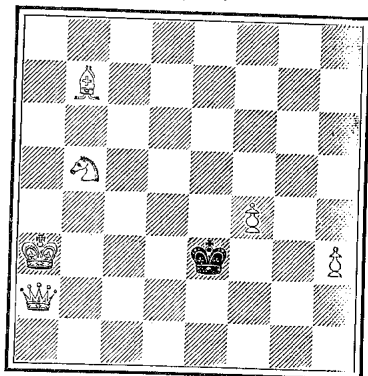
Ke4 ; 2 Sc2.

Kf6 ; 2 Sf5.

No. 135.

195 St. Louis Globe Democrat, 1908.

BLACK.



WHITE.

Mate in three.

1 Sd4, K x P ; 2 Sf3.

K x S ; 2 Qb3.

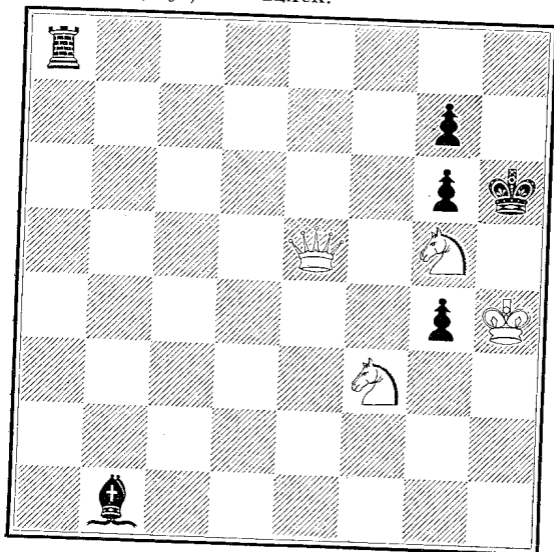
THE NEW "STRATEGY."—II.

It was not until two years after Loyd's death that I really knew how far he had gone with the revision of his book. Then his son, Samuel Loyd, Jr., sent me two ponderous ledgers which he had found in the confusion of his father's desk. One was a volume of notes, on chess and whist, very chaotic and often almost illegible. The second was marked with my name, and was evidently intended as a "fair copy" of the other. It contains 520 of his problems, arranged according to a similar plan to the original *Strategy*, two diagrams to a page, with running comment. The text, however, is often very confused, and a short study proved the impracticability of printing it as it stood. Many passages, on the other hand, are valuable, and in Part II. all the best of these have been reproduced, together with parallel extracts from the *Strategy* of 1881. The quotations from the latter are marked (*Str.*); those from the Revision are marked (*MS.*). In both cases the language has constantly been simplified or extended, according as seemed advisable. Loyd himself recommended this once when he wrote: "The ideas used to come more quickly to me than the right words." I have also tried to bring more system into the order of the criticisms quoted in Part II., so that a ready survey of Loyd's Theory of Composition would be obtainable. This re-arrangement brought to light many inconsistencies in minor details. These I have boldly reconciled according to my own interpretation of Loyd's meaning. This does not mean that I have substituted my own ideas—far from it. Loyd's views and mine are often quite opposed, and I have endeavoured entirely to subordinate mine or at least to indicate clearly when I was comparing them with Loyd's. I have also included a good many of Loyd's problems not in his own selection. After all, what is needed is a tolerably complete presentation of his life, his problems, and his views, without too much comment by the editor. Such a book as this can be used by students in a hundred ways, and they should not be forestalled in their deductions or applications. I myself hope, one day, to supplement it by a volume of my own views on Loyd's themes, treating them both historically and critically. It seems to me such a work would bring out more fully the suggestiveness and value of his problems than anything else could do. The material for such a study already abounds, and certainly there is still much to discover. Meanwhile the reader of this volume will understand why I do not dwell more on the treatment other composers have given to Loyd's themes. This book is altogether Loyd's. The next, if ever I write it, will be his reflection as seen in the works of others.

No. 136.

V. 12 *Saturday Courier*, 9th June, 1855.

(V. *Str.*, 150). BLACK.



WHITE.

Mate in three.

1 Qb8, R×Q; 2 Se5.
Ba2; 2 Qh2.
P×S; 2 Q×R.
Be4; 2 Sf7+.

LOYD'S LAST LETTER.

I DID not see Loyd that fall when I was passing through New York, nor even hear from him. But a couple of months afterwards, when I was again travelling, came the last letter he ever wrote me. Like so many of his it was undated, but I think it was about January, 1910. I will quote everything that bears on the *New Strategy* :

"I have been very busy during the three past months, and yet at the same time have been so unfit for work that I have done nothing towards adding the few finishing touches that I want to put to the *New Strategy*.

"It is so different from anything that you imagine it to be that I am always anticipating a good laugh at the way it will strike you.

"I have all sorts of corrections of faulty problems besides those you have told me about, and notes of intentions and purposes for which said problems were constructed, which have never got into print. Take, for instance, that idea, made for Mathuosek, the Piano man (No. 132). I see from my notes that I first put the Bishop on b7 ; how it ever got to d5 I cannot imagine.

"Just look at the positions I have sketched on the back of that diagram. No. 133 is a position you once wrote me about. The whole thing is a good joke, and I give it in the new book as it occurred at the old Morphy Chess Rooms. I showed it as a three-move problem. After some time one man found a mate in two. But I said : 'I asked for a mate in three ; anyone can do it in two.' It is not easy to find the three-mover.

"No. 136 is one of the first problems I ever composed. It is No. 150 in *Strategy*. I give it to illustrate revising one's problems. It shows how the lad who made it just slipped up on not getting on to the right idea. It has been published for over fifty years with a Black Knight on b1. Solution then would be : 1 Qb8, R×Q ; 2 Se5. But the real theme of the position has never been published ; indeed I only noticed it this morning. The idea is that if 1 Qh2, Ra2 defeats it. Therefore there should be a Black Bishop at b1, which brings out the true mainplay : 1 Qb8, Ba2 ; 2 Qh2 ! I only saw this is time to make a silly problem a good one before closing my problem career."

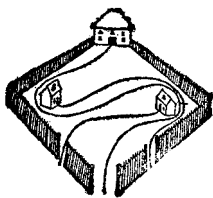
The last words were almost prophetic. A year later the news came of his death, at his house in Elizabeth, New Jersey, on the morning of April 10th, 1911.

He had four children, of whom three survived him : Sam Loyd, Jr., Mrs. E. H. Pierson, Miss Florence M. Loyd (deceased), and Mrs. Howard Campbell, Jr. ; and three grandchildren : Helen Pierson, Loyd Pierson, and Samuel Loyd 3rd.

Many fabulous stories were circulated in Sam Loyd's obituaries of the enormous fortune he had made from his puzzles. During his life-time he had always ridiculed such stories, and their absurdity was realised when it was found that he had left only the comfortable estate of fifteen thousand dollars, a modest sum according to the swollen standards of the day. On the whole he probably made much greater sums for others than for himself. A most striking case of this was the game of Parcheesi. A concern dealing in street-selling articles, with which he had done some business, called him in one day and said : "We have just bought a lot of pieces of cardboard divided into coloured squares. They were intended to be used by a worsted house in advertising, and we bought them at rubbish prices. What can you do with them ?" In a few moments Loyd handed over the scheme of Parcheesi and disclaimed any payment for so small a service. But the dealer insisted on paying him ten dollars, a ludicrous amount as we look back upon the success of the game to-day !



(See p. 113).

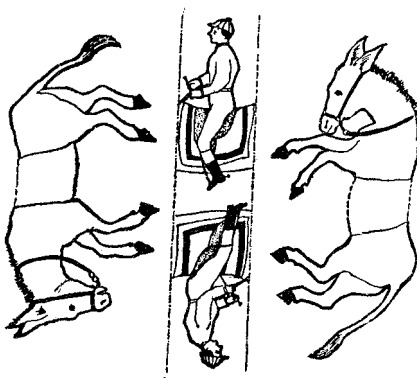


QUARRELSOME NEIGHBOURS.

(See p. 43).



PONY PUZZLE. (See p. 53).



TRICK DONKEYS. (See p. 43).

PLATE IV.

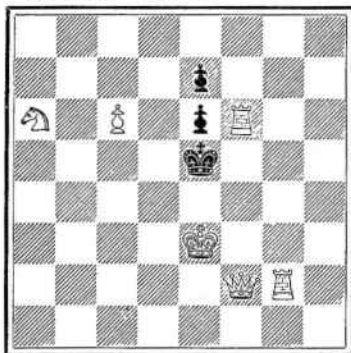
PART II.

CHESS STRATEGY.

No. 137.

Chicago Times, 1879.

(*Str.*, 11). BLACK.



WHITE.

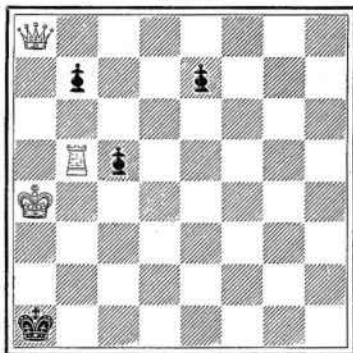
Mate in two.

1 Kf3.

No. 138.

N.Y. Evening Telegram, c. 1890.

BLACK.



BLACK.

Mate in two.

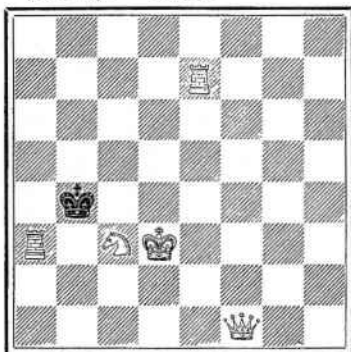
1 Ka5.

No. 139.

258 *St. Louis Globe Democrat*,

28th March, 1880.

(*Str.*, 10). BLACK.



WHITE.

Mate in two.

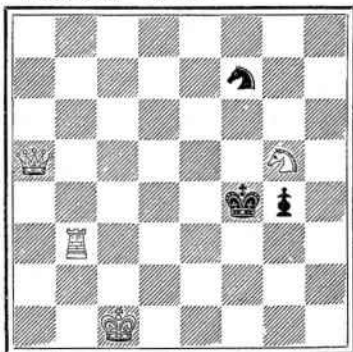
1 Qf8.

No. 140.

"By Miss Clara S—r."

12 *The Gambit*, 29th October, 1859.

(*Str.*, 395.) BLACK.



WHITE.

Mate in two.

1 Re3.

WHAT ARE PROBLEMS ?

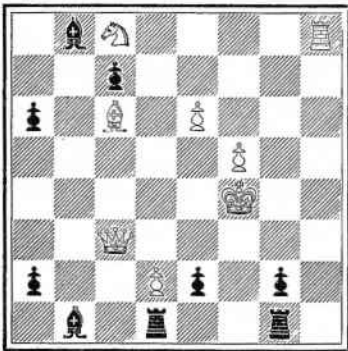
"It is not the object of the author of this little work," wrote Loyd in the Preface to the *Strategy*, "to issue a treatise on Chess Problems after the style of a Handbook on 'The Art of Composition made Easy,' that guarantees to produce a full-fledged problemist in ten easy lessons, and yet still further from his desire is it merely to compile a selection of difficult problems for the purpose of puzzling his friends. His compositions having been received with favour by the public and many pretty compliments paid to him by the press, he has concluded to act upon an oft-repeated suggestion of publishing a selection of his problems; and in so doing he wishes to accompany them with a running description of the circumstances that called them into existence and his views on composition, in the form of a little chat with his readers. He will have a few words to say upon all the problematical questions that occur to him; upon the defects as well as the beauties of the art, showing his way of composing and solving, how to get new ideas, and how to judge of their relative merits; none of which are given as arbitrary rules, or laws of composition, but simply as the private opinion of one humble votary who is aware of his fallibility and ever open to conviction" (*Str.*, p. 5).

The first question Loyd thought required to be answered was the one which he tells us players "of considerable experience" were constantly asking him: What is a Chess Problem? "A problem," he explained, "is merely a supposable or imaginary end-game, illustrating the shortest possible road to victory; but, as it is only necessary to employ such pieces as are required to effect the mate, it has by general consent become the practice to dispense with all unnecessary pieces. In a game of chess the victor wins by an ingenious trick or combination, the subtlety of which his opponent failed to see; nothing therefore could be more interesting and improving than the study of brilliant and scientific problems, the more especially in this advanced age of analytical research, when the science of the openings has become well-nigh exhausted and the victory depends more than ever upon the skill and ingenuity with which the player conducts the termination of his game" (*Str.*, p. 10).

"The positions opposite are given for preliminary practice to show that a problem differs from an end-game in actual play only in that mate is generally effected by more brilliant or extraordinary moves, and that useless pieces are eliminated. I will here take occasion to mention that, as by common consent it has become the general practice to consider that the White forces play from the bottom of the diagram and the Black from the top, and likewise that White has the first move, it is unnecessary to repeat these conditions throughout this book" (*Str.*, p. 14).

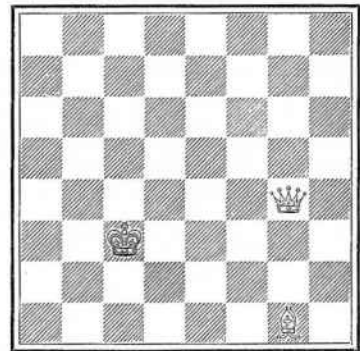
No. 141.

(*Str.*, 7). BLACK.



WHITE.

On how many squares would the Black King be mated ?



WHITE.

Place the Black K where he would be stalemated.

Place the Black K where he would be checkmated.

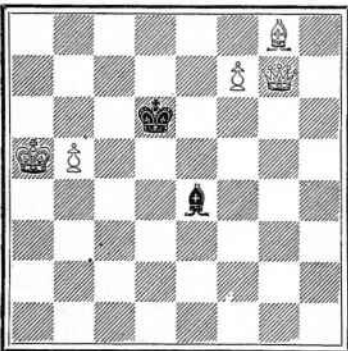
Place the Black K where he would be mated in one.

Place the Black K where he would never be mated.

: On h1 ; 2 on e3 ; 3 on a8 ; 4 on g7.

No. 143.

(*Str.*, 8). BLACK.



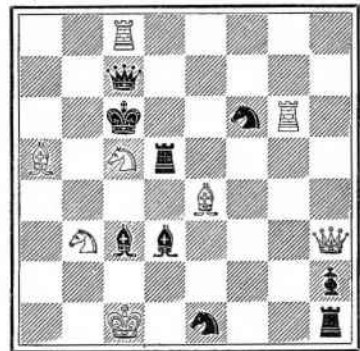
WHITE.

Mate in one.

1 P=Q mate.

No. 144.

(*Str.*, 9). BLACK.



WHITE.

Each side mates in one.

White : 1 Qd7 mate.

Black : 1 Sg2 mate.

MATING POSITIONS.

" THE termination of a problem is known as the mating position, and the beauty of this final position depends upon the mate being effected with a limited number of pieces. The Black King must be hemmed in by as few pieces as possible and none of his avenues of escape should be doubly or unnecessarily guarded. The objectionable feature of uneconomical or impure mates is, however, found in many problems. It is not in any way considered a vital flaw, but it often appears to great disadvantage in problems where there are many pieces employed.

" The question of *duals* (or faults arising from the attack having a choice of moves for effecting the final mate) will be treated at greater length later and must not be confounded by the reader with the present less important subject " (*Str.*, p. 11).

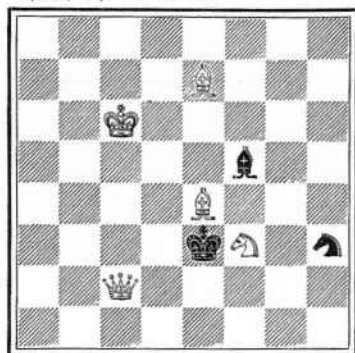
At the present day the two elements of purity and economy of mate are very generally combined in the one term " model mate " ; the element of purity meaning that no square in the Black King's field is doubly guarded, and the element of economy meaning that every White piece, excepting the White King and Pawns, takes an active part in the mate. " Purity of mate," wrote Loyd, " is intimately connected with economy of force ; for if it is meritorious to have no surplus forces employed in the solution of a problem, the same feature of excellence must also extend to the final mating position. I give No. 141 as a puzzling exercise for the reader to find thirty-six squares upon each one of which the Black King would stand checkmated. Twenty-one mates will be found to be strictly pure and fifteen marred by the unnecessary guarding of squares " (*Str.*, p. 12). It should be noted, however, that three of the positions which Loyd evidently counted as mates (d7, e8 and h3) are obviously impossible ones. The position is an excellent study for the beginner, who will get all bewildered with it, counting c1 as a mate or h1 as a pure mate until he has thoroughly mastered the placing of all the pieces.

" Having touched lightly upon the subject of mating positions, I will add a few words upon the final mating moves, the merit of which depends largely upon their oddity or unexpected nature, and upon the number of defences or avenues of escape thwarted. No. 143 shows the greatest number of squares that can be guarded by the mating move (see No. 611). No. 144 illustrates how to mate on a square that appears to be well guarded. The Black pieces, being paralysed by what is known as the pinning principle, are unable to capture the attacking piece without exposing their own King to check. In the same position Black can also mate in one move by a discovered check, cutting off by interference the lines of White's defences. All these features, as will be shown later, enter largely into our modern problems, producing many unique and curious effects " (*Str.*, p. 13).

No. 145.

V. 38 *Frank Leslie's*, 30th August, 1856.

(Str., 12). BLACK.



WHITE.

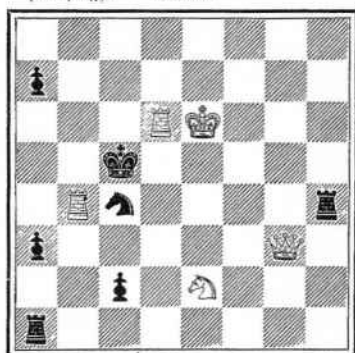
Mate in four.

- 1 Qd2+, K×B; 2 Sg5+, S×S;
3 Qe2+.

No. 146.

V. 385 *American Chess Nuts*, 1868.

(Str., 14). BLACK.



WHITE.

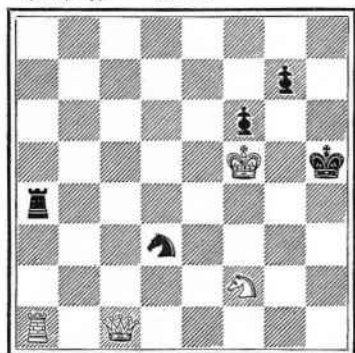
Mate in four.

- 1 Rd5+, K×R; 2 Qb3+, K×Q;
3 Rb5+.
Kc6; 2 Qc7+, K×Q;
3 Rc5+.

No. 147.

7 *Frere's Chess Hand-Book*, 1857.

(Str., 15). BLACK.



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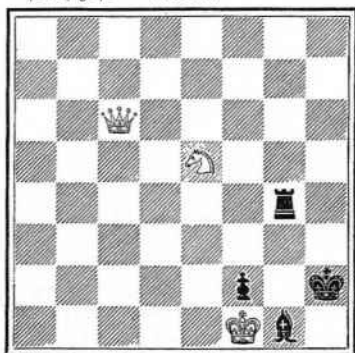
Mate in four.

- 1 Qh6+, P×Q; 2 Rh1+, Rh4;
3 Sh3.

No. 148.

489 *N.Y. Albion*, 22nd May, 1858.

(Str., 30). BLACK.



WHITE.

Mate in three.

- 1 Qh1+, K×Q; 2 S×R.
Kg3; 2 Qf3+.

OLD STYLE PROBLEMS.

"THE art of problem composing has improved with rapid strides during the last quarter of a century," wrote Loyd in 1878. "Not only have we a host of composers in place of the few; but their style and finish is so superior that a problem by one of the so-called old masters would only be published by the modern chess editor as a literary curiosity. The solutions of the old style problems were not only very defective, but chiefly consisted of a series of forced moves or checks, restricting the defence to one line of play. They often illustrated a succession of brilliant sacrifices, culminating in a pretty mate, but they were clumsy in construction and very easy of solution.

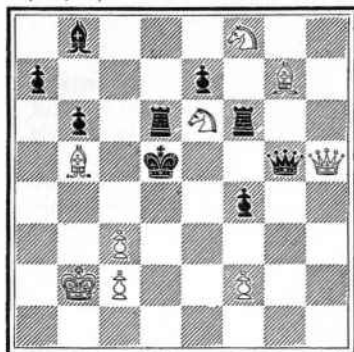
"The fact of a problem having a check for every move, however, does not constitute it an old style problem, for many of our modern problems are checking ones; nor were the problems by the old masters always checking ones, but the moves were generally forced and gave but little scope for variations. No. 145 is composed after the old style, although I can never resist the opportunity of adding the little bifurcating variations which are more characteristic of the modern than of the ancient school. Occasionally we find an old-timer, like No. 146, with a variation introduced by allowing the fleeing King two avenues of escape. And again, not unfrequently, the problems of the old school terminate in a waiting position resulting from previous moves. The attack is always bold and pronounced, and each move is made for one certain object, lacking therefore the exquisite subtlety and science of the modern style, where every move is prepared to meet the exigencies of a score of defences. The adverse King is made the direct objective point of attack and every energy is devoted to a precipitate assault, there being little skirmishing for position or deploying of forces. The early composers were also very partial to problems in many moves, hampered with strange and absurd stipulations, which I am glad to say are now becoming obsolete" (*Str.*, pp. 15-6).

It does not seem to me that any of Loyd's problems really give a good idea of the class of stratagem which was flourishing in the days of Alexandre and his mammoth compilation, the *Beauties of Chess* (1846). Loyd almost invariably has some little unexpected feature, a bifurcation, an interposition, a quiet move, or the like, which would have seemed very original to a solver before 1850. No. 148 has always seemed to me a good example of Loyd's old-style manner, but if one compares it with No. 63 of d'Orville's collection (No. 86 of the three-movers in Alexandre) the difference in finish will readily be apparent. Loyd preserved in some of his older problems, as in those just quoted, some of the characteristics of the old-school manner, the forced checks, the consecutive sacrifices, and the driving about of the Black King; but his handiwork is stamped indelibly on every problem he made, and there is little danger of confusing his style with that of Mendheim, or Bolton, or Dollinger.

No. 149.

V. 380 N.Y. *Albion*, 12th April, 1856

(*Str.*, 21). BLACK.



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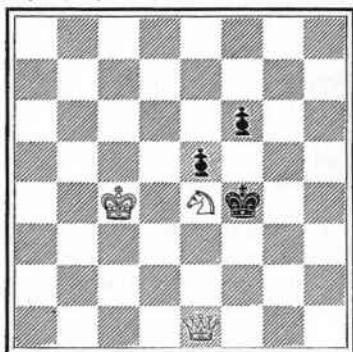
Mate in four.

- 1 Bc4+, Kc6; 2 Qe8+, Kb7;
 3 Qc8+.
 K x B; 2 Qe2+, Kd5;
 3 Qb5+.
 Ke5; 2 Sg6+, Ke4;
 3 Qe2+.
 Ke4; 2 S x Q+, Ke5;
 3 Pf3.

No. 150.

V. 6 N.Y. *Clipper*, May, 1856.

(*Str.*, 20). BLACK.



WHITE.

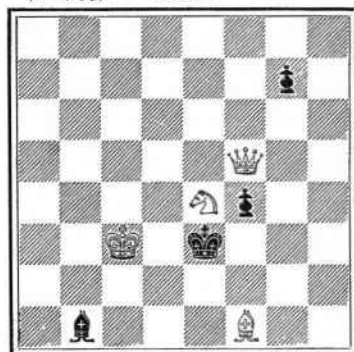
Mate in four.

- 1 Qg1, K x S; 2 Qf2, Pf5; 3 Qg3.
 Kf3; 2 Kd3, Kf4; 3 Qg6.
 Kf5; 2 Kd5, Kf4; 3 Qg3+.

No. 151.

418 *American Chess Nuts*, 1868.

(*Str.*, 55). BLACK.



WHITE.

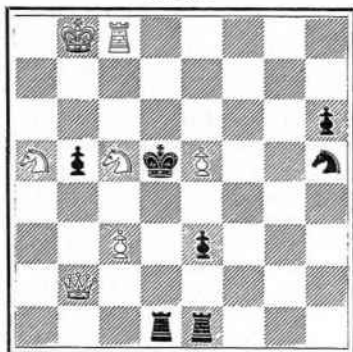
Mate in four.

- 1 Qh5, K x S; 2 Bc4, Pg5; 3 Qe2+.
 Ba2; 3 Bd3+.
 Pf3; 3 Qg4+.
 threat; 3 Bd5+.

No. 152.

Philadelphia Chess Association, 1886.

BLACK.



WHITE.

Mate in three.

- 1 Sc6, K x S; 2 Pc4.
 Kc4; 2 Sb4.
 Rd4; 2 Pc4+.
 Rd3; 2 Q x P.
 Sf6; 2 Se7+.

NEW STYLE PROBLEMS.

" SOME problemists still practise the ancient rule that, when the defence has a choice of replies, the mate should be effected in less than the full number of moves if the *best* reply is not made. This was my own early conviction; but my later problems show that I have got bravely over it. Indeed I have since remodelled many of my first problems that required revision according to the more advanced notions. No. 149, for instance, was a five-move problem with three variations in four moves. By cutting off one move in the mainplay, thereby preserving the variations intact, it made a fair problem in four, and shows a step in the right direction, in that the resources of the problem are increased and the number of moves cut down.

" No. 150 was originally published with the Black King at f3, with a single forced line of play beginning 1 Qg3.+ The mere change in the position of the King has transformed it into a very presentable problem, 'with all the modern improvements'" (*Str.*, p. 19).

" We still occasionally see such problems as No. 149 was before I altered it, with the inexcusable addition of a first move which has no further object than to make a five-move problem out of what should be a four-mover, and we look on these fossils as capital illustrations of the clinging errors of the old school. Even in a problem like No. 151, composers should bear in mind the universal preference for three-movers and the general distaste towards four-movers. The key-move seems to give additional interest to the position; yet it has really a three-move theme, and, as the first move threatens mate in one, I think it could well be dispensed with. Since I became convinced of the unpopularity of lengthy problems, I have followed the bent of my own taste and favoured none but problems in few moves, endeavouring to make each one as short as the requirements of the theme would permit" (*Str.*, p. 36).

" Excellent ideas can be gleaned from some of the old checking problems, and they can be presented in much better form by substituting quiet moves. I do not think it the best plan, however, for composers to indulge too largely in such transcriptions; they should rather endeavour to originate for themselves.

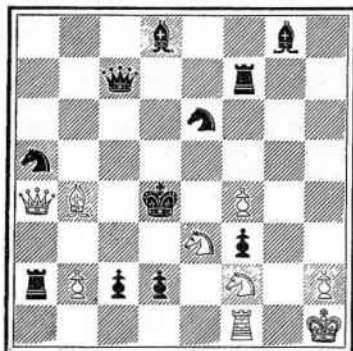
" The difficulty of the old style of problems consisted in finding a plausible line of attack. In the modern problem there are so many moves which will very nearly effect a mate that the solver is bewildered by the innumerable resources at his command and is forced to make an exhaustive analysis to discover the correct key-move" (*Str.*, p. 17).

No. 152 may well be chosen, almost at random, to illustrate Loyd's ideal of a new style problem, as distinguished from the old style of forced problem, such as No. 147.

No. 153.

46 *Musical World*, September, 1859.

(*Str.*, 286). BLACK.



WHITE.

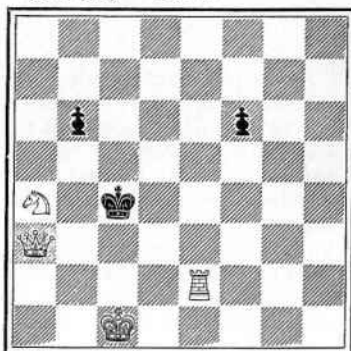
Mate in three.

1 Qb5, S × P ; 2 Bd6.
K × S ; 2 Qd5.

No. 154.

356 *Chess Record*, 15th August, 1876.

(*Str.*, 372). BLACK.



WHITE.

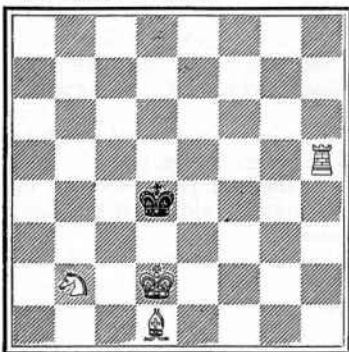
Mate in three.

1 Re7, Kb5 ; 2 Rc7.
Pf5 ; 2 Re5.
Kd4 ; 2 S × P.
Kd5 ; 2 Qd3+.

No. 155.

476 *N.Y. Albion*, 13th February, 1858.

(*Str.*, 387). BLACK.



WHITE.

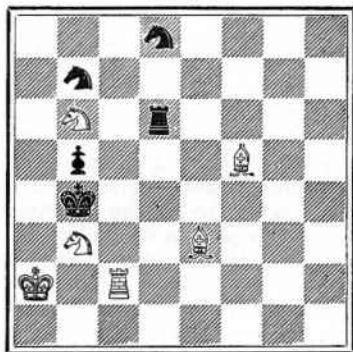
Mate in three.

1 Sd3, Ke4 ; 2 Kc3.
Kc4 ; 2 Ke3.

No. 156.

Brooklyn Eagle, c. 1900.

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WHITE.

Mate in three.

1 Rd2, Kc3 ; 2 R × R.
Sf7 ; 2 R × R.
Rc6 ; 2 Rd4+.
Sa5 ; 2 Bc5+.

THREE-MOVE PROBLEMS.

" I LOOK upon *three* as the standard number of moves for a perfect chess problem, and I have seldom seen a theme that I thought could not be expressed better in three, than in more, moves. Positions in two moves are entirely too easy and those in four too difficult for the popular taste, for which reason I give the preference to three-movers, and I have found that ninety-nine out of a hundred solvers agree with me and seldom look at a longer problem " (*Str.*, p. 21).

" On account of the advancement in the art of composition, and the care and attention bestowed upon perfecting every detail of the same, three-movers have become the popular favourites. A good three-mover of the modern style is far more difficult than the old-time four-mover. As to two-movers, when one of them is really excellent, there is nothing more admirable or more desirable ; but in spite of their growing in popularity with thousands of the more superficial solvers they will never replace the problem in three moves, on account of the limited possibilities of two-move themes.

" There is also a growing tendency against the employment of many pieces in modern three-movers, which contrasts strangely with the fashions of fifty years ago. At that time No. 153 was considered an excellent position ; to-day it is a monument of stupidity ; while No. 154, which was severely criticised, would now pass as a pretty problem. It is safe to say that the standard of excellence will be still farther advanced in the future. There are those of us who remember when there was scarcely a score of good problems in existence, so that almost anything was acceptable for publication. To-day there are several hundred thousand to select from and compare with, so that a modern composer has to do work of a very high order to become known at all.

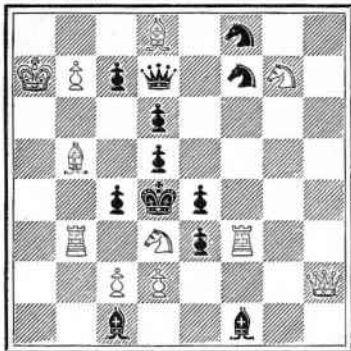
" There is a harmless, but most useful, style of elementary problems like No. 155 (see p. 213), which may be looked upon as forming the necessary stepping-stones to lead the beginner on to a better understanding and appreciation of the art. They have a fascination for the tyro, but he soon learns to expect the deeper themes and combinations of such a problem as No. 156, which at first would have been beyond his comprehension " (MS.).

Certainly in three-movers there is a wider range of styles and grades obtainable by the average composer than in any other length of problems. The opportunity to study the combination of strategic principles as well as the combination of beautiful mates is infinitely greater and more varied than in two-movers, and so much less intricate proportionately than in the complex four-mover, that composers and solvers alike are not frightened away as they are from longer problems.

No. 157.

V. 123 *Musical World*, 2nd June, 1860.

(Str., 60). BLACK.



WHITE.

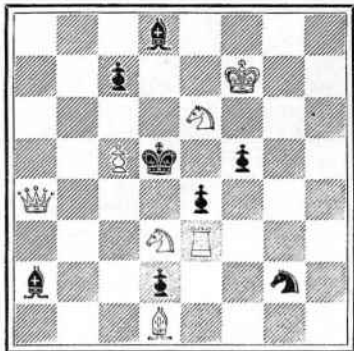
Mate in two.

1 Q x P.

No. 158.

Huddersfield College Magazine, November, 1878.

(Str., 61). BLACK.



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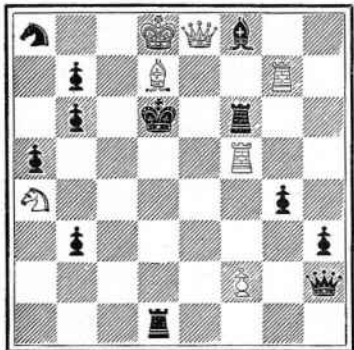
Mate in two.

1 Ke8.

No. 159.

1878 *Detroit Free Press*, 18th April, 1885.

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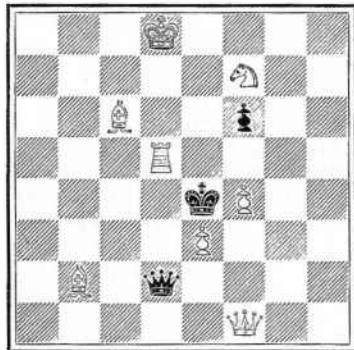
Mate in two.

1 Qe3.

No. 160.

V. 119 *Le Sphinx*, 1st October, 1866.

(Str., 58). BLACK.



WHITE.

Mate in two.

1 Bc1.

TWO-MOVE PROBLEMS.—I.

IN no department of composition is the danger of over-production greater than with two-movers. The beginner suddenly finds himself able to compose with great fertility one two-mover after another, satisfactory enough to himself and readily accepted by the editors of minor columns. Loyd himself in 1856 had been reproved by editor Fuller on this score (see p. 15), and he soon realised that there might be justice in the criticism. In the *Strategy* he wrote:—

“ It is a great error in our problemists to be too prolific. One fine problem gives a better reputation than the authorship of a hundred poor or even *tolerably* good ones. Every composer hits upon simple and inferior ideas; and, having taken the trouble to originate them, he sees no harm in giving them to the public, forgetting that he is offering them as specimens of his skill and style. How much better to boil down a score or so of them, as I once told a correspondent, into one fine problem, than in after years to have (as I confess to having) a hundred or more which should never have seen the light of a diagram.

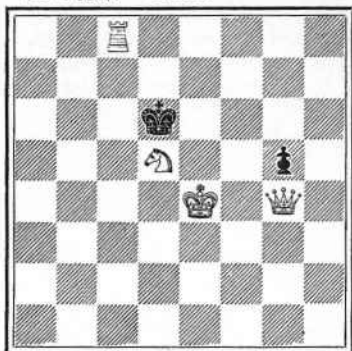
“ A decidedly objectionable and uninviting style of two-move problems consists of those which, having no particular theme, are lumbered with pieces for the sake of forming variations, as in No. 157, and those of the waiting style, like No. 158, where, although there are no forces which are positively useless, yet nearly every piece is put on to take care of some opposing piece, which in turn has no further object than to give employment to the other. Neither are exactly dead-heads, yet both could readily be removed without injury to the idea of the problem, if it be so fortunate as to possess a tangible idea. A glance at the position of No. 158 reveals the fact that every move of Black allows of a mate, and the solver has therefore only to gain the opposition by finding how to lose a move that will not change the relative bearing of the pieces. The White Rook is evidently added for the purpose of neutralising the Black Pawn. One Bishop is opposed to the other, and the Knight on e6 fraternises with the adverse Bishop and Knight. All these side-shows could be dispensed with and the problem reduced to a position of five pieces. I do not say that the problem is not a very fair one; but I refer to what in a more exaggerated form has become a very popular error, for a surplus of meaningless variations and mating positions destroys the beauty and difficulty of a problem ” (*Str.*, pp. 38-9).

Even where many mates are united to express a given task, as in No. 159, which is an early rendering of the Queen's Cross (or twelve mates by the White Queen), Loyd disapproved of the result unless it could be made particularly spontaneous. He omitted No. 159 from the *Strategy* and from the revised work as well. “ The only merit of the position,” he said to me once, “ is the try 1 Rg6, and that cannot carry the rest of the monstrosity.” I can see no reason why at least the King's Knight's Pawn could not be safely omitted.

No. 161.

Buffalo Commercial Advertiser, 1880.

(*Str.*, 531). BLACK.



WHITE.

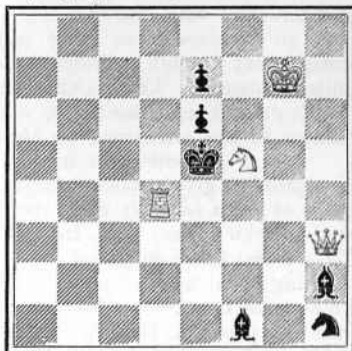
Mate in two.

1 Kf5.

No. 162.

150 *Frank Leslie's*, 21st August, 1858.

(*Str.*, 63). BLACK.



WHITE.

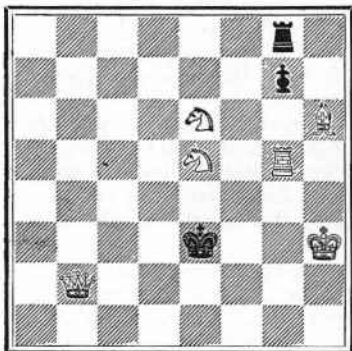
Mate in two.

1 Qh8.

No. 163.

N.Y. State Chess Association,
22nd February, 1892.

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WHITE.

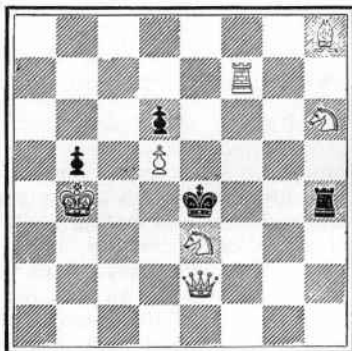
Mate in two.

1 Qa1.

No. 164.

N.Y. State Chess Association,
22nd February, 1892.

BLACK.



WHITE.

Mate in two.

1 Rg7.

TWO-MOVE PROBLEMS.—II.

CONTINUING his comments on the two-move question, Loyd said: "I have often expressed the opinion that it is no easy task to compose a good two-move problem. It should have a decided point, a well-defined theme with a sparkle to it; and the difficulty should consist in the surprise of the trick, and not in the mere trouble of selecting the correct key-move. I consider No. 160 good, because it has a point that will impress itself favourably upon the memory of the solver. On the other hand there is a very common class which we can all tolerate and pass as harmless on account of their pleasing appearance. No. 161 may possess some interest for beginners, but full-grown problemists prefer more substantial food. Themes of this nature furnish the ground work upon which problems of a larger growth are built" (*Str.*, p. 38).

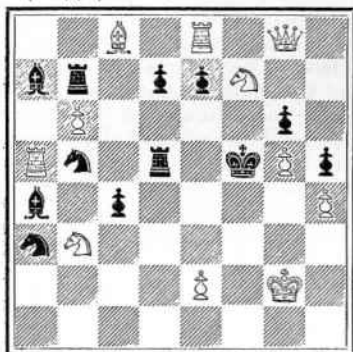
"The feature of difficulty is over-rated in two-movers. Any experienced problemist can solve a two-mover the instant his eye takes in the relative bearing and position of the pieces. If the position be so crowded and complicated that it requires five seconds more to bring system out of chaos, then these extra seconds are sacrificed to the lack of ability of the composer and not to the merit of the problem. The merit of a two-mover should depend entirely upon the brilliancy of its theme, the surprising subtlety of the trick, and the skill with which the forces are economised. Positions with many pieces, like No. 157, no matter how difficult, complicated or scientific, can never be popular favourites" (*Str.*, p. 40).

The most striking type of light-weight two-mover is that where the key gives unexpected freedom to the Black King, provided there be no tell-tale Pawns to betray the trick. Loyd had great success with such two-movers, of the open type, with few Pawns, and with a sparking key to add to the King's liberty. He relied largely on discovered mates, because their use to reach peculiar squares after the King's flights readily avoids the necessity for confining Pawns. An excellent example is the mate 1 Qa1, Kd2; 2 Rg2 mate in No. 163, of which the initial position gives no clue. "On account of the key-move this problem may be looked upon as one of the best and most difficult two-movers of the collection. With any other key-move substituted it would possess no merit whatever" (MS.). Similarly he said of No. 164, "The play would be the same if the Bishop stood at a1, but it would be a very tame affair" (MS.). There is hardly ever a model mate in any of Loyd's two-movers, because their presence so points to the intention that the slight artistic gain is more than lost in the feebler character of the surprise. Loyd did not want complex analytical difficulty, but he did want the element of surprise. The theme must be *discovered* by the solver, not self-evident on the face of the diagram. The discovery need not take long to make, but when made (whether quickly or slowly) it must in some sense reward the solver by its unexpectedness.

No. 165.

Philadelphia Mercury, 1858 ?

(Str., 71). BLACK.



WHITE.

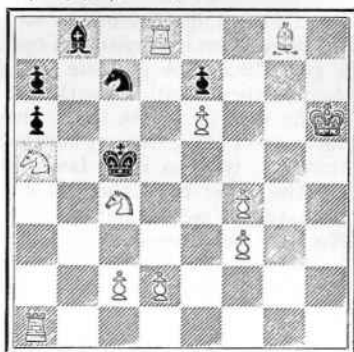
Mate in four.

1 Qf8, Pe6; 2 Qc5, R×Q; 3 Kf3.
Sd4; 2 Q×P, Se6; 3 Kf3.

Set: "Ideas."

First Prize, Centennial Tourney, 1877.
74 Boston Globe, 13th December, 1876.

(Str., 461). BLACK.



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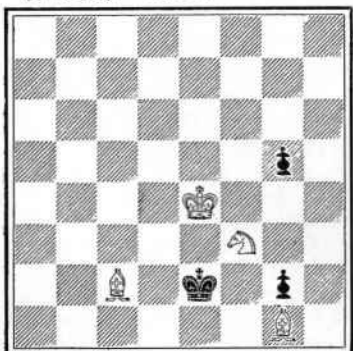
Mate in four.

1 Rc8, Kb5; 2 Se5, Ke5; 3 Pc4.
Kb4; 3 Sd3+.
Kb6; 3 Sd7+.
Kd5; 2 Se5, Kd6; 3 Sb7+.
Kd4; 3 Sb3+.
Kd4; 2 Pc3+, Kd3; 3 Re1.
Kb4; 2 Pc3+, Ke5; 3 Pd4+.

No. 167.

V. 18 *Saturday Press*, 26th February,
1859.

(Str., 438). BLACK.



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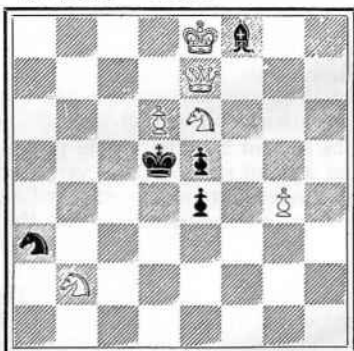
Mate in four.

1 Kf5, K×S; 2 Bd1+, Kg3; 3 Bg4.

No. 168.

326 *American Chess Journal*,
September, 1877.

(Str., 396). BLACK.



WHITE.

Mate in four.

1 Kd7, B×Q; 2 P×B, Sc4; 3 Sa4.

FOUR-MOVE PROBLEMS.

" THIS work is illustrated with about one hundred and fifty four-move problems. The great majority of them were composed over half-a-century ago during the long-winded craze, or they would never have seen the light of a diagram. Few composers, let me hope, will ever repeat the feat of turning out so many monstrosities in so short a time. My first intention was to eliminate them entirely from this collection, but I found they could be used to advantage as illustrations of different features which came up for discussion.

" Some four-movers are quite inexcusable. No. 165 is one of this class. There is no reason why it should have been called into existence, and it is safe to say that not one solver in a thousand could be tempted to look at it. Its only merit is a sort of intricate difficulty, which offers no special reward to the solver who is patient enough to unravel it. We have practically been led into the position of assuming three moves to be the standard for ordinary problems. Extraordinary ability still produces an occasional really fine two-mover, and every one is ready to applaud whenever this occurs; but the four-mover requires some very special reason to win anybody's attention. This might not be the case if so many poor four-movers were not published. Then we might imagine a composer bringing out a really good problem, like No. 166, and when a solver said scornfully, 'I do not care to look at it, it will probably not interest me,' the composer could answer: 'I would not dare have published it, unless it was a remarkable problem with some unique feature which fully justifies it.'

" But until this state of affairs comes to pass, four-movers will continue to be published indiscriminately and without attracting any attention, until interest in them dies away completely. Occasionally a pleasing looking four-mover appears and deserves a moment's notice, either as being an instructive study in the simple moving of the pieces or as adding an extra move to some peculiarly weak theme.

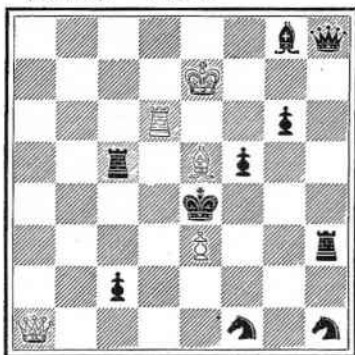
" A position like No. 167, for instance, with few pieces and a pretty trick, may be looked upon in the nature of a study, and as such be quite excusable. And No. 168 may be taken as an illustration of a weak theme that needs the backbone of an extra move. To begin with the capture of the Bishop as a three-mover would be absurd, as the whole merit turns on the introductory sacrifice of the Queen; but the same old question crops up:—is there really a sufficient excuse for the problem any way?

" Of course occasions do arise in solving tourneys where difficulty is the only consideration, so that an ungainly and complicated four-mover might after all find its purpose; but such occasions are fortunately rare and have nothing to do with good problem construction, and we need hardly discuss them seriously here" (MS.).

No. 169.

16 *Porter's Spirit*, 20th December, 1856.

(Str., 18). BLACK.



WHITE.

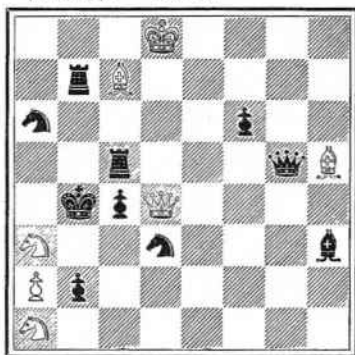
Mate in five.

- 1 Rd4+, K×B; 2 Rg4+, Kd5
3 Qa8+, Ke5; 4 Qe4+.

No. 170.

52 *Frank Leslie's*, 6th December, 1856.

(Str., 19). BLACK.



WHITE.

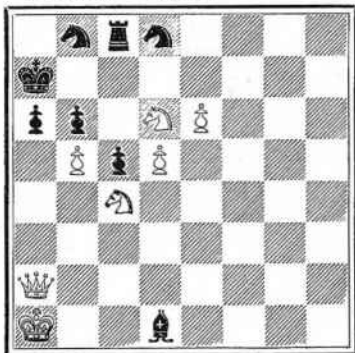
Mate in five.

- 1 Qc3+, K×Q; 2 Sb1+, Kb4;
3 Sc2+, Kb5; 4 Sc3+.

No. 171.

Saturday Press, 1859.

(Str., 41). BLACK.



WHITE.

Mate in five.

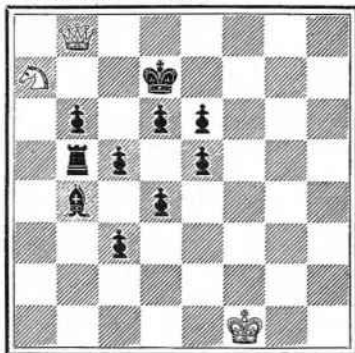
- 1 Qa5, P×Q; 2 Pb6+, Ka8; 3 Pb7+
Ka7; 4 P×R=S+.
Ka8; 2 S×P+, Ka7; 3 S×R+,
Ka8; 4 Qc7.
Rc6; 2 SP×R, Sd7; 3 Sb5+,
Kb8; 4 Q×RP.

No. 172.

"The Pilot."

V. 389 *N.Y. Albion*, 14th June, 1856.

(Str., 57). BLACK.



WHITE.

Mate in five.

- 1 Sc6, K×S; 2 Qc8+, Kd5; 3 Qa8+,
Kc4; 4 Qa2+.

FIVE-MOVE PROBLEMS.

"Nos. 169 and 170 may be looked upon as modernised editions of the old school of checking problems. They are among my happiest efforts in that line, and, although not remarkably difficult, are favourites with me as being among my first compositions in five moves, a class of problems I rarely attempted and took but little interest in. A five-mover is too difficult for the popular taste, and should only be composed to illustrate some peculiarly pleasing theme that cannot be expressed in fewer moves" (*Str.*, p. 18).

In connection with No. 169 there was some discussion whether the Black Rook at h3 and the Knight at h1 were dead-heads. The problem was republished in the *Illustrated London News* in 1867 without the Knight in question, with this note: "This fine stratagem has before appeared in print, but with an additional piece, which was not required and which totally destroyed the beauty of the conception. It is now given for the first time as it was composed by the author." When I told Loyd about this old criticism his answer was characteristic: "Howard Staunton was always wrong about problems. I showed him that problem in London. The Knight improves the sub-variations if Black does not capture on the first move" (*L.*, 18th April, 1909).

But let us return to Loyd's opinions on five-movers in general: "It is surprising to find," he wrote, "that almost all five-move problems are built up, and that scores of composers have created innumerable problems in five moves without a single *bona fide* five-move theme among them. This mania for lengthening out problems into positions which no one cares to look at has always appeared ridiculously absurd according to my way of thinking, the more especially as I hold that the world has not produced half-a-dozen composers with sufficient creative power to originate a perfect five-move problem, with a strictly pure five-move theme, worked out in all its details as it should be, and difficult and meritorious in the same ratio as a three or four-move problem would be" (*Str.*, p. 29).

"Before dismissing the question of lengthy problems I had better say a few words in regard to running into extremes, lest my readers be left with the impression that I am endeavouring to encourage the composition solely of two-movers. I do greatly admire a fine problem in two moves, but they are so scarce that it is quite a treat to meet one among the mass of rubbish with which thoughtless problemists have swollen the number of their compositions. The only thing that I dislike more than a problem in over five moves is a poor one in two" (*Str.*, p. 37).

Loyd's favourite five-mover was undoubtedly No. 607, but his statement (p. 397) that it was the only one of his deserving preservation can hardly be taken seriously. He certainly valued Nos. 74, 476 and 573 as among the most interesting of his compositions.

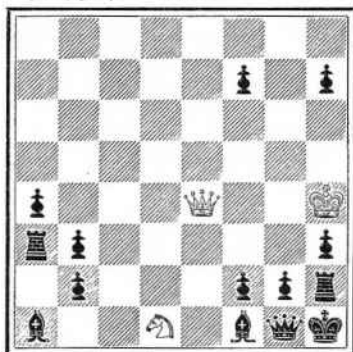
No. 173.

"The Walking Match."

315 *American Chess Journal*, June, 1879.

Dedicated to C. A. Gilberg.

(*Str.*, 502). BLACK.



WHITE.

Mate in fifty.

The following are the important rests in the pedestrian tour:

1 Qb1; 5 Kg8; 10 Kb4; 15 Kg7; 20 Kb4; 24 Ka8; 29 Kb4; 32 Ke7; 35 Kb4; 39 K×P (f4); 44 Ka8; 48 Kb4; 49 K×R; 50 S×P mates.

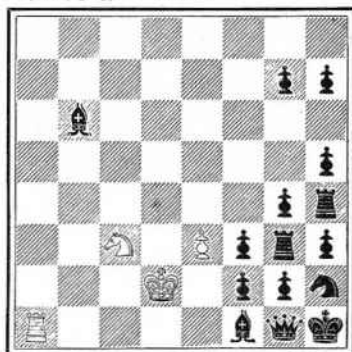
No. 174.

"The Rifle Range."

318 *American Chess Journal*, June, 1879.

Dedicated to C. H. Waterbury.

(*Str.*, 503). BLACK.



WHITE.

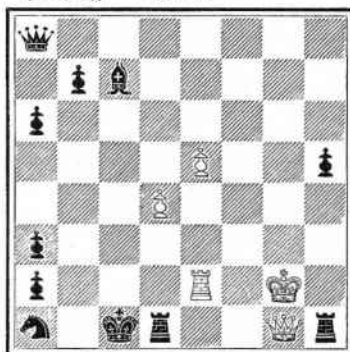
Mate in twenty-seven.

1 Se4, Bc7; 2 Rd1, Ba5+; 3 Kc1, Bc7; 4 Kb2, Be5+; 5 Ka3, Bc7; 6 Kb4, Bb8; 7 Kc5, Be5; 8 Rc1, Bb8; 9 Ra1, Bc7; 10 Rb1, Be5; 11 Rd1, Ph6; 12 Rc1, etc., and when Black plays Bb8, White wins by Rd6!

No. 175.

151 *Chess Monthly*, March, 1859.

(*Str.*, 23). BLACK.



WHITE.

Mate in fourteen.

1 Qe3+; 2 Qe4+; 3 Qf4+; 8 Qh7+; 9 Q×B+; 10 Qb6+; 11 Qc5+; 12 Qb4+; 13 Q×RP+; 14 Qb2 mate

LONG-RANGE PROBLEMS.

" ONE of the noticeable improvements of the day is the composition of problems in a reasonable number of moves. The old-fashioned positions in many moves are becoming obsolete ; and although some few composers there are who give free scope to their inventive faculties and some editors indulgent enough to publish the results, yet these long-winded affairs are seldom solved or looked at. They are no longer relished by the chess world at large, whose votaries prefer recreation to labour. No. 175, in fourteen moves, composed in a spirit of burlesque, may be amusing to look at with the solution, but the number of moves alone is sufficient to frighten anyone from trying to solve it " (*Str.*, p. 20).

Thus wrote Loyd in 1877, and his personal distaste for long-range problems never lessened. In the MS. of 1909 he referred to them as the " vagaries of our ancestors, whose questionable merit consisted in an undue extension of moves. I recall the day," he added, " when a mate in many moves was looked upon in the same meritorious light as when a player announced a stupid mate in twenty moves or so in preference to a sparkling gem in three."

It is true enough that most solvers, since the days of the modern problem dawned in the 'forties, have paid little heed to long-range problems. Loyd had an experience of this himself in the case of No. 5, to which I have referred elsewhere. " It was one of my earlier efforts. It is in reality no more difficult than an ordinary two or three-move problem. It went the rounds of those chess papers which seem to feel a sort of semi-occasional duty to cater to the tastes of a few antiquarians, until it finally appeared in the Dutch Magazine, where some one who could not read the stipulation was induced to look at it and found that it could readily be solved in half the number of moves " (*Str.*, p. 20).

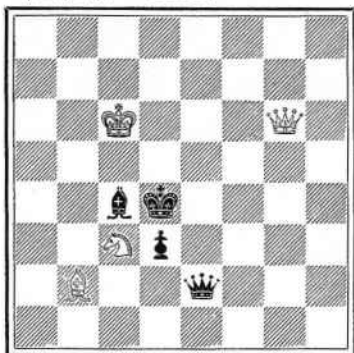
As editor of the *American Chess Journal*, Loyd found that the " antiquarians " were more numerous than he had realised. W. A. Shinkman and G. Reichhelm had already composed several mammoths. *Brentano's Chess Magazine* and the *N.Y. Clipper* always welcomed any such experiments, and in the early 'eighties they gave a great impetus to this style of composition. J. N. Babson and H. F. L. Meyer joined the ranks with great success, and somewhat later O. Blathy, the Hungarian, turned to long-range problems as a speciality.

In the P.S. to the *Strategy*, written in 1881, Loyd took notice of the movement : " A new style of lengthy problem has recently come in vogue, the merit of which consists solely in the procrastination of the mate. Quite a rivalry exists as to who can produce a position with the longest spun-out solution. I give two illustrations showing the principle on which these long extensions are built. In No. 173 I have taken the same theme previously shown in No. 5, where it required but fourteen moves to gain the opposition. Black is now furnished with a supply of Pawns, which are advanced one step at a time and require the attack to repeat the entire routine until the Pawns are all blocked. In No. 174 the opposition is gained by the play of the Rook against the Bishop. It is a five-move manœuvre repeated as often as the defence can gain time by advancing a Pawn. The position is an impossible one, and I see no reason why a monster of this description cannot be prolonged to over a thousand moves " (*Str.*, p. 252).

No. 176.

138 *Frank Leslie's*, 3rd July, 1858.

(*Str.*, 24). BLACK.



WHITE.

Mate in two.

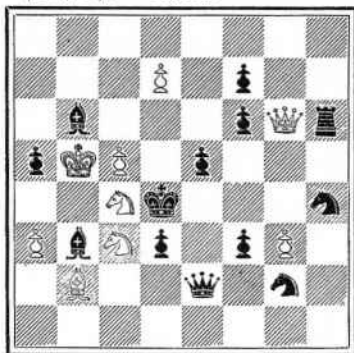
1 Qe4+.

No. 177.

82 *Porter's Spirit*, 3rd April, 1858.

Dedicated to E. B. Cook.

(*Str.*, 26). BLACK.



WHITE.

Mate in three.

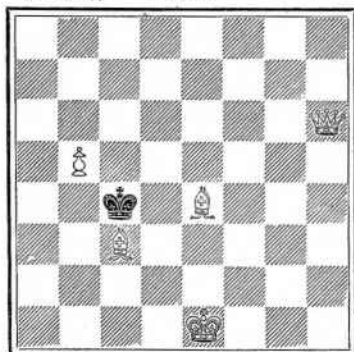
1 Kc6, B x S; 2 Qe4+,
threat; 3 Sb5+.

No. 178.

"By W. King."

77 *Musical World*, December, 1859.

(*Str.*, 25). BLACK.



WHITE.

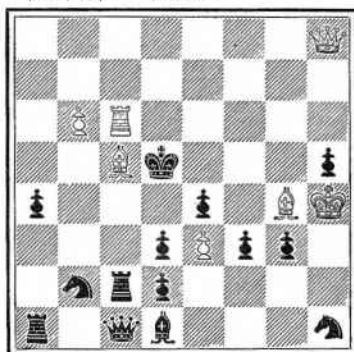
Mate in two.

1 Bd5+.

No. 179.

Philadelphia Evening Bulletin, c. 1859.

(*Str.*, 27). BLACK.



WHITE.

Mate in three.

1 Pb7, K x R; 2 Bd7+.
Sc4; 2 P=S.
threat; 3 Rb6.

PROBLEM BUILDING.—I.

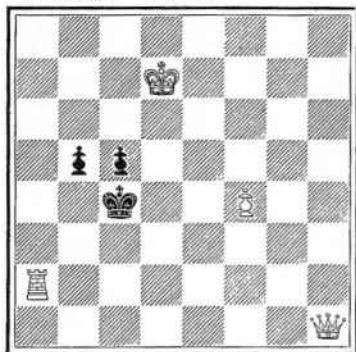
“ It is a great blunder with many composers to desire to lengthen out their problems, and this popular error has given rise to a system of *building up* problems of many moves upon what are in reality but two or three-move themes. Thus a composer takes a two-move problem like No. 176 or No. 178, both of which are complete, neat and satisfactory. The themes are well expressed. There are no surplus pieces and the positions are attractively posed. The solutions show them to be two-move themes. Yet by adding an extra move they can be built up into three-move problems, so elaborated with variations and additional forces that they would scarcely be recognised as the same neat, unpretending little problems from which they originated, as I will now proceed to demonstrate (Nos. 177 and 179). Of course there are a thousand ways of building up a problem, and a score of fine positions could be created that would have no resemblance except in the two-move terminations. In the illustrations here given I have introduced the themes by what I have always found to be the most finished and concealed method ; that is, by making Black lead up to the desired positions by what appear to be very obvious and at the same time complete defences to White's threatened attacks. In both of these positions the key-moves are made for the purpose of threatening to occupy the squares just vacated. Black then replies so as to thwart these threats, and in so doing prepares matters for the new lines of attack, an examination of which reveals the same themes that were given in the two-move versions. Of course the merit of such problems depends upon the way in which the subject is handled and the suggestive resources of the position seized upon, yet no matter how much talent has been expended, the position that gives the theme the clearest is the one that will be remembered and admired ” (*Str.*, pp. 21-2).

We shall see in a minute that Loyd was not bigoted against all problem building. He began composition in a period when many-movers were the fashion, and it is to his credit that he soon saw the advantages of brevity and clearness of construction. It is also to his credit, however, that he recognised that many positions, many themes, were too slender to make good problems unless given more substance by the building-up process. Each case, he maintained, must be treated individually and considered judiciously. At the present time the building-up of two-move themes, that are in themselves rather hackneyed, into three or four-move extensions, is very much in favour with some composers. The late E. Pradignat built hundreds of his problems upon this system. The question how far such problems are to be considered original is another matter. Loyd's opinion was definite enough : “ Not unfrequently the two-move problems of others are pirated, as if the addition of an extra move conveyed a legitimate claim to authorship ” (MS.).

No. 180.

52 *Syracuse Standard*, 30th September,
1858.

(*Str.*, 32). BLACK.



WHITE.

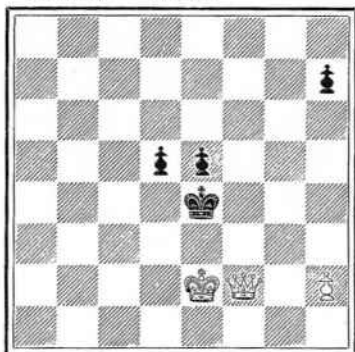
Mate in three.

1 Ra3, Kb4 ; 2 Qa8.
Pb4 ; 2 Qf1 +.

No. 181.

Saturday Press, 1859 ?

(*Str.*, 33). BLACK.



WHITE.

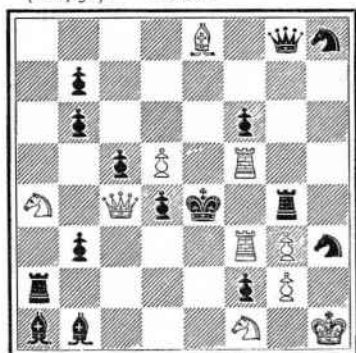
Mate in three.

1 Ph4, Ph5 ; 2 Qf8.
Ph6 ; 2 Ph5.

No. 182.

263 *London Era*, 5th June, 1859.

(*Str.*, 50). BLACK.



WHITE.

Mate in three.

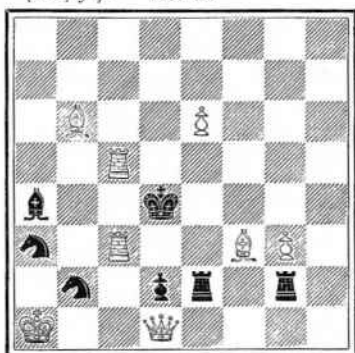
1 Bd7, R x P ; 2 Pd6.

No. 183.

"By A. Knight."

V. 18 *Chess Monthly*, April, 1857.

(*Str.*, 51). BLACK.



WHITE.

Mate in three.

1 Q x P+, R x Q ; 2 Re3.

PROBLEM BUILDING.—II.

“ In composing a problem the author will sometimes think of an accurate theme which he will then proceed to illustrate upon the chess-board ; this is the most scientific plan and produces the finest problems. But the building-up process is far easier and consequently more popular. You start from a particular mating position and work backwards, as it were, adding a move at a time, until a three, four, or five-move problem results, its brilliancy or difficulty depending upon the accidental developments of the analysis. Some ideas positively require such building up. For instance, Nos. 180 and 181 are simple and instructive little positions well adapted for the practice of beginners and advocated by many as the most useful type of problem. But they possess very little difficulty even as they now stand ; as two-movers they would be totally inadequate. This system of problem building can be recognised in the works of practically every composer. By some it has been used to great advantage ; but by more it has been employed so unskilfully as to spoil many otherwise pretty conceptions ” (*Str.*, p. 25).

“ It goes against the grain to give one's own problems to illustrate bad taste or judgment in composition ; but, having started out with the intention of confining my criticisms to my own works, I shall tread on no tender corns by talking the more freely about my own errors, and for this reason I shall not quote the opinions of others, nor draw upon the resources of my brother problemists.

“ Having just shown how some positions may be improved by the addition of an extra move, I will now prove how many an excellent conception has been spoiled by the absurd tacking on of useless and meaningless moves. Perhaps if better keys had been selected Nos. 182 and 183 could have been dressed up to better advantage ; but as they now stand no one could solve them without being struck by the fact that the themes, and every particle of merit, are contained in the last two moves and that the key-moves are particularly out of place ” (*Str.*, p. 34).

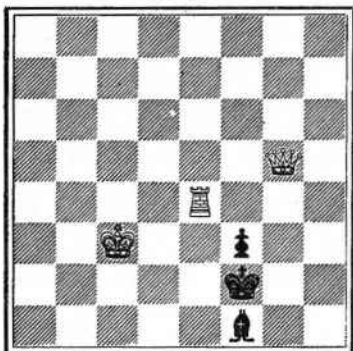
“ These positions show how little the average player knows about problems. A great many would like No. 182 because of the apparent equality of forces, and would give no thought as to whether the solution was unduly built-up or not. On the contrary, we often hear a player, who has not been educated up to the problem standard, say that he sees no fun in puzzling over such a one-sided affair as No. 180 for an hour to find a mate in three moves when he sees a dozen ways of doing it in four ! ” (MS.).

No. 184.

"By M. R. of Cincinnati."

54 *Musical World*, October, 1859.

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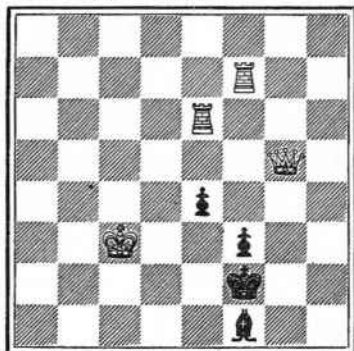
Mate in two.

1 Re1.

No. 185.

584 *American Chess Nuts*, 1868.

(*Str.*, 158). BLACK.



WHITE.

Mate in three.

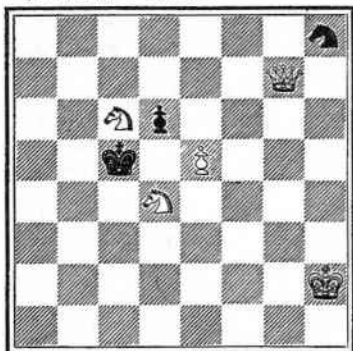
1 R × BP+, P × R; 2 Re1.
K × R; 2 Rf6+.

No. 186.

"By W. King."

First Prize, American Union,
September, 1858.

(*Str.*, 31). BLACK.



WHITE.

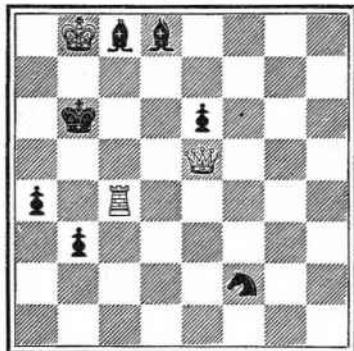
Mate in four.

1 Pe6, Sf7; 2 Q × S, Pd5; 3 Qh7.
Sg6; 2 Q × S, Kb6; 3 Qb1+.

No. 187.

? Unpublished.

BLACK.



WHITE.

Black moves, then White mates in four.

Sd3: 1 Qd6+, Ka5; 2 Ka7, Bb7;
3 Qb4+.
Se4: 1 Q × S, Bc7+; 2 R × B, Ka6;
3 Qb7+.

No. 184 is a pretty little two-mover which Loyd afterwards extended to the three-move length by adding a preliminary sacrifice. "Sacrificing for the sake of capturing or removing inferior pieces out of the way," he wrote in the *Strategy*, "may have points of merit, but too frequently it has only the appearance of being employed to add an extra and often unnecessary move to the problem" (*Str.*, p. 88). According to present day standards the two-move version is certainly the more satisfactory, and curious proof of this is to be found in the fact that several composers, including W. A. Shinkman and A. W. Galitzky, have exactly duplicated No. 184 without any of them trying to build it up to a three-mover. They recognised instinctively, it would seem, that an extra move would only serve to spoil the charm of the setting, which lies in its very simplicity.

"Another feature of the building-up process to which I will call particular attention is illustrated in No. 186, which was originally a three-move problem that I found could be solved by playing Qf7 or Qg6. So I added the Black Knight, the capture of which builds it up to a four-move problem and introduces the flaw I had discovered in the meritorious light of a new variation. This way of taking advantage of a faulty solution that is found to possess any pretty points is a trick often resorted to and well worth remembering" (*Str.*, p. 24).

This problem should have been referred to in the page on "Loyd and J.B. of Bridport" (p. 45), as the mainplay had been anticipated in No. 65 of J.B.'s Collection, though the ingenious combination of the two twin lines of play was entirely original with Loyd. J.B.'s version appeared in the *Illustrated London News* for August, 1856, and when Loyd heard of this he expressed himself entirely ready to relinquish his claim to the position (*Lasker's Chess Magazine*, April, 1905, p. 276). I have kept the four-move version under Loyd's name, as shown, as the combination of the two variations is certainly a distinct advance on J.B.

"In building up a problem move by move it is largely the practicability of obtaining a good key that justifies us in continuing the process. I am sending you an interesting study (new) which I want you to write up sometime (No. 187). You see, old Hazeltine knew nothing about problems, and once long ago he started a tourney, Black to move first! But it seems to me he builded better than he knew. We often build problems backwards. In No. 187 I took a two-move mate and added a three-move key. Then I tried a four-move key. And now I have got a position where White mates in four after Black has moved. I give it with the query, what would you suggest as a good key to convert this into an orthodox five-mover?" (L., 1908). "When the key-move to a problem is part and parcel of a theme it cannot be changed to any great extent; but in the built-up problem we have much more latitude and can employ any one of dozens of dissimilar keys. Just to show, however, that the key-move which usually looks to be so natural a part of our problems is not always selected at once, one problem will be given without any key. White has moved and will mate in four more moves after Black replies. The reader is asked to supply an introductory key for the position" (MS.).

PROBLEM BUILDING.—IV.

"No. 188 is one of those positions that frequently arise where it does not look as if it were possible to mate, yet owing to the paucity of attack we would solve it instantly if assured that a mate was there. From its unpromising aspect such a position makes a most excellent starting point to build from. I employed No. 188 to illustrate a story wherein a player retrieved an apparently hopeless game. It is almost too simple to merit the name of a problem, yet by the judicious addition of another move the sacrifice of the Queen makes it very presentable. Other and better examples might readily be found, as judicious problem building furnishes almost an inexhaustible field for composition. Problems of this kind are pretty and agreeable, and are generally favourites with the public. The positions are what we term graceful ones, and the solutions are sufficiently difficult to be instructive, although the entire difficulty is confined to the discovery of the first move" (*Str.*, p. 23).

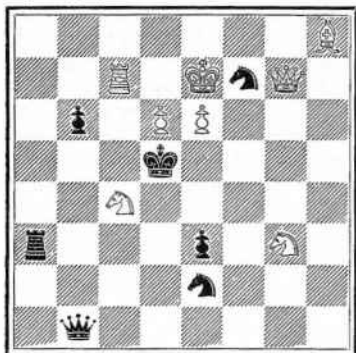
"It also not unfrequently occurs that in composing a problem some radical weakness develops which can best be covered up by the addition of an extra move, for a position that is absurdly easy with the certainty of a solution is oftentimes exquisitely difficult when there is a doubt of its correctness. No. 190 is a three-mover with some very fine points, but also with the objectionable features of the White King being subject to check and the White Rook *en prise*. Both of these, owing to the peculiarity of the position, would very soon betray the necessity of checking with the Rook. Consequently I thought it best to build it up into a four-mover, as shown in No. 191, where I have also taken advantage of the situation and introduced several variations of considerable merit which had first developed themselves in the shape of double solutions. In point of constructive merit and richness of resource, No. 191 is far superior to the three-move version. It is a remarkably elaborate composition, but complicated combinations of this kind are only appreciated or looked at by a few experts, while the generality of chess-players abhor the tangled inter-woven style" (*Str.*, p. 27).

I do not think this No. 191 can really be taken as a good example of building up. It is an impossible position, and so cumbersome withal that it would have been more suited for use as an example of a crowded board (p. 199). Loyd doubtless realised this well enough and included the problem as a necessary example, where perhaps others were wanting, as he spoke on p. 159 of having frequently done. No one wrote more repeatedly against crowded positions than he did: "The growing prejudice against crowded positions is due to the unsatisfactory *abstract difficulty* that is the chief characteristic of such problems. As we are composing to please the general public, I think their preferences should be taken into consideration and the popular verdict be a higher authority than the mere personal preference of a skilled expert" (*Str.*, p. 220).

No. 192.

Philadelphia Evening Bulletin,
1858.

(*Str.*, 42). BLACK.



WHITE.

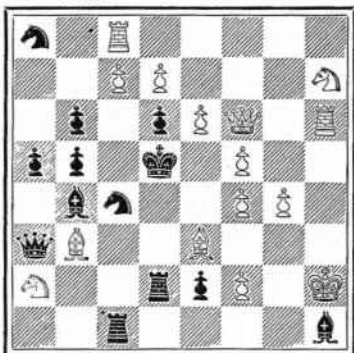
Mate in two.

1 Qa1.

No. 193.

77 Porter's Spirit, 27th February,
1858.

(*Str.*, 43). BLACK.



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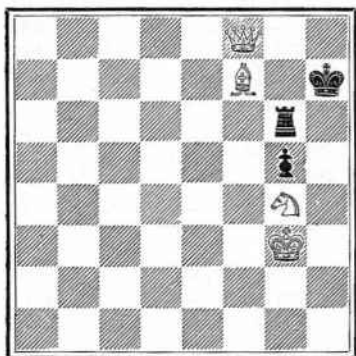
Mate in three.

1 Qa1, Qb2; 2 SxB+, PXS;
3 QXS mate.
Bc3; 2 SxB+, RXS;
3 QXB mate.

No. 194.

Sunny South, c. 1885.

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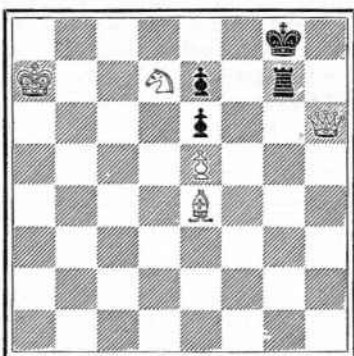
Mate in two.

1 Qa8.

No. 195.

Illustrated American, 26th April, 1890

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WHITE.

Mate in three.

1 Qh1, Rf7; 2 Bg6.
Kf7; 2 Qh5+.

PROBLEM BUILDING.—V.

“ In some cases the theme itself of a problem may be built upon and enlarged from two to three-move form otherwise than by the mere addition of an extra initial move. In Nos. 192 and 193 the themes are very similar, although one is in two moves and the other in three. This is a very common occurrence, and I could cite many problems in two, three and four moves that bear such a close resemblance to each other that it is obvious that one was borrowed from the other; the resemblance in the theme is of much more importance than a resemblance in the external positions, for the latter occurs in problems that appear to be almost identical and yet have no similarity whatever in their solutions.

“ I think composers are too apt to take short themes and aim to extend them beyond their natural limits, instead of taking the crude conception, as it first occurs to them, and endeavouring to reduce it to the most compact and proper form ” (*Str.*, p. 30).

The style of problem building here shown is not really so different from the ordinary addition of an extra initial move. In the latter it is just a key that is added, in the former it is just a continuation. Suppose we could solve No. 193 by playing 1 S×B+, P×S; 2 Qa1, Qb2 or Rc3; 3 Q mates. This would be a building up of No. 192 by the conventional method, yet the only way in which it would differ from No. 193 would have been in the order of the moves.

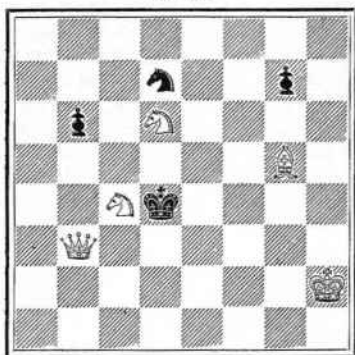
Perhaps Nos. 194 and 195 will give an even clearer idea of this extension during the solution instead of at its beginning. No. 194 has quite a pretty waiting move theme, yet Loyd evidently considered that the position required an additional move to make it more difficult. He might have built it up by adding an initial move. For instance, placing the Queen at a3 and the Rook at b6, there would have been a neat extension to three-move form: 1 Qf8, Rg6; 2 Qa8, and if 1. . ., Rb3+; 2 B×R. Still this would not have added to the difficulty of the problem. What was needed was something to disguise the need of Qa8, whether on White's first or second move. No. 195 shows how cleverly Loyd succeeded in doing this. He has changed his pieces about on a diagonal axis and withdrawn the White Bishop, so as to work in an extra move in the solution and at the same time block the line from h1 to a8 so as to be apparently useless for purposes of attack. The solution, 1 Qhr, Rf7; 2 Bg6, leads to a situation identical with No. 194, after 1 Qa8; but the building up has nothing obvious or forced about it.

Problems built up by the ordinary process can always be cut down again by simply leaving out the initial moves. On the other hand problems built up as shown in Nos. 193 and 195 could only be cut down again to two-move form by someone with a certain experience in construction. The novice would be a long time in realising that both positions were only extensions of two-move themes.

No. 196.

St. Louis Globe Democrat,
1906.

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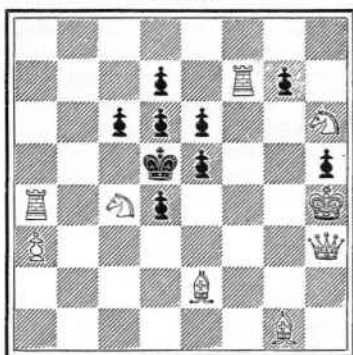
Mate in three.

1 Se5, K x S ; 2 Bf4+.
Sf6 ; 2 Qc4+.
threat ; 2 KSf7.

No. 197.

V. N.Y. State Chess Association,
16th August, 1894.

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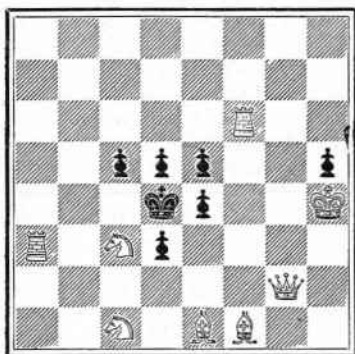
Mate in three.

1 Qg3, P x S ; 2 Qg8.
Pg5+ ; 2 Q x P.
Pe5 ; 2 Bf3+.
Pg6 ; 2 Qg5.

No. 198.

? Unpublished.

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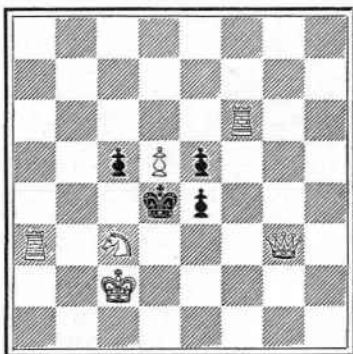
Mate in two.

1 Qg7.

No. 199.

? Unpublished.

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WHITE.

Mate in two.

1 Qg7.

PROBLEM BUILDING.—VI.

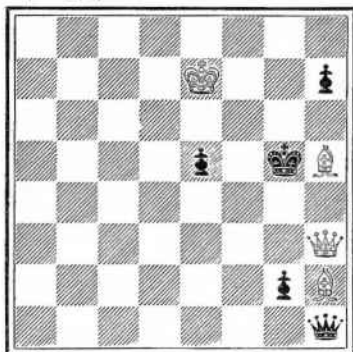
AFTER a problem has been built up there is no reason in the world why it should not be cut down again to less moves. "Any problem," as Loyd wrote, "can be cut down by simply making the first move and giving it as a problem in one move less; yet often the theme would be imperfectly shown, if not entirely destroyed, by so doing, for we find that a theme deteriorates in proportion as it is imperfect or meaningless" (*Str.*, p. 32). The point is then for a composer to determine with the greatest care how long his problem should be. Loyd was especially concerned not to have his positions exceed five moves: "I have devoted considerable time to cutting down my longer productions to within five moves, which I consider the extreme limit of a common sense problem. Anything in excess of this number is only excusable when there are very few pieces and the positions are intended to illustrate some pleasing and simple trick" (*Str.*, p. 37). But Loyd applied his own teaching to even shorter problems in his later years, and we find several cases on record where he trimmed four-movers down to three-movers with good success. No. 196 is a good example of this. It is only a simplification of the Rip Van Winkle four-mover from the German tourney (No. 120), yet the setting is so superior in economy and sparkle that I doubt if any of my readers would have noticed the direct relationship between the two problems. Another interesting instance is offered by No. 90. The theme of this problem may be looked upon as being the two-move ending, 3 Rc5, built up to the dignity of a four-mover. But this theme is spoiled by the presence of the Black Pawn at g7, which stops a dual it is true, but which also stops the theme mate 3 Rc5, Be4; 4 Qf6 mate. This ought to balance the other mate, 3... Be6; 4 Qf4 mate, as shown in the mainplay of No. 251. Loyd overcame this thematic flaw a few years later by simply reducing the length of the problem one move, No. 111.

Finally let me give Nos. 197-199 as an example of a three-mover cut down to two moves. The three positions appear in the order given in the MS. collection of Loyd's problems, from which I think I am safe in saying that the two-move versions are the later in date. Evidently Loyd was not satisfied with the very clumsy key of No. 197. He tried several other three-move renderings, all of which proved unsound. Then I imagine he ruthlessly struck off the first move producing No. 198, and this in turn suggested the great saving in economy which appears in the delightful setting of No. 199. This lesson of Loyd's, that problems can often be improved by being cut down, just as at other times they require building up, is an important one which our American composers especially needed to take to heart during the earlier years of Loyd's activities.

No. 200.

V. 552 *American Chess Nuts*,
1868.

(Str., 34). BLACK.



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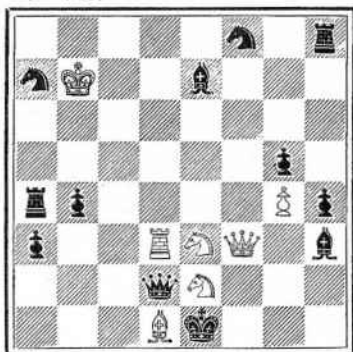
Mate in three.

1 Be2, Q×B; 2 Qf3.
Kg6; 2 Qe6+.

No. 201.

32 *Porter's Spirit of the Times*,
11th April, 1857.

(Str., 35). BLACK.



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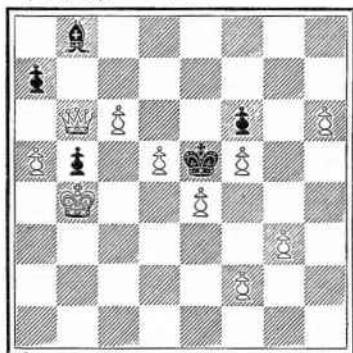
Mate in three.

1 Sc2+, K×B; 2 Qd5.
Q×S; 2 B×Q.

No. 202.

Philadelphia Evening Bulletin,
1859?

(Str., 40). BLACK.



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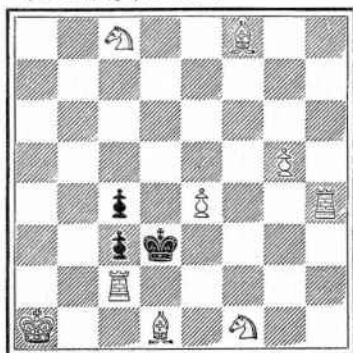
Mate in five.

1 Qe3, Kd6; 2 Pe5+, K×P; 3 Pc7;
Pa6; 4 P×B=S.
Ke7; 3 P×P+,
K×P; 4 Qe6+.
P×P; 3 Qc5+,
Kc7; 4 Qe7+.
Bd6+; 2 K×P, Bf8; 3 Pf4+,
Kd6; 4 Q×P.

No. 203.

61 *N.Y. Recorder*, 14th November,
1891.

(V. Str., 431). BLACK.



WHITE.

Mate in three.

1 Bg4, Kd4; 2 Bf5.
K×P; 2 Be6+.
K×R; 2 Rh3.

PROBLEM COMPOSITION.—I.

On the whole Loyd tells us very little about problem composition. A little later we shall come to his views as to all the elements which make up the merits and blemishes of problems, but his instructions for the attainment of the former were almost invariably couched in the most general terms. He could criticise a problem after it was finished with great skill, defining its theme and its virtues; and it is unnecessary to say how thoroughly he himself understood composition; nevertheless his hints to others are seldom of great value. Probably he was too much of an improviser to grasp the actual meaning of his own processes. Be that as it may, his suggestions about composing are for the most part limited to the rather subordinate question of problem building. To this he comes back time and again with examples of the judicious and the injudicious addition of moves, until the beginner feels bewildered rather than helped.

"The actual tricks of many problems, as in Nos. 200 and 201, are contained in the last two moves, and the key-moves are merely added because the themes in themselves are too easy and require the added difficulty of an extra move, although this is apt to detract from the beauty and neatness of the position. The termination of No. 200 is very good (compare No. 266), nevertheless the position might be arrived at more scientifically, since a key which threatens an immediate mate is always a weakness and should be avoided if possible. I should even prefer a checking key, as in No. 201 (compare No. 672), although neither of these illustrations has been as carefully handled as Nos. 177 or 179, in which it was left for Black to lead up to the mating positions" (*Str.*, p. 26).

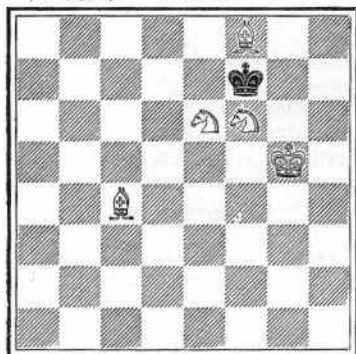
"It often happens that the solution and variations of a problem are so intermingled with other ideas and moves which have been added on that we lose sight of the real theme and could scarcely tell what it is and which are the moves that have been tacked on. Often a little three-move theme, as in No. 202, is too simple to be of much interest unless built up, whereas it furnishes the opportunity for elaborate variations, with which it can be worked up into a very presentable five-move problem" (*Str.*, pp. 28-9).

In all composition, built-up or otherwise, the choice of the key requires especial consideration, even more to avoid the obvious than to achieve the brilliant. "A very common blemish is to begin with a suggestive sacrifice that shows a simple mate if the piece is captured. I have remodelled No. 203, yet it has this weakness; for a solver will see at a glance that the capture of the Rook is to be permitted, and, after trying the other moves of the Bishop, he is compelled to hit upon the correct play" (*Str.*, p. 215).

No. 204.

Hartford Times, 1878.

(*Str.*, 374). BLACK.



WHITE.

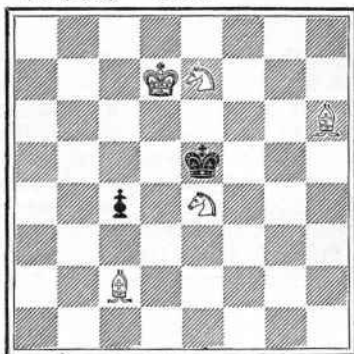
Mate in four.

1 Bh6, Ke7; 2 Kg6, Kd6; 3 Bd5.

No. 205.

89 Baltimore Dispatch, 9th June, 1860.

(*Str.*, 404). BLACK.



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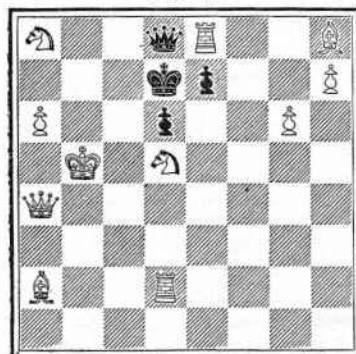
Mate in three.

1 Sc3, Kd4; 2 KSd5.
Kf6; 2 QSd5+.

No. 206.

? Unpublished.

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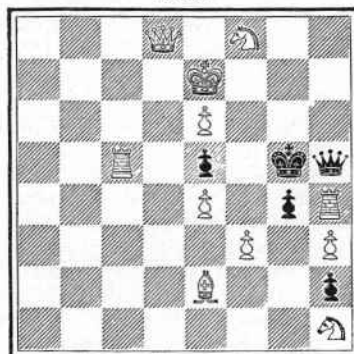
Mate in three.

1 Rb2, K×R; 2 Kc4+.
Qc8; 2 Qg4+.
Qb8+; 2 R×Q.
Q×R; 2 Ka5+.

No. 207.

N.Y. Mail and Express, c. 1892.

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WHITE.

Mate in three.

1 Rc7, etc.

PROBLEM COMPOSITION.—II.

“ No one must imagine, when they see a fine problem, that it came to the author like a flash of inspiration—that he just thought of the idea and transferred it to the chess board. Such things do occasionally happen, but they are decidedly exceptions to the general rule. I refer to this by way of introducing a few practical hints on composition, the most important of which is to remember that the artistic finish of a problem, wherein are embodied the pretty points of play and the elegancies of construction, is seldom contained in the first posing, but that it depends rather upon the care and taste with which the theme is afterwards worked up ” (*Str.*, p. 188).

“ Some problemists are not only more prolific than others, but they have so much more constructive ability that they can produce problems in a few moments of a degree of excellence which others could not attain in hours or days of labour. Science demonstrates that one mind may be a hundred times more active than another, and I am satisfied that the composer who creates a problem in ten minutes has the more active brain, but has in no way escaped the usual routine and drudgery of study, and all the suggestions, corrections and testing that we plodders have to go through. A correct record of the thoughts, experiments, changes and general ideas that occur to the mind of a composer during the construction of a tolerably elaborate problem would fill a complete volume. A simple little position like No. 204 does not tell what trouble I had to dispose of two superfluous Pawns, nor how I *raised* everything and then moved the men over to the right to prevent the Bishop getting around in other ways. It is during the *testing* that we become familiar with the resources of our problems and find the exact limit of power to accord to each of the pieces ” (*Str.*, p. 189). A detailed example of Loyd’s methods in composition is given in another connection on p. 287.

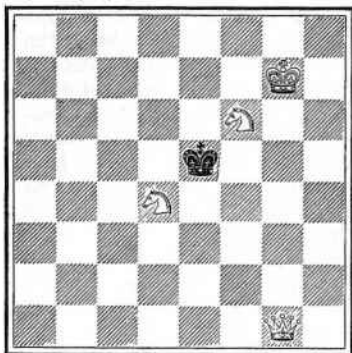
“ Here are two renderings, Nos. 206 and 207, about which I was in considerable doubt. In the first I had planned to place the White Queen’s Bishop on a1, to impart the air of a *blind Indian* to the key-move; but an obstinate second solution necessitated the quarter turn to the right so as to produce No. 207, which proved to be a decided improvement. The Rook appears much less out of play and the waiting character of the solution is better disguised ” (MS.).

“ One word of caution should, however, be given about reviewing one’s problems long after their composition, with the object of improving them. After devoting all the hard analysis to a position which is required for its construction, the author becomes familiar with the powers of every piece and with all the threatening flaws which he has succeeded in avoiding. But on returning to the consideration of the position after these details have once been forgotten, it becomes practically necessary to go through all the analysis a second time or else the danger of falling into one of these old pit-falls can hardly be successfully escaped ” (MS.).

No. 208.

Lebanon Herald?

(Str., 364). BLACK.



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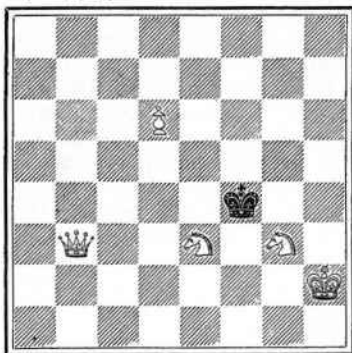
Mate in three.

1 Qa1, Kd6 ; 2 Qa5.
Kf4 ; 2 Qe1.

No. 209.

Lebanon Herald?

(Str., 365). BLACK.



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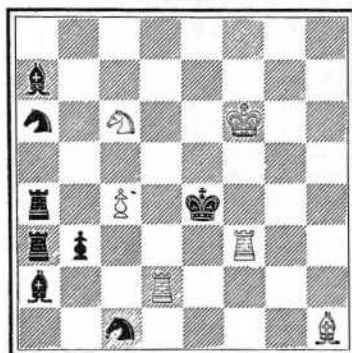
Mate in three.

1 Sg4, K x S ; 2 Qe3.
Kg5 ; 2 Kh3.

No. 210.

43 *N.Y. Tribune*, 9th August, 1891.

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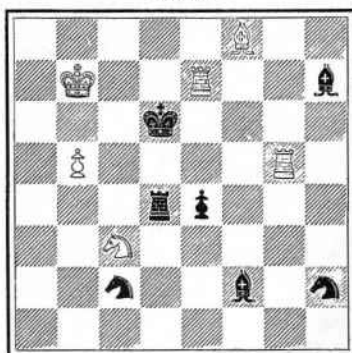
Mate in three.

1 Rd5, Ra5 ; 2 Pc5.

No. 211.

British Chess Magazine, May, 1910.

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WHITE.

Mate in three.

1 Sd5, Ke5 ; 2 Rc7+.
R x S ; 2 R x P+.
Bf5 ; 2 Sb6.
threat ; 2 Re8+.

PROBLEM COMPOSITION.—III.

" I HAVE composed many problems, yet I have not wasted the time pondering over a chess-board that is generally supposed. I think of a theme and *write it down*, to be worked out at my leisure ; in this way I save much labour and, as I will explain elsewhere, often produce several problems which apparently have no resemblance to each other " (*Str.*, p. 81).

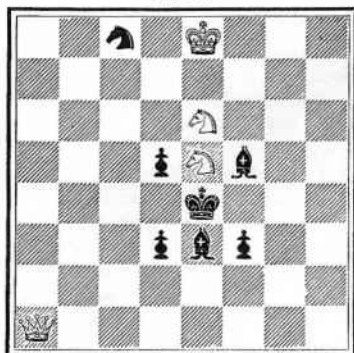
" In composing a problem it is first necessary to get a theme worthy of illustration. Sometimes they come spontaneously and an active mind will generally have no lack of ideas. But when themes have to be studied up, as it were, or ground out to order, I know of no better plan than to solve or test other problems. I do not mean to plagiarise or borrow ideas ; do not even look at the author's solution, but glean your suggestions from the plausible lines of attack that your own mind will devise as possible ways of effecting mate if some slight modification of the arrangement of the pieces were made. For example, while testing No. 208, I noticed that 1 Sf5 introduced some features that were preferable to my own solution. By a slight change I perfected No. 209, which is by far the better problem of the two. I have, indeed, seldom solved any position where half-a-dozen possible lines of attack were not suggested to me, any one of which might have been taken and elaborated into a new and entirely different problem " (*Str.*, p. 184).

" Another example of the advantage of being on the look-out for accidental tries is furnished by No. 210. It is an illustration of the interference theme (p. 313). The key is 1 Rd5, whereupon Black replies 1... Ra5, preventing the threatened mate in two. But as the guarding lines of the Black Rook and Bishop now intersect at c5, they will both be cut off by the advance of the Pawn to that square, a good move as it sacrifices the White Rook into the bargain. This offering of the Rook suggested a tempting sacrificial *try*, as shown by 1 Rc5 in No. 211. This try is one that a solver is loath to abandon, especially for a key like 1 Sd5, which destroys all hope of the other. The two problems use about the same forces, but they are entirely dissimilar and it would be a difficult matter to say which is the better. It seems to me that an obvious move, however pretty, should always be employed in the tries to a problem. For the tries give the solver thought just as much as the real solution, and they have the merit of requiring reconsideration. That is why pure mates do not especially interest me. They look better in a try than in the actual solution. Not but what we all have at times produced problems which were happily blessed with purity of mate. The trouble is that purity is a matter too readily carried to an extreme, and certainly no composer who goes to any extreme all the time can amount to very much, even if he succeeds in satisfying himself. A fanatical purist who never composes a problem without at least one mating position absolutely pure is one degree more of a crank than a chess-player who would not checkmate his opponent because the mate at hand was not pure " (MS.).

No. 212.

Providence Journal, c. 1890?

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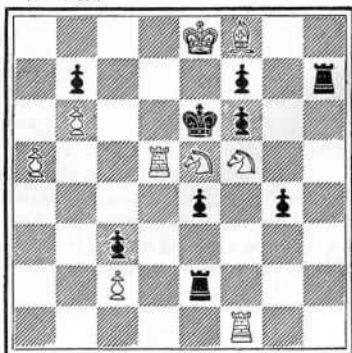
Mate in two.

1 Sf7.

No. 213.

V. 55 Frank Leslie's, 27th December, 1856.

(*Str.*, 39). BLACK.



WHITE.

Mate in four.

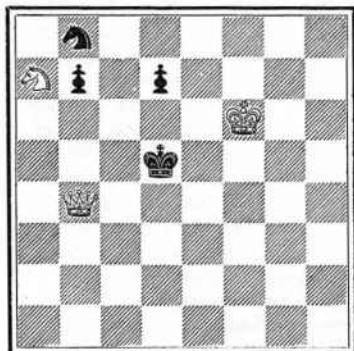
1 Se3, R x S; 2 Rf5, K x KR; 3 Sd3 +
K x QR; 3 Sc6 +
else; 3 Sd7.

No. 214.

"By G.R.L. of Keyport."

70 Musical World, 19th November, 1859.

(*Str.*, 122). BLACK.



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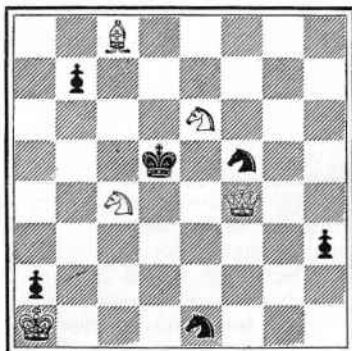
Mate in two.

1 Sc8.

No. 215.

Philadelphia Evening Bulletin, 1859?

(*Str.*, 246). BLACK.



WHITE.

Mate in three.

1 K x P Sd3; 2 Qe4 +.
Ph2; 2 Bd7.
Kc6; 2 Qe5.
Pb5; 2 Sb6 +.

SCHOOLS OF COMPOSITION.—I.

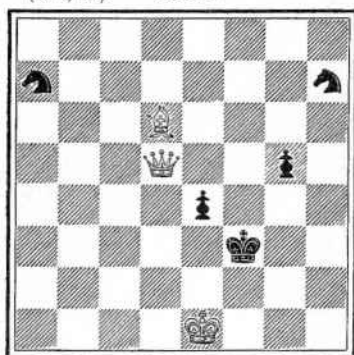
LOYD'S common sense as a critic shows out well in what he has to say about National Schools of Composition. "The idea of ascribing certain styles or characteristics to the different nationalities is a fascinating delusion. There may be more mediocre composers in one place than in another, who through ignorance claim to have founded a school; but among the masters there are no such distinctions. They all compose first-class problems alike. No judge or solver can tell from what country a fine problem comes, and yet there is a constant prating about national schools by those who could not produce a first-class problem. The advanced theorist might amuse himself indefinitely recognising the national characteristics of Nos. 212-215, which are chosen purely at random, and in the end he would wake up to find that they were all composed by a New Jersey farmer" (MS.).

At first this statement, a little arbitrary indeed as were all of Loyd's generalisations, will seem to be very erratic. No one can deny that there are totally different styles of composition, totally different ideals of construction wherewith to interpret one and the same theme. In a certain measure also the emphasis on these ideals originated in different countries. It was men like the Pierce Brothers and H. J. C. Andrews in England who laid much stress on total freedom from duals that "the English School" became synonymous with a rigorously mechanical ideal of composition; it was men like König and Dobrusky in Bohemia who interpreted their themes with much beauty and economy of mate that a model mate problem of light calibre is called "Bohemian" to this date; it was men like Klett and Bayer and Kohtz who built up that study of intricate combination which has become associated with the name "German"; and, finally, it was Loyd himself who gave the highest expression to the problem of brilliant and unexpected theme which has ever since been called "American." But to-day the judge or solver who tried to guess the nationality of anonymous problems by Heathcote, or Pauly, or Gamage, or any other master, would, as Loyd claimed, come sadly to grief. The different ideals which composers can aim at, freedom from duals, beauty of mate, intricacy of combination, sparkle and originality of theme, all these remain distinct and definite; but the modern composer is eclectic, he blends his ideals, he varies his aspirations, and in the process every trace of national schools is being rapidly lost sight of. It is only in a humorous flight of fancy that one can picture the international contest of composers which Loyd portrayed at the beginning of the *Strategy*, and from his account of which we will quote on the following page.

No. 216.

134 *Huddersfield College Magazine*,
January, 1878.

(Str., 80). BLACK.



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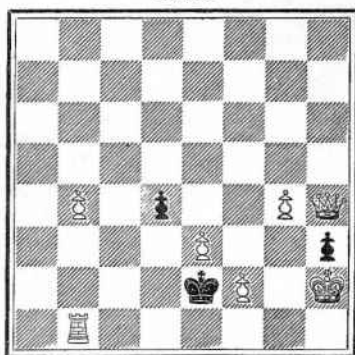
Mate in three.

- 1 Qe6, Pg4; 2 Qc4.
Kg2; 2 Qf5.
Ke3; 2 Be5.

No. 217.

521 *St. Louis Globe Democrat*,
11th October, 1884.

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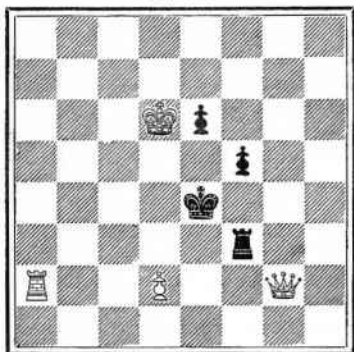
Mate in four.

- 1 Qf6, P x P; 2 Qd4, P x P; 2 Rf1.
K x P; 3 Qc4.
Kf3; 3 Rb2.
Pd3; 2 Kg3, Ph2; 3 Rh1.
Kd3; 2 Q x P+, Ke2; 3 Kg3.

No. 218.

V. 491 *St. Louis Globe Democrat*,
9th March, 1884.

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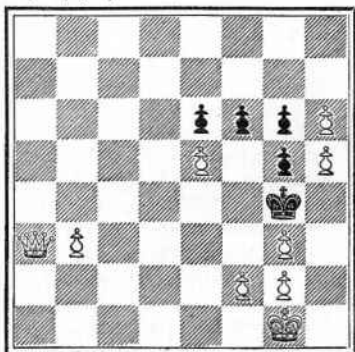
Mate in three.

- 1 Ke5, Ke5; 2 Qg7+.
Pe5; 2 Qh1.
Kf4; 2 Ra4+.
Pf4; 2 Qg6+.

No. 219.

25 *Syracuse Standard*, 30th April,
1858.

(Str., 402). BLACK.



WHITE.

Mate in three.

- 1 Qe7, K x P; 2 Q x BP.
Pf5; 2 Pf4.
Kf5; 2 Pf3.
P x KP; 2 Q x KP+.
P x RP; 2 Q x BP.

SCHOOLS OF COMPOSITION.—II.

“ In a problem tournament that is really international,” wrote Loyd, “ we find portrayed the stolid, massive combinations of the Teuton, who has thrown a score or so of pieces in his masterpiece as if to keep a record of the glasses of his favourite beverage from which he drew his inspirations ; the indolent, careless style of the Venetian, who must have dozed off in his gondola before perfecting the charming theme that the brilliancy of his native skies had suggested, leaving his work half unfinished ; the varied and versatile specimens of the French school, in which we meet a strange intermingling of Napoleonic genius and the *betise* of Communism : six problems by the same composer—one genuine diamond that caught the sparkle of the champagne, and a ruby gem, inspired by the purity and richness of the native wines, all the more resplendent from a comparison with the four others which are wonderfully suggestive of the weakness and idiotic vagaries of the fumes of absinthe.

“ In striking contrast to the above we find the uniformly good, the well-defined, clear-cut themes of the Briton, with their conscientious finish and the perfect polish of the skilled artisan : the correct solution that works with machine-like precision, charming us with the display of inevitable results of mechanical laws ; the perfection of economy of force, yet leaving on our minds a vague impression that genius is being driven with too tight a rein.

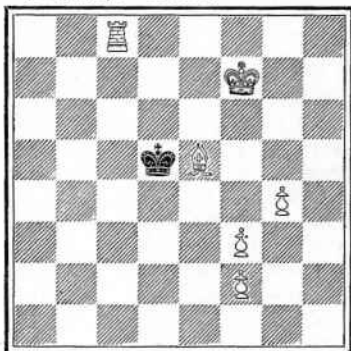
“ And lastly, after having mastered those proverbially difficult problems, the solutions of which are so indicative of the rigour and hardships of a Northern clime, we find a series of positions suggestive of everything that is funny and absurd. The Pawns are huddled together in one corner like a herd of buffaloes, leaving the rest of the board as clear as a prairie. There is nothing Indian about the problem, yet we feel that the author deserves to be scalped for placing every piece so as to give a wrong impression of the purpose for which it was intended. Could not this problem be polished up a little, so as to look less like the Falls of Niagara ? Could not that modest-looking one from the ‘ City of Brotherly Love ’ be so modified that we will feel less like swearing when shown the solution ? Why is it when I solve these problems that I feel as if a joke had been perpetrated, that a Bishop had moved like a Knight, or that I had won by making the most absurd moves ? Is there no propriety ; are there no established rules of composition ? Why is it that the authors seem to have taken such unwarrantable liberties that the problems remind me—well, of the Telegraph, the Sewing Machine, the Telephone, or the Phonograph—and that they are as deceitful as wooden nutmegs or Yankee clocks ? ” (*Str.*, pp. 7-8).

No. 220.

"By W. King."

58 *Lynn News*, 1859.

(*Str.*, 472). BLACK.



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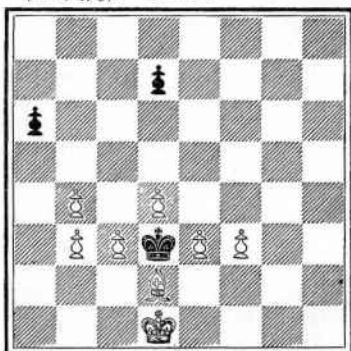
Mate in five.

- 1 Rc3, K × B ; 2 Rd3, Kf4 ;
3 Re3, Kg5 ; 4 Re5+.

No. 221.

36 *Chess Monthly*, August,
1857.

(*Str.*, 473). BLACK.



WHITE.

Mate in seven.

- 1 Pb5, P × P ; 2 Pd5, Pd6 ;
3 Pe4, Pb4 ; 4 P × P, Kd4 ;
5 Ke2, Ke5 ; 6 Bg5.

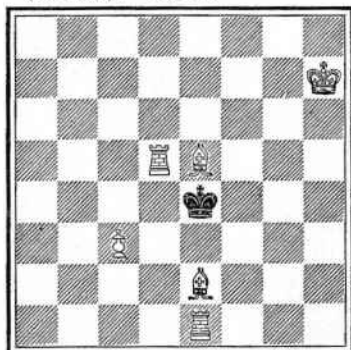
No. 222.

"By W. King."

Set : "A la Memoire de Szen."

Second Prize, *Chess Monthly*,
November, 1857.

(*Str.*, 474). BLACK.



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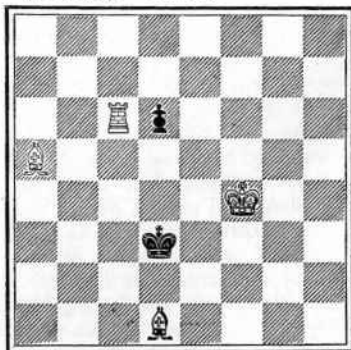
Mate in three.

- 1 Bc7, K × R ; 2 Bb5.
Ke3 ; 2 Bg3.

No. 223.

67 *Frank Leslie's*, 28th March, 1857.

(*Str.*, 475). BLACK.



WHITE.

Mate in four.

- 1 Bc3, Pd5 ; 2 Kf3, Pd4 ; 3 Bb3.

PROBLEM SOLVING.—I.

“THE question as to the best way of solving problems is of vital importance, but peculiarly difficult to treat understandingly, owing to the diversity of styles and the impracticability of applying the same rules to different cases. I shall be compelled, therefore, to speak in very general terms, and to rest content with giving a few hints that may be of practical value.

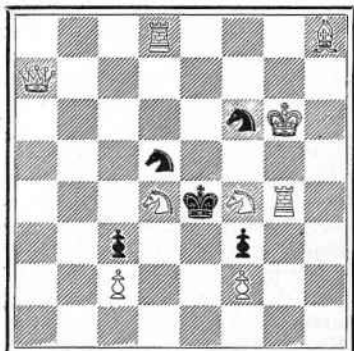
“The first glance at a problem will reveal to the merest tyro some idea of the nature of the position and of the difficulties that he has got to contend with. Those of the intimidated style (see p. 409), where Black has only his King, as in No. 220, or where there are a couple of Pawns, as in No. 221, are the general favourites, and solvers will look at them, even if they are in many moves, in preference to more complicated problems in less moves. There being no manœuvring Black Knights or checking Rooks to contend with, the solver devotes his undivided attention to buffeting the King and his poor little Pawns, who seem to be identified with the attack and compelled to follow the dictates of the enemy, for the solver depends as readily upon the utility of the adverse moves as upon that of his own. Problems of this free style may be equally as difficult as those of a more complicated nature, but the difficulty consists in the innumerable resources of the attack and the necessity of *forming* the mating positions. The solver, therefore, has an eye more to the creating of these mating positions than to the actual moves made. He searches for possible arrangements of the pieces that would effect a pretty mate and that could possibly be arrived at within the required number of moves; and then the *modus operandi* is discovered afterwards. The solution is generally more difficult when the King is mated on a square remote from where he originally stands, as in No. 222. It can also be well concealed by requiring a successive change in the position of all the White pieces, as in No. 223. This problem, however, is really a simple one, but I give it as an illustration to show the difference between driving the King into a mating position and forming one about him.

“In problems like these, the solver should look more to the formation of suggestive terminations than to the actual trial of experimental moves. The latter plan I will refer to anon. I have given these few preparatory illustrations as showing how much is revealed by the first look at the diagram. Other positions reveal at a glance the fact that there is an inevitable conflict of forces and deter the amateur from attempting the solution; for no matter how easy the problem may be, it is only the expert who derives pleasure from unravelling the combinations of opposing pieces. The first glance, then, may not give any clue to the solution, but it indicates the style of the problem and gives the solver an inkling of the policy that he must pursue. It may also be taken as a confirmation of the importance of dressing up a problem in its neatest form so as to captivate the eye of the solver” (*Str.*, pp. 236-8).

No. 224.

N.Y. Commercial Advertiser, 1897.

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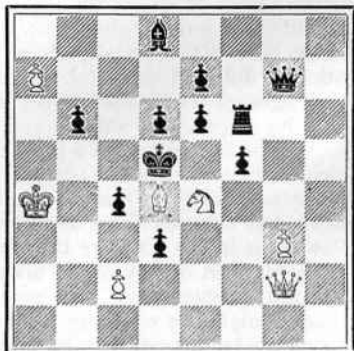
Mate in two.

1 Qh7.

No. 225.

511 N.Y. Albion, 23rd October, 1858.

(*Str.*, 478). BLACK.



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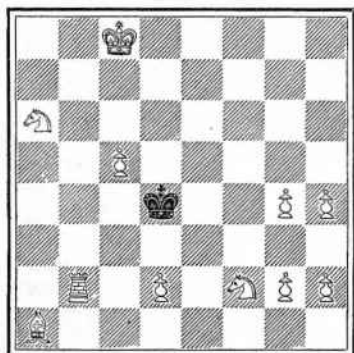
Mate in three.

1 S×P+, K×B; 2 Pe3+.
K×S; 2 Kb5.

No. 226.

538 St. Louis Globe Democrat,
7th February, 1885.

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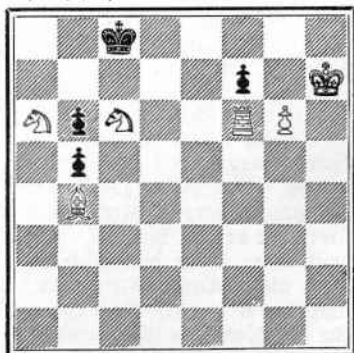
Mate in three.

1 Sh3, any; 2 Sf4.

No. 227.

Baltimore Herald, 1878.

(*Str.*, 481). BLACK.



WHITE.

Mate in three.

1 Bf8, any; 2 R×P.

PROBLEM SOLVING.—II.

" THERE are two principal ways to set about discovering the solution of a problem. The one is by the experimental trial of moves ; the other by the analytical examination of the resources of the position. In the latter method we first study the placing of the two Kings. Is the White King in a place of safety, so that we are free to operate against the enemy ? or is he so open to attack that we must commence an immediate onslaught on the adverse King, or else prepare a defence for our own ? Does the White King take an active part in the fray ? Is the Black King already hedged in, or has he got to be captured as well as mated ? These are most vital questions. They are dealt with elsewhere, in connection with different styles and themes, but I give one illustration here as showing the fundamentals of problem solving. In No. 225 the White King is exposed to a check that could not be allowed, as it would give the defence an opportunity of prolonging the mate beyond the required number of moves. White is, therefore, compelled to force the fight throughout or to prevent the counter attack.

" After studying the placing of the Kings, we examine the relative bearing of the other pieces ; and their peculiar positions for attack or defence will often betray their object and furnish a clue to the solution. The suggestive guarding from the White Pawns in No. 226 indicates that the Black King is to be allowed to advance to f4. In No. 227, the prevailing weakness of plurality of mating positions betrays the mates on a8 and a6, long before the solver hits upon the key-move.

" All problems have individual characteristics, which are so different that it is utterly useless to go into the details of this subject further than to say that there are few, if any, problems, an analytical examination of which will not demonstrate why certain pieces are so placed : why some inviting looking moves could not be the correct ones, and how pretty little mating positions might result from obvious defences of Black ; why certain avenues of escape must be closed, and counter attacks guarded. There are innumerable other little indications that form the links to the chain of evidence which the solver must reconstruct. The same line of circumstantial evidence that tells us we are gradually arriving at the solution to a difficult problem often demonstrates, through the medium of gross faults or clumsy renderings, that certain moves are not the correct ones. In testing our problems for faults, however, we are compelled to scrutinise every move, and we cannot depend upon the suggestive features of the problem, for the reason that we are searching for flaws that were not intended.

" In looking for clues, be very sure of your deductions, for composers are very apt, as I have previously shown, to construct their positions for the purpose of misleading the unwary. No. 224, for instance, might be found quite perplexing, if the solver was not on the watch for a possible waiting move ; whereas, with a previous knowledge, or even a correct guess, as to the character of this or any problem, the battle is more than half won.

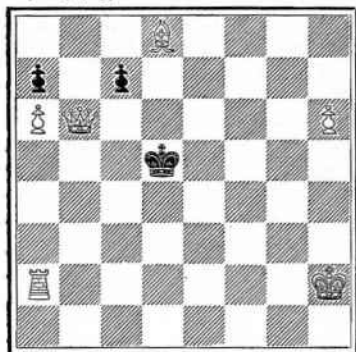
" It is almost unnecessary to add that the best way is to learn to solve from the diagram ; after the habit is once acquired it is by far the easiest and most satisfactory plan " (*St.*, pp. 239-241).

No. 228.

Set: "L'homme qui rit."

Third Prize, Paris Tourney, 1878.

(Str., 485). BLACK.



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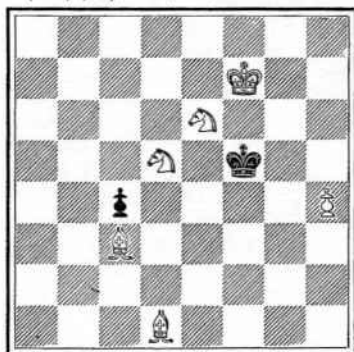
Mate in four.

1 Q x BP, Kd4; 2 Qd7+, Kc5; 3 Qd3.
 Kc4; 3 Ba5.
 Kc3; 3 Qd5.
 Ke5; 3 Kg3.
 Ke4; 3 Bg5
 Ke6; 2 Qc6+, Ke5; 2 Ra4.
 Kf5; 2 Rf2+.

No. 229.

133 Frank Leslie's, 9th June,
 1858.

(Str., 486). BLACK.



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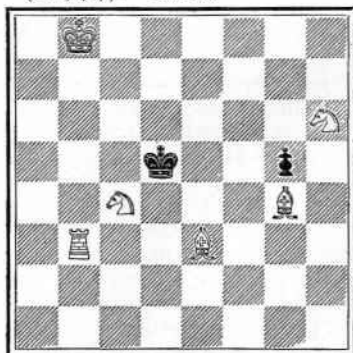
Mate in three.

1 Sd8, Ke4; 2 Sb7

No. 230.

39 Musical World, July, 1859.

(Str., 487). BLACK.



WHITE.

Mate in two.

1 Sg8.

PROBLEM SOLVING.—III.

“THE experimental style of problem solving is the slow but sure method. When pursued systematically it is the most useful, for the reason that it is the only way to test our own compositions for duals and faults that require weeding out. An analysis of this kind must be exhaustive. It is a sheer waste of time to look only at the plausible lines of attack, for the reason that composers try to build their solutions upon the most improbable moves.

“Take the pieces in rotation. First examine the moves of the King; then the Queen, Rooks, Bishops, Knights and Pawns. By writing them out and marking off such key-moves as you have demonstrated to be impracticable, you will be surprised to find in how short a time you can master the most difficult problem or prove the soundness of one you are testing to enter in a tournament. Some problems, as we have seen, can readily be solved from the suggestive indications, but No. 228 would be a most laborious task for anyone to solve except by direct experiment. For despite its being a compound of all the features that are generally tiraded against as objectionable, such as commencing with a capture, moving the key piece out of imminent danger, checking, and the like, it is one of my best problems, and was constructed purposely to illustrate my views on these questions.

“I cannot dwell too strongly upon the importance of learning to solve a two-move problem correctly. I have devoted years of practice to this one object and am still far from perfect. No matter how many moves a solution contains, it can always be reduced to a series of steps or sequences of two moves at a time: the key move, and the second or objective move, the latter being a sequel to the first. Simple as it may appear to those who can readily boast of announcing a mate in half-a-dozen moves or more, the entire ability of a solver depends upon his powers of taking an accurate and exhaustive glance only two moves deep, and I have yet to find the solver who can infallibly do so.

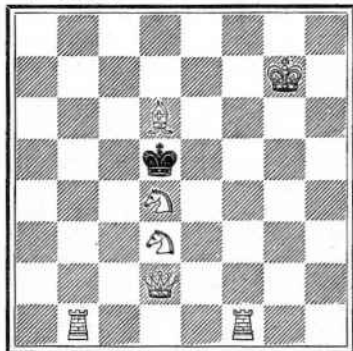
“It is remarkable to see how few moves there really are to a problem. Therefore, in a position like No. 229, which is a very free one, if the solver can look at each of the thirty-nine possible moves in rotation, and from that second standpoint say at a glance, in thirty-eight cases, ‘No two-move mate!’ he can thoroughly exhaust, analyse and solve the most difficult three-mover extant in less time than it takes to tell it. I give No. 230 as a simple two-move rendering of the same theme, as showing the standpoint where a solver should be able to make an exhaustive analysis and pronounce if there is a possible solution the moment his eye can take in the relative position and bearing of the pieces.

“The difficulty of a two-move problem can be reduced to a mere mechanical analysis, depending upon the rapidity with which the solver can take up each move in succession and see if the defence has a possible reply to the few checking moves that might terminate the solution. As soon as a move is hit upon, which possibly might be one of the first looked at, which admits of no defence, the problem is solved; yet I have seen solvers baffled by a little problem where the attack had but twenty possible key moves!” (*Str.*, pp. 242-4).

No. 231.

377 *Detroit Free Press*, 13th October,
1877.

(*Str.*, 491). BLACK.



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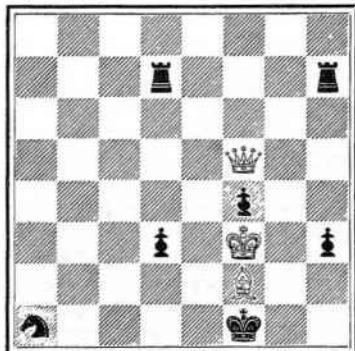
Mate in two.

1 Sf5.

No. 232.

V. *London Era*, c. 1860?

(*Str.*, 70). BLACK.



WHITE.

Mate in three.

1 Bh4, R x B; 2 Qc5.
threat; 3 Q x RP+.

PROBLEM SOLVING.—IV.

" SOLVERS are often led astray by symmetrical positions like No. 231, which seem to indicate that if a piece cannot effect a mate by moving to the left, there is no use playing to the right. Never indulge in careless solving or superficial analysis, but school yourself to be careful and reliable, and what at first seems to be a slow, tedious and uninteresting method, will eventually prove to be the rapid and correct style. When you once look at a move let your examination be thorough, final and conclusive, so that there will be no further necessity of referring to it again. Solvers who are not systematic in this respect waste ninety per cent. of their time in vacillating between doubtful moves " (*Str.*, p. 245).

The solving of symmetrical positions, as I have explained elsewhere (p. 231), is a relatively easy matter, as the solutions must either complete or preserve the symmetry. It is very seldom that a truly symmetrical problem is solved by a non-symmetrical key-move. When this does happen, the solver may well expect a tussle. Our minds, it sometimes seems, are trained in symmetry, and where we can move equally to right or left we lose our initiative and end by not moving at all. I remember one day showing No. 318 to a very good solver. He would not look at it, as he maintained that two solutions were inevitable because the position was absolutely symmetrical and right in the centre of the board. It took me twenty minutes to persuade him that, if the key was 1 Sb5+, 1 Sf5+ would not do just as well. Every true symmetrical, he insisted, must have a double solution, and he cited No. 670 in proof of this statement.

And, indeed, true symmetricals with a non-symmetrical key are rare. They are hard to compose, they are hard to solve; but after all that is part of their charm, and it does not prove that they do not exist! They would, of course, be impossible if placed centrally on a 9 by 9 board, for they depend for their existence on the fact that our chess-board has an even number of files, which permits some piece to make a necessary journey around one way that it could not make on the other side.

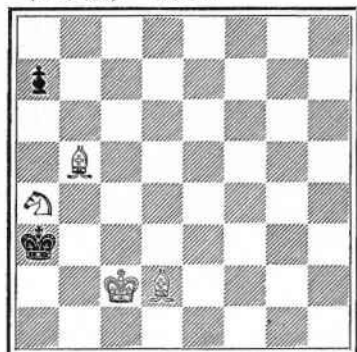
There are very few such problems earlier in date than 1900. Of late Pauly and others have experimented most ingeniously with them, but their unflinching success in puzzling solvers shows that their novelty has not yet worn off.

Problems like Nos. 231 and 232 are not really symmetricals, though they are so closely akin thereto that their effect is practically the same. In each there is one man not properly balanced on the opposite side, and No. 232 is not well-centred, as the philatelists would call it. But each is sure to surprise the unwary solver who has not learned from previous experience the lesson of not taking things for granted. Another excellent example is No. 550.

No. 233.

Set: "One of the Press Gang."
Third Tourney, *Detroit Free Press*,
27th April, 1878.

(*Str.*, 444). BLACK.



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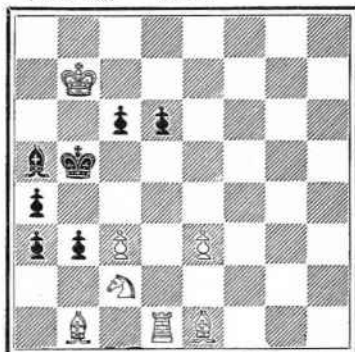
Mate in four.

1 Sb6, P×S; 2 Bc4, Ka4; 3 Kb2.
Pb5; 3 Bb3.
Ka2; 2 Bc1, P×S; 3 Bc4+.

No. 234.

1220 *Illustrated London News*,
13th July, 1867.

(*Str.*, 445). BLACK.



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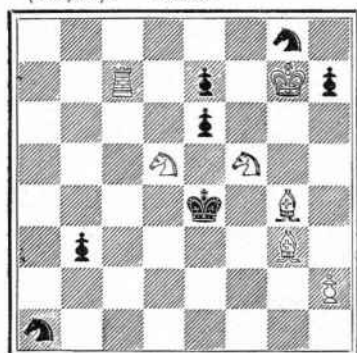
Mate in four.

1 Rd5+, P×R; 2 Sb4, B×S;
3 Bd3+.
Kc4; 2 K×P, B×P;
3 Rd4+.

No. 235.

Bell's Life, c. 1867?

(*Str.*, 66). BLACK.



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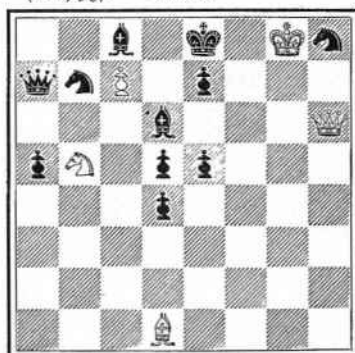
Mate in four.

1 Be2, P×QS; 2 Rc6, K×S;
3 Re6.
P×KS; 2 Sc3+, Ke3;
3 Rd7.
K×KS; 2 Rc4, P×S;
3 Bg4+.
Sc2; 2 Sc3+, K×S;
3 Rc5+.

No. 236.

240 *London Era*, 28th November, 1858.
Dedicated to Rudolph Willmers.

(*Str.*, 93). BLACK.



WHITE.

Mate in four.

1 S×B+, Kd7; 2 Se8, Sc5;
3 Qc6+.
P×S; 2 Bg4, B×B;
3 Qf8+.
S×S; 2 Ba4+, Sb5;
3 B×S+.

NEATNESS OF POSITION.—I.

"I THINK the first question to be considered by an umpire is that of neatness of position. I should place it ahead of beauty of idea or difficulty of solution, because it is merely an artistic criticism of the arrangement of the pieces, irrespective of the solution, for which reason it should be judged before the examiner is influenced or prejudiced by the beauties or defects of the strategic features of the problem.

"Neatness of position can best be decided by the number of pieces employed. Apart from this test two problems might each have the same amount of force and yet produce very different effects. One might only employ White pieces, while another introduced a number of the enemy, and the preference would be wholly a matter of taste. Or again one judge might like the pieces scattered all over the board, while another admired them more concentrated" (*Str.*, p. 219).

"It will consequently be seen that I take the view that neatness of position is but another term for economy of force, and ranks therefore as the first and most important feature of the art. Not only does a good problem with few pieces strike the popular vein, but it commends the author to public favour as a skilful artist who can produce with a few master strokes all the meritorious features of a more laborious composition.

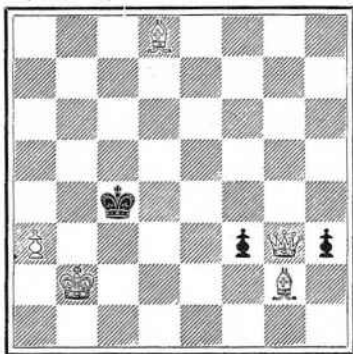
"I am perfectly willing to admit that problems savour much of the nature of chess puzzles, and that difficulty is the great desideratum, but I claim that it should be artistically and skilfully produced. In other words, if one problem requires twenty pieces, and another only ten, then the first should be twice as difficult as the other, or else the composer of the second has utilised his means to better advantage and obtained better results in proportion to the material employed. Compare Nos. 233 and 234 by solving them, and if the second does not require more than twice the time to master it, then no matter how much richer it may be in resource it is the inferior problem of the two, for the author has used twice as much material in its composition, and he should produce proportionate results" (*Str.*, p. 222).

"Now, although I prefer problems with few pieces, yet some themes cannot be demonstrated without employing a moderate force. It would be difficult, for instance, to dispense with any pieces in Nos. 235 and 236, as the solutions prove that they are all required. They are good problems, fully up to my best standard, and will be appreciated by problemists who are not easily frightened by a few extra pieces or a difficult appearance. But they are not the class of problems that please the masses. There is no easy, inviting look which challenges you to try them and gives promise of a cunning trick that will repay you for the labour of solution and engraft upon your memory pleasant associations with the author. You have seen scores of such problems by the leading composers, and cannot recall one of them. There are just a few extra pieces and one move too many to hit the popular taste" (*Str.*, p. 42).

No. 237.

V. 227 *London Era*, July, 1858.

(*Str.*, 119). BLACK.



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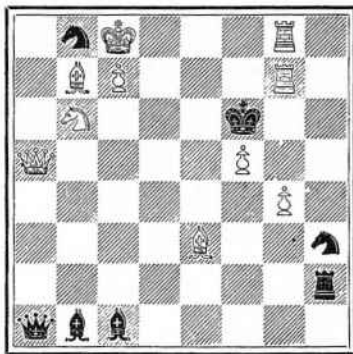
Mate in three.

1 Bh1, any; 2 QxBP.

No. 238.

N.Y. Commercial Advertiser, 1901.

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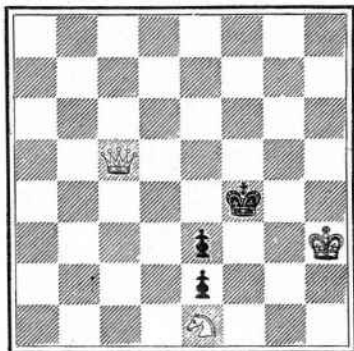
Mate in two.

1 Qa6.

No. 239.

V. 118 *Frank Leslie's*, 20th March, 1858.

(*Str.*, 252). BLACK.



WHITE.

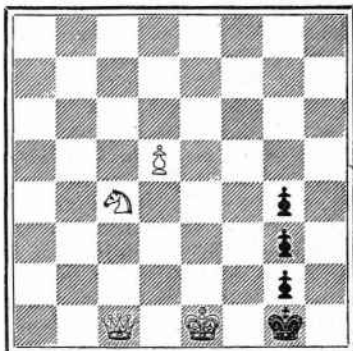
Mate in four.

1 Qb5, Ke4; 2 Kg4, Kd4; 3 Qc6.

No. 240.

17 *Chess Monthly*, April, 1857.

(*Str.*, 471). BLACK.



WHITE.

Mate in four.

1 Kd1, Kh2; 2 Qh6+, Kg1; 3 Sd2.

NEATNESS OF POSITION.—II.

“Of course some themes require many pieces and the force cannot easily be reduced, yet there is a certain well-balanced appearance and artistic finish which it is well to endeavour to attain, and no composer should publish a problem until he is satisfied that it has been worked up to the best advantage, that the theme could not be better rendered nor the pieces placed so as to give a more natural and inviting look, to improve some variation, to remove a blemish, or to reduce the number of moves or pieces. I have revised many of my problems in this way, and from very crowded ones have succeeded in producing many a pleasing position. No. 237, which was a most horrible affair, I have corrected as if by one sweep of the hand, clearing off one-half of the board, shortening it one move, and changing it to a very presentable little three-move problem. It is not difficult, but it is infinitely better with only eight pieces than it was with seventeen” (*Str.*, pp. 67-8).

“I have already expressed my preferences in regard to two-movers and I am far from favouring a clumsy or cumbersome style in their construction. Yet I consider that a greater latitude is allowable, as in No. 238, on account of there being so few moves, as almost anyone will solve a two-mover, no matter how complicated it may be, whereas he would never think of looking at it if it were in four or five moves. The light-weights, however, will always be the most attractive, among two-movers as elsewhere. For our problemists must bear in mind that, while there are a few scores of experts and club-players for whom an ordinary problem possesses little difficulty, the great majority who study the game by the retirement of their own hearthstones are amateurs to whom the intricacies of a complicated problem are as a sealed book. There are other blemishes, such as impossible positions and promoted pieces, which mar the neatness of a problem, but these I shall allude to elsewhere as defects of constructions” (*Str.*, p. 70).

“It would be absurd to try to establish any hard and fast rule of equivalents regarding the number of pieces to be employed according to the number of moves in a problem. The general law of compensation specifies, however, that as the number of moves increases the number of pieces should decrease. Nos. 239 and 240 exceed the desirable limit of moves, but they are so comfortably within the limit of pieces that many solvers would be tempted to try them. They are quite similar in appearance and treatment, although the themes are entirely different” (MS.). “Pleasing looking problems like these are always successful. Everyone remembers them, and they are re-published far and wide, carrying a favourable impression wherever they go” (*Str.*, p. 43).

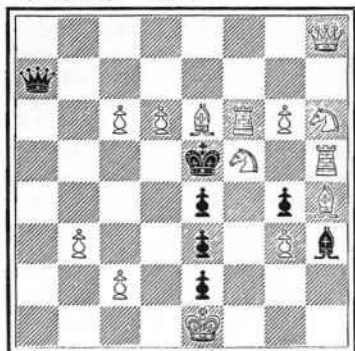
The use of the term Miniature to denote problems with not more than seven pieces came into fashion only in the last years of Loyd's life, and he never took it up; yet he was himself one of the great Miniature composers, and we find in the present collection no less than 120 diagrams that come within this class.

No. 241.

"By W. King."

35 *Chess Monthly*, August, 1857.

(*Str.*, 121). BLACK.



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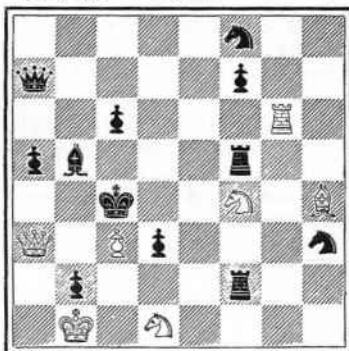
Mate in two.

1 Qa8.

No. 242.

V. 133 *Chess Monthly*, January, 1859.

(*Str.*, 84). BLACK.



WHITE.

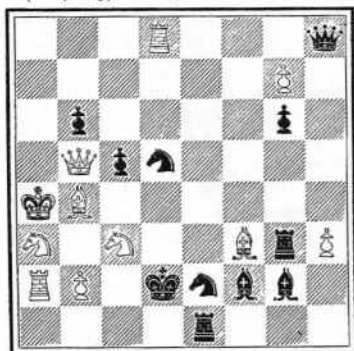
Mate in three.

1 Re6, S×R; 2 Be7.
KR×S; 2 Re5.
QR×S; 2 S×SP+
S×S; 2 Qa2+.

No. 243.

Syracuse Standard, 1858.

(*Str.*, 285). BLACK.



WHITE.

Mate in three.

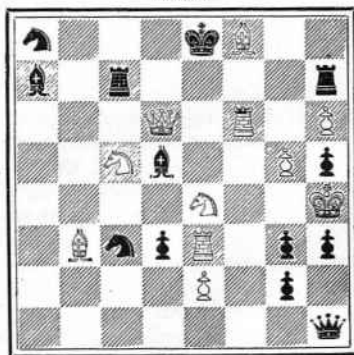
1 QSb1+, Kc2; 2 Ba3.
Ke3; 2 S×S+.
R×S; 2 Q×S+.

No. 244.

"The Judge and Jury."

? Unpublished.

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WHITE.

Mate in three.

1 Q×B, S×S; 2 Be7.
S×Q; 2 Sd6+.
B×S; 2 Q×S+.
QRd7; 2 Sd6+.
R×S; 2 S×R+.
Rc6; 2 Q×R+.

CROWDED POSITIONS.—I.

“ IN their zeal to improve upon the old school, the modern composers have overshot the mark and introduced a style of problem which is simply barbarous, and I am not afraid to predict that we are on the eve of another change in popular favour that will sweep into oblivion the names and works of composers now famous who have built upon the popular error of the day. Beauty and brevity will characterise the problems of the future: Beauty of position and solution, few pieces, and not many moves or variations. The day has already arrived when it is no longer necessary or possible to assume a pleased expression when a bore corners you with a problem in thirteen moves, a suicidal monstrosity, or a problem with all the pieces and a score of variations. You do not risk your reputation, you merely echo the popular sentiment when you say: ‘I don’t care for such positions; show me a problem in few moves, with few pieces and a cute trick.’ Not one player in a hundred could be tempted to try positions with the ugly, laborious look of those on the page opposite” (*Str.*, p. 41).

“ There are blemishes of position aside from mere superabundance of pieces. Some problems with quite a large force have it so gracefully distributed and are so little cramped in their play that the extra pieces are hardly noticed; it is often the unnatural crowding of pieces that imparts their ungainly appearance to otherwise excellent problems” (*Str.*, p. 68).

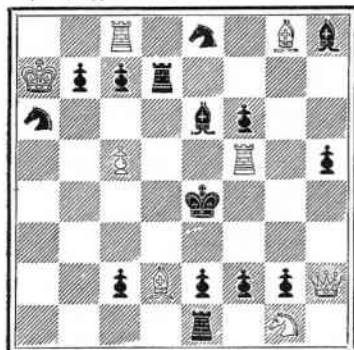
“ In a two-move problem the public will be more lenient. A graceful position is always preferable; but if a few extra handfuls of pieces will add to the beauty of the trick, or to the difficulty of solution, why, scatter them broadcast or pile them up in unnatural columns, as in No. 241. It does not make much difference; the merit of being in only two moves has struck the popular fancy and covers a multitude of sins, which would not be so readily forgiven in a more pretentious composition.

“ I should not, however, encourage the feature of difficulty created by a mere multiplicity of pieces, for difficulty of this kind is merely wearisome and always produces an unpleasant impression instead of a favourable one, upon the mind of the solver. But I wish to explain that what is decidedly objectionable in a three or four-move problem is bearable in a two-mover. Still the rule holds good that the most popular and inviting problems are those having the fewest pieces, for it is largely the first glance at a diagram that challenges the solver to try it” (*Str.*, p. 69).

Among Loyd’s later problems No. 244 is one of the most complex and cumbersome. “ I made it without pieces on an 8 by 8 window in the Brooklyn Court House, during a wearisome trial when I was foreman of the jury. It took me two hours to get it sound, and I think it is really very hard to solve. The point is it looks like an impossible position, but it can be arrived at in 40 moves” (*L.*, 1909).

No. 245.

Philadelphia Mercury, 1858.
(Str., 85). BLACK.



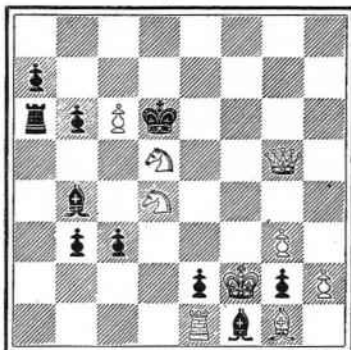
WHITE.

Mate in four.

- 1 Qh3, B × B; 2 R × RP, R × B;
 3 Qg4+.
 P × S; 2 Rf4+, Kd5;
 3 Q × B+.
 Rd6; 2 Qe3+, K × R;
 3 Bh7+.
 Re7; 2 Qf3+, Ke4;
 3 Rd5+.
 Rb1; 2 Qe3+, K × R;
 3 B × B+.

No. 246.

N.Y. Evening Telegram, c. 1890?
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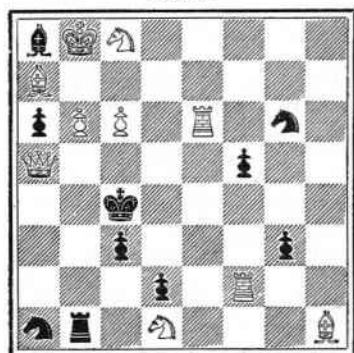
WHITE.

Mate in four.

- 1 Se3, Ba5; 2 Qg8, Kc5; 3 Sb5.
 Pb5; 3 Qf8+.
 Ke7; 3 K Sf5+.
 Ke5; 3 Qe6+.
 Kc7; 3 Sb5+.
 Ba3; 2 Qg8, Kc5; 3 Qd5+.
 Ke5; 3 Kf3.

No. 247.

Manhattan Chess Club, 1893.
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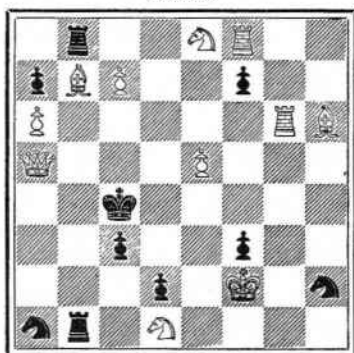
WHITE.

Mate in three.

- 1 Re1, P × R = Q; 2 Sd6+.
 Kb3; 2 Bd5+.
 R × S; 2 Qa4+.
 R × P+; 2 S × R+.
 Sc2; 2 Rf4+.

No. 248.

? Unpublished.
BLACK.



WHITE.

Mate in three.

- 1 Rg1, threat; 2 Se3+.
 Sfi; 2 Rg4+.
 Sc2; 2 Sd6+.

CROWDED POSITIONS.—II.

“PERHAPS the most popular error of the day among the mass of problemists and the chief cause of the crowded and uninviting style of problems is a mistaken idea in regard to variations” (*Str.*, p. 45).

“The solution of a problem being the illustration of some pretty idea, the variations are necessary evils to prevent the defence from defeating the mate. The pieces employed are thus called upon to do double service, so as to avoid the necessity of still further lumbering up the position. I would, therefore, lay it down as a general principle that the main object of variations is to *reduce* the number of pieces. The mistake of many problemists is the reversing of this rule. They load their compositions with extra pieces for the sake of producing variations. It is very common to see a pretty theme destroyed by being smothered with meaningless variations, whereby all neatness of position is lost and nothing added to the beauty or difficulty of the solution. In No. 245 the effort to add variations has completely destroyed the appearance of the position” (*Str.*, p. 51). “Let it be mentioned right here that, in exhibiting their own problems of this style, young composers are always greatly concerned lest a single one of these altogether unnecessary variations should be overlooked! They have sometimes learned better later on, as I am thankful to say I did!” (MS.).

“No. 247 is a horrible looking affair designed for a State Solving Contest. It was evidently posed for difficulty and not for elegance. I made another rendering of the theme, No. 248, and in deciding between the two I selected the former, largely because it had one Pawn less, and in these monstrosities every extra Pawn adds to unpleasant effect” (MS.).

“Umpires, in grading problems in a tourney, might well allow thirty points for neatness of position, less one point for every piece employed” (*Str.*, p. 219).

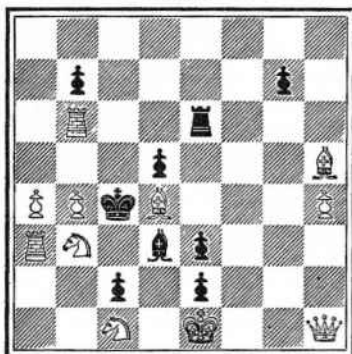
“If we accord this importance to neatness of position, it puts at rest many vexed questions, and gives the composer, as well as the umpire, a substantial ground to build upon. If he wishes to add dead-head pieces (pp. 243-245) he may gain somewhat upon the allowance of points for Difficulty, but he will be discounted one point for each useless piece and will be apt to be rated lower for Merit of Construction as well.

“If a composer puts on a few extra pieces to introduce a little variation that pleases his fancy, or if he thinks it best to employ two pieces where he might do with one, either in effecting mate or correcting a fault, let him calculate his chances of improvement nicely before he submits to a discount of one point for each piece introduced. If there is an insignificant dual, or even a glaring one, in a minor variation, let him consider well before he adds one or more pieces to correct it” (*Str.*, p. 221).

No. 249.

Toledo Blade, c. 1890 ?

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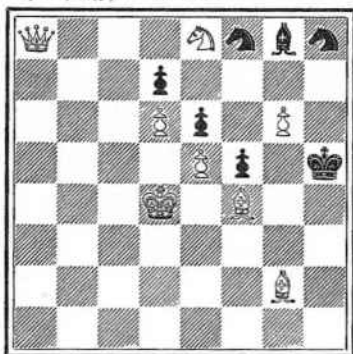
Mate in three.

- 1 Qe4, R × Q; 2 Bg6.
 P × Q; 2 Bf7.
 B × Q; 2 B × P+.
 R × R; 2 Q × B+.

No. 250.

V. 28 *Sonntagsblatt für Schach-freunde*,
 10th February, 1861.

(Str., 249). BLACK.



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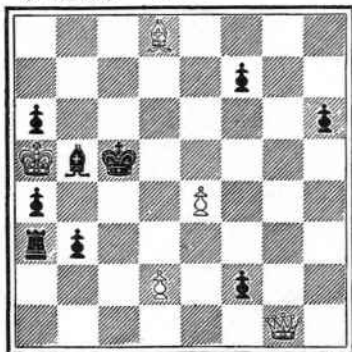
Mate in three.

- 1 Pg7, Kg6; 2 Bf3.
 threat; 2 Qf3+.

No. 251.

14 *Harper's Weekly*, 29th January, 1859.

(Str., 446). BLACK.



WHITE.

Mate in three.

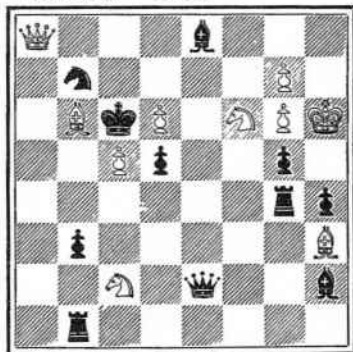
- 1 Qg7, Pf6; 2 Qb7.
 Kc6; 2 Q × B P.
 threat; 2 Qe5+.

No. 252.

Set: "Honour to whom Honour is
 due."

Third Prize, Fifth American Chess
 Congress, 1880.

(Str., 505). BLACK.



WHITE.

Mate in three.

- 1 Se4, Q × S; 2 Sd4+.
 R × S; 2 Q × B+.
 Kb5; 2 Qa4+.
 Kd7; 2 Q × B+.
 QP × S; 2 Q × B+.

THEMES AND IDEAS.—I.

"THE use of the terms *Themes* and *Ideas* has hitherto been very confusing, because amateurs are seldom sufficiently advanced to appreciate the distinction which should be drawn between them. A theme might be described as the strategic motive of a problem, while its idea lies in any pretty trick or peculiar mating position incidental to the theme or sometimes suggestive of it. A theme can usually be built up in a thousand ways, an idea is the same once for all. A theme can be in most cases readily described in words, an idea has a sparkle which the attempt to define is likely at the same time to dispel."

I have taken these parallels between themes and ideas from different parts of Loyd's MS., so as to get, if possible, a clear conception of what he meant by the two words. In the *Strategy* he used the terms practically as synonyms, but in the revision he felt, as all problemists have recently felt, that some distinction between them should be made. As I understand him, Loyd meant that problems can be grouped according to a number of definable themes, such as clearances, interferences, grabs, and the like, and that the renderings of these different themes depend for their interpretation on the use of ideas of one kind or another, tricks of the trade as it were, surprises, mates, innumerable in their possibilities, often elusive, often strongly individualised. The border line where ideas are raised to the dignity of themes, Loyd wisely refrained from trying to define exactly. If he had been asked to give a test by which themes could be differentiated from ideas, I think his answer would have been: "The test is that a theme cannot be plagiarised. Themes are common property. You could put them alphabetically in a dictionary. The crime of plagiarism is in appropriating the *rendering* of a theme which another composer has discovered before you, the idea by which he has stamped on the diagram his particular individuality." In the preparation of this book I have tried to be in some slight degree consistent with this interpretation of Loyd's meaning, but no one can realise more vividly than I do how often I have been inconsistent therewith. Let me try to give a few examples.

The theme of No. 249 is the three-fold sacrifice of the White Queen with the consequent three-fold decoy. But the idea lies in the main-play, where the Rook captures the Queen and bottles all the Black pieces up in such a manner that it has to move again immediately and permit mate. Compare No. 712.

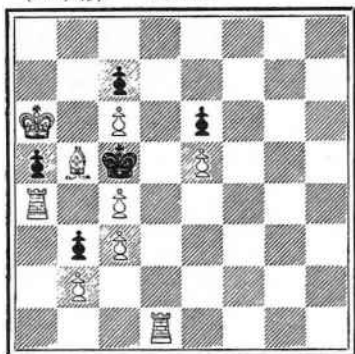
The theme of No. 250 is that of self-blocks by the Black pieces, permitting the Promotion mates; the exact position of these Black pieces (Bishop and Knights) constitutes an idea for the interpretation of this theme which it would be difficult to duplicate without actual imitation.

There is seldom more than one theme in a problem, but there are often several ideas. Ideas used singly gradually come to be looked upon as themes. The bifurcated blocks by the Black Bishop in No. 251, for instance, have become a recognised sub-division of the self-block theme (see No. 111 and p. 175). Finally No. 252 may be taken as an example of plurality of themes and ideas. The reader can amuse himself trying to decide which are which!

No. 253.

V. *Saturday Courier*, 1856.

(*Str.*, 49). BLACK.



WHITE.

Mate in four.

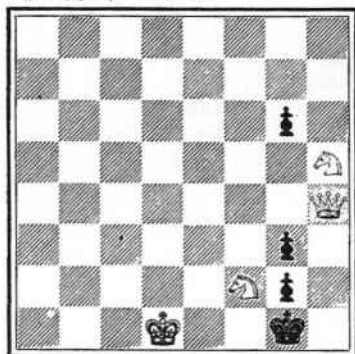
- 1 Ra2, Pa4; 2 Kb7, Pa3; 3 Ba6.
P×R; 2 Ra1.

No. 254.

"A New Year's Gift."

V. *Detroit Free Press*, January, 1880.

(*Str.*, 506). BLACK.



WHITE.

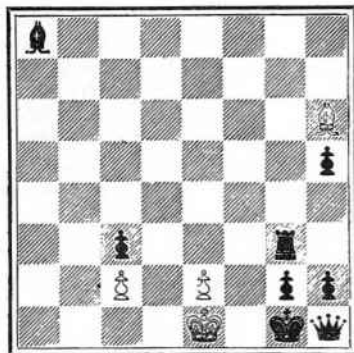
Mate in three.

- 1 Sg4, P×S; 2 Sh2.
Kf1; 2 S×P+.
Pg5; 2 Q×P (g3).

No. 255.

778 *Chess Monthly*, May, 1886.

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WHITE.

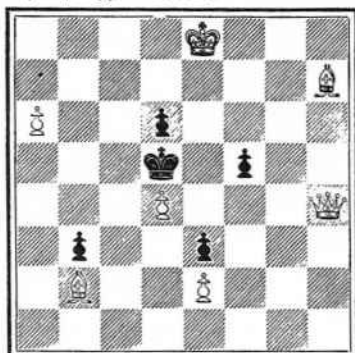
Mate in five.

- 1 Bc1, Ph4; 2 Bf4, Bb7; 3 Bb8.
Bc6; 3 Bc7.
Bd5; 3 Bd6.
Be4; 3 Be5.

No. 256.

Missouri Democrat, 1858.

(*Str.*, 289). BLACK.



WHITE.

Mate in three.

- 1 Qe1, Ke4; 2 Qh1+.
Kc6; 2 Qa5.

THEMES AND IDEAS.—II.

"In some problems the themes are very vague and indistinct, and give the appearance of being built up when in reality such is not the case, for although a move might be omitted the composer's intention could not be properly represented in a shorter number of moves. No. 253, for example, is not unduly extended, because as a three-mover it would be remarkably weak, and as a two-mover actually silly. As it stands it is by no means easy, but it lacks point and brilliancy, and is a fair specimen of that mediocre class of problems, which are the result of weak and indefinite themes, no matter how well they are worked out by the composer" (*Str.*, p. 33).

"Such vague problems as these are generally very unsatisfactory, and I have found that a problem is likely to be meritorious in proportion as its theme is clear and *pronounced*. So little attention has been paid to this subject that I doubt if any two problemists would arrive at similar conclusions in describing the themes in half-a-dozen problems" (*Str.*, p. 84). "I know of no exercise that I could recommend to a student as being so beneficial as to study a good collection of problems analytically, learning to point out and describe the themes" (*Str.*, p. 85).

"I consider the theme of a problem its chief feature, and the way it is rendered or posed a matter of great importance, though of secondary consideration. I see many poorly constructed problems that please me much better than some that are more skilfully rendered; for a problem may be carefully elaborated and finished with a master's hand until it is abstractly difficult, but unless it has genuine merit in the idea it will never be satisfactory; at best it will merely be a hint of what the artist *might* have done if he had had a better subject" (*Str.*, p. 152).

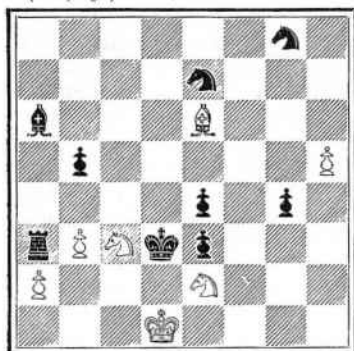
"There are so many problems that are dull, meaningless affairs, without aim or object, that it is a real, although somewhat rare, pleasure to find a position with a well-defined solution that apparently translates the thoughts of the composer. For this reason problems without variations are unquestionably the most pleasing and often the most difficult. The only exception to this is the style of problem where the theme is repeated in the variations. There are many inviting positions, like No. 255, where through parallelism or symmetry the idea is repeated. Here the variations are merged in the theme and the problem would be very incomplete without them.

"Variations may indeed form the theme of a problem, in which case there will be no single main-play. I will show later (p. 357) how in some problems the theme consists in commanding all the separate moves of an adverse piece. In others the Black King is allowed great freedom of motion and that feature constitutes the theme; this is shown in No. 256, where the Queen retreats to a strategical point from which she commands the necessary replies to the four avenues of escape of the Black King. This style of problem forms one of the most fruitful branches of our modern school and gives full scope for our composers to display their scientific ability" (*Str.*, p. 153).

No. 257.

14 *Chicago Leader*, 1859.

(*Str.*, 136). BLACK.



WHITE.

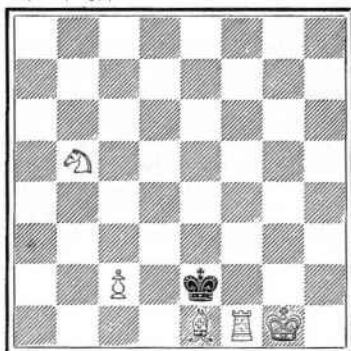
Mate in four.

1 Bc8, B × B ; 2 S × SP, R × SP ;
 3 P × R.
 S × B ; 2 Sd5, R × SP ;
 3 P × R.
 Sf6 ; 2 B × B, R × B ;
 3 S × SP.

No. 258.

431 *N.Y. Albion*, 4th April, 1857.

(*Str.*, 137). BLACK.



WHITE.

Mate in four.

1 Bb4, Ke3 ; 2 Sc3, Kd2 ; 3 Rf2+.
 Kd4 ; 3 Re1.

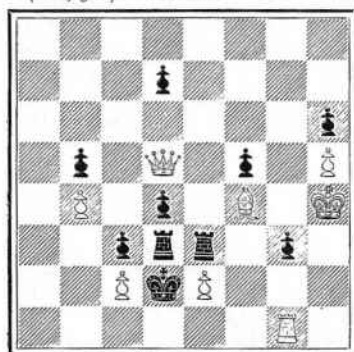
No. 259.

Set :

“Schönheit lieber als Schwierigkeit.”

Second Prize Set, Paris Tournay, 1867.

(*Str.*, 366). BLACK.



WHITE.

Mate in four.

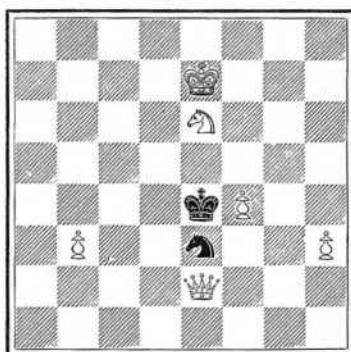
1 Qa8, Pg2 ; 2 Qg8, Pd6 ; 3 Qd5.
 Pd6 ; 2 Qa1, K × KP ; 3 Qf1+.

No. 260.

1537 *Detroit Free Press*,

8th September, 1883.

BLACK.



WHITE.

Mate in four.

1 Ke8, Kf5 ; 2 Kf7, Ke4 ; 3 Ke7.
 Kd5 ; 2 Kd7, Ke4 ; 3 Ke7.

THEMES AND IDEAS.—III.

" I HAVE dwelt at such length upon the subject of themes, because I consider their study the best guide to the examination, criticism and composition of problems. It furnishes an inexhaustible source of new inspiration. Instead of plodding over the board upon a chance position, as some do, first originate a theme to work upon, suggested by analysing other problems or testing your own; for, as I shall endeavour to show, almost every theme is susceptible of being worked out in endless variety, with different pieces, combined with other ideas, doubled, or made more complex " (*Str.*, p. 93).

" I think that almost any skilful problemist can judge of the relative merits of a theme without going very deeply into the reasons for his preference; in fact in most cases it is more difficult to give the why and the wherefore than it is to make a correct selection. A theme is meritorious in proportion as it is brilliant or scientific. Brilliancy depends upon the odd or surprising nature of the moves, which often seem to be made in direct opposition to the most reasonable or promising lines of play. A scientific theme involves some peculiar power of the pieces through the medium of which your solution is introduced " (*Str.*, p. 200).

" The theme of a problem is generally more pronounced and shows to better advantage in problems where the King is already confined; they are more agreeable to solve and of a more sparkling nature. The ingenuity of the solver is taxed to discover or invent a complete line of action for reaching the King, instead of depending upon experimental moves. Problems of this nature, wherein the advancing forces are rallied to storm the citadel at one point, do not however give the same scope for variety and elegance of variations as when the freedom of the adverse King changes the battle ground to different quarters of the board. Those problems wherein the King has to be captured before being mated have a difficulty of their own. Both styles have pleasing features, and their relative merits can be judged in single instances only by the skill with which their subjects have been handled. Nos. 257 and 258 are fair specimens of these two branches of composition, and I think it will be a matter of taste with the solver which he would prefer; of course I have tried to give two problems of about equal merit " (*Str.*, p. 77).

" Sometimes a theme is merged in the mere oddity of the moves made. The composer thinks of some line of play that strikes him as unusual—indeed, under ordinary circumstances, ridiculous—and he takes his board and men, and puzzles out some theme that will adapt itself to this curious thought of his. An old trick, and at the same time a beautiful branch of the waiting problems (see p. 247), is to utilise the necessity, or rather the difficulty, of losing one move, by being compelled to lose several. I have seen some problems where gaining the opposition required several scores of moves, the pieces being made to move around in circles and returning to the starting point. In No. 259 I thought of the idea of making the Queen move on the line of a triangle (see p. 235), to compel the adverse King to move. It is not carefully constructed, but it will serve my purpose to explain what I mean by curious solutions " (*Str.*, p. 185).

No. 260 is an amusing companion to No. 259, and shows how successfully the White King has learned his lesson in triangulation from the Queen.

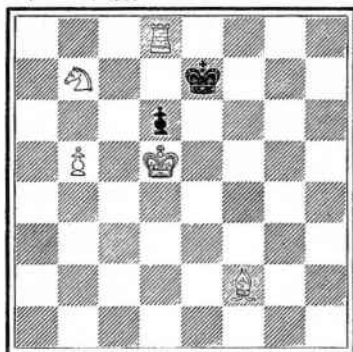
No. 261.

Set: "The Three Cousins."

Centennial Tourney.

V. Danbury News, 1877.

(V. Str., 455). BLACK.



WHITE.

Mate in four.

1 S × P, Kf6 ; 2 Rg8, Ke7 ; 3 Bb6.
K × R ; 2 Ke6, Kc7 ; 3 Ba7.

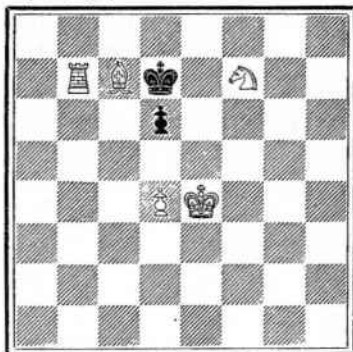
No. 262.

Set: "The Three Cousins."

Centennial Tourney.

Danbury News, 1877.

(Str., 456). BLACK.



WHITE.

Mate in four.

1 B × P+, Ke6 ; 2 Se5, Kf6 ; 3 Rh7.
Kc6 ; 2 Sd8+, K × B ; 3 Kd3.

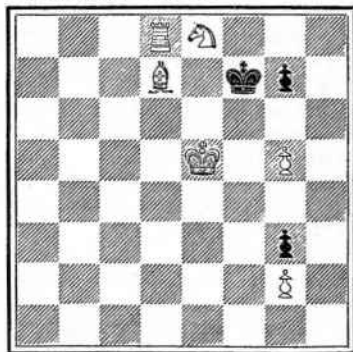
No. 263.

Set: "The Three Cousins."

Centennial Tourney.

Danbury News, 1877.

(Str., 457). BLACK.



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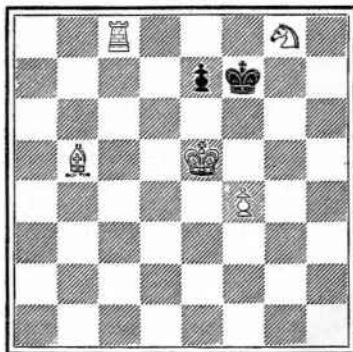
Mate in four.

1 S × P, Ke7 ; 2 Se6, Kf7 ; 3 Rh8.
K × S ; 2 Be8, Kh7 ; 3 Kf6.

No. 264.

Unpublished Version of No. 263.

BLACK.



WHITE.

Mate in four.

1 S × P, K × S ; 2 Be8, Kf8 ; 3 Kf6.
Kg7 ; 2 Sf5+, Kg6 ; 3 Rh8.
Kh7 ; 3 Be8.

THEMES AND IDEAS.—IV.

"MANY themes bear a close resemblance to one another, and, were I to explain some of the different degrees of relationship, our composers would be surprised to find how few really distinct themes there are and what an insignificant number of strictly original problems have been produced. Should I ever hear of a country where chess is unknown, to which I could flee as a refuge, I would give free vent to my opinions on this subject" (*Str.*, p. 82).

"The fact of one problem resembling another in the setting of the pieces is a matter of no importance whatever, for it often occurs that positions which look almost identical have no resemblance in their solutions or ideas, and certainly no composer can be accused of plagiarising for seizing upon new ideas suggested while solving the problems of others. It is the idea which we invent and which by common usage is always ascribed to the first originator. It is a valuable and instructive study to examine the works of others and see how many have built on the same themes" (*Str.*, p. 83).

"The way that the theme is treated comes next in importance to the theme itself, developing as it does all the finer points that constitute the artistic finish of construction. Such renderings must be weighed on the scales of justice with an exquisite balance, for a problem with a miserable theme may be treated in a masterly manner and so rate higher than a better problem. The theme is a definite feature by itself; the variations are suggested and introduced after its conception, and their merit depends largely upon the care and patience of the composer, his analytical powers, and the skill with which he can grasp suggestive ideas and weave them into his composition.

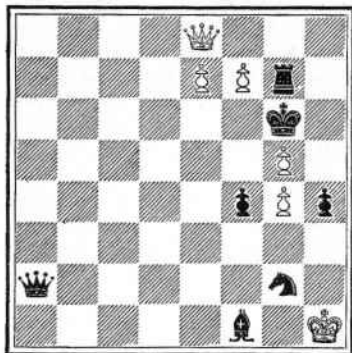
"Few composers realise the inexhaustible resources of the chess-board, for with a given theme it is possible to introduce almost any desired feature in the variations. This I will illustrate by taking the little two-move theme of No. 46, and first extending it into the four-mover No. 261. Having shown this theme with the sacrifice of the Rook as a variation, I will pose two other renderings to show how easy it is to produce almost any desired effect. In the one I will build the variation upon the sacrifice of the Bishop, and in the other upon that of the Knight. The original theme is preserved in all three positions and the changes are restricted to the variations. This should teach composers not to be so readily satisfied with the first posings of their problems, the more especially if they are intended to compete in tournaments, where the best possible rendering is desirable. I have not expressed any opinion as to the relative merits of Nos. 261-263, as I wish my readers to examine them and draw their own conclusions. I composed them by request, the original theme being selected and the conditions given to me. The result is very fair and novel, although other positions might have produced better results" (*Str.*, pp. 227-8).

No. 265.

"By W. W., of Richmond, Va."

58 *Musical World*, 8th October, 1859.

(Str., 100). BLACK.



WHITE.

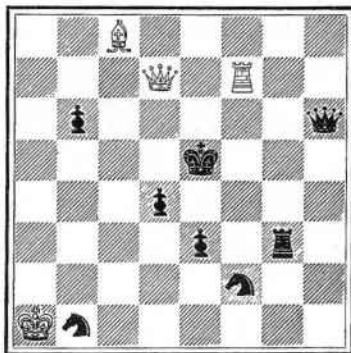
Mate in two.

1 Qh8.

No. 266.

932 *N.Y. Mail and Express*, 1892.

BLACK.



WHITE.

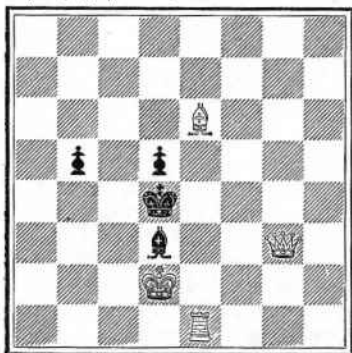
Mate in two.

1 Rf4.

No. 267.

V. 18 *Musical World*, 14th May, 1858.

(Str., 432). BLACK.



WHITE.

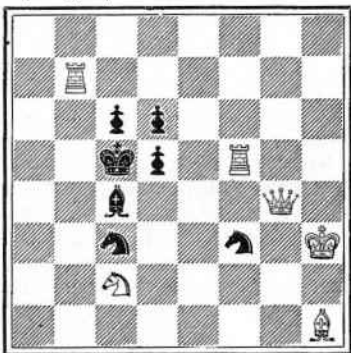
Mate in two.

1 Re4+.

No. 268.

Philadelphia Progress, 1880.

(Str., 512). BLACK.



WHITE.

Mate in three.

1 Kg3, Se2+ ; 2 KxS.
Sa4 ; 2 R x P+.

ORIGINALITY.—I.

" In a tournament the question of originality is one of peculiar delicacy. No one can possess a sufficient acquaintance with the entire world of problems safely to accord special merit to a position on account of originality. While recognising the justice of disqualifying some problems because they are flagrant reproductions or plagiarisms, coming within the knowledge of the umpire, I see also the enormous difficulty of deciding in other cases on the comparative merits of originality when there are tens of thousands of problems which he has never solved and much less remembered.

" Take any two problems, and it makes no difference whether they have any resemblance or not, you can decide upon their relative merits and other particulars, but how can you canvass the question of originality? What may be new to you may be familiar to everybody else. How can you decide whether No. 265 or No. 266 is the more original, doubtless never having seen either, although one of them was published in the 'fifties? I think the question of originality, like that of difficulty, is best determined by actually solving a problem; for if the idea is a familiar one it will the more readily suggest itself to the solver" (*Str.*, p. 197).

" I have known cases where problemists had supposed that they were originating new ideas, when it would suddenly dawn upon them that they were actually plagiarising, merely reviving long-forgotten memories of ideas that had pleased their early fancies. Even with myself, who can set up any one of these problems from memory, and almost every other position I have ever solved, it has occasionally occurred that I found I was repeating some of my earlier ideas. I draw attention to a striking instance of this under Nos. 7 and 8; and I will also refer to Nos. 267 and 268, as I have just discovered that I had employed the same triple sacrifice of the Rook in the one that was published twenty years before (see also Nos. 281 and 282).

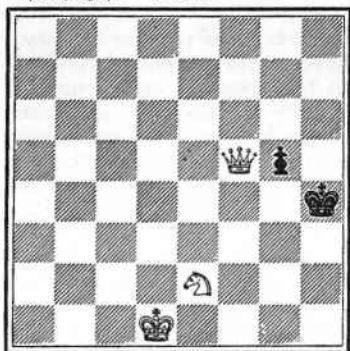
" Priority of invention is becoming a most serious problematical question. The dates of publication of a few standard collections are being looked upon as a matter of record. For this reason I am always glad to see the publication of collections by the leading composers.

" It is a dangerous precedent to establish; yet I think that, when a composer finds he has hit upon an old idea, he has the right to his improvement or version of it and might retain it by giving due credit. For instance the revision might be headed: 'No. —, by A, after B.' But, personally, I should greatly prefer to resign any claim about which there was a question of uncertainty. Composers should rather strive to be really original, and should devote so much care to their problems as is necessary to ensure the best possible renderings so that there is no opportunity for improvement. They will be less liable to be plagiarised, if a second edition of their problems cannot be issued as good as the first." (*Str.*, pp. 195-6.)

No. 269.

Turf Register, 1868.

(*Str.*, 256). BLACK.



WHITE.

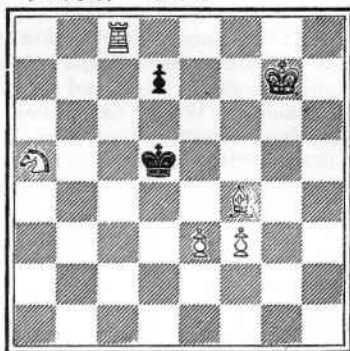
Mate in three.

1 Ke1, Pg4; 2 Sg1.
Kh5; 2 Sf4+.

No. 270.

275 *Cleveland Voice*, 4th January, 1880.

(*Str.*, 389). BLACK.



BLACK.

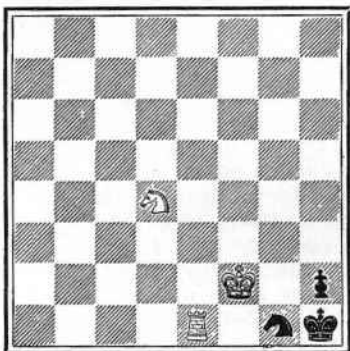
Mate in three.

1 Bb8, Pd6; 2 Kf7.
Ke6; 2 Re8+.

No. 271.

V. N.Y. Evening Telegram, 1888.

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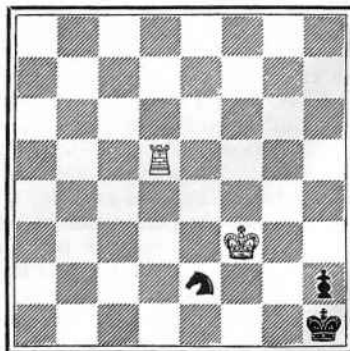
Mate in three.

1 Re2, SxR; 2 Sf5.
Sh3+; 2 Kg3.

No. 272.

Milwaukee Telegram, c. 1890?

BLACK.



WHITE.

Mate in four.

1 Rd2, Sg1+; 2 Kg3, Sh3; 3 Re2.
Sf3; 3 KxS.
Sc3; 2 Rc2, Sd1; 3 Re1.
Sa2; 3 RxS.
Se2; 3 RxS.

ORIGINALITY.—II.

" It is hardly worth while to say much upon the subject of plagiarism, for no skilful problemist is likely to be guilty of appropriating the ideas of others, and I am always ready to believe that it is only a coincidence when two composers hit upon the same setting. But I would make the suggestion, if it should ever be found that a composer of acknowledged ability has paid the compliment to your talent of composing one of your problems a few years in advance of yourself, that you give up your claim gracefully at once, and lay the flattering uncton to your soul that great minds run in the same channel.

" I will here take occasion to remark that the problems included in this work were many of them sketched out many years ago and, when any question of priority is raised in the minds of my readers regarding them, they must remember how large a number date from before 1860. I have carefully excluded all where there was any proof of my having been anticipated, for I have invariably followed the rule of abiding by the dates of publication, and of yielding all claim where I have been preceded. Nos. 155 and 610 are the only two problems about which I have any doubt." (*Str.*, p. 193). The anticipations to which Loyd here refers are, in the case of No. 610, a three-mover by F. Healey and perhaps the mediæval two-mover from the Florentine MS., and, in the case of No. 155, the similar settings of Damiano, Kling, and J.B. The history of No. 610 has been set forth at some length by J. Kohtz in an interesting article in the *Deutsches Wochenschach* for 7 April, 1907 (see p. 399).

" In very simple problems, like No. 269, where the idea may almost be said to be embodied in the mere position of the pieces, an identical arrangement of the forces might easily be hit upon; but in problems of a more elaborate nature or even in those of the style of No. 270, the same theme might suggest itself to two problemists, but their treatments would be so different that the problems would have but few features in common, and none but an expert would be able to detect the resemblance. And I will remark *en passant* that I have known altogether too many charges of plagiarism to be made where there existed positively no resemblance whatever.

" Positions containing some simple little trick that can to all appearances only be treated one way are likely to be chanced upon by any number of composers, and such cases may often lead to unpleasant wrangling unless the test of date of first publication be accepted, which is based on a principle analagous to that which governs our patent and copyright laws.

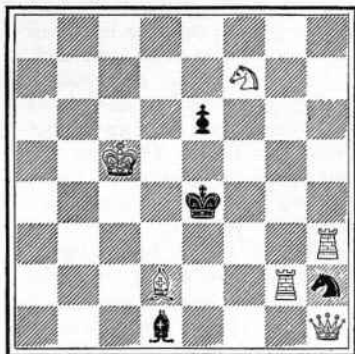
" The skill and individuality of our composers are shown more in the rendering they obtain for a theme than in the theme itself, and, so far as I am personally concerned, I now place my works at the disposal of the fraternity, to improve and build upon to their heart's content. If I had the time, I should like nothing better than to go over the entire collection myself, so as to remodel them according to the latest improvements. Anyone who is familiar with my problems will find, as it is, that in many instances the positions now given are not the same as originally published. In looking over my collection, a new idea will very often suggest itself which I think worth preserving, and I have therefore remodelled the original posing. Sometimes the renderings have become so different that I have thought it well to preserve both of them, as in the case of Nos. 271 and 272, but I generally make it a rule to keep only the best" (*Str.*, pp. 194-5).

An amusing feature in No. 271 is that White can play so that Black at once obtains a sure win! What move should White make?

No. 273.

Wilke's Spirit of the Times, 1867?

(*Str.*, 62). BLACK.



WHITE.

Mate in two.

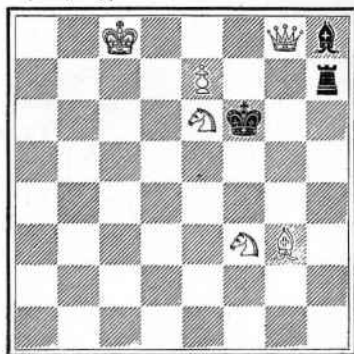
1 Rf3.

No. 274.

Schachzeitung?

? 59 *La Strategie*, November, 1867.

(*Str.*, 219). BLACK.



WHITE.

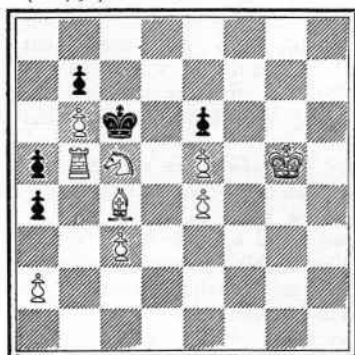
Mate in two.

1 Sf4.

No. 275.

47 *Lynn News*, 11th January, 1859.

(*Str.*, 91). BLACK.



WHITE.

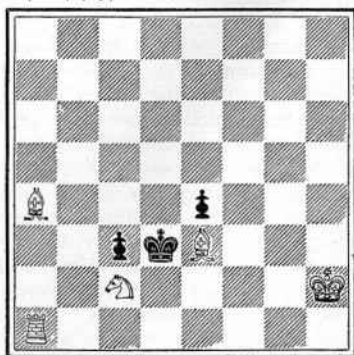
Mate in four.

1 Be2, Pa3; 2 Bh5, KxR; 3 Sa4.

No. 276.

179 *St. Louis Globe Democrat*,
22nd December, 1878.

(*Str.*, 469). BLACK.



WHITE.

Mate in three.

1 Ra2, Ke2; 2 Be8.
Kc4; 2 Bc6.

ORIGINALITY.—III.

LOYD lived up to his profession that others were welcome to reproduce and improve his themes better than some writers are wont to do. There are dozens of instances on record where his problems closely anticipate later work by other composers, but I have seldom found that he made any objection thereto. On the whole I think he had a certain feeling of pride that others should follow in his footsteps twenty or fifty years after him. More than once I have shown him versions by distinguished modern composers, and he would laugh and say: "Has So-and-so really just published that? Why, I made it when I was eighteen." It is impossible to refer to all these cases in such a book as this. No. 273 is a single striking instance among many, which I discussed at some length in the *British Chess Magazine* for February, 1910. For only a couple of his problems did Loyd ever get into discussions, but for these he was never weary of arguing. No. 452 and the famous prize-winner of Taverner were like red rags to him. He would claim absolute ownership of the Organ Pipe intersection in conversation, or in print, or in writing, by the hour, on the slightest provocation. He would repeat his claim to having originated the theme of No. 45 ahead of J.B. at every opportunity; but in this case he was more justified, as he was entirely in the right about the matter, although he had many distinguished critics against him. But his favourite bone of contention was No. 274. "A most laughable case," he wrote me in 1903, "is that of the Rowland problem on page 78 of the *Chess Bouquet*. Laws won a prize with it in the *East Central Times*, and Frankenstein caps the climax by claiming a third version on page 233 of the same book. The joke is that I composed it in 1856 and sent it to a German paper, where it undoubtedly appeared, and the same setting is given in the *Chess Nuts*. These simple positions are liable to be duplicated by anyone, and I have never troubled about it when I have seen my old problems ascribed to new composers. But since Frankenstein and Rowland have made a fuss over this one, I should like to see it straightened out" (L., 11th October, 1903). In this case, as in that of the Organ Pipes, his claim of infringement was only justified so far as the dates were concerned, for the later renderings, especially that of B. G. Laws, were certainly improvements. No. 274, to present-day taste, seems improved by stationing the key Knight on g6 and the White Bishop on h2, allowing the model mate 1. . . R×B; 2 Qf8. But Loyd evidently preferred to try 1 QSd4, R×P; 2 Bh4 mate, to the artistic finish of any model.

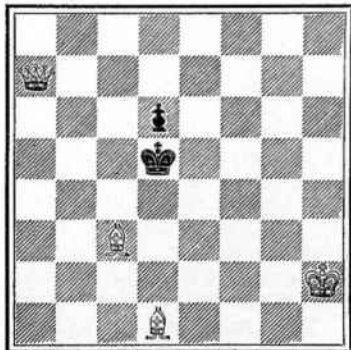
There are some of Loyd's themes, like the four-fold diagonal flights with Bishop mates in Nos. 275 and 276, which have been employed so universally that one can hardly speak correctly of anticipations. In such cases it is the rendering rather than the theme that counts.

No. 277.

"By W. King."

V. Second Prize, *American Union*,
August, 1858.

(*V. Str.*, 134). BLACK.



WHITE.

Mate in three.

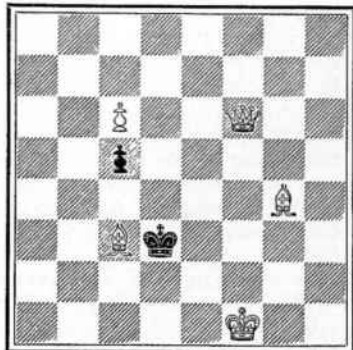
1 Bb3+, Ke4; 2 Qf2.
Kc6; 2 Bb4.

No. 278.

Set: "Chess Nuts."

London Chess Congress, 1866-67.

(*Str.*, 165). BLACK.



WHITE.

Mate in four.

1 Bd2, Kc4; 2 Be2+, Kb3; 3 Qa1.
Kd5; 3 Be3.
K x B; 2 Bf5, Ke3; 3 Qh4.
Pc4; 3 Qb2+

MERIT OF CONSTRUCTION.

“ Not only does the graceful appearance of a problem depend upon the judicious placing of the pieces, but also the beauty and difficulty of the solution. The sparkle and surprising effect of the moves are largely caused by having the pieces placed deceptively. It is wonderful to see what a difference the simple changing of one piece will sometimes make in a problem. After completing a problem I have not infrequently given it a revision and studied possible changes in the setting of the pieces, with the result that some slight alterations would permit dispensing with several men, or might improve or change the entire nature of the problem. Neatness of position merely relates to the picturesque disposal of the forces ; on the merit of construction depends all the beauty of the solution.

“ It is an important point in composition to place the pieces so as to give as much scope as possible ; that is, to arrange them so that the attack has innumerable resources at his command, and it becomes difficult to determine which is the correct line of play. I have seen many very beautiful and scientific problems which were so completely devoid of plausible tries that the element of difficulty was entirely lacking. Composers should not only endeavour to place a goodly number of moves at the disposal of the attack, but should see that the replies thereto are not too obviously decisive ” (*Str.*, pp. 74-5).

The two main components of Loyd's ideal Merit of Construction were Accuracy and Variety. By Accuracy he understood the proper balance between the force used and the results obtained in banishing duals and other blemishes ; by Variety he understood the proper balance between the theme of a problem and the variations introduced into the solution. Purity of mate was for him a minor consideration, a question of polish and artistic finish rather than of essential importance.

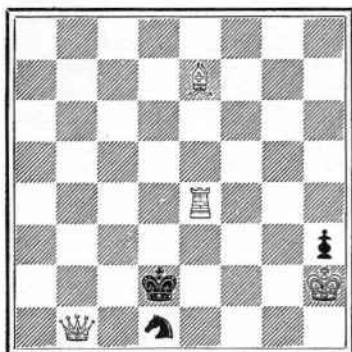
Originality he valued highly, but he considered it one of the elements of Excellence of Theme and not connected with Merit of Construction. Difficulty of Solution, while in reality an element of constructive merit, he valued so highly that he gave it a rank of its own, as we shall see in his summing up of the Standard of Excellence.

“ The reader must bear in mind that my examples are given merely to make clear the points I wish to explain, or I would not be caught in the blunder of illustrating the higher branches of the art with inferior problems. I have endeavoured to make the ideas I wanted to bring out as prominent as possible in the positions chosen, irrespective of other merits, feeling that I was only airing my individual opinions on these subjects and depending upon the talent and ingenuity of the reader to bear me out. If I were trying to *demonstrate*, as well as to explain, I should strive to show that at least all my best efforts were built upon the plans I have recommended, and I should furnish problems more like No. 278, where with a reasonable force, gracefully posed, and with unlimited freedom of action, I have introduced all those qualities which I have described as peculiarly praiseworthy. I here present the saucy offering of a piece, which makes a well-concealed key-move, as its object is not apparent. There is also the meritorious feature of utilising an adverse Pawn and the ever-pleasing bifurcation of the theme. Finally, the plausible lines of attack are so plentiful that I have even considered the position as among my most difficult problems ” (*Str.*, p. 91). This problem is an extension of No. 277, and may be taken as an excellent example of problem building (p. 165).

No. 279.

Toledo Blade, c. 1890 ?

BLACK.



WHITE.

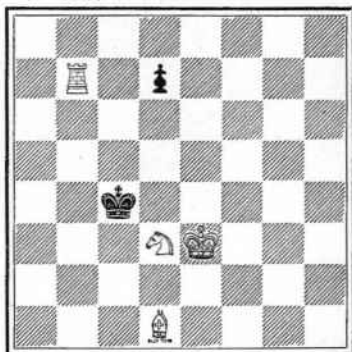
Mate in three.

1 Re1, K×R; 2 Qd3.
Kc3; 2 R×S.

No. 280.

167 *Cleveland Sunday Voice*,
10th March, 1878.

(*Str.*, 95). BLACK.



WHITE.

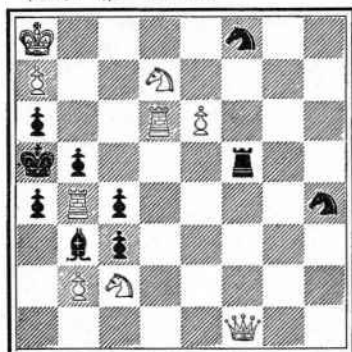
Mate in three.

1 Rb6, Pd6; 2 Ba4.
Pd5; 2 Kd2.
Kc3; 2 Sb2.

No. 281.

79 *Baltimore Dispatch*, February, 1860.

(*Str.*, 104). BLACK.



WHITE.

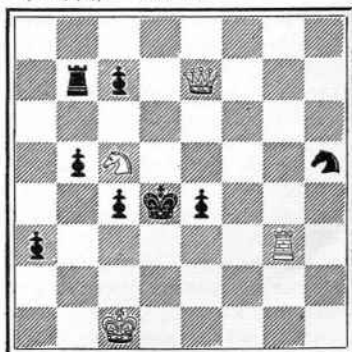
Mate in three.

1 R×BP, Sf3; 2 R×RP+.
P×R; 2 Q×R+.
B×R; 2 Pb4+.
Ba2; 2 Ra6+.

No. 282.

112 *Chess Monthly*, September, 1858.

(*Str.*, 74). BLACK.



WHITE.

Mate in four.

1 Qg5, Sf4; 2 Sd7, Sd3+;
3 R×S+.
Se2+;
3 Kc2.
S×R; 2 Se6+, Kc3;
3 Qd2+.
Pc3; 2 Kc2, Kc4;
3 Sa6.

VARIATIONS.—I.

“ PERHAPS I had better explain what I hold to be the difference between the leading solution and the variations of a problem, for it is highly important and will help to show why some problems are more difficult than others, although the question of difficulty depends also largely upon the number of promising lines of attack which the position of the pieces offers to mislead the solver.

“ It is a prevalent but mistaken notion to suppose that the leading solution is the one that contains the theme or the prettiest line of play in a problem, and that the variations are merely the less brilliant continuations. Our problemists and writers generally have fallen into the error of recording their solutions upon this plan, owing probably to the fact that they have never given the subject a moment's thought. In a problem like No. 279, where the idea is clearly defined, it would be easy for them to decide which is the mainplay ; but in one like No. 280, where all the continuations possess about equal merit, they could only with difficulty tell which is the leading solution and which are the variations.

“ The leading solution is the line of play threatened by the key-move ; in trying to avert this attack the defence produces variations. Many problems lack merit largely because the theme is in reality introduced merely in a subordinate variation and not in the leading or threatened solution nor, what is nearly as good, in reply to the most apparent or natural move of the defence ” (*Str.*, pp. 56-7).

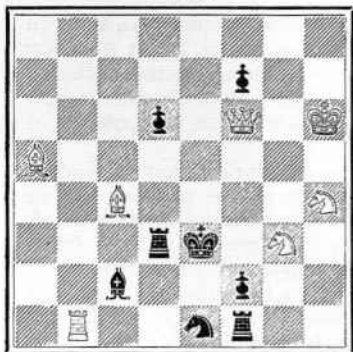
Like many of Loyd's generalisations, his contention that the main-play of a problem should always be contained in the threat will not stand analysis. In the first place nearly half the problems extant belong to the Waiting Class (p. 247), and have no threat at all, yet it would be manifestly unjust to say that all of these could likewise have no theme. What Loyd meant was that a problem would be more difficult in proportion as the more subtle replies of White followed directly upon the more obvious defences of Black. The most obvious defence Black can make is evidently to stay perfectly still and await the explanation of White's key, which we call the threat. Hence, if other things are equal, a problem with a subtle threat is likely to be very puzzling ; but to generalise, as Loyd did, from this, that threat and mainplay must always coincide is almost ridiculous. That Loyd himself did not give much weight to this seemingly important deduction of his own logic is sufficiently proved by the order in which he has given the variations of the solutions of the problems throughout his *Strategy*. It is quite admissible in a position like No. 281, where the threat is brilliant to give it first of all ; but it would be absurd to contend, in No. 282, where a similar three-fold sacrifice of the Rook occurs after a reasonably good reply of Black, that this must actually be subordinate in importance to the short threat.

No. 283.

399 *St. Louis Globe Democrat*,

8th May, 1886.

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WHITE.

Mate in two.

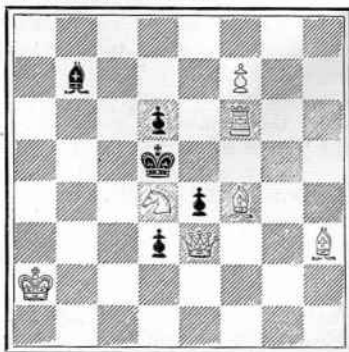
1 Se2.

No. 284.

Set: "Honour to whom Honour is due."

Third Prize, Fifth American Chess Congress, 1880.

(*Str.*, 516). BLACK.



WHITE.

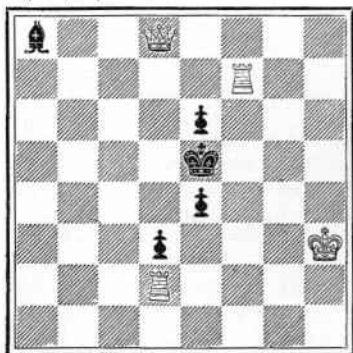
Mate in three.

1 Se6, Kc6; 2 Qc5+.
threat; 2 Q x KP+.
Kc4; 2 Qb6.
Pd2; 2 Qc3.

No. 285.

? c. 1877.

(*Str.*, 82). BLACK.



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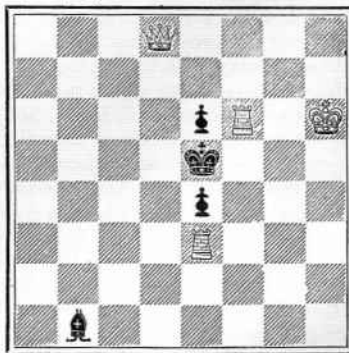
Mate in three.

1 Rf4, K x R; 2 Qf6+.
B any; 2 R x QP.

No. 286.

Dubuque Chess Journal, November, 1877.

(*Str.*, 83). BLACK.



WHITE.

Mate in three.

1 Rf2, Bd3; 2 Rd2.
B else; 2 R x B.

VARIATIONS.—II.

To explain away the inconsistency I have just pointed out between his theory of how a solution should be written out and his own practice of doing just the opposite, Loyd repeated his arguments from several different points of view, though without adding very much to them. I need only quote him once more: "In order to illustrate my subjects I have been compelled to follow the accepted, but erroneous, method of giving prominence to the prettiest variations, as if they were the leading solutions; but I consider it of great importance to show that the real solution is the one by which the key-move threatens a direct line of attack, while the variations are the necessary replies to such moves of the defence as prevent this threatened attack. In No. 283 the Knight moves and the Queen threatens to mate. This constitutes the solution and the several attempts of the defence to avoid the impending mate form the variations.

"Solvers often express surprise that certain problems of no great apparent merit prove extremely difficult, and after finding the solution, generally a very tame affair, they cannot reasonably excuse their slow success. I have invariably found that these difficult problems were those wherein the theme was threatened by the key-move" (*Str.*, p. 59).

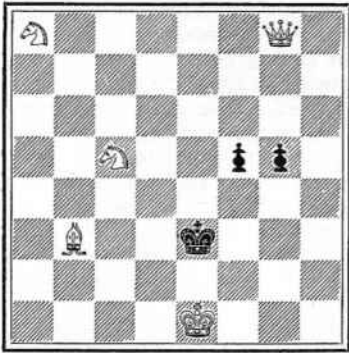
Gradually Loyd came to see that his theory was practically an impossible one to use in all cases, as the assistance of Black's moves in leading up to the crisis of a theme is often indispensable. "It is only in the ideal problem that the theme is truly the threat or leading solution. Generally a key threatens a somewhat mediocre mate, and even in a position like No. 284, where the threat is good, it takes Black's defence (1. ., Kc6) to produce the gem of the solution" (MS.).

"It is an error to suppose that, because some variations are good and possess equal merit with the main solution, they necessarily impart difficulty, for such is not the case. The difficulty of a problem depends upon the calculation of chances and the uncertainty of knowing when we are right. If there are five variations, or five mating positions of equal merit, the discovery of any one of which would inform us that we are on the right track, then the problem is five times as easy as it otherwise would be. In a problem like No. 285, the obvious mating position resulting from 1. ., K×R, betrays the key-move before the solver has discovered the real intention of the theme. It is, therefore, not as difficult as No. 286, which is a better problem, suggested from the testing of the other. Indeed, in No. 286, the solver is apt to waste considerable time in trying to sacrifice his Rook on f4. The first of these two positions shows how a somewhat pretty variation may destroy the difficulty of a problem; while the latter illustrates how a judicious variation (wherein the Rook does double duty by capturing the Bishop) assists in reducing the numerical force and adds to the merit of the problem" (*Str.*, p. 50).

No. 287.

1174 *Detroit Free Press*, 24th December,
1881.

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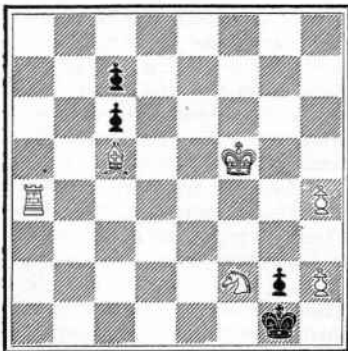
Mate in three.

- 1 Qb8, Kd4 ; 2 Kd2.
Kf3 ; 2 Qh2.
Pf4 ; 2 Qh8.
Pg4 ; 2 Qe5+.

No. 289.

Unpublished.

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WHITE.

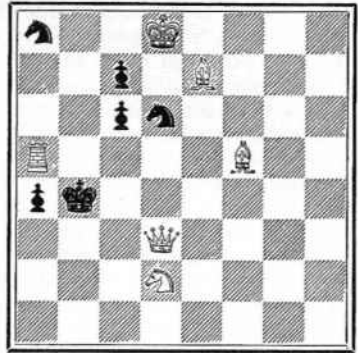
Mate in four.

- 1 Sh3+, Kf1 ; 2 Sg1, Ke1 ; 3 Rd4.
K x P ; 2 Sg1, Kg3 ; 3 Ra3+

Set :
"A Fair Field and No Favour."
First Prize, American Chess and
Problem Association.

St. Louis Globe Democrat, 1878.

(*Str.*, 385). BLACK.



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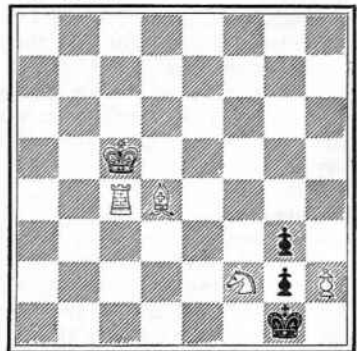
Mate in three.

- 1 Sb3, Sb6 ; 2 Sd4.
Ka3 ; 2 Qc3.
Pc5 ; 2 Rb5+.
Pa3 ; 2 Be6.
P x S ; 2 Qd2+.

No. 290.

V. 61 *Frank Leslie's*, 7th February,
1857.

(*Str.*, 397). BLACK.



WHITE.

Mate in four.

- 1 Sh3+, Kh1 ; 2 Bg1, P x P ; 3 Rh4.
K x P ; 2 Sg1, Kh1 ; 3 Be3.

VARIATIONS.—III.

THOUGH he was strictly the champion of problems with single clear-cut themes, Loyd was nevertheless ready to acknowledge the æsthetic effect of variations *in their proper place*, and, personally, his eye was always on the alert for the hint that would enable him to introduce interesting bye-play in his compositions without detracting from their brilliancy, or difficulty, or neatness. "Besides adding to the beauty and resources of our problems," he wrote, "variations, when *correctly employed*, are the chief means of constructing neat and graceful positions with few pieces. In making a problem we very often pose some crude and uncouth position upon the board which illustrates the skeleton of our idea; we then try to ascertain which pieces can be made to perform double duty, so as to reduce the force employed; and finally, by adding variations instead of blocking up avenues of escape, as in No. 287, we approach that perfection of the art wherein every piece serves for half-a-dozen purposes and a crowded and unnatural position is reduced to an elegant and inviting one" (*Str.*, p. 49).

"Variations show to good advantage when they are the natural results of different lines of defence and when the mating positions in which they culminate are formed by the play of the solution and do not stand betrayed in the original setting; but an examination of the average problem will reveal that nine out of every ten variations are positively detrimental either to the beauty or to the difficulty of the position" (*Str.*, p. 47).

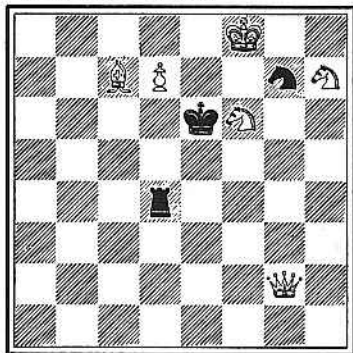
"I composed No. 288 purposely to show the importance of introducing the variations by a judicious key-move. The position is a waiting one, and the Knight might be placed on b3 from the start, in which case the key-move would be the pure waiting move of 1 Bf8. The first glance would pronounce this to be the prettier rendering; but a more careful examination would show that the mating positions are become so obvious and suggestive that the difficulty and real merit of the theme have vanished; and herein lies one of the fundamental principles of the art: The solution should always create the mating positions, and any variation which presents them already formed is a positive blemish" (*Str.*, p. 192).

"Sometimes the attempt to work in an extra variation will suggest an idea that is really better than the one originally designed. No. 289 was one of my earliest problems, yet it has never been published. You see, I made it to show the ambushing of the Bishop when the Black King moves to e1, with a rather weak variation as shown. Then I tried to add another variation, by placing a Black Pawn on g3; but this and my main-play could not be made to combine advantageously, so I gave up my first idea altogether in favour of my after-thought. Hence No. 290 was the only one ever published" (MS.).

No. 291.

V. *American Chronicle*, 1868.

(*Str.*, 466). BLACK.



WHITE.

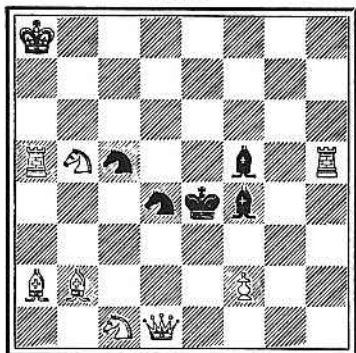
Mate in two.

1 Bf4.

No. 292.

? *Turf, Field and Farm*, 1887.

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WHITE.

Mate in two.

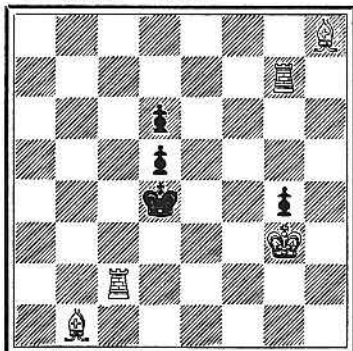
1 Qg4.

No. 293.

V. *Schachzeitung* ?

? 308 *American Chess Nuts*, 1868.

(*Str.*, 488). BLACK.



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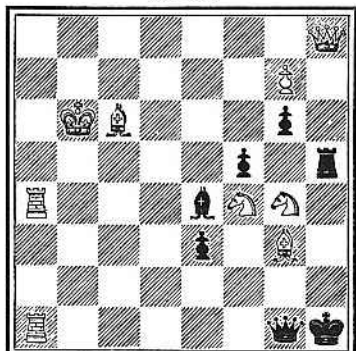
Mate in two.

1 Rb2.

No. 294.

1908 *Detroit Free Press*, 8th May, 1890.

BLACK.



WHITE.

Mate in two.

1 Ba8.

VARIATIONS.—IV.

"VARIATIONS generally are mere after-thoughts, suggested by the accidental position of the pieces and discovered by the composer as he is working up his problem. Sometimes they chance to be very pretty, and then the author achieves the happy effect of producing several problems on the one diagram. But I still hold to the opinion that the best problems have but one theme and only such variations as are required to properly illustrate it. Poor variations should be cut off at all hazards. Instead of trying to add on variations, employ only such as assist in reducing the number of pieces and devote your surplus energies to arranging your problem so that there are more plausible lines of attack. This is the only correct way to impart additional difficulty to the subtlety of your theme. Remember that the variations are never as difficult as the leading solution, for the reason that in effect they are one move shorter, since the solver has the advantage of knowing the first move" (*Str.*, p. 54).

"Mating positions, like variations, add to the resources of a problem and are often judiciously employed; but they require skilful handling, or else the very points that the composer has laboured to introduce become its most objectionable features, for if the mates possess neither beauty nor difficulty how can they add to the merit of the problem? A solver glances all over the board for possible little tricks and points that will betray the author's idea, and even if they possess merit their sheer multiplicity increases the chances of detection, for it is well known that every little trait forms a link in the chain. All such secondary variations and mating positions may be likened to the little straws that show the direction of the wind and, no matter how cute and pretty they may be, impair the difficulty of the problem" (*Str.*, p. 217).

"Variations and mating positions have become so universally looked upon as meritorious, without regard to the way they are presented, that there are some problemists of sufficient experience and ability to know better, who would unhesitatingly rate No. 294 as superior to No. 293, on the ground that the first has twenty-one mating positions and the latter only two. This theory is transparently absurd, when we take into consideration the fact that the exaggeration of variations and mates is the weakness of the modern school, for, if you find a problem with ten mating positions, the chances are that six of them are suggestive ones, already formed, which lead the solver right on to the discovery of the other four. Nevertheless, we all like to enrich our problems with a great wealth of resource, and I mention it as one of the idiosyncracies of the art that there is probably not one of us composers to-day who would not deliberately tack on a couple of extra Black Pawns to produce an increase in the number of mates, although knowing full well that by so doing we were reducing the merit and difficulty of the position *fully fifty per cent.*" (*Str.*, p. 216).

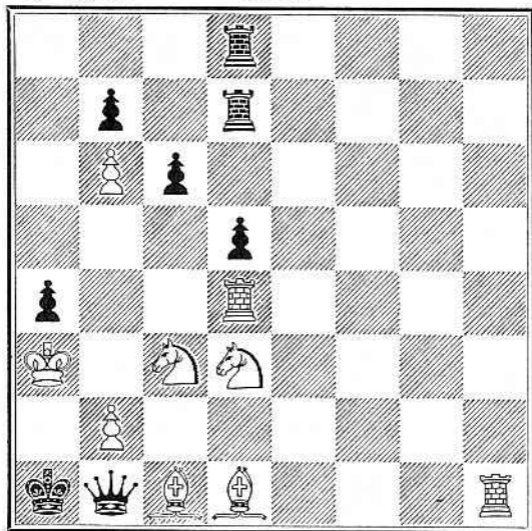
No. 295.

Jubilee Problem.

1000 *Detroit Free Press*, 4th December, 1880.

(*Str.*, 504).

BLACK.



WHITE.

Mate in four.

1 QRh4, Rh7 ; 2 Bh6, Rf8 ; 3 Bf3.

VARIATIONS.—V.

"THE theme of a problem may become so merged in sheer multiplicity of variations as to possess no other meaning. No. 295 is built upon the mathematical principle of permutations, and a thorough analysis gives 260 correct variations and fully as many more which contain duals. The only merit in No. 294 was this same question of a record number of variations. It has twenty-one mates, which for a two-mover approaches the limit of possibilities, unless promoted pieces are introduced by the key-move or in the initial setting. If full licence to use promoted pieces were granted, half-a-dozen or more extra mates could be added, as I have done in Nos. 698 and 699. These are chess in the sense that the positions can be derived from actual play, but it is wiser to regard them only as fantasias. If we did not do so, our more impetuous composers would soon overrun us with their monstrosities" (MS.).

Twenty-one mates in a two-mover are no longer a record, as a year or two ago J. C. J. Wainwright succeeded in obtaining twenty-three mates, without promotions, by placing the Black King in the centre of the board instead of in one of the corners; but Loyd's record of 260 different lines of play in No. 295 is not likely to be surpassed. The study of such tasks, as Loyd pointed out, "is likely to grow in popularity; for, like the question of the greatest number of moves (p. 163), they involve matters susceptible of positive demonstration and do not depend upon the taste or judgment of an umpire.

"The question of variations should not be confounded with that of themes or ideas. A problem may have but one *idea*, and yet the defence may change his play so as to compel the attack to *vary* the moves, thus producing an interminable series of changes, like the combinations of a permutation lock, as shown in No. 295. I define a variation as any branch where the attack is compelled to vary, or in any way change, the sequence of his moves to meet the different resources of the defence. Such other moves of the defence as do not necessitate a change in the attack are not variations" (*Str.*, p. 253).

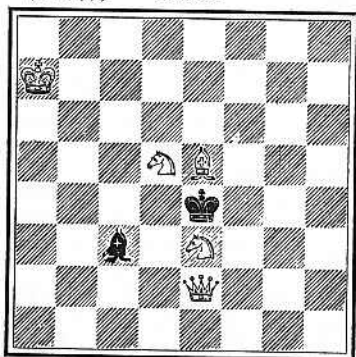
"I class all variations branching from Black's first move as *leading* variations; those commencing from subsequent moves as *minor* variations, and all terminal branches as *sub-variations* or mates. A dual or blemish in the main solution is equivalent to a fault; it is decidedly objectionable in a leading variation, but of less importance in a minor variation and of very slight significance in a sub-variation" (*Str.*, p. 254).

But before following Loyd in his general consideration of duals, we must first stop to study with him the principle of bifurcation, which he repeatedly pronounced to be the most thematic way to introduce a variation into any problem that admitted of its use.

No. 296.

V. 1221 *Illustrated London News*,
20th July, 1867.

(Str., 79). BLACK.



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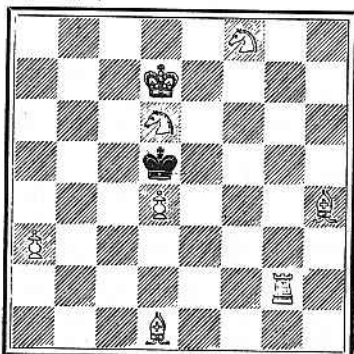
Mate in four.

- 1 Sf5+, K×KS; 2 Qh5+, Ke6;
3 Sc7+.
Ke4;
3 S×B+.
K×QS; 2 Qb5+, Ke6;
3 Sg7+.
Ke4;
3 Sg3+.

No. 297.

551 *American Chess Nuts*, 1868.

(Str., 78). BLACK.



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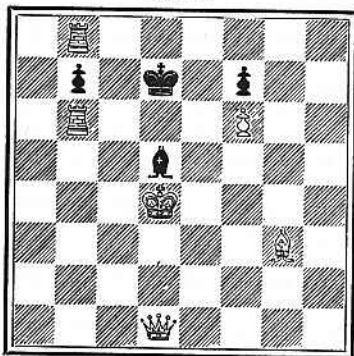
Mate in three.

- 1 Bd8, K×P; 2 Rd2+.

No. 298.

? Unpublished.

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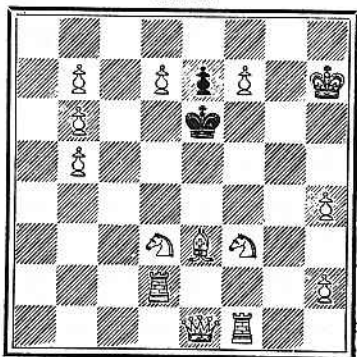
Mate in two.

- 1 Qd3.

No. 299.

N.Y. Mail and Express, 1889.

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Mate in two.

- 1 Qe2..

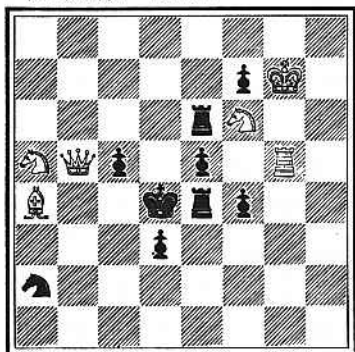
BIFURCATION.—I.

LOYD used the word "Bifurcation" just as we do now-a-days the word "Echo," to define the repetition of a variation in two or more branches of a solution. He employed the word just as loosely as we do, and in the same quite different senses. Bifurcations, for him, included the echoing of single mates or of lines of play extending through an entire solution; they referred equally well to the analogies produced by accurate symmetry of position and to those produced by the varying results of the play. It is only now that we are beginning to realise that all these causes of bifurcation are susceptible of separate explanation, that echoes due to symmetry can have little or nothing in common with echoes due to strategy, and that most of all we should give importance to the colour of the squares occupied by the Black King in echoes, whether he remains unmoved on one square, or occupies two squares of the same colour, or first a White square and then a Black one. There is still to be worked out a complete Theory of Echoes, and much is due to Loyd for giving us an understanding of the artistic value of the subject at a time when emphasis was being laid much more upon multiplicity of variations than upon their interrelationship. "A series of pretty and graceful variations," he wrote, "that can be woven into a problem without lumbering it with extra pieces, adds greatly to its merits and is the main feature of improvement upon the old school. The more especially is such the case when the variations become a part of the problem and aid in the further illustration of a theme, so that the theme seems to run through all the variations. And herein again comes a matter of taste. Other composers prefer problems more rich in resources and consider it highly meritorious to introduce half-a-dozen ideas into one problem. For my part give me a problem with a stated theme, in which the variations serve as a further elucidation. The prettiest way to accomplish this end is shown in what have humorously been termed the bifurcating problems, where the Black King can play right or left and the same trick is repeated on either side. I have always found problems of this kind the most difficult to solve. I suppose this is because there is but one idea to discover, so that if the solver fails to see it in one variation he will not discover it in the other. I give No. 296 as an illustration of the bifurcating system, also No. 297, which has the bifurcation in the mates. An examination of my compositions will show how largely I have introduced it in them; in fact I have done so wherever it appeared to be in any way possible. It gives an agreeable finish that cannot be produced in any other way" (*Str.*, pp. 45 and 48).

No. 300.

V. N.Y. *Albion*, c. 1858 ?

(*Str.*, 427). BLACK.



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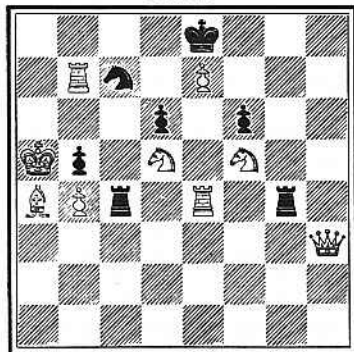
Mate in three.

1 Sd5, K×S; 2 R×e5+.
Rg6+; 2 R×R.

No. 301.

V. 34 N.Y. *Mail and Express*, 1892.

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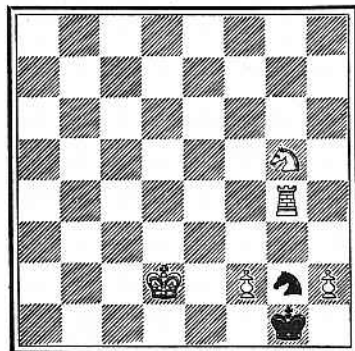
Mate in two.

1 Bb3.

No. 302.

N.Y. *Tribune*, 1891.

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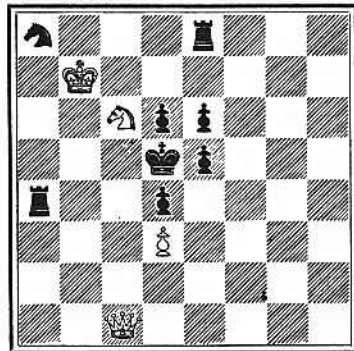
Mate in three.

1 Rg3, K×RP; 2 Sf3+.
K×BP; 2 Sh3+.

No. 303.

V. 56 *Saturday Courier*, May, 1856.

(*Str.*, 398). BLACK.



WHITE.

Mate in three.

1 Qc2, Rb8+; 2 K×R.
Ra7+; 2 K×R.
Sc7; 2 Se7+.
Sb6; 2 Sb4+.

BIFURCATION.—II.

“ Not only should the mainplay of a problem possess a well defined theme, but the variations also ; for in this respect a problem is like a musical composition where the theme is repeated in all the variations. No one would admire the novel introduction of a waltz movement or a lively jig in a musical reverie ; and consequently I admire the bifurcated problems where the variations harmonise with the spirit of the composition. There are very few themes indeed that are not susceptible of being treated upon the doubling principle, and, as I have already alluded to the piquancy and difficulty of solution imparted by the introduction of this pleasing feature, I shall take occasion to make occasional reference to it during the remainder of this book as the perfection of artistic finish ” (*Str.*, p. 86).

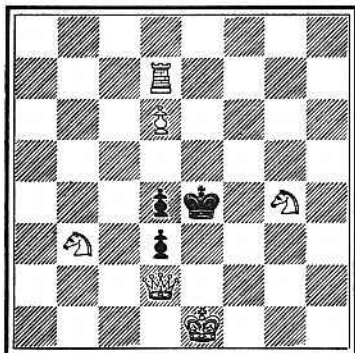
“ The duplication of a theme, which I have termed bifurcation, shows to frequent advantage in two-movers or on the mating move of longer problems, as in the mainplay of No. 300. It is always a redeeming feature and really adds more to the difficulty of solution than if the variations were built upon different motives. According to the axiom that a chain can be no stronger than its weakest link, it might be said that a problem can be no more difficult than its weakest variation. When a poor variation has been solved which gives away the solution, all difficulty vanishes. In a bifurcated position, the variations being alike, there are no weak lines to betray the solution. There are so many varieties of bifurcations, both in the play of the variations and in the mating positions, that it becomes impossible to describe them all. The pieces themselves are sometimes duplicated on both sides, as in No. 301, or a single piece is allowed to play to right and left, as in No. 302. Sometimes simple two-move mates, which would be absurd if presented by themselves, can be very successfully built up by adding an extra move that permits a bifurcation of the play. No. 302 can again serve as a good illustration of this ” (*MS.*).

A good many solvers now-a-days would take exception to Loyd's claim that bifurcation, or rather symmetry, adds to difficulty of solution. We have become so accustomed to symmetry that certain tricks of solution have become recognised as conventional means of attack. The most useful of these is the principle that symmetry must be completed or maintained by the key-move. For instance, in No. 301, we see at a glance that all the pieces are already in perfect balance, except the Queen and the Bishop. The only move which could complete the symmetry is $1 Bb3$, and it is unnecessary to seek further for a key. In No. 302, on the other hand, perfect symmetry already exists. There is no move on the board, except $1 Rg3$, which does not destroy this state of affairs ; hence the only possible key must be $1 Rg3$! Unsymmetrical keys to symmetrical positions are of such rare occurrence as to be really difficult (see Nos. 232 and 318), but Loyd's claim in favour of symmetrical keys is hardly warranted to-day. Diagonal symmetry, as in No. 303, is much less frequent than horizontal (No. 300) or vertical symmetry (Nos. 301 and 302), and in consequence possesses a certain puzzling character of its own.

No. 304.

N.Y. Commercial Advertiser,
1900.

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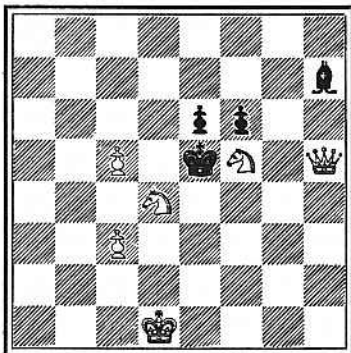
Mate in three.

1 Se5, Kd5; 2 Sc5.
KxS; 2 Qg5+

No. 305.

Solving Competition, New Jersey Chess
Association, Trenton Falls,
22nd July, 1906.

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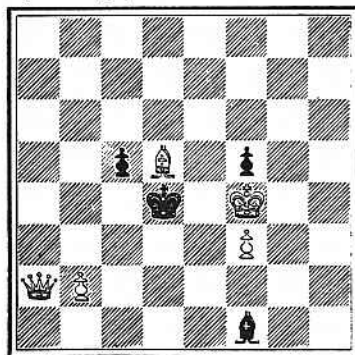
Mate in three.

1 Pc4, PxS; 2 Se6.
BxS; 2 SxP.
Kf4; 2 Qh6+.
Ke4; 2 Qf3+.

No. 306.

523 N.Y. Albion, 15th January,
1859.

(V. Str., 98). BLACK.



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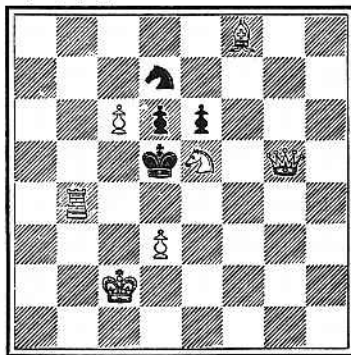
Mate in three.

1 Bc4, BxB; 2 Qa4.
Bd3; 2 Be6.
Bh3; 2 Qb3.

No. 307.

V. 859 Detroit Free Press,
6th March, 1880.

(Str., 529). BLACK.



WHITE.

Mate in two.

1 Qd8.

BIFURCATION.—III.

" BIFURCATED captures, giving the Black King the choice of taking either of two similar pieces, may be shown in many ways either with two White Knights or two White Rooks. In No. 304 the bifurcation comes in the nature of a surprise and so creates a particularly agreeable impression. A pretty effect occurs in the variation 1. . . , K×S, where there is again a duplication involving two similar, but not identical, mates by the Queen's Knight. In No. 305 there is not the choice of captures, but the two avenues of escape for the Black King, after 1. . . , P or B×S, are confronted by the Queen just as in No. 304. This bifurcated mate imparts an artistic finish to many problems" (MS.).

It was a favourite mate with Loyd, appearing in all four positions of the quartette opposite, and in a slightly modified form in Nos. 77 and 660. It is a mate which has appealed at some time or other to practically all composers. I once made a little collection of problems in which this mate was used, and readily found two hundred examples. Strangely enough only one of this large number, a three-mover by the Bettmann Brothers, showed a true doubling of the mate in two variations. No. 305 is not a true bifurcation of the bifurcation, for, though it occurs after both 1. . . , P×S and 1. . . , B×S, the mates are identical in both instances and do not occur on a different pair of squares. There are, after a fashion, two bifurcations in No. 304; but they have nothing to do with one another, except as a pleasing combination.

Of No. 306 Loyd wrote: " Variations caused by a line of defence not at first apparent may give a certain interest to a problem; but they impart very little to the difficulty of solution. In No. 306 the reply to the capture of the Bishop has already shown the solver that he is master of the situation, and he finds but little trouble in overcoming other obstacles. Indeed, solvers often abandon a problem as solved when they have mastered the leading defence, and do not trouble themselves to search for other variations. For instance, in this No. 306, 1. . . , B×B, proves at once that the key-move is discovered, and 1. . . , Bd3, is likely to be overlooked, yet it leads to the prettier variation of the two" (*Str.*, p. 58).

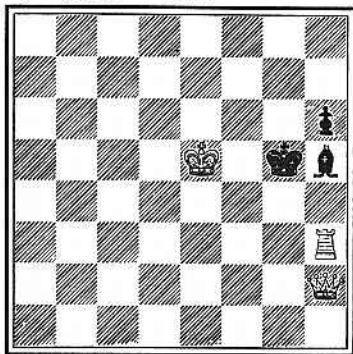
The Pawn at f3 prevents a very clever cook by 1 Bf3. Wurzburg has shown that by transposing this Pawn to e6, a three-mover results in which only the cook to No. 306 operates. The two positions, taken together, add one more to the interesting list of Loyd's twins.

We have digressed somewhat from the bifurcated mate in question. Its expression in three-move form is usually very simple, but in a two-mover several other mates can be added and the bifurcation can be slightly disguised. It takes more than the first glance to recognise that No. 307 is just as accurate a presentation of the echo as any of the three-move renderings.

No. 308.

1169 *Detroit Free Press*,
19th November, 1881.

(*Str.*, 533). BLACK.



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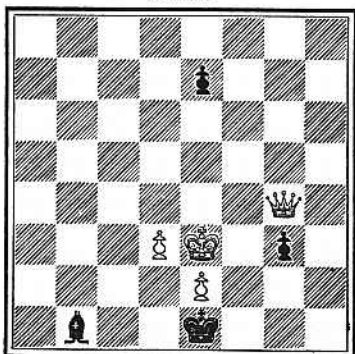
Mate in two.

1 Qa2.

No. 309.

762 *New Orleans Times Democrat*,
6th September, 1891.

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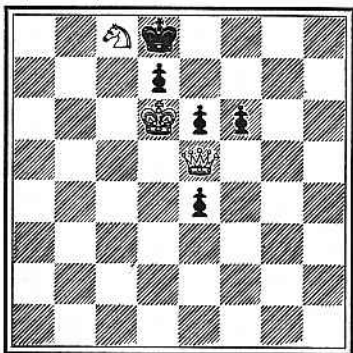
Mate in three.

1 Qg7, Pe5 ; 2 Qb7,
Kd1 ; 2 Qc3.
Kf1 ; 2 Q × SP.
Bc2 ; 2 Q × SP+.
B × P ; 2 Qa1+.

No. 310.

50 *American Chess Journal*,
July-August, 1876.

(*Str.*, 44). BLACK.



WHITE.

Mate in three.

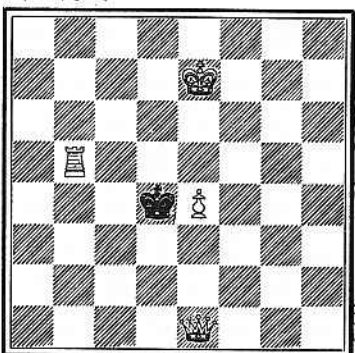
1 Qb2, Pe3 ; 2 Qg2,
Pe5 ; 2 Qa2.
K × S ; 2 Qb6.
Ke8 ; 2 Q × P.

No. 311.

"By W. King."

V. 430 *N.Y. Albion*, 28th March, 1857-

(*Str.*, 388). BLACK.



WHITE.

Mate in three.

1 Rb3, Ke5 ; 2 Re3.

BIFURCATION.—IV.

IN No. 308, if the Queen were able to play to d5 for a key, we should have another specimen of bifurcated mates exactly agreeing with the previous quartette. The Queen, unfortunately, cannot reach d5; but a little study shows us that 1 Qa2 is just as effective. There is no longer the symmetry of the theme pieces, but the symmetry of the mates (on g2 and g8) is preserved. Indeed it appears immaterial, so far as our bifurcation is concerned, whether the Queen threatens the two mates from d5, or a2, or a8. "The theme," wrote Loyd, "is an unusual one for a chess problem; it is more like a scientific lesson in geometry or triangulation. It might be called the isosceles triangle theme, inasmuch as in all the possible renderings, the mates depend on the Queen's guard of the base and one side (Nos. 308 to 310) or the two equal sides (Nos. 304 to 307) of an Isosceles triangle" (MS.). This definition leads us back to that very interesting problem, No. 259. Here, as in No. 310, we can think of the essential part of the diagram as a square with its corners at a2, a8, g8, g2. The centre of this square is evidently at d5; and there are four small isosceles triangles which have d5 as their apex, to wit: a2, d5, a8; a8, d5, g8; g8, d5, g2; and g2, d5, a2; and there are also four larger isosceles triangles with their apex at each of the four corners: a2, a8, g8; a8, g8, g2; g8, g2, a2; g2, a2, a8. No. 259 is a complete Block problem; the Queen must wait until Black allows her to mate at a2 or g8. Hence the solution simply consists in discovering that a8, d5, g8 is the proper triangle for her to use as a running track until Black has exhausted his free moves and is forced to allow mate at the apex of one of the larger triangles.

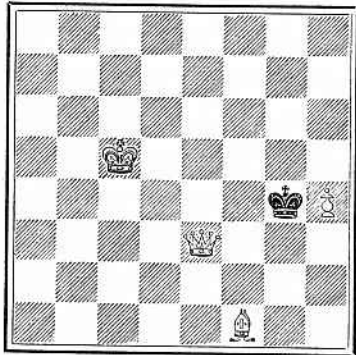
This triangulation theme was a favourite with Loyd. He showed it to excellent advantage in No. 584 of his set "God Save the Queen," of which No. 309 is at best a mild copy. "The differences between Nos. 309, 310 and 584 are caused wholly by turning the board, which is always a point for consideration before many pieces are placed. If Pawns, especially Black Pawns, are to be employed at all, it is a matter of considerable importance which way they are to be allowed to move" (MS.). Evidently No. 310 shows the best direction to be chosen for the Pawns, inasmuch as 1. . ., Pe3, and 1. . ., Pe5, so gracefully allow the repetition of the triangle strategy on g2 and a2.

It would be a tedious matter to enumerate all the possible mates that could be bifurcated. Any piece, if not too near the edge of the board, which is symmetrically situated in its relation to the Black King, can give an echo mate under proper conditions. If the King stands on e5, bifurcated mates can be given by a Rook at c7, a Bishop at g5, a Knight at b2 or e3, a Pawn at e3, or a hundred other placings. No. 311 shows a very pretty Queen mate bifurcated, which again presents a geometric design. The diamond e1, c3, e5, g3 has for its centre the Rook at e3, and the Black King and White Queen are limited in their motion to the squares composing the perimeter of the diamond. There are a good many other positions in this book which can be interpreted geometrically.

No. 312.

396 *N.Y. Albion*, 2nd August, 1856.

(*Str.*, 257). BLACK.



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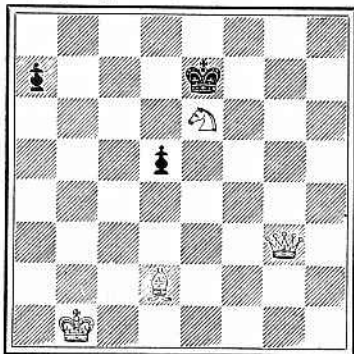
Mate in three.

1 Bc4, K × P ; 2 Qf4+,
Kf5 ; 2 Qg3.

No. 313.

70 *Frank Leslie's*, 18th April, 1857.

(*Str.*, 164). BLACK.



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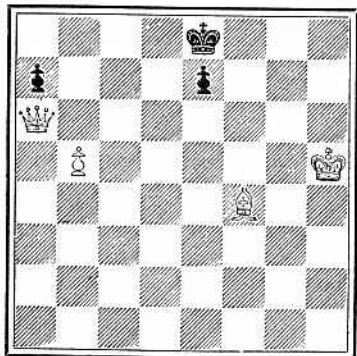
Mate in four.

1 Sd8, K × S ; 2 Qd6+, Ke8 ; 3 Qe6+
Ke8 ; 3 Qc6+
Pd4 ; 2 Qc7+, Kf6 ; 3 Qf7+
Kd7 ; 2 Ba5, Ke7 ; 3 Qg7+

No 314.

563 *St. Louis Globe-Democrat*,
18th July, 1885.

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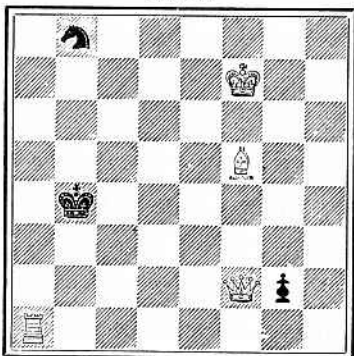
Mate in three.

1 Bd2, Pe5 ; 2 Qe6+
Kd8 ; 2 Qc6.
Kf8 ; 2 Qg6.

No. 315.

361 *Lasker's Chess Magazine*, July,
1906.

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WHITE.

Mate in three.

1 Ra5, K × R ; 2 Qc5+.
threat ; 2 Qd2+.

BIFURCATION.—V.

“ To show how several problems may be built upon the same mating position and yet be totally different from one another, owing to the way the mate is introduced, let us look at this particular illustration. Omitting the first moves it is plain that they all lead up to the same bifurcated ending resulting from the check of Queen and mate on either side with Bishop according to the play of the Black King. These problems are all built upon this one mate, and yet to the casual observer they bear no resemblance whatever. The composer can learn no lesson more important than to see the different possibilities of a theme and to select the best treatment for each ” (MS.).

Loyd is usually credited with having preached strategy at any cost, but this is by no means a fair statement of his philosophy. He believed in strategy more perhaps than any other composer of the highest rank, but he was not a slave to it any more than he was a slave to any axiom or any rule of composition. If he held any actual theory of composition, it was that problems must be popular. After having been composed, a problem must be solved, and there must be some inducement to the solver to approach it. Other things being equal, the more scientific strategy a problem contains the better; but as between a crowded and unattractive diagram, no matter how piquant its solution, and a neat little model mate study, even if somewhat commonplace in execution, nine solvers out of ten will consider only the latter. In the *Strategy* Loyd chose No. 312 as one of the positions to emphasise this truth :

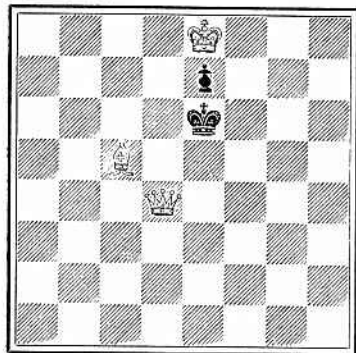
“ I select the following positions as possessing no particular depth or difficulty of solution, but as being pleasing little problems on account of neatness of construction. They would forfeit all claim to merit if it required a large force to produce the same result. Almost everyone will look at problems of this style and try to solve them, because they look easy and pleasing; and when you find a gem of this type it is easily remembered and becomes a favourite. They are remarkably simple, yet they belong to the correct school which is destined to outlive the long-winded, cumbersome and elaborate problem of our modern composers (of whom few have been more in error than myself). The military manoeuvring of opposing numbers and the interlocking of combinations are highly scientific and give great scope to the strategic skill of our composers, but the day has arrived when neither an umpire nor the public is awed by a ponderous display of forces, and a composer who produces the desired result with a limited number of pieces is credited with a more skilful treatment of his subject ” (*Str.*, p. 137).

Of the different members of the group there is little to say. I have found no version earlier than No. 312 of this bifurcated mate, since become so popular. For a boy of fifteen it was quite a find. The combination of the two variations is very closely followed by No. 315 of exactly fifty years later, in which the introductory sacrifice of the Rook is really the only difference. The Knight sacrifice in No. 313 should also be noted.

No. 316.

17 *American Chess Journal*, 15th June, 1876.

(*Str.*, 108). BLACK.



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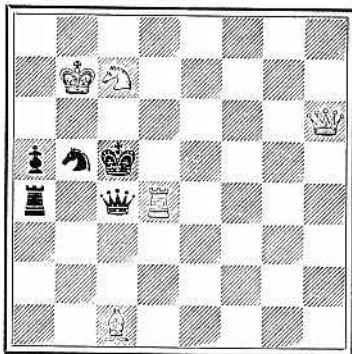
Mate in four.

1 Qg4+, Kd6; 2 Ba7, Kd6; 3 Qf5.
Ke5; 2 KxP, Kd5; 3 Be3.

No. 317.

59 *Baltimore Dispatch*, September, 1859.

(*Str.*, 110). BLACK.



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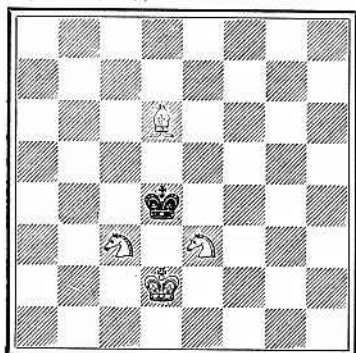
Mate in two.

1 Qe6.

No. 318.

48 *Frank Leslie's*, 8th November, 1856.

(*V. Str.*, 109). BLACK.



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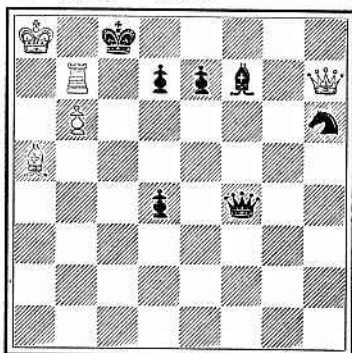
Mate in five.

1 Sb5 or e2+, Kc4; 2 Bh2, Kf3;
3 Kd3, Kf2; 4 Sd4.

No. 319.

Hartford Times, 1880.

(*Str.*, 514). BLACK.



WHITE.

Mate in four.

1 QxS, Be8; 2 Re7+, QxR; 3 Qc1.

DUALS.—I.

" WHILE discussing the subject of variations, I wish to give one opinion which I fear will not meet with popular favour; but, as I am only professing to give my own views, I feel that my book would be incomplete without it. I differ with the common view that a problem is always faulty if there is any choice of moves in the minor or less important variations. Of course it is preferable to have a problem pure and correct in every detail; yet I would never cumber a problem with a single Pawn or detract one iota from any of the cardinal virtues of composition (beauty of idea, neatness of position, or difficulty of solution) to correct an unimportant dual. Double moves of this nature known as duals, will be found in No. 316, which belongs to a class of problem more noteworthy for its graceful and inviting appearance than for any great depth of theme or difficulty of solution. Hence I preferred to leave the several ways of effecting mate in reply to Black's defence of 1. . . Kf6 (namely, 2 Be3 or d4), rather than to prevent them by the addition of a single Pawn.

" The good taste and judgment of a composer should decide the advisability of correcting or admitting a dual. If it merely turn upon the possibility of the defence *purposely* playing so as to allow of a choice of moves, it is no fault. A dual can only be a blemish in so far as it detracts from the beauty or difficulty of a theme. I look more to the idea of a problem than to the routine of the moves. No. 317, for instance, is blessed with duals (after 1. . . Q x B, Ra1, Sc3, etc.) which I did not think it well to correct" (*Str.*, pp. 63-4).

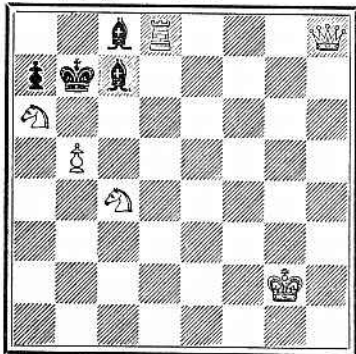
" The lighter the character of a problem, the more grievous becomes the addition of pieces to prevent duals. In No. 318 a Black Pawn was placed on d3, under protest, after the first publication, and it has marred the problem for over fifty years. It is now vigorously repudiated. It was placed there to prevent the Knight from playing to e2. The cutting off of the two squares from the White King as well as from the Knights shows how a correction may be worse than the blemish, all the more so where the theme is to illustrate the play of the Knights and Bishop against a lone King, not against a King and Pawn" (MS.).

It must be remembered that Loyd's views on duals were crystallised over thirty years ago, during the heated discussions with Andrews and others of the strict no-dual adherents. This led him on the one hand to defend minor duals which are so generally admitted to-day that a regular defence seems unnecessary, and on the other hand to advocate even dual keys, as in Nos. 318 and 670, where to-day the necessity for them has been proved to be so slight that they can readily be neglected. But although his views on duals are thus doubly obsolete, there is in them so much common sense, especially in his definition, on the next page, of the several kinds of duals, that to this day we can profit by a careful study thereof.

No. 320.

260 *St. Louis Globe-Democrat*,
11th April, 1880.

(*Str.*, 513). BLACK.



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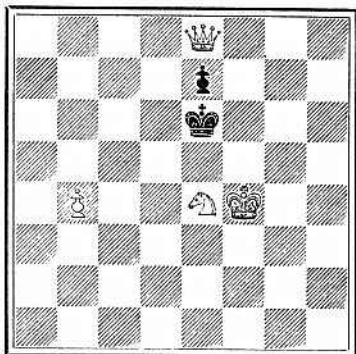
Mate in two.

1 Qh1.

No. 321.

515 *Chess Strategy*, 1881.

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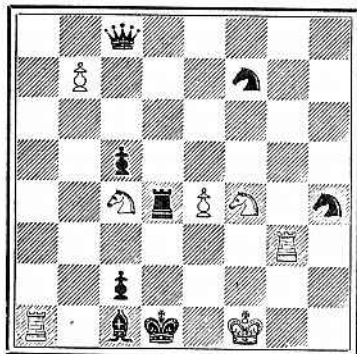
Mate in four.

1 Ke3, Kd5; 2 Qc8, Ke5; 3 Qd7.
Kf5; 2 Qg8, Ke5; 3 Qf7.

No. 322.

? Unpublished.

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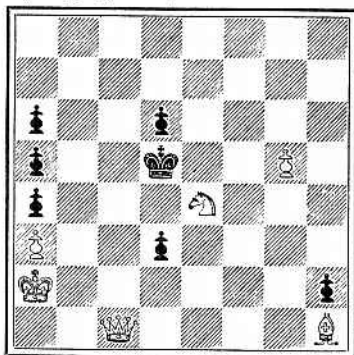
Mate in three.

1 KRa3, Qa8; 2 Sh3.
threat; 2 R x B+.

No. 323.

25 in *Fifth Tourney, Detroit Free Press*,
12th June, 1880.

(*Str.*, 517). BLACK.



WHITE.

Mate in four.

1 Qf4, Kd4; 2 Qg3, Kc4;
3 Qe3.
Ke6; 2 Se5+, P x S;
3 Bc6.
Kc6; 2 Q x QP+, Kb7;
3 Sc5+

DUALS.—II.

" A DOUBLE solution is a fault, because Mate can be effected without employing the author's solution. A dual being a choice between two lines of play is, therefore, a fault that destroys the soundness of that part of the solution *after* the point where it occurs. The degree of the fault depends upon whether it is found in the main trunk, the large limbs, the lesser branches, or the little twigs of the solution. A problem may be sadly weakened by having the variations, minor variations, and sub-variations lopped off in this way; but so long as one branch survives it is not radically unsound. If, however, a *positive* dual (mark the difference: not a *possible* one) can be found in every branch and twig, the problem is faulty, as there are practically two solutions. No. 319 would be faulty if the line of play resulting from the defence of 1. . . , Be8 could be undermined by a dual, as there is not another variation that can show a sound sequence of moves.

" We recognise then two kinds of duals, which for the better elucidation of the subject we can classify as *positive* and *possible* duals. The former, as we have seen, constitute a fault, the latter only a blemish. In No. 320, for instance, there are duals threatened by 2 Kf1, f2 or g1, which are only *possible* ones, though decidedly objectionable. But Black might play 1. . . , Bh2 or Bg3, and thus by sheer contrariness introduce a class of *possible-improbable* duals, which are scarcely worthy of notice " (*Str.*, pp. 257-8). " No. 322 was posed impromptu for the benefit of one of the little critics. I asked him if he would add a White piece to prevent the *insanely-malicious* dual which the problem contains (1. . . , Rd7 !). He was unable to discover the dual after a long study of the diagram, yet he maintained that if it existed it must certainly be corrected. I told him we must agree to disagree about the matter " (MS.).

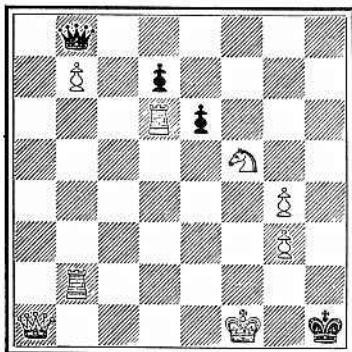
" Variations in fewer moves than the full solution are not reckoned as detrimental to a problem and are generally ignored altogether. A dual in one of these short variations should, therefore, have no significance whatever. This I illustrate in No. 321, where White could mate in three in two ways if Black played 1. . . , Ke5 " (*Str.*, p. 258).

" We are all aware that a problem free from every trace of a dual belongs to the highest perfection of the art, and this is worth striving for, provided that no other meritorious features are in any way sacrificed. But composers must remember that variations and corrections themselves sometimes involve blemishes, and that it is the complete problem that must be considered. No. 323 is an elaborate composition, from which I have endeavoured to eliminate the slightest trace of a dual in any variation and still to preserve the variety and meritorious features of the theme. I have been compelled to sacrifice slightly the neatness of position and to place it at the mercy of the little critics, who will improve upon it by removing the Pawn from h2 and placing the White King on a3 instead of the other Pawn " (*Str.*, p. 259).

No. 324.

V. Philadelphia Evening Bulletin, 1859.

(Str., 125). BLACK.



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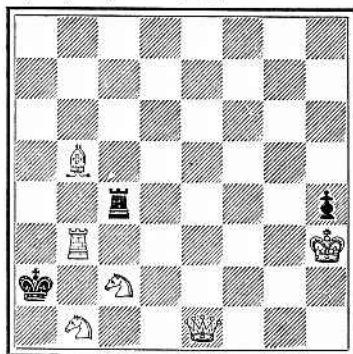
Mate in two.

1 Qa8.

No. 325.

Hartford Globe, 1878.

(Str., 128). BLACK.



WHITE.

Mate in two.

1 Sa1.

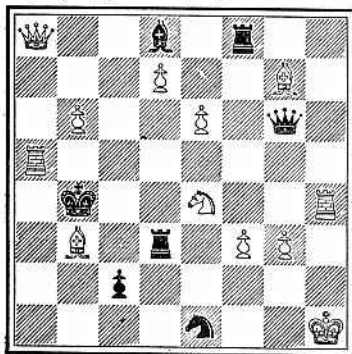
No. 326.

Set: "A Fair Field and No Favour."

First Prize, American Chess and
Problem Association.

Hartford Globe, 1878.

(Str., 129). BLACK.



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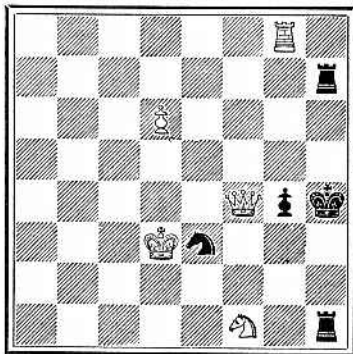
Mate in two.

1 Rf5, R x B; 2 Sg5 mate.

No. 327.

74 Lynn News, 24th August, 1859.

(Str., 190). BLACK.



WHITE.

Mate in two.

1 Ke2.

DEAD-HEADS.—I.

"WE must bear in mind that there are no arbitrary rules to govern the composition of problems and that authors have a full right to follow the bent of their own genius. They may put on as many pieces as they wish and consider their compositions as mere chess puzzles where everything is arranged for the purpose of deception and where difficulty is the only desideratum. Such positions are given as tricks, with the stipulation White to play and mate in a certain number of moves, and the pieces may be placed as recklessly as conformity to the rules of chess permits. Our only reply to such productions need be that we are dealing after all with the question of merit and that there is no law to compel us to look at problems that are distasteful to us.

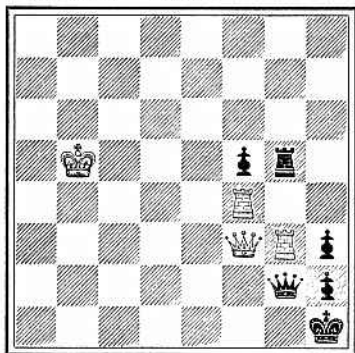
"Hence it has come to pass that dead-head pieces, which are placed on the board simply to mislead and which take no part in effecting mate or preventing other solutions, are by common consent considered inadmissible, unless perhaps in some fantasias or in an oddity like No. 38, where they are plainly put on to deceive. Where a piece, however, is actually required to fill a square to prevent other solutions, as in the case of the Knight on f5 in No. 324, it is optional with the composer to place a Pawn or a piece as he may judge will best add to the beauty or difficulty of the problem, although the piece takes no part in the solution" (*Str.*, p. 71).

"I have elsewhere alluded (pp. 155 and 247) to the fact that many composers crowd their problems with double dead-head pieces, which give occupation to each other, but form no part of the theme. These could readily be dispensed with; yet we find the same composers opposed to the introduction of inactive pieces which are necessary to prevent other solutions. They seem to forget that every piece of a problem is posed with the express purpose of concealing its real object; how weak it would be then to place a Pawn instead of a piece, when a glance at the position shows that the author has had to patch up an unfortunate dual, or put up an idle Pawn to prevent his King from being checked, which in itself betrays the nature of the problem. In a position like No. 325, where it is necessary to prevent the Black Rook from defending a5, a White Pawn at b5 would give away the entire merit of the problem, as it would readily be seen that it was placed there for that object. In No. 326 I have gone one step further, and composed a position to show that, whereas the Pawn on f3 is an entirely useless member of society, and what a classical writer has called a 'flat-footed dead-head,' yet the entire merit of the position turns upon the masterly inactivity of this little intruder. If he is removed, the necessity of intercepting the checks of Queen and Rook is absurdly apparent; while in its present shape, I am indebted to that little Pawn for the First Prize in our American Chess and Problem Association Tournament, in which contest I entered the position purposely to have the question tested" (*Str.*, p. 73).

No. 328.

Hartford Globe, 1877.

(*Str.*, 443). BLACK.



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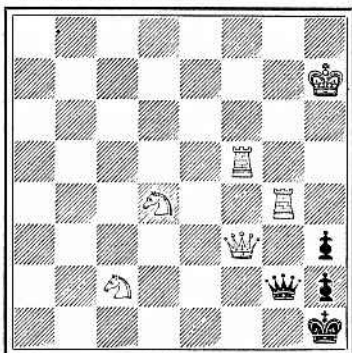
Mate in two.

1 Qa8.

No. 329.

? Unpublished.

(*V. Str.*, 443). BLACK.



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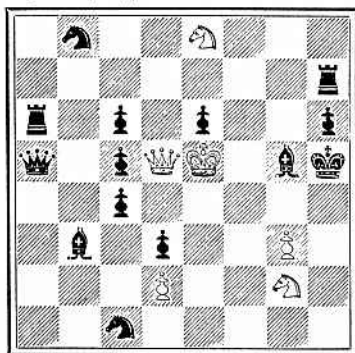
Mate in two.

1 Qa8.

No. 330.

185 *Frank Leslie's*, 26th February,
1859.

(*V. Str.*, 127). BLACK.



WHITE.

Mate in five.

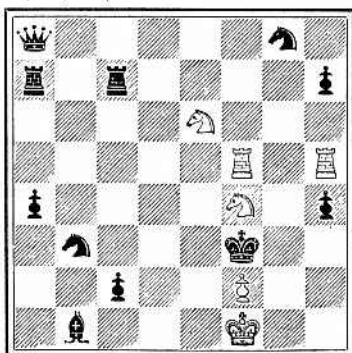
1 Sf6+, BxS+; 2 KxP+, Kg6;
3 Qh5+, KxQ; 4 Kf5.
Kg7; 4 Qf7+.

No. 331.

65 *Chess Monthly*, March, 1858.

Dedicated to the Judges in the *Chess
Monthly* Tourney.

(*Str.*, 126). BLACK.



WHITE.

Mate in five.

1 Sd3+, Ke4; 2 Sc1, SxS; 3 Rf3,
KxR; 4 RxRP.
Rc3; 4 Rf4+.

DEAD-HEADS.—II

CONTINUING his discussion of that famous little Pawn on f3 in No. 326, Loyd said: "I was asked why I did not place the King on f1, with a Black Pawn on f2, so as to remove the dead-head Pawn. My reply is that no composer is compelled to give away his solution. In my version the Rook at h4 prevents a check from the Queen; if the King is hidden away on f1, then it shows that the Rook is placed avowedly to allow discovered check. Much discussion was created by the KR and QB in No. 540, and a distinguished master improved the problem by employing Pawns. That plan showed that they were inactive pieces and revealed the additional fact that the King was not to be checked. Let authors follow their own bent; I, for one, will not place pieces on the board that reveal their object" (*Str.*, p. 205).

Another dead-head Pawn occurs in No. 327. A European problemist transferred this Pawn to e5 and moved the White King to d4, to avoid the dead-head feature. Needless to say Loyd was not in full accord! Still another dead-head Pawn is present in No. 454. Which one is it, and is its use justified? In his MS. Loyd converted the Pawns on b3 and d2 in No. 617 into White Bishops to add to the tries, and in No. 505 he changed e4 into a Bishop and h6 into a Rook for the same reason. No. 328 he reset as shown in No. 329. The former has a dead-head Black Rook, the latter has two Knights that might have been Pawns. "Both these liberties," he wrote, "are justified. They give the solver something to occupy his mind, and add to the element of difficulty more than they detract from the neatness of position" (MS.). Compare also the Rooks in No. 501.

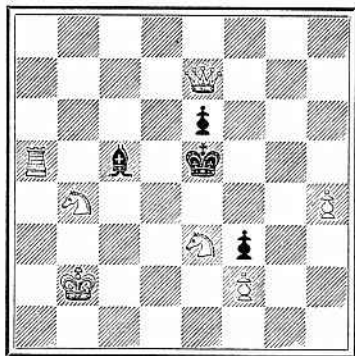
"As to placing dead-head Black pieces, more latitude is generally allowed. They often add to the beauty of the position and there seems to be a certain preference given to problems in which the defence has a preponderance of forces. This is an unobjectionable feature, as it teaches how the attack can win against a superior number of pieces. Such Black pieces are not added for deception; and they are to be found in many problems. I will make this point still clearer by explaining that in Nos. 330 and 331, as in others of my problems, there are a number of Black pieces that could be removed, as they affect the solution in no tangible manner; yet these problems would be very tame without them, because the entire merit of their solutions turns on the inability of Black to prevent, or interfere with, the moves of the attack. It adds lustre to a problem, where White, already in the minority, recklessly sacrifices his remaining forces to effect his object; yet good taste and judgment alone must decide whether a problem is improved in proportion to the increase in numerical force, for therein will be found the real test of merit" (*Str.*, p. 72).

Since the *Strategy* was written, a constantly increasing value has been attributed to economy of means, and there are few critics to-day who would agree with Loyd's conclusions. This does not mean necessarily that Loyd was wrong, for questions of æsthetic taste in chess cannot be settled dogmatically; it simply means that the element of economy has arbitrarily been raised above that of difficulty, whether rightly or wrongly one can only judge in particular instances and according to one's own preference.

No. 332.

Enigma 35, *American Union*, October, 1858.

(*Str.*, 470). BLACK.



WHITE.

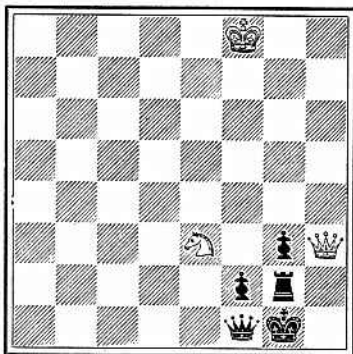
Mate in two.

1 Qh7.

No. 333.

"By Miss Clara S—r."
6 *The Gambit*, 22nd October, 1859.

(*Str.*, 218). BLACK.



WHITE.

Mate in two.

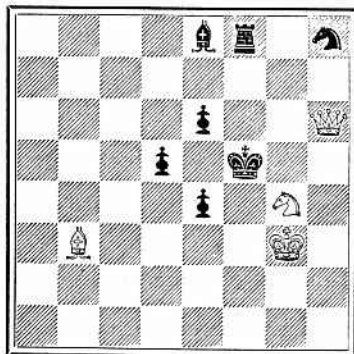
1 Ke7.

No. 334.

"By W. K. Bishop."

46 *Baltimore Dispatch*, 14th May, 1859.

(*Str.*, 226). BLACK.



WHITE.

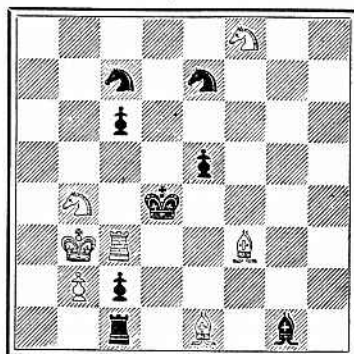
Mate in two.

1 Ba2.

No. 335.

222 *Chess Strategy*, 1881.

BLACK.



WHITE.

Mate in two.

1 Bh4.

WAITING MOVES.—I.

“ ONE of the most important factors in problem construction is to decide wisely whether or not a position shall be made to belong to that class of compositions known as *waiting problems*. For here we find a trait so distinctive and of so positive a character that the difficulty of the solution will turn largely upon its nature being unsuspected. As a knowledge of this subject is equally vital to the composer and the solver, I will endeavour to make it as clear as possible by reference to the two elementary positions, Nos. 332 and 333.

“ The characteristic of this class of composition is that White, either by merely losing a move, as in No. 333, or by making a quiet move, as in No. 332, *waits* for Black to play. Thereupon Black is forced either to move into a trap (No. 332), or to withdraw one of his defences (i. e., Q moves, in No. 333), or to move some piece that creates a mating possibility by hedging in the Black King (i. e., Rh2 in No. 333) ” (*Str.*, p. 118).

“ The key-move of No. 334 is what I term a *pure* waiting move, being made solely for the purpose of compelling Black to move, and herein lies the difference between this problem and No. 335. For while in the former the key is purely a waiting move, in the other it is not so, for it is made with a view to anticipating the reply of the adverse Pawn (i. e., Pe4), so that it can be the better described as an attacking move, *resulting in a waiting position*. This style has its decided advantages over the pure waiting problem, the positions being always less suggestive, for the reason that there are usually several moves Black is free to make, which dispel the thought of a waiting position, but which the key-move is able to provide for.

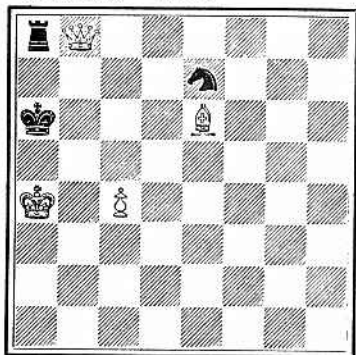
“ I do not think that the waiting principle is as applicable to two-move problems as to those in three or four moves, for unless the key-move is a most excellent one, which apparently changes the entire nature of the position from one in which the Black forces appear independent and free to the necessary dead-lock, the setting of the pieces is most likely to betray the solution. A mediocre problem of this type is so easy to compose that it is becoming too hackneyed, and a really meritorious one is indeed rare ” (*Str.*, p. 122).

“ It is becoming entirely too common to see clumsily constructed two-movers, like No. 335, where it is easily seen that every piece is opposed by one of the enemy, and it becomes a mere question of finding out how to lose a move in order to compel the defence to break the lock and shatter his fortified position. I have elsewhere referred to the subject (p. 155) and given illustrations of what I term *double dead-heads*, where each piece is placed on the board with no other object than to give occupation to another. This objectionable feature appears again in No. 335, where the solver glances at each Black piece in turn and sees that it cannot move, until he finds that the Pawn is free to move without being mated, whereupon he knows at once that this is the defence to be provided against ” (*Str.*, p. 120).

No. 336.

Baltimore Dispatch, c. 1858 ?

(*Str.*, 250). BLACK.



WHITE.

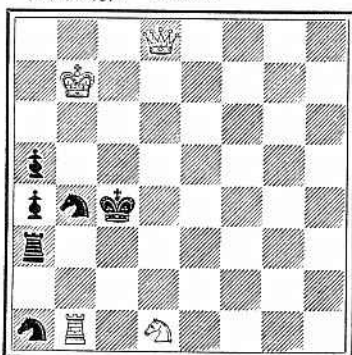
Mate in four.

1 Bc8+, S×B; 2 Qb5+, Ka7; 3 Ka5.

No. 337.

86 Porter's Spirit of the Times, 1st May, 1858.

(*Str.*, 243). BLACK.



WHITE.

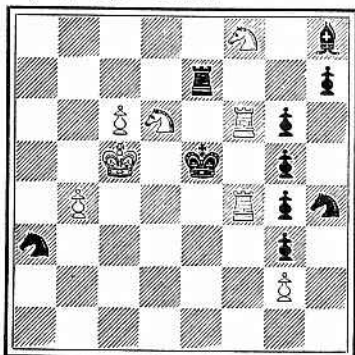
Mate in four.

1 R×S+, P×R; 2 Kc6, Kb3;
3 Qd2.
K×R; 2 Qd4+, Kb5;
3 Sb2.

No. 338.

V. 10 *Boston Gazette*, July, 1858.

(*Str.*, 248). BLACK.



WHITE.

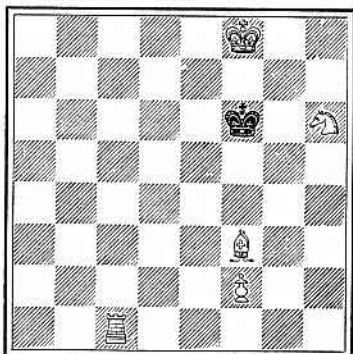
Mate in three.

1 Pb5, KS moves; 2 Rf5+.
Bg7; 2 Re4+.
Ph5; 2 S×P+.
P×R; 2 Re6+.

No. 339.

Philadelphia Evening Bulletin, 1859 ?

(*Str.*, 458). BLACK.



WHITE.

Mate in three.

1 Sf7, Kf5; 2 Rc6.
Ke6; 2 Be4.
Kg6; 2 Bg4.

WAITING MOVES.—II.

“ THE waiting move is not in itself a theme, but constitutes an entire branch of composition upon which innumerable ingenious and beautiful themes are built. The very nature of the principle involved allows us to produce the most unexpected features, which are often difficult and scientific from the fact that we are able in this way to introduce our themes by apparently throwing away our first move (see p. 247).—*waiting* for Black to create the problem by breaking his defence, by opening some avenue of attack, or by bringing forward some piece to block or interfere with other pieces, and so compelling the solver as it were to calculate one move further in advance than in other problems ” (*Str.*, p. 119).

“ The waiting style might also be called the *passive* style, to differentiate it from the *checking* style, which necessitates a check for every move, and from the *active* style, which involves a threatened trick that the defence cannot avert or a manœuvring of plot and counter plot. As to solving problems, I can safely assert that more than half the battle is won if the solver knows to which of these three styles the position belongs. This fact in itself should teach the merit and importance of constructing a problem so as to conceal its true character.

“ The various grades of the *passive* problem should constantly be borne in mind. For besides pure waiting moves and ordinary waiting moves there are the attacking moves which result in waiting positions. The latter are shown in Nos. 336 and 337, and it seems to me that such problems present the waiting principle to the best advantage, for the solver is most apt to draw his conclusions from the first examination of the diagram and, seeing that the Black forces are all free, he overlooks the possibility that a series of moves might *result* in a waiting position. The contrast between these waiting culminations and the true waiting problem is shown by a comparison with No. 338, where Black is compelled from the start to break up his defences.

“ On the whole I think the *passive* style of problem gives the most opportunity for depth, originality and display of skill, and I also think it gives more room for advancement than any other style, for, despite the great talent that has been displayed in the art of problem composition, it is still in a chaotic state and there are many of the most scientific features yet undeveloped ” (*Str.*, pp. 131-3).

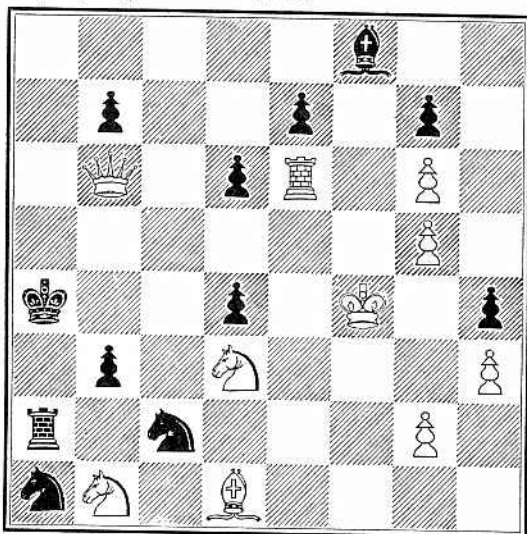
“ Technically speaking, all the popular little problems like No. 339, of the Intimidated King style (see p. 409), should be classed as waiting-move problems, because the King is compelled, in the absence of a direct threat, to move into the various mating positions; but such problems lose the characteristics of the ordinary waiting style. Indeed, if a threat were present, it can almost be assumed that the solver would not notice it ” (*MS.*).

No. 340.

298 *American Chess Nuts*, 1868.

(*Str.*, 225).

BLACK.



WHITE.

Mate in two.

1 Sa3.

THE BLOCK-THREAT.

"I WILL here allude to the feature of purposely posing a problem so as to deceive the solver as to the style to which it belongs and show that, while some real waiting positions are arranged so as to conceal the fact, it is also possible to give the deceptive look of a waiting problem to one that is not. This appears in No. 340, where Black's pieces are all locked so that there is a mate ready for every move and the only difficulty seems to lie in finding how to lose a move; it being unnecessary to remark that this apparent waiting condition is here introduced merely as a deceptive trick and takes no part in the solution, which is effected by a direct threat" (*Str.*, p. 121).

This two-mover ranks as one of the famous problems in the history of composition. It was the first block-threat ever published, so far as very thorough investigation has as yet revealed. The change from a block, or complete waiting position, to a threat solution has a value greater than that attributed to it by Loyd as a means of deceiving the solver. It is the only legitimate way in which the problemist can compose two separate problems on one diagram. Initially there is a complete two-mover to be examined, variations noted, tries investigated. All that is missing is a waiting key-move. Then suddenly comes the realisation of the presence of a second problem, with its threat, and variations, and other details. These two problems, the apparent waiter and the real threat, may be quite different; that depends upon the number of added or changed mates and upon the skill with which these are introduced. The possibilities of the block threat at a time when it is the fashion to speak of two-movers as quite exhausted, are apparently boundless. So far their results have been a trifle disappointing, but that is perhaps as much the fault of composers as that of the style of composition. A totally new principle is involved, which cannot be thoroughly investigated in a day. It is true that Loyd's example has been known for forty-five years, but until within considerably less than ten years it would seem, from its neglect, as though nobody had even dreamt of its real meaning. Since then has come quite an outburst of block-threats, many very hurriedly composed and uninteresting, a few very difficult and beautiful; if they are properly studied, with skill and enthusiasm, there will doubtless be many more composed, with increasing artistic finish and economy of treatment. Their difficulty will hardly increase in proportion, because solvers will gain in experience and be keener on the look-out for them. I doubt, indeed, if many have surpassed Loyd's pioneer on the score of difficulty, for it had all the advantage of novelty in its favour. Like all of Loyd's famous problems, it is amusing to try and guess how many solvers have stumbled into the pit-falls and then delighted in finding new victims among their friends. Certainly in No. 340, as Loyd said, "many would try 1 Pg4 and thus give it up as solved, or think I had slipped up in not seeing the defence of 1. . . P x P e.p." (*Str.*, p. 121).

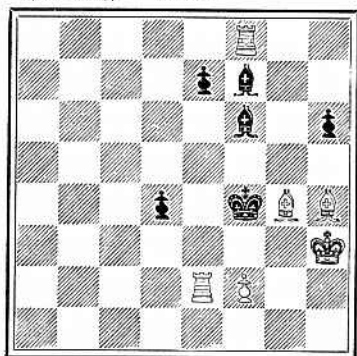
To appreciate the special interest which belongs to the block-threat style, the reader should turn to No. 283. Here we have a similar key, similar mates, better economy. Yet what a difference! It is no more than an ordinary two-mover, with nothing of a surprise, nothing memorable. We are back at one step amid the great mediocrity of everyday composition, into which even a Loyd sinks at times.

No. 341.

Schachzeitung ?

? 577 *American Chess Nuts*, 1868.

(*Str.*, 403). BLACK.



WHITE.

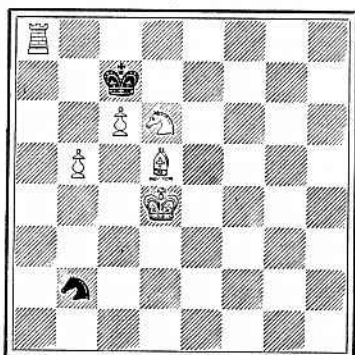
Mate in three.

1 Pf3, Bd5; 2 Re5.
Bg6; 2 Bg3+.

No. 342.

? Unpublished.

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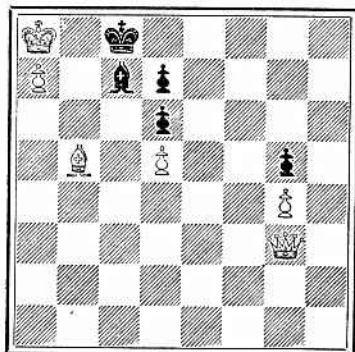
Mate in three.

1 Rb8, K x R; 2 Pb6.
K x S; 2 Rb7.

No. 343.

Turf, Field and Farm, c. 1885 ?

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WHITE.

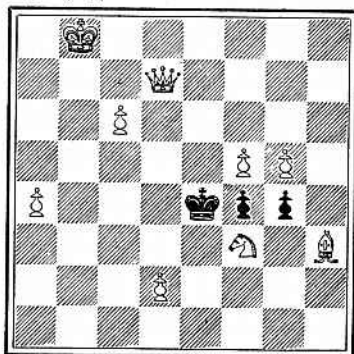
Mate in three.

1 Qe1, Kd8; 2 Kb7.
Bd8; 2 Ba6+.
Bb6; 2 Qe8+.

No. 344.

21 *Porter's Spirit*, 16th April, 1859.

(*Str.*, 87). BLACK.



WHITE.

Mate in four.

1 Bg2, P x S; 2 Bh1, Ke5; 3 Pd3.
Pg3; 2 Qb7, Kd3; 3 Qb1+.
K x P; 3 Qh7+.
Kd5; 3 Qb4.

DIFFICULTY OF SOLUTION.—I.

"DIFFICULTY of solution being one of the principal elements by which we determine the relative merits of problems, I shall devote a few pages to a hasty analysis of the subject, in order to show the many ways of producing it. Difficulty gained by multiplicity of pieces I have already condemned (p. 201) as a blemish rather than a feature of merit. A better style is that imparted by having a multitude of plausible lines of attack, from which the solver has to select the correct move, the mere guessing of which is much like attempting to exhaust the combinations of a permutation lock. It is not only the number of possible lines of attack that produces the difficulty, but the intricate nature and promising appearance of these moves" (*Str.*, p. 202).

"We can generally tell whether or not a problem is difficult by simply playing through the moves of its solution; but I do not think that a correct estimate of the exact degree of difficulty can be reached except by the actual test of solving, for while the solution may be highly scientific and carefully elaborated there may be certain blemishes which entirely destroy the difficulty and which would only be discovered by analysis. Furthermore there is always a great deal of chance in solving a problem, such as hitting upon the key by accident, so that the really fair test of relative difficulty is to have it solved by a committee of three or more and then to average the time consumed. I should like my readers to attempt to pronounce upon the exact degree of difficulty of No. 341 without solving it. This will give them an idea of the impossibility of fairly estimating the question of difficulty, where they have not had the opportunity of ascertaining by direct experiment the number of tries, as well as the other meritorious features and blemishes" (*Str.*, p. 201).

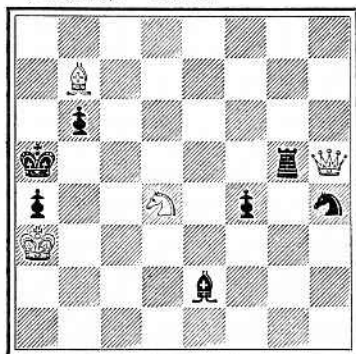
"Blemishes which tend to destroy difficulty are in many cases due to the selection of a poor key-move. In No. 342 the sacrifice of the Rook is absurdly obvious because the square b6 can be guarded in no other way. This suggests a pun or paradox about key-moves, which we would all do well to remember. It is a saying with frugal housekeepers that the richest food is the poorest. So we composers might say that the strongest keys are really the weakest we could choose. No. 343 is a very mediocre composition simply because its key is brutally strong without having any redeeming feature" (MS.).

"No. 344 is an excellent problem and I do not see that the idea or the construction could be readily improved, yet it possesses the unfortunate weakness of having an easy variation result from the most obvious move of the defence. Black's logical reply to the key is 1... P×S, and White's continuation is so apparent that it cuts down the difficulty of the problem to that of a three-mover. In a perfect problem the most apparent reply of the defence should lead to the most difficult line of play" (*Str.*, p. 52).

No. 345.

554 *American Chess Nuts*, 1868.

(*Str.*, 428). BLACK.



WHITE.

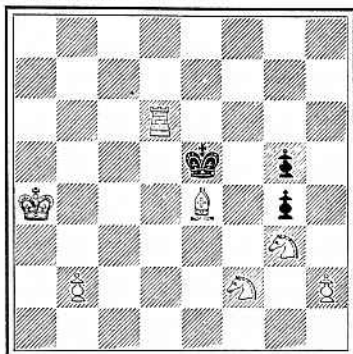
Mate in three.

1 Sb3+, P×S; 2 Qe8.

No. 346.

V. 31 *Chess Monthly*, July, 1857.

(*Str.*, 429). BLACK.



WHITE.

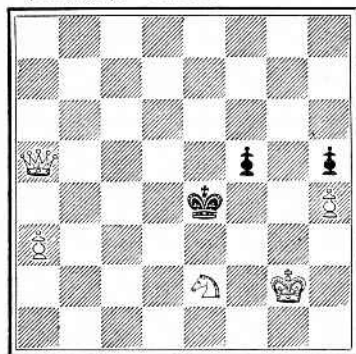
Mate in four.

1 Rh6, Kf4; 2 S×P, K×S; 3 Sh5.

No. 347.

26 *Lynn News*, 10th August, 1859.

(*Str.*, 430). BLACK.



WHITE.

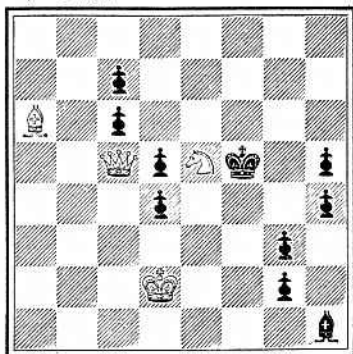
Mate in three.

1 Sf4, K×S; 2 Qe7.
Kd4; 2 Kf3.

No. 348.

N.Y. Albion, 1859?

(*Str.*, 434). BLACK.



WHITE.

Mate in three.

1 Sf3, any; 2 Qf8.

DIFFICULTY OF SOLUTION.—II.

“ COMPOSERS must remember that variations and mating positions are the little straws which show which way the wind blows (compare p. 225). A solver searches all over the board for these little weak points and, as soon as he sees one poor variation that works, all difficulty is at an end, and the more difficult variations tumble over like a row of bricks ” (*Str.*, p. 53).

“ It being shown that a problem is difficult in proportion as the object of the moves is concealed, it is self-evident that, no matter how beautiful the theme, there may be certain blemishes that indicate the key-move and betray the solution ” (*Str.*, p. 211).

“ Prominent among the weak features that destroy difficulty is what has been termed *paucity of attack*. This generally arises from an injudicious placing of the pieces, which offers but few lines of attack of sufficient depth or merit to draw the attention of the solver away from the solution, so that, from the very poverty of the position, he is compelled to make the correct moves. This defect can often be corrected, but it does not appear generally to receive the attention it deserves. It is recognised as an objectionable feature; yet composers are too apt to block up hastily every avenue of attack, when a dual or other fault presents itself, instead of searching for more scientific remedies ” (*Str.*, p. 212).

“ A more common blemish consists of what I will call *indicators*, or weak spots which point to the solution and sadly impair its difficulty. They are more objectionable than paucity of attack, as they define the line of play to such a degree that the solver need only look at such moves as they immediately suggest. They include all obstacles like the presence of an adverse check, the capture of a piece, or an avenue of escape, which serve to prevent other solutions but which at the same time plainly indicate to the solver that they are the features he must surmount ” (*Str.*, p. 213).

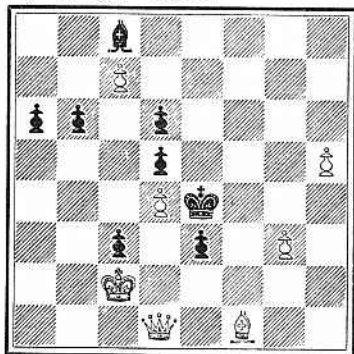
“ The White King being open to an attack to which there is no chance of defence, as in No. 345, is usually an unnecessary blemish, even when it imparts a little sparkle to the theme. Leaving a piece *en prise*, as shown in No. 346, also is a positive defect in nine cases out of ten, as it plainly necessitates moving or guarding the piece. Occasionally this weakness is counterbalanced, since by means of this imminent danger of losing a piece, we are enabled to place the pieces where under other circumstances they could mate in a score of ways ” (*Str.*, p. 214).

“ In No. 347 the Pawn on a3 readily demonstrates to an enquiring mind that either it is merely an ornamental member of society or else the adverse King must be allowed to advance towards it immediately, and a somewhat similar intimation is gleaned from the Pawn on h4, so the necessity of playing the Knight may be said to be clearly proved at the first glance ” (*Str.*, p. 215).

“ In a problem like No. 348, the suggestive little nook formed by the Black Pawns is sufficient to betray the idea of the position ” (*Str.*, p. 216).

First Prize, *Charleston Courier* Tourney,
1859.

(*Str.*, 103). BLACK.



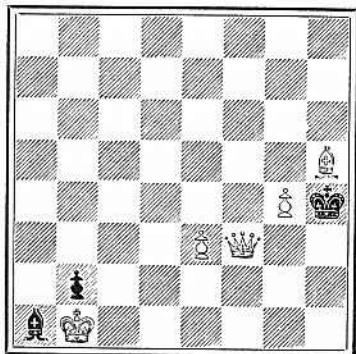
WHITE.

Mate in four.

1 Bb5, P × B; 2 Qf1, K × P;
3 Qf6+.
Kf5; 2 Qf3+, Ke6;
3 Be8.
Bh3; 2 Be8, Kf5;
3 Qf3+.
Bf5; 3 Bg6.

418 N.Y. *Albion*, 3rd January,
1857.

(*Str.*, 410). BLACK.



WHITE.

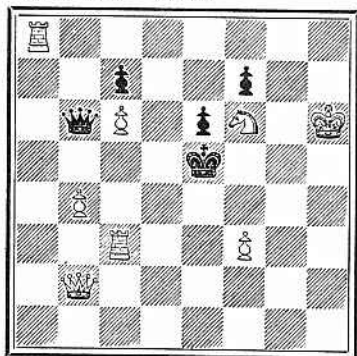
Mate in four.

1 Pg5, K × P; 2 Be8, Kh6; 3 Qf7.
Kh4; 3 Bf7.

No. 351.

Lynn News, 1858?

(*Str.*, 130). BLACK.



WHITE.

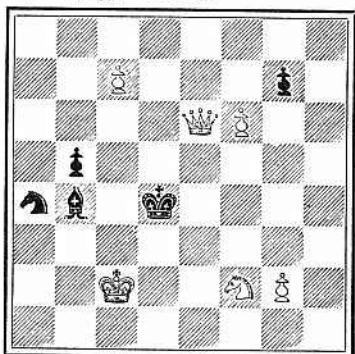
Mate in three.

1 Qe1, Kd6; 2 Rd3+.,
Qe3+; 2 Q × Q+.
threat; 2 Qg5+.

No. 352.

V. 43 *Syracuse Standard*, 30th July,
1858.

(*Str.*, 425). BLACK.



WHITE.

Mate in three.

1 Sd3, P × P; 2 Sc1.
Bd6; 2 Q × B+.
Bc3; 2 P = Q.
Sc3; 2 Qe5+.

DIFFICULTY OF SOLUTION.—III.

“ ALL the features which we have just recognised as being so weak can be skilfully introduced for deceptive purposes and are then both difficult and brilliant ” (*Str.*, p. 214).

“ To make a perfect problem the leading variation should always be the one resulting from the most apparent line of defence. No. 349 is one of my finest problems. It is difficult because the key-move merely threatens to carry out the full object of the theme. The Bishop abandons a well-posted position in a way that seems reckless, since nothing apparent is gained by its obvious loss. The key-move is one on which everything depends and upon which the solver would be unlikely to chance without grasping the entire theme and seeing through to the end. In such a position there is no guessing, no experimental moving of the pieces. It can only be solved by a clear conception of the theme before a move is made. On the other hand key-moves which threaten an easy mate, the best reply to which must be searched for, are too much in the nature of built-up problems. They are easy and unscientific and of small interest for the solver, who generally sets them aside as solved, without caring to go through the trouble of hunting for what appear to be irrelevant variations, so that the author's particular idea is entirely overlooked ” (*Str.*, p. 60).

“ Not only does the graceful appearance of a problem depend upon the judicious placing of the pieces, but likewise the beauty and difficulty of the solution. Its sparkle and surprising character are almost wholly caused by having the pieces placed so as to seem intended for a different purpose from that for which they are actually employed ” (*Str.*, p. 74). “ This I will explain by two simple positions. No. 350 is arranged to give the impression that the Pawn is intended to guard the Bishop. It is a very general trick to conceal the move of a piece by placing it as if for the purpose of guarding another, or of threatening a check by discovery, as in No. 351 ” (*Str.*, p. 205).

“ It is unwise, if not impracticable, to lay down arbitrary laws of composition, for there are exceptions to every rule. As it is more original to go by contraries, try to introduce such features as are not commonly employed and your problems will be the more difficult. To bring this out the more clearly I have endeavoured to refrain from expressing too positive opinions myself, at the same time that I showed the weakness of following blindly any established predilection. The kindergarten system of giving illustrations and permitting my readers to draw their own deductions is certainly the more sensible plan to pursue ” (*Str.*, p. 210).

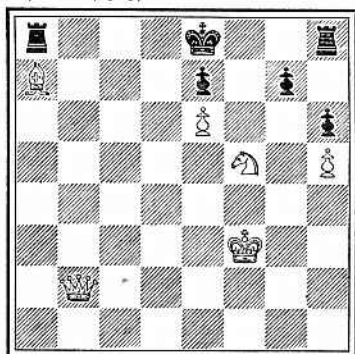
“ No. 352 is a very dull problem, but owing to the judicious way in which other solutions have been prevented it has turned out quite difficult ” (*Str.*, p. 212).

“ In closing my allusions to the subject of mating positions, as considered in relation to difficulty, I will merely add that the most skilful and scientific renderings are evidently those wherein the mating positions are worked up and formed by the moves of the solution itself ” (*Str.*, p. 218).

No. 353.

55 *La Stratégie*, 15th October,
1867.

(*V. Str.*, 305). BLACK.



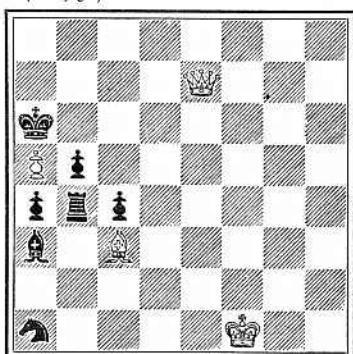
WHITE.

Mate in three.

1 Be3, Rc8 ; 2 QxP.
Rg8 ; 2 Qb7.

No. 354.

Set: "Stratagems and Toils."
55 *Chess Monthly*, December, 1857.
(*Str.*, 38). BLACK.



WHITE.

Mate in four.

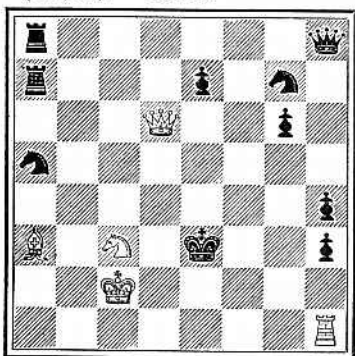
1 Qd6+, KxP ; 2 Kf2, Sc2 ;
3 Bf6.
Kb7 ; 2 Pa6+, Kc8 ;
3 Qc6+.

No. 355.

"By W. K. Bishop."

24 *Chess Monthly*, May, 1857.

(*Str.*, 94). BLACK.



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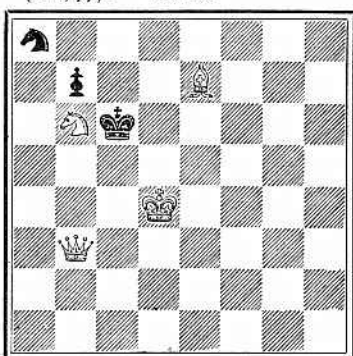
Mate in three.

1 Qd4+, KxQ ; 2 Re1.
Kf3 ; 2 Rf1+.

No. 356.

Musical World, 1859?

(*Str.*, 77). BLACK.



WHITE.

Mate in three.

1 Qa4+, KxS ; 2 Bd6.
Kc7 ; 2 Bd8+.

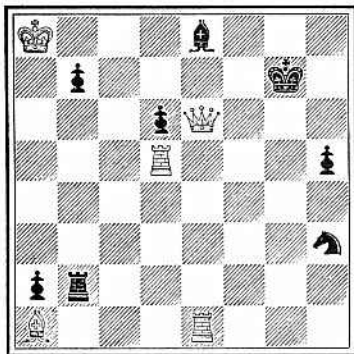
UNORTHODOX KEYS.

LOYD'S whole philosophy of difficulty, as revealed in all the passages which I have just quoted from the different portions of his work, comes down to the simple principle that sheer complexity is not difficulty at all; real difficulty is the embodiment of the unexpected in relatively simple form. Everything that points obviously to the intended solution of a problem should be closely studied, so that the composer may succeed either in avoiding its use altogether, or in adapting it in some such manner that its purpose becomes deceptive instead of obvious. "Some problems," he wrote, "may indeed be said to possess no other theme than that of being based upon the general principle of effecting mate by a line of play directly the opposite of what would naturally be supposed to be the correct policy" (*Str.*, p. 207). "Thoughtless critics who have not probed very deeply into the subject have pronounced that no problem should commence with a check or a capture, and that the piece first moved should never stand *en prise*, all of which axioms are the height of absurdity and completely at variance with the facts, for these very features can be shown in some of the finest prize problems extant. A move is meritorious just in proportion as it looks improbable; therefore, if a check looks unpromising, it is the best move on the board. The Latin proverb, *Ars est celare artem* is peculiarly applicable to the composition of chess problems, for here, if anywhere, the true art lies in concealing the art. To produce originality and variety, we should neither follow the beaten track, nor allow our tastes and fancies to be trammelled" (*Str.*, p. 208). "I feel very much like hazarding the opinion that a checking move judiciously employed is the most difficult move that a solver has to contend with. The checking and sacrificing of a piece that appears to be placed with the object of guarding one or more squares, as in No. 355, makes a very hidden key-move" (*Str.*, p. 18).

Nos. 354-356 are checking problems, graded in merit from the superfluous and obvious key of No. 354 to the brilliant check of No. 356, with its many quiet tries. Many of Loyd's checking and capturing problems, however, are deservedly much more famous than these. Reference to Nos. 14, 91, 118, 149 and 616 is hardly necessary.

Oddly enough a two-mover with a capture key which I had selected for diagram No. 353 turned out, after the volume was completed, not to be by Loyd at all! In order not to be obliged to alter the numbering of all the subsequent diagrams in the book, I have replaced this little alien by a three-mover, which I had intended to omit altogether and which really does not belong here at all, having nothing unorthodox about its key, although it compensates somewhat in Black's being able to Castle on either flank. The position is evidently an offshoot of No. 65, the addition of the Black Pawn at h6 allowing Black the privilege of still Castling without any possible objection on White's part.

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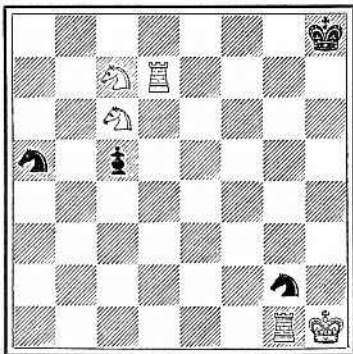


WHITE.

Mate in three.

1 Qe2, any ; 2 QxR+.

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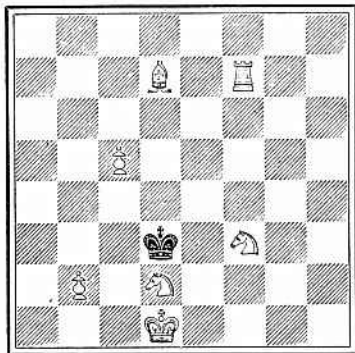
WHITE.

Mate in three.

1 Rd2, Kg7 ; 2 QRxS+.
Sh4 ; 2 Rh2.

"A curious shifting."

(Str., 414). BLACK.

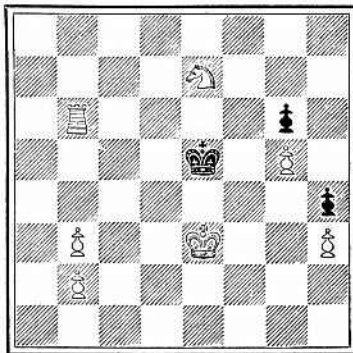


WHITE.

Mate in three.

1 Sb3, K any ; 2 KSd2.

(Str., 72). BLACK.



WHITE.

Mate in five.

1 Sg8, Kf5 ; 2 Sf6, Ke5 ; 3 Se4,
Kd5 ; 4 Kf4.
Kf5 ; 4 Kd4.
Kd5 ; 2 Sf6+, Ke5 ; 3 Sd7+,
Kd5 ; 4 Kf4.

FREEING THE KING.—I.

“THE real merit and science of the feature of difficulty is best known when it is embodied in the theme; that is, in the actual moves made, and not in the mere perplexities of the situation. This I will explain by first laying it down as an axiom, that a difficult move is one that gives the *least apparent promise of the desired result*. When a position contains an elegant and scientific theme, with the pieces well posed so as to give no indications of their object, the solver is compelled to form the combination in his mind, much as if he were composing the problem himself.

“The object of a problem being to capture and mate the Black King, we find a peculiar beauty and difficulty in moves that have an adverse tendency. Take for example the question of capturing the King, and we find that a move which frees the King, instead of confining him, gives a brilliancy that could not be obtained through the medium of any other key-move” (*Str.*, p. 203).

“Imparting what I may call *absolute freedom* to the King, by withdrawing the guarding piece to a remote square whence it can renew its attack under more favourable circumstances, is well illustrated in No. 357, where the King is allowed to move in every possible direction. No. 358 is another rendering of this theme and was composed at the same time. By placing the Black King on a corner square his absolute freedom is greatly reduced.

“Close observers may have noticed how problems, like these Nos. 357 and 358, go in pairs throughout this collection. It was a sort of hobby with me to try two or more posings of a theme before deciding which offered the best opportunities for development. It often happened that both presented points worth preserving and so were built into what may be considered as companion pieces” (MS.).

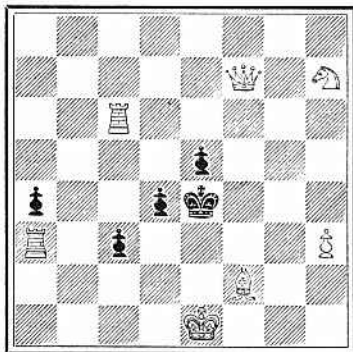
“The giving of extra play to the Black King on a more limited scale is illustrated in No. 359. The two Knights guard the King, but it is found to be desirable to get the King's Knight over to b3. This change can only be effected by a transposition of the Knights, which involves a temporary freedom for the King” (MS.).

Throughout Loyd's problems there recurs this unexpected giving of flight-squares. He always made it an effective feature by disguising his intention, so that, even when the solver was expecting some flight-giving key, he did not know where to look for it. And besides, it was only in problems like No. 360, where Black was initially stalemated, that the solver could be *sure* that the key-move was a liberating one, for Loyd was just as liable to turn around and introduce a violent confining key. All he cared for was that the solver should not be too certain of what any particular diagram held in store for him.

No. 361.

96 *Detroit Free Press*, 2nd September, 1876.

(*Str.*, 131). BLACK.



WHITE.

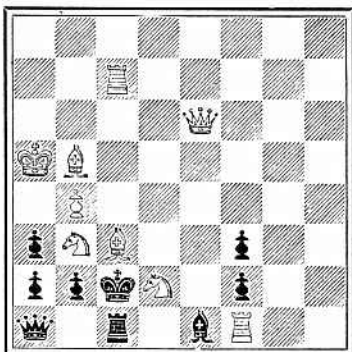
Mate in two.

1 Qb7.

No. 362.

Souvenir Problem, City Chess Club, 1892.

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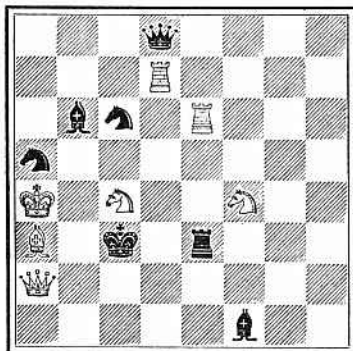
Mate in two.

1 Sc4.

No. 363.

No. 1, *N.Y. Mail and Express*, 1891.

BLACK.



WHITE.

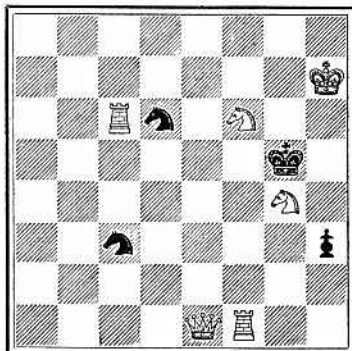
Mate in two.

1 Sd6.

No. 364.

Set: "Fancies." Centennial Tourney. 371 *Chess Record*, December, 1876.

(*Str.*, 406). BLACK.



WHITE.

Mate in two.

1 Sf2.

FREEING THE KING.—II.

" I HAVE noticed in many of the finest problems, no matter under what circumstances the move is made, that a line of play giving additional liberty to the King is difficult, from the fact that it is apparently contrary to the object to be attained. Not only should the pieces be placed judiciously to conceal their use, but so far as possible they should be arranged to give the appearance of being intended for an entirely different purpose. I often think that the skilful posing of the forces so as to conceal their real intent requires more taste and judgment than any other element of the art, and we see more problems spoiled by the careless placing of a single piece than by any other cause. This is particularly applicable to the piece first moved, which, so far as it is possible, should be placed to draw attention in another direction " (*Str.*, p. 204).

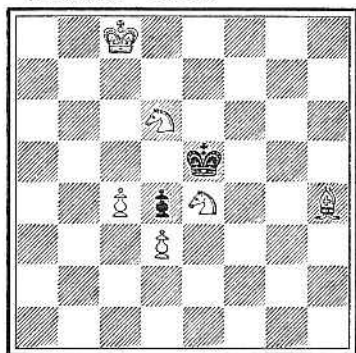
" In No. 361 the Queen is apparently placed to guard four squares, which she at once leaves free to the King " (*Str.*, p. 74). The importance of making a liberating key appear unlikely will be seen by comparing No. 361 with No. 293. In the latter, the Rook's withdrawal gives three new flights; but the necessity of immediately protecting d3, combined with the suggestive position of the King's Bishop, reveals the key almost at a glance, in spite of the fact that the rest of the construction is good and that White has " what is considerably above the average allotment of possible lines of play that are liable to arise from any ordinary position " (*Str.*, p. 244).

" In general, in two-move problems, the feature of imparting additional freedom to the Black King turns largely upon the question as to how many avenues of escape can be closed at once, for the freedom of course is only temporary. Perhaps the best plan, as shown in No. 363, is to cut off a guarded line with a piece which can be removed at once so as to restore the same guarded line. This permits the introduction of many pretty details, such as the exposure in No. 363 of one's own King to attacks which the mating moves defend. These finishing touches are always worth studying to obtain " (MS.). Loyd might have added that these finishing touches usually require the employment of additional force, and consequently that they come within the operation of his rule that additional force must be justified by a corresponding increase in beauty or difficulty. Probably some solvers would question whether No. 363 was really 40 per cent. better than No. 364, as the increase in force would require it to be. Personally, I think it is very much better. White's large force is beautifully handled without any Pawns whatever, and I can remember perfectly how the many tries perplexed me and how the real solution to the problem, which was one of the first I ever solved, delighted me when I finally succeeded in discovering it. No. 364 should not be undervalued, however. As Loyd wrote: " The King being already hedged in, it makes a very pretty key-move to give him four avenues of escape " (*Str.*, p. 203).

No. 365.

V. 398 *N.Y. Albion*, 16th August, 1856.

(*Str.*, 426). BLACK.



WHITE.

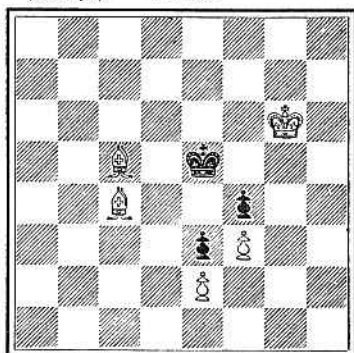
Mate in five.

- 1 Bg5, Ke6 ; 2 Kb7, Ke5 ;
3 Se5, KxS ; 4 Bf6.

No. 366.

V. *N.Y. Clipper*, 16th August, 1856.

(*Str.*, 56). BLACK.



WHITE.

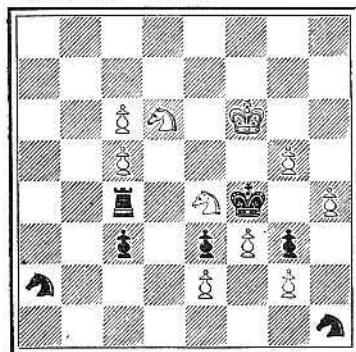
Mate in five.

- 1 Bb4, Kd4 ; 2 Be6, Ke5 ;
3 Kf7, Kd4 ; 4 Ke7.

No. 367.

V. 440 *N.Y. Albion*, 6th June, 1857.

(*Str.*, 112). BLACK.



WHITE.

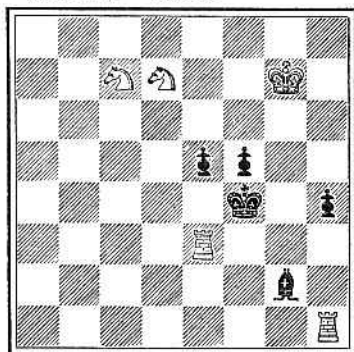
Mate in three.

- 1 Sf5, Sf2 ; 2 SxS.
RxS ; 2 Sg7.
Sb4 ; 2 Se7.
Rd4 ; 2 SxR.
RxP ; 2 SxR.

No. 368.

77 *Chess Monthly*, May, 1858.

(*Str.*, 111). BLACK.



WHITE.

Mate in four.

- 1 KRh3, BxR ; 2 Rc3, Ke4 ; 3 Sf6+.
Bf1 ; 3 Se6+.
Bd5 ; 2 Kh6, Bf3 ;
3 KRxB+.

THE STANDARD OF EXCELLENCE.—I.

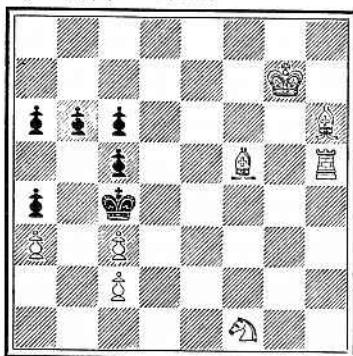
HAVING laid stress consecutively upon a number of the most important meritorious features in problem construction, it becomes a question how these shall all be averaged up together to determine the actual value of any given problem. Some standard of excellence must be determined upon as a measure by which any two problems, however different in character, can be compared. This is chiefly necessary, of course, with a view to tourney judging. In the case of ordinary publication, it does not much matter which of two problems is the best; one may be highly commendable for its originality, another for its difficulty, a third for its neat position. Each charms a certain proportion of its solvers, while the student is satisfied to note its merits and to classify its theme. But in a tourney the relative merit of one problem to another must be accurately determined in fairness to the competitors. Many different systems of valuation have been offered, the objection to practically all of which lies in the personal equation inevitably present so long as judges are human and endowed with human preferences and aversions. It has been the fashion of late to have boards of judges representative of different nationalities or of different ideals of construction, and these boards have accentuated the almost absurd lack of unanimity with which tourney results will be arrived at so long as great variations in personal tastes exist. This difficulty was vividly recognised by Sam Loyd.

“The art of problem composition is still in its infancy and has not yet arrived at the dignity of a science. Its beauties are admired, but the rules of light and shade are not understood, the laws of perspective are not yet established. The competitors in a tourney know as little upon what basis their compositions are to be judged as the umpire does how he is to classify them. It is a matter of pure guess work, depending upon the particular tastes of the umpire, and totally devoid of the positive demonstration that could challenge contradiction. In every tournament there are generally one or two sets that stand out prominently, like the giant oaks that tower above their fellows in the forest. The fact of their superiority is apparent and the only difficulty would be to explain the why and the wherefore. Where there is no such apparent superiority and it comes to the nicety of awarding four or five prizes, then the theory of chances was never better exemplified in a lottery. I could name a dozen tourneys, the fairness of which I do not for a moment question, but the prizes of which I would cheerfully agree to double if two experts could be found who would exactly duplicate the same award from their own convictions. This shows a complete lack of system and a wide difference of opinion as to what constitute the meritorious features of composition” (*Str.*, pp. 230-1).

No. 369.

Hartford Courier, 1878.

(Str., 442). BLACK.



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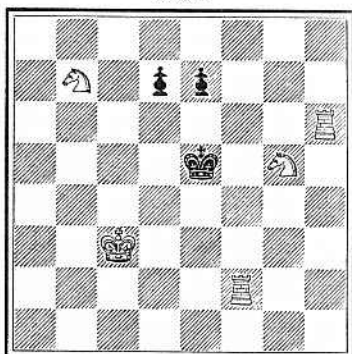
Mate in three.

1 Kf7, Kb5 ; 2 Bd2.
K x P ; 2 Bg7+.
Kd5 ; 2 Be6+.
threat ; 2 Bd3+.

No. 370.

N.Y. Sunday Times, 1886.

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WHITE.

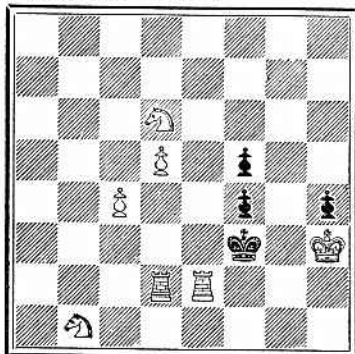
Mate in three.

1 Rd6, P x R ; 2 Sd8.
Pe6 ; 2 Rd4.

No. 371.

Winona Republican, 1858.

(Str., 260). BLACK.



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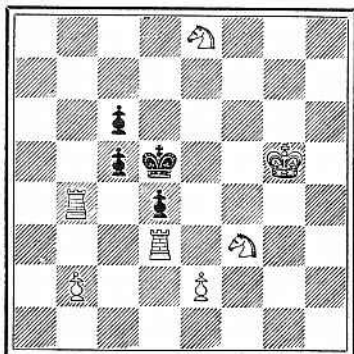
Mate in four.

1 Se4, P x S ; 2 Sc3, Pe3 ; 3 Rf2+.

No. 372.

(The source of this problem has not been traced, and its ascription to Loyd is doubtful).

BLACK.



WHIT

Mate in three.

1 Re3, P x KR ; 2 Re4.
P x QR ; 2 Re5+.

THE STANDARD OF EXCELLENCE.—II.

APPRECIATING as he did the difficulties of comparative adjudication, it was to be expected that Loyd would offer some system of his own for the solution of these difficulties. Indeed he offered two such systems, the first based on the principle of points after the conventional pattern, the second based on the ratio of difficulty to economy. But, alas, tourney awards are not more generally satisfactory to-day than they were before the publication of Loyd's book; no system yet devised, or likely to be devised in the future, can overcome the fact that judges' tastes are personal and that they cannot agree with the personal tastes of all the competitors, each of whom at heart is confident that his own entries deserve at the very least an Honourable Mention. It has been my own experience time and again to have an unsuccessful competitor write me because I had overlooked some peculiarly original feature in his entry, which "should have been awarded at least an Honourable Mention!" On the other hand, I have never been blamed by any successful contestant for ranking his problem *too high*. Under these circumstances I advise the reader, who may be about to assume the functions of an umpire, not to expect too much of the panaceas recommended by Loyd.

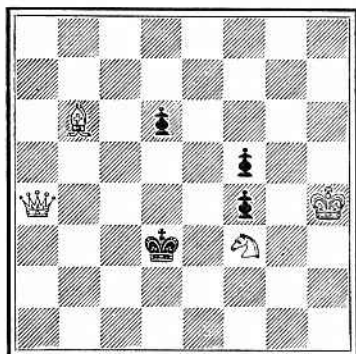
"Many plans," he wrote, "have been tried for the purpose of grading problems according to their respective merits. The most satisfactory that I have ever employed is as follows. Judge each problem upon these four characteristics: 1. Neatness of position; 2. Beauty of theme or idea; 3. Merit of construction; 4. Difficulty. To each of these four cardinal features I accord six degrees of merit, which would rate a problem from 0 to 24. By 0 I refer to any problem that is actually faulty. To better qualify these six degrees of merit I designate them as follows: 1. Bad; 2. Poor; 3. Fair; 4. Good; 5. Fine; 6. Splendid. A mere tyro should be able to tell which of the problems opposite has the neatest position; he can readily recognise which has the most sparkling theme; a careful analysis will reveal which subject has been handled the best; and the process of solution should prove conclusively which is the most difficult" (*Str.*, p. 199).

On second thoughts Loyd himself saw that this system of judging was not as easy as it sounded. Quoting the line "Fools rush in where Angels fear to tread," he acknowledged that, "while any of the rising generation would give a fearless and off-hand opinion on these questions, it is doubtful whether even among the masters there are any two who could examine a hundred problems and without consultation award five prizes to the same positions" (*Str.*, p. 198). "To judge according to these standards requires the utmost care, skill and taste. It amounts to an actual summing up of the merits and demerits of each position; the solutions must be carefully studied; and a thorough examination made of the placing of the pieces, so as to appreciate the beauties produced, the obstacles overcome, the deceptive hints, the avoidance of flaws, and the economy of force which makes each piece do double duty by the introduction of secondary ideas without imparting a constrained appearance to the setting" (*Str.*, p. 223).

No. 373.

Baltimore News, 1888.

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WHITE.

Mate in three.

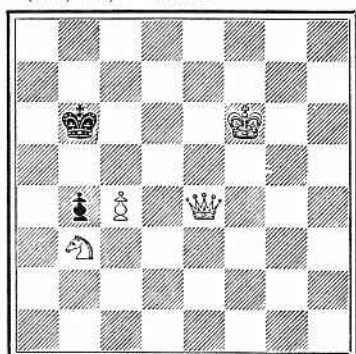
1 Sd4, Ke4 ; 2 Qc4.
Ke3 ; 2 Qc2.

No. 374.

Schachzeitung ?

? 575 *American Chess Nuts*, 1868.

(*Str.*, 161). BLACK.



WHITE.

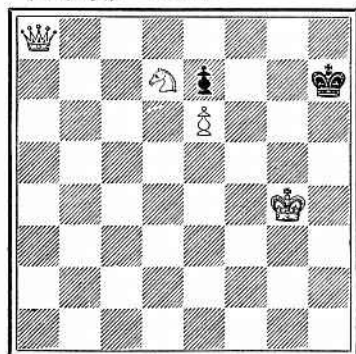
Mate in three.

1 Sa5, Ke5 ; 2 Qe3+.
K x S ; 2 Qc6.

No. 375.

1197 *Illustrated London News*,
2nd February, 1867.

(*Str.*, 254). BLACK.



WHITE.

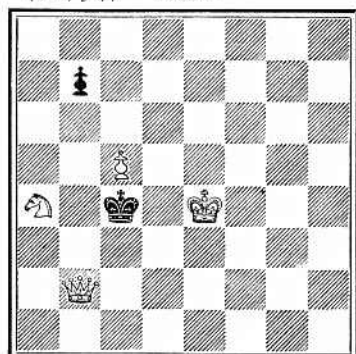
Mate in three.

1 Qa1, Kg8 ; 2 Sf8.
Kh6 ; 2 Qh8+.

No. 376.

301 *American Chess Journal*, May,
1879.

(*Str.*, 527). BLACK.



WHITE.

Mate in three.

1 Qa3, Kb5 ; 2 Kd5.
Pb6 ; 2 Qb2.

THE STANDARD OF EXCELLENCE.—III.

LOYD's second proposed system for scaling problems was most ingenious in that it professed to be purely mechanical. It consisted in obtaining a ratio between the difficulty of a problem and the amount of force employed in its construction.

"Let a committee of three or five separately solve the problems to be scaled, keeping an exact record of the time consumed on each; deduct therefrom $\frac{1}{30}$ of the time for each piece employed; then the scores of all the umpires added together will give the average rating of each problem" (*Str.*, p. 232).

This is simplicity itself. Expressed algebraically, we say that if x is the number of pieces in a problem, and y the average time required for its solution, then the value of the problem is $y(1 - \frac{x}{30})$. The use of the fraction $\frac{1}{30}$ is very clever: 30 is the total number of pieces exclusive of the two Kings, that could be used in any position. "Moreover, employing this number simplifies the sum to an easy reduction of two seconds from every minute for each piece employed, which can be readily calculated" (*Str.*, p. 233).

This method of scoring had many advantages. It is reasonably true that the "beauty and merit of a problem can be defined as *difficulty produced by economy of force*" (*Str.*, p. 232). Originality and sparkle of theme are great factors in the element of difficulty, and economy is directly the result of constructive skill and an eye for a neat position. And there is certainly, as Loyd claimed, "no room for disputing the actual record of time and the number of pieces employed" (*Str.*, p. 232). Why, then, has this system never been used? I think there are in it two fallacies.

In the first place economy is not a simple record of the number of pieces in a problem. The strategic and artistic values of the various pieces are so different under different conditions that it is really absurd to say that in all cases the addition of a White Queen, or a Black Bishop, or a Black Pawn lowers the economy in an exactly similar degree, equal to $\frac{1}{30}$ of the time required to solve the problem! And the second flaw in the system is that no two committees, in spite of Loyd's opinion to the contrary, would give a time-score that was at all similar. Tastes in solving exist just as much as tastes in construction. To obtain a true average would require a committee so large that it would be unwieldy.

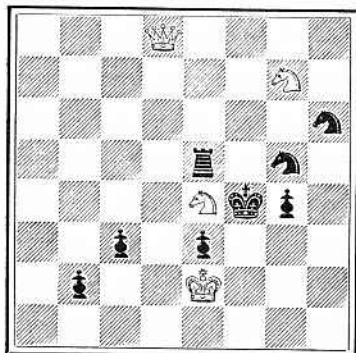
This Loyd himself realised in the case of two-movers. "Owing to their limited percentage of difficulty and the strong prejudices for particular styles, I do not believe a fair conclusion can be arrived at except through the medium of a larger committee, who should endeavour to study the positions calmly and deliberately, so far as possible to preclude the mere chance discovery of the solution" (*Str.*, p. 233).

On the whole, then, Loyd's systems for rating problems leave us exactly where we started, unless it be that we are convinced a little more firmly than before that an absolute, impersonal, indisputable method of judging cannot exist in a domain as personal and artistic as that of the chess problem.

No. 377.

American Chronicle, 1868.

(*Str.*, 97). BLACK.



WHITE.

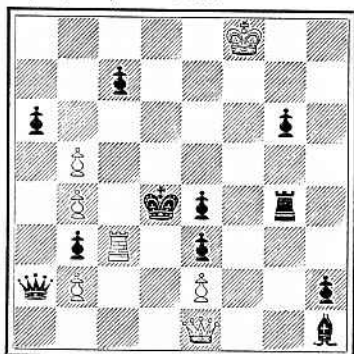
Mate in four.

1 Qd4, Re8 ; 2 Qd6+, KxS ; 3 Sh5.
Re6 ; 2 Sh5+, Kf5 ; 3 QSg3+

No. 378.

32 *Boston Gazette*, 4th December, 1858.

(*Str.*, 261). BLACK.



WHITE.

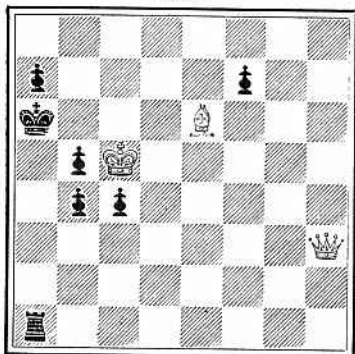
Mate in four.

1 Qf2, PxQ ; 2 Pe3+, Ke5 ; 3 Ke7.

No. 379.

New Orleans Times-Democrat, 1896.

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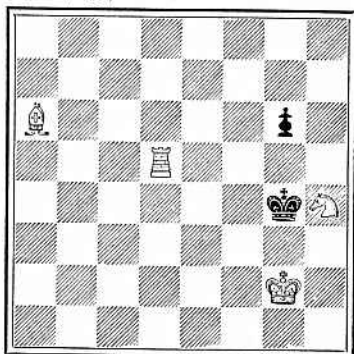
Mate in four.

1 Qh2, Ka5 ; 2 BxQBP,
PxB ; 3 Qb8.
Pa6 ; 3 Qd2.
Pf6 ; 3 Qc7+.
Ka4 ; 3 Qb2.
Kb7 ; 2 Qg2+,
Kc7 ; 3 Qc6+.

No. 380.

V. 123 *Frank Leslie's*, 24th April, 1858.

(*Str.*, 139). BLACK.



WHITE.

Mate in four.

1 Be2+, KxS ; 2 Bh5,
PxB ; 3 Kf3.
Pg5 ; 3 Bg6.
Kf4 ; 2 Kf2,
Ke4 ; 3 Bf3+.

THE STANDARD OF EXCELLENCE.—IV.

BUT if Loyd's formula for obtaining the exact mathematical value of problems proved impracticable in tourneys, it does give a rough means of judging between different styles of composition which may well be taken to heart by some of the more hasty composers of the present day.

"My entire work," wrote Loyd, "has been devoted to an elucidation of the standpoint that beauty and merit are best defined as *difficulty produced with the least possible number of pieces*" (*Str.*, p. 234). "I have discussed this subject at considerable length, but I will remind our problemists once again that they are composing for the general public and not for the few experts who are able to solve a problem involving many moves or many pieces. I again refer to neatness of position as being the most important feature that constitutes a pleasing and popular problem" (*Str.*, p. 136).

Loyd's own problems are a better argument than any abstract rules in favour of the graceful style which blends difficulty and neatness so harmoniously. There is in them far "more chess, more taste, skill and brains in their simple little solutions, than in the half-a-dozen different variations crowded into their more pretentious rivals" by other composers (*Str.*, p. 44). The only trouble with this finest of all forms of composition is that it is so easy to miss perfection and fall into the commonplace. No class of problems has been more popular in recent years than the Miniature, and none has been more abused or produced more low grade results. The fact is that, to produce difficulty with few pieces, one has to have something of Loyd's genius and inspiration, and unfortunately that is not to be had for the asking. His standard of excellence, however, remains as a goal to which all can aspire, and to which patient study and perseverance gives the greater hope of arriving.

The question of the relative difficulty which should exist between problems of different lengths is on the whole a very subordinate matter. Speaking of this in connection with tourney problems, Loyd referred to "the *impossibility* of correctly comparing the merits of a two-mover with a three, four, or five-mover, further than by a mere expression of opinion or taste by the umpire. I used to think it a very good scale to say that a three-mover should be six times as difficult as a two-mover; a four-mover, four times as difficult as a three-mover; and a five-mover, five times as difficult as a four-mover, which would make it equal to 120 two-movers. This is not a high estimate when we consider how few good five-movers have ever been composed that are up to standard" (*Str.*, p. 225).

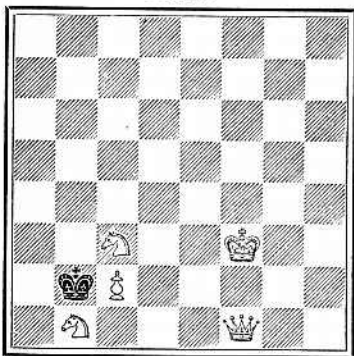
Summing up the ideal problem, "in which boldness of theme is combined with difficulty of solution, graceful posing with sparkling variations, and the multitudinous ramifications of the plot with correctness and purity of detail," Loyd voices the universal admiration of solvers: "It seems as if such a problem must have been accidentally discovered in all its perfection. The question of authorship becomes almost insignificant and we are impressed with the wonderful resources of the chess-board" (*Str.*, p. 264).

No. 382.

No. 381.

Sunny South, c. 1884.

BLACK.



WHITE.

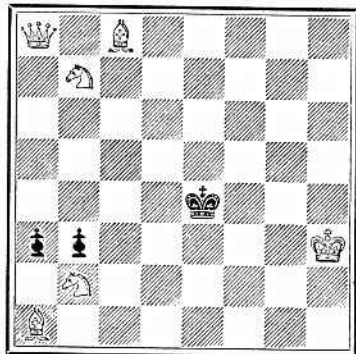
Mate in three.

1 Sa2, K × S ; 2 Qc1.
K × P ; 2 Qb5.

Set : "Notions."
Centennial Tourney.

Lebanon Herald, 1877.

(*Str.*, 258). BLACK.



WHITE.

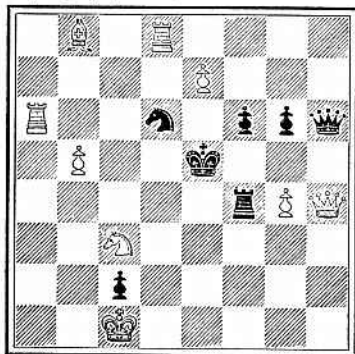
Mate in four.

1 Q × P, Ke3 ; 2 Kg3, Kd2 ; 3 Qc5.
Ke2 ; 3 Qd6.
Kd4 ; 2 Qe7, Kd5 ; 3 Qe3.
Ke3 ; 3 Qe3+.

No. 383.

V. Missouri Democrat, 1859.

(*Str.*, 156). BLACK.



WHITE.

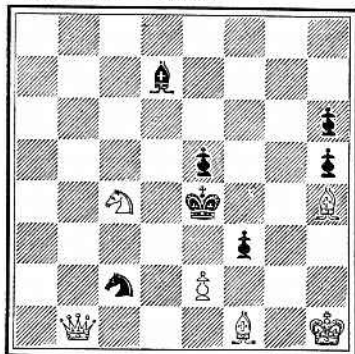
Mate in three.

1 Qh2, Q × Q ; 2 KR × S.
Kd4 ; 2 Ra4+.

No. 384.

13 Chess Monthly, March, 1857.

(*Str.*, 420). BLACK.



WHITE.

Mate in three.

1 Qb8, Kf5 ; 2 Bh3+.
Kd4 ; 2 Pe4.
P × P ; 2 Q × P+.

PROBLEM TOURNEYS.—I.

LOYD'S views on Problem Tourneys, as expressed in the "P.S." of the *Strategy*, are remarkably sound and complete, and in all but one particular are well adapted to the consideration of present-day tourney organisers, in spite of the thirty years that have elapsed since they were written. In one respect the nature of problem tourneys has completely changed, the *set system* has almost universally been replaced by the *single entry system*. And it will be noticed that Loyd pointed out many of the very objections to the set system which helped to mould public opinion towards insisting upon its relinquishment. But, if the reader will make in his mind the few necessary changes required by the adoption of the existing single entry system, he will find Loyd's remarks an excellent guide in framing a code of tourney rules.

"I have often thought that one fine problem is apt to give undue importance to the rest of a set, and unconsciously to overawe or prejudice the judges in its favour. For this, as well as for other reasons, I am satisfied that the only sure way of securing a satisfactory award is for the competitors to give a different motto to each problem in their sets, and thus to compel the judges to place a separate rating on every problem before computing the final award for sets. As one swallow does not make a summer, so one good composition does not proclaim a full fledged problemist. There is no law to prevent the merest tyro from setting up a chance position like No. 381; but he might never be able to repeat the performance and would meet with poor success if he tried a problem in more moves, like No. 382, or attempted to handle as many pieces as I have employed in No. 383. For the purpose of getting a fair rating of the ability of composers, they are therefore required to furnish a set of three, four or five problems which are rated collectively. It is obvious that joint sets, the united productions of more than one composer, do not meet the requirements and are disqualified from competition" (*Str.*, p. 261).

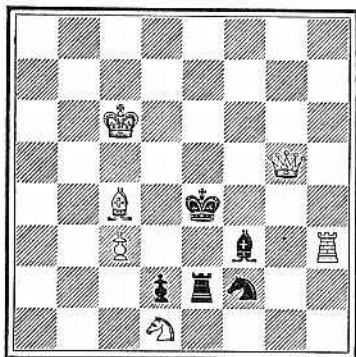
"A problem is supposed to be in competition when placed in the hands of the judges or when published. It is perfectly proper, therefore, for a competitor to ask permission to make any correction or substitution previous to the date of the closing of the tourney, provided his entry has not been published or sent to the judges.

"I do not approve of the popular plan of allowing an extra month to foreign competitors. The best way is to give a good long period to all, say six months, so that no such special extension of time is required. It is best always to give three or four prizes, so as to make a more general distribution. The amount of the prizes is of secondary importance, and I should like to see the plan introduced of giving medals in place of money" (*Str.*, p. 267).

No. 385.

Providence Journal, 1886.

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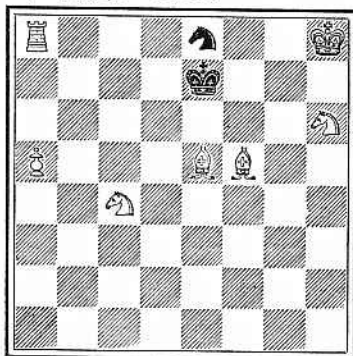
Mate in two.

1 Bb3.

No. 386.

213 St. Louis Globe-Democrat, 1st June,
1879.

(*Str.*, 532). BLACK.



WHITE.

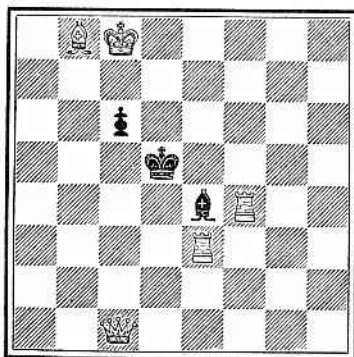
Mate in two.

1 Bg3.

No. 387.

1097 New Orleans Times-Democrat,
11th August, 1895.

BLACK.



WHITE.

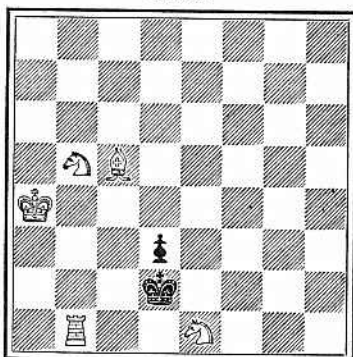
Mate in two.

1 Qc2.

No. 388.

Toledo Blade, c. 1890?

BLACK.



WHITE.

Mate in three.

1 Sd6, Ke2 ; 2 Sc4.
Kc3 ; 2 Be3.

PROBLEM TOURNEYS.—II.

“UMPIRES always desire to say something pretty about the merits of the problems and the success of the tourney, and are apt to be led into paying reckless compliments, whereas the facts of the case are that in many tournaments there is not a single composition that should rate above a third or fourth-class problem.

“When there are a hundred or more problems in competition and none stand out with sufficient prominence to be recognised by the judges and competitors as the best, the award becomes a matter purely of chance. After the judges have balloted a certain number of times without any two hitting upon the same selection, there should be a saving clause empowering them to declare a draw and divide the prizes; for it is manifestly unfair and absurd to attempt to force an award when the truth of the matter is that there are a score of problems so evenly tied that no two committees in the world would agree upon the same verdict.

“There is a grade of composition that almost every problemist can reach. The ideas are good and there is no room for improvement in any of the specified features of excellence. And the only reason that such problems do not receive the prizes is that there are too many others belonging to the same class, and of merit so nearly equal as to bewilder the judges and create dissatisfaction among the unsuccessful. I designate these as belonging to what I will term the average tournament standard, which forms the broad dividing line between mediocrity and genius. Many reach it, but few, and they only very seldom, pass beyond” (*Str.*, p. 263).

“The awarding of Honourable Mentions to as many competitors as there are prize bearers prevents the necessity of delay in case one or more sets are found faulty and permits the publication of the names of the winners at the time of making known the award. The credit of a tourney is greatly marred by withholding the names of the winners and competitors long after the award. Aside from the fact that general interest always expires before the allotted thirty days, it has been found to be impossible to prevent premature publication of some of the names. For the further prevention of unnecessary delays it is also best to empower the judges to decide all questions for which provision has not been made in the programme” (*Str.*, p. 267).

“Some hold that a problem which has been found faulty in one tourney can be corrected and re-entered in another tourney. This question has been tested in some of our recent competitions and may be considered as definitely settled: that no correction or revision of a problem already published or previously entered in a tourney is eligible to take part in another tourney” (*Str.*, p. 268).

PROBLEM TOURNEYS.—III.

“As it seems hardly fair that the rules and regulations should be binding only on the competitors, I will add a word, at least, about the rights of the problemists. They are entitled to expect that the promises of a tournament will be faithfully executed. The award must be made in a fair and impartial manner, the problems published as promised, and the prizes promptly paid. It is always understood that the problems are placed at the disposal of the managers of the tourney; but, as in many cases their publication has been delayed for years, it should be thoroughly understood that this stipulation ceases after a certain period. The matter of the prompt payment of the prizes is also one of serious importance, as I could cite a dozen instances where the prizes have never been paid” (*Str.*, p. 268).

“Having discussed such tournamental features as occurred to me, I now submit the following as a standard programme for the benefit of the editorial fraternity.

“1. The competition is open to the world, either free or subject to an entrance fee, as the case may require.

“2. All entries must be received by January 1st next.

“3. Four prizes are offered as follows:

“\$10.00 for the best set of original problems, one in two, one in three, and one in four moves.

“\$7.50 for the second best set.

“\$5.00 for the third best set.

“\$2.50 for the best problem of the tourney.

“4. No competitor shall enter more than one set of problems; these must be direct mates without special conditions, and must be derivable from the ordinary game of chess.

“5. Each problem must be designated by a separate motto, and the three mottoes of each set written on a sealed envelope containing the name and address of the author. All problems must be diagrammed and accompanied by full solutions.

“6. Each problem will be judged and rated separately, upon the following points of merit before computing the total value of the sets, twenty-five degrees being the maximum for each feature:

“Neatness of Position, 1 to 25.

“Beauty of Idea, 1 to 25.

“Merit of Construction, 1 to 25.

“Difficulty of Solution, 1 to 25.”

(Personally I prefer the plan explained on p. 269, of judging the problems upon the basis of difficulty produced by economy of force).

One faulty problem does not disqualify the others from competing as a set.

“7. The three sets coming next in order of merit to the prize-bearers shall be designated by the judges as receiving the first, second and third Honourable Mentions respectively. They shall be promoted in the same order to fill any vacancies occasioned by the discovery of faults or of other causes of disqualification after the publication of the award.

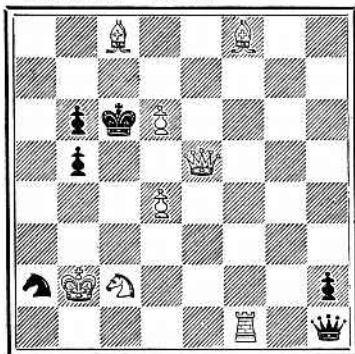
“8. The prizes shall be paid one month after the publication of the award, subject to such adjustment as may have become necessary. It is understood that all competitors agree to abide by the award and that the judges have full power to decide upon all questions that may arise” (*Str.*, p. 266).

No. 393.

"She Stoops to Conquer."

34 *American Chess Journal*, January, 1880.

(Str., 518). BLACK.



WHITE.

Mate in two.

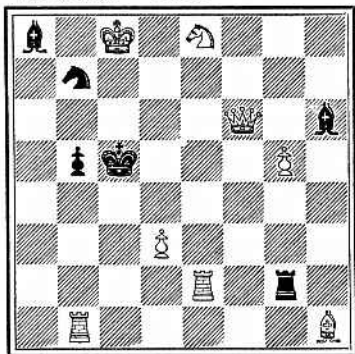
1 Qe2.

No. 394.

"A Free Lance."

19 *Detroit Free Press*, 4th Tourney, 22nd March, 1879.

(Str., 519). BLACK.



WHITE.

Mate in two.

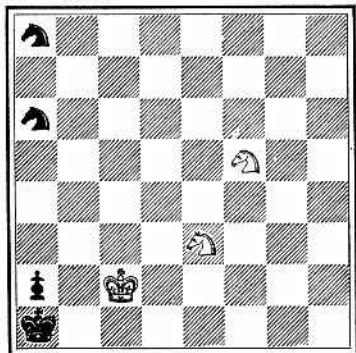
1 Rf2.

No. 395.

"The Arabian Knights."

V. *Chess Monthly*, April, 1858.

(Str., 357). BLACK.



WHITE.

Mate in four.

1 Sd5, Sc5; 2 Sd4, QS any; 3 SxS.

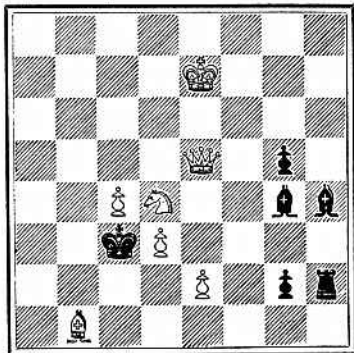
No. 396.

"By W. King."

Set: "A la Memoire de Szen."

Second Prize, *Chess Monthly*, November, 1857.

(Str., 284). BLACK.



WHITE.

Mate in four.

1 Qa5+, KxS; 2 Qe5+, KxQ;
3 Pe3.
Kb2; 2 Qd2+, Ka3;
3 Qc3+.

MOTTOES.

LOYD'S individuality was noticeable even in the mottoes he chose for his problems. He usually had some double meaning in view, though in most cases I doubt if any one except himself would have seen the point.

In one of his notes in the *American Chess Journal* (July, 1879) he said banteringly: "We have always had great regard for the Latin, and have won most of our prizes with Latin mottoes. When we tried a little French in the *Danbury News* (our motto was: 'Pas de lieu Rhone que nous' (No. 478), which is merely the French spelling of the good old saying, 'Paddle your own canoe'), and again in the same tourney when we essayed a Spanish disguise ('D'youlle um as' (No. 446), which some wag translated by reading backwards), we got badly whipped; and in two other tourneys during the past year we were compelled to acknowledge the superior calibre of Latin. We certainly advise all aspirants for tournamental honours to cultivate Latin!"

In the *Strategy* his opinions are more seriously put forward:—

"The subject of mottoes in tourneys is of but little importance, yet I feel called upon to devote a few words to it, as I have often been questioned as to the conditions and purposes which regulate their choice.

"The idea of substituting a motto in place of the author's name seems to be a very fair way of securing an impartial award, and is in accordance with the spirit of chivalry, when the Knights were distinguished in their tournaments by some similar device, and were not called upon to raise their visors until the close of the fray.

"A motto should be concise—something short and crisp—directly to the point, and suggestive of humour, gallantry, or good feeling. I have not unfrequently, as with No. 393, seen a motto that was descriptive of some feature of the problem; but a proverb or trite saying is preferable, and less likely to reveal the solution or authorship of the problem.

"I entered No. 394 in one of the *Free Press* tournaments, and captured a special prize that was offered for the best motto.

"One of the main objects of mottoes is to secure an impartial award, without allowing umpires to have any knowledge of authorships. Composers should guard against giving publicity to their paternity, as any umpire would be justified in debarring a set which plainly disclosed its authorship."

Loyd's "French" and "Spanish" mottoes reminds one that languages were not his strong point. He used to tell the story on himself that, just before he went to Paris in 1867, he made a great effort and wrote a long letter in French to Jean Preti about various arrangements to be made. In his answer Monsieur Preti explained that though he was practically ignorant of English, he begged Loyd, if he had occasion to write again, to use the English, as it could not be less intelligible than Loyd's French to him, and might be better!

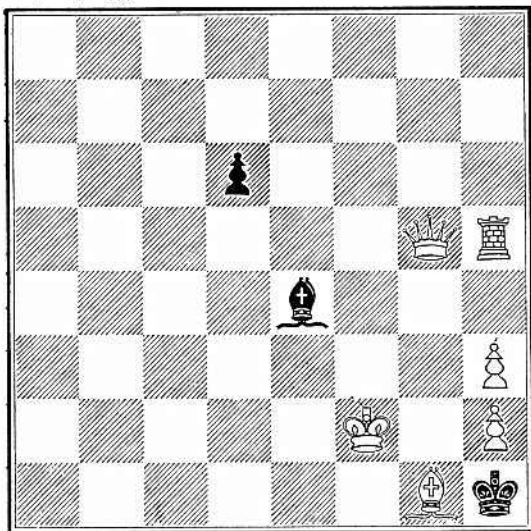
Loyd's lack of an aptitude towards languages never troubled him much. At one time, in the '70's, when he was engaged in newspaper work, we find him translating an Italian Opera Libretto—the English and Italian versions facing one another on opposite pages.

No. 397.

1218 *Illustrated London News*, 29th June, 1867.

(*Str.*, 135).

BLACK.



WHITE.

Mate in three.

1 Qg8, Pd5 ; 2 Qg4.
Bc6 ; 2 Rd5.
Bf3 ; 2 K × B.

CLASSIFICATION AND INDEXING.

LOYD was among the first to dream of a possible general classification of problems according to themes. "The distinction of classes and styles is not only of assistance in facilitating a description of problems, but also in giving us a more scientific and clearer understanding of the subject. It is the only plan I have ever found by which a correct and systematic collection of problems could be preserved for reference in regard to authorship and infringement. Many plans have been proposed depending upon the number of moves or of pieces, upon the positions of the Kings, and the like; but these are all utterly impracticable" (*Str.*, p. 135).

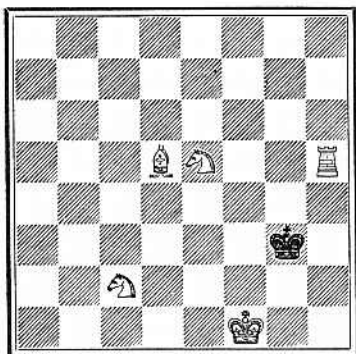
It is undeniable to-day that Loyd was right, and that any classification of problems except as based on styles and themes is valueless for any comparative purpose (compare p. 385); but of the "many plans" he speaks of, several are very useful for mere reference purposes. In the preparation of the present book, for instance, I indexed all Loyd's problems according to the positions of the two Kings, to prevent duplications. Even Loyd ended by finding a mechanical index useful. In 1909, when he was revising the *Strategy*, he wrote: "I have just hit on the idea of indexing my problems, first by the number of moves, and then according to the key-piece and the squares it moves from and to. This plan is absolutely accurate and quick. For instance: 'Three-movers, key 1 Qg5—g8, *Str.*, 135.' You remember it was a three-mover, beginning with 1 Qg5—g8, and in a minute you know it is No. 135 in *Chess Strategy*. You could index all the problems ever made, so as to find any one of them at once. It has already shown me that one of my problems had never been printed, and it will eliminate all duplicating in my work." And later in the same year: "I finished my index to-day and I think it is splendid. I can tell if a problem has been given in the *Strategy*, or whether I have it in my collection, and can find it in half a minute. I found that I have 150 not given in *Strategy*. There are quite a lot that I am not particularly proud of; they were made impromptu for some chess editor and not to illustrate any idea at all."

A collection based on classification, such as Loyd suggested, would be available for all purposes. Whereas an index must be adapted for the particular needs of the moment. Loyd's index would have been useless to one not thoroughly familiar with his problems and their keys; my own index, based on the positions of the Kings, also requires great familiarity with the material. It was my first plan to append some such index to this volume, but I have been unable to decide on any that would answer all the various possible needs.

No. 398.

N.Y. Herald, 1889.

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WHITE.

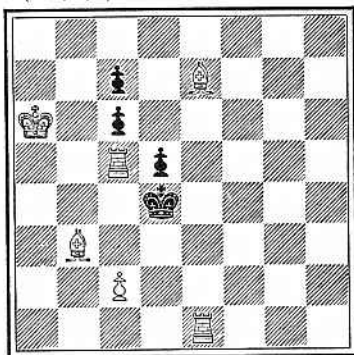
Mate in three.

1 Bh1, Kf4 ; 2 Kg2.

No. 399.

423 *N.Y. Albion*, 7th February, 1857.

(*Str.*, 171). BLACK.



WHITE.

Mate in four.

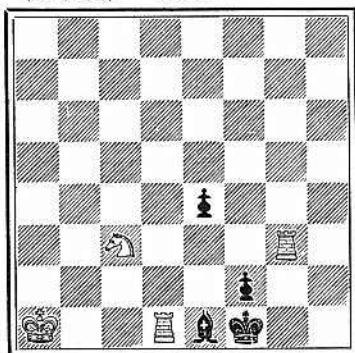
1 B x P, P x B ; 2 Bf8, Pc6 ;
3 Re7, K x R ; 4 Re4 mates.

No. 400.

"By W. K. Bishop."

11 *Chess Monthly*, February, 1857.

(*Str.*, 174). BLACK.



WHITE.

Mate in four.

1 Ka2, Pe3 ; 2 Ra1, Pe2 ;
3 Sb1, B moves ; 4 Sd2 mates.

THE INDIAN THEME.—I.

WHEN Loveday's Indian problem was shown to Loyd in 1855, it is said that he solved it almost at a glance. This was the problem that had proved so difficult to all solvers ten years previously. Loyd might well date his skill as a solver from this early achievement, but the feat in no way led him to underrate the problem. He refused at any subsequent time to acknowledge that the problem was well constructed, but he was among the very first to explain the merit of the theme and to foresee the many interesting elaborations and applications which the theme permitted. Among the flood of adaptations which followed the publication of Loveday's problem, Loyd's certainly take the leading place.

Already in 1858, in his column in the *Musical World*, Loyd had written: "The Indian problem, of world-wide celebrity, is often spoken of as the finest position extant, and is held up to composers as a model of beauty and of difficulty. It is quite common for editors when they give a very difficult stratagem, to say 'it will almost compare with the Indian problem.' This is a false impression and should be done away with, for it is far from being difficult, and, as it first appeared, showed but little skill in its construction. The theme has since been decidedly improved upon by more recent composers, who have worked on it. But it has also become the most hackneyed and worn-out of all problem tricks. The Indian problem should therefore be esteemed more on account of its being the germ from which a numerous class of problems have sprung."

I do not hesitate to say that this is probably the sanest piece of problem criticism ever written by a youth of seventeen. But in the *Strategy*, written twenty years later, there is an even stronger statement of the same opinion: "Looking upon the old Indian problem as the origin from which sprang the innumerable problems of this class, we must yield to it the admiration we would upon seeing an ancient blunderbuss or steam engine; for it is not the beautiful or difficult problem which many suppose, and it can readily be improved upon by any modern problemist" (*Str.*, p. 100).

But if Loyd did not value the Loveday Indian on account of its actual merits, he did value it highly as a thematic discovery: "The idea of a discovered mate is many centuries older than the Indian problem, and as I shall proceed to illustrate is not the distinguishing trick of the theme and has in reality but little, if anything, to do with it" (*Str.*, p. 99). "In discussing the features of the Indian problem, I have felt it unnecessary to question its authorship or originality, and I refer to it as if it were an admitted fact that it was the first of its kind. I only mention the matter now, for fear of being quoted to the contrary, there being an erroneous impression prevalent that the 'Indian Problem' is a misnomer, almost as absurd as calling our country America, after one who did not discover it" (*Str.*, p. 101).

No. 401.

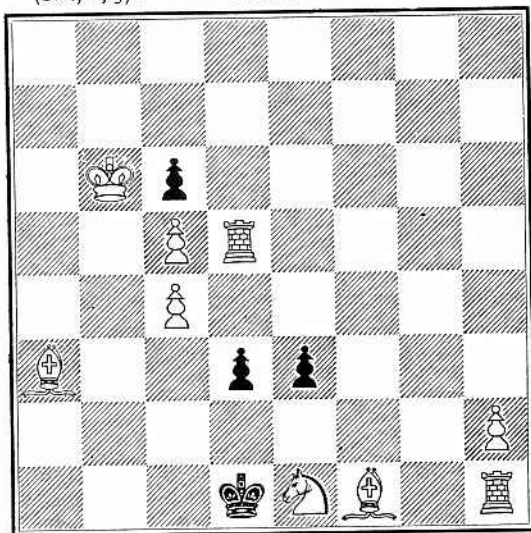
Set: "Themes."

Second Prize, Centennial Tourney.

6 *Cleveland Voice*, 11th February, 1877.

(*Str.*, 175).

BLACK.



WHITE.

Mate in four.

- 1 Rd8, Pd2 ; 2 Bh3, Pe2 ; 3 Bd7.
K x S ; 2 Bb4+ ; Pd2 ; 3 Rf8.
Kd2 ; 2 Bh3, Kc3 ; 3 R x P+.

THE INDIAN THEME.—II.

LOYD defined the Indian theme thus: "The theme of the Indian problem culminates in a stale-mating position, which White has provided for by preparing an ambush so as to allow the defence a move that may expose him to a discovered mate" (*Str.*, p. 97); and this he qualified by adding: "The leading feature of the old Indian problem does not consist in the discovered mate, but in the unexpected and apparently useless withdrawal of the two pieces to a remote quarter of the board, the one intersecting the protection of the other so as to allow the adverse King a move. The feature of the discovered mate is but a secondary consideration and not a necessary part of the theme" (*Str.*, p. 100).

These two passages have really been made the texts on which Kohtz and Kockelkorn's book on the Indian problem was written. The withdrawal move, to be followed by the intersection, is called by the German writers the "critical move" and is made, as Loyd suggested, the touchstone as to whether any given problem is really an Indian or not. Loyd was naturally pleased that in so important a book his view should be accepted as decisive, and I recall his speaking of the work enthusiastically. "The best thing ever 'made in Germany,'" he called it; and in his department in Lasker's magazine (November, 1904) he referred to the concept of the critical move as a "unique enunciation, possessing great interest to lovers of chess strategy." To me he suggested once that in English the term "crucial" move would give a better notion that the move was the touchstone by which the genuineness of Indian play could be decided. In the revised *Strategy* Loyd gave a very clear interpretation of the Indian "trick," as he persisted in calling it: "It is a three-move theme: first, the withdrawal of a piece [*i.e.*, the Crucial move]; second, its ambush to prevent a stalemate; and, finally, the mate. The term 'discovered mate' is not used, because the mate may be effected without it; but the prevention of stalemate is absolutely essential" (MS.).

No. 401 was Loyd's favourite among the dozen or more Indians he composed: "The theme is very hidden in No. 401, where the Bishop cannot give check, but is utilised to prevent the escape of the King. This one I give as a careful rendering of what I consider the best branch of the Indian principle; it is the finest problem I have built on this theme. I selected the idea of an intermediate piece as being the most scientific and omitted the usual double check as too suggestive, while the freedom of the King and the play of the Pawns conceal the secret of the stale-mating position, the requirements of which so often betray the difficulty of Indian problems to the modern solver" (*Str.*, p. 96).

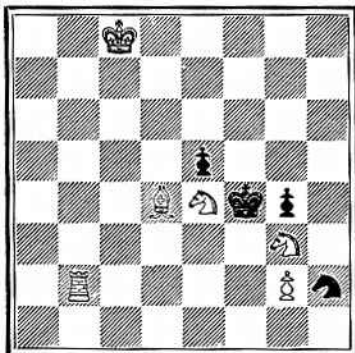
"In No. 401 the Indian theme is not threatened; it is merely introduced as a contingency, dependent upon Black's play. The only blemish in this position is the fact that the Rook is attacked by the Black Pawn. White's strength of position and pieces necessitated threatening the Rook to prevent other solutions; but the oddity of the move and the freedom of the Black King justifies the weakness. It is for the good taste and judgment of composers to decide when certain accepted points of construction can be violated, for they are bound by no rigorous rules" (MS.).

No. 402.

V. Schachzeitung?

? V. 578 *American Chess Nuts*,
1868.

(*Str.*, 178). BLACK.



WHITE.

Mate in three.

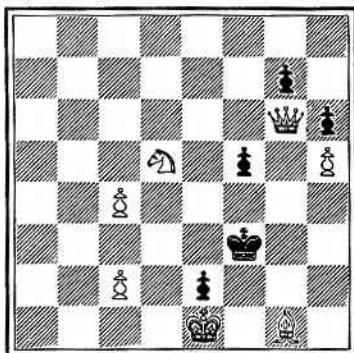
1 Bg1, Sf3; 2 Rf2.

No. 403.

"Happy Thoughts."

Cleveland Leader Tourney, 24th August,
1876.

(*Str.*, 183). BLACK.



WHITE.

Mate in three.

1 Ba7, Pf4; 2 Sb6.
Ke4; 2. Qg3.

AFTER Loyd had mastered Loveday's Indian and analysed its theme, he lost no time in beginning experiments himself. No. 4 was one of his first half dozen compositions, and the earliest which he saw fit to quote in the *Strategy*; he refers to it as his "second attempt," but that is a trifling exaggeration. He later reset it as shown in No. 398.

Soon variations from the Loveday motive began to suggest themselves: "A fine variation of this favourite theme is where the covering of the key-piece is for the purpose of allowing an intermediate piece, other than the Black King, to move. This appears to advantage in No. 400" (*Str.*, p. 96).

Two of Loyd's best Indians are shown in Nos. 402 and 403. In the former, as in Nos. 401 and 405, the key-piece stands *en prise* to avoid cooks, a feature Loyd recognised as a flaw. The novelty of No. 402 lay in the play of the Black Knight. White's intersecting move, 2 Rf2, not only pinned the Knight, but compensated for doing so by allowing the King a move. Loyd called this a "precautionary measure." It does not differ from Loveday's intersecting move in essence, but it differs from it materially in character.

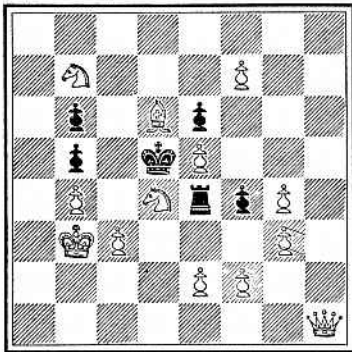
No. 403 omits the customary discovered mate of the Indian, "and yet furnishes a new and interesting branch of the family" (*Str.*, p. 100). This position has proved one of Loyd's most suggestive works, and from it has sprung a whole group of problems of the Passive Sacrifice type. By a passive sacrifice is meant the surrender of its powers and activities by any piece (usually White), without its actual removal from the board by capture. There are several kinds of passive sacrifice, the intersectorial (or Indian) type being the most ingenious and also the most popular.

Loyd chose No. 403 as an example of problem construction, "to give a faint conception of the vagaries that flit through the mind of a composer. My crude idea for rearing a little Indian was this: 8/2Q3pI/5k2/5BSI/3SIPIK/8/8/8 (3 moves, 1 Bb1; 2 Sc2). A slight examination revealed several mates in one, many in two, and more in three. To prevent the mates with the Knight and to take away the dangerous guard of f7, I substituted a Pawn for the Knight: 8/2Q5/5k2/3PIBpK/3S4/6PI/8/8 (3 moves, 1 Bb1; 2 Sc2). To cure the radical weakness of 1Kh6, I turned the problem on its head: 8/8/8/1Q6/2pIS3/5K2/2kB4 (3 moves, 1 Bh5; 2 Sg4). The forces were still so strong that I could not prevent other solutions, although I tried a thousand expedients before essaying this new departure: 8/8/7Q/4SIPI/8/6kI/3B4/s4KIB (3 moves, 1 Ba8; 2 Sc6). I tried many ways to prevent the mate resulting from 1Ke2, but finally had to employ a Knight instead of a Bishop, and also raised the pieces to prevent the other key of 1Bb7: 8/7Q/4SIPI/2S5/6kI/8/5KIB/8 (3 moves, 1 Bb8; 2 Sc7). This was better, but I was compelled to make another change to prevent 1QxP+: 8/6QI/3SIPI2/IS6/5k2/8/4KIBI/8 (3 moves, 1 Ba8; 2 Sb7). There were still other solutions, 1Kf2 and 1Qg6, so I added Black Pawns at e3 and h7, and a White Pawn at h6. But I found no way of correcting the move 1Sd4, except by dispensing with the Knight altogether: 8/6Qp/3SIPIP/2Ps/5k2/2PIp3/4KIBI/8 (3 moves, 1 Ba8; 2 Sb7). Here again there was a pretty flaw, 1Be4; 2Sf7, so I was compelled to lower everything in order to add an extra Black Pawn, as shown in No. 403, which makes the position sound" (*Str.*, pp. 190-1).

No. 404.

V. N.Y. *Clipper*, 1876.

(*Str.*, 176). BLACK.



WHITE.

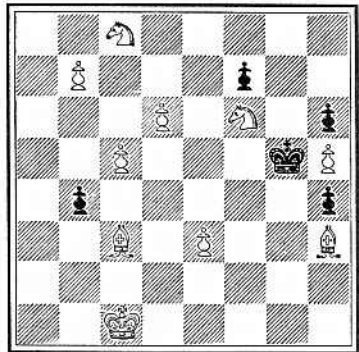
Mate in three.

1 P=R, Pf3; 2 R×P.

No. 405.

V. 50 *Saturday Courier*, March, 1856.

(*Str.*, 177). BLACK.



WHITE.

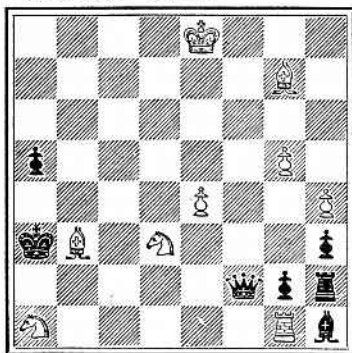
Mate in four.

1 Ba1, Pb3; 2 P=R, Pb2+; 3 R×P.

No. 406.

31 *American Union*, November, 1858.

(*Str.*, 179). BLACK.



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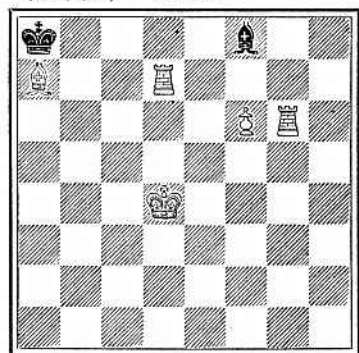
Mate in four.

1 Pg6, Pa4; 2 Bg8, Qf7+;
3 P×Q.
Qd2; 2 Bf8+, Qb4;
3 Pg7.

No. 407.

Newark Sunday Call, 1877.

(*Str.*, 418). BLACK.



WHITE.

Mate in three.

1 Rh7, Be7; 2 P×B.
Bg7; 2 P×B.
Bc5+; 2 B×B.
Bd6; 2 Rg8+.

THE use of Pawn Promotions in connection with the Indian theme has become very frequent of late, as readers of my Promotion Book will remember. But the first steps to be taken were slowly made. Capraez was the pioneer as to Promotion ambushes, but to Loyd belongs once more the credit of being first with the introductory crucial move, or withdrawal prior to the ambush.

No. 404 is strictly no Indian at all, because no withdrawal of the Queen who is to be ambushed is present. This problem is of the Capraez type, the difference being that a Black piece is liberated by the ambush instead of the Black King.

In No. 405 the crucial move has been ingeniously worked in, although the original stand of the Bishop within reach of the Black Pawn takes away from the spontaneity of the key. The position was among Loyd's earliest, having been published when he was barely fifteen. "It is a crude affair," Loyd confessed, "a clumsy attempt to perfect the Indian feature by the withdrawal of the Bishop, which as a matter of course requires four moves if the Rooking of the Pawn is retained" (MS.). "I consider the trick of claiming a Rook or Bishop as closely allied to the Indian device, from the fact that these promotions cannot be illustrated except for the purpose of avoiding a stalemate" (*Str.*, p. 97).

Another ingenious use of Pawn Promotion in connection with the Indian theme is to have the inter-sectional move made by a simple Pawn, which afterwards delivers the usual Indian discovered mate by being promoted to a Queen. In speaking of priority in the matter of such discoveries it is unwise to be too dogmatic, but, speaking subject to correction, Loyd again appears as the pioneer. In Nos. 406 and 407 he has presented the crucial move both diagonally and laterally, with a corresponding diagonal or lateral discovered Promotion mate. Instead of a Queen, the Pawn might consequently claim a Bishop or a Rook, but these are included in the Queen promotions, on the principle that the greater includes the less, and so no very serious dual occurs. In No. 406 the free Black Queen disguises the necessity for an Indian withdrawal move by the White Bishop (2 Bg8). "The Indian play is reserved as a contingency in case the defence should attempt to secure a stalemate by wilfully sacrificing his Queen. The actual theme of the problem is the one written as a variation; namely, the threat. But as explained elsewhere, the superior brilliancy of a variation often appears to supplant the leading solution.

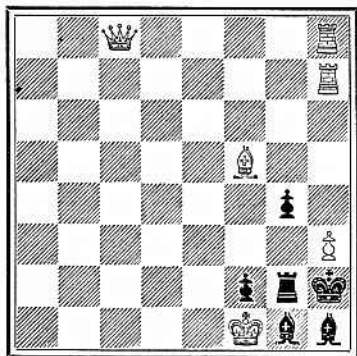
"This is the style of problem in which I find it most meritorious to introduce the theme in a variation; the reason is because the Indian always turns upon a stalemating position and, in a problem like No. 406, it necessitates the solver's seeing both branches of the solution before making the key-move (that is both the line of play that is threatened and the contingent Indian theme where the defence attempts a stalemate); whereas in ordinary problems the solver has only to look at the threatened mate and stumbles, as it were, on the variations" (*Str.*, p. 98).

No. 408.

989 *N.Y. Albion*, 28th December,

1867.

(*Str.*, 180). BLACK.



WHITE.

Mate in three.

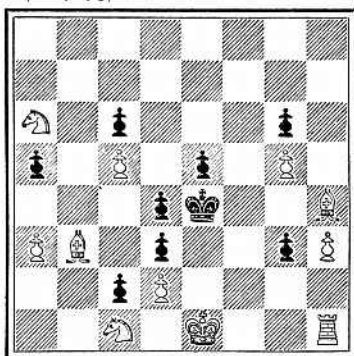
- 1 Rd7, Pg3; 2 Bh7.
Rg3; 2 P×P+.
Kg3; 2 Qc7+.

No. 409.

“ By W. Christy.

Second Prize, *N.Y. Albion*,
21st August, 1858.

(*Str.*, 173). BLACK.



WHITE.

Mate in four.

- 1 Castles, Pa4; 2 Bg8, Pg2; 3 Rf7.
Pg2; 2 Rf8, Pa4; 3 Bf7.

THE INDIAN THEME.—V.

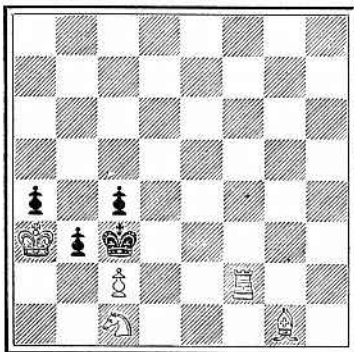
THE attempt to double features of the Indian theme led Loyd to the composition of Nos. 408 and 409. The first is really no Indian at all, since every semblance of a crucial move is omitted; but the intersection is doubled, so that "two moves are made to remove the protecting power of four pieces" (*Str.*, p. 99). In a sense the key will remind one of White's second move, 2 Sb6, in No. 403, for it shuts off the active influence of two White pieces. We are not, however, in presence of a true passive sacrifice, because in a secondary variation both the pieces return into play. In the main line, however, the passive sacrifice is complete, and its succession by another intersectional move heightens the effect greatly. It seems almost impossible that White's tremendous guard on h3 could be so quickly cancelled. The neatness of the whole mechanism is remarkable, for White's force does not include a single piece not essential to the theme. This is typical of so many of Loyd's best problems, and means that they can be set up from memory by anybody who has once thoroughly mastered their contents.

The case is quite different with No. 409, where the position is cramped and the Pawns lavished with too liberal a hand. "I have not had leisure to dress it up in a more presentable form, but I felt that my subject would be incomplete unless I showed that it was susceptible of bifurcation" (*Str.*, p. 95). "This suggests that by the skilful use of the pieces it would not be a difficult matter to illustrate how half-a-dozen little Indians might dwell harmoniously in the one wigwam" (MS.).

Loyd revelled in showing the possibilities still concealed by the themes considered most worn out. His was the first double Indian, but that did not satisfy him; he must throw in a Castling key, to add to the burlesque surprise. These good old themes are not played out, was Loyd's constant message, and he brought it home by these absurd novelities. Most composers travel in the ruts, it is true, but that does not prevent the road being broad and attractive. Loyd's hint about a further multiplication of the Indian principle has not yet borne much fruit. Double Indians exist galore, and Pauly has succeeded in getting a three-fold combination, but Loyd's "half-dozen Indians in one wigwam" are still in the remote future, and even the four-fold Indian appears well-nigh impossible, and—alas—we no longer have Loyd to show us how it is to be done. Meanwhile the plain Indian tribe is increasing daily in numbers. "A collection of all the Indian problems published," Loyd had written in the *Strategy* (p. 95), "would undoubtedly fill a volume; for I think the changes have been rung upon all the pieces and in an infinite variety of renderings." Well, the Indian Book has been written, and its success certainly surpassed whatever Loyd's anticipations may have been. It has awakened endless new Indian and Intersectional problems, good, bad and indifferent, and the fashion is not yet on the wane: Loyd's own words have become the motto of a large body of active and often brilliant composers: "Critics who have exhausted their *own* inventive powers are apt to consider that this theme has been worn threadbare. I refer to it merely as speaking of the inexhaustible resources of the art, and not that I feel overflowing with ideas this morning, when I say that I would readily undertake to furnish an unlimited number of new and original versions of this Indian problem" (*Str.*, p. 97).

No. 410.

V. 74 *Chess Monthly*, April, 1858.
(*Str.*, 172). BLACK.



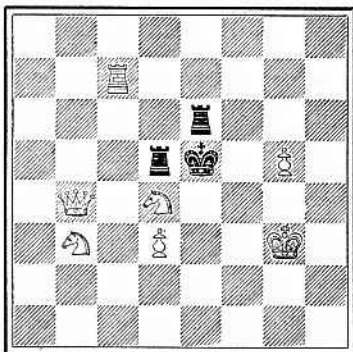
WHITE.

Mate in five.

1 Rh2, P×P; 2 Rh1, Kd2; 3 Bd4,
Pc3; 4 Bg1, K×S; 5 Be3 mate.

No. 411.

149 *Wilke's Spirit*, 9th May, 1868.
(*V.*, *Str.*, 181). BLACK.



WHITE.

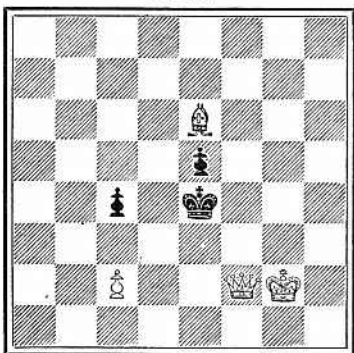
Mate in two.

1 Qb8.

No. 412.

c. 1885?

BLACK.



WHITE.

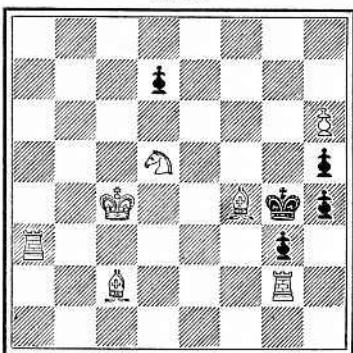
Mate in three.

1 Qg1, any; 2 Kf2.

No. 413.

N.Y. Star, January, 1887.

BLACK.



WHITE.

Mate in three.

1 Bc1, Pd6; 2 Rd2.
Kh3; 2 Rf2.

THE INDIAN THEME.—VI.

THROUGHOUT his treatment of the Indian Theme Loyd was most particular as to what he admitted into the tribe and what he rejected under the name of "Half-breed Indians." The presence of a withdrawal move and of an impending stalemate was rigorously required by him of every candidate for admission to the tribe. In only one case do I find any problem as to which he and any of the most up-to-date Indian theorist would have differed. In No. 410 Loyd saw in the key and second move, 1 Rh2; 2 Rh1, a proper Indian withdrawal or crucial move. Modern theorists on the Indian question would say that these moves were imperfect, or round-about (peri-critical), because the actual square of intersection (g1) was not traversed by the Rook in its withdrawal.

On all other points Loyd is supported by the modern school. He repeatedly calls attention to positions such as No. 411, to emphasize that a discovered mate does not create an Indian. Indeed he has shown us already, in No. 403, that the discovered mate can be entirely dispensed with, by resorting to the principle of Passive Sacrifice. "I sent No. 411," he tells us, "to a friend, who replied that he thought it 'a very pleasing rendering of the Indian problem,' whereas they have no two features in common and are widely different" (*Str.*, p. 99).

But Loyd went much further than this in his analysis of what was *not* Indian. Even a withdrawal key, followed by intersection and discovered mate, is not necessary Indian, so long as the stalemate feature is absent. He called Nos. 412 and 413 "parodies" on this account.

"We can make a live Indian of No. 412, by placing a White Pawn on g3. We have then the bizarre withdrawal of the Queen, the ambush of the line of guard, and the discovered mate of the pure Indian. As given, however, the same moves are made for a different purpose, and it is not an Indian at all. The reason the Queen withdraws to g1 is so that she may afterwards reach g4.

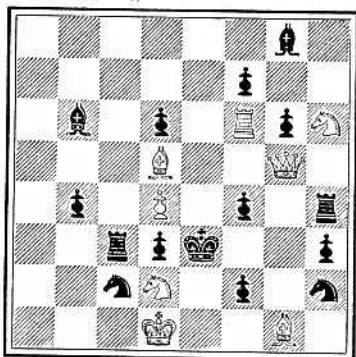
"In No. 413 the Indian sequence is forced for a still different object, simply because there are no other moves that White can play. What I might call the Indian routine remains, but all semblance to the genuine strategy is absent" (MS.).

In leaving the subject of Indian strategy let me quote another passage in which Loyd sums up his admiration for the theme: "The sparkle and difficulty of the problem consists in its having a perfect theme, and not a mere haphazard built-up solution that a solver can stumble upon. The object of a problem being to mate the adverse King, we naturally concentrate our energies in that direction, and look at such moves as advance upon the enemy; moves that are diametrically opposed to this object appear so surprising and unnatural as to impart a pleasing charm of their own. What could be more unique, therefore, than the theme of the Indian problem, where instead of advancing to the attack the pieces are withdrawn and shut off from the scene of action?" (*Str.*, p. 101).

No. 414.

31 *Porter's Spirit*, 4th April,
1857.

(V. Str., 184). BLACK.



WHITE.

Mate in four.

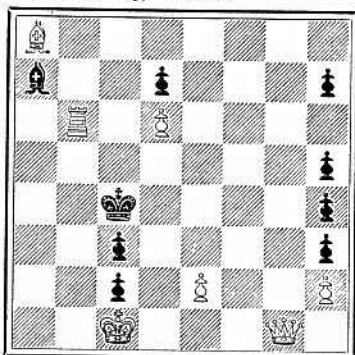
1 Bh1, Ra3; 2 B x P+, K x B; 3 Qg3+

No. 415.

23 *Chicago Leader*, 1859.

Dedicated to L. Paulsen.

(V. Str., 185). BLACK.



WHITE.

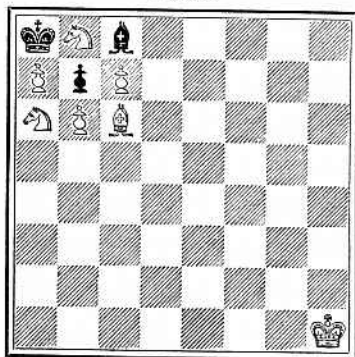
Mate in five.

1 Bh1, Ph6; 2 Pe4, B x R; 3 Q x B,
Kd3; 4 Bf3.

No. 416.

Elizabeth Herald, c. 1890?

BLACK.



WHITE.

Mate in three.

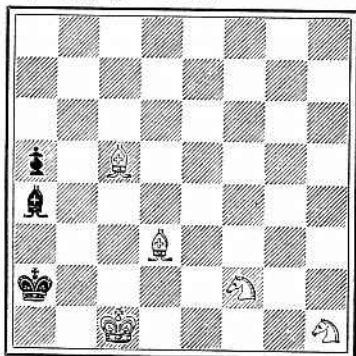
1 Bg2, Bh3; 2 B x B.
Bd7; 2 P = Q.

No. 417.

52 *St. Louis Globe-Democrat*, 22nd July,
1877.

Dedicated to B. S. Wash.

(Str., 371). BLACK.



WHITE.

Mate in four.

1 Bh7, Be8; 2 Bg8+, Bf7; 3 B x B+.
Bd1; 2 S x B, Kb3; 3 Bg8+.
Kb3; 2 Bg8+, Kc3; 3 Sg3.

SURPRISE MOVES.—I.

"WITHDRAWING a piece to a remote place, where to all appearances its usefulness is impaired rather than increased, constitutes the main idea of many problems, being odd and difficult, because the entire theme must be grasped before the key-move is hit upon. I introduce these problems with surprise keys, therefore, as being next of kin to the Indian" (*Str.*, p. 101).

The problem student of to-day would certainly not agree with Loyd that positions with surprise keys should be grouped blindly together. A hundred different themes can be embellished by the use of surprise keys, although they might have no other feature in common. The surprise key is only an idea, not a theme (p. 203). The composer says to himself: "Go to; let me make a problem with a funny key-move"; and, provided he has Loyd's imagination at command, he will turn out a position like No. 415 with its odd corner-to-corner key, or like No. 414 with its striking withdrawal of the Bishop. There is no relationship whatever between the two problems. Nevertheless, Loyd probably composed no group of positions to which the term "Loydesque" would be more generally applied than these very surprise problems, so that it may be justifiable to give a number of striking examples together here.

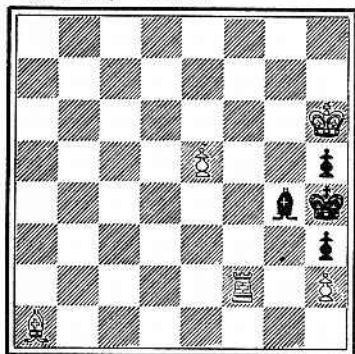
It is indeed interesting to observe how Loyd, the great master of complete Indian strategy, should also have made peculiarly his own all those forms of chess thought which enter into Indian composition. The many forms of withdrawal keys, here referred to as surprise moves; the application of interference play, with or without the introductory crucial move, to all possible combinations of the White and the Black men; the avoidance of stalemate and the varied subtleties of stalemate tries; the principle of discovered mates and the entire subject of batteries, including mixed batteries and pinning; all these groups of problematic themes, which are in no way connected with one another, spring as it were from the consideration of one element or another of that most complex of themes, the Indian. Loyd had them all at his fingers' tips, and as we must find some order in which to present his problems, I think we cannot do better than take up first the groups to which I have just referred. They will lead us through many departments of chess thought, and when we have finished we can take up such other forms of strategy as remain—clearances, sacrificing, and the rest.

Loyd also called his surprise withdrawal keys "flight-moves." In No. 416 the key must be the flight $1 Bg2$, "to protect the King from the threatened adverse check $1... Bh3$. The tries $1 Bd5$, etc., are all met by the longer moves of Black's Bishop, $1... Bf5$, etc. So in No. 417 the Bishop flies to $h7$, so that it cannot be confronted by its rival. The tries constitute the themes of both problems and you are asked to admire mere flights of fancy!" (MS.). In the *Strategy* Loyd defined the key of No. 417 as "preparing a check on $g8$, which is the only square on the diagonal that the Black Bishop cannot defend. This is one of the many pretty tricks formed by the corners of the board" (*Str.*, p. 187).

No. 418.

95 *Newark Sunday Call*, 22nd July,
1877.

(*Str.*, 370). BLACK.



WHITE.

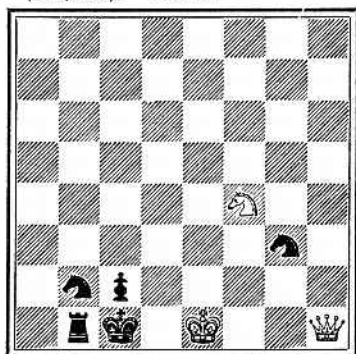
Mate in four.

1 Rb2, Be2 ; 2 Rb4+, Bg4 ; 3 Bd4.

No. 419.

By "H.F.V. of N.Y."
17 *Saturday Press*, 19th February,
1857.

(*Str.*, 220). BLACK.



WHITE.

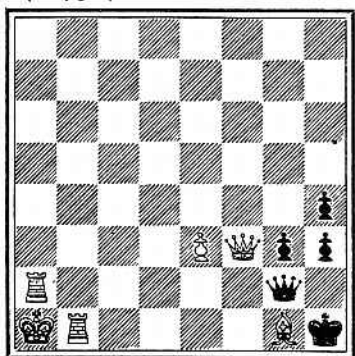
Mate in two.

1 Qa8.

No. 420.

Baltimore Herald, 1880.

(*Str.*, 510). BLACK.



WHITE.

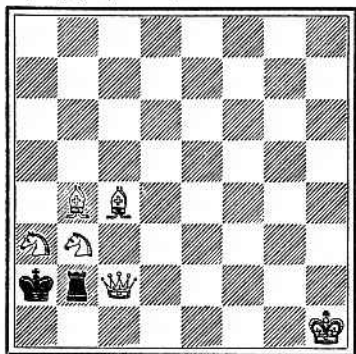
Mate in two.

1 Qa8.

No. 421.

Baltimore Herald, 1880.

(*Str.*, 520). BLACK.



WHITE.

Mate in two.

1 Qh7.

SURPRISE MOVES.—II.

"ALTHOUGH it is a very common practice to build a solution upon curious and improbable lines of play, yet it is difficult to explain why one move or a series of moves can be *funny* or more amusing than others, and yet such is often the case, and I have enjoyed many a hearty laugh after discovering what struck me as a funny solution. It seems as if the moves become pleasing in proportion as they are removed from the ordinary style of play.

"While speaking of the subject of odd moves I wish to refer to the popular device of withdrawing a piece to a remote part of the board as being very pleasing, but greatly over-rated in regard to difficulty, as the solver is generally led on to the correct move without the trouble of solving the problem. In No. 418 he sees the idea of withdrawing the Rook, and moves it but a short distance and finds he has not retreated far enough, and experiments again until the real point of the problem is forced upon him before he is aware of it. I do not wish to be understood as depreciating this kind of problems, for I consider that they belong to the most agreeable class of compositions extant, and peculiarly characteristic of what I am describing as funny problems. I merely allude to the fact that a solver is apt to stumble upon their solution experimentally. Aside from the odd withdrawal of the Rook, the key of No. 418 is doubly bizarre from the peculiar appearance of locking up the White Bishop, which makes it the prettiest, if not the most unlikely, move on the board" (*Str.*, pp. 186-7).

The key of No. 418 always reminds me of that of No. 625, for in both, after the key-move is made, there is a White Bishop bottled up in one corner, apparently incapacitated from taking any further share in the action. But the keys themselves are the very opposite of one another. In No. 418 it is the Rook that interferes with the Bishop in its effort to reach its most effective station; whereas in No. 625 it is a case of a Pawn promoting to a Bishop on a square where it seems quite useless. Of the two, No. 625 is probably the better, and Loyd always spoke of it as one of his favourites among his "funny problems."

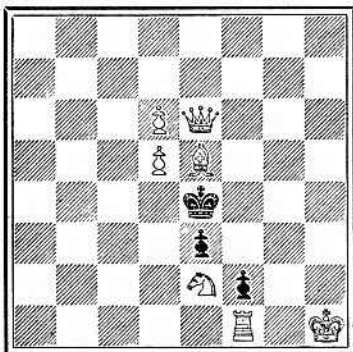
Of the surprise moves with the Queen, No. 419 is a relatively simple specimen. The corner-to-corner key is made so as to be able to capture the Rook on a1. It was one of Loyd's very early attempts. No. 420 is decidedly more interesting. Black threatens a safe defence by $1 Q \times Q$, and it is a question of finding a retreat for the White Queen where Black's capture can be successfully answered. This is one of the problems which can be solved experimentally, as Loyd suggested, by withdrawing the Queen further and further until the intended solution practically reveals itself.

Funniest of all, however, is the withdrawal key to No. 421, and its effect is heightened by the odd grouping of the men and the total absence of Pawns. The position is not difficult to solve, for if the Queen leaves c2 she must move to some position where she can capture if Black checks on h2, but a good joke does not suffer because it is quickly understood.

No. 422.

Cincinnati Independent, 1858.

(*Str.*, 188). BLACK.



WHITE.

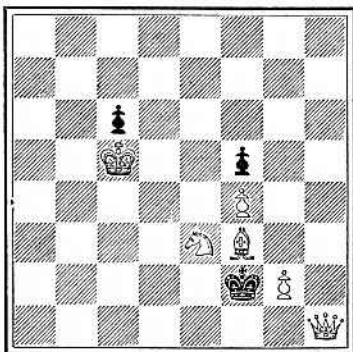
Mate in three.

1 Qe8, K × P; 2 Sc3+.
Kf5; 2 Sg3+.
Kd3; 2 Qa4.

No. 423.

52 Baltimore Dispatch, June, 1859.

(*Str.*, 189). BLACK.



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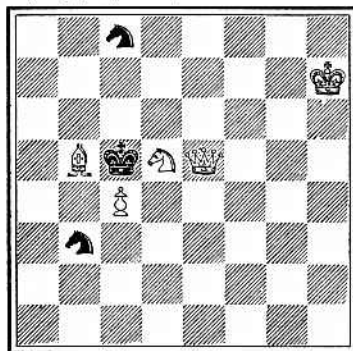
Mate in three.

1 Qh8, Kg3; 2 Qh4+.
Ke1; 2 Sd1.

No. 424.

Winsted News, c. 1878?

(*Str.*, 468). BLACK.



WHITE.

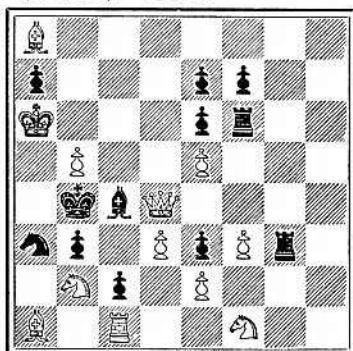
Mate in three.

1 Qg3, Se7; 2 Qe3+.
Sd2; 2 Qa3+.

No. 425.

V. 7 Harper's Weekly, 27th November, 1858.

(*Str.*, 221). BLACK.



WHITE.

Mate in three.

1 Qh4, KRg4; 2 Qe1+.
QRf4; 2 Q × P+.
Kc3; 2 Ka5.

SURPRISE MOVES.—III.

"INASMUCH as almost all styles of problems may be rendered in different forms by the substitution of other pieces for the carrying out of the theme, so in the case of surprise moves the White Queen may be employed to good advantage, as in the problems quoted opposite, in which the key-moves are pleasing from the mere oddity of having to withdraw the Queen to remote and apparently useless positions.

"I will here take occasion to state that it often occurs, there being no Pawns on the board, that it makes no difference from which of the four sides you view a position and the composer may select his posing to please his own fancy. Although in direct opposition to the only view I have heard expressed on the subject, I advise the selection of the version that makes the key-move either a vertical advance or a retreat, and never a horizontal move to right or left. And in applying this principle to the choice of surprise moves in general, I would always so far as possible employ the same rule, for the eye sweeps the horizon too easily, and a move like 1 Qh4 in No. 425 will never strike the solver as being so odd and peculiar as, for instance, the keys of Nos. 422 and 423" (*Str.*, p. 103).

"Moves of this kind, where a piece buries itself in an obscure corner or flies off from the scene of action, are what I term surprise moves; and there are innumerable problems composed upon this pleasing style, and many are the curious and ingenious reasons that composers have discovered to utilise or necessitate these peculiar moves in the course of their solutions. In composing problems involving surprising or peculiar lines of play, the authors generally think first of the moves. For example, a composer said to me: 'here is a funny idea for a problem, to start the Queen from h1, move to h8, a8, a1 and back to the point of beginning, mate. So, starting off with the solution first, he puzzled his brains for some inspiration that would suggest a four-mover in which this series of moves could be presented'" (*Str.*, p. 102).

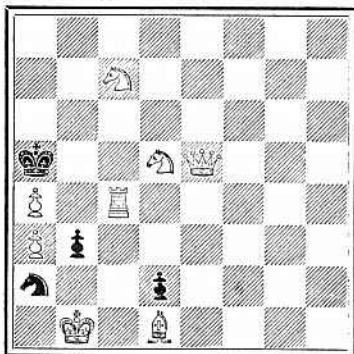
This "funny solution" of moving the Queen through all four corners of the board has recently been baptised the "Merry-go-Round." Its achievement dates back to a four-mover by O. Hlubek in the *Oesterreichische Schachzeitung* for November, 1874, while a zig-zag Merry-go-Round (Q from h1 to a8, h8, a1 and mating on h1), by Capraez, was published in the early '50's. In the last few years a great many new renderings have been published, thanks to the initiative furnished by a special Task Tourney in the Russian magazine *Schachmatnoe Obozrenje* in 1901-02. Tours of the Rook, and smaller tours by the Bishop and Knight have also been introduced into the solutions of "funny problems," usually in four moves. Loyd never tried his own hand at the Merry-go-Round, although his success with what I have called the Triangle Blocks (Nos. 259 and 260) gives us some idea of the ingenious results he could have obtained if he had cared to try the task.

No. 426.

Ser: "One of the Press Gang."

Third Tourney, *Detroit Free Press*,
27th April, 1878.

(*Str.*, 415). BLACK.



WHITE.

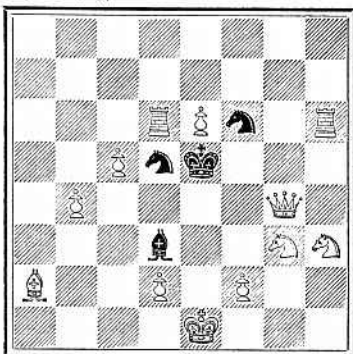
Mate in two.

1 Qa1.

No. 427.

Philadelphia Progress, 1878.

(*Str.*, 483). BLACK.



WHITE.

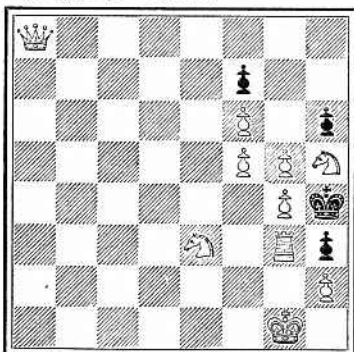
Mate in two.

1 Qd1.

No. 428.

246 *Cleveland Voice*, 15th June, 1879.

(*Str.*, 500). BLACK.



WHITE.

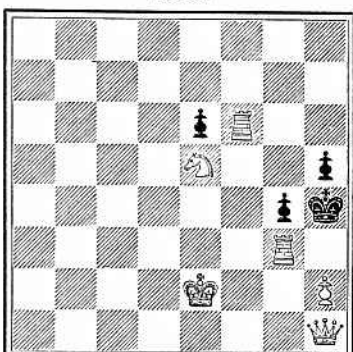
Mate in three.

1 Qh1, K x P; 2 Sg2.
P x P; 2 Qg2.

No. 429.

Buffalo Commercial Advertiser, c. 1890?

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WHITE.

Mate in two.

1 Qa1.

SURPRISE MOVES.—IV.

" KEY-MOVES, which from their unexpected nature have a sufficiently startling appearance to be classed among what I have termed surprise moves, have been introduced into thousands of problems and in every conceivable style and shape. I was more particularly referring, however, to the positions of this class wherein the oddity of the move consists in withdrawing the key-piece to an isolated and apparently useless post" (*Str.*, p. 104).

" The idea, however, of introducing the most improbable lines has become so well understood, that our solvers are very apt to search for the most unlikely moves and so overlook the score of plausible traps which the author flatters himself he has set for the unwary. I showed No. 426 to half-a-dozen solvers, every one of whom made the key-move as if by instinct, *admitting that they did not see the object of it*. I have known many instances where most difficult problems were published, and solved by many, and years afterwards it was found that some simple solutions had been entirely overlooked. Problemists should remember, therefore, that it does not always make a problem difficult to have a dozen very tempting and obvious lines of attack. The fact of their being apparent is a sufficient indication to the solver that he need not look at them; so he passes over a score of easy moves, and at once hits upon the correct one, which may be the only difficult and unpromising looking move on the board" (*Str.*, p. 207).

The unexpected ambushade of No. 426 reminds one of the close of a well-known four-mover by Philip Klett. It makes an excellent key-move, which Loyd has introduced for the purpose of supporting a White Pawn in a slightly different manner in Nos. 427 and 428. The second move by the Knight in No. 428 recalls the variation after 1. . . Kf5 in No. 87. A good feature in No. 427, which always lends added piquancy to a surprise key, is the giving of an unlooked-for flight-square to the Black King. In this respect No. 425 was a notable problem. " It illustrates," wrote Loyd, " what I have alluded to as the opening of lines of attack that at present are closed, and contains a very funny theme that I regret could not be illustrated with fewer pieces. The chief merit consists in abandoning the guard of c3 and c5, which the Queen appears intended to protect" (*Str.*, p. 119).

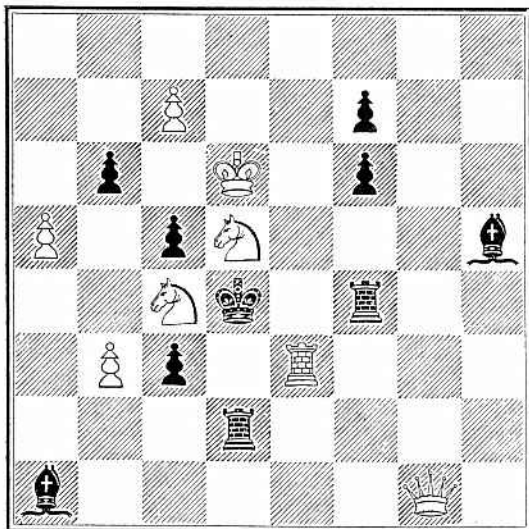
Sometimes one surprise key suggests another by a consideration of its exact opposite. For instance, in No. 429 the Queen appears placed to admit some mate like 1 Sd7, Kg5; 2 Ph4, similar to the mate in No. 428. Consequently, once the solver has mastered No. 428 and seen the merit of moving the Queen to h1, he will be all the more averse to moving the Queen away from h1 in No. 429. Loyd was fully awake to all such tricks. Having found a good theme, other composers might be satisfied to investigate its direct elaborations. He would only give it further consideration if he saw that some radically new expression was possible or if he could invert it or turn it inside out in some manner that the solver would not be expecting. Hence in part the delightful freshness of his work.

No. 430.

V. 12 *Cincinnati Gazette*, 24th November, 1859.

(*Str.*, 155).

BLACK.



WHITE.

Mate in three.

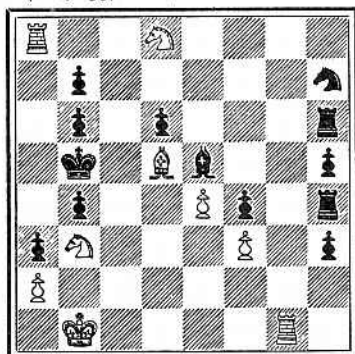
1 Qf2, KR × Q ; 2 Se7.

QR × Q ; 2 Sa3.

INTERFERENCE THEMES.—I.

In the Indian theme the stalemate is avoided by one of the White pieces masking the line of action of another, or in other words by interference play. Now, there are many forms of interference play which have nothing to do with avoiding stalemate. Interference by White is the principle by which all indirect batteries that are prepared by a masking key are formed. But interference has a far wider scope than the cutting off of one White man by another. The White pieces can interfere in all kinds of ways with the Black pieces, and the Black pieces can interfere with each other with varied and beautiful results. The same principle of a crucial move to precede the White interference of the Indian theme can be introduced into Black interference play to bring out the entire effect of the combination. Such a preparatory move is usually, but not necessarily, invited by a sacrificial decoy. The modern German composers who have specialised so intensively in this field have shown how readily every possible introductory decoy can be caused without any actual sacrifice. But Loyd, for the most part, preferred to have his decoys depend on a sacrifice. In the problems which come under the present definition, for instance, No. 603 is the only position in which Black's crucial move is not a direct capture permitted by the key. The theme was a favourite one with Loyd: "The sacrificing of a piece to withdraw the capturing piece out of position, to where its line of action can be cut off by some necessary defence is an excellent theme. It can be introduced into problems of any number of moves, and can be demonstrated equally well in the play of the Black Rook or Bishop. It forms an interesting branch of intersection and should be carefully studied, for it contains a most scientific principle" (*Str.*, p. 85). "This intersecting theme, like others, can not only be introduced in endless variety by employing different pieces, but it is susceptible of being given with excellent effect by the doubling system. It is bifurcated, for instance, in No. 430, illustrating the idea equally well, no matter which Rook captures the Queen" (*Str.*, p. 86). This No. 430 is one of the most beautiful among Loyd's problems. Its construction is marvellously simple and accurate. The only objection to it that anyone could find lies in the large number of Pawns, and this Loyd might in part have avoided, for H. F. L. Meyer has suggested that, by moving the Black Pawn from c5 to a5, two of the White Pawns (a5 and c7) could readily be dispensed with. But this is a very small matter. The bifurcation, as in so many of Loyd's problems, depends on symmetry, which in this case is diagonal symmetry. The Knight play is similar to that in No. 367; but the ease with which this is applied to the intersections (1., KR×Q; 2., Bf3, and 1., QR×Q; 2., Be2), gives the solver a sense of discovery and a realisation of the presence of genius which are often absent from problems we hear called "original."

(Str., 153). BLACK.

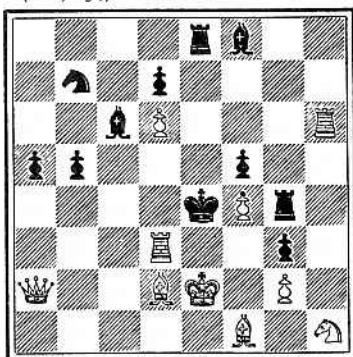


WHITE.

Mate in four.

1 Rg7, B×R; 2 Kc2, Sf6;
3 Sd4+.
R any; 2 Ra5+, P×R;
3 Rb7+.
Cook: 1 Rc1, Bc3; 2 S×P.

(Str., 154). BLACK.



WHITE.

Mate in three.

1 Qg8, R×Q; 2 Be3.
Sc5; 2 Re3+.
R×P; 2 Q×P.
threat; 2 Q×R.

No. 433.

No. 434.

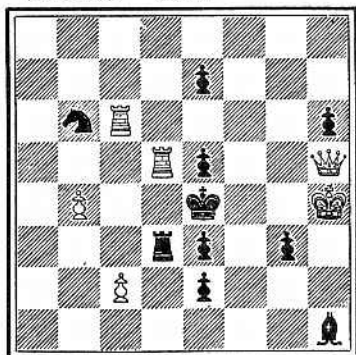
Set: "Chess Nuts."

19 *Baltimore Dispatch*, October, 1858.

London Chess Congress, 1866-7.

(Str., 152). BLACK.

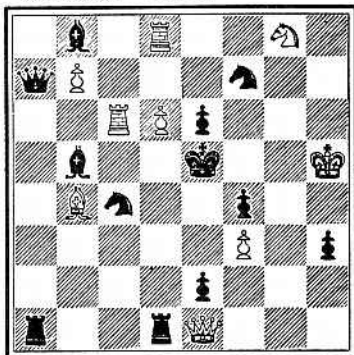
(Str., 399). BLACK.



WHITE.

Mate in three.

1 Rd7, R×R; 2 Rc5.
Bf3; 2 P×R+.



WHITE.

Mate in three.

1 Qg1, Q×Q; 2 Bc3+.
Kd5; a Rc5+.
Kf5; 2 Qg6+.
threat; 2 Qg7+.

INTERFERENCE THEMES.—II.

“ THE chief merit of interference problems depends upon the subtlety of the play threatened by the key ” (MS.). By this Loyd meant that the decoy sacrifice, whose acceptance by Black constitutes the crucial move of an interference theme, should be made to seem as unlikely a key as possible. The more purposeless the key seems from the point of view of its threat, the less likely the solver is to grasp the theme contained in the main variation. Take No. 431. The key is at first glance an absurd one. The Rook may look out of play at g1 ; but it certainly appears no more helpful at g7. A wilful sacrifice on that square is so little plausible that no one would trouble to consider prematurely the effect of its acceptance. To solve the problem, in other words, one must first discover some reason to suggest placing the Rook on g7 and then one must realise how Black has weakened his position when he transfers his Bishop, by an apparently safe defence, from e5 to g7. Or take No. 432. The key is a good one here also, because the object of going to g8 is an unlikely sacrificial threat (2 Q×R), and because Black’s evident reply 1. . . R×Q, does not readily betray any weakening of his position. The solver must not only see the threat (2 Q×R), but he must also master the interference defence (1. . . R×Q ; 2. . . Bg7 !), before he can hope to reach a solution of the problem. This element of double difficulty cannot be obtained in a problem where the theme is directly embodied in the threat, however meritoriously constructed—and we have seen elsewhere how meritoriously Loyd could present thematic threats. Having these two components of the total difficulty to rely on, a composer in the interference field can even disregard one of them, and still produce a very difficult problem, provided the other component is properly treated. Loyd showed this in No. 433. A more brutal key could hardly be imagined. The posing of the pieces suggests that the King is to be allowed to capture the Rook ; yet the key withdraws the Rook and threatens an immediate mate. But having made the key, Black’s defence is such a ready one and to all appearances so conclusive that the problem is in reality a very puzzling one. White would like to play 1 QRc5, were it not for Black’s reply of 1. . . S×R ; hence the decoy 1 Rd7, followed by the interference 1. . . R×R ; 2 Rc5, Sd5 ; 3 Rc4 mate.

Still another feature in this group, which we should notice if proof of Loyd’s versatility were necessary, is the great freedom of the Black King in No. 434. In all interference problems the usual thing is to have the Black King rigorously fixed. Here Loyd shows how easily his master hand can lavish a couple of flight squares without in any way affecting the merit of his theme.

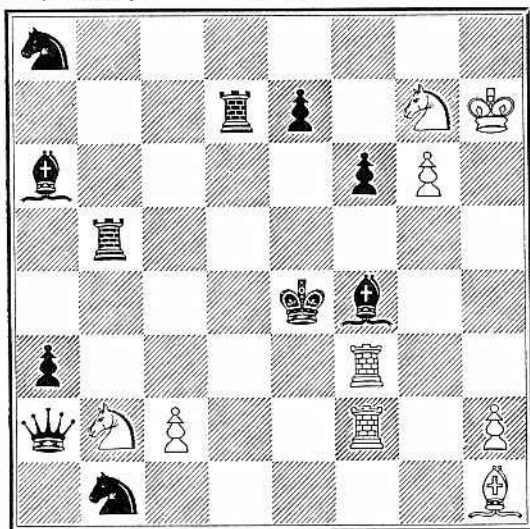
No. 435.

Set : " Let those Laugh who Win."

V. First Prize, *Chess Monthly*, November, 1857.

(*Str.*, 479).

BLACK.



WHITE.

Mate in four.

1 R × B +, Ke3 ; 2 Bd5, Q × B ; 3 Sf5 +.
 QR × B ; 3 Sd1 +.
 KR × B ; 3 Sf5 +.
 Ke5 ; 2 Re2 +, Kd6 ; 3 Se8 +.
 K × R ; 3 Re4 +.

INTERFERENCE THEMES.—III.

THE fashion for defining all the different possible kinds of intersecting themes, which has been followed so diligently in Germany for the last ten years, has led to a clear understanding of the functions of the pieces, White and Black alike, but the historical investigation of origins has necessarily followed more slowly. A noteworthy case is that of the so-called Plachutta interference, which may be defined as the mutual self-interference of any two long-range pieces of the same colour having the same direction of motion. Usually the pieces involved are Black; but a White interference is entirely possible of presentation in the way of tries to the solution. Plachutta's position was published in the *Leipzig Illustrirte Zeitung* for 28th August, 1858. Its theme presents two co-ordinate main-plays brought about by forcing Black to double his Rooks first on the file and then on the rank. This doubling of the Rooks, though apparently strengthening Black's position, really weakens it, since the Rook which is moved intercepts the command of the other one. White's second move forces the moving Rook to do the duty first assigned to the other and so diverts it from its own original line of action, after which White mates on a square initially commanded by the diverted Rook. The doubling of the Rooks is usually effected by a White sacrifice, and the square on which the sacrifice and the doubling occur may be looked upon as the critical square. The doubling of the Rooks may be brought about without any sacrifice, and the theme may be yet further elaborated by having introductory critical moves by one or both of the Rooks. But these are all more recent refinements, as are also the various usages of Queens and Bishops to interpret the theme diagonally.

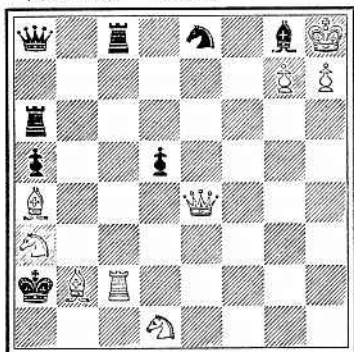
Now, Plachutta was not the originator of the theme at all. J. Kohtz showed in the *Wochenschach* last year (13th October, 1912) that Loyd's No. 435, composed ten months before Plachutta's version, fully illustrates the theme. It was first published with the Black Bishop and Pawn at f4 and f6 transposed, permitting the cook 1 Re2+. A correction by Frank Healey was given in the *Illustrated London News* of 26th December, 1857, and another rendering of the theme, came out a few weeks later in *Cassell's Illustrated Family Paper*, under the distinguished name of R. B. Wormald.

I will speak elsewhere (p. 455) of the difficulty of deciding whether an unsound problem, such as the original version of No. 435, can be wisely considered as the first presentation of a theme. However the question may be settled in the future Loyd will come out favourably: for, if unsound problems are admitted on record, this Plachutta theme belongs among his trophies; and, if they are not admitted as complete presentations, the Turton clearance must in turn fall to his share, since his No. 11 had only an unsound version ahead of it in date (see p. 343). These questions of priority, however, are mainly of a purely academic interest. The origin and growth of themes is too fascinating a subject to be spoiled by empty discussions and the splitting of hairs.

No. 436.

310 *American Chess Nuts*, 1868.

(*Str.*, 123). BLACK.



WHITE.

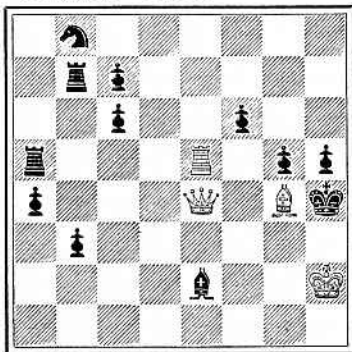
Mate in two.

1 Rc6.

No. 437.

72 *London Era*, 1868.

(*Str.*, 476). BLACK.



WHITE.

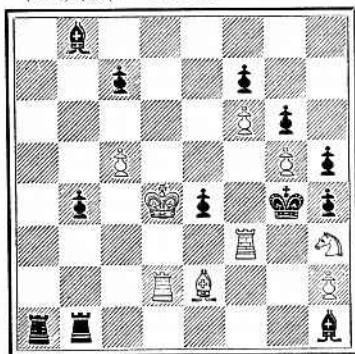
Mate in three.

1 Rb5, R × R ; 2 Qe8.
Pf5 ; 2 B × BP+.

No. 438.

3 *Frere's Chess Hand-Book*, 1857.

(*Str.*, 480). BLACK.



WHITE.

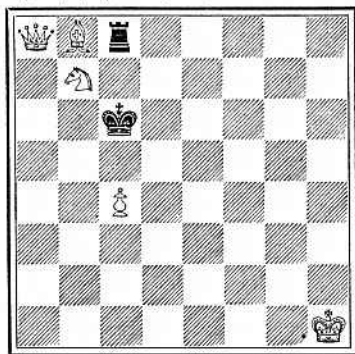
Mate in three.

1 Ra3+, Kf5 ; 2 Ba6.

No. 439.

433 *N.Y. Albion*, 18th April, 1857.

(*Str.*, 411). BLACK.



WHITE.

Mate in four.

1 Qa4+, K × S ; 2 Qa7+, Kc6 ; 3 Bh2.

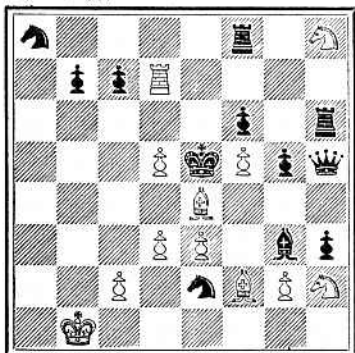
INTERFERENCE THEMES.—IV.

THE interception of the line of action of the Black pieces by White leads to some pretty effects, but in general they are less striking than the effects produced by a similar interception by Black. The reason for this doubtless is that when the Blacks interfere with their own pieces they do so against their will, because the enemy has in some way or other lured or forced them into a trap. On the other hand when it is White who interferes with Black, it is usually a case of direct attack combined with malice aforethought. It may be cleverly devised and it may be well hidden, but a theme which depends for its effect mainly on the moves of White's attack can never have the charm or the unexpectedness of one which is developed through the defensive efforts of Black. Take No. 436. It is clear that removing the White Rook threatens $2 Qb1$ mate. Black's obvious replies would be $1.., B \times P$ or $1.., P \times Q$. This readily suggests $1 Rc6$ to be the key, because in no other way could White give the two necessary diagonal mates ($2 Q \times P$ mate and $2 P \times B=Q$ mate) which the Black Queen and Rooks are all in position to defeat. A cut-off key of this sort is better disguised in a three-move problem, as the Black defences that have to be prevented are less easily seen. In No. 437, removing the White Rook threatens the pretty two-move continuation $2 Qe8$. There is only one move by Black which could successfully defeat this, and it will take an inexperienced solver a long time to realise that this move is $1.., Rb4$. A practised solver would see it more quickly, and he would at once recognise that $1 Rb5$ was the correct solution. A rather different sort of interception, though still one by the White Rook, is shown in No. 438. Here the key uncovers check, forcing Black to lose a move, allowing White to continue with $2 Ba6$. The result is practically that White has moved twice in succession, the second move taking advantage of the interception created by the first. Finally, in No. 439, the odd third move prevents a check by the Black Rook. The White King is placed so far from the scene of action that the solver is apt to overlook the possibility of his being a very important personage in the plot. The whole setting of this well-known little miniature is deceptive. It looks at first as though the Queen were expressly placed to allow a series of forced checks beginning with the discovery of the Knight, $1 Sd6+$ or the like. The probability of the position culminating, as it does, in a waiting climax seems so slight as hardly to deserve consideration.

38 *Chess Monthly*, September, 1857.33 *American Union*, December, 1858.

(Str., 255). BLACK.

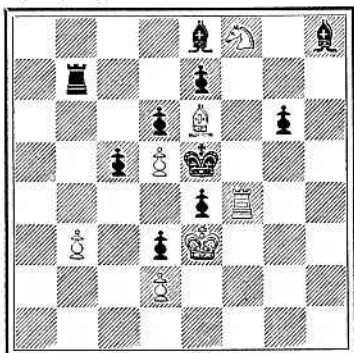
(Str., 223). BLACK.



WHITE.

Mate in four.

1 Be1, B×B; 2 Pg4, Sd4; 3 P×Q.
R×S; 2 Re7+, Kd6; 3 Bb4+.



WHITE.

Mate in three.

1 Pb4, R×P; 2 Rf7.
Pc4; 2 Sh7.
Bg7; 2 R×P+.

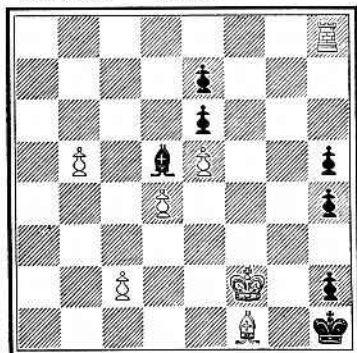
No. 442.

No. 443.

154 *American Chess Nuts*, 1868.V. 91 *Baltimore Dispatch*, 23rd January, 1860.

(Str., 46). BLACK.

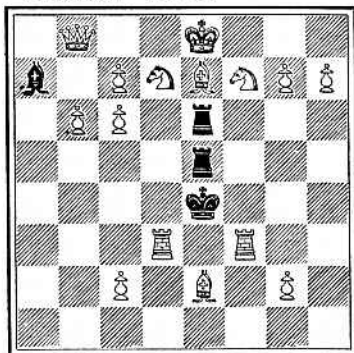
(Str., 195). BLACK.



WHITE.

Mate in five.

1 Pb6, Bb7; 2 Ba6, Bd5; 3 Ra8,
B×R; 4 Pb7.



WHITE.

Mate in three.

1 Kf8, Rh5; 2 Bg5.
Rb5; 2 Bc5.
Rh6; 2 Bf6.
R×P; 2 Bd6.

INTERFERENCE THEMES.—V.

" No. 440 shows the decoy of the Black Bishop followed by the advance of the White Pawn to cut off the Queen's line of defence. A score of better illustrations could be found to explain the principle of a White piece interfering with the action of a Black one ; but this problem was composed in the early days when it was considered praiseworthy to display one's ability to handle a great number of pieces. It is a real pleasure to find that such a monstrosity is still deemed worthy of illustrating anything whatever " (MS.).

This little idea of cutting off the action of a Black Queen or Bishop so that to threaten a Knight mate, with another contingent Knight mate in reserve, was used to much better advantage in No. 441. It also reappears as a sub-idea in No. 568. No. 441 is a good example of a waiting-move three-er. " The beauty of the waiting principle appears to the best advantage when the Black pieces are free, and there are one or more like the Rook in No. 441 that seem to be able to play in any direction without affecting the relative bearing of the pieces " (*Str.*, p. 120). In the MS., Loyd altered the placing of the Key Pawn to b2. The change is perhaps an improvement, but only a slight one. He also referred to the Black King's Bishop as a semi dead-head, " simply placed on h8 to be allowed to move to g7, after which there is a neat reply, quite disconnected from anything else in the solution " (MS.).

The introduction of a crucial move by the Black piece, prior to its interception by White, has all the added interest which the crucial move gives to all the different branches of interference strategy. Loyd realised this as if by intuition, recognising that in such a position as No. 442 he had at last found the great rarity of a true five-move theme. " The plot commences with the first move and requires the entire sequence of the solution to complete it. Problems of this kind are never built up a move at a time ; the theme must be conceived in its entirety before the composer resorts to the chess-board to give expression to his thoughts " (*Str.*, p. 32).

To quadruple the interference of Black's pieces by White, with four complete crucial moves, was a remarkable feat for a boy in his teens to attempt. But nothing was too daring for young Loyd, and, when the result was not economical and spontaneous into the bargain, there was no one quicker to note the defect. " It often happens," he wrote, " that the White forces are so strong that a stupid key-move has to be introduced to prevent other solutions. No. 443 is a capital illustration of the interference theme dressed up as a waiting problem, but White's forces are so numerous that there would be a score of solutions if the White King was not placed in jeopardy. If such were not the case and a perfect key could be found, it would be a marvellous problem ; but it has often been remarked that the boldest and most interesting themes are those which it is impossible to perfect ! " (MS.).

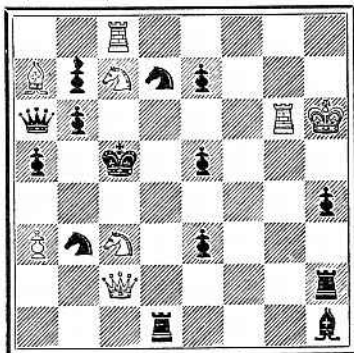
No. 445.

Set :

"Honour to whom Honour is due."

Third Prize, Fifth American Chess Congress, 1880.

(Str., 509). BLACK.



WHITE.

Mate in two.

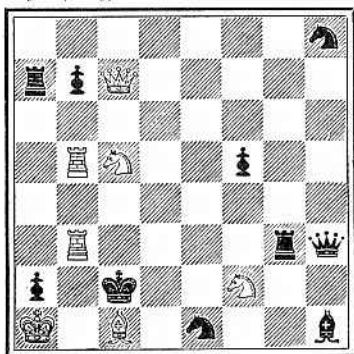
1 Rg2.

No. 444.

Set : "L'homme qui rit."

Third Prize, Paris Tourney, 1878.

(Str., 113). BLACK.



WHITE.

Mate in two.

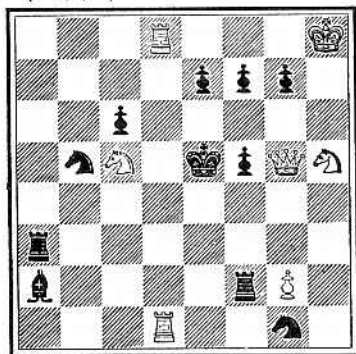
1 Rf3.

No. 446.

"D'youlle um as."

Danbury News Tourney, 1878.

(Str., 462). BLACK.



WHITE.

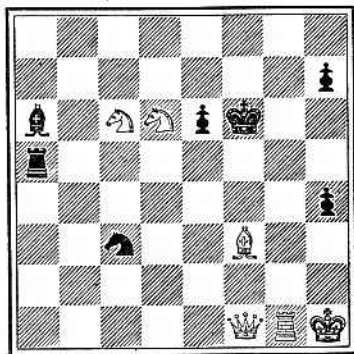
Mate in two.

1 Sb3.

No. 447.

246 St. Louis Globe-Democrat,
7th December, 1879.

(Str., 507). BLACK.



WHITE.

Mate in two.

1 Sb5.

INTERFERENCE THEMES.—VI.

WE all know how simple tunes occasionally run in our heads. A melody haunts us ; we hum it, we whistle it, we sing it, we dream of it. I sometimes think the Nowotny interference ran in Loyd's head. He played it in end-games (No. 60) ; he burlesqued it in self-mates (No. 686) ; he embodied it in fantasias (No. 708) ; he composed the whole series of orthodox renderings here presented (Nos. 210 and 444 to 451). It was already a popular air when he first heard it. Nowotny, Campbell, Plachutta, Greenwood, and very probably others had been experimenting with it since 1854. The theme is one of the simplest imaginable : a White man is moved to a square which intercepts the line of defence both of a Black Rook and of a Black Bishop. Either of these Black pieces can capture the intruder, but whichever one does so interferes at the same time with the defence of his comrade, allowing one of two mates or continuations to remain effective. Usually both mates or continuations are immediately threatened by White's interception, hence the theme is fundamentally based on the theory of duals. Perhaps that is why it appealed so to Loyd. He loved to show that there was nothing intrinsically ugly in art, nothing unthematic in chess. For him everything must reveal its artistic side at the right moment. There are no absolute flaws. Initial checks, violent captures, duals, all have their thematic possibilities.

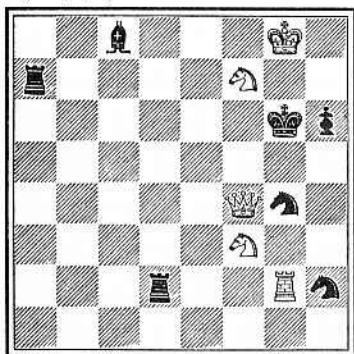
" If the objection to duals was rigidly enforced," he wrote, " and all problems were considered faulty wherein the attack had a choice of moves, not only would many of the most beautiful and famous problems be condemned, but the art of solving would be reduced to mere machine work ; for in solving a problem, the finding of any dual would inform you that the move you were examining was not the correct one. It is the very license that some composers take that makes their works agreeable. Some of the most fruitful and practical branches of strategy would be lopped off, as many problems are built upon the idea of threatening two mates, only one of which can be prevented, as in the intersecting themes. One of these is illustrated in No. 444, a burlesque with eight legitimate variations, while to thirteen moves there is a choice of eight mates, making one hundred and four duals " (*Str.*, p. 65).

There is a great similarity among the present quartette, especially in the key-moves—two by the Rooks and two by the Knights. " No. 445 was heavily discounted in its Set by the Committee of the Congress on account of certain resemblances to No. 444. This should be a lesson to composers to enter none but strictly original problems in a tournament. As establishing a valuable precedent or test case, I give the ruling of the court, as follows : ' Both problems may or may not be by the same composer. In the one case a heavy discount should be imposed, and in the other a still heavier. As the committee have no knowledge in the matter, justice requires them to assign the weightier penalty ' " (*Str.*, p. 255).

No. 448.

London Era, c. 1860 ?

(*Str.*, 484). BLACK.



WHITE.

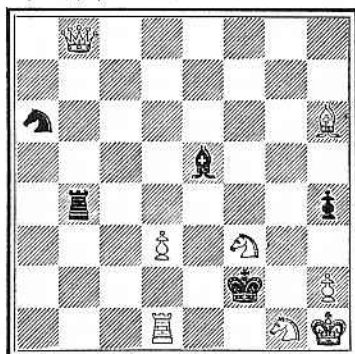
Mate in three.

1 QSe5+, Kh5; 2 Sd7.

No. 449.

302 American Chess Nuts, 1868.

(*Str.*, 76). BLACK.



WHITE.

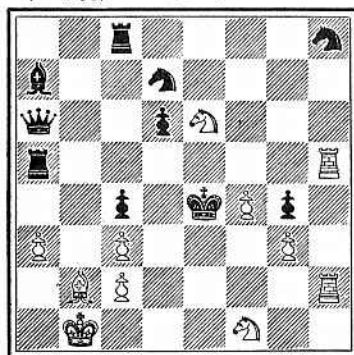
Mate in two.

1 Sd4.

No. 450.

443 *N.Y. Albion*, 27th June, 1857.

(*Str.*, 53). BLACK.



WHITE.

Mate in four.

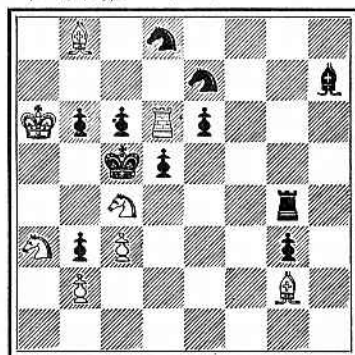
1 Sd2+, Ke3; 2 Rc5, R x R; 3 Sd4.
B x R; 3 Sg5.

No. 451.

3 *La Strategie*, 15th January, 1867.

Dedicated to Jean Preti.

(*Str.*, 463). BLACK.



WHITE.

Mate in three.

1 Be4, R x B; 2 S x P.
B x B; 2 Se5.

INTERFERENCE THEMES.—VII.

ALTHOUGH the Nowotny interference depends for its presentation usually on a double threat, it is possible to introduce it in the variations. Loyd liked the theme none the less because of the threats with their thematic dual; yet he was perhaps the first to prove that the dual could be dispensed with. In No. 449 the threat (2 Sh3 mate) in no way depends on the interference key; it is only when Black attempts the defences 1. . . B×S or R×S that the mutual interference is understood. In general Loyd preached against variations (see pp. 219-225). The highest art was for him to introduce a theme in his main-play and to avoid all variations that might in any wise betray the content of a problem. But such a problem as this No. 449 makes an excellent example of thematic variations. "The very idea of the theme is built upon and necessitates the two variations. A mate is threatened by the move of the Knight; if the Rook captures, it intersects the defensive line of the Bishop, and if the Bishop captures, it in turn cuts off the defensive line of the Rook. Such a theme, therefore, would not be feasible without the introduction of variations; and the variations are totally different in nature from those in the usual problem where they simply give a choice of moves for the defence so as to save it from the forced line of play of the old single-shoots" (*Str.*, p. 47).

Another way to vary the effects obtainable from the Nowotny theme is to have the mate more or less distant from the move that creates the mutual interference. In its simplest terms the theme is one in two moves, and it is as such that Loyd mainly considered it. It can readily be built up to three moves or more. Nos. 450 and 451 (if we eliminate the purposeless key from the former) are excellent three-move specimens. Loyd himself condemned the "useless key of No. 450. It adds but little to the difficulty and positively nothing to the beauty of the problem. It is a pure case of the long-winded malady to which I was subject in my early days" (*Str.*, p. 35).

Describing the theme of No. 451, Loyd wrote: "White wishes to mate at d7, the Black's most vulnerable point. He cannot move his Knight, however, without exposing his own King to checks from the adverse Rook and Bishop. Hence he first sacrifices the White Bishop at e4, the intersecting point of his two enemies; and then he is free to let his Knight capture the Black Pawn or move to e5 according to Black's reply. This is but one of a thousand ways in which the interference of the Black forces can be utilised" (MS.).

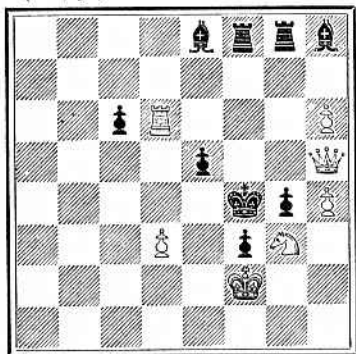
The mutual interference of a Black Rook and Bishop without a White sacrifice, as for instance in No. 334, is clearly akin to the Nowotny theme, and is a trick of the trade even more frequently in use now-a-days. It can also easily be doubled, as we shall now see, producing the effect discussed under the title of Loyd's Organ Pipes.

No. 452.

Set: "Stratagems and Toils."

51 *Chess Monthly*, November, 1857.

(*Str.*, 52). BLACK.



WHITE.

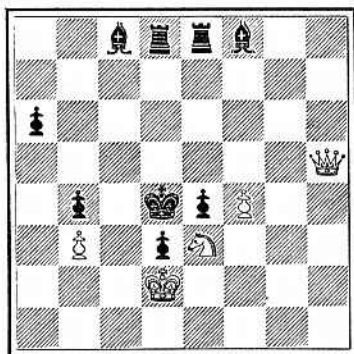
Mate in three.

1 Rd4+, P × R; 2 Qe5.

No. 453.

V. *Boston Gazette*, 1859.

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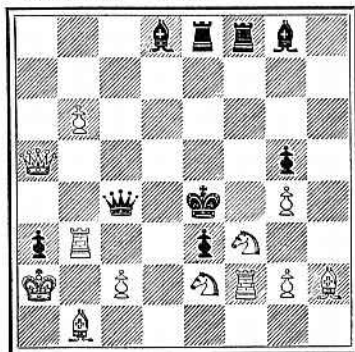
Mate in two.

1 Qa5.

No. 454.

L'Univers Illustré, 1867?

(*Str.*, 120). BLACK.



WHITE.

Mate in two.

1 Qe5.

LOYD'S ORGAN PIPES.

I DO not remember who the German critic was who first called Loyd's famous two-move Black interference scheme the Organ Pipes, but it was a very felicitous description. Those four Black pieces have all the dignity and symmetry of an organ standing out against the wall in a large room dotted over with interested Kings and Queens, Bishops and Knights, as stately an audience as ever listened to the new melodies of John Sebastian Bach when he played at the Court of Weimar.

And Loyd's Organ theme sounded a note no previous composer had ever struck. The sixteen year old boy discovered that, by doubling up, as it were, the simple interference which Nowotny had presented three years before, the most complex of all the fundamental two-move themes could be obtained. He presented it first as No. 452; but two years afterwards he lopped off the rather featureless initial move (*Boston Gazette*, 1859). "It is excellent as a two-move problem" Loyd wrote twenty years later. "The entanglement of the Rooks and Bishops is odd and pleasing; but it was greatly marred by adding the third move, which is a dull and inappropriate sacrifice of a Rook, adding nothing to the merit of an otherwise pretty problem. A unique idea of this kind is always spoiled by any building up of moves or tacking on of variations that draw your attention from the main theme. Some problems should not be difficult; they are admired because they are funny" (*Str.*, p. 35).

For Loyd the Organ Pipes were hardly a theme. They were an "idea" for the interpretation of the general theme of Black interference play. The use of this "idea" by Taverner and others appeared to him an infringement of authorship. The problem world on the whole has decided otherwise. The Organ Pipes are distinctly a theme. They are capable of very varied interpretation. Even Loyd himself showed in No. 454 how elaborately they could be worked up. "I give No. 454," he said, "to show how this simple little idea may be elaborated upon; whether judiciously or not, I submit to the judgment of my readers. I will only say that the position is not calculated to fascinate persons with an artistic eye, no matter what the impression may be after having solved it" (*Str.*, p. 69).

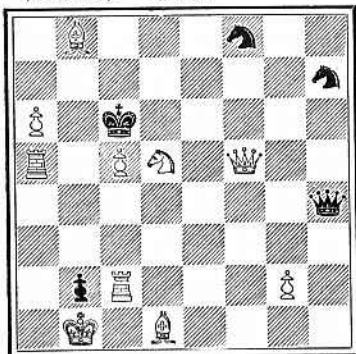
To Loyd belongs all the credit of discovering the Organ Pipes; but they have now become public property, and the many versions that have appeared (or at least all the meritorious ones, such as the beautiful series constructed by H. W. Bettmann) are fully entitled to rank as independent work. No more striking example could be found to illustrate how, through frequent use, an "idea" rises to the dignity of a "theme" (see p. 203).

For those who are interested in the Organ Pipes let me refer to three articles I have written on the theme, two in the *British Chess Magazine*, August, 1909, and May, 1912, and one in the *Wochensach*, 25th February, 1912. In all of these I tried to show that the true scope for novel presentments of this theme lay in discovering new relative positions for the Black King with respect to his Organ Pipes, and further that these relative positions are mathematically demonstrable and that they form an accurate locus on the board.

No. 455.

314 *American Chess Nuts*, 1868.

(*Str.*, 282). BLACK.



WHITE.

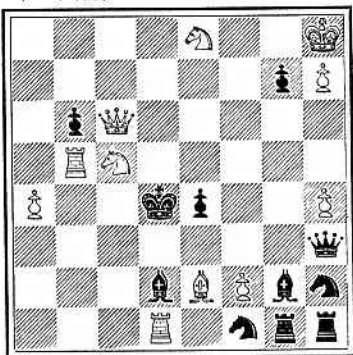
Mate in two.

1 Be5.

No. 456.

215 *Detroit Free Press*, 18th August, 1877.

(*Str.*, 435). BLACK.



WHITE.

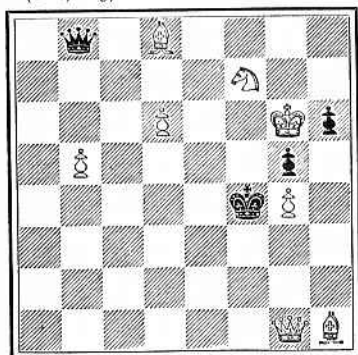
Mate in two.

1 Kg8.

No. 457.

London Era, 1859 ?

(*Str.*, 203). BLACK.



WHITE.

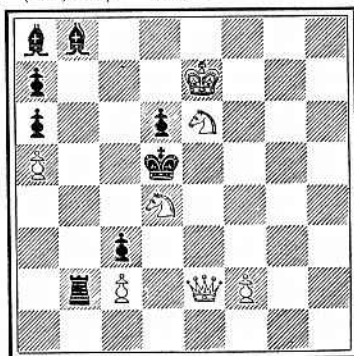
Mate in three.

1 Se5, Q x P + ; 2 Kh5.
K x S ; 2 Qe3 +.
Q x QP ; 2 Qf2 +.

No. 458.

? 557 *American Chess Nuts*, 1868.

(*Str.*, 202). BLACK.



WHITE.

Mate in three.

1 Sc6, Rb7 + ; 2 Ke8.
K x S ; 2 Qc4 +.
B x S ; 2 Qd3 +.

FOCAL ACTION.

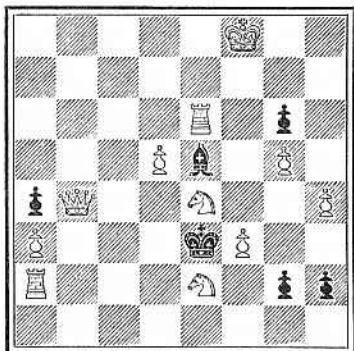
THE distinguished German critic, W. von Holzhausen, has defined as the focal action of a Black piece its guard of two given squares and its own motion subject to retaining control of those squares. For instance, in No. 455, the White Knight would mate forthwith at b4 or e7, did not the Black Queen command both of these squares. The position evidently belongs to the waiting class, and the solver looks to see how he can force Black to move so as to relinquish the guard of one or other of these two foci. Black threatens to play 1... Qe1 or 1... Qe4, as either of these moves would still cover both foci. Against any other move of Black, a mate is apparent by the Knight or Queen. If White plays 1 Pg3, Black can still reach Qe4; if he plays 1 Pg4, Qe1 prevents mate. Both of Black's focal moves cannot be intercepted by the key. But suppose we play 1 Be5; Black now answers by Qe1 or Qe4 in vain, for the line e1—e7 has been interrupted and 2 Se7 will mate. Focal action does not show to complete advantage in two-movers, for the focal play must either be totally absent, as in No. 456, or else it must be looked for solely in the tries, as we have just seen in No. 455. In longer problems the Black piece which guards the foci can be made to describe most instructive paths, quite in the goemetric fashion, through White's efforts to make it lose control of the vital squares. In two-movers the conception need not detain us, for it is mainly interesting only in helping us to classify a considerable number of problems, and, as in No. 455, in helping us to arrive at a rapid solution. There are many two-movers, indeed, where a Black piece defends two squares on which White could mate. In the quartette here presented it is always a Knight that threatens the mates, and a Queen (or Rook) that endeavours to prevent them. All these positions are waiting problems, and Black is obliged to permit mate by the dilemma of having either to move his defending piece or to cut off its command. In No. 456 are a number of moves (1... Bf3, Se3, Sg3, Sf3, Sg4, Pe3), with just as fatal an effect as though Black was forced to move his Queen. Nos. 457 and 458 I have been speaking of as though they were two-movers, and they really are such with an introductory move cleverly worked in to give a flavour of counter-attack. " They illustrate the same theme, of a Knight as opposed to a Queen or Rook, and there are many features of resemblance which would not strike a casual observer. The Kings are already exposed to a series of checks; in planning the attack upon the adverse King, it becomes necessary, therefore, to secure a safe retreat for your own, from which standpoint the second check can be repulsed. In both problems I have introduced the meritorious feature of so utilising the checking piece that it blocks an adjoining square and so enables White to mate if the Black King captures the Knight. It will also be seen that both positions result in a waiting move, which compels Black to break his defence. It would be difficult to say which is the best version, as each one has some good points differing from the other " (*Str.*, p. 110).

No. 459.

"The Eureka Problem."

N.Y. State Chess Association, 1889.

BLACK.



WHITE.

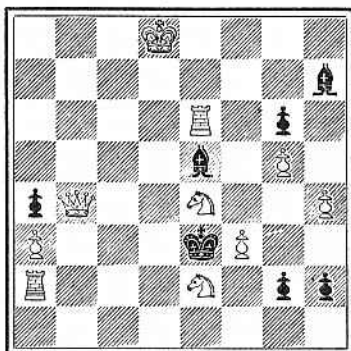
Mate in three.

1 Sd6, Ph1=B; 2 Sg1.
Kf2; 2 Sg1+.
K×P; 2 Rf6+.

No. 460.

Mail and Express, 1889.

BLACK.



WHITE.

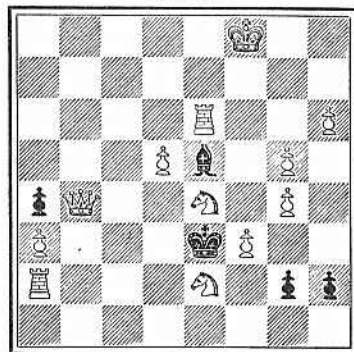
Mate in three.

1 Sf2, K×S; 2 Sg1+.
K×P; 2 Qf8+.

No. 461.

? Unpublished.

BLACK.



WHITE.

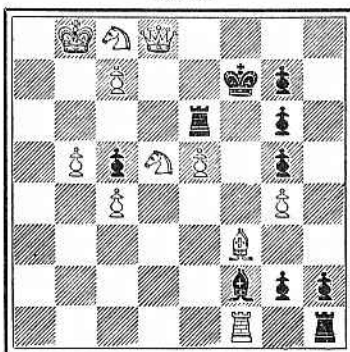
Mate in three.

1 Sd6, Kf2; 2 Sg1+.

No. 462.

U.S. Chess Association (St. Louis).
December, 1889.

BLACK.



WHITE.

Mate in three.

1 Sb4, Pg1=B; 2 Bd5.

STALEMATE TRIES.

A TWIN idea, involving the same conception of Pawn-promotion stalemate, as the Kilkenny Cats (see Nos. 663 and 664), was introduced by Loyd into the two positions, Nos. 459 and 460, of which the former was submitted by him for the solving competition of the New York State Chess Association in 1889. We have become accustomed to "tries" being defeated by the trick of a minor Black Pawn Promotion, but a quarter of a century ago the device was a new one and almost all solvers would have been caught by it. Loyd was so successful with it that he tried it once more at the St. Louis meeting of the United States Chess Association in December of the same year (No. 462). There was a time limit of an hour and a half, and all the fourteen competitors failed to discover the trap in that time.

In No. 459, the try is 1 Sf2, Ph1=B; 2 Sg1, stalemate; which forces 1 Sd6 as the necessary key-move. In No. 462, an exactly similar try is present: 1 Ksb6, Pg1=B; 2 Bd5, stalemate; whence the correct key must be: 1 Sb4!

No. 459 was Loyd's first experiment with the Pawn Promotion stalemate, and it remained his favourite example. He dubbed it the "Eureka Problem," and he enjoyed the study of the various possibilities created by a slight change of the pieces. He had several versions, even attempting to coerce his theme into the outlines of a Monogram problem, but the three here quoted were by far the best. In No. 460 he simply incorporated the try of No. 459 by adding the Black Bishop and moving the White King. The free Black Bishop obviated all danger of a stalemate however subtly Black might contend, and the simple alteration of the White King's position defeated 1 Sd6 as key, for now Black would check; after 1 Sd6, K×P; 2 Rf6, B×R+. It becomes necessary for the Queen to be able to reach f8, so that d6 cannot be blocked.

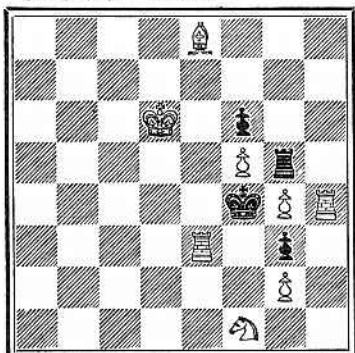
Another change of two Pawns in No. 461 brought about quite a different result. It now became necessary for White to play 1 Sd6, Kf2; 2 Sg1+, Kg3; 3 Sf5 mate. "Some would prefer this rendering, but I think the entire pith of the joke is lost" (L. to E. B. Cook, 1889). Clearly the threatened stalemate is no longer of weight, inasmuch as it is not the only valid defence against 1 Sf2.

Still another example of the Stalemate Theme is the three-mover, "Stuck Steinitz," given later as No. 702. Probably the most famous of early Stalemate Tries is an amusing little five-mover by Kohtz and Kockelkorn, which Loyd very possibly had in mind. Who the actual originator of the theme was is unknown to me, but it probably goes back to a considerably earlier date.

No. 463.

London Era, c. 1860?

(Str., 276). BLACK.



WHITE.

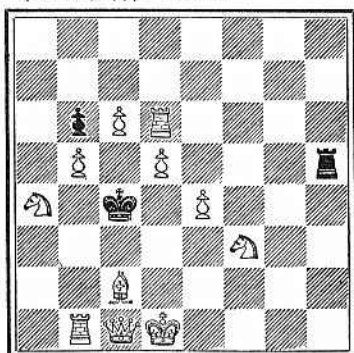
Mate in three.

1 Rd3, Ke4; 2 Rd5.

No. 464.

Saturday Courier, c. 1857?

(V. Str., 277). BLACK.



WHITE.

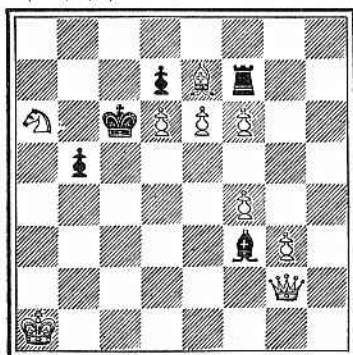
Mate in three.

1 Se5+, R x S; 2 Qf4.
Kd4; 2 Qd2+.

No. 465.

73 Chess Monthly, April, 1858.

(Str., 278). BLACK.



WHITE.

Mate in four.

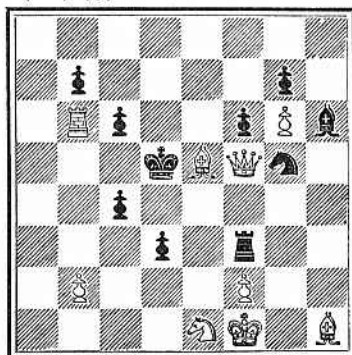
1 Qc2+, Kd5; 2 Sb4+, K x P; 3 Qg6.
Kb6; 2 Qc7+, K x S; 3 Bd8.

No. 466.

V. 513 N.Y. Albion, 6th November, 1858.

Dedicated to J. A. Potter.

(Str., 279). BLACK.



WHITE.

Mate in three.

1 Bh2+, Kd4; 2 Bg1.

BATTERIES.—I.

" A THEME that has always struck me as being closely allied to pinning the Black pieces is that of pinning one of your own men (as I will term it) which is blocked so that it cannot move until the defence gives you the opportunity. I show this in No. 463, where the Pawn on g4 is already blocked by the adverse Rook and pinned, or rather ambushed, by your own Rook, and where the mate turns upon the necessity of the Black Rook giving the Pawn an opportunity to advance. I introduce the same principle in No. 464, through the medium of the Queen, which advances and prepares the ambush. I wish to explain that this problem has no merit aside from the fact that it was composed to show how closely the Black King can be surrounded with pieces without there being a score of solutions. It is almost unnecessary to say that the difficulty of composing problems of this kind consists in preventing other solutions, and their only merit in the perplexity of so many pieces being in active play and creating avenues of attack for the solver to exhaust. No. 465 shows the same mates in the termination of a four-move problem. Here I employ the play of the Black Bishop, in place of the freedom of the King, to conceal the necessary waiting principle. It is very similar to the others, but I include it to show the different rendering of the same theme and to compare it with No. 466 (wherein the theme is carried out on the bias) as a further elucidation of the similarity between the Rooks and Bishops. As is often the case, I found no trouble in posing this problem, but I almost despaired of ever getting it sound, which induces me to moralise upon the subject and say that a composer's ability depends largely upon his skill as a solver. Indeed, it would be almost paradoxical to be a good problemist and not be an expert solver. A plodder may work out an idea by patience and perseverance, but problems that have been laboured over seem to bear the trace of having had the souls hammered out of them " (*Str.*, pp. 147-8).

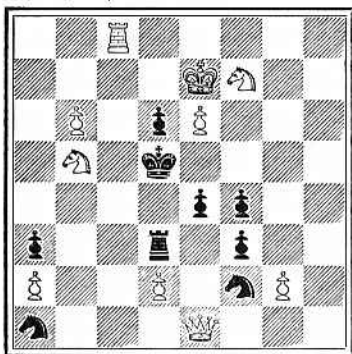
Loyd's insistence on the value of solving, especially of solving one's own problems, was referred to on p. 185. He was not invariably successful himself; no solver of real experience ever claims to be. No. 464 is given in the *Strategy* with the White King at fr, which allowed a very pretty cook.

The conception of batteries, direct and indirect, simple and complex, was not entirely clear to Loyd, who speaks with some confusion of ambushes, discovered mates, pinning the White men, and other terms. Yet he applied the principle with great skill. In No. 466 he gives so far as I know the first example of four battery mates by one White Pawn after moves of a Black Rook. In No. 454 he had a similar battery governed by the Black Queen. It was many years later before any other composer took advantage of this clever scheme, though to-day the market is flooded with two-movers in which it is used.

No. 467.

13 *Saturday Press*, 22nd January, 1859.

(*Str.*, 280). BLACK.



WHITE.

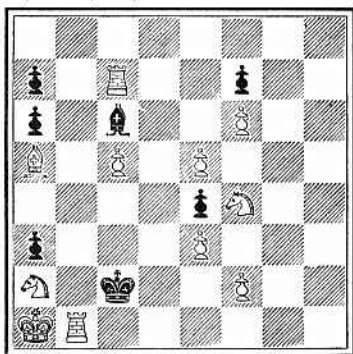
Mate in three.

1 Q × QS, Sd1 ; 2 Q × S.
threat ; 2 Qd4+.

No. 468.

V. *Bell's Life in London*, 1867.

(V. *Str.*, 281). BLACK.



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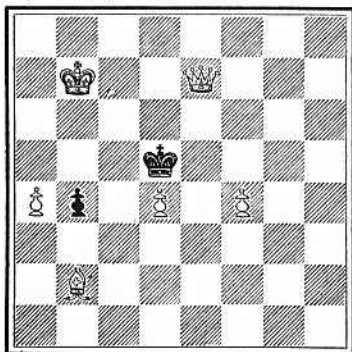
Mate in three.

1 Rc8, Ba8 ; 2 Pc6.
Bb7 ; 2 Rb8.
Bd7 ; 2 Rd8.
Ba4 ; 2 Rc1+.

No. 469.

186 *Frank Leslie's*, 5th March, 1859.

(*Str.*, 182). BLACK.



WHITE.

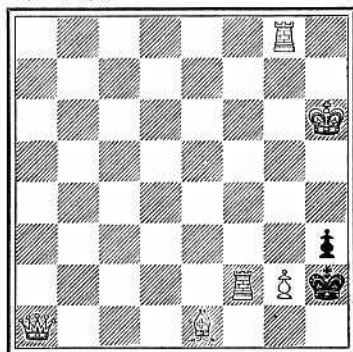
Mate in three.

1 Qh7, Ke6 ; 2 Kc6.
Pb3 ; 2 Qf5+.
Kc4 ; 2 Qc2+.

No. 470.

313 *American Chess Nuts*, 1868.

(*Str.*, 433). BLACK.



WHITE.

Mate in two.

1 Qa8.

BATTERIES.—II.

“ HAVING given two *views* of this subject, it occurred to me that I would vary the idea and show that there are four sides to the question, each of which may be presented with a different effect. A consideration of these problems illustrates the inexhaustibility of chess, and should encourage those who sometimes think there is nothing new to be discovered. The side assaults were shown in a lateral direction in Nos. 463-465, and diagonally in No. 466; and I will now show how to drop down upon the citadel (No. 468), as well as how to undermine it (No. 467). It is of course evident that, while these positions are entirely distinct in construction and principle, the second might readily have been suggested by the first.

“ In No. 467 the attack is introduced from below, and possesses very much the characteristics of the Black Rook play already shown in Nos. 463-465. But in No. 468 I commence from above and have substituted a Bishop for a Rook; perhaps I have bestowed more care upon this problem, or it is possible that the theme is more applicable to the play of the Bishop, or it may be my own imagination based upon my preference for the principle of bifurcation—but, whatever the reason, I think that this position is peculiarly happy and the best illustration I have yet given upon this theme ” (*Str.*, p. 149).

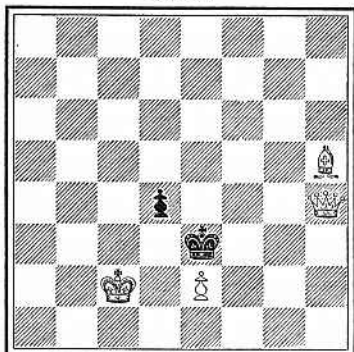
“ The advance of an ambushed White Pawn, which is to discover mate upon being allowed to play, may also be temporarily blocked by the Black King. This requires a double style of support, for the purpose of discovering mate in one direction and guarding the square vacated by the Black King in the other. The elementary principle is shown elsewhere in No. 455, where the mating pieces are already in position, although the discovered mate is concealed through the necessity of giving the King an opportunity to capture the Knight. It just occurs to me that this idea might be illustrated still better by advancing the Pawn for the key-move. No. 594 is a less elaborate exemplification of the theme, although a much neater and better one, as the mating position has to be formed and is therefore better concealed. It is by far the better problem, and not the least of its merits consists in there being no variations to betray the solution before the solver has fairly mastered it ” (*Str.*, p. 150).

“ Of course there are a thousand and one different ways of employing a Pawn to uncover a mate, the more especially when the Pawn is free instead of being blocked. I give a couple more illustrations for the sake of showing in what respect they differ from those previously referred to. In No. 469 the Pawn guards the square just vacated by the Black King (2. ., Kf6), as in frequent renderings of the Indian theme. (Compare, for instance, the discovered mate by the White King in No. 398.) In No. 470 the mate by the Pawn (1. ., Kh1) uncovers three lines of attack. From the consideration of a number of illustrations on one subject, such as we have just been enlarging upon, one can understand the inexhaustibility of chess far better, I think, than by the bewildering attempt to describe and classify too many problematical themes and ideas all at one time ” (*Str.*, pp. 151-2).

No. 471.

Toledo Blade, c. 1888 ?

BLACK.



WHITE.

Mate in three.

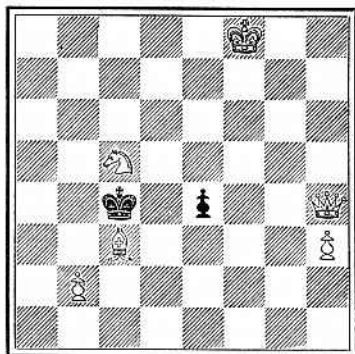
1 Kb2, Kd2 ; 2 Qf2.
Pd3 ; 2 Ke3.

No. 472.

Set : "Chess Nuts."

London Chess Congress, 1866-67.

(*Str.*, 90). BLACK.



WHITE.

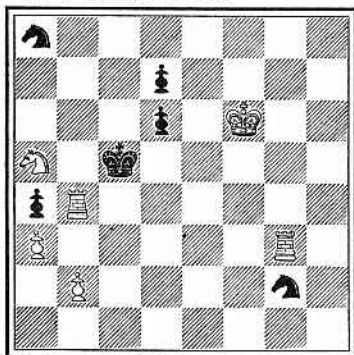
Mate in four.

1 Sb3, K x S ; 2 Q x P, Ka2 ; 3 Qc2.
Kb5 ; 2 Qh6, Kc4 ; 3 Sa5 +
Kd3 ; 2 Sd4, Pe3 ; 3 Qh5.
Kd5 ; 2 Sa5, Ke6 ; 3 Qh7.

No. 473.

V. Saturday Press, 1859 ?

(*V. Str.*, 287). BLACK.



WHITE.

Mate in three.

1 Rc3+, Kd5 ; 2 Sc4.

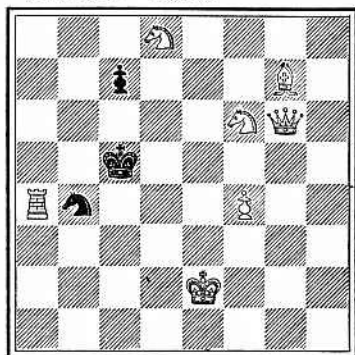
No. 474.

Set : "The Jolly Brothers."

Centennial Tourney.

149 *American Chess Journal*, January,
1877.

(*Str.*, 101). BLACK.



WHITE.

Mate in two.

1 Qb1

BATTERIES.—III.

"MATES by discovery," continued Loyd, summing up the impressions quoted on the last two pages, "are often engrafted on the theme of our problems, so as to become their leading feature, and they could very well be taken as the dominant factor in describing problems where they were present. My only object in referring to the matter is that those who are interested in it may learn to record collections of problems for reference or to impress them on the memory. I regret that my space will not allow me to systematise the idea as I should like, but it would be impossible to attempt such a work without including the compositions of others" (*Str.*, p. 151).

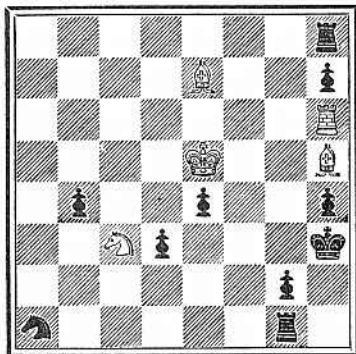
In this important passage Loyd seemed to foresee as much as was possible the great weight which batteries would have in any complete attempt at problem classification. All that the modern problem students and classifiers have done has been to determine, so far as the available material would permit, all the different possible types of batteries which exist and to formulate from their consideration the theory that, other things being equal, two problems are closely related in proportion as a similarity between their batteries, direct or indirect, is present. Take Nos. 471 and 472. In the main the solutions are quite different. It is only in the two main-plays that a similarity will be discovered, a culmination in both cases in an ingenious little Pawn battery, quite distinct from any of those about which Loyd has just been speaking. Once this similarity has been noted, the relationship of the two problems stands out quite clearly, and I can safely say that any reader who might in the future be reminded of either of these positions would at once think of the other one too.

Now let us look at two batteries that are not so closely allied. Take, for instance, Nos. 473 and 474. In 473, after White's second move, we have a double indirect battery made up of the White Knight and two Rooks. In No. 474, after the key, there is a similar battery, only the Knight is now Black. The use of the White Queen instead of one of the Rooks is not a true distinction, as their effect would be equivalent, except that the Queen has the power of threatening mate by $2 Q \times S$. Other points of comparison exist. In No. 473, after White's second move, Black has four flight squares. In No. 474, there are five flights, including four that are identical with those of No. 473. In No. 473, besides the White battery Knight, there are two Black Knights symmetrically placed; and in No. 474, besides the Black battery Knight, there are two White Knights also symmetrically placed. In both cases their interplay is the feature of the problem. In 473, either Knight plays, and the White Knight mates accordingly. In No. 474, the Black Knight blocks c6 and d5, and his rivals give mate accordingly. In the two problems the points of difference, as well as the points of resemblance, are due to the batteries.

No attempt has been made to classify all Loyd's problems by their batteries. As he said himself it is too vast a subject to be treated solely from a study of the works of one composer.

V. 431 *American Chess Nuts*, 1868.

(Str., 211). BLACK.



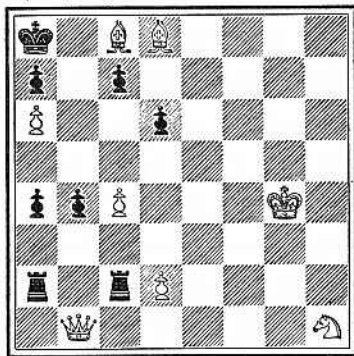
WHITE.

Mate in four.

1 B × RP, Rg8; 2 Kf4, R+; 3 B int.
Rf1; 2 Bf2, R × B; 3 Bd1 +.
Re8+; 3 Kf4.

152 *American Chess Nuts*, 1868.

(Str., 212). BLACK.



WHITE.

Mate in five.

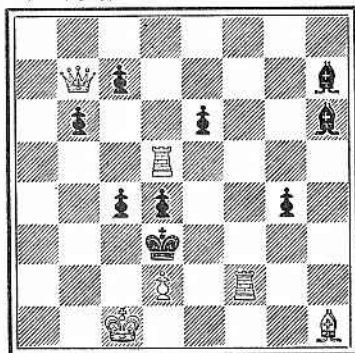
1 Kh5, Kb8; 2 Qe1, R × QP;
3 Qe8, R+; 4 B int.
R × QP; 2 Qe4+, Rd5;
3 Qe8, Re2; 4 Be6.
R × BP; 2 Qf5, Rc5;
3 Q × R, P × Q; 4 B × P.
Kb8; 3 Qb8+, K × B; 4 Qe8.

No. 477.

1523 *La Strategie*, November, 1879.

Dedicated to the Judges of the Paris
Tourney, 1878.

(Str., 523). BLACK.



WHITE.

Mate in four.

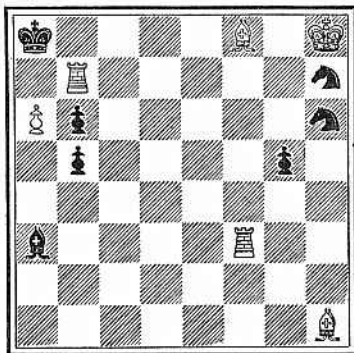
1 Rg5, B × R; 2 Rf4, B × R; 3 Qg2.

No. 478.

"Pas de lieu Rhone que nous."

Danbury News Tourney, 1878.

(Str., 213). BLACK.



WHITE.

Mate in three.

1 Pa7, Bb2+; 2 Rc3.
Be7; 2 R × B.
K × R; 2 Rf7+

THE SPARRING THEME.

"In 475, the consecutive interposition of the Bishops, which resembles the strategic sparring for delay of a good boxer, constitutes a theme peculiarly susceptible of varied treatment. The double interposition of the Bishops is in itself only a three-move theme, and the extra moves in Nos. 475 and 476 are added merely to impart an artistic finish to the problem by making the machinery a little less obvious. The delaying tactics of repeated interposition can be shown without resorting in any way to discovered checks, as in No. 477; but the discovered checks add so much to the interest that they have come to be practically an integral part of the theme. The play of Nos. 475 and 476 may be reversed by having a Bishop mate discovered by the removal of the White Rooks, as in No. 478. Both Nos. 475 and 478 have effective key-moves brought about by offering one of White's most important pieces to capture" (MS.).

The Sparring theme was a favourite with Loyd, and doubtless reminded him also of the days in France, when he had crossed foils with some of the more finished fencers of that country. This appears between the lines of the Strategy where the sparring moves are not called by the technical term "opposition," but by the French word "parade." A discovered check that cuts off the defence of a Black piece is a "parade," and the compounding and interweaving of "parades" becomes bewilderingly complicated when fully elaborated by the addition of a second intermediate piece. "I reproduce this theme," continued Loyd, "elaborated into a five-move problem in No. 476, which possesses some features different from those contained in No. 475; but I consider the latter the better treatment, besides its having the merit of being in fewer moves.

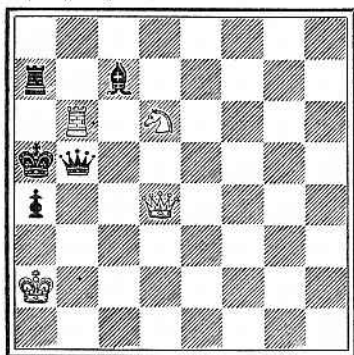
"My object, however, is not only to show how a theme may be treated in closely similar ways, but also how it can be varied by the employment of other pieces and by reversing, as it were, the order of things, as in the plan previously mentioned of substituting Rooks for Bishops and *vice versa*. No. 478, therefore, shows no resemblance to the others, either in the solution or the arrangement of the pieces, merely in the theme, which it will now be seen is demonstrated on the bias. According to my way of thinking it is the most pleasing rendering I have presented. I could readily produce another version where Knights or Pawns would be substituted for the intermediate pieces with equally good, if not better, effect, but I will leave the further illustration of the subject to the ingenuity of my readers" (*Str.*, p. 115).

Loyd did try his hand once more at the Sparring theme, in that famous four-mover with 260 lines of play, to which I have already referred in connection with the subject of variations (No. 295).

No. 479.

44 *Musical World*, August, 1859.

(*Str.*, 264). BLACK.



WHITE.

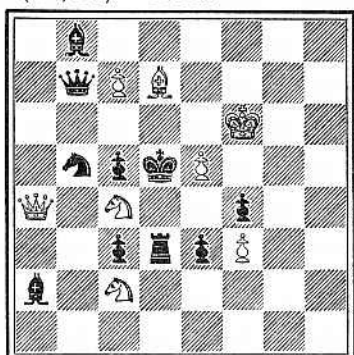
Mate in two.

1 Qe5.

No. 480.

V. 497 *N.Y. Albion*, 17th July, 1858.

(*Str.*, 266). BLACK.



WHITE.

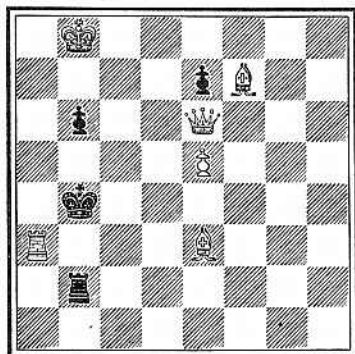
Mate in two.

1 Qa8.

No. 481.

315 *American Chess Nuts*, 1868.

(*Str.*, 265). BLACK.



WHITE.

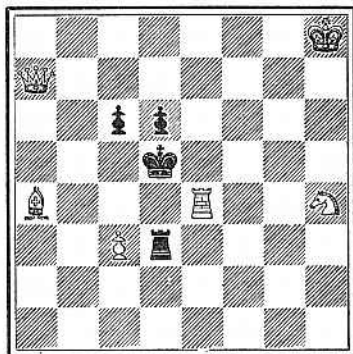
Mate in two.

1 Bc1.

No. 482.

299 *American Chess Nuts*, 1868.

(*Str.*, 270). BLACK.



WHITE.

Mate in two.

1 Bc2.

"THE tricky and surprising nature of the prolific pinning principle may be exalted to the dignity of a theme utilised merely as an embellishment to a simple variation" (MS.). "The pinning style of problem cannot be called a theme or a class, because innumerable themes are built upon it and in every class" (*Str.*, p. 141).

To the modern classifier pinning problems are closely akin to battery problems, because the influence of one piece is conveyed *through* another piece either directly or indirectly upon the Black King. Pins, as we shall see, are simple or complex, direct or indirect. They differ from batteries only in that one or more of the intermediate pieces are Black.

"Of course," continued Loyd, "there are very many problems wherein mates are given in which some of the adverse pieces are simply held powerless, or rather paralysed, by the pinning process. In many of these the pinning feature is introduced merely as a matter of convenience or artistic finish, and has nothing to do with the theme of the problem. I shall refer, therefore, only to those positions where the pinning feature is made the leading element of the solution.

"Pinning is one of the most subtle and variable tricks known to the art. It is scarcely necessary to speak of the mere brutal pinning of a piece, which is practically equivalent to its capture, although with skilful handling even this is a fruitful branch; but I shall only have space to refer to the finer points, as in No. 480, where the piece pinned is still free to capture or check, or No. 481, where the move of the King is anticipated, and the pinning left optional with the defence. The first of these is a pinning problem of the active class, because a mate is threatened; while the other belongs to the waiting class" (*Str.*, p. 141).

The modern classifier would say that the distinction between Nos. 480 and 481 was rather that the former was a partial direct pin, and the latter an indirect pin. Loyd realised this distinction perfectly, although he did not give it the emphasis it seems to deserve.

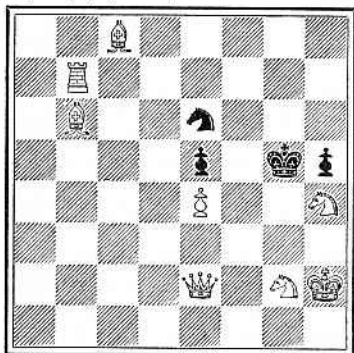
"A piece that is only partially pinned," he wrote, "is free to move on the line of the pinning piece, which it can always capture. The object of this sacrifice, as well as the point of allowing the pinned piece to give check as in No. 480, can be varied in endless ways" (*Str.*, p. 142).

"The prettiest and most scientific form of pinning is where the line of attack is indirect, and calculates upon a future move of the adverse King, as briefly shown in No. 482. This indirect pin, being of necessity dependent upon the move of the King, is mainly illustrated in waiting problems. It is largely employed to permit the introduction of those novel and unexpected key-moves that partake largely of the *surprising* nature, by which, as explained elsewhere (p. 295), I designate those problems where the key-move is of such an odd and curious character, that at the first glance it would appear to be absurdly improbable" (*Str.*, p. 144).

No. 483.

Set: "Old Cronies."
Centennial Problem Tourney,
N.Y. Clipper, 1877.

(Str., 271). BLACK.



WHITE.

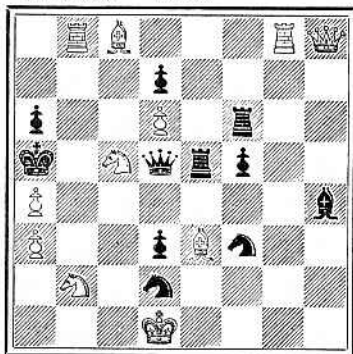
Mate in two.

1 Qa6.

No. 484.

2 Boston Evening Gazette, 8th May,
1858.

(Str., 267). BLACK.



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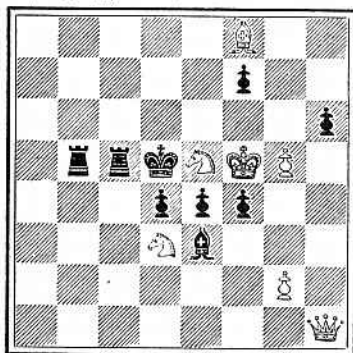
Mate in three.

1 Rg5, Re8; 2 R x P.
Rf8; 2 Q x QR.
threat; 2 Qd8+.

No. 485.

V. N.Y. Albion, 16th July, 1859.

(Str., 274). BLACK.



WHITE.

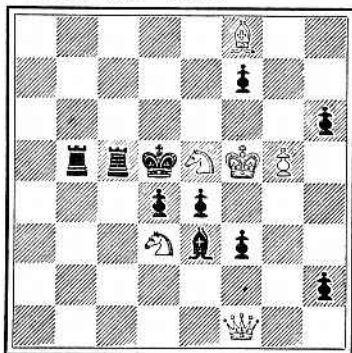
Mate in three.

1 Qe1, P x P; 2 Qa5.
P x S; 2 Qd1.
threat; 2 S x P+.

No. 486.

Unpublished.

(V. Str., 274). BLACK.



WHITE.

Mate in three.

1 Qe1, P x P; 2 Qa5.
P x S; 2 Qd1.
threat; 2 Sf4+.

PINNING.—II.

" THE plan of paralysing the defensive power of a piece has become one of the characteristic features of the modern school of composition. It is indeed a pretty point to have the mating piece attacked possibly by several Black pieces that are pinned so that they cannot prevent the mate. This was shown in the case of the Rooks in No. 481 and 482, while in No. 483 there is the additional feature of the intermediate White piece, which has to be removed to pin the Knight. The pinning feature is again introduced, by means of the other Bishop, in the variation where the King advances to g4 " (*Str.*, p. 144).

" The most finished branch of pinning is based on the introduction of intermediate pieces, White or Black, which must be removed before the pinning power comes into effect. This I have illustrated in No. 484, and I will show that this is a theme not only rich in new suggestions but completely inexhaustible " (*Str.*, p. 142).

" I was just on the point of saying that all pinning problems employing intermediate Black pieces, the removal of which creates the pinning position, must of necessity belong to the waiting class ; but I see that I should have made a grand mistake ; for by threatening a mate, the prevention of which necessitates the removal of one of the intermediate pieces, the desired object is effected and the pinning mate is introduced as a variation. I think some very pretty problems could be composed along these lines " (*Str.*, p. 146).

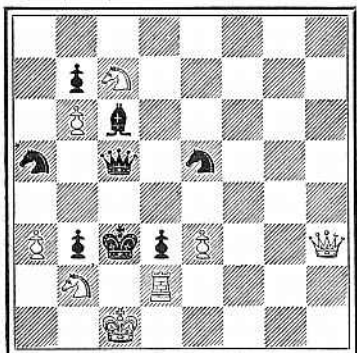
Loyd gave No. 485 as an example of a threat-pinning problem, but he himself realised its shortcomings. There are, indeed, two threats : 2 Qa5 and 2 S×P+. In other words the pinning continuation (2 Qa5) is not really introduced as a variation. It is a collateral threat ; and it is simply a question how Black plays whether this pinning threat or the non-pinning threat shall be operative. Among his very last problems is a revision of No. 485 given as No. 486, which remedies this flaw completely. 2 Sf4+ is now the only threat, inasmuch as 2 Qa5 is answered by 2... B×P. When, however, Black plays 1... P×P, for the purpose of preventing the Knight check, the pinning continuation is introduced, as Black can no longer play 2... B×P. The change in construction is very simple, but very instructive, and Loyd was justified in being pleased with his " amendment fifty years after publication."

" To paralyse a troublesome piece in this way by pinning is very pretty ; but the thought of pinning through a whole row of intermediate pieces (through all of which the attacking piece exerts, as it were, a secret influence) is indescribably curious. The theme has created quite an emulation among our composers, to see how many pieces could possibly intervene just previous to effecting mate. By the employment of the capture *en passant*, I have succeeded in conveying the secret influence through four pieces in No. 604. The key is 1 Pe4, and who would suppose that the White Rook could possibly affect the Black King on the next move ? " (*Str.*, p. 146).

No. 487.

137 *Chess Monthly*, February, 1859.

(*Str.*, 268). BLACK.



WHITE.

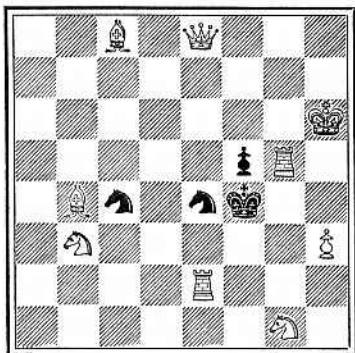
Mate in two.

1 Qc8.

No. 488.

? Unpublished.

BLACK.



WHITE.

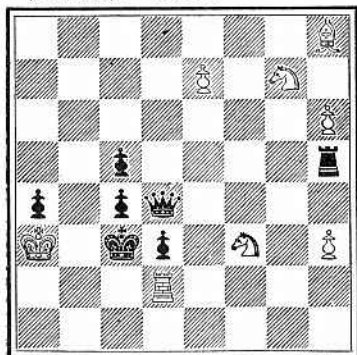
Mate in two.

1 Qa4.

No. 489.

50 *Boston Evening Gazette*, 9th April, 1859.

(*Str.*, 441). BLACK.



WHITE.

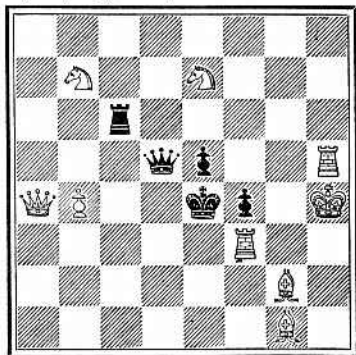
Mate in three.

1 Sc8, Re5 ; 2 Sf6.
R x Ph3 ; 2 Sd6.
R x Ph6 ; 2 Sc7.

No. 490.

Set : " Only Sometimes."
17 in 2nd Tourney, *Detroit Free Press*,
15th July, 1876.

(*Str.*, 269). BLACK.



WHITE.

Mate in two.

1 Qa8.

PINNING.—III.

"PINNING has become increasingly popular with our modern composers, who have vied with each other to discover innovations in this peculiar feature. Many subtle and scientific points have been shewn, some of which are remarkably pretty. Of course the pinning principle may be varied and extended, but the real effect is conveyed in the one move, which makes it pre-eminently fitted for presentation in two-move form. Indeed some of the finest two-move problems are based on pinning, the only objection to which is the unusual number of pieces required to do justice to such scientific conceptions" (*Str.*, p. 142).

"No. 487 shows the pinning style as introduced in the waiting class of problems. It is one of my favourite two-movers, being a bifurcated theme, where either Queen or Bishop must remove their protection, leaving the other piece paralysed by the discovered pinning of the White Queen. No. 489 is merely a duplicate of the same theme, given to show how the same combination may be arranged diagonally by the use of a Black Rook instead of the Bishop. The powers of the Black Rook and Bishop are so very similar in problems of this kind, that almost any pinning theme can be most readily transposed, and it is often a mere question of which of the two posings can be rendered with the fewest pieces or the best variations. The use of intermediate pieces, two of which have to be removed before the pinning power comes into play, can be adapted to all the different pieces, White or Black, some of which present very peculiar and interesting points wherein the pinning feature can be skilfully concealed" (*Str.*, p. 143).

Besides these two early versions of 1859, Loyd made two much later ones closely related to them. In No. 488 he changed the principle shown in No. 487 by the powers of the White Knight and Black Bishop to a precisely similar result produced by the White Bishop and Black Knights. No. 487 is such a celebrated two-mover that it is difficult to compare its value with No. 488. Loyd himself wrote: "No. 487 was pronounced by Paul Morphy to be 'the most remarkable two-move problem extant'; but the world has been progressing during the past half-a-century, so that the same theme has been greatly improved upon" (MS.). Whether he had his own No. 488 in mind I do not know; but the saving of three pieces in the construction, the giving of a flight-square by the key, and the remarkably thematic try, 1 Qe5+, were certainly all added elements of merit according to his own standards of excellence.

In No. 490 the theme of No. 489 is reduced from three to two-move form. This was in accordance with Loyd's theory that themes found their clearest expression when presented in the least possible number of moves. Whether they at the same time always find their most artistic expression by being cut down as it were to the quick, has been discussed elsewhere (pp. 165 ff).

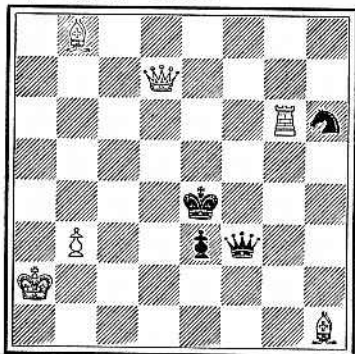
No. 491.

Set: "Alle gute Dinge sind drei."

Centennial Problem Tourney.

Sporting New Yorker, 1877.

(*Str.*, 394.) BLACK.



WHITE.

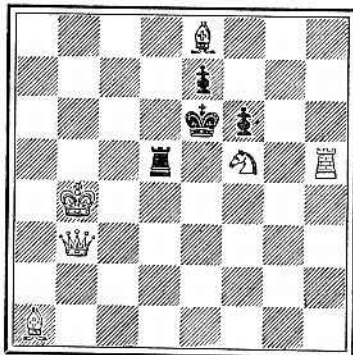
Mate in two.

1 Rg2.

No. 492.

Turf, Field and Farm, 1868?

(*Str.*, 273.) BLACK.



WHITE.

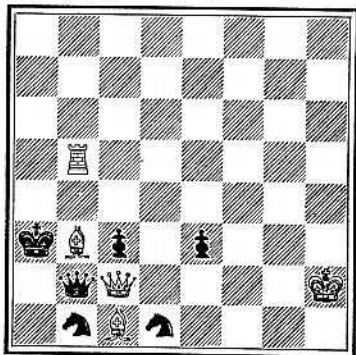
Mate in two.

1 Kc4.

No. 493.

Bradford Courier, 1878.

(*Str.*, 467.) BLACK.



WHITE.

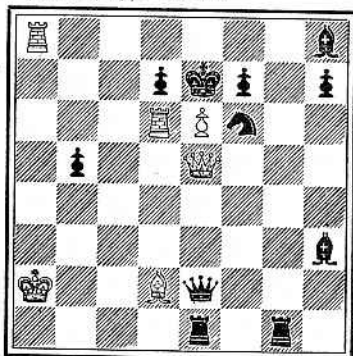
Mate in two.

1 Qg2.

No. 494.

413 *N.Y. Albion*, 29th November, 1856.

(*V. Str.*, 17.) BLACK.



WHITE.

Mate in four.

1 Re8+, KxR; 2 PxQP+, Kd8;

3 Qe7+.

SxR; 2 RxP+, Kf8;

3 QxB+.

UNPINNING.

"THE various themes that can be built upon the pinning process are not only inexhaustible on account of the facility with which they can be varied with different pieces, but they are also suggestive of innumerable lines of second cousins as it were—not pinning problems, yet having all their characteristics.

"Take No. 491, for example, where the theme turns upon the mates with the Black Queen pinned: 1. . ., Pe2; 2 R×P mate, and 1. . ., S any; 2 Rg4 mate. Such a problem is really a pinning problem, yet the key *unpins* the Black Queen, and suggested No. 492, which is strictly an *unpinning* problem. The principle is now reversed; the Black Rook is freed instead of being pinned. Yet the similarity of the discovered mates and the intermediate pieces remains unchanged.

"There are a large number of themes that can be reversed in this way, and I have not unfrequently had a problem nearly completed when it has suddenly occurred to me that the theme would be greatly improved by working it backwards. For example, in No. 492, the first idea I had was to place the White King on c4 and to play 1 Qb3 for the key-move, which certainly was not as unusual a move as the one adopted. Reversing the order of the moves is a very simple device, and I often see problems that could be greatly benefitted by it" (*Str.*, p. 145).

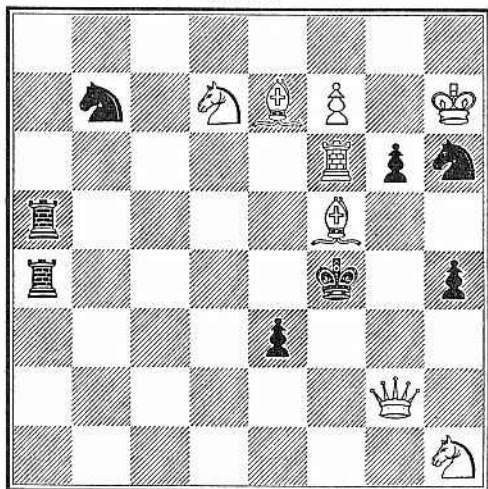
It seems to me that, in this analysis, Loyd has become a little confused and has tried to see in the principle of mixed batteries two separate classes where only one really exists. In every mixed battery which aims directly at the Black King there is scope for unpinning as well as for pinning. It is purely a question as to how many intermediate pieces are used, what kind of pieces they are, and in what order they assume their intermediate positions. Nos. 491 and 492 may appear to be radically different, for in the former all the interest is in the pinning and in the latter it is all in the unpinning; but to the classifier both are closely equivalent mixed battery problems, differing in the number and kind and direction of the battery pieces.

True unpinning, in the thematic sense, exists for the classifier much more in the unpinning of White pieces by Black's defences. Take No. 493. It is evident that every move by Black will unpin the White Queen, and the solution consists of finding a move that is going to allow the Queen to mate after she has been freed. Such a move as 1 Bc4 would appear to lead to a solution, were it not for the clever reply of 1. . ., Sd2. In such a problem as No. 494 the solution consists in forcing Black to unpin the White Bishop, and this is achieved by resorting to bold sacrifices. The strategy related to the unpinning of White pieces which are necessary to the mate is very varied, and is among the least studied branches of composition. That Loyd should barely have noticed its existence is one of those curious facts which cannot be explained in any conclusive manner.

No. 495.

N.Y. State Chess Association, 22nd February, 1892.

BLACK.



WHITE.

Mate in two.

1 Ra6, R x B ; 2 R x R mate.

THE AMERICAN INDIAN THEME.

LOYD's assertion that all themes can be described verbally leads to some confusing expositions. I quote his specification, as he calls it, of the American Indian: "The key withdraws a guarding piece to a remote square, so as to attack a Black man which in turn threatens a White piece previously guarded by the key piece but now open to capture by the Black King. If the Black man captures the piece initially guarded, the key piece passes through the square vacated by the Black man and captures a second Black man giving mate" (MS.).

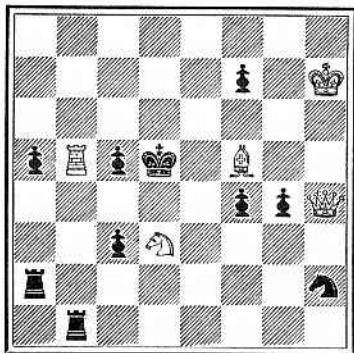
This is possibly the best verbal description of the American Indian, but a glance at Nos. 99 and 495 will impress the theme on our minds far more accurately. I discussed the theme and its history more fully in the *B.C.M.* series (December, 1909) than can be done here. "The name, American Indian, was given to No. 99 by Loyd in allusion to its peculiar characteristics, and it must not in any way be confounded with Loveday's "Indian." The long key move required to give the mate, when Black makes a correspondingly long move in the opposite direction, has become familiar to solvers now-a-days, and I do not think Loyd's problem would prove nearly as difficult to-day as when it was composed. All strategic moves in chess are extremely difficult to see until they have been explained; after which they become part of the solver's equipment, and suggest themselves to his attention easily. No. 99 was purposely posed to be puzzling, and the extra men put on the board were intended to make the position more like one in actual play, so as to entice players (to whom the key would be even more improbable than to solvers) to try it."

Loyd refers to his two versions, in his MS., as an example of how themes may be treated in separate problems without actually infringing on copyright as embodied in the ownership of definite renderings. The distinctions which mark the boundaries between renderings that may be considered original and those that are merely reproductions, cannot I fear be decided in any dogmatic way. The shades of varying relationships are too intangible. Even the distinctions between actual themes depend sometimes on the placing of a piece or two. In No. 495, place the Black Rook at e5, remove the other Black Rook and the King's Pawn, and shift the Knight from h6 to g7, and a two-mover (1 Re6) results almost identical with a celebrated problem by J.B. of Bridport (*Ill. Lond. News*, 1863), which has no apparent thematic connection with the American Indian. Thus do very small changes in problems have great effects, and thus are most two-ers, however widely separated in appearance, really closely interrelated. The legality of individual renderings, which Loyd wanted to regulate as it were by statute, can never be regulated, except by the decisions of particular judges in particular cases.

No. 496.

Le Monde Illustré, 1867?

(*Str.*, 422). BLACK.



WHITE.

Mate in three.

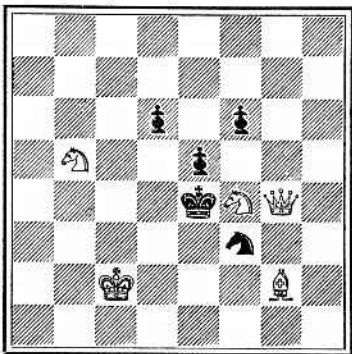
1 Sb2, R×S ; 2 Qd8+.
Kc6 ; 2 Qe7.
Pf6 ; 2 Qf2.

No. 497.

"By G.R.L. of Keyport."

V. 91 *Musical World*, 4th February, 1860.

(*Str.*, 186). BLACK.



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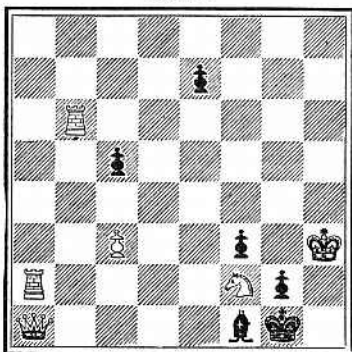
Mate in two.

1 Bh1, Pd5 ; 2 Sg2 mate.

No. 498.

Fourth Tourney, *Detroit Free Press*, 1878.

BLACK.



WHITE.

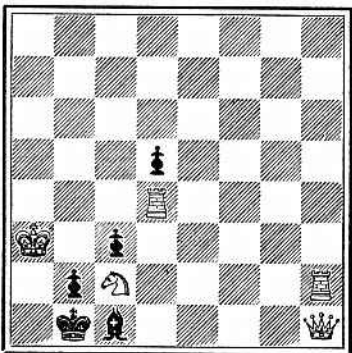
Mate in three.

1 Re6, Pc4 ; 2 Ra8.

No. 499.

208 *Cleveland Voice*, 22nd September, 1878.

(*Str.*, 145). BLACK.



WHITE.

Mate in two.

1 Rh8.

CLEARANCE THEMES.—I.

IN their widest applications clearance themes include a very large number of problems. There are two main types of clearances: the vacating of a square by one piece, so that another piece may occupy it or pass through it; and the clearing of a line, so that another piece may pass over two or more squares thereof. But many problems involving minor clearances are hardly to be considered thematic; the square or line clearances in them are incidental and the main interest centres elsewhere.

The vacating of a square is almost always much less effective than the clearance of a line. On the other hand it is difficult for a King or Pawn to clear a line, except by a series of successive steps, and there is no way in which a Knight can do so. Consequently, if we wish to introduce clearance strategy in connection with a Knight, the vacating of a square is the best we can do. Square-vacating figures in many of Loyd's problems, and it would be fruitless to refer to them all. But here are two which will serve fully to explain the principle in question. "In No. 496 it is evident that there would be a simple mate in two moves (Qd8+) if the Knight were away from d3. The object is, therefore, merely to remove the Knight, which is played to b2, to hold the Rooks in check as well as to anticipate contingent moves of the King. There is always a necessity for each move, and it is the skill with which this necessity is concealed that determines the difficulty" (*Str.*, p. 211). In No. 497, the Knight is again involved. It is no longer the vacating piece, but is now the piece destined to occupy the vacated square. The key is such an odd little move of the Bishop to the corner that the strategy is not easily forgotten. It reminds us of the key of No. 543, but is decidedly better, clearer cut and more snappy.

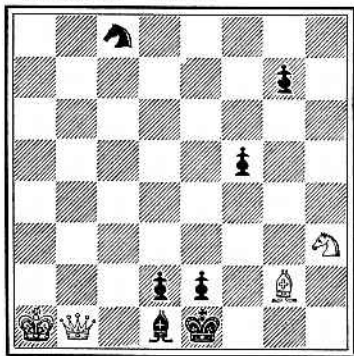
True line clearance, in the sense in which Healey used it in his famous Bristol problem of 1861, only occurs in one of Loyd's problems. He defined the theme as that of "withdrawing a piece to a remote quarter, out of play, to allow of the bringing forward of another on the same line" (*Str.*, p. 81). The theme is clearly one in two moves, unless we consider thematic (as many people do) an intermediate move between the clearance and the mate similar to that employed by Healey. Loyd first posed his problem as a three-mover also (No. 498). His introductory moves served to vacate both the squares b6 and c5 in the final line of mate a7—g1, and in a sense they were thematic, though totally different from Healey's. They were not sufficiently meritorious, however, in his own judgment, to be justified at the cost of the two extra Pawns, and he almost immediately republished the problem as a two-mover (No. 499), in which form it has ever since been known. Several other two-move renderings of the Rook line clearance, which have been republished at various times under Loyd's name, though closely akin to No. 499 in execution, are not by Loyd at all, but are later settings by other composers.

In a variation of No. 707 will be found the earliest example of a true Queen line clearance, but the fantastic nature of the position may lead the "little critics" to discountenance its recognition.

No. 500.

45 *Cincinnati Dispatch*, 5th September, 1858.

(*Str.*, 490). BLACK.



WHITE.

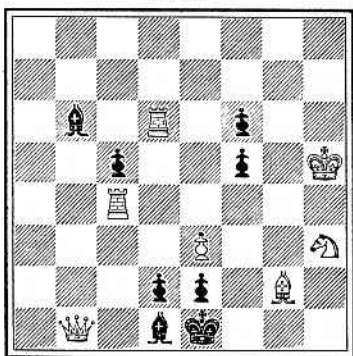
Mate in three.

- 1 Ba8, Pg5 ; 2 Qb7.
 Sd6 ; 2 Qb6.
 Pf4 ; 2 Qg6.
 Kf1 ; 2 Q x P+.

No. 501.

V. *Pittsburgh Dispatch*, 16th May, 1891.

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WHITE.

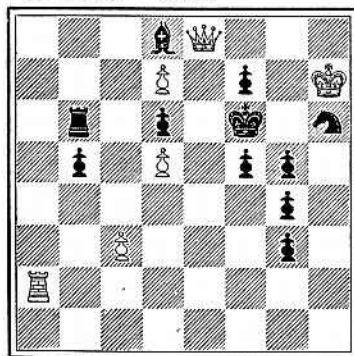
Mate in three.

- 1 Ba8, Bc7 ; 2 Qb7.
 Pf4 ; 2 Qg6.
 Kf1 ; 2 Q x P+.

No. 502.

V. 42 *Chess Monthly*, October, 1857.

(*Str.*, 146). BLACK.



WHITE.

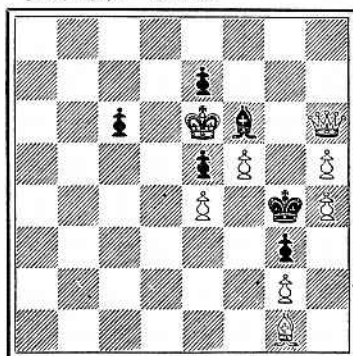
Mate in four.

- 1 Qe1 ; 2 Re2 ; 3 Re6+ ; 4 Q x P mate
 No mate after 1... Rb7 ; 2... R x P.

No. 503.

654 *Neue Berliner Schachzeitung*, 1869.

(*Str.*, 148). BLACK.



WHITE.

Mate in four.

- 1 Qc1, Pc5 ; 2 Be3, Pc4 ; 3 Bg5.
 B x P ; 2 Qd1+ , Kf4 ; 3 Qf3+.
 K x P ; 2 Be3, K x P ; 3 Qh1+.

CLEARANCE THEMES.—II.

THE theme of "clearing the track" usually implies a clearance in the same direction as the move that is to follow. This was the case in No. 499 and in Healey's Bristol. But it does not exhaust the possibilities of line clearance. Turton, an English composer, in 1856, is believed to have been the first to publish a track clearance counter to the direction of the subsequent move which it permits. His problem was unsound, and Loyd's No. 11, which dates from the same year, may be looked upon as the first sound presentation on record. It was possibly the first composed, though published six weeks after Turton, for its publication was considerably deferred after its entry in the *Saturday Courier* Tourney by the suspension of that column and the delay incident to transferring the Award to the *Clipper*.

Be that as it may, Loyd was far ahead of his time in the variety of presentations he discovered for the theme. Turton had been content with a very simple counter-clearance for the White Queen by a Bishop, much more crudely constructed than the simplest of Loyd's versions (No. 500). Loyd from the first attempted a far more difficult feat, the counter-clearance by the Queen for a less powerful piece. "In Nos. 502 and 503 I have presented versions of the same theme as in No. 500; but, while the theme is preserved, the moves are quite reversed. In the first, the Queen is withdrawn to make way for the Rook which is to be sacrificed, and in the other the Queen and Bishop are manœuvred upon the same principle. The result is the same; yet the two problems are so different in construction and solution that the only real resemblance is in what I term the theme. The placing of the pieces is so entirely dissimilar that there is no resemblance whatever in the general appearance of the problems, and yet it would be almost impossible to cite a more flagrant case of plagiarism" (*Str.*, p. 82).

No. 500 was quoted by Loyd as a good example of the necessity of being accurate in solving and of taking nothing for granted. "After having demonstrated the futility of moving the King or Queen, the solver proceeds to show that nothing can be gained by playing 1 Bf1 or Bh1; but he must not be so careless as to conclude that, because it is useless to play 1 Bf3 or e4, there is no use looking at 1 Bb7 or a8, for here is where he would go astray, as the last is the correct move. A fresh and complete analysis is required from each and every standpoint" (*Str.*, p. 245).

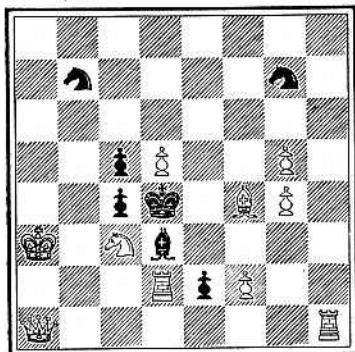
This No. 500 did not satisfy Loyd, because the key threatened the rest of the theme-play too clearly. It was readily changed by him into a waiting-move problem, No. 501, where the purpose of the key is not so readily seen. Whether the change is advisable must be determined by Loyd's own formula that the addition of extra pieces is only warrantable where the increase in difficulty is commensurable. Certainly the use of the Rooks to prevent Bh2 and Pc4 is open to criticism from the sticklers about economy. "The paucity of attack which characterises No. 500 is not so prominent in the later version, as those semi-dummy Rooks will be found to furnish considerable food for study. The fairness or advisability of such deceptive methods must be passed upon by the solver after devoting considerable time to the study of Rook play" (MS.).

The flaw in No. 502 may be readily amended by the addition of a Black Pawn at b7, which indeed was present in an earlier version, which in turn was otherwise unsound.

No. 504.

Illustrated London News, c. 1878?

(*Str.*, 149). BLACK.



WHITE.

Mate in three.

1 Rh5, S×R; 2 Qh1.

Se6; 2 S×P+.

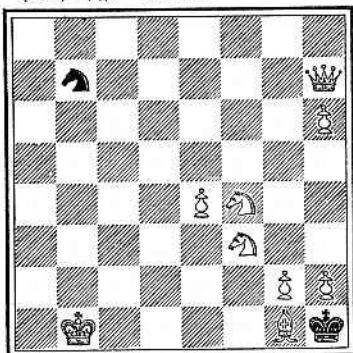
P=Q; 2 Q×Q.

Cook: 1 Rh3, Sh5; 2 Re3.

No. 505.

132 *Wilke's Spirit of the Times*,
4th January, 1868.

(*Str.*, 144). BLACK.



WHITE.

Mate in three.

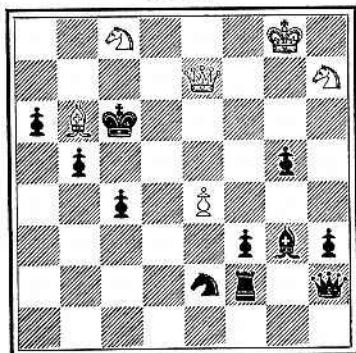
1 Bc5, S×B; 2 Qa7.

Sd6; 2 Qd7.

No. 506.

V. 64 *Era*, 10th May, 1868.

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WHITE.

Mate in three.

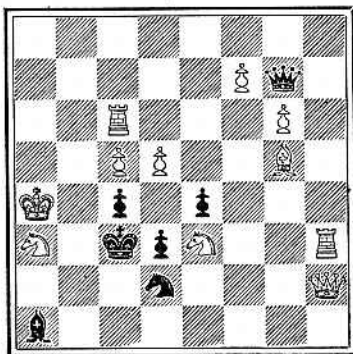
1 Pe5, B×P; 2 Sf8.

threat; 2 Sf6.

No. 507.

Standard Union, 1892.

BLACK.



WHITE.

Mate in two.

1 Rh8.

ANNIHILATION.

ANNIHILATION constitutes a very curious form of line clearance. In the *Strategy* Loyd called "the principle of annulling a piece, the most subtle device for sacrificing that I have known" (*Str.*, p. 83). And later he wrote: "Annihilation is a different way to dispose of an obstructing piece from the usual clear-the-track move; it is also much more subtle" (MS.).

Annihilation usually occurs in problems where the chess-board is too small to allow an effective line clearance. In No. 504, for instance, Black threatens to defend himself by 1. ., Sh5; 2. ., S×B. White could best reply by 2 Qh1; 3 Qh8 mate. If there were a square beyond h8, to which the Rook could move, it would allow a very pretty line clearance key. But, alas, there is no such square. Instead, White plays 1 Rh5, and in making the defence mentioned above Black completely annihilates the Rook, permitting the mate which White was planning. The position, unfortunately, has a cook; but probably it would be an easy one to correct. Loyd's suggestion of adding a Black Bishop at h8 not only prevents the cook, but also prevents his own solution.

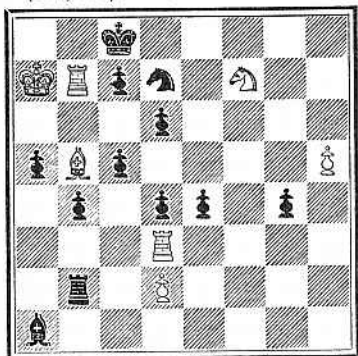
In the Annihilation Theme the clearance move can be made in the same or in the contrary direction compared to the mating move, just as was the case in the regular Clear-the-track Theme. No. 505 has a clearance move, 1 Bg1—c5 exactly opposite to the mating move 3 Qa7—g1; and No. 506 shows how even a Pawn can be annihilated with success. This is one of Loyd's cleverest conceptions, and also one of his least known. As originally published and reprinted in the *American Chess Nuts*, it had no solution. The correction I found in a German paper; but whether Loyd or someone else made the necessary slight changes I do not know. Probably it was not Loyd, for the problem does not figure in the *Strategy* nor in his manuscript collection. The little White Pawn prevents an easy mate in two by 1 Sf8; but the trick of annihilating this Pawn (1 Pe5, B×P; 2 Sf8, Bc7; 3 Qe4 mate) is by no means easily seen, because the key gives such an unpromising looking flight square.

It would seem that Annihilation was strictly a three-move theme, but Loyd has shown that it could be fully illustrated in two moves. In No. 507, were it not for the King's Rook, White could meet Black's threatened defence of 1. ., Qh8, directly by 2 Q×Q mate. It is evidently a question how to dispose of the White Rook, which is apparently entirely superfluous. If there were a square beyond h8 (as we first assumed in connection with No. 504), mate would easily be possible. As there is no such opportunity for actual clearance, we try the principle of annihilation, and play 1 Rh8. The move is entirely successful, because Black's defence 1. ., Q×R disposes of the obstacle and allows White to give mate as desired.

No. 508.

"The Gates Ajar."
Chess Monthly, c. 1859?

(*Str.*, 106). BLACK.



WHITE.

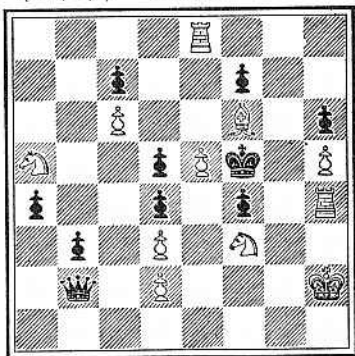
Mate in four.

1 Rf3, R × P; 2 Rf6, Rf2; 3 Re6.
 QP × R; 2 Bd3, R × P; 3 Bf5.
 SP × R; 2 Bf1, R × P; 3 Bh3.
 Pc6; 2 Ba6, Sb8; 3 S × P +
 Pd5; 3 Rb8+.

No. 509.

1 *American Union*, 8th May,
 1858.

(*Str.*, 240). BLACK.



WHITE.

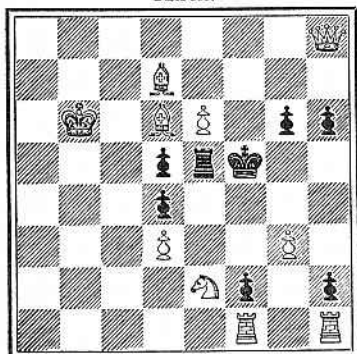
Mate in four.

1 Ra8, Qa1; 2 S × SP, P × S; 3 R × Q.
 Q × P +; 2 S × Q, Pb2; 3 Sf3.
 Ke6; 2 R × P, Q × P +; 3 S × Q.

No. 510.

American Chess Association,
 Indianapolis, 1889.

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WHITE.

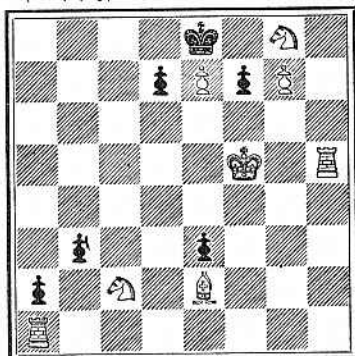
Mate in three.

1 Q × P, Kg4; 2 Sg1.
 Kf6; 2 Sf4.
 Re4; 2 R × P +.

No. 511.

36 *Boston Globe*, 22nd June,
 1876.

(*Str.*, 405). BLACK.



WHITE.

Mate in three.

1 KRh1, Pb2; 2 KRb1.
 P × S; 2 KRc1.

THE GATES AJAR.

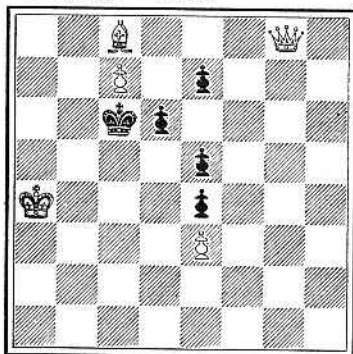
No. 508, which Loyd published under the motto of *The Gates Ajar*, shows us most cleverly how the principle of square clearances can be adapted to the Black forces. There is of course no reason why, in clearance problems, the moves of the Black pieces should not be used just as well as those of the White ones to open a line for transit. The difference in the effect produced will, however, be considerable. Where a White piece vacates a square it does so of its own initiative, with an aggressive purpose; but a Black piece only does so under compulsion or as the result of some type of decoy. It is the usual difference between any White move and the corresponding move by Black, and it requires a certain training and experience to judge impartially between them. For my part I always consider a theme shows to better advantage where Black as well as White contributes to its development. There is always the same number of moves involved in problems of the same length; but certain moves are obviously more strategic than others, more essential to the recognition or presentation of a theme, and there is often the greatest difference in the way these theme moves, as they may well be called, are distributed between the Whites and the Blacks.

Loyd applied the decoy clearances of No. 508 to quite a variety of problems. The theme of No. 508 lies in the manner in which the White Bishop can reach the diagonal h3—e6, so as to pin the Black Knight, allowing 4 Rb8 mate. The two Pawns on e4 and g4 obstruct the approach to this diagonal, and White cleverly sacrifices his Rook, so that Black shall open the Gates if he accepts the sacrifice. In No. 509 White makes a very startling key, out of sheer confidence that if Black answers 1... Qa1, he can force the Rook's Pawn to open the Gate and allow the Queen's capture. In No. 510 either Pawn can capture the Knight, but either way one set of bars is let down and the influence of the Rooks becomes a powerful factor, although they do not themselves move. This double set of bars can be very ingeniously combined by the use of the two Rooks and two Black Pawns, in close juxtaposition, as shown in the mainplay of No. 511. This theme has sometimes been called *Bone's theme*, after the old English composer, who first gave it accurate presentment, though of course others had given tentative form to the Rook Gates before. On the whole the use of Gates appears to best advantage where their opening is not followed by immediate mate, for then their object does not lie so clearly on the surface. Although No. 508 was an especial favourite with Loyd, I like No. 509 even better, as the possibility of any benefit accruing from the odd looking ambushade is most deceptively concealed.

No. 512.

508 N.Y. *Albion*, 2nd October,
1858.

(*Str.*, 157). BLACK.



WHITE.

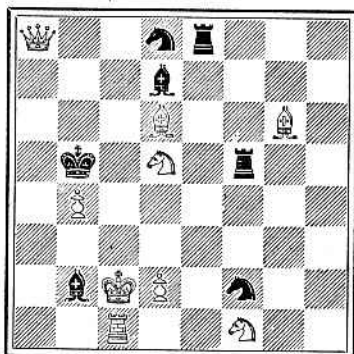
Mate in three.

1 Qd5+, K×Q; 2 Kb5.
K×P; 2 Qb7+.

No. 513.

Set: "A Free Lance."
Detroit Free Press, 22nd March, 1879.
Third Prize, *ex æquo*, Fourth Tourney.

(*Str.*, 524). BLACK.



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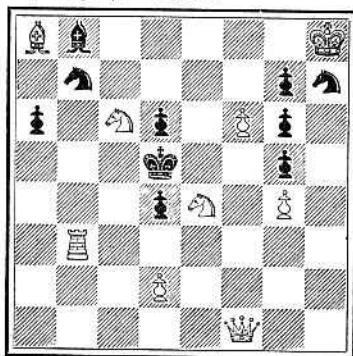
Mate in three.

1 Bc5, Sb7; 2 Qa6+.
Ba3; 2 Qa4+.

No. 514.

79 *American Chess Journal*, July, 1880.

(*Str.*, 521). BLACK.



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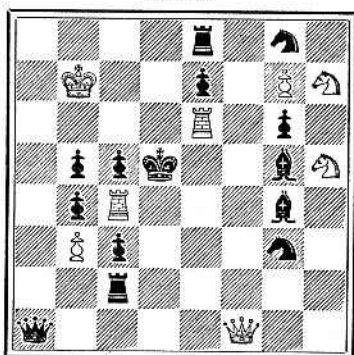
Mate in three.

1 P×P, Sd8; 2 Qc4+.
Ke6; 2 Qf7+.

No. 515.

32 *Porter's Spirit*, 9th July, 1859.

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WHITE.

Mate in three.

1 R×P+, K×QR; 2 Q×P+.
K×KR; 2 Qf7+.
Kd4, 2 Qd3+.
Cook: 1 Qd3+, K×R; 2 S×B+.

SACRIFICING PROBLEMS.—I.

" THE different objects to be attained by the sacrificing of pieces are so numerous and different that it would be impossible to define them ; but it may be said on general principles that the beauty of a sacrifice depends upon its unexpected and apparently uncalled-for occurrence, whether it be to block a square as in the smothered mate, or to draw one of the enemy away from his post, or to lure the King himself into a trap. The sacrificing of pieces does not constitute a theme. The theme is to be found in the object for which the pieces are sacrificed, and on the skill with which this object is concealed depends the merit of the presentation. To the skilled problemist the mere giving away of valuable men possesses no difficulty ; the Napoleonic principle that men are simply food for powder is well understood in chess. I think the first glance of a solver is to see how many pieces he can throw away ; for which reason sacrifices of pieces that are offered with a check or that restrict the defence to a single line of play are readily discovered." (*Str.*, p. 87).

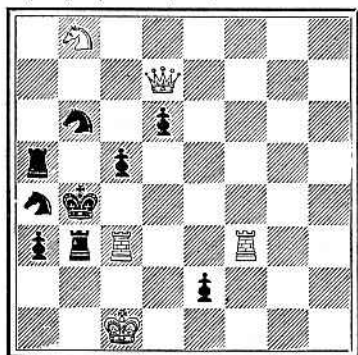
Loyd employed sacrifices, more or less prominently, in a large percentage of his problems, and no attempt could be made, with justice to the other elements in his themes, to separate the sacrificial problems from the others. Decoys and blockades, obstructions and the opening of lines, will be found illustrated by sacrifices in connection with nearly all the themes treated. The only group of sacrifices which can well be treated by itself is that where the Black King accepts the sacrifice and is decoyed into a fatal trap. In problems of this group the interest centres directly in the originality, or the beauty, or the variety of the sacrifice. There is usually no other clear strategic element (such as interference play, or a counter attack, or a thematic clearance), to divide the attention.

Where a sacrifice occurs in this way for its own sake it should have some unexpected feature to recommend it. In No. 512 the White force is already so slender that the key-move, although a check, is decidedly puzzling. " The problem would appear to even better advantage did not another solution necessitate the Pawn at c7 " (*Str.*, p. 87). The repetition of the Queen to King sacrifice in two variations, as in Nos. 513 and 514, is a pretty feature, which has however been worked into the ground in recent years. Three collateral sacrifices are much more difficult to present. The earliest example is generally supposed to be a competitor in the London Tourney of 1866 by Kohtz and Kockelkorn ; but No. 515 shows how Loyd attempted the task seven years before. The position is most ingenious, and it should not have been difficult to eliminate the unfortunate cook.

No. 516.

Philadelphia Bulletin, 1858.

(*Str.*, 16). BLACK.



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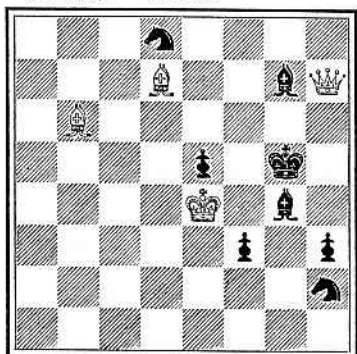
Mate in three.

1 R $e4+$, S \times R; 2 Q $b5+$.

No. 517.

45 *Boston Evening Gazette*, March, 1859.

(*Str.*, 99). BLACK.



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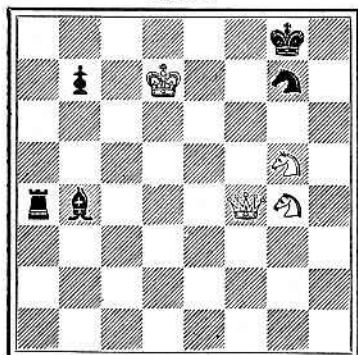
Mate in three.

1 B $f5$, B $h5$; 2 Q $h6+$.
B \times B; 2 Q \times Q $B+$.
threat; 2 Q $g6+$.

No. 518.

N.Y. Herald, c. 1889.

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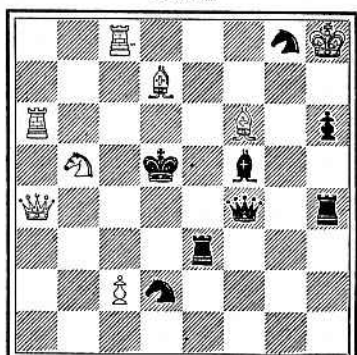
Mate in three.

1 Q $f8+$, K \times Q; 2 S $h6$.
B \times Q; 2 S $f6+$.

No. 519.

N.Y. Graphic?

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WHITE.

Mate in two.

1 Q $e4+$.

SACRIFICING PROBLEMS.—II.

"It is a very pretty feature in a problem where a piece is sacrificed to offer the piece on a square that is attacked as well as unguarded. I have employed this principle to good advantage in No. 516. It is such an improvement upon the old single way of sacrificing that I shall take occasion to show (p. 353) how it can be still more successfully utilised in positions where the piece to be sacrificed does not give check" (*Str.*, p. 17).

The impossibility of making a Queen to King sacrifice without checking is obvious from the very nature of the Queen's moves—so that quiet sacrifices must necessarily involve minor pieces, and be in consequence less thematical. A Queen sacrifice can, however, readily be preceded by a quiet key, and in this respect No. 517 has greatly the advantage over No. 516. "Although it is considered one of my prettiest problems, it is not difficult of solution, for the reason that the best variation is dependent upon a not altogether obvious move of the defence; whereas the reply to the more apparent $1..$, $B \times B$, is altogether simple" (*Str.*, p. 58).

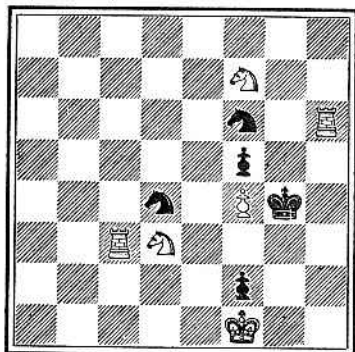
Loyd's theory that the difficulty of a problem depended largely upon the difficulty of the reply to Black's most obvious defence had a curious application to the question of sacrifices. The acceptance of a sacrifice is always more obvious than the choice of any other possible move, and White's reply thereto is consequently the move on which the principal difficulty of solution hinges. But suppose that Black can capture the piece sacrificed with two pieces. There are now two obvious moves for Black; the two corresponding replies of White must be discovered; and in this way twice the difficulty of solution of a plain sacrifice is created. "And so in general it may be said that the difficulty of a sacrifice is proportionate to the number of Black pieces which can effect the capture. The Queen can be captured by five different pieces in No. 519, which makes it five times as difficult as it would be were the sacrifice a single one. The problem is posed so as to give the appearance of a non-checking position and the defences to some of the quiet moves are very interesting, although some solvers would question the wisdom of that dead-head Black Knight" (MS.).

It seems to me that there is a fallacy in Loyd's reasoning, which goes to prove that such elements as difficulty in chess, even more than beauty or economy of construction, cannot be formulated by logic. My reply to Loyd would be that in a five-fold sacrifice there are five chances that the first glance of the solver will see one of White's intended mates and so be led to an immediate recognition of the correct key. Instead of being five times more difficult than a single sacrifice problem of the same class, it would really be five times easier. Loyd himself seems to lend his authority to this statement in his verdict as to the decreasing difficulty of problems with an increasing number of variations" (p. 225).

No. 520.

24 *Cincinnati Dispatch*, 7th November, 1858.

(*Str.*, 160). BLACK.



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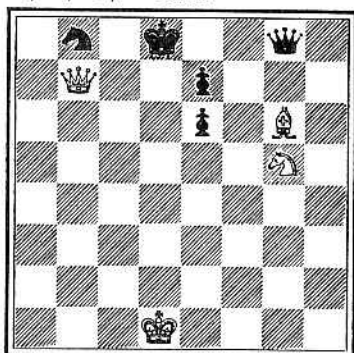
Mate in three.

1 Rh3, K × R; 2 S × P+.
Se4; 2 QSe5+.

No. 521.

53 *La Strategie*, 15th October, 1867.

(*Str.*, 162). BLACK.



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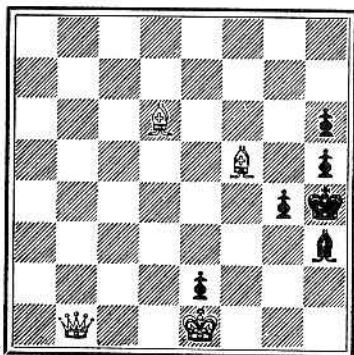
Mate in two.

1 Be8.

No. 522.

17 *Mail and Express*, 1888.

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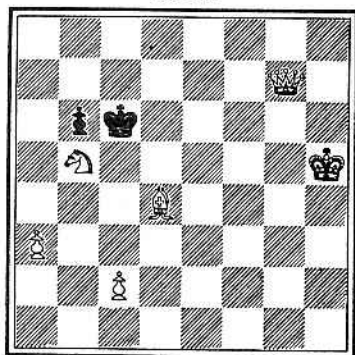
Mate in three.

1 Bg4, K × B; 2 Qe4+
B × B; 2 Qe4.
P × B; 2 Qg6.
Kg5; 2 Qf5+.

No. 523.

New York Chess Association, January, 1890.

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WHITE.

Mate in three.

1 B × P, K × B; 2 Pc4.
K × S; 2 Qb7.
Kd5; 2 Qf6.

SACRIFICING PROBLEMS.—III.

"INITIAL sacrifices, where the piece is offered with a check, as the Rook key in No. 516, are characteristic of the old style problems, and are not commendable. Pieces that are placed on the board merely for the purpose of being given away, are closely allied to dead-heads, in that they are evidently intended to deceive, being added only to build on an extra move, and not to take an active part in the solution" (*Str.*, p. 88).

"The pretty way of sacrificing now much in vogue, which shows a decided improvement upon the old style of checking, is to offer an unprotected piece upon a square adjoining the adverse King, leaving it optional for him to capture or not: it has a saucy look about it which is both pleasing and difficult, and can be reproduced in endless variety or introduced into almost any sort of problem. In No. 520 the Rook is placed *en prise* for a specific purpose, with a contingent variation in reserve in case of its being taken. Of course, as I have previously explained in my remarks upon leading solutions (p. 219), the most difficult and intricate line of play should result from the capture of the piece and not from any concealed reply of the defence. The reason for this is evidently because the solver naturally looks at the most likely reply, and if unable to master it abandons the move, whereas if he sees a simple mate resulting from the obvious capture, he feels certain that he has found the correct key-move. Obvious sacrifices, like poor variations, therefore, tempt the solver to try the key-move and betray the intricacies of a problem" (*Str.*, p. 89).

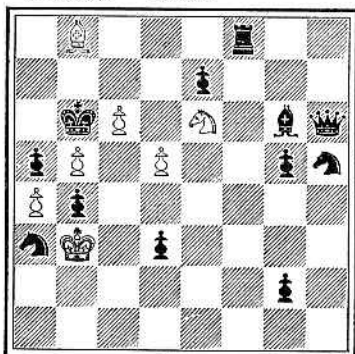
"The quiet manner of offering a piece, just referred to, is more difficult than a check, especially where Black is well supplied with men. I lay it down as an axiom that a sacrifice is prettier and more puzzling when the White pieces are so few as to make it appear an injudicious form of strategy to consider. As problems are based on the principle of mating within a finite number of moves, the solver is compelled to shorten his road to victory by desperate measures that would never be required in ordinary chess play. A sacrifice is difficult, therefore, in proportion as it presents no immediate advantages to the attack and appears like a lost or fruitless move. Should No. 521 occur in a game, I think the player would be more likely to capture the Queen by $1 Q \times S+$ than to sacrifice his Bishop!" (*Str.*, p. 90).

A form of sacrifice to which Loyd does not call especial attention is that where the key allows Black the choice of capturing two pieces, leading to continuations of about equal interest. In No. 523 only one of White's men is actually set *en prise* by the opening move, but Black's dilemma as to which to take, the Bishop or the Knight, is the central feature on which the merit of the position turns.

No. 524.

36 *Lynn News*, 1858.

(*Str.*, 47). BLACK.



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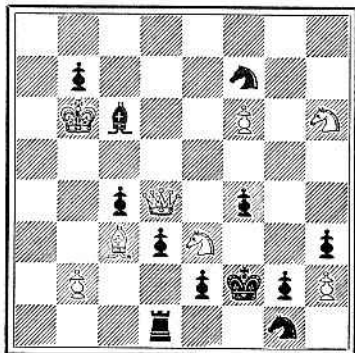
Mate in six.

1 Bh2, Ka7 ; 2 Pb6+, Ka8 ; 3 Sc7+,
Kb8 ; 4 Sa6+, Ka8 ; 5 Bb8, RxB ;
6 Sc7 mate.

No. 525.

V. *Musical World*, 1859?

(V. *Str.*, 167). BLACK.



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Mate in three.

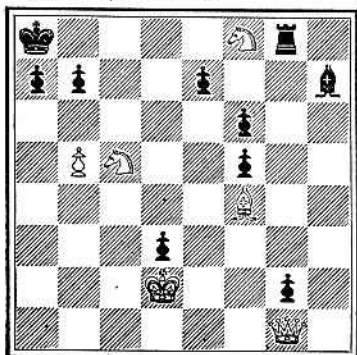
1 SxBP+, Kf1 ; 2 Be1.
Kf3 ; 2 Be1.

No. 526.

"By W. King."

V. 39 *Baltimore Dispatch*, 19th March,
1859.

(*Str.*, 259). BLACK.



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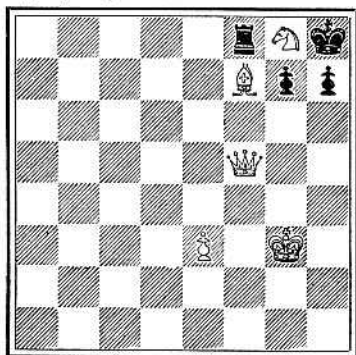
Mate in three.

1 Sa6, RxS ; 2 Bb8.
Pb6 ; 2 Qc1.
Pe5 ; 2 Qc5.

No. 527.

567 *Bell's Life in London*,
1867.

(*Str.*, 166). BLACK.



WHITE.

Mate in three.

1 Sh6, Ra8 ; 2 Bg8.
Re8 ; 2 BxB.
RxB ; 2 QxR.

THE SMOTHERED MATE.

LOYD called "the old-fashioned smothered mate, as shown in No. 710, which every player loves to spring upon an unwary opponent, the boldest and clearest conception of what constitutes a theme" (MS.).

The end-game with Golmayo, No. 49, proves that Loyd could find innovations to the celebrated Philidor's Legacy even in actual play, and in his problems he introduced several interesting modifications.

He defined the pure smothered mate as being "effected with a Knight against the King surrounded by his own pieces, after the sacrifice of a White piece has served to block the square adjoining the King which would not have been guarded had the Knight's check been given previously" (MS.). But he applied the term loosely also to cases where the Black King was not completely surrounded by Black pieces. The distinctive feature was to him not so much the hedging in of the King on *all* sides, as the sacrifice which caused the smothering of a *particular* square and so permitted the Knight's mate.

"The smothered mate can be varied by offering, instead of forcing, the sacrifice, as shown in No. 524; and a still further innovation can be introduced by the additional feature of leaving the piece sacrificed unguarded, so that the Black King also can capture it, as in No. 525. In both these cases the peculiar characteristics of the mate are somewhat impaired from the fact that the King is not entirely surrounded or smothered by his own pieces when the mate is given by the Knight. In this respect No. 526 is a purer specimen of the smothered mate.

"These illustrations are shown as differing from the famous Philidor's Legacy, in that the capture of the White piece is not forced. They are undoubtedly more difficult than the original version, but they lack the brilliancy of the Queen sacrifice. The theme is one upon which an endless variety of sparkling problems can be built" (*Str.*, p. 92).

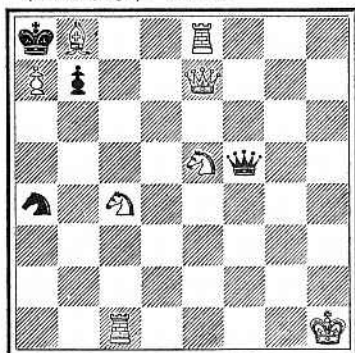
The optional sacrifice prior to a smothered mate obviously depends on the substitution of a Bishop for the conventional Queen of Philidor's Legacy. No. 527 is the best of Loyd's examples, but No. 526 makes an excellent problem, especially as the waiting-move character of the key is so cleverly concealed. I think Loyd's favourite was No. 524, the earliest of all in point of date: "I tried a long time to reduce it into a five-move problem, but I found it impossible to do so without entirely destroying the merit and oddity of the solution. The mere trick of the smothered mate can be shown in two moves, but my idea in the present example turned on the preliminary withdrawal of the Bishop" (*Str.*, p. 32).

The Pawn at f6 in No. 525 was added by Loyd in 1909 to prevent a cook by 1 QSg4+. The postal he sent me when I reported the flaw to him was typical of his occasionally almost too symbolical mode of expressing himself. All he wrote was: "Hans Wagner says there should be a White Pawn on third base to stop that Home run." Admirers of the baseball hero might have caught his meaning more quickly, but it took me nearly an hour to make sure of it!

No. 528.

V. 21 *Seaforth Expositor*, May, 1868.

(V. *Str.*, 236). BLACK.



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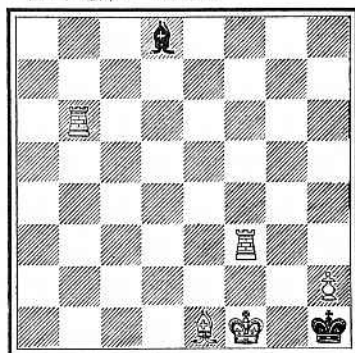
Mate in three.

1 Qh4, Q any; 2 Q, R or S × Q.
Pb6; 2 Qh1+.

No. 529.

Bell's Life in London, 1867?

(*Str.*, 237). BLACK.



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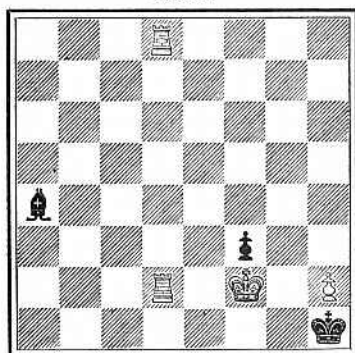
Mate in four.

1 KRf6, Bc7; 2 KRd6, B any; 3 R × B.
Be7; 2 QRd6, B any; 3 R × B.

No. 530.

N.Y. Evening Telegram, c. 1890.

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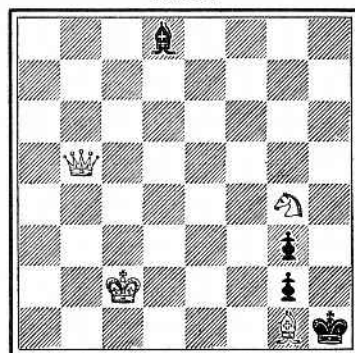
Mate in three.

1 Rb2, Bd1; 2 Rb1.
Bc6; 2 Rb1+.
B else; 2 R × B.

No. 531.

N.Y. Evening Telegram, c. 1890.

BLACK.



WHITE.

Mate in three.

1 Qe5, Bh4; 2 Qh8.
Bc7; 2 Qh8+.
B else; 2 Q × B.

THE GRAB THEME.—I.

THE title, Grab Theme, though generally understood to-day, is an unsatisfactory term. It must be used here, however, as no better name has been suggested, and this book is not the place to venture on original experiments in terminology. The theme includes, in its broadest sense, all problems where a Black piece is captured on two or more squares, in different variations, but for the same general purpose. In its narrower sense it is limited to the problems where a particular Black piece is captured on two or more squares by a single White piece or by two White pieces of the same kind. The captures may be either checks (often mates) or quiet moves. If they are checks, then they occur because the Black piece guards all the vulnerable squares, and wherever it moves to it naturally relinquishes its guard on that particular square. We will examine this form of Grab shortly. If, on the contrary, the captures are quiet moves, they are usually made to remove a free Black piece, thereby producing a waiting position in which Black has to move and permit mate.

No. 528 is an example of a Black piece (the Queen) pursued by several White men (the Queen, both Rooks, and one of the Knights). Such a slaughter, while involving more variations than can be readily shown in any other manner, is on the whole brutal and obvious, once the key has been found. There is nothing particularly instructive about the captures, and when White's force is very large it is likely that there will be duals.

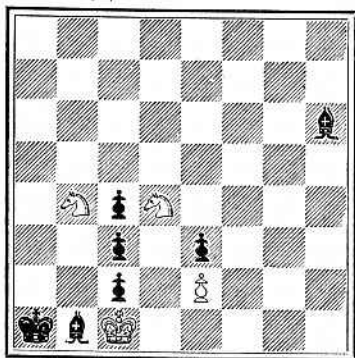
On the other hand the pursuit of a Black piece by one White piece or by two White pieces of the same kind is likely to be very instructive and very pleasing. I do not believe that many players know just how far each piece can succeed in capturing the various pieces of the enemy on an open board; whereas every problemist who has at all studied the Grab Theme can tell you at once under what conditions a Rook can capture a Knight or a Knight capture a Bishop. These thematic Grabs are necessarily much lighter in calibre than the complex Grabs; but that is just where their charm lies. Speaking of No. 529, Loyd said: "Although not so elaborate or carefully finished as No. 528, it is far superior on account of neatness of position and pointedness of design. Tastes differ; but to me such a problem is very commendable, because it has few pieces and at the same time a certain clearness of theme that explains itself the moment you see the solution. This besieging of a Black piece for the purpose of effecting its capture is suggestive of an absolutely inexhaustible line of problems: innumerable renderings can be constructed that would bear no resemblance except in the fact that a piece is captured" (*Str.*, p. 127).

A good example of this possible variety is furnished by Nos. 529 to 531. In the first two a Black Bishop is pursued by two White Rooks in a very similar manner; and the transition from No. 530 to No. 531 is again very close. The Bishop, in both problems, has the same seven moves, and is captured or thwarted in precisely the same fashion. Yet between No. 529 and 531 there is practically no resemblance whatever, beyond the presence of the free Black Bishop.

No. 532.

Chess Monthly, February, 1860.

(*Str.*, 238). BLACK.



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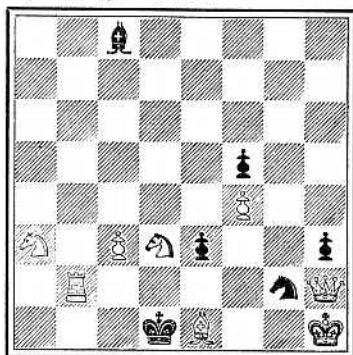
Mate in three.

1 Se6, B any; 2 S×B.

No. 533.

45 *Cleveland Sunday Voice*, 3rd June, 1877.

(*Str.*, 407). BLACK.



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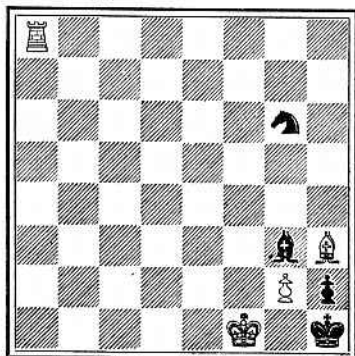
Mate in three.

1 Sc5, B any; 2 S×B.

No. 534.

V. Second Prize Set, Paris Tourney, 1867.

(*Str.*, 239). BLACK.



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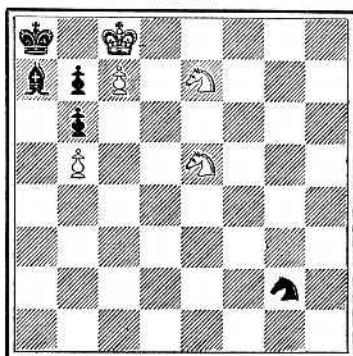
Mate in five.

1 Rf8, S×R; 2 Bf5, S any; 3 B×S.

No. 535.

N.Y. Evening Telegram, c. 1885?

BLACK.



WHITE.

Mate in four.

1 Sd5, Se1 or h4; 2 Se3, S any; 3 S×S.

THE GRAB THEME.—II.

THERE is frequently one weakness to problems illustrative of the Grab Theme, and that is the difficulty of disguising the nature of the theme. Once an experienced solver realises that a problem is a Grab, it does not take him long to decide which of the recognised form of laying the siege will avail to effect the capture most expeditiously. Take No. 532. It is clear that after 1... Bz2 White mates forthwith. Black's only other resource is to move the King's Bishop, and White's aim must necessarily be its capture. A glance reveals 1 Se6 as a key. The problem is neat as an example of Knight Errantry, but as a Grab it is not more than a trifle. Now turn to No. 533. Black has three movable men, and the Grab theme is not suggested as there is no obvious White piece free to lay siege to the Bishop. The Knight at d3 seems stationed expressly to keep the Black King from moving. Yet the position is practically identical in theme with No. 532. As Loyd himself said: "It would possess little merit if the Knight moved from any other square" (*Str.*, p. 203).

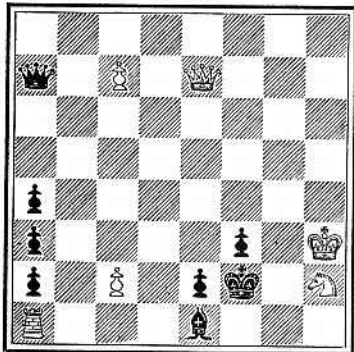
In No. 534 Loyd reversed the Grab of Nos. 532 and 533, capturing the Knight with the Bishop, instead of the Bishop with the Knight. Here he disguised the theme in two ways, by having an introductory move to decoy the Knight into a capturable position and by requiring two moves to effect mate after the capture instead of one, so that the advantage of Black's moving away the Bishop is not so quickly understood. "The position was given to me by Rivière, of Paris, as a pleasantry, with the stipulation: 'White to mate without playing.' The secret of which was to turn the board around, mating with the Pawn. I added the Rook and Knight, and turned the tables on him!" (*Str.*, p. 128).

Another example of Knight work occurs in No. 535, and it is a much better one than No. 532, because the Grab solution is so much more thoroughly disguised. If 1... Bb8, White can evidently mate at once, but there seems to be no likely way to capture the Black Knight, and at first the solver's energies are directed to trying to discover an aggressive line of attack. The Grab by the concerted action of the two White Knights is extremely pretty. Symmetrical effects occur whether Black plays to e1 or to h4. In both cases White's reply is the same, but its effect is somewhat different. It is hardest to find after 1... Sh4. "The position was not composed by me; it was solved. It actually developed in a game that two Knights might capture one, as shown, and it was only necessary to add the little group of pieces out of mischief in one corner in order to conform to the orthodox conventions of an accurate mate" (MS.).

No. 536.

Charleston Courier, 1859.

(*Str.*, 228). BLACK.



WHITE.

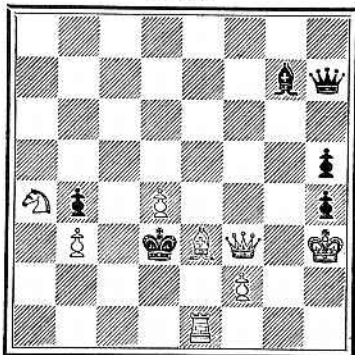
Mate in two.

1 Qb4.

No. 537.

Prospectus, Baltimore News Tourney,
15th December, 1883.

BLACK.



WHITE.

Mate in two.

1 Qf7.

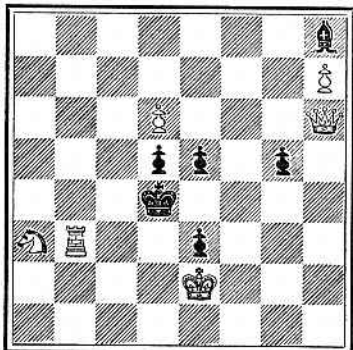
No. 538.

Set: "Notions."

Centennial Tourney.

Lebanon Herald, 1877.

(*Str.*, 230). BLACK.



WHITE.

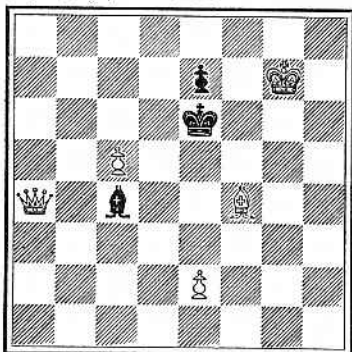
Mate in three.

1 Rb5, Pe4 ; 2 Q x P.
Bg7 ; 2 Qg6.
Kc3 ; 2 Qh3.

No. 539.

Porter's Spirit, 1858 ?

(*Str.*, 231). BLACK.



WHITE.

Mate in three.

1 Pe4, Bd5 ; 2 Pc6.
Bb5 ; 2 Qd1.

THE GRAB THEME.—III.

WHEN White's captures of a Black piece in the Grab Theme give check (or mate), it is natural to suppose that they will be much more restricted than in the quiet Grabs which we have just been considering. This is so because every square on which the captures occur has to be in the immediate checking range of the Black King. A decided monotony is certain to result, as will appear after Nos. 536-538 have been solved and compared with No. 393. They illustrate concurrent mates, rather than variety of strategy; and the composer will find it a difficult matter to suggest any improvement. I think Loyd himself, in No. 539, discovered the best possibilities which the mating captures of one piece by another permits, and he referred to the comparative merits of the position as related to No. 538, as follows: "In No. 538 I have endeavoured to introduce the same guarding of the line of the Bishop, with the additional feature of allowing a little freedom to the adverse King, which generally imparts more variety of play to a problem. But in this case, as in many others, all such variations, requiring the addition of extra pieces, are detrimental to the purity of the theme. In No. 539 I have extended the guarding of the Bishop still further; but, although this constitutes a very pleasing and meritorious feature, which might be introduced to even better advantage, I here find that the necessity of preventing the escape of the King destroys the difficulty and charm of the theme. I give the two positions, as it is always an interesting study to examine different renderings of a theme, which should teach composers not to be over hasty in considering a problem finished until they have tried several versions of it, to see which is the best" (*Str.*, p. 124).

Some themes become so hackneyed that composers unconsciously look upon them no longer as actual themes with an interest of their own, but as tricks of the trade, adapted for secondary use in finishing off the details of a problem. The linear Grab is such a case. It is a theme by itself, as Loyd's problems show, but it has lost by too frequent presentation all the charm of interest it ever had. Nowadays it is relegated to a subordinate position in problems like No. 159, where it happens to fit in prosaically enough, but usefully. This suggests a curious evolution in the consideration afforded to given problem thoughts. They begin as Ideas (p. 203), the spontaneous realisations of simple relationships between the pieces; gradually, through use and study and varied interpretation, they become distinct Themes, with their recognised places in the general cosmos; and finally, hackneyed and wearisome, they lapse again into mere Tricks of the Trade, ingenious devices helpful in the interpretation of newer thoughts and more fashionable styles.

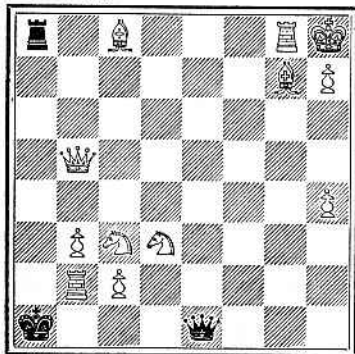
Set: "Themes."

Second Prize, Centennial Tourney.

585 *American Chess Nuts*, 1868.*Cleveland Voice*, 4th February, 1877.

(Str., 233). BLACK.

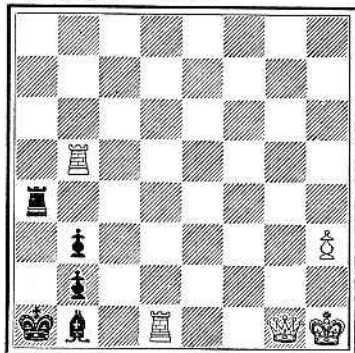
(Str., 232). BLACK.



WHITE.

Mate in three.

- 1 Qg5, Ra3; 2 Qe7.
 Ra7; 2 Qe3.
 Qh1; 2 Qg2.
 Ra4; 2 P x R.
 Qd1; 2 S x Q.



WHITE.

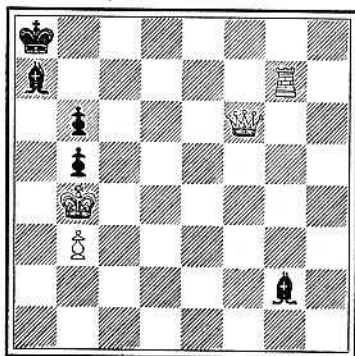
Mate in three.

- 1 Qg8, Ra7; 2 Qh7.
 Ra6; 2 Qg6.
 Ka2; 2 Q x P+.

No. 542.

N.Y. Albion, 1858?

(Str., 224). BLACK.



WHITE.

Mate in three.

- 1 Rf7, Bh1; 2 Qh8+.
 Bd5; 2 Qd8+.
 Be4; 2 Qe7.
 Bf3; 2 Q x B+

THE GRAB THEME.—IV.

“ GUARDING all of the squares to which a Bishop can move can be varied indefinitely with any of the pieces. It appears to especial advantage in No. 59, wherein the secret of its being a waiting problem is well concealed, thereby making it a most difficult and at the same time pleasing position. It has an inviting look and gives promise of an easy solution, whereas the difficulty consists in finding how to get at the adverse King within the required number of moves. It actually seems sometimes in problems of this nature that the very paucity of attack, which is such an objectionable weakness in other positions, becomes a meritorious and pleasing feature in these, where the solver is completely baffled in finding any promising indication whatever ” (*Str.*, p. 123).

“ I do not wish to become garrulous or to be continually harping upon my hobbies ; but, as it would be impossible to treat of the one-thousandth part of the well-known problematical themes, I have made a point of dwelling at greater length upon those that I have referred to and, my object being to show the inexhaustibility of any theme, illustrating how they may be varied or built upon and how new ideas may be gleaned as we go. I do not hesitate, therefore, to give several further illustrations closely allied to my subject. In No. 541, for example, we find the same principle of guarding every square on the line of a Black piece applied to the moves of the Rook ; and in No. 540 I have bifurcated the theme by the introduction of both Queen and Rook, which produces a richness and beauty otherwise unattainable. The object of the White Bishops and King’s Rook is explained elsewhere (p. 245) ” (*Str.*, p. 125).

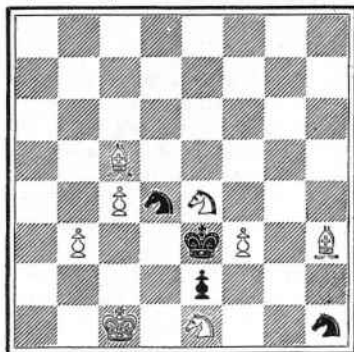
Now, in these problems, the reader may not at first recognise any similarity to any of the other examples of the Grab Theme which we have just been considering. And yet they fall naturally into our system of classification. We have finished with the quiet captures of Black pieces, and are dealing with captures which give check (or mate). In the present group these captures are not immediate ; therein lies their distinction. They require an extra strategic move for their accomplishment, and this gives an opportunity for “ richness and beauty ” which the anæmic specimens on the previous page could never have attained.

It is rather curious that, in the *Strategy*, Loyd dealt with all the Grab problems under the heading of “ Waiting Moves.” They have, it is true, a decidedly waiting character, as the nature of the theme depends upon some Black piece having a choice of moves which shall lead to separate captures ; but a threatening key can often be used to good advantage to force the movement of this free Black piece. Indeed this is just what happens in No. 59, which Loyd incorrectly called a waiting problem. The key threatens 2 Qb1, and it is only by moving the Bishop to escape this threat that the thematic variations are produced.

No. 543.

50 *Lynn News*, February, 1859.

(*Str.*, 235). BLACK.



WHITE.

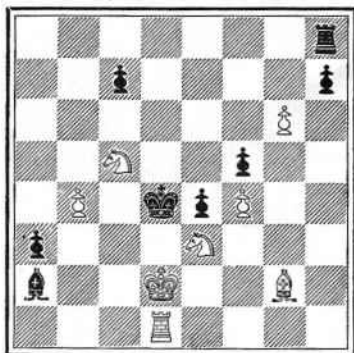
Mate in four.

- 1 Bb6, Sg3 ; 2 Sg2+, K×P ; 3 Sd2+.
 Sf2 ; 2 Sg2+, K×P ; 3 Sg5+.
 Kd3 ; 3 Sc5+.
 Kf4 ; 2 B×S, Sf2 ; 3 B×S.
 Sg3 ; 3 Sg2+.

No. 544.

V. 41 *Boston Saturday Evening Gazette*,
 5th February, 1859.

(*Str.*, 241). BLACK.



WHITE.

Mate in three.

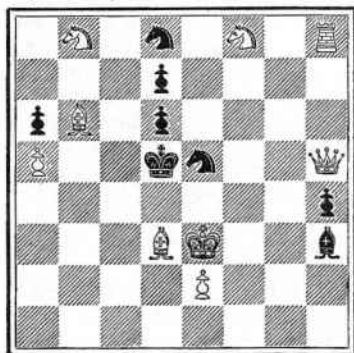
- 1 Ra1, Bd5 ; 2 Sc2+.
 Bc4 ; 2 S×BP+.
 Bg8 ; 2 Pg7.
 Bf7 ; 2 P×B.
 threat ; 2 R×B.

No. 545.

Set: "L'homme qui rit."

Third Prize, Paris Tournay, 1878.

(*Str.*, 412). BLACK.



WHITE.

Mate in three.

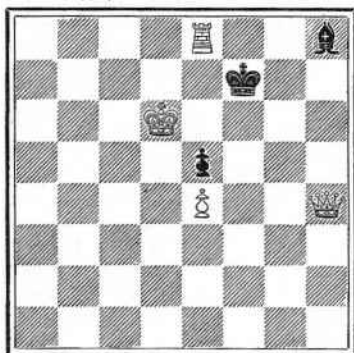
- 1 Qg5, Sb7 ; 2 S×RP.
 Sf7 ; 2 Sg6.
 Bg4 ; 2 Qf4.
 Bf5 ; 2 Q×B.

No. 546.

"By W.W., of Richmond, Va."

85 *Lynn News*, 21st December, 1859.

(*Str.*, 436). BLACK.



WHITE.

Mate in two.

- 1 Qg4.

SELF-BLOCKING.

LOYD frequently illustrated the way in which themes lent themselves to a wide range of interpretations by showing how the pieces most immediately concerned in a theme could be replaced by totally different pieces, thereby producing some entirely new effect. He was never tired of explaining how a Bishop could be used instead of a Rook, to present some particular theme "on the bias," as he called it. A much more rarely possible interchange is that of a Knight for a Bishop.

"There is especially," wrote Loyd, "the blocking trick, where a waiting position is introduced, which can be presented with a Black Knight as well as with Rooks or Bishops. In No. 543 a waiting move is made to compel the cornered Knight to block either one of two squares. It has a close resemblance to No. 88, yet the treatment is so different as to entitle either to a claim of originality. Precisely the same theme is shown with a Bishop in No. 544" (MS.).

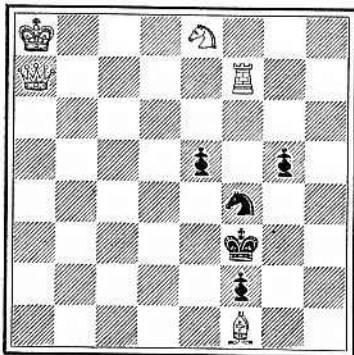
Incidentally it should be noticed here that the distinction made by many, even by Loyd, between waiting and threat problems, is not a very sound one. If any theme would appear to be definitely connected with waiting strategy it would be this self-blocking trick, as Loyd called it. Yet No. 544 has a most aggressive threat, and it is only in the attempt of the Bishop to escape that the self-blocks arise. "This problem shows the advantage of an extended knowledge of themes; for it often occurs in composing a problem that in some variation (as in this case 1. ., Bg8) the pieces assume a most discouraging position, until we recall some theme which is peculiarly applicable to the situation and which can be introduced under the most favourable conditions (as in this case the Excelsior termination of No. 607) (*Str.*, p. 129).

Nos. 545 and 546 are quoted as specimens of somewhat different self-blocking themes. In No. 545 the effect of the self-blocks is not seen until after Black's subsequent King move is made. Notwithstanding this, the continuation 1. ., Sb7; 2 S×RP, can be found without any knowledge of the key, which helps to a speedy recognition of the theme and consequently to a relatively easy solution. In No. 546, on the contrary, the self-blocks lead to immediate mate; but these mates are not betrayed by the initial position and are consequently only to be discovered by experiment. "Even in a simple little two-mover like this, it is the highest order of the art when the original posing of the pieces betrays nothing of the final mate; whereas, in a problem like No. 545, if the solver will—as is generally done—merely allow Black to play first, so as to find what moves of the defence are not already anticipated, the entire structure comes apart of its own accord, as is always the case where there are easy variations or suggestive mating positions" (*Str.*, pp. 218 and 206).

No. 547.

V. 152 *Frank Leslie's*, 4th September, 1858.

(*Str.*, 86). BLACK.



WHITE.

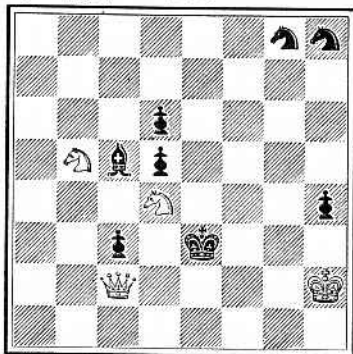
Mate in three.

1 R×S+, K×R; 2 Q×P+.
SP×R; 2 Qd7.
KP×R; 2 Qh7.

No. 548.

84 *Lynn News*, 14th December, 1859.

(*Str.*, 390). BLACK.



WHITE.

Mate in three.

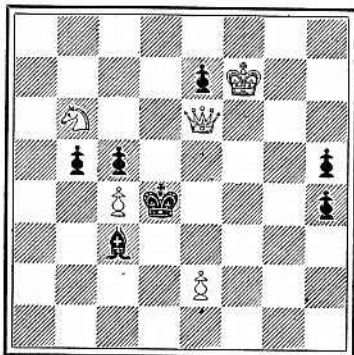
1 Sc7, K×S; 2 Qe2.
Kf4; 2 QSe6+.
B×S; 2 S×P+.
threat; 2 Qe2+.

No. 549.

"By W. King."

6 *Harper's Weekly*, 20th Nov., 1858.

(*Str.*, 391). BLACK.



WHITE.

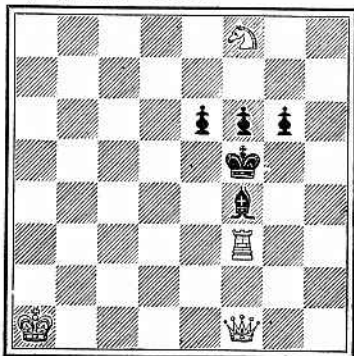
Mate in four.

1 Sd5, K×P; 2 Sc7+, Kb4; 3 Qa2.
Bd2; 2 Qf5, Bf4; 3 Ke6.

No. 550.

Syracuse Standard, 1858.

(*Str.*, 288). BLACK.



WHITE.

Mate in three.

1 Rc3, Ke5; 2 Qd3.
Kg5; 2 Qh3.

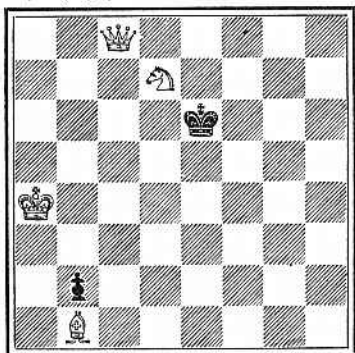
THEMATIC MATING POSITIONS.

WHILE large groups of problems, differing from one another in every other respect, can be built up around given mating positions, these particular mates can only in a rather inaccurate manner be referred to as themes. The theme of a problem is the strategic principle that determines the course of the solution; when we find a problem where all the interest centres in the formation of a pretty mate we often refer to it as the "thematic mate." Problemists who lay more stress on economy of construction than on strategic merit almost always make the thematic mate a matter of greater prominence in their problems than the theme by which the mate is arrived at. Consequently in the work of classification, the student finds two distinct bodies of problems requiring attention: the Static class, in which the thematic mates are all-important; and the Dynamic class, in which an active theme is concerned. I have borrowed these two terms, Static and Dynamic, from the science of Mechanics, where they are used to denote forces at rest and forces in action. In any form of thematic mate, we are concerned chiefly with the picture presented by the pieces after they have come to rest; the solution is over, action has been replaced by equilibrium, and all that is left for the critic to say is: "Oh, what a pretty mate!" In problems with a clear-cut dynamic theme, on the contrary, it is some strategic principle that delights us, the interference of White and Black pieces, pinning, ambushes, counter-attacks, or the like. For Loyd the dynamic theme was infinitely of greater merit than the static mate, and most of his better known problems are illustrations of active strategy. But he knew the artistic charm of a good mate, and in a number of instances he built his problems expressly around some favourite mate. But even here he always tried to work up the mate as an unexpected climax. "The difficulty of a solution depends upon the uncertainty of knowing when you have hit upon the right move; many problems are very easy, therefore, because some simple little variation which can be seen through at a glance indicates that you are upon the right track. In No. 547, the easy reply to $r.c.$, $K \times R$, not only betrays the key move, but necessitates the addition of the Knight" (*Str.*, p. 52). This Knight mate, with the White Queen guarding five squares, Loyd found could be worked up to much better advantage without the check, as in Nos. 548 and 549, and in No. 550, thanks to the symmetry, he obtained a clever bifurcation with a most ingenious unsymmetrical key.

No. 551.

559 *American Chess Nuts*, 1868.

(*Str.*, 191). BLACK.



WHITE.

Mate in three.

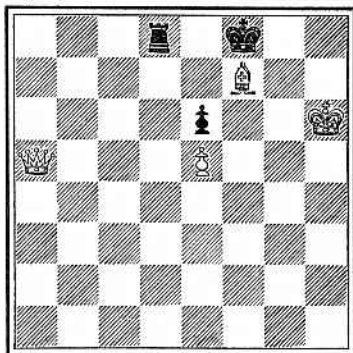
1 K a5, any; 2 B f5.

No. 552.

"By Master Louis Keocker."

V. 41 *Musical World*, 6th August, 1859.

(*Str.*, 192). BLACK.



WHITE.

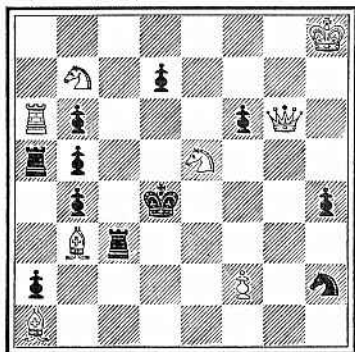
Mate in three.

1 Kg6, Re8; 2 Qd2.
Ke7; 2 Qb4+.

No. 553.

V. *Baltimore Dispatch*, c. 1859?

(*V. Str.*, 194). BLACK.



WHITE.

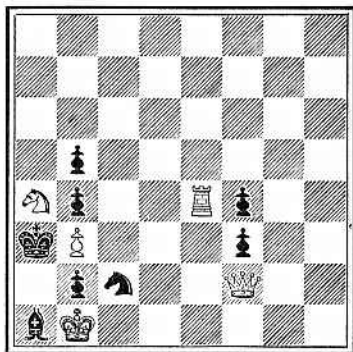
Mate in three.

1 Kg7, R x R; 2 K x P.
P x S; 2 Sc5.
K x S; 2 Bc2.
Pf5; 2 Q x BP.

No. 554.

13 *Sunny South*, 16th October, 1886.

BLACK.



WHITE.

Mate in three.

1 K x S, P = Q+; 2 K x Q.
Ka2; 2 Sc3+.

THE WHITE KING.

"THE White King being an inseparable appendage to our problems enters largely into the spirit of every composition, and by his presence (either as an active participant or through the necessity of his being defended from the enemy) often imparts to a problem its leading features and characteristics. It will not be amiss, therefore, to give a few illustrations of the peculiar importance of this useful, as well as ornamental, member of the society over which he presides" (*Str.*, p. 105).

"The White King is often utilised to make an unexpected key, generally for the purpose of losing a move (No. 551). Keys of this kind, wherein White merely loses a move to gain the opposition, constitute waiting problems, and whatever there is of the surprising nature in their construction is due to the fact, already alluded to (p. 249), that the difficulty of any problem consists in mating within a stipulated number of moves; it does always seem somewhat surprising, therefore, that the attack, while driven by such an urgent haste, instead of pressing on with vigour, should make a passive move apparently without any object, depending entirely upon Black to break up his own defences" (*Str.*, p. 104).

"The move of the King has always been a favourite key with me, and I have introduced it into many problems; it being a pretty and difficult move because, of all the pieces, the King is the last to be thought of for being brought into active play. In a problem like No. 552, where the forces are limited, it is but natural to expect the King to perform his part, but in No. 553 the solver would be apt to try other methods before seeing that the King must leave his secure retreat" (*Str.*, p. 105).

"In problems of the Intimidated style (p. 409), the White King seems to lose his majestic individuality and mingles in the rout with all the ardour and impetuosity of a plebeian. I shall speak rather of his royal qualities where he enters the fray boldly and, as a brave leader, encounters the dangers of the battle-field. Bringing the King into active play is shown to particular advantage in No. 553, because, aside from the initial move, the only mate threatened is by a further advance of the King. Of course the move of the King is introduced in many problems during the course of the solution; but it makes its best effect as a key-move" (*Str.*, p. 106).

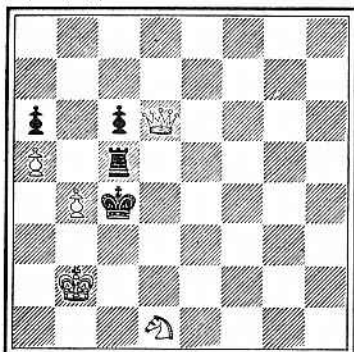
"In No. 553 the three variations and the threat are all so hidden that taken all in all I should call it the best problem of the collection, if difficulty was the only criterion" (MS.). In the *Strategy* this problem was printed with the Black Knight on g1, which permits the subtle cook 1 Sc6+. It is often curious how slight a change will allow a flaw. In No. 554 the Black Knight prevents the otherwise obvious 1 Qc5. Few composers besides Loyd would have chosen this particular manner of rendering the problem sound.

No. 555.

Frère's Problem Tournament.

Frank Leslie's, 12th February, 1859.

(Str., 69). BLACK.



WHITE.

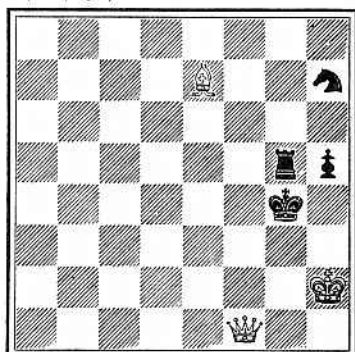
Mate in three.

- 1 Kc2, K × P + ; 2 Sc3.
 Kb5 + ; 2 Kb3.
 Rd5 ; 2 Sb2 +.

No. 556.

V. London Chess Congress,
 1866-67.

(Str., 196). BLACK.



WHITE.

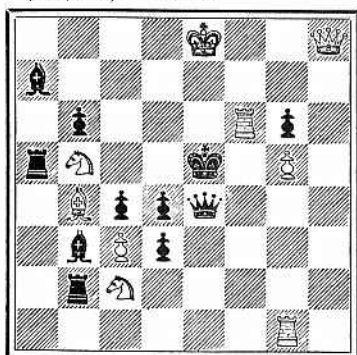
Mate in three.

- 1 Kg2, Kh4 + ; 2 Kf3.
 Rf5 ; 2 Qd1 +.

No. 557.

First Prize Set, Charleston Courier
 Tourney, 1859.

(Str., 206). BLACK.



WHITE.

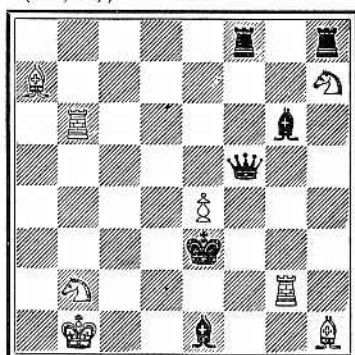
Mate in three.

- 1 Qh1, Kd5 + ; 2 Re6.
 Q × Q ; 2 P × P +.
 QR × S ; 2 Re1.
 Qa8 + ; 2 Q × Q.

No. 558.

427 N.Y. Albion, 7th March,
 1857.

(Str., 207). BLACK.



WHITE.

Mate in three.

- 1 Rf6 +, K × P ; 2 Rg5 +.
 Kf4 ; 2 KR × B.
 Kf3 ; 2 Sg5 +.
 Qc5 ; 2 B × Q +.

COUNTER-ATTACKS.—I.

LOYD'S term "Counter-Attack" is very nearly equivalent to the term "Cross-check" so frequently used to-day. Both are a little vague and sometimes also a little inaccurate. There are three kinds of checks by Black; or rather there are three ways in which White can reply to a check by Black. The first is to capture the checking piece; the second is to move away the White King; the third is to interpose some White man. Each of these replies may be either a check or a quiet move on White's part. Now, strictly, a cross-check requires that a check by Black is to be met by another check on White's part. This necessarily always occurs in two-movers. But, in longer problems, White's reply is so often a quiet move that the term cross-check is very misleading. Again, if White answers Black's check by a direct capture of the checking piece, we can hardly be said to be dealing with a cross-check. It is simply a "direct return capture." Loyd's expression "Counter-Attack" covers all these varied possibilities without distinction, though he usually meant a Black check followed by a move of the White King or the interposition of a White piece.

A very pretty group of three-movers is that where the Black King discovers check from a piece which becomes pinned in the very process of the check. Loyd referred to these problems as "showing the truest spirit of counter attack" (MS.).

"No. 555 is a finished and elegant problem that the umpires of a tournament threw out as possessing no merit or difficulty whatever. The popular taste has improved since then, and I should not fear to submit a similar composition to a modern committee" (*Str.*, p. 43).

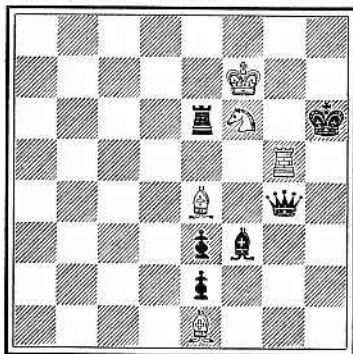
"Playing the King in order to lose a move and at the same time to gain a necessary position, appears to the best advantage where the King is moved from a place of security to one of imminent danger, as in No. 556, which is a second version of No. 555. The theme is to submit the King to a check from a piece which becomes pinned" (*Str.*, p. 107).

"In Nos. 557 and 558 is shown the same pleasing and somewhat curious theme of preparing against a discovered check by paralysing the checking piece through the pinning process. In the first I have employed it as a contingency in case the defence uncovers a check. The problem is carefully elaborated and rich with ideas and variations, but it in no way compares with the same theme as elucidated with fewer pieces in No. 555." (*Str.*, p. 112). "The play of the Queen, while not preventing any of Black's checks, makes an excellent key-move to No. 557, for it abandons a strong position for one that looks very dangerous. In No. 558 White meets another imminent check by a similar counter-plot. The bifurcation is unique, but it loses much of its piquancy on account of its having to be introduced by a checking key. The unnatural positions of Nos. 557 and 558, compared to Nos. 555 and 556, are partly justified by the more elaborate character of their themes" (MS.).

No. 559.

10 *American Chess Nuts*, 1868.

(*Str.*, 142). BLACK.



WHITE.

White to play and win.

1 R×Q, R×S+; 2 Ke7, R checks;
3 K×R, B×R; 4 Kf6, Bh5; 5 Bh4,
B any; 6 Bg5+, etc.

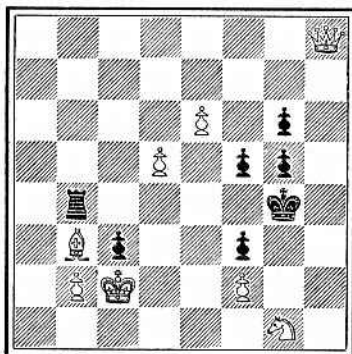
No. 560.

Set: "Ideas."

First Prize, Centennial Tourney, 1877.

72 *Boston Globe*, 6th December, 1876.

(*Str.*, 199). BLACK.



WHITE.

Mate in four.

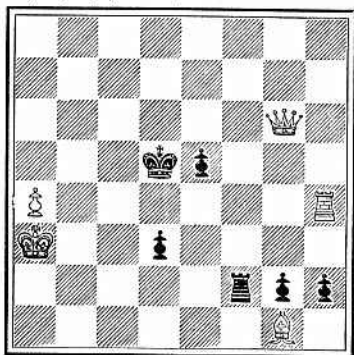
1 Kd3, Rd4+; 2 K×P, Rc4+; 3 K×R.
Rd3+; 3 K×R.
Kf4; 2 Qh2+, Kg4; 3 Qh3+.

No. 561.

A mes amis du Café de la Regence.

104 *La Strategie*, 15th July, 1868.

(*Str.*, 251). BLACK.



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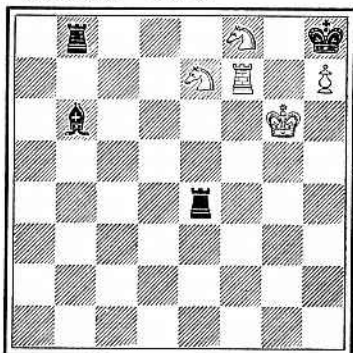
Mate in four.

1 Rc4, Ra2+; 2 Kb3, Rb2+; 3 K×R.
Ra3+; 3 K×R

No. 562.

American Chess Journal, March,
1878.

(*Str.*, 477). BLACK.



WHITE.

Mate in four.

1 Kf5, Rf4+; 2 Kg5, Rf5+; 3 K×R.
Rg4+; 3 K×R.
Re5+; 2 Kf6, Re6+; 3 K×R.

A CLOSELY related and peculiarly interesting group of positions, illustrating Loyd's mastery over checks by Black, contains four problems in which adjacent checks by the Black Rook are repeated twice consecutively in such a manner that the White King can capture the Rook the second time, although he cannot do so safely on the first opportunity. The theme is clear cut and may be capable of a large number of interpretations. But the ideas Loyd uses in the four renderings are totally distinct. In each case some reason must be found why the White King cannot make the capture at once. In No. 559 the capture on f6 would leave White no waiting move after 3... B×R; in No. 560 the capture on d4 would block that square so that the Queen could not mate there; in No. 561 the capture on a2 would draw the White King so far away that he could not do his share of the guarding after 2... K×R; and in No. 562 the capture on f4 or e5 would leave the White King exposed to dangerous checks from the Bishop. Certainly these four ideas, by which Loyd interprets his theme, are widely asunder; yet the solutions are so similar that any one of the four at once suggests the others. Loyd greatly enjoyed the study of this theme. His first rendering was the end-game. "No. 559 is what is generally termed an end-game; but as such I consider it of no practical value whatever, as it depends upon a problematical trick that would never occur in a game" (*Str.*, p. 80).

"No. 560 illustrates the advance of the King to an exposed position by that peculiar feature of losing a move while under fire which I have alluded to in No. 559 as being more suitable for a problem than for an end-game. I will show later how the same principle can be introduced for other purposes; the present version shows the inexpediency of occupying d4, more than the feature of losing a move" (*Str.*, p. 108).

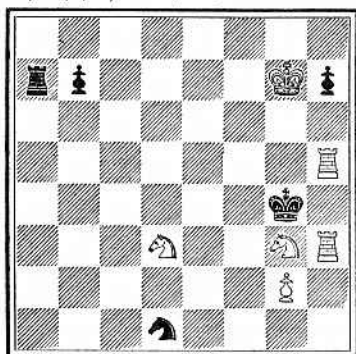
"No. 561 is another attempt to compose a waiting problem where the White King should make a quiet move while under check. These are all good problems, but they do not convey the idea that I intended, although equally as good, for nine solvers out of ten would imagine that White refuses the capture to lose a move; but it is quite the reverse, he does it for the sake of gaining a move" (*Str.*, p. 134).

With No. 562 Loyd gave no explanation in the *Strategy*, other than the comment: "No. 562 is an inviting position; yet the paucity of resource and the exposed White King foreshadow a complicated line of attack and defence, that none but an experienced problemist grapples with impunity" (*Str.*, p. 238). But later, speaking of No. 562 as the best of the quartette, he said: "This defensive theme seems inexhaustible. Its best expression occurs where the Rook's attacks, by interfering with the action of a Bishop, exhaust themselves and give White an opportunity to capture safely. The White King need have no dread of the checks; his moves can be bold and fearless, provided in his side-stepping tactics he is careful to avoid any check from the Bishop" (MS.).

No. 563.

Chicago Tribune, 1878.

(*Str.*, 482). BLACK.



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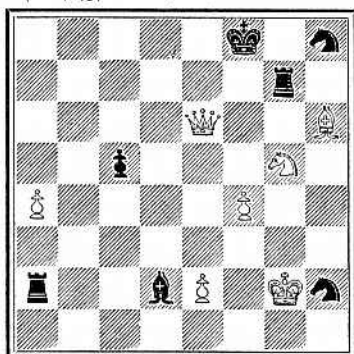
Mate in three.

1 Rb5, Pb6+ ; 2 Kh6.
Ra4 ; 2 Sf1.

No. 564.

V. 15 *Baltimore Dispatch*, August, 1858.

(*Str.*, 45). BLACK.



WHITE.

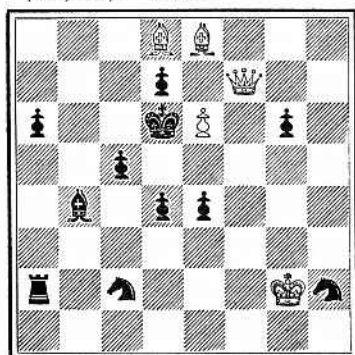
Mate in three.

1 Pe3, B x P+ ; 2 Kh3.
Ra3 ; 2 K x S.
Sf3 ; 2 K x S.

No. 565.

V. 12 *American Union*, 24th July, 1858.

(*Str.*, 200). BLACK.



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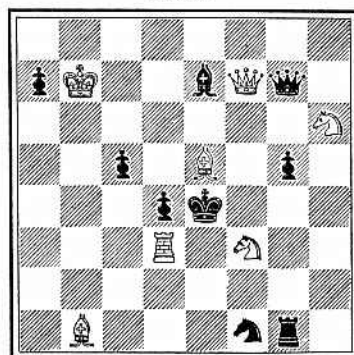
Mate in four.

1 Bf6, Se3+ ; 2 Kh3, Kc7 ; 3 P x P.
Se1+ ; 2 Kh1, Kc6 ; 3 Q x P+.

No. 566.

British Chess Magazine, January, 1910.

BLACK.



WHITE.

Mate in three.

Qb3, Bf8+ ; 2 Ka8.
Bf6+ ; 2 Ka6.

COUNTER-ATTACKS.—III.

THE defence of the White King to the adversary's check is naturally more effective where it involves no direct capture. In the last group of problems we examined, the direct capture was actually made a thematic feature by being delayed for a move. In the present group this direct capture is entirely avoided by allowing Black so to interfere with his own forces that his checks virtually counteract themselves. The group is again one closely inter-related and curiously ingenious. It has proved less fertile in the different ideas by which it can be illustrated; but decidedly more fertile as a definite theme. In particular, Shinkman and Wurzburg have cleverly elaborated it, and in my *British Chess Magazine* article dealing with Loyd and Shinkman (January, 1910), I used this theme to show Loyd's originality of conception and Shinkman's remarkable powers of elaboration and thematic development.

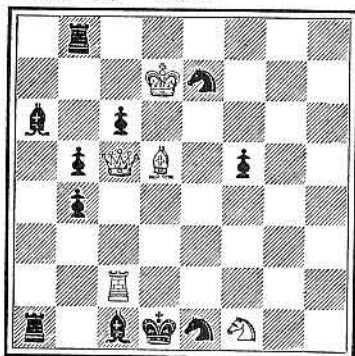
The theme appears in its simplest form in No. 563. The key blocks one of the threatened checks by the Black Pawn, while the other (1. . ., Pb6+) so interferes with the action of the Black Rook that White is perfectly safe in moving his King to the shelter of h6. In No. 564 the same result is obtained by moving the White Pawn to e3, which renders 2 Kh3 entirely safe, even when 1. . ., B×P. The reason for moving away the King is, here, to unpin the White Knight which is to mate. It will be noticed, however, that if 1. . ., Bc1 or Be1+, Black also makes h1 a safe retreat for the White King. This is clearly a thematic dual; but Loyd was quick enough to turn it to advantage by using it as a suggestion for doubling the theme, as shown in No. 565. Here the Bishop is replaced by a Knight, which is so hampered that wherever it moves it in turns cuts off the Rook's action, allowing 2 Kh1 or 2 Kh3 without further danger. This problem, according to Loyd, had two flaws. It required four moves to illustrate what is theoretically a strictly three-move theme; and the checks were threatened in the original position, and consequently obvious to the solver. "A more scientific combination throughout is given in No. 566, where the removal of the White Queen makes the checks possible, and the use of the Black Queen allows check again on the second move. It is a far better problem than the others; but it ought to be, as the author had a half-century's experience to the good" (MS.).

Loyd had little to say in the *Strategy* regarding the constructive points of these problems. He used Nos. 563 and 565 to caution solvers against forming the conclusion that, in such apparently dangerous situations, White must inevitably begin with a checking key. Now-a-days solvers are not on the look-out for checking keys, as they were fifty and even thirty years ago. A problem that actually begins with a check, like No. 14 or No. 91, when apparently intended to have a quiet key, would be very much more difficult to-day to the unwary than one like No. 563 where the deceptive posing is just the other way.

No. 567.

148 *Wilke's Spirit of the Times*,
2nd May, 1868.

(*Str.*, 201). BLACK.



WHITE.

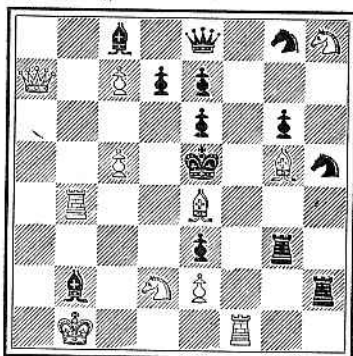
Mate in three.

1 Qe3, Bc8+ ; 2 Kd6.
Rb7+ ; 2 Ke6.
Rd8+ ; 2 KxR.

No. 568.

383 *N.Y. Albion*, 3rd May, 1856.

(*Str.*, 204). BLACK.



WHITE.

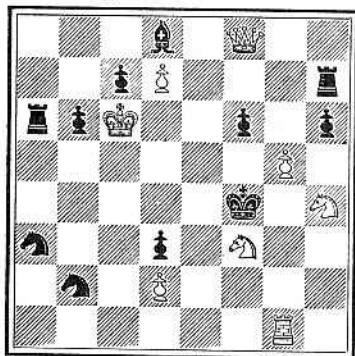
Mate in four.

1 Qa1, BxQ ; 2 Rf7, Rg1+ ; 3 Kaz.

No. 569.

Philadelphia Evening Bulletin, 1859 ?

(*Str.*, 205). BLACK.



WHITE.

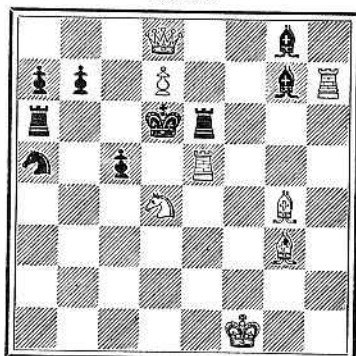
Mate in four.

1 Qd6+, PxQ ; 2 Sd4,
Pb5+ ; 3 Kd5.
Ke4 ; 3 Rg4+.
Ke5 ; 3 Sg6+.
Ph5 ; 3 Se6+.

No. 570.

Brooklyn Eagle, 1896.

BLACK.



WHITE.

Mate in two.

1 Qe8.

" IN No. 567 the White King is already exposed to a series of checks in order to give the appearance of necessitating an immediate attack upon the Black. The theme, however, centres in the arrangement of the Black forces, which are so placed that, upon commencing with any check, the pieces interfere and the assault is at once exhausted, giving a short respite to White during which he is able to administer the *coup de grâce*. The manner of producing the mate is a matter of secondary consideration, as the theme is embodied in the moves of the defence and almost any idea could be introduced for the purpose of effecting mate. This style of problem opens a field of composition that I have never seen explored. The following pleasing problems serve to illustrate my subject; but they hardly do full justice to the theme, which gives promise of something better" (*Str.*, p. 109).

" A less scientific way of paving an avenue of escape for the King is to sacrifice a piece for the purpose of creating a little harbour of rest, preparatory to allowing the attack against your King to begin. This feature is shown in No. 568, from which it will be seen that there are two themes involved, the one independent of the other. The Queen is sacrificed in the corner to furnish a safe avenue of escape for the White King; this is the theme of the problem, and entirely separate from the idea by which mate is effected afterwards. In this case I have introduced one of the well-known intersecting principles (2 Rf7, see p. 311) to show that any idea might be employed for leading up to the mate.

" No. 569 is a much better problem, from the fact that I have utilised the advance of the White King so that it is not a lost move, which is generally the weak feature in problems of this style. Problem No. 692 was composed to illustrate threatening a mate in the full quota of moves. Black can give a series of checks, each one of which, however, furnishes an equivalent advantage to the attack in return for the necessary delay caused by replying to the check. The position turned out so crowded by the time it was finished that I considered it a better illustration of bad taste than of good composition" (*Str.*, p. 111).

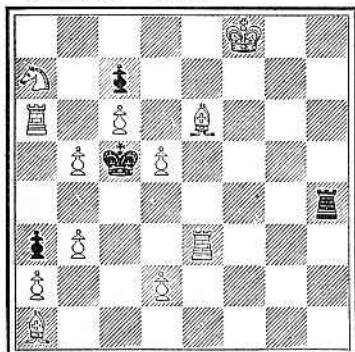
All these three problems, Nos. 567-569, are closely allied to the previous quartette, Nos. 563-566. No. 569, in particular, is only another interpretation of the mechanical interference of No. 563. "The Queen is sacrificed by a brutal check; but, as its discovery requires a clear conception of the entire theme, it makes a capital key-move. The bifurcated play of the White Knights is novel and pleasing. The threats from either Knight should not be looked upon as a very serious dual, as each of them is essential to the solution" (MS.).

No. 570 is included here, as it shows the nearest equivalent theme in two moves. The cross-check, 1. ., Rf6+; 2 Rf5 mate, obstructs the Black Bishop and allows one of those interesting complex interference mates which have become so universally popular in the last fifteen years.

No. 571.

Illustrated London News, 1867?

(*Str.*, 439). BLACK.



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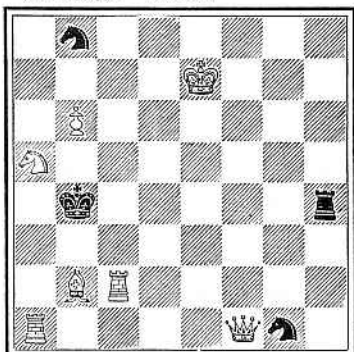
Mate in four.

- 1 Bg7, Rh8+; 2 Kf7, Rf8+; 3 B×R.
Kd6; 3 Pd4.
Rf4+; 2 Ke8, Rf8+; 3 B×R+

No. 572.

Hartford Times, 1878.

(*Str.*, 375). BLACK.



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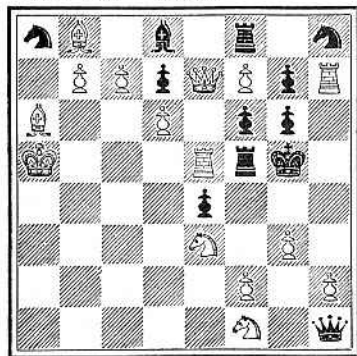
Mate in three.

- 1 Bf6, Rh7+; 2 Ke6.
Re4+; 2 Kf7.
Sc6+; 2 S×S+.

No. 573.

V. Era, 27th December, 1863.

(*Str.*, 198). BLACK.



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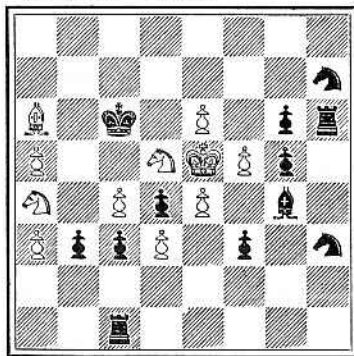
Mate in five.

- 1 Sd2, Qa1+; 2 Kb4, Qb2+; 3 Sb3,
Q×S+; 4 K×Q.
2... Qd4+; 3 QSc4, Qb6+; 4 S×Q.
1... B×P+; 2 Kb4, Ba5+; 3 R×B,
Qb1+; 4 S×Q.
2... B×P+; 3 B×B, R×R;
4 Q×R+.
1... R×R+; 2 Kb4, B×Q; 3 Pf4+,
P×P e.p.; 4 S×P+.

No. 574.

Philadelphia Mercury, 1858.

(*Str.*, 214). BLACK.



WHITE.

Mate in four.

- 1 Sc5, K×S; 2 Bb5, Re1; 3 S×P.
P×P; 3 Sc7.
Sf8; 3 Sb6.
Sf2; 3 Sb4.

It is extremely pretty, in cross-check problems, to thwart Black's attacks by a judicious placing of the White key-piece which may amount almost to interference play. No. 571 is an example of this, which reappears to much better advantage in No. 572. The Rook, in both these problems, threatens such a continued series of checks, that there would seem to be no way for the White King to escape the imminent danger save by an immediate checking attack. This is, however, not at all necessary. The singular quiet keys, which are practically identical in the two positions, turn the tables on Black completely. He can still give check with the Rook in two places, it is true; but White now has a safe refuge at his elbow, and if Black chooses to continue his checks White can retort in a fatal manner. In No. 571 the presentation of this ingenious theme is a little crude. There is one move too much in the solution, for No. 572 clearly shows that the theme is one of three moves only. Again White's replies in No. 571 do not have the unity of those in the shorter rendering; after 1. . . Rf4+, White ought to play 2 Kg8 instead of 2 Ke8 to bring out the full theme. Finally in No. 571 the solution is decidedly more obvious, as Black's two diagonal flight-squares indicate at once that the Bishop is expected to lead the attack. In No. 572, on the contrary, there is nothing to show that the Bishop is better adapted to defend his King than the other officers; indeed, such a try as 1 Qb1 appears much more promising to the solver.

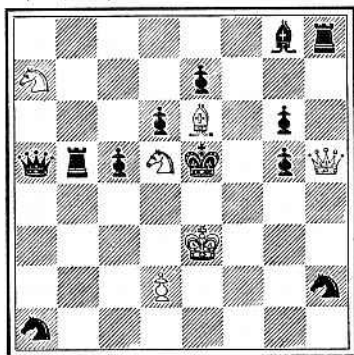
In these two problems White's key changed a most dangerous position, as if by magic, into a position of relative safety. In No. 573, the key precipitates an unexpected series of checks, which only the boldest of solvers would venture to investigate: "Subjecting the King to an attack may be produced, practically with the effect of a Surprise Move, by the removal of some intervening piece that previously prevented the King from being checked. For instance, in No. 573, the removal of the Knight exposes the King to an apparently endless number of checks, which are however finally parried by the protecting power of the Knight which is was my aim to illustrate. Many pretty problems of this kind can be built upon the peculiar defending properties of the several pieces, as opposed to the attacking powers of others" (*Str.*, p. 108).

"No. 574 introduces still another feature of what I have termed counter attacks; for, while the White King is in no immediate danger, there are so many ways of reaching him in two moves that it is obvious to the solver that he must not be dilatory in his assault. I have here illustrated the skilful manoeuvring of a Knight, who defends his own King at the same time that he threatens the enemy" (*Str.*, p. 116). These same tactics of the Knight have been shown in others of Loyd's problems, notably in No. 451, where Black's checks are retained, and in No. 367, where the checks are entirely done away with.

No. 575.

519 *N.Y. Albion*, 18th December, 1858.

(*Str.*, 208). BLACK.



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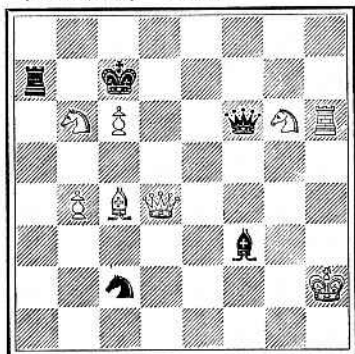
Mate in three.

1 Qe2, Q × P + ; 2 K × Q +.
 Qc3 + ; 2 Kf2 +.
 K × B ; 2 Kd3 +.

No. 576.

11 *Lynn News*, 27th April, 1858.

(*V. Str.*, 209). BLACK.



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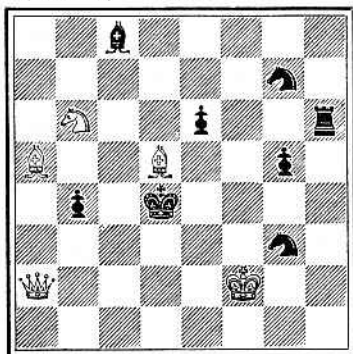
Mate in three.

1 Sa8 +, K × P ; 2 Q × R.
 Kc8 ; 2 Rh8 +.

No. 577.

34 *Cincinnati Dispatch*, 6th February, 1859.

(*Str.*, 210). BLACK.



WHITE.

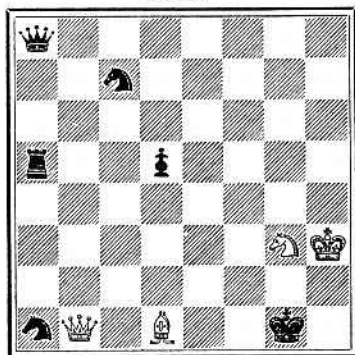
Mate in three.

1 Qa1 +, Kc5 ; 2 Qe5.
 Kd3 ; 2 Qd1 +.

No. 578.

N.Y. Star, c. 1890 ?

BLACK.



WHITE.

Mate in two.

1 Sh1.

" THE reply to an attack by means of a counter check is a very common, although highly meritorious, manœuvre. It can be utilised in so many different ways that it would be impossible to describe them. I shall only, therefore, refer to a few more of them for the purpose of showing how they can be varied and elaborated.

" In No. 575 I prepare a direct counter-attack to the threatened assaults by ambushing the Queen where she can not be attacked, and as the object is to uncover a check the defence gains nothing by the many checks at its command.

" In No. 576 the attacks from the adverse Queen are parried by the discovered checks, which is a favourite plan that can be introduced with any of the pieces. I here employ the Knight to show its peculiar defensive powers, although the Rook or Bishop could be utilised to equal advantage. Of course it must be remembered that I am only treating of discovered checks by White as relating to the subject of counter-attacks, and not as employed in the general construction of problems. (See Batteries, pp. 323-327). I give No. 577 as an illustration of the same counter attack effected by the Bishop. It will be noticed that both Nos. 576 and 577 are merely two-move themes built up into three-move problems" (*Str.*, pp. 113-4).

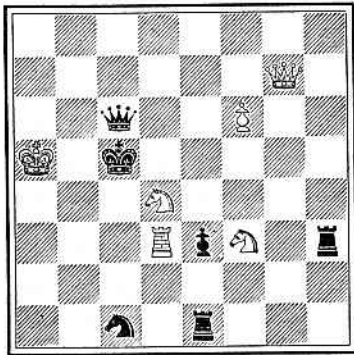
Loyd might have added to this last sentence that White's discovered cross-checks appear to better advantage, in general, in two-movers than in longer problems. The reason for this is that the discovered mate replaces the mate on a subsequent move which would be necessary if White's reply were not so forcible. The reader may at first find this rather technical, but let him consider No. 576 once more. Here the interest centres in the fact that after each of Black's checks (Qe5 +, Qf4 +, Qh4 +) White can reply by 3 S × Q. Incidentally White's replies give mate, but that does not affect the merit of the curious connection which exists between the Black Queen and the White Knight. This is the true theme of the problem; its presentation through the medium of a battery gives it the snap with which it delights the solver and which, as Loyd said, made it strictly a two-move theme; but we will understand more clearly how independent it is of the battery if we turn back to No. 573. In that problem the theme was very closely akin. The Black Queen and the White Knight were in precisely the same relationship to one another, though in a somewhat different relationship to the White King. After 2... Qb2 +; 3 Sb3, or 2... Qd4 +; 3 Sc4, Black could give just the same sort of Queen checks that occur in No. 576, and White's replies were just the same (4 S × Q) in all cases. There was however no battery involved in these Knight captures and consequently mate had to be postponed a move. Hence the lengthening of the solution by one more move at the end, as well as by the introductory moves necessary to bring matters to a crisis.

Besides the series of cross-check problems quoted as Nos. 555-582, many other examples will be found discussed under the headings of other themes, and Nos. 26, 27, 50, 119 and 132 in Part I. especially deserve attention.

No. 579.

10 *Chicago Leader*, 1859.

(*Str.*, 217). BLACK.



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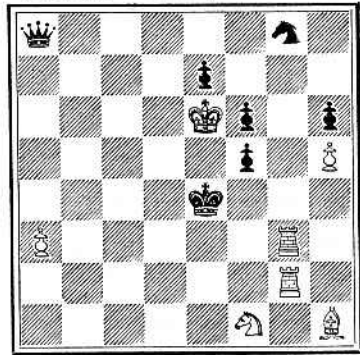
Mate in three.

1 Q>7, Q×Q; 2 Se6+.
Qb5+; 2 Q×Q+.
Qa4+; 2 K×Q.

No. 580.

V. 7 *Baltimore Dispatch*, 31st July, 1858.

(*Str.*, 67). BLACK.



WHITE.

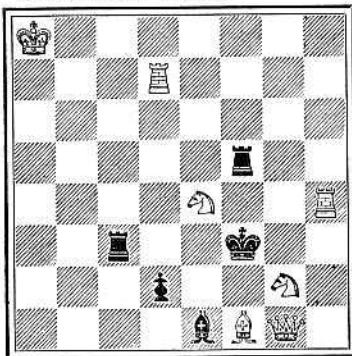
Mate in four.

1 Rb2+, Kf4; 2 Bb7, Qc8+; 3 B×Q.
Q×B; 3 R×Q
Q×P; 1 Rf2+

No. 581.

L'Illustration, 1867.

(*V. Str.*, 245). BLACK.



WHITE.

Mate in two.

1 Qc5.

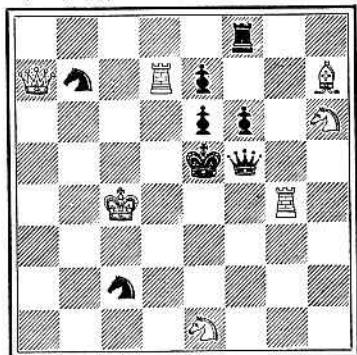
No. 582.

Set: "Themes."

First Prize, Centennial Tourney, 1877.

4 *Cleveland Leader*, 21st December, 1876.

(*Str.*, 197). BLACK.



WHITE.

Mate in two.

1 Kb3.

“ I HAVE sometimes thought that an elaborate problem might be constructed by omitting the White King from the board altogether, so as to relieve the composer from the necessity of defending him ; but, as nearly the same effect can be obtained by hedging the White King in a corner, safe from harm's way, I will not stray from legitimate chess, nor will I further digress at present by referring to that style of problem, as I am treating more particularly of the very opposite kind, wherein the King takes an active part and is especially open to assault.

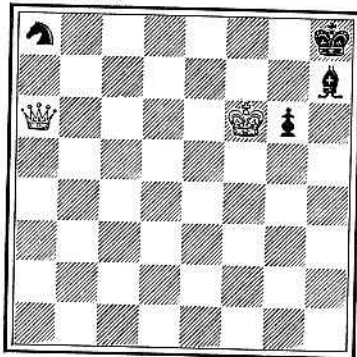
“ The first glance of a solver is to see if the position of the White King proclaims a problem to be of the checking style. For this reason I have gone to considerable lengths to show that we should not be deceived by appearances. In No. 579, for instance, the King is openly exposed to attack, so as to conceal the fact of its not being a checking problem. A perfect familiarity with these points teaches us not only to disguise the nature of our problems, but also to avoid the little traps that brother composers set for us ” (*Str.*, p. 117).

“ No. 582 shows another way for the White King to encounter a series of threatened checks ; namely, by moving to a square which, although equally assailable, presents a better opportunity to meet the onslaught of the enemy. This problem is especially constructed to give a deceptive appearance to mislead the solver, who, seeing that his King can be attacked from all directions and that no plausible means of defence exist, receives the impression that the problem must be a forcing one beginning with a check. To an expert solver no two-move mate can possess any difficulty worth mentioning ; but to amateur players, who have no experience in such matters, a problem of this kind is practically unsolvable ” (*Str.*, p. 107).

Loyd, as we have seen so often, revelled in deceptive posing. He cared little for the means he used, so long as his results were successful. And, strangely enough, it almost seems as though his results were increasingly successful and all the more artistic when he took the most radical liberties with the conventional theories of composition. Another striking example of Loyd's independence is furnished by the quartette now under consideration. It is certainly not considered good form to reply to a check by Black with a direct capture. To do so is recognised as crude, obvious and unscientific. But Loyd's genius thought little of theory, giving all its attention to practice. And his results justified his independence. These problems are among his very best. The key of No. 581 is one of the most puzzling in all two-move composition, subtle, artistic and scientific in the highest measure ; and the mates blend with it most beautifully. Although we have reached the division of Counter-Attacks usually looked upon as the most prosaic and uninviting, we could not, in reality, have chosen any four problems to give us a more pleasant recollection of this whole subject of Counter-Attacks, of which we now take our leave.

Set: "God Save the Queen."
Centennial Tourney.
4 *Detroit Free Press*, 27th January,
1877.

(Str., 344). BLACK.



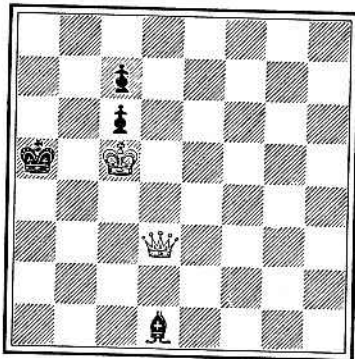
WHITE.

Mate in two.

1 Qa1.

Set: "God Save the Queen."
Centennial Tourney.
Detroit Free Press.

(Str., 345). BLACK.



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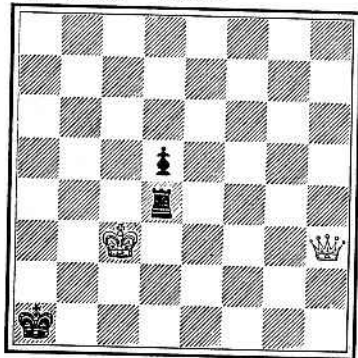
Mate in three.

1 Qg3, Bc2; 2 Qg8.
Ka6; 2 QxP.
Ka4; 2 Qc3.
Bb3; 2 QxP+.

No. 585.

Set: "God Save the Queen."
Centennial Tourney.
Detroit Free Press.

(Str., 346). BLACK.



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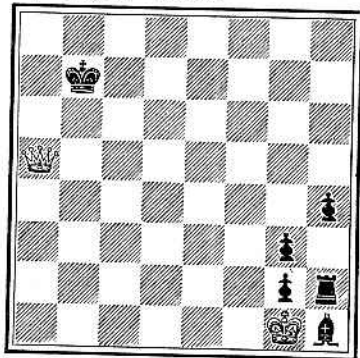
Mate in four.

1 Qh8, Ka2; 2 QxR, Kb1; 3 Qb6+.
Kb1; 2 QxR, Ka2; 3 Qf2+.
R+; 2 Kb3 or c2+.

No. 586.

From Story: "The Diamond Castle."
American Chess Journal, March, 1878.

(Str., 492). BLACK.



WHITE.

White to play and win.

1 Qc5, Ka6; 2 Qb4, Rh3; 3 Qd6+,
Ka5; 4 Qd2+, Ka6; 5 Qd3+, Kb6;
6 Qd8+, Ka6 or Kb5; 7 Qc8 or Qd7+,
Ka5; 8 QxR and wins.

GOD SAVE THE QUEEN.

"A very pretty class of problems which have always possessed great interest for me are those containing some idea or point, aside from the actual solution, which the author wishes to illustrate and which entitles the problems to be designated by an appropriate name or motto. Some of these are indicated elsewhere, but I refer to something more than a mere naming of the positions. There are, for instance, those problems which illustrate the resources of the separate pieces" (*Str.*, p. 179).

The four series which now follow, taking up in turn the four major White pieces, are very typical of Loyd's skill. He had a touch which always gave his interpretations a flavour of their own, and when one thinks of problems limited to the White Queen, or the Rooks, or any particular piece, one always remembers them first by the names he baptised them with. This is due to his universal popularity as well as to the merit of the problems themselves. Indeed, the two things go hand in hand; at least genius awakens popularity and popularity draws attention to every new work in a degree less favoured composers could never aspire to, however excellent an occasional problem of theirs might chance to be. Kohtz, in his article on Loyd, referred to elsewhere, draws special attention to this. "No other name," he says, "attracts the solver as powerfully. Club members, who usually will have nothing to do with problems, crowd up as soon as a position by Loyd is in question. For they are always willing to have the solution of one of his problems shown them. 'That man is always so clever,' they explain, 'it is incomprehensible where he finds it all!'"

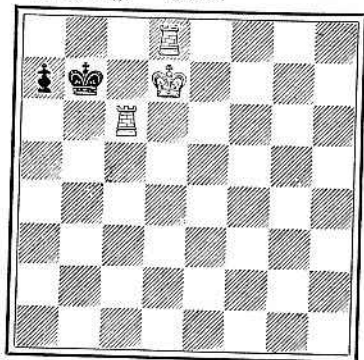
The explanation of his popularity lies in the fact that solvers came to look in his problems for something unexpected, and they were seldom disappointed. Even after studying his problems carefully, one could not tell in what way this unexpectedness would crop out on the next occasion. Steinitz once put the matter rather cleverly—(that was before his quarrel against Loyd): "There is a sure way to solve any of Loyd's problems. Analyse every possible move on the board accurately, and you will find the solution—on your last trial, but not before!"

Loyd recommended the study of problems based on the action of single White pieces to beginners in solving and in composition, but it is noteworthy that he did not suggest any general system of classification by the White force employed, as Max Lange did, in his Handbook (1862). He was much interested in the possibilities of problem classification, and we have seen that he foresaw the values of batteries (p. 327) and themes (p. 328) in this connection, but he never fell into the easy fallacy of thinking that the meaning of a problem might be inextricably bound up with the nature of the pieces used for its interpretation. On the contrary, he preached constantly the investigation of what would take place, in well-known themes of every kind, if the pieces used in their construction, White and Black alike, were exchanged for other pieces (p. 329, etc.). Themes for him were quite dissociated from the chess pieces as such. They always remained the fundamental element in construction and classification; and the pieces were the necessary material with which the artist must work, their choice in any given instance being a question of experiment, and interpretation, and personal taste.

No. 587.

Chess Monthly, April, 1859.

(*Str.*, 114). BLACK.



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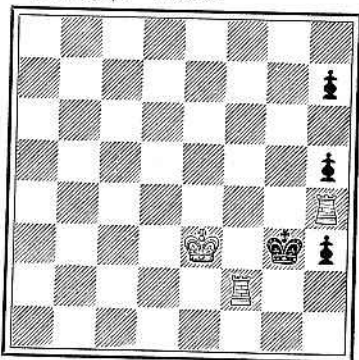
Mate in three.

1 Ra8, K × R; 2 Kc7 or c8.
Pa6; 2 QR × P.

No. 588.

Chess Monthly, April, 1859.

(*Str.*, 350). BLACK.



WHITE.

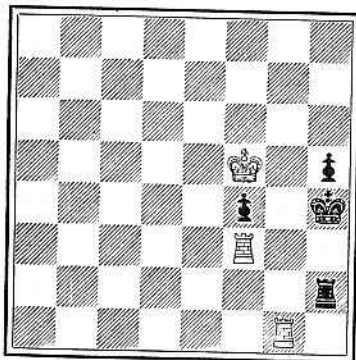
Mate in four.

1 Rh2, K × KR; 2 Kf2, Ph6; 3 R × P.
K × QR; 2 Kf4, Ph6; 3 Rh1.
Ph6; 2 KR × P, Kg2; 3 Ke2.

No. 589.

Chess Monthly, April, 1859.

(*Str.*, 348). BLACK.



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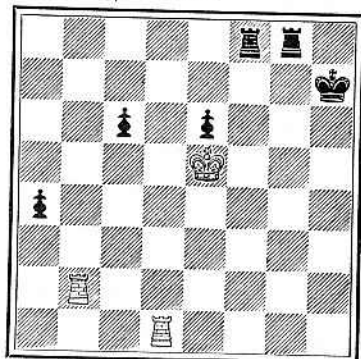
Mate in three.

1 Rg5, Rh1; 2 Rg2.
R else; 2 R × RP+.

No. 590.

Chess Monthly, April, 1859.

(*Str.*, 143). BLACK.



WHITE.

White to play and win.

1 Rh1+, Kg7; 2 Rg1+, Kf7; 3 Rf1+
Ke8; 4 R × R+, K × R; 5 Kf6 and
wins.
4., R × R; 5 K × P and wins.

THE ROOKERIES.—I.

I DO not know who the Elizabethan writer was, from whom Willard Fiske quoted the definition of the Rook's move in his article: "A Rookery," in the *Chess Monthly* for April, 1859; but it is so quaintly worded that it lingers pleasantly in the memory: "Now the Rook, like one ploughing with Oxen, goeth forward and backward in any file, and cross-wise to and fro in any ranke, so farre as he listeth, and that there standeth no piece between him and the place he would go toe. So doth the Rook root out any adverse piece, so guardeth he his owne, and so likewise doth he check the King. This is the Rookes Draught."

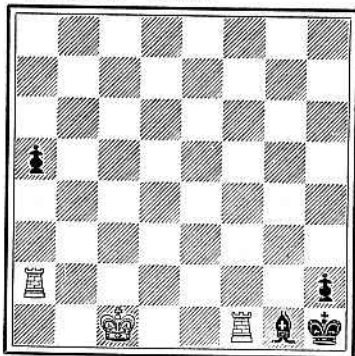
Of the many composers who have "ploughed the chess-board with oxen," Loyd stood readily first, for many years. Later Shinkman, and very recently Pauly and Wurzburg, and perhaps one or two others, have surpassed him, not only in the fertility of their Rookeries, for that anyone could do, but in the depth of the combinations they have been able to make the Rooks express. To readers of my two little volumes on the White Rooks, there is not very much to tell about these problems that will be new. Loyd says of the Rooks: "It may be a mere fancy of mine, and it is one which I cannot spare the time to enlarge upon, but I have always considered the Castles not only the most useful of all pieces, but the best adapted for illustrating the merits of the art" (*Str.*, p. 180). That Loyd considered his experiments from the *Chess Monthly* article as nothing more than elementary studies is shown by his omitting more than half of them from the manuscript of his revised *Strategy*. Yet there is a balance and neatness about such a position as No. 588 that makes one think he underrated its value in not including it. Loyd's favourite, oddly enough, was No. 587. It is so neat that the duals don't count," he said to me the last time I saw him, when I was asking him what views he had come to hold about duals. And he wrote: "No. 587 is an illustration of neatness produced by limited force. This is so evidently the design of the problem that it makes an excellent instance where it is far preferable to permit a harmless choice of moves for the White King than to correct the dual by the addition of a single Pawn" (MS.).

The play of the White Rooks against their Black fellows brings out most vividly the capabilities of the piece. In this respect No. 589 is an interesting trifle, but No. 590 is considerably more ingenious. In the *Strategy* Loyd said of it (p. 80): "As an end-game it is of value, from the fact that it did occur in actual play, is likely to do so again, and illustrates a point worth knowing." And in the MS. he adds: "It occurred in Philadelphia and a draw was offered by Black, as White can secure perpetual check or win a Rook. Black insisted that the game was lost by a blunder, but subsequent analysis proves it a forced win."

No. 591.

Chess Monthly, April, 1859.

(*Str.*, 351). BLACK.



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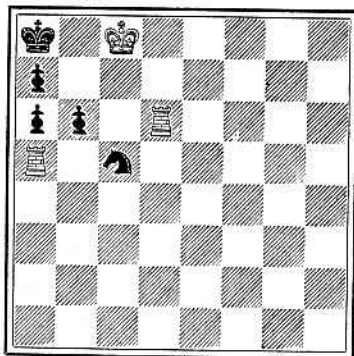
Mate in five.

1 QRf2, Pa4 ; 2 Kd2, Pa3 ; 3 Ra1,
Pa2 ; 4 Ke1.

No. 592.

Chess Monthly, April, 1859.

(*Str.*, 349). BLACK.



WHITE.

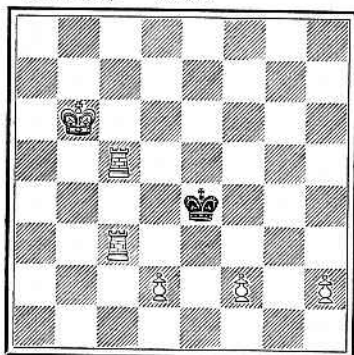
Mate in three.

1 Kc7, Sb7 ; 2 R x SP,
Se6+ ; 2 R x S.

No. 593.

96 *Chess Monthly*, July, 1858.

(*Str.*, 408). BLACK.



WHITE.

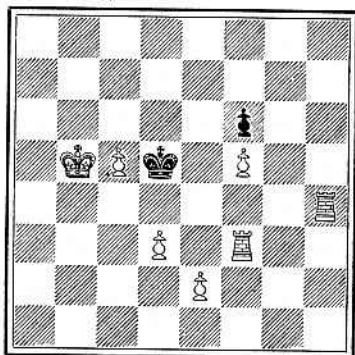
Mate in four.

1 Pf3+, any ; 2 Rc6, any ; 3 KRc5+.

No. 594.

10 *Chess Monthly*, February, 1857.

(*Str.*, 283). BLACK.



WHITE.

Mate in four.

1 Kb6, Ke5 ; 2 Pd4+, Kd5 ; 3 Rd3.

THE ROOKERIES.—II.

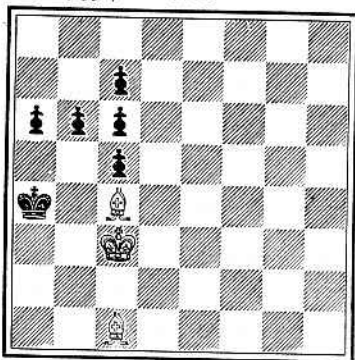
THE play of the Rooks against a Black Knight was shown for the first time in Loyd's No. 592. Since then many other renderings of this type of encounter have been constructed, but No. 592 retains its freshness and piquancy. No. 591 is less successful as an example of the Rooks against a Black Bishop, because the Bishop is initially pinned and only moves just prior to the mate. Its merit will be better understood considering it as an Indian. Better play between the Rooks and a Bishop will be found in No. 530, among the examples of the Grab theme. In No. 594 it is again the battery feature that deserves attention, though here there is no Indian play involved. Nos. 593 and 594 make an interesting pair because of the sprinkling of White Pawns, which are very attractively placed. Loyd said of them: "Neatness of position is of much more importance in most cases than severe accuracy in minor details of play. Limited force is not always essential, but the pieces used should be gracefully distributed so as to recommend the position. Remember that no solver is supposed to know the solution when he first looks at a problem, and it is frequently a pleasing and promising exterior that attracts him. No solver will appreciate even the subtlest solution until he is first coaxed to look at the problem! It is only in solving tourneys that there exists anything approaching a moral obligation on the solvers to tackle all the problems. Here are two little Rook studies, showing a fair distribution of the pieces employed. Four moves exceed the popular limit and yet a solver would be attracted to look at them, while it is safe to say that there are many three-movers and even two-movers in this book which, owing to their unattractive appearance, none but what might be termed professional experts would care to waste time over" (MS.).

Speaking of Rookeries, readers of *The White Rooks* may remember that No. 76 of that book was ascribed to Morphy, but that its origin had not been traced further back than 1871. It is curious in chess problem history how unexpectedly one comes upon clues. In 1856 Morphy's reputation had reached New York, and much curiosity mingled with a little scepticism was felt towards the prodigy, and his visit planned for the next year was constantly discussed. The visit was to be under the supervision of Ernest Morphy, the uncle. We can imagine with what interest "Miron" one day brought Loyd a letter just received from the elder Morphy giving the latest accounts, with several games, by the young Paul. The latter is quoted in full in the *Saturday Courier* for 13th June, 1856. It also contained Morphy's little two-mover, said to have been composed in 1849, when Morphy would have been only twelve. That would explain its elementary character. Even so I fancy Loyd must have thought that a composer of such a light calibre would have difficulty in ever becoming a great player. But a short eighteen months proved very conclusively otherwise.

No. 595.

108 *Chess Player's Chronicle*,
1st February, 1878.

(*Str.*, 352). BLACK.



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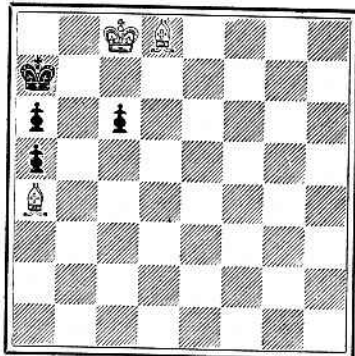
Mate in three.

1 Bf4, Pb5 ; 2 Bb3+.
Ka5 ; 2 Kb3.
Pa5 ; 2 Bc1.

No. 596.

91 *Chess Player's Chronicle*,
1st December, 1877.

(*Str.*, 353). BLACK.



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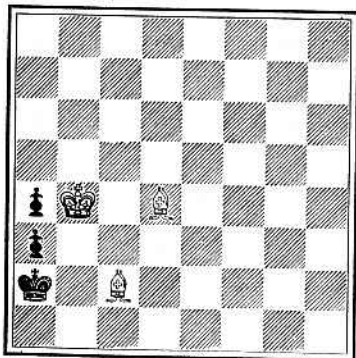
Mate in three.

1 Be7, Kb6 ; 2 Kb8.
Ka8 ; 2 B x P+.
Pc5 ; 2 B x P+.

No. 597.

206 *Cleveland Sunday Voice*,
8th September, 1878.

(*Str.*, 354). BLACK.



WHITE.

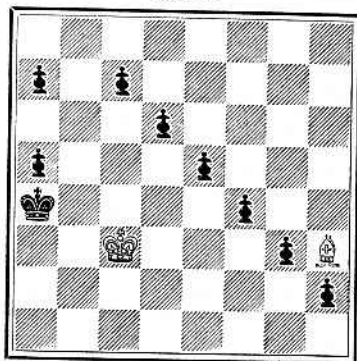
Mate in four.

1 B x P, Kb1 ; 2 Kc3, Ka1 ; 3 Kc2+.
else ; 3 Bc2.

No. 598.

355 *Chess Strategy*, 1881.

BLACK.



WHITE.

White to play and draw.

1 Bd7+, Ka3 ; 2 Bc6, Ka2 ; 3 Kc2,
Pa6 ; 4 Bh1 and draws.

THE JOLLY FRIARS.

"THE Bishops are faithful little standard bearers who never forsake their colours. Their good offices are manifold and enter largely into our best problems. The features of the Bishops show to the best advantage when acting in conjunction with other pieces, yet I have endeavoured to show some of their qualities unsupported in the following positions, especially in No. 598, where the little sentinel patrols his line in the face of such an overwhelming array of enemies" (*Str.*, p. 181).

This quartette will probably be found the easiest of solution of any four problems in the present book, owing to the very limited scope for attack. Loyd omitted all four of the positions from the revised *Strategy*, probably for this very reason. To me it seems that occasionally a page easier than the rest is a great boon to the reader. It renews his courage to solve the problems himself, without looking at the solutions. It is for the same object that I hope the reader will cover the solutions with a card as he turns the pages of this book. In a volume, like some that I have edited, dealing directly with subjects of classification, it may be an advantage to have the solutions immediately before the eye, but the many criticisms on this point that I have heard make me doubtful about it. In a collection like the present, on the contrary, everything would, it seems, be gained by concealing the solutions, and I would have done so had not Loyd expressly decided otherwise both in his *Chess Strategy* and in his later manuscript revision. This is perhaps the more singular in that in his columns he was always very particular about the preferability of actual solving to mere study of a solution. Way back in the *Musical World*, 1858, in one of the first issues, he printed the following admonitory verses, his one and only excursion, so far as I know, into the realm of poetry!

"A problem is not solved, impatient sirs,
By peeping at solutions in a trice;
When Gordius, the ploughboy-king of Phrygia,
Tied up his implements of industry
In the far-famed knot, rash Alexander
Did not undo by cutting it in twain."

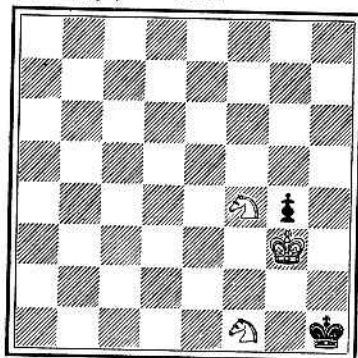
Which sounds well, even if it is contrary to the usually accepted story. Then he quoted his friend Potter, of the *American Union*: "In solving a problem do not, after a short time, give it up and look at the solution, but set it aside for your leisure and try it again. The pleasure and instruction derived in the solving is greater than the simple fact of discovering the solution."

And this was followed by various counsels on solving, very similar to those in the *Chess Strategy*, quoted elsewhere (pp. 187-191), concluding: "The practised solver relies upon his own ingenuity; by examining the peculiar position and bearing of the pieces, he soon finds out why they were so placed, and what particular part each piece has to perform to assist in effecting the mate, and thus he discovers the theme or trick of the position. We remember, one evening, last winter, showing a problem to Mr. Cook, who, merely glancing at the board, made the correct move, saying: 'The position of the pieces shows this to be the move, but I cannot yet imagine what it is done for!'" This remark of Mr. Cook was evidently the germ of Loyd's later anecdote about No. 426, quoted on p. 301.

No. 599.

Chess Monthly, April, 1858.

(*Str.*, 356). BLACK.



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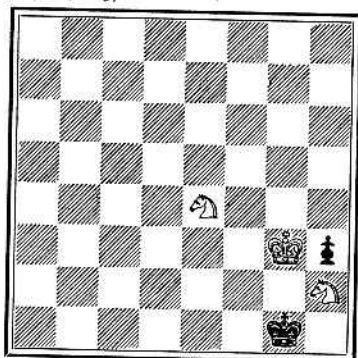
Mate in three.

1 Sh3, P×S; 2 Kf2.

No. 600.

Chess Monthly, April, 1858.

(*Str.*, 115). BLACK.



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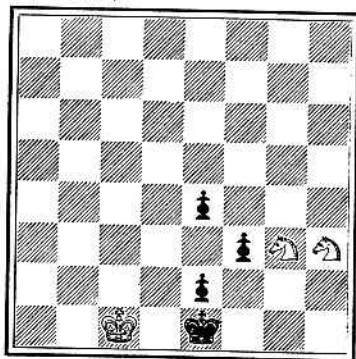
Mate in five.

1 Sf6, Kh1; 2 Kf2, K×S; 3 Sg4+, Kh1; 4 Kf1, Ph2; 5 Sf2 mate.

No. 601.

V. Chess Monthly, April, 1858.

(*Str.*, 358). BLACK.



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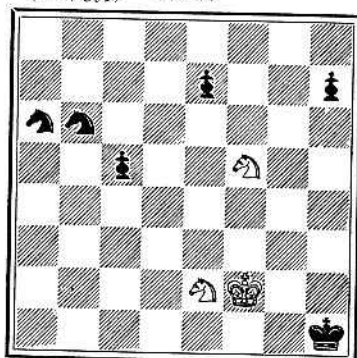
Mate in five.

1 Sf5, Kf1; 2 Se3+, Ke1; 3 Ke2, Pf2; 4 Kc1, P=Q; 5 Sc2 mate.

No. 602.

Chess Monthly, April, 1858.

(*Str.*, 359). BLACK.



WHITE.

Mate in six.

1 Sh6, Kh2; 2 Sg1, Sb4; 3 Sg4+, Kh1; 4 Se2, Sd3+; 5 Kf1.

KNIGHTLY CHESS.

"ONE night two Knights, Aconite and Syenite, were playing chess. One Knight said to the other Knight, 'My Knight will take your Knight.' The other Knight replied, 'O benighted Knight! Do you not see that, if I reunite my cavalry, it will be impossible to disunite my united Knights?' And so these nightly and Knightly combatants continued to play *ad infinitum*."

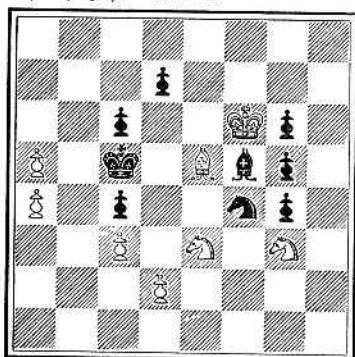
This extract from Willard Fiske's article in the *Chess Monthly* (see p. 25) will show that we cannot expect from it much critical help on the present quartette of problems. Indeed, there is little enough to say critically about the simplest usages of the White Knights. Experiments with them date back to Stamma, d'Orville, Lewis, and others of the composers represented in Alexandre; but the best versions are due to Loyd, as shown here, and to J. B. and G. N. Cheney. These three composers brought out very strikingly the curious fact that White cannot mate with his King and two Knights only, but that if the Black King is hampered by so much as a single Black Pawn, then White can mate him in many cases with his King and only one Knight. Consequently in a position like No. 599, where White has two Knights and Black has a Pawn, the mate is to be brought about, not by the capture of Black's Pawn, but by the sacrifice of one of the Knights. Loyd puts the matter more philosophically: "It is impossible," he says, "to construct even a two-move mate with two Knights alone, but mate can be effected with only one if Black has officious friends; this theme conveys a practical lesson from life" (*Str.*, p. 66).

Those who want to compare themes more closely can look up Anderssen's No. 160 in the *Chess Player's Chronicle* for 1844 and J. B.'s No. 135 in his Book, and set them besides Loyd's Nos. 599 and 395. These positions will show that the simplest possibilities of the White Knights are decidedly limited. Loyd speaks of the "almost inexhaustible resources of the Knights, whose moves are so proverbially intricate and tricky, and so well adapted for both attack and defence as to become favourites with all our composers" (*Str.*, p. 182). Here Loyd has clearly confused two thoughts. The Knights are intricate and inexhaustible in their play, even beyond the other pieces, but only in much more complex settings. The fact that their simpler play has been so generally favourite, however, has resulted in endless duplication rather than in any noteworthy variety. Even in this section of our present book one can readily see how much less playful (if I may be permitted to use the word in its etymological, rather than in its conventional, meaning) the Knights are than the single Queen, or the Rooks, or even the Pawn Brokers! Only the Bishops, of all the pieces, are less suggestive than the Knights. But the fascination and odd behaviour of the latter are such that we willingly pass over their limitations and agree with Fiske when he said: "Others may talk of the Round Table, with its fifty Knights, but I greatly prefer the Square Table, with only four Knights."

No. 603.

54 *Syracuse Standard*, 14th October, 1858.

(*Str.*, 290). BLACK.



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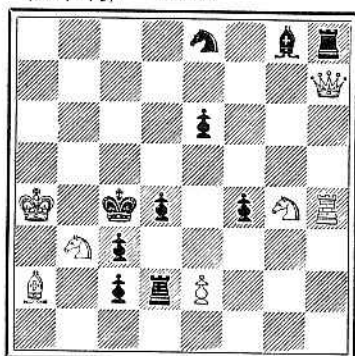
Mate in three.

1 Bb8, Bc2 ; 2 Pd4+.
Pd5 ; 2 Ke7.
Bd3 ; 2 Ke5.

No. 604.

22 *Seaforth Expositor*, May, 1868.

(*Str.*, 275). BLACK.



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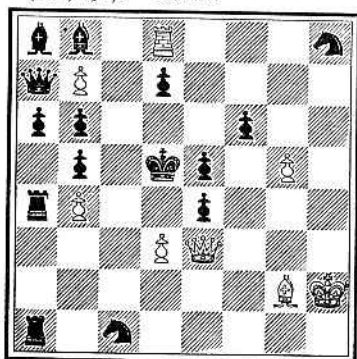
Mate in two.

1 Pe4, P x P e.p. ; 2 S x P mate.

No. 605.

Lynn News, 2nd March, 1858.

(*Str.*, 291). BLACK.



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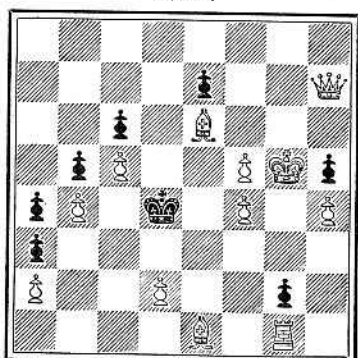
Mate in four.

1 P x P+, Kc6 ; 2 Qd4, P x Q ; 3 Pe5 +
Kc4 ; 2 Rc8+.

No. 606.

Unpublished.

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WHITE.

Mate in three.

1 Bf7, Pe5 ; 2 P x P e.p.
Kd3 ; 2 Pf6+.

PAWN TAKES PAWN *EN PASSANT*.

"WE often hear the expression: 'That problem has a pretty trick,' referring to the theme or the idea of the problem as a trick. This I have avoided doing [not always, A. C. W.], for the reason that by a trick I understand a mere puzzle, a catch, or something that is unexpected, such, for instance, as Castling, Pawn taking *en passant*, or Pawn becoming Rook, Bishop or Knight. These devices are allowable, but they have become so hackneyed that they have lost their charm of novelty as tricks, and no skilful composer would employ them unless to illustrate some new feature that can be developed through their medium. This, of course, is highly commendable; and I like nothing better than to show the inexhaustibility of some of these well worked mines. Let us commence for example with Pawn taking *en passant*. I think there are innumerable pretty points yet to discover. The feature of cutting off the line of the Bishop in No. 603 has a sparkle to it aside from the mere trick; and in No. 605 the actual capture of the Pawn *en passant* is lost sight of in the peculiar advance of the White Pawn, which develops much of the characteristic nature of a check by discovery" (*Str.*, p. 154).

"The feature of capturing *en passant* is a very important one, of frequent occurrence in actual play. There are also peculiarities about the move which can be illustrated to advantage by the problemist. Illustrations have been given offering proof that Black's last play must have been the advance of a Pawn two steps, so White may commence with Pawn takes Pawn *en passant*, if the position is granted to have been derived from actual play. Quibblers have claimed that when Black has no other move on the board but Pawn takes Pawn *en passant*, he can if he wishes claim a stalemate, because the move is a privilege and it would be no privilege to make a move which loses. Be that as it may, there are legitimate features in connection with the capture which are well worth showing. For instance the question as to the greatest number of intermediate pieces which can be employed in a two-move pinning theme seems to be answered by resorting to the *en passant* trick. In No. 604, after the advance of the Pawn to e4, there are four intervening pieces, which make it hard to believe that the White Rook could exert any influence on the Black King. It reminded me so much of the electric current that I inscribed the position to Professor Morse, who was a fine chess player" (MS.).

Loyd certainly was one of the most original interpreters of *en passant* strategy. His renderings were not so very numerous, barely ten all told, but they included some of his happiest creations. Besides his analytical proofs of *en passant* keys, his No. 112 is one of the most remarkable *en passant* studies on record. Then, too, there is that world-famous little two-mover No. 91, with its unique deceptive features. Five years ago, when I was first working on my collection of *en passant* problems, since published under the name of "Running the Gauntlet," I naturally applied to Loyd for an original contribution. He responded at once, as he was always ready to do, with an ingenious little three-mover. It proved unsound, so that I was unable to use it, and it was only after his death that I learned of his having corrected it, as shown in No. 606. The addition of several Pawns from the original setting has somewhat crowded the position, but the clever theme has in no way been obscured.

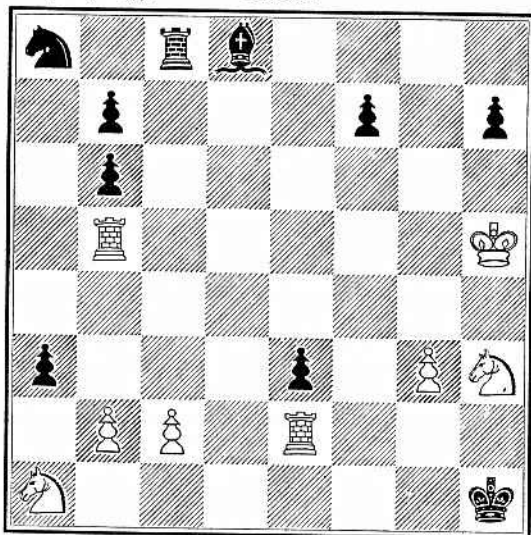
No. 607.

337 *London Era*, 13th January, 1861.

(Second Prize Set, Paris Tourney, 1867.)

(*Str.*, 107).

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WHITE.

Mate in five.

- 1 P_{b4}, R_{c5}+; 2 P×R, P_{a2}; 3 P_{c6}, B_{c7};
4 P×P, any; 5 P×S=Q mate.
1.., R_{c6}; 2 R_{d5}.
R×P; 2 S×R.
B_{g5}; 2 R_{f5}.

THE EXCELSIOR THEME.

IN accordance with the custom of the times Loyd's early compositions included plenty of problems in five moves and upwards. But as the fashion changed towards fewer moves, Loyd came to recognise the value of condensing one's theme into shorter compass, and he has spoken (p. 153) of the three-mover as the ideal medium for the expression of all but extraordinary themes. Indeed, in the MS., he writes: "The less said about five-move problems the better; they belong to the dark ages and are things of the past. Even where a theme exists, which has merit and cannot be illustrated in fewer moves, we can only regret that it is not altogether impossible of presentation. No. 607 is the only five-mover in my collection which can offer any excuse for its existence. It was composed in a spirit of fun and is a joke from beginning to end."

Loyd made the problem in 1858 at the Morphy Chess Rooms. "It was quite an impromptu to catch old Dennis Julien, the problemist, with. He used to wager that he could analyse any position, so as to tell which piece the principal mate was accomplished with. So I offered to make a problem, which he was to analyse and tell which piece did not give the mate. He at once selected the Queen's Knight's Pawn as the most improbable piece, but the solution will show you which of us paid for the dinner" (L., 1st April, 1909).

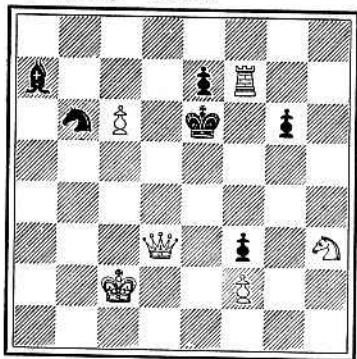
"The theme of starting a White Pawn on its own square, and making it give mate by promotion, was not absolutely new with Loyd, as Wormald had shown how the task could be done a couple of years before him. Wormald claims a Knight, which is perhaps even more of a trick; but it is also more evident, as it requires the presence of the Black King at closer range. Loyd's problem remains to this day the most surprising rendering of the theme, because Black is required to make such unexpected moves to defeat the series of threats and so bring about the mainplay. The march of the Pawn is more like the play in a Help-Mate problem, where both sides co-operate to bring about the mate" (*B.C.M.*, Vol. XXIX., p. 321).

In the half century since Loyd's Excelsior was first published, there have been a good many more or less successful attempts alike to elaborate and to simplify his theme. Shinkman has presented the theme with only two White Bishops besides the two Kings and the one necessary Pawn, and H. F. L. Meyer has devised the most fantastic and complex ascents imaginable. Several others, too, will be found in my book on Pawn Promotions, but certainly none rivals the piquancy and imagination of the Excelsior.

No. 608.

26 *Baltimore Dispatch*, December,
1856.

(Str., 116). BLACK.



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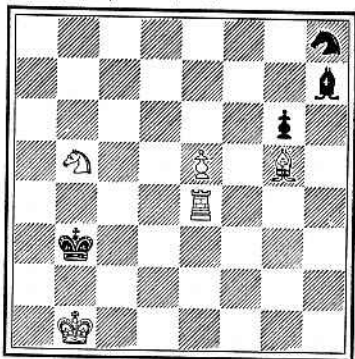
Mate in three.

1 Sf4+, Ke5; 2 Pc7.
KxR; 2 QxP+.

No. 609.

11 *Detroit Post and Tribune*,
29th December, 1879.

(Str., 400). BLACK.



WHITE.

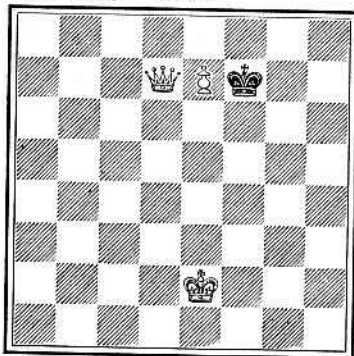
Mate in three.

1 Pe6, Sf7; 2 PxS, Bg8; 3 PxB=Q
mate.

No. 610.

403 *Albion*, 20th September,
1856.

(Str., 386). BLACK.



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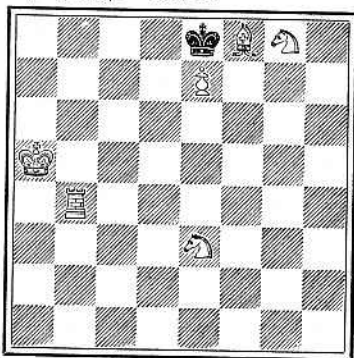
Mate in three.

1 Qd6, Ke8; 2 Qc5.
Kg7; 2 P=Q.

No. 611.

11 *Fitzgerald's City Item*, 28th April,
1860.

(Str., 409). BLACK.



WHITE.

Mate in three.

1 Rg4, Kd7; 2 Rg7, Kc7; 3 P=Q
mate.

MINOR EXCELSIOR MATES.

One sees in several of Loyd's problems minor manifestations of the Excelsior theme, which possibly contain the germs from which he developed the full-fledged theme. The ascents shown in Nos. 608 and 609 are closely related, and the bye-play 1 Ra1, Bg8 ; 2 Pg7, any ; 3 P×R=Q mate in No. 544 belongs to the same group. Nos. 610 and 611 also show mates by promotion, but otherwise are totally distinct from the Excelsior theme.

The former of these belongs to a theme which dates back to the days of the mediæval manuscripts. J. Kohtz has written it up entertainingly in the *Deutsches Wochenschach* (see p. 213), giving a number of more recent examples. Healey had one almost simultaneously with Loyd's, but it is considerably inferior in execution. Loyd's is, indeed, one of the classics among symmetrical miniatures.

In No. 611 the promotion mate is given by discovery, and its point lies principally in the apparent freedom which this arrangement allows the Black King to have up to the very mate. "It will be seen that the King has the choice of six moves, all of which can be guarded and mate effected by the advance of P=Q" (MS.). This is not strictly accurate, inasmuch as the mate after 2... Ke8 is not given by the Pawn. In *Lasker's* for May, 1905, Loyd quoted this position in the Problem Department and suggested that by adding what he called a "compromising move" by some other Black piece, the King could be mated on seven squares. He would add, for instance, a Black Bishop at e4, Black Pawns at d4, d5, f4 and f5, and White Pawns at d3 and f3, moving the Rook down to b2. On the whole, though, Loyd discouraged such tasks, unless they could be achieved with some measure of artistic skill. He evidently did not know the two-movers by W. B. Huggitt and H. F. L. Meyer, in which, by using a checking key, the Black King has the choice of eight squares upon which to die.

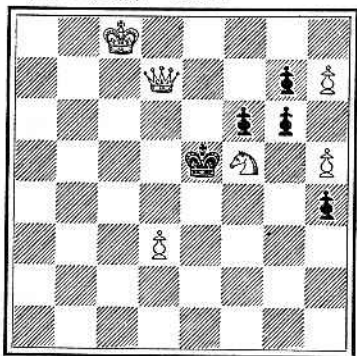
Speaking of promotion mates, Loyd had an amusing story to tell about No. 38. There was a small Chess Club he used to go to occasionally in his younger days, of which several members prided themselves on their solving. Loyd's problems often puzzled them completely, however, and on more than one occasion, after he had shown them the solutions, they used to pretend great surprise and say: "Oh, we could have done it that way; we thought the Pawns were going the other way!" So one day Loyd brought in No. 38, and said: "I have only a little one-mover to-day, you will hardly want to trouble about such a little thing as that." But the solvers asked to see it, and as before could make nothing of it, fell into one trap after another, and finally gave it up. Loyd showed them the Promotion mate, and they all exclaimed the favourite excuse: "We didn't realise that White was going in that direction, or we should have solved it at once." "Then," added Loyd with a laugh, "why didn't you simply advance *this* Pawn" (turning the board: 1 Pg8 mate)! Needless to say the excuse of not knowing in which direction the Pawns moved was never made again.

No. 612.

"By W. Christy."

Second Prize Set, N.Y. Albion,
2nd August, 1858.

(V. Str., 292). BLACK.



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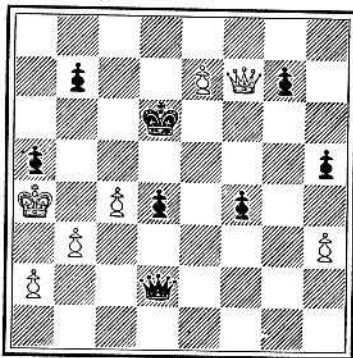
Mate in four.

5 Qa4, KxS; 2 P=S, Kg5; 3 Sf7+.
PxS; 2 Kd7, Ph3; 3 Kd7.

No. 613.

Loyd v. de Rivière.

(Str., 495). BLACK.



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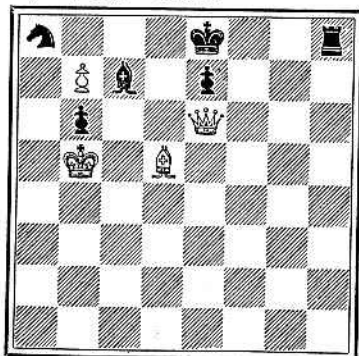
Mate in two.

1 P=S+.

No. 614.

317 Chess Nuts, 1868.

(Str., 294). BLACK.



WHITE.

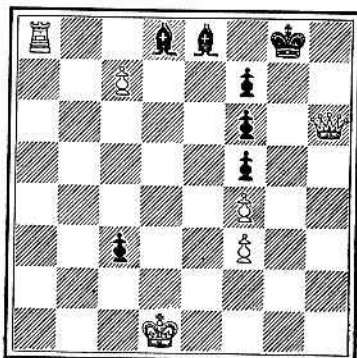
Mate in two.

1 P=S.

No. 615.

N.Y. Herald, 1889.

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WHITE.

Mate in three.

1 Kc1, Pc2; 2 P=S.
Ba4; 2 RxB+.

PAWN BECOMING A KNIGHT.—I.

"THE mere trick of Pawn making a Knight has become so hackneyed that it no longer possesses any difficulty, and the sight of a Pawn on the seventh rank at once sets the solver searching for a solution depending upon the Knighting of a Pawn. Still this feature has its utility, and is of great service in perfecting troublesome variations that could not be corrected in any other way. Knighting the Pawn in No. 612 would have no merit were it not for the peculiar key-move that is necessitated for the purpose of commanding Queen's square" (*Str.*, p. 155).

"The Knighting of a Pawn is of some importance to a player, and I have seen several games that were saved through its means." (*Str.*, p. 156). Loyd quotes No. 613, the actual game of which is to be found in the *Scientific American* for 22 June, 1878. The "several games" mentioned by Loyd as won through Pawn Promotion would I think have been very hard for him to produce, though he could have found one in Staunton's *Chess Praxis*, p. 327. Indeed Loyd confessed elsewhere in the *Strategy* that No. 67 was only a "modification of an end-game," and that No. 613, "which was the termination of a game between myself and De Riviere, the famous French player, was the only other time that I ever saw these innovations introduced in actual play" (*Str.*, p. 247).

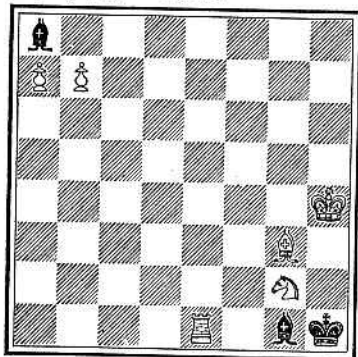
"Having referred to the ordinary trick of Knighting a Pawn, where it is obvious that a Knight would be of more service than a Queen, I will give a few illustrations of the nicer points, which I hope will serve to stimulate some of our young composers to review these worn-out themes, which they will find have not yet been exhausted. The result of Pawn Knighting in No. 614 is hidden, from the fact that any promoted piece will be liable to capture, so that it looks as if claiming a Queen must be the more forcing of the two. In reality a Knight promotion threatens nothing; but it resolves the position into a waiting one, and Black has to move into a mate" (*Str.*, p. 156). This try $1 P=Q+$, in No. 614 is an unusual one in that the Bishop defeats it, not by the direct capture, $1... B \times Q$, but by the simple interposition, $1... Bd8$.

"Did you ever see anything more unnatural or improbable than the grotesque line of five Pawns in No. 615? And yet that very grouping of the Pawns occurred in a game between the eminent von Gottschall and Noack at the Hamburg Tournament of 1885. The position was posed to commemorate the tournament and to prove that truth is stranger than fiction" (MS.). I have not identified the game referred to. Perhaps some reader can help me to do so. As to the problem itself, its main interest turns on several promotion tries, notably on the reason why White cannot invert his moves and play $1 P=S$ first. The defence for Black would then be to check by $1... Ba4$, and forthwith immediately to retract the move, playing $2... Be8!$

No. 616.

Holyoke Transcript, 1876.

(*Str.*, 417). BLACK.



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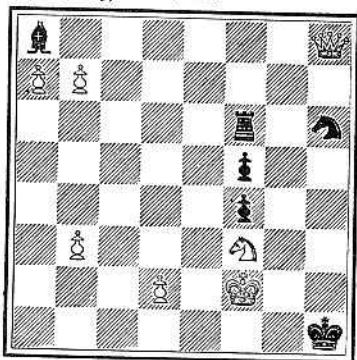
Mate in three.

1 P×B=S, K×S; 2 Sb6.

No. 617.

Illustrated London News, 1867?

(*Str.*, 295). BLACK.



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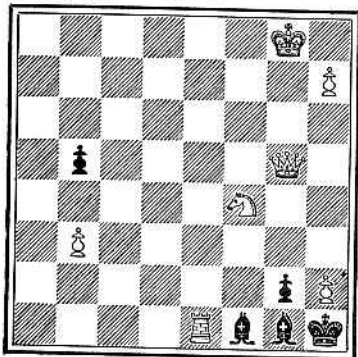
Mate in three.

1 P×B=S, Ra6; 2 Sb6.
Rc6; 2 Qa1+.

No. 618.

So Detroit Free Press, 1 July, 1876.

(*Str.*, 296). BLACK.



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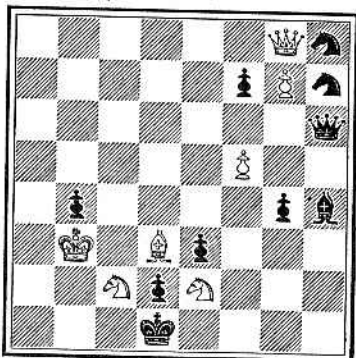
Mate in three.

1 P=S, Pb4; 2 Sf7.
Bc4+; 2 P×B.

No. 619.

411 American Chess Nuts, 1868.

(*Str.*, 297). BLACK.



WHITE.

Mate in four.

1 Qa8, Bf6; 2 P=S, Be5; 3 S×Q.
Qh3; 3 S×B.

PAWN BECOMING A KNIGHT.—II.

No. 616 was one of the first problems Loyd composed after returning to chess in 1876. He sent it to R. H. Seymour, the chess editor of the *Holyoke Transcript*, with whom he later had to engage in so deplorable a polemic: "You have come to my rescue so often that I will have to put my mill at your disposal, although I have not felt much in the composing humour of late years, as I have been too busy to get even a look at the chess-board. I gave the crank half a turn to-day, and ground out No. 616. If it takes you more than three winks and 99/100 seconds, I guess it will pass. It took me only that long to make, but I think the position is very neat" (L. to R. H. Seymour, 10 Feb., 1876).

Loyd always quoted this little favourite of his afterwards when anyone began to decry capture keys. "If the capture seems a hopeless move, as in No. 616, then it is obviously well concealed, and the most difficult key-move that could be selected. The nature of the move is of no consequence whatever, the entire merit depends upon the position and upon the circumstances under which the move is made; for in many instances the most simple and ordinary move is the most scientific and difficult that could possibly be introduced" (*Str.*, p. 208).

"A Knight is generally chosen for the purpose of checking or attacking where a Queen could not do so. For that reason, in a position like No. 617, the Knighting of the Pawn looks highly improbable, as it cannot attack the King in less than half-a-dozen moves, whereas a new Queen would look more threatening. The Knight promotion attacks nothing, and seems entirely out of play; the move, therefore, is both pleasing and difficult" (*Str.*, p. 156).

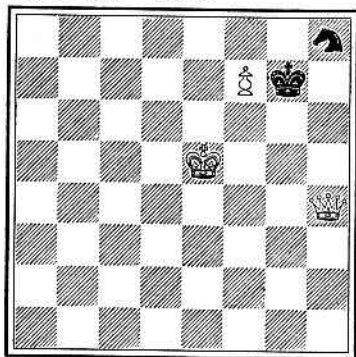
"I will only give two more positions to show other methods of utilizing a Knight at a remote distance from the adverse King; in both cases the promotion precludes the possibility of checking and so avoids the peculiarly obvious feature of Knighting a Pawn when an immediate attack is gained. In No. 618 I employ the new Knight as a means of protecting the White King during a waiting position resulting from the advance of the Black Pawn. In No. 619 the new cavalier enters more actively into the fight, in the capacity of an ordinary Knight, by threatening the capture of the Queen or the Bishop. I do not feel that I have done the subject justice in any of these illustrations, but they will suffice to give my readers a hint or two. If they will take any of these odd moves and examine the way they are generally introduced, and study the advantages and peculiarities of the tricks, they can readily think of other new ways of utilizing them" (*Str.*, p. 157).

Loyd's lessons to avoid the beaten track have borne good fruit. Instead of becoming exhausted, the possibilities of the chess problem have continued to reveal new secrets to all with skill and determination to find them. In the Promotion Book many further novelties connected with the distant Knight promotions are given, proving that it was indeed a fruitful field into which Loyd was blazing an untrodden road.

"By A. Knight of Castleton, Vt."

28 *Chess Monthly*, June, 1857.

(*Str.*, 298). BLACK.



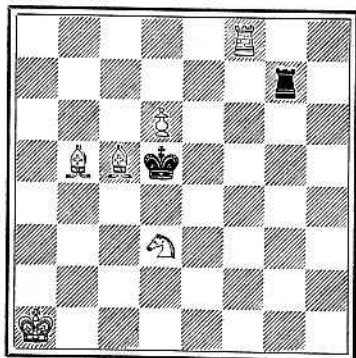
WHITE.

Mate in four.

1 Q×S+, K×Q; 2 Kf6, Kh7; 3 P=R.
K×P; 2 Qh7+, Ke8; 3 Ke6.

V. 42 *Saturday Courier*, 26 Jan., 1856.

(*Str.*, 299). BLACK.



WHITE.

Mate in five.

1 Re8, Re7; 2 P×R, Ke6; 3 Rf8,
Kd5; 4 P=B.
1.., Rg1 or a7+; 2 B×R.

No. 622.

No. 623.

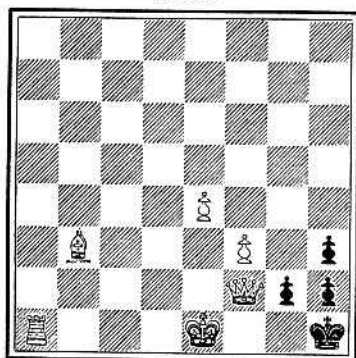
49 *Syracuse Standard*, 11 Sept., 1858.

Huddersfield College Magazine,
Nov., 1878.

To the Memory of Herr Löwenthal.

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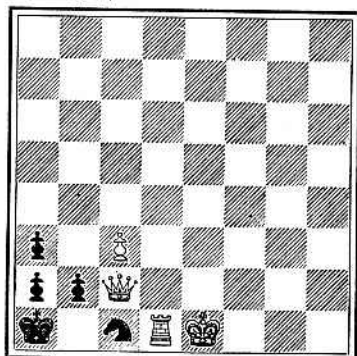
(*Str.*, 313). BLACK.



WHITE.

Mate in three.

1 Kd2+, P=B; 2 Ke1.
P=S; 2 Bd1.
P=Q; 2 Rf1.
Cook: 1 Ke2+.



WHITE.

Mate in three.

1 Kd2, P=S+; 2 K×S.
P=B; 2 K×S.
P=Q; 2 R×S.

PAWN BECOMING ROOK OR BISHOP.

FOR some reason Loyd did not show the versatility in handling single promotions to Rook or Bishop that he did in employing the Knight promotions, as shown on the last page or two, or in combining double promotions, as shown in the Pawn Brokers on the next page. It is true that he was among the very first to suggest Promotion Ambushes, Nos. 404 and 405; but there his interest appears to have flagged. He foresaw the wide future range of promotion themes, even if he did not choose to investigate it himself, for he says: "The making of a Rook or Bishop can only be utilized for the purpose of preventing a stalemate, one of these two pieces being selected so as to allow the defence to have a move, because the making of a Queen would result in a draw. Nevertheless, there are a thousand ways of illustrating the subject to show the different powers of the pieces, and I do not think that it has been at all fully explored. I only give one illustration of each of these promotions, to show this feature of avoiding stalemate. Owing to the simplicity of No. 620, I have added the sacrifice of the Queen to impart a little brilliancy and difficulty to an otherwise elementary study. No. 621 is one of my earlier compositions, and it was the first position I ever saw where the creation of a new Bishop was utilized" (*Str.*, p. 158).

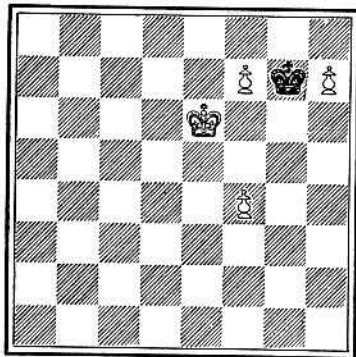
Promotions to Rook and Bishop were twenty years older than Nos. 620 and 621 in end-game form (Calvi), and ten years older in problem form. There is, indeed, in Tomlinson's *Annual* of 1845, a two-er identical with the termination of No. 620; but as Loyd says it is only "an elementary study" which at least a dozen composers have elaborated in various forms since.

In the case of minor Black promotions Loyd did even less. His unsound 3-er, No. 622, is very important historically, in that it was the first attempt ever made to combine three promotion variations from a single Black Pawn. Last year, J. Möller quite independently arrived at a similar version, entirely sound and very beautiful. The only difference was that he placed the Rook at c1, the Queen at d4, and a Knight at f4 instead of the Bishop. His solution is 1Qd3, involving the same principles as Loyd's did. I mention this to show how near Loyd's genius led him to the ultimate rendering which another discovered fifty-four years later. But Loyd was, for once, too impetuous: "That problem should be killed. It is not in *Strategy*, nor in my collection. I revised it in that little corner problem which gives all the good there is in it" (L. 1909). This must remain one of the instances where I disagree with Loyd. His monogram, No. 623, is ingenious enough, but it lacks the complete task feature which made No. 622 a remarkable conception for a youth of seventeen to chance on. These early problems, in an epoch when so little was known in America, or for the matter of that elsewhere, are truly a constant source of surprise and admiration.

No. 624.

30 *La Strategie*, 15 June, 1867.

(*Str.*, 362). BLACK.



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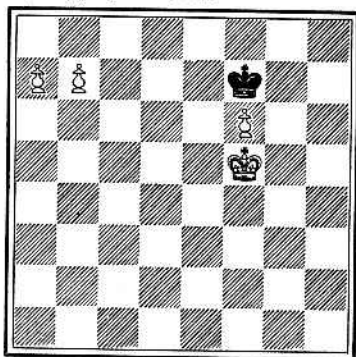
Mate in three.

1 Pf8=R, Kg6; 2 P=R.
K×P; 2 Kf6.

No. 625.

31 *La Strategie*, 15 June, 1867.

(*Str.*, 361). BLACK.



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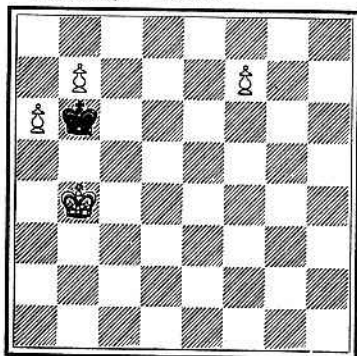
Mate in three.

1 Pa8=B, Kf8; P=Q+.

No. 626.

32 *La Strategie*, 15 June, 1867.

(*Str.*, 363). BLACK.



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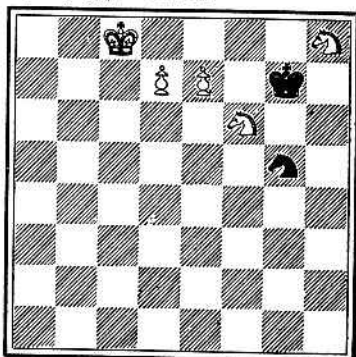
Mate in three.

1 Pb8=S, K any; 2 P=Q.

No. 627.

46 *Boston Globe*, 16 Aug., 1876.

(*Sir.*, 293). BLACK.



WHITE.

Mate in three.

1 Pe8=S+, K any; 2 P=S.

THE PAWN BROKERS.

"In those early days," wrote Loyd retrospectively in 1909, "the promotion of a Pawn to the Bishopric was looked upon as a questionable trick, and Miron at first hesitated to give No. 621 the dignity of a diagram. Soon, however, the innovation became popular, and minor promotion was sufficient to attract immediate attention to any problem. Later on solvers became so accustomed to these tricks that composers introduced dummy Pawns, extra Kings, and promotions to pieces of an opposite colour, which savour of absolute lunacy" (MS.).

Certainly there is no occasion to resort to such unorthodox transfigurations. Pawn Promotions even to-day are by no means exhausted. What is needed by composers is a greater faculty of imagination, not an increase in the promotion laws. No better example of this could be found than Loyd's experiments with two Pawns. In Nos. 624-626, the total force used amounts only to nine Pawns. That such results should be possible with Loyd's allowance of three Pawns to a Problem seems to border on White magic. Certainly no other composer has ever produced such a delightful series, and yet how easy it looks when you have solved them. No. 624 repeats the Rook promotion, combining the repetition with a pleasant souvenir (if 1.., $K \times P$) of the Tomlinson theme of No. 620. Loyd told me once that this problem was one of his great stand-bys for catching heedless solvers. He never could understand why this was, as the position is so simple, until he showed it one day to T. M. Brown. The latter was a long time in solving it, and, when at last he mastered it, Loyd asked him why it had puzzled him so. "Simply," answered the distinguished problemist, "because I did not think the lightning would strike twice in the same place." To-day we are more accustomed to consecutive promotions, and I think No. 625 would generally be considered the more puzzling. Here the Pawn claims a Bishop on the corner square, where the other Pawn apparently prevents the possibility of its moving. In compiling my Promotion Book last year, I found no promotion move in all the vast array of positions which I examined any more startling than this. The series of "crowning features as practised among the Pawn Brokers" (*Str.*, p. 183), ends appropriately enough with a Knighting move, No. 626, its two predecessors having introduced the Rook and Bishop promotion keys. A mate by discovery (2.., $Ka8$) could not well be produced out of slenderer material.

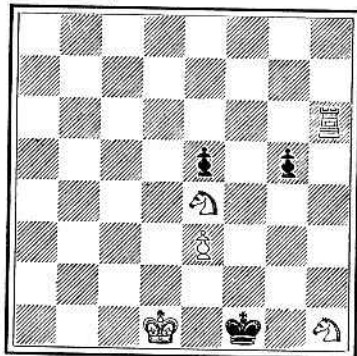
No. 627 may be included here to complete the quartette, inasmuch as there is again the sequence of promotions. "It is a mere doubling of the trick, and possesses but little difficulty; yet it is a pleasing problem, with pretty mating positions, and I like it on account of having so many Knights on the board at once.

"This feature of Knighting a Pawn is one well worth remembering, as it can not only be introduced judiciously in variations, but a Black Pawn on the seventh rank is often the only way to correct a dual or second solution" (*Str.*, p. 155). Later on Loyd experimented very successfully with stalemate promotion tries, as we have already seen on p. 321. But at the time he was referring only to direct defences by Black, as in No. 6.

No. 628.

17 *Boston Evening Gazette*, Sept., 1858.

(Str., 242). BLACK.



WHITE.

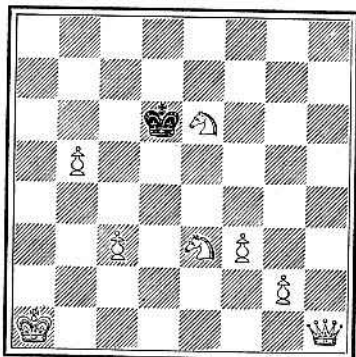
Mate in four.

1 S × P, Kg2; 2 Rg6, any; 3 Sf3+.
Kg1; 2 Sf3+, Kg2; 3 Ke2.

No. 629.

27 *Chess Monthly*, June, 1857.

(Str., 88). BLACK.



WHITE.

Mate in four.

1 Sd8, Kd7; 2 Qh7+, K × S; 3 Sd5.
Kc5; 2 Qh6, K × P; 3 Qc6+.
Ke5; 2 Qh7, Kd6; 3 Qa7.
Kf4; 3 Sg4.

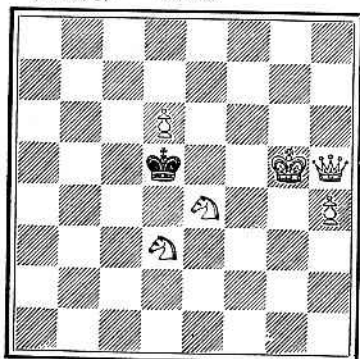
No. 630.

Set: "The Jolly Bros."

Centennial Tourney.

V. 151 *American Chess Journal*,
Jan., 1877.

(Str., 75). BLACK.



WHITE.

Mate in four.

1 KSc5, Kc4; 2 Qg4+, Kd5; 3 Qa4.
Kd4; 2 Qf7, Kc3; 3 Qf4.

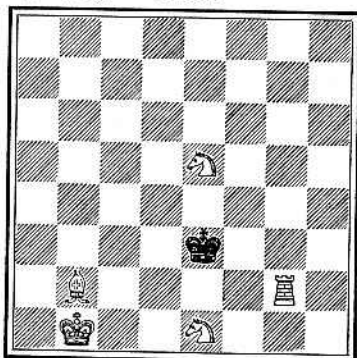
No. 631.

Set: "Alle gute Dinge sind drei."

Centennial Tourney.

Sporting New Yorker, 1877.

(Str., 89). BLACK.



WHITE.

Mate in four.

1 Sg6, Kc4; 2 Se7, Ke3; 3 Be5.
Kf4; 3 Bd4.

INTIMIDATED KING PROBLEMS.

LOYD used the term Intimidated King Problems very nearly in the sense of the modern term Lone King Problems. But for him the phrase was somewhat more comprehensive. He included in the definition not only all positions where the Black forces were actually reduced to the lone monarch, bereft of all support, but also that very numerous body of compositions where the Black King is supported by a Pawn or two, as in No. 628. What he wished to differentiate by the term was the type of problem in which Black can hardly be properly said to have any real defence. Either the solitary King is buffeted about by White's army from key-move to mate, or else a Pawn or two can move, but only in such a manner as to complicate Black's troubles. There is no interlocking of adverse pieces, and no doubt as to the outcome of the fray.

"Technically speaking, that whole large and popular class of problems, which I have called the Intimidated King class, belongs to the waiting style, for in almost every variation we are dependent upon the moves of the defence to permit the mate; but these problems are so different in principle from the ordinary waiting problems, that they lose their identity with the waiting class and possess none of its characteristics" (*Str.*, p. 130).

"I do not altogether approve of the increasing preference that is being shown for what has been facetiously termed the Intimidated King style, where the White forces are arrayed against the lone monarch. They are pleasing problems, with an innocent and inviting look; but the solver has merely to concentrate his energies upon the adverse King, without having to calculate upon the play and counter attack of opposing forces" (*Str.*, p. 46).

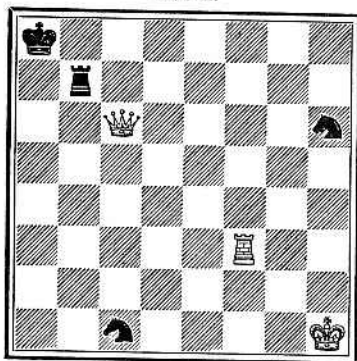
The form of strategy best illustrated in the Intimidated King style is that where the Black King is to be mated on some square remote from his original position, and the mates have to be prepared by some ingenious manœuvring of the White pieces (p. 187). Pretty effects can be obtained also by echoes, such as the mates with the Black King on d6 and c2 in No. 630, or those in the two variations of No. 631. Such thematic bifurcations Loyd valued above any mere multiplicity of continuations:

"The fact of there being a great many variations does not always add to the merit of a problem. A position with a dull, meaningless solution is a very stupid affair; and one with ten such variations is merely ten times more stupid. No. 629, with a score of variations, is not as neat or satisfactory a problem as No. 631, with its one simple solution. In fact the former is all variations without *any* defined solution; for the solver would search all the variations in vain for a single idea of sufficient merit to be called the theme or to be impressed upon his memory. No. 631 is not a very brilliant problem (in fact these intimidated problems seldom are brilliant), yet thanks to the pleasing bifurcation and the innumerable resources at the command of the attack, it is a fair problem" (*Str.*, p. 53).

No. 632.

? 139 *Le Sphinx*, 1866.

BLACK.



WHITE.

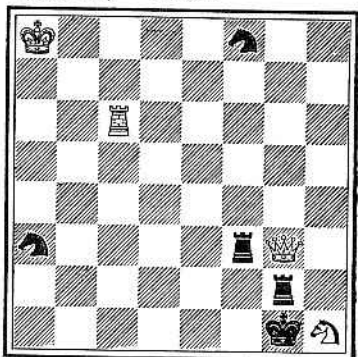
Mate in three.

1 Qd5, Kb8 ; 2 Qd8+.
Ka7 ; 2 Qa5+.
Sf7 ; 2 R×S.
Sf5 ; 2 Ra3+.
Sb3 ; 2 R×S.
Sd3 ; 2 Rf8+.

No. 633.

491 *N.Y. Albion*, 5 June, 1858.

(*Str.*, 401). BLACK.



WHITE.

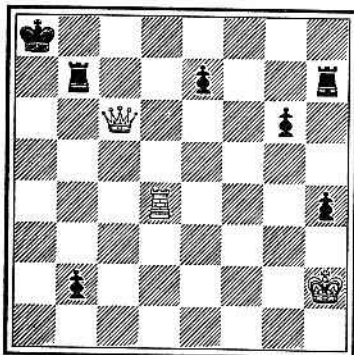
Mate in four.

1 Q×R, K×S ; 2 Qe4.

No. 634.

1908.

BLACK.



WHITE.

Mate in three.

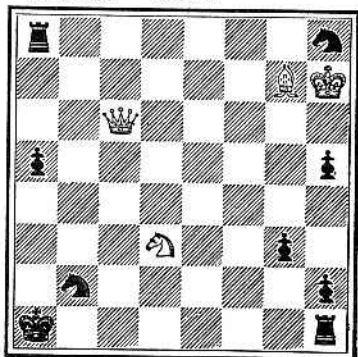
1 Qd5, Kb8 ; 2 Qd8+.
Ka7 ; 2 Qa5+.
Rh8 ; 2 Rb4.
Rh5 ; 2 Ra4+.

No. 635.

145 *Cleveland Voice*, 23 Dec., 1877.

Dedicated to G. E. Carpenter.

(*Str.*, 447). BLACK.



WHITE.

Mate in three.

1 Sb4, P×S ; 2 Qg2.
Re1 ; 2 Qc2.

THE CORNERED KING.

It would be most incorrect to say that placing the Black King on a corner square of the board in any given problem was sufficiently characteristic to constitute a theme. The position of the Black King is usually largely a matter of chance. It is profitable in many themes to corner the King, but the reasons for doing so vary beyond any possibility of description. In the "Smothered Mate" (p. 355) there are only three squares to block with a Cornered King, instead of eight for a central position; in the "Grab Theme" it is often a convenience to have the Black King out of the way, so as to give a wider arena for the capture of the free Black pieces (Nos. 528-532); with certain forms of "Surprise Keys" the Cornered King allows a remarkably long withdrawal of some protecting piece, which could be shown in no other way (Nos. 416, 420 and 677). Through these and many other positions there may be traced a kind of relationship, or at least a similarity in the effect produced, which in no way is caused by any analogy of theme. This relationship arises because the moment the King is confined to one of the corner squares his means for immediate escape and White's opportunities for attack undergo a complete change. He is suddenly reduced to three possible lines of defence, and White has only the same three lines along which to attack. Long-range mates from these three directions become the rule instead of shorter mates from every point of the compass.

No. 358 gives a good idea of the range of a Cornered King. The key allows freedom in every direction. But from h8 the King only has three moves; after he has moved to g7 he at once threatens to go in eight directions. If the position is compared with No. 357, the difference in opportunity will at once be seen.

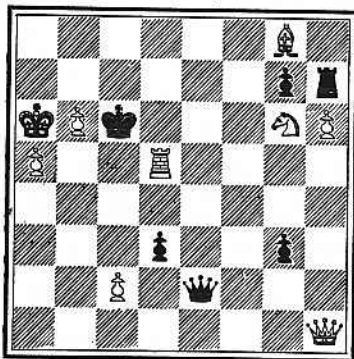
I have chosen Nos. 632-635 to illustrate a group especially adaptable to presentation with a cornered King. Diagonal bifurcation is involved in all these problems. No. 632 has three sets of echo continuations depending on the possibilities of Queen and Rook mates. In No. 634 only one of the pairs of echoes is preserved (1. . ., Kb8 or Ka7), while the two other mates of No. 632 appear singly, so as to permit the addition of the very pretty mate after 1. . ., Rh8; 2. . ., Rb8. Advancing to No. 635, we find that all the original sets of echoes have dropped out, and that Loyd has confined himself to bifurcating the new mate of No. 634. The variation 2 Qg2, Ra2 or b1; 3 QxR mate is clear-cut and snappy; its two unique long-range mates make the problem even more conspicuous as regards the Cornered King than are Nos. 632 and 634.

Finally, in No. 633, the original four-move version of No. 632, it will be noticed that the Black King is not cornered until after the first moves are made. This shows how unscientific a group the Cornered King Problems really are, since in every other respect the position is identical with No. 632.

No. 636.

V. 592 *American Chess Nuts*, 1868.

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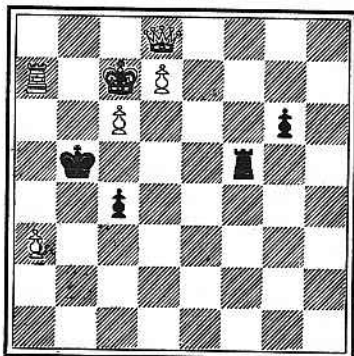
Mate in three.

1 Qf1, Qe4 ; 2 Qf4.
 Qe8 ; 2 Qf8.
 Qe3 ; 2 Qb1.
 Pd2+ ; 2 Q×Q.
 Qe6 ; 2 B×Q.

No. 637.

Illustrated American, 1890.

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WHITE.

Mate in three.

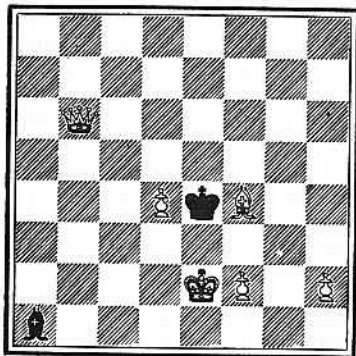
1 Qe8, Pg5 ; 2 Qe4.
 Rg5 ; 2 Qf8.

No. 638.

Set: "Ne tentes aut perface."

First Prize, *Albion*, 7 Aug., 1858.

(*Str.*, 138). BLACK.



WHITE.

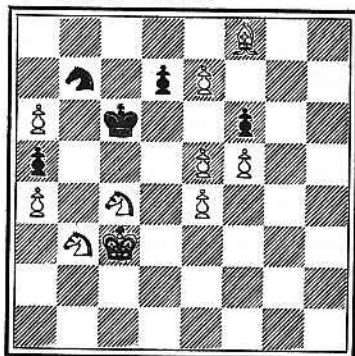
Mate in four.

1 Qb5, K×P ; 2 Bc1, Kc3 ; 3 Qa4.
 Ke4 ; 3 Be3.
 K×B ; 2 Ph4, Kg4 ; 3 Qg5+.

No. 639.

V. 71 *Lynn News*, 6 July, 1859.

(*Str.*, 452). BLACK.



WHITE.

Mate in three.

1 Pa7, P×P ; 2 Pa8=S.
 Kc7 ; 2 Pe8=S+.
 Pd5 ; 2 Pe8=Q+

THE BLACK PIECES.

" A POPULAR style of problems, and one which always gives promise of a pleasing and satisfactory solution, includes those wherein the Black forces are limited to the King and one active piece. These are favourite problems with the public, as they usually have an easy appearance and look as if the merit lay in the trick and not in the mere difficulty of overcoming the knotty points of the defence. These positions involve no question as to the possibility of winning ; the difficulty is merely to effect mate within the required number of moves. The theme of such problems generally turns upon the play of the active Black piece ; in this way the peculiar features or powers of the different pieces may be illustrated in a most agreeable and interesting manner. Every chess piece has individual characteristics and properties peculiar to itself ; and these features, whether the strong or weak points of the piece, can be introduced into our problems through the medium of the defence as well as through that of the attack " (*Str.*, p. 78).

In the quartette on the opposite page a single example is given of the activity of each of the Black pieces in turn, Queen, Rook, Bishop and Knight. It is interesting enough to study the pieces in this way, and most instructive to the beginner in composition, but there is nothing very scientific about it. Themes depend even less upon the Black pieces used to illustrate them than upon the White pieces. Loyd was never weary of showing how a Black Rook or Knight could be substituted for a Bishop in the interpretation of many prominent themes ; and certainly it is more accurate to say that the theme of a problem depends upon some such feature as pinning, or interference, or self-blocking, than upon the mere presence in the diagram of a dominant Black Queen or Rook.

It is curious perhaps that some composers seem to handle one Black piece much better than another. Several could be named who have a rare mastery over the Bishops and Knights, and yet are powerless to handle the Rooks to special advantage. Hardest of all, of course, to handle with any real delicacy of touch is the Black Queen. Her defensive power is so great that, if any unusual activity be granted to her, it immediately requires a numerous White force to control her. Loyd's magic touch gave him an almost mesmeric power over all the Black pieces, and he lavished them in his problems with a reckless abandon which, in his earlier days, was quite unknown. It was all the fashion, it is true, even before Loyd's day, to place many Black pieces upon the board, with a view towards equalising the forces employed ; but they were usually cooped up out of mischief in one way or another. Loyd gave his Black pieces unlimited freedom, and left them to work out their own downfall.

A BLACK KNIGHT THEME.

WHILE it is true, as has just been stated, that most themes can be illustrated by the use of practically any Black piece, yet there are a few interrelationships of the White and Black pieces which are shown to particular advantage by employing one kind of piece rather than another. The best examples of such problems that occur to me are shown opposite. In each of this group, if we consider the position immediately prior to the mate, we see that two of the squares in the King's field are blocked by his own pieces, and further that in each case these are both Knights. When these Knights are moved, they relinquish their guard in such a way that a White Knight can mate. This makes a pretty effect, which cannot well be produced in any other manner, except in some very round-about way, so that we are justified in thinking of the whole group as being thematically identified with the play of the Black Knights. Loyd used these same four problems in the *Strategy* as an instance of the varied individuality of problems closely related in their themes. "Every problem," he wrote, "has its individual features, beauties, blemishes and leading characteristics. I shall not attempt, therefore, to enlarge upon this subject, as it would require an exhaustive analysis of all the problems in this book. I have long since discovered that the elucidation of the points of one problem does not make clear the traits of another which may be diametrically opposite. I shall, therefore, follow my usual course of taking one theme and showing the different treatments suggested by it.

"Take the simple little Knight study, No. 640. It shows the pretty feature of the waiting position and the way in which the mating piece guards the square which the Black Knight is compelled to vacate. This is a mere skeleton of the theme and, owing to the paucity of the attack, it possesses but little difficulty and gives no scope for constructive ability. I have varied this in No. 641, by the introduction of the White Rook, whose sacrifice imparts a difficulty that No. 640 does not possess. We have here the addition of but a single piece, which is more than compensated for by its making the problem more difficult and superior in constructive merit to No. 640. No. 642 is another elementary version, varied by the introduction of the pinning principle. This would be shown to much better advantage in a problem of more moves, because the Black King ought not to stand in the diagram in a position so obviously betraying the mates. While I was composing an extension of this nature, it occurred to me to transpose the setting on to the diagonal, so as to show a different rendering, while preserving the characteristics of the theme" (*Str.*, pp. 224-5).

All that Loyd really did in Nos. 642 and 643 was to add mixed batteries (p. 331) to the theme of No. 640, resulting in the pinning effects to which he was so partial (p. 333). The Black Knight theme of No. 640 would very easily be lost sight of in these pinned versions. If we replace the Black Knights in No. 642 by a Black Queen on b4, or those in No. 643 by a Black Rook on d4, a study of Nos. 487 and 490 would readily show us how a few changes in the guard of the Black King's field would be sufficient to bring about a complete change of theme in both problems.

PART III.



MISCELLANIES.

END-GAMES.

LOYD made a distinction in his writings between game endings in actual play and end-games artificially composed; and both these classes in turn are to be considered as radically distinct from problems.

Game-endings from actual play should illustrate some ingenious combination for winning or drawing an apparently hopeless position which really occurred in a game. Such opportunities are frequent in play, was Loyd's claim, but the average player does not see them because he is usually a poor solver. Loyd was always on the look-out for brilliant moves, and would take reckless chances to bring them about whenever he could. The result was that his own game was erratic, or even unsound, and after 1880 he played practically no serious chess whatever. But right up to his death he loved to play skittles; he would give an inferior opponent the odds of the Queen, and then purposely play funny moves.

An end-game he defined as a game-ending reduced to its lowest terms. "At some future day I propose to issue a work upon end-games, in which, after giving an analysis of the peculiar properties of the several pieces at the close of a game, and a collection of such tricks or combinations as every player should be familiar with, I shall devote a majority of the space to the middle or turning points of famous games, showing the commencement, progress and termination by which the games were won" (*Str.*, p. 80). An end-game, to be instructive, need not even be sound, as it is possible to show with few pieces a trick liable to occur in innumerable forms which it would take a large force to present accurately. A setting like No. 644 is far more advantageous than a sound, but clumsy, arrangement. "There is no forced draw, yet nine out of ten players would capture the Knight, so that this way of saving the game by stalemate should be generally known" (MS.).

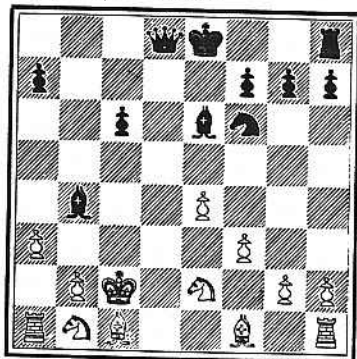
A problem Loyd defined as an end-game presented in a definite number of moves. The theme might rarely, as with Philidor's *Legacy*, be one liable to occur in play, but more frequently it would be purely imaginary. The majority of problems are obvious wins for White, the difficulty of solution being created by the limit to the number of moves allowed. This form of problem makes the least appeal to players, who will say: "I do not see the fun in puzzling an hour to find a mate in three moves, when I see a dozen easy ways of doing it in four" (*Str.*, p. 139). Consequently "many chess players who are not problemists prefer positions which have a natural appearance, or those wherein Black has a preponderance of force and requires some ingenious trick to win. This is a mistaken idea; for positions from actual play can never possess the depth or beauty of finished problems, and it is equally absurd to suppose that problems should consist of mere tricks that can be demonstrated in games" (*Str.*, p. 79). Loyd cited No. 645 as an actual game ending, and No. 646 as the way to elaborate it in a problem. Damiano has a position that is intimately related to No. 645.

But while problems should not in general have ideas properly belonging to end-games, the converse is also true that end-games should not be the vehicle for expressing problematic themes; and Loyd refers to No. 559 as an end-game "of no practical value, which I have incorporated to better advantage in several problems" (MS.).

No. 647.

S. Loyd v. I. S. Loyd.

(Str., 2). BLACK.



WHITE.

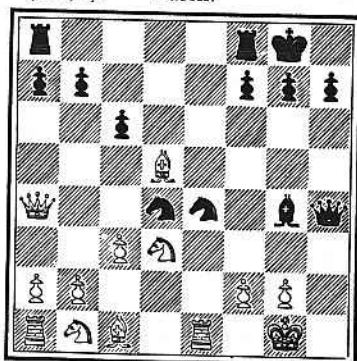
Black mates in two.

1 Qd1+.

No. 648.

I. S. Loyd v. S. Loyd.

(Str., 1). BLACK.



WHITE.

Black mates in four.

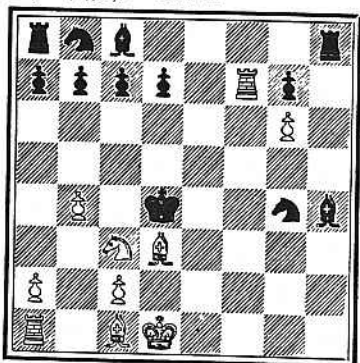
1 Sf3+, P x S; 2 B x P, B x P+; 3 R x B.
Kf1; 2 Q x P+, S x Q; 3 Sg3
mate.

No. 649.

Loyd v. Rev. J. N. Fitzgerald.

American Chess Journal, Feb., 1877.

(Str., 498). BLACK.



WHITE.

Mate in seven.

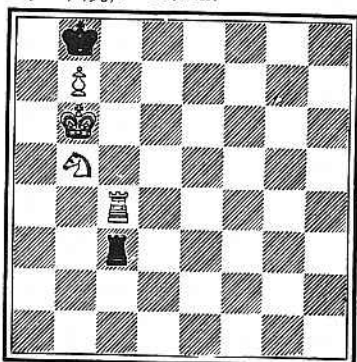
1 Sb5+, Kd5; 2 Pc4+, Kc6;
3 Sd4+, Kd6; 4 Bf4+, Se5;
5 Be4, Pc6; 6 Pc5+, Kc7;
7 Se6 mate.

No. 650.

Hudson City Chess Club.

9 Musical World, April, 1859.

(Str., 493). BLACK.



WHITE.

Mate in eight.

1 Rc8+, R x R; 2 Sa7, Rc7;
3 Sc6+, R x S; 4 K x R, Ka7;
5 Kc7, Ka6; 6 P = Q, Ka5;
7 Qb3.

ACTUAL, PLAY.

CHESS players invariably look on problemists rather as triflers in the game. Problems are things to be thrown on the board carelessly, tricks, impromptus, the unrealities of life. The game, on the other hand, is serious, analytical, boundless in possibilities. Loyd never lost a chance to champion the defence. With the most solemn face he would speak of the comparative greatness of problems, and the transient character of the best chess play.

"The chess openings," he wrote, "have become so thoroughly canvassed, and book knowledge has become so general, that there is but little room left for improvement and display of skill, except in the end-play. Anyone can learn to play chess, and will make progress in proportion as he devotes his time to the study. To become a problemist requires a special aptitude, and this cannot be cultivated by everyone. I have always believed that the bump of ingenuity is the only faculty that cannot be developed" (*Str.*, p. 247).

"It can be said in favour of the art of composition that every stratagem that a composer creates becomes a lasting monument of his skill; his talent is perpetuated; it cannot be underrated, though it may be excelled. With the player it is different, for his glory, his reputation, and almost his name, die with him; his victories are forgotten, and the rising generation refer to him as an old fogey to whom they could render a Knight. If Philidor, La Bourdonnais, St. Amant or Staunton had left a few sparkling problems, these would have preserved their memories for centuries after their games and triumphs will be forgotten" (*Str.*, p. 248).

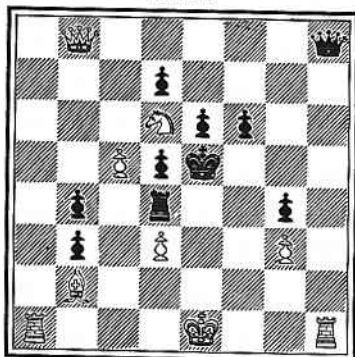
The four positions quoted opposite are given in the *Strategy* as the terminations of games actually played by Loyd. "No. 647 is the termination of the first game I ever played blindfolded. The mate is forced as the defence has only one move at command" (*Str.*, p. 9). No. 648 is quoted as an example of a game-ending with a variation. "It occurred in a blindfold game played many years ago between myself and brother" (*Str.*, p. 9). The entire game is given in the *Strategy*, but it hardly deserves reproduction here, though interesting as showing the blindfold powers of the two young men.

On the whole No. 650 will be enjoyed the most of any of these endings, because of the simple position and the pretty theme. "I do not think," said Loyd, "that players who are not problemists appreciate the benefits derived from the practice of solving. It imparts a spirit of ingenuity and correctness, and a clear insight of complicated positions that can be acquired in no other way. More than a score of years ago I played a game blindfolded against the members of the Hudson City Chess Club, the termination of which I give as No. 650. Unfortunately I played the defence, but the committee who were pitted against me abandoned the game as drawn, which I willingly accepted, telling them at the time that they had a forced mate in eight moves. After being informed of the fact, they were unable to discover it!" (*Str.*, p. 246).

No. 651.

Musical World, 26 Feb., 1858.

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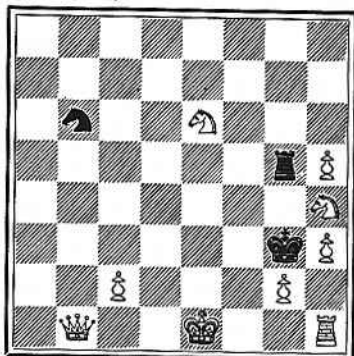
Mate in two.

1 Rf1.

No. 652.

Set: "One of the Press Gang."
Detroit Free Press, 3rd Tourney,
27 April, 1878.

(Str., 301.) BLACK.



WHITE.

Mate in three.

1 Qd1, Re5+; 2 Kf1.

K x S; 2 Qd8.

S any; 2 Sf5+.

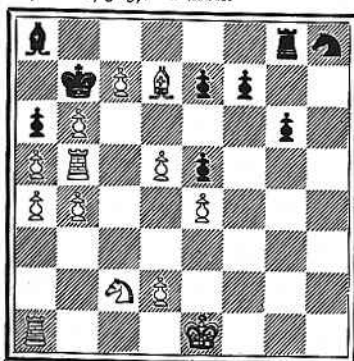
Rg6; 2 P x R.

Rg7; 2 Qd4.

No. 653.

V. 345 *American Chess Journal*,
Dec., 1877.

(V. Str., 303). BLACK.



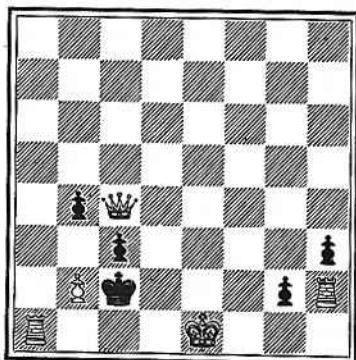
WHITE.

Mate in four.

1 Castles, P x R; 2 Se1, Ka6; 3 Sd3.
Pf5; 2 Sa1, P x P; 3 Sb3.

No. 654.

BLACK.



WHITE.

Mate in two.

1 Kf2.

Cook? 1 Qe6, Kd3; 2 Castles mate.

CASTLING.—I.

"It may seem strange that a composer who has made ten times as many puzzles and tricks as chess problems should take the stand that Castling and all such positions as turn upon previous play are only problem tricks, and in fairness to the solver should be classed as Fantasias" (MS.).

It is even stranger that such a composer, when he did toy with Castling, should appear far more interested in the logic and even in the sophistry of the move than in its thematic possibilities. All told Loyd only composed about a half-dozen "legitimate" Castling problems; for the rest he amused himself with the fruitless discussions which Castling, from time immemorial, has carried in its train.

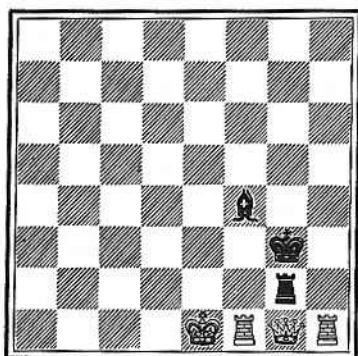
He liked to pose the pieces, as in Nos. 651 and 652, to suggest Castling which does not occur, so as to trap the unwary solver whom all the discussions on the subject have placed on the alert. In No. 651, the Rook at a1 is absolutely useless, except to aid in the Castling illusion. "In No. 652," he wrote, "I have posed the pieces especially to suggest the idea of Castling, and have thereby imparted a little artificial difficulty, as it is not introduced in the problem. The suggestive appearance makes no difference in regard to the question of fairness, as we have as much right to Castle in this as in any other of my problems" (*Str.*, p. 159).

"The question of the admissibility of Castling in problems turns upon the point of fairness, and those who object to it ask: 'What right have you to Castle? How do we know that neither the King nor the Rook has been moved?' In reply to such arguments I could give the decisive one, that every composer knows that in making a problem the pieces are not *moved* into position, they are merely *placed*, and there has been no *previous play*" (*Str.*, p. 161). Loyd allowed himself two little jokes in this connection, which are shown in Nos. 653 and 654. Of the former he said: "No. 653 is an impossible position, as it could not have occurred in actual play; consequently there has been no previous play, and White claims the right to Castle, as neither King nor Rook has moved" (MS.). Surely this argument ought to convince the most inveterate opponent of Castling! But Loyd carried it a step further in quite another direction: "There was an umpire who declared that Castling should not be allowed unless the entire moves of the game were given with the problem. So I contributed No. 654 to his tourney; he assumed that my intention was 1 Qe6, which solves it as a Castler, and according to his theory ruled it out as unsolvable. All the while he overlooked that there was a solution almost worthy of the prize by 1 Kf2" (MS.). I have found no evidence as to whom Loyd tried this experiment upon, but we can readily imagine that when the umpire in question caught on to Loyd's practical joke he had a difficult time of it to set matters right.

No. 655.

420 *N.Y. Albion*, 17 Jan., 1857.

BLACK.



WHITE.

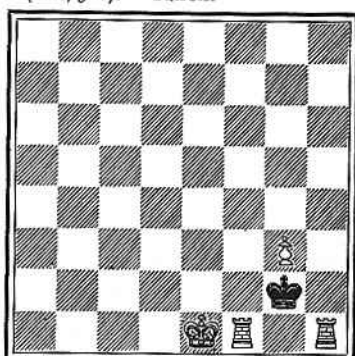
Mate in four.

1 Q×R+, K×Q; 2 R×B, Kg3;
3 Castles.
K×R; 3 Kf2.

No. 656.

V. 420 *N.Y. Albion*, 17 Jan., 1857.

(*Str.*, 300). BLACK.



WHITE.

Mate in three.

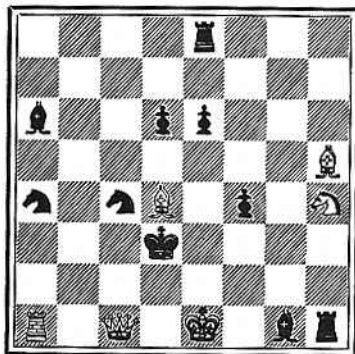
1 Rf4, K×P; 2 Castles.
K×R; 2 Kf2.

No. 657.

"By W. K. Bishop."

37 *Chess Monthly*, Sept., 1857.

(*Str.*, 159). BLACK.



WHITE.

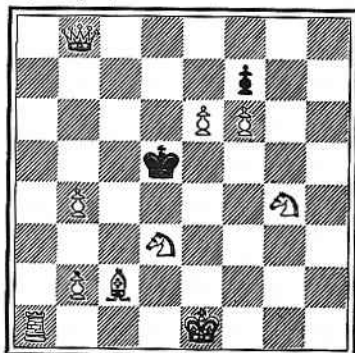
Mate in three.

1 Q×S+, B×Q; 2 Castles.
K×Q; 2 R×S+.

No. 658.

622 *Detroit Free Press*, 4 July, 1879.

(*Str.*, 302). BLACK.



WHITE.

Mate in two.

1 Castles, Ke4; 2 Ser mate.

CASTLING.—II.

"CASTLING has become so hackneyed that it is no longer looked upon as a desirable addition to a problem; in fact it never was an *agreeable* feature, for the reason that a player, who has exhausted his skill and patience in a vain attempt to master an intricate position, is in no humour to be told that he has been "sold" by a mere trick that he never thought of. I think, however, that the fault lies more with our composers who have followed the old beaten track of employing it simply as a trick, instead of endeavouring to discover new features of this peculiar move. Castling is one of the most prominent moves of the game; therefore, if it is our aim to elucidate pretty and intricate combinations, I do not see why this important feature should be ignored. Castling is most excusable in a neat little position like No. 656, for the reason that it is well concealed, and yet there are so few pieces and such a paucity of attack, that a solver is soon convinced that *something* must be done" (*Str.*, p. 159).

The "neat little position" here referred to has become one of the world's famous problems. It was published before Loyd was sixteen in four move form, No. 655, and later a move was cut off as Loyd came to realize the importance of not extending solutions beyond the number of moves requisite most sharply to illustrate the theme treated. The Pawn added at g3, to replace the Black Bishop, prevents a clever second solution by 1 KRg1+.

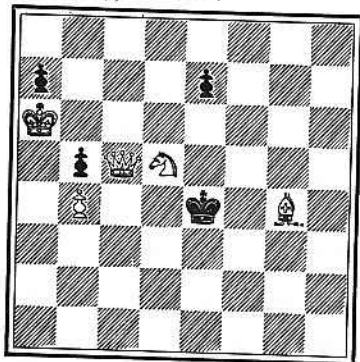
"Castling," continued Loyd, "is generally introduced in problems either for the purpose of bringing the White King into play or into a place of safety; and there has been but very little ingenuity shewn by our composers on this subject. To make a problem upon a move of this kind, its peculiarities must be studied and taken advantage of. The first characteristic we notice is that two pieces are moved at once. This composers have seized upon, and have utilized it in many ways to bring both pieces into action: to mate with the Rook and guard a square with the King; or to bring the Rook into play while retreating the King to a place of safety; or to pin a piece. But there are many other possibilities which I leave for my readers to discover; one, for instance, would be to occupy the squares thus vacated. Take No. 658, where we bring the Rook to d1, and at the same time move the King for the sake of occupying e1 with the Knight. This suggests the still further elaboration shown in No. 653, where the object of Castling was simply to vacate two squares at once, to get rid of the pieces so as to be able to occupy whichever of the squares will lead to a mate" (*Str.*, p. 160).

The search after new possibilities of Castling has not, since these words were written, been very diligently pursued. Two years ago, W. Pauly made a series of very ingenious experiments. He used the move to avoid stalemate, and in connection with Indian strategy, but, above all, in complete block positions, where Castling was either the only waiting move or the only way to prepare for a subsequent waiting move. Apart from these investigations, Castling has been continued largely in the old ruts, though sometimes more elaborately than of old, as when White is required to Castle on both sides or when both White and Black Castle.

No. 659.

16 *The Gambit*, 5 Nov., 1859.

(*Str.*, 169). BLACK.



WHITE.

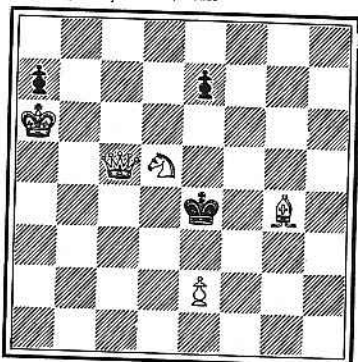
Mate in three.

1 Qc3, K x S; 2 Bf5.
 Pe5; 2 Bd7.
 Pe6; 2 Bf3+.

No. 660.

57 *Lynn News*, Oct., 1859.

(*Str.*, 168). BLACK.



WHITE.

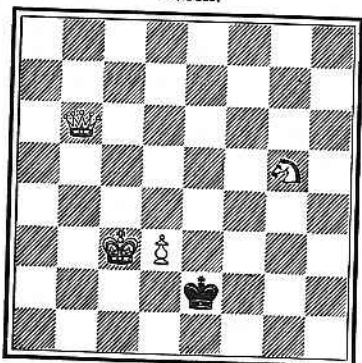
Mate in three.

1 Be6, Ke5; 2 Pe4.

No. 661.

Toledo Blade, 1887.

BLACK.



WHITE.

Mate in three.

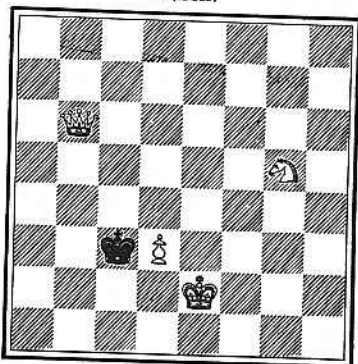
1 Se6, Kf3; 2 Qg1.
 Kf1; 2 Sf4.

No. 662.

"By O. Scobey."

N.Y. Star, c. 1890.

BLACK.



WHITE.

Mate in three.

1 Kd1, K x P; 2 Qb4.

TWINS.

AMONG Loyd's offspring were several sets of twins. He loved to solve his own problems, as well as to compose them; that is, to study what possibilities the placing he had chosen to give his pieces would accidentally reveal besides the actual solution he had incorporated. He repeatedly blamed modern composers in his columns for not testing their own problems more carefully. This was partly because he considered that too many obviously unsound problems were allowed to get into print; but it was more especially because he thought the composers missed frequent opportunities to work in extra meritorious variations, and to glean new and practical suggestions from such closer testing. Some readily accessible cases will be found in *Lasker's* for January and April, 1905, and in the olden days his suggestions were at the service of all his friends. For he possessed the touch of Midas that transformed whatever he took in hand. Mr. Cook has put the matter more paradoxically: "Many problems that appeared under other well-known American names in the late fifties, and that seemed pure gold, were in reality nine-tenth al-Loyd." Certainly there is a great difference between these suggestions of Loyd's, which he always gave his friends the benefit of, and never published under his own name, and the imitations of Loyd which are sometimes met in Continental magazines. "I have no sympathy," says Mr. Carpenter, "with composers who sneer at Yankee Deviltry, and then publish weak diffusions of Loyd under their own names."

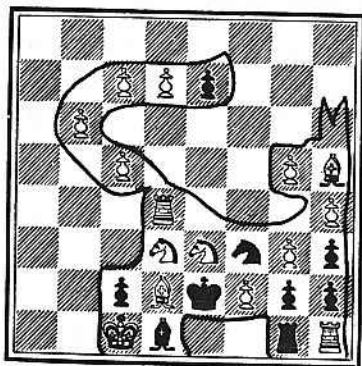
Loyd's own problems likewise led him rapidly from one thought to another. "Take the following twins for example, Nos. 659 and 660, and, although the one was suggested while testing the other, they are entirely different, and I doubt if the solver can tell which was the original and which (what thoughtless critics would call) the plagiarism. They have no features in common whatever, except what might be termed an accidental resemblance in the placing of the principal pieces" (*Str.*, p. 93).

An amusing case is shown in Nos. 661 and 662. Loyd republished No. 661 in his column in the *N. Y. Star*, and when he gave the solution he added a note to the effect that the problem had proved very difficult, and that one solver, believing it to be set up wrong, had transposed the Kings as shown in No. 662, and then had succeeded in solving it. Of course the solver was none other than Sam Loyd, and the name simply one more addition to his long list of pseudonyms. The two problems are not particularly meritorious, but they are unique so far as the exchange of sovereigns is concerned. It would be interesting to see if other examples of a similar possible change could be found. Probably a case or two exists in the wide realm of miniatures without ever having been noticed.

No. 663.

Texas Siftings, c. 1888.

BLACK.



WHITE.

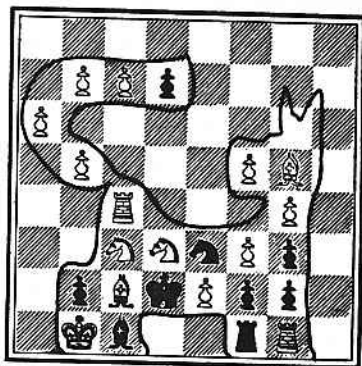
Mate in four.

- 1 Sf4+, K×P; 2 S×RP+, K×P;
 3 Sf5+.
 2... Ke2;
 3 Pc8=Q.

No. 664.

Texas Siftings, c. 1888.

BLACK.



WHITE.

Mate in four.

- 1 Pb8=S, R×R; 2 S×QP, any;
 3 Sc5.
 Pd5; 2 Sc6, P×R;
 3 Se4+.

THE KILKENNY CATS.

AMONG Loyd's Twin problems the most remarkable are the two Kilkenny Cats, and to them there hangs a tale even more effective than the tails of the Cats themselves, as shown in the outline diagrams. I regret very much not having been able to produce Loyd's own drawing, as the expressions he sketched on the pussies' faces added not a little to their individuality, as they glanced over their shoulders at the magnificent sweeps they described with their tails.

"They were composed a good many years ago to illustrate a story Loyd contributed to one of the American comic journals. It told of two professors, lovers of problems, who were writing an encyclopedia. They had written about art, and bananas, and carpets, and other things, at the beginning of the alphabet, and had come to the subject of Cats. Unfortunately, they could think of nothing to say, and it being late, they decided to go to bed and think it over. In the morning their ideas were still very few, but each claimed at least to have seen a cat on a chess-board, in their dreams. When they came to compare notes, and one of the professors set up his problem, there was mystification indeed, for it was the very problem the other professor had seen. It was manifestly impossible that the two men should have dreamt of the same problem, and, as they argued it out, the two worthy gentlemen fell to quarrelling most pitifully, as to priority. It was their first quarrel, and consequently all the more heated. To make a long story short, they ended by discovering that their problems, after all, were not exactly the same, one being a square further to the left on the board than the other. It now turned out that neither could solve the other's problem, and the mutual revelation of their solutions gave the two old friends an opportunity of making up" (*B.C.M.*, vol. xxix., p. 322-3).

There are only a very few cases extant, where the character of a problem, as shown in its solution, is completely changed by a transposition on the board, and certainly there is no instance in which the change is so complex and complete. The two diagrams require a careful study. Loyd has most ingeniously made use of the right hand barrier presented by the edge of the board in No. 663. If White tries to play, as in No. 664, $1 \text{ P}e8=S$, Black can lead to stalemate by replying, $1. ., R \times R$; $2 \text{ S} \times \text{KP}$, $P=S!!$ On the other hand White is able to play, $1 \text{ S}f4+$, and the Black King cannot escape to the right as he could do under a similar line of attack in No. 664.

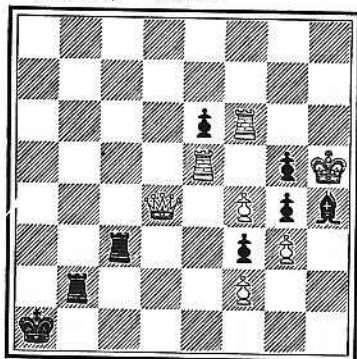
"The moral of this little tale," adds Loyd, with a touch of sarcasm, "is to substantiate the remarkable feats of composers, who have not only hit upon the same themes, but have given the same renderings without taking the trouble of moving the pieces to one side" (*MS.*).

No. 665.

"Twixt Axe and Crown."

American Chess Journal, July, 1878.

(Str., 318). BLACK.



WHITE.

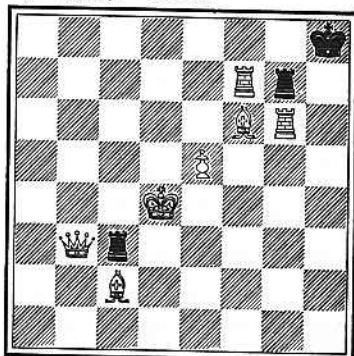
Mate in four.

1 Q × R, P × P; 2 Qd4, Ka2; 3 Qa4+.
Kb1; 3 Qd1+.
K any; 2 K R × P.

No. 666.

"The Arrow."

(Str., 368). BLACK.



WHITE.

Mate in two.

1 B × R+, K any; 2 Bf6 mate.

No. 667.

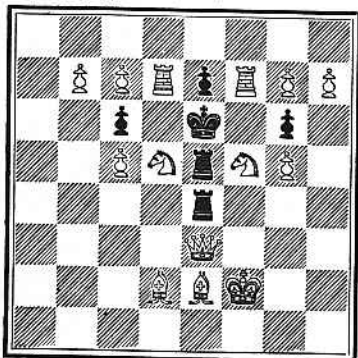
"The Challenge Cup."

American Chess Journal, June, 1878.

Dedicated to the Judges in the Am.

Prob. Association.

(Str., 314). BLACK.



WHITE.

Mate in two.

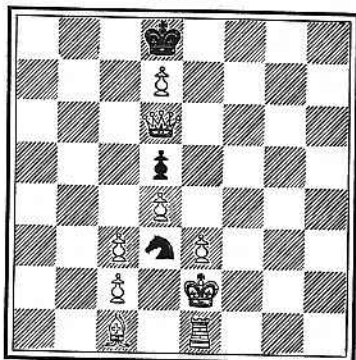
1 Bf3.

No. 668.

"The Statue of Liberty."

? Unpublished.

BLACK.



WHITE.

Mate in three.

1 Q × P, S any; 2 × S.

PICTURE PROBLEMS.—I.

“ UNDER the head of Fantasias I include all positions wherein the authors have taken any license whatever, either in placing the pieces in impossible positions or for picturesque effect. Quite a mania has been developed for the production of these hieroglyphical problems, and great skill and ingenuity have been expended upon them; for which reason I will devote a few pages to this grotesque subject ” (*Str.*, p. 164).

“ Odd and curious positions are very frequently employed to illustrate chess stories, and they serve very well in place of pictures to ‘point a moral and adorn a tale.’ As such I have contributed quite a number to the different chess magazines, feeling that the circumstances under which they were produced would excuse their absurd grotesqueness. I give No. 665 as a specimen which was composed to illustrate the story of Chess at Court of King Philip ” (*Str.*, p. 168). This problem, incidentally, is based on the same theme as Thomas Loyd’s No. 716, which also shows a fantastic setting of the pieces. Loyd had already published two more conventional versions, quoted as Nos. 632 and 633. Loyd was in general very successful in incorporating good themes in his Fantasias, and his examples afford a welcome contrast to the usual dull play of the average picture problem. They seem to present themes which have fallen naturally into the picture form, rather than a laborious moulding of the chessmen. Take a little position like No. 666, and it would appear as though the idea could not have been rendered in any other way whatever. “ It is a little bagatelle I once posed in the shape of an arrow, and sent to a friend, who, from the nature of the solution, christened it Peek-a-Bo. My friend, Capt. Mackenzie, has shown it for years as the funniest problem he ever saw. He used to bet that no one could solve it without *taking back a move* ” (*Str.*, p. 186).

One good feature in Loyd’s Fantasias is the relatively small number of unnecessary pieces that he uses. Most composers load their picture problems down with Pawns, until the painful effort of the achievement is very apparent. In No. 667, indeed, there are Pawns a-plenty, but they all do their share of the work, and it is in less obvious directions that we must seek for dead-heads. Pawns might easily have been used at d2 and e3 to fill up the picture, but Loyd deliberately chose the more important officers simply to make the solver stop and think awhile.

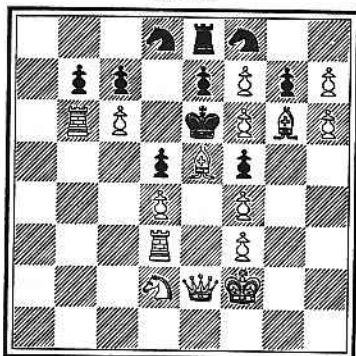
No. 668 is a little fantasia which I found among Loyd’s papers. It is a complete tour of the Black Knight interwoven with the theme of his favourite No. 610. I do not know that he ever published it.

No. 669.

"Emblem of Purity."

Unpublished.

BLACK.



WHITE.

Mate in two.

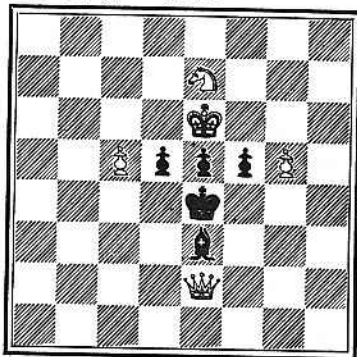
1 Se4.

No. 670.

"Faith."

L'Illustration, 1867.

(Str., 315). BLACK.



WHITE.

Mate in three.

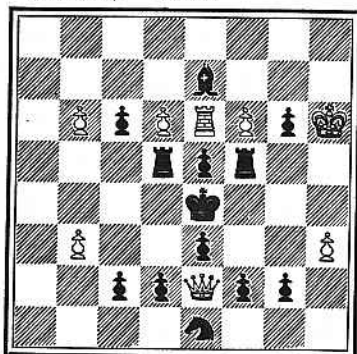
1 Pc6 (or Pg 6), Kd4 ; 2 Qc2.
Kf4 ; 2 Qg2.
Pd4 ; 2 Sd5.
Pf4 ; 2 Sf5.

No. 671.

"Hope."

L'Illustration, 1867.

(Str., 316). BLACK.



WHITE.

Mate in three.

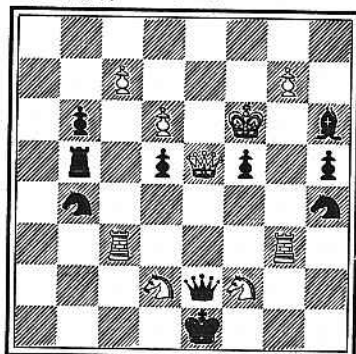
1 R x P+, K x R ; 2 Q x K P+.
QR x R ; 2 Qc4+.
KR x R ; 2 Qg4+.

No. 672.

"Charity."

L'Illustration, 1867.

(Str., 317). BLACK.



WHITE.

Mate in three.

1 QRe3, B x R ; 2 R x B.

PICTURE PROBLEMS.—II.

THE composer of picture problems soon becomes an accomplished symbolist. Manifestly the abstract sentiments cannot be expressed on the chess board except by symbols ; but the cleverness with which these symbols can be portrayed will be a surprise to all who have not studied the flights of fancy of Mrs. Baird or of Chas. A. Gilberg. Loyd cannot compare to either of these two composers in the number of his picture problems, but in artistic and thematic treatment no one will question his superiority. His well-known series, " Faith, Hope, and Charity," has served as a model for all later symbolists. A. Townsend was the first to imitate it ; then Gilberg made a trilogy of similar pictures under the difficult conditions that either White or Black could mate or self-mate in two ; and finally Mrs. Baird has a trio of simple two-movers.

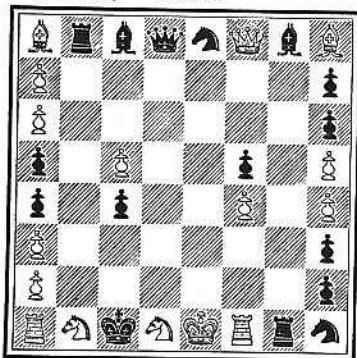
Each of Loyd's emblems presents a carefully studied bifurcated theme. The one most discussed has been No. 670, because of the non-chalance with which Loyd regarded the dual key. He dismissed the subject very lightly, as we have seen on p. 239. " In my Fantasia, entitled ' Faith,' there is a choice of first moves, but as the theme is presented either way I saw no object in making a change " (*Str.*, p. 64). That Loyd could readily have made his Cross without the dual key need be doubted by nobody. There is a singularly suggestive three-mover in *American Chess Nuts* ascribed to Dr. C. C. Moore, whose inspirations were perhaps not always unassisted. This three-mover is identical with No. 670, except that the Queen stands on e1, while one White Bishop is at e2 and the other one replaces the Knight at e7. Evidently there is now only one solution, in spite of the complete symmetry. Can the reader solve it without further help ?

Loyd's " Emblem of Purity," No. 669, likewise a Cross, was also a little joke at the expense of the critics : " Every chess editor," he wrote, " feels complimented by a large following of solvers ; but the crucial ordeal comes when the amateurs begin to contribute crude compositions totally unfit for publication, which cannot be rejected or criticised without giving offence. To this impossible class belong the purist disciples, who have never composed even a fifth grade problem, but who take it upon themselves to inform you that the advanced school, as they call themselves, debars the slightest trace of a dual in any branch variation. On reading the letters they send with their contributions I feel that I have never composed a single problem that they would allow to pass muster. Such a handicap, indeed, would at once bar out all problems where White threatens two mates, except in rare cases like No. 669, which I suggest as an Emblem for these Puritans of the Problem World. In it White apparently threatens two mates ; but, though Black has a dozen replies, White in reality never has any choice of mates whatever. Like Duffy's Whiskey, it is ' absolutely pure ! ' " (MS.)

"The Arena."

V. Chess Monthly, May, 1858.

(Str., 307). BLACK.



WHITE.

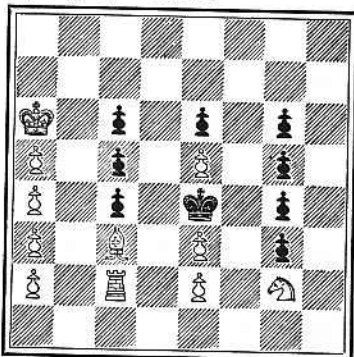
Mate in four.

1 QSc3+, Kc2; 2 Se3+, Kd3;
Castles+.

"The Columns of Sissa."

Chess Monthly, May, 1858.

(Str., 308). BLACK.



WHITE.

Mate in four.

1 Rc1, K any; 2 Pe4+, KxP; 3 Re1.

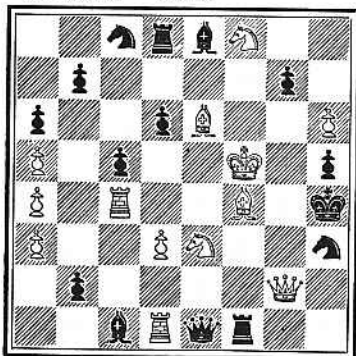
No. 675.

"A Wheel within a Wheel."

127 American Chess Journal, Aug., 1878

Dedicated to C. H. Wheeler.

(Str., 319). BLACK.



WHITE.

White or Black mates or self-mates
in two.

White mates: 1 QxS+.

Black mates: 1 Se7+.

White self-mates: 1 Qg3+, QxQ;
Sg6+.

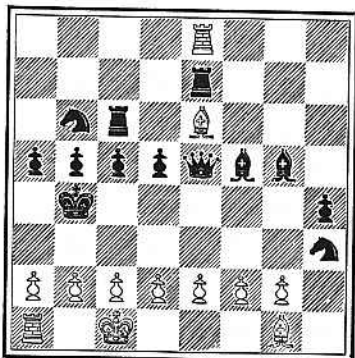
Black self-mates: 1 Se7+, Ke4;
2 Sg5+.

No. 676.

The Alligator Problem.

Tid-Bits?

BLACK.



WHITE.

White or Black mates in five.

White mates: 1 Pa3+, Kc4; 2 Pb3+,
Kd4; 3 Pc3+, Ke4; 4 Pf3+, Kf4;
5 Bh2 mate.

Black mates: 1 KBxP+, Kb1;
2 QxSP+, KxQ; 3 Sa4+, Kb1;
4 Ka3.

1 .., KxB; 2 Sc4+, etc.

1 .., Kd1; 2 QxKP+, etc.

PROBLEM ODDITIES.

Two of the positions in the Fiske-Loyd sketch, headed Problem Oddities, were accompanied by pseudo-archæological notes absurd enough to deserve quotation :

No. 673.—“ Poor Abu-Abdallah Mohammed ben Achmed al-Cheyat (whom God preserve !) is an enthusiastic lover of the sport which consoles the mind and refreshes the body. His problems are the delight of the student and the gratification of the adept ; but he lately made this stratagem (the Arena), which is so utterly absurd and ridiculous that it has affected his reason. And now, alas, he lies, a raving maniac, in the mad-house of Damascus. Let no composer imitate such folly, lest he share the sad, but merited, fate of Abu-Abdallah Mohammed ben Achmed al-Cheyat.”

No. 674.—“ Not far from the banks of the deep-flowing Indus, overshadowed by the cloud-reaching mountains of Northern Hindustan, stand four time-worn pillars of marble. They mark the burial place of the inventor of chess. His disciples, to honour his memory and to express their gratitude, erected this monument styled the Four Columns of Sissa.”

“ The moral,” adds Loyd in the *Strategy*, p. 168, “ that I would draw from these strange and weird positions, is that composers should see how easy it is to give expression to their ideas in any desired form ; therefore, if it is possible to illustrate a theme perfectly where the pieces have to be arranged to form some letter or shape, what excuse is there for not making neat and elegant positions where there are no restrictions. I do not think that the resources of the chessboard are generally understood, and composers are too easily discouraged or too readily satisfied with their first posing. Not only can a theme be illustrated in almost any desired position, but almost under any terms and conditions. I give No. 675 as attempting to show the most absurd position I could think of, fettered by the conditions of producing four problems on the one diagram.”

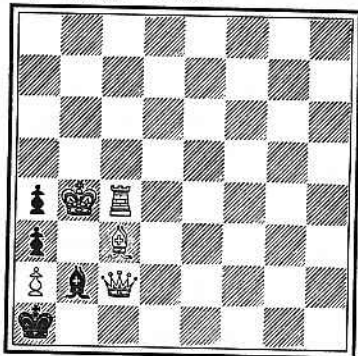
All these Oddities are such quaintly impossible positions that they may well be supplemented by a later Fantasia which Loyd called his Alligator. “ I had entirely forgotten my old Alligator,” he wrote, “ I made it as an illustration for a funny story I once wrote for the English paper, *Tid-Bits*. The problem was simply intended to look absurd, and I think I succeeded in making it so. The solutions are silly, although Black's moves are not so easy ” (L., 1909). I am sorry not to have succeeded in tracing the publication of this problem, as the accompanying tale of the Alligator would certainly have been worth rescuing. This animal was always a favourite with Loyd. He had one depicted on the letter-head which he used for nearly twenty years (see Plate III.), listening to the banjo-playing of a little piccaninny dressed in the classic folds of an old barrel.

No. 677.

1570 *La Strategie*, 1880.

Dedicated to Jean Preti.

(*Str.*, 523). BLACK.



WHITE.

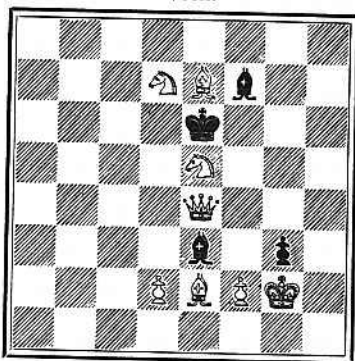
Mate in three.

1 Bh8, B × B ; 2 K × P (a3).
K × P ; 2 Rc3.

No. 678.

Scientific American, 1877.

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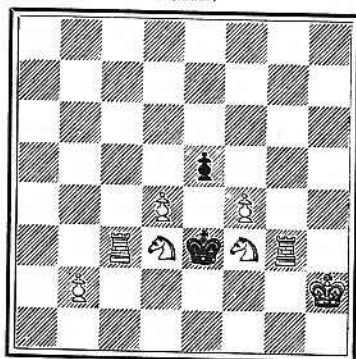
Mate in three.

1 S × B+, K × QS ; 2 Bd6.
K × KS ; 2 Bf6.

No. 679.

The Circle, June 1908.

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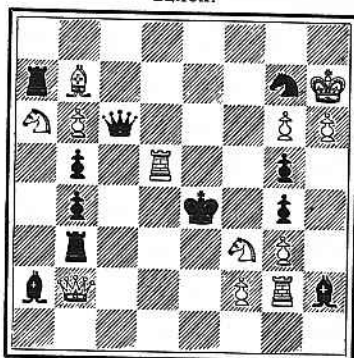
Mate in three.

1 Sc5+, K × P ; 2 S × P.
K else ; 2 Rg2+.

No. 680.

The Circle, 1908.

BLACK.



WHITE.

Mate in two.

1 Qf6.

LETTER PROBLEMS.—I.

THE composition of Letter Problems has always had a special fascination. They are so appropriate to express one's greetings or dedication to a friend, because, in a medium for thought as transcendental as that of problems, one finds suddenly a mode of expression, very primitive it is true, but concrete and available for all languages. Hence it is that, at different times, whole alphabets have been spelt out on the board, so that initials, and monograms, even whole words and phrases, might be written laboriously, but accurately. The composition of Letter Problems reminds me of the skill of the circus Horse, who could pick out the answers to questions by means of large blocks with letters on them. There is a feeling of conquest about these achievements greater than their actual merit usually warrants, for composers of letter problems have mainly given their attention to details of pictorial outline, much as the old monks toiled slowly at the illuminated initials in their Missals. Actual chess thought is generally lost in the process.

Sam Loyd had a singular facility for turning out letter problems, and he never let one leave his hands without a clear theme or some witticism in its solution to recommend it. Others have greatly surpassed him in the number of letter problems they have composed, but I doubt whether any one has rivalled the imagination or accuracy of his specimens.

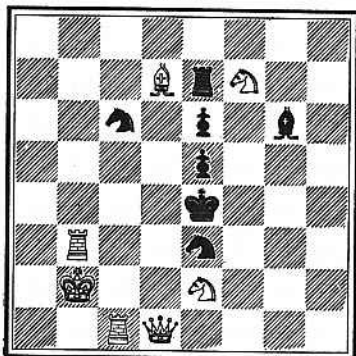
He set himself a very high ideal: "The merit of problems of this kind consists in forming the letters nicely, utilizing all the pieces, and making the theme so conform to the arrangement of the pieces that nothing is strained, and the solution works so perfectly that the formation of the letter seems as if it might have been an accidental discovery after the theme was perfected" (*Str.*, p. 165).

We have already made the acquaintance of half-a-dozen of his renderings: Nos. 70, 71, 72, 73, 75, 86, and the monogram to Löwenthal, No. 623. Of these No. 71 will be immediately recalled by No. 678, for the key is identical and Black has the same two defences; but the two echo themes which result are totally distinct, even to the number of moves their execution requires. In my opinion one of the very best of the series is No. 679. Here we have an almost absolutely symmetrical setting, the only difference being that on one side the White King is utilized instead of a Pawn. It seems unavoidable that there should be two symmetrical solutions, but Loyd has found a most ingenious way out of the difficulty which the solver will not find any too easy. No. 680 was the last letter problem Loyd composed, and perhaps the least successful as to theme, but it has a monumental setting that makes it decidedly attractive to the eye.

No. 681.

V. Circle, 1908.

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WHITE.

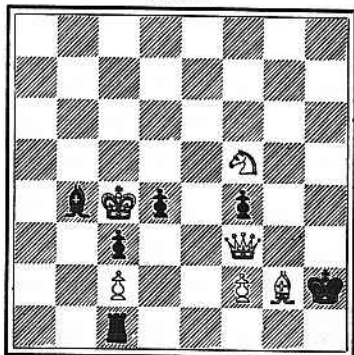
Mate in two.

1 Qd5+.

No. 682.

Texas Siftings, c. 1888 ?

BLACK.



WHITE.

Mate in three.

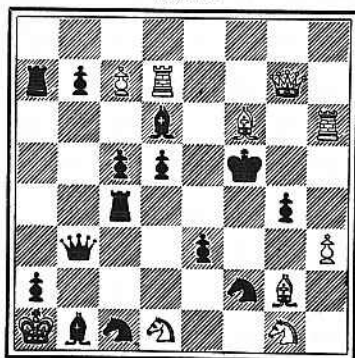
1 Sg3, P x S; 2 Bh1.
Rg1; 2 Se2.

No. 683.

"Zukertort and Steinitz."

N.Y. Evening Telegram.

BLACK.



WHITE.

White or Black mates in two.

White moves: 1 Rf7.

Black moves: 1 Qb2+.

LETTER PROBLEMS.—II.

MANY composers, especially in the last twenty years, have tried to relieve what may have seemed to them the monotony of composition by the cult of various forms of Fantasies. Hence the great popularity of Pictorial Problems of all sorts, Retractors, and Puzzles of one kind or another, published for special reasons, perhaps on the theory that "beauty is its own excuse for being." Either Loyd did not share the opinion of the poet Emerson, or else he did not consider Chess Fantasies to be "things of beauty"; be that as it may, he practically never published any of his "Fantasias" without some definite motive or excuse, call it which you will. That is why so many of his Eccentricities are included in the First Part of this book, among Loyd's stories. It is noticeable that his stories were seldom written around any of his orthodox problems, or when they were one can be sure the problems are as little orthodox as he himself knew how to make them. He evidently considered that *good* wine needed no bush. When his Fantasies were not included in some story, he usually kept them for some commemorative occasion, a dedication or an anniversary. Nor was he wanting when an occasion arose and no appropriate problem was ready. His genius for improvisation was never at a loss. In several of his columns, notably the *Scientific American* in 1877, the *Illustrated American* in 1893, and the *Circle* in 1908, he always began his editorial with a chess initial instead of a printed letter. Sometimes he used positions by other composers, more often his own, and the initials quoted in the last two pages are largely from these sources. Many others might be quoted, but he purposely wanted them omitted, as not worthy of more than passing record. But his most astonishing feat in this line, which was widely commented upon, was in his column in the *New York Evening Telegram*, during the match between Zukertort and Steinitz, when he gave each day of play the score of the match by means of original problems, each diagram portraying a figure. The series was introduced by No. 683, which gives the initials of the two great players. The Numerical problems Loyd never wanted to have preserved: "An impromptu is well enough when there is some inspiration behind it; but that year I seemed to have neither time nor inspiration." The occasion, however, illustrated very strikingly his adaptability and his quickness to meet even the most repeated calls.

No. 682 was posed as a joke for Thomas Loyd, and sent to him in print by way of a birthday card. The position is a clever one, the point of which hinges on White's being unable to play Bhr until he has previously sacrificed the Knight for no apparent purpose.

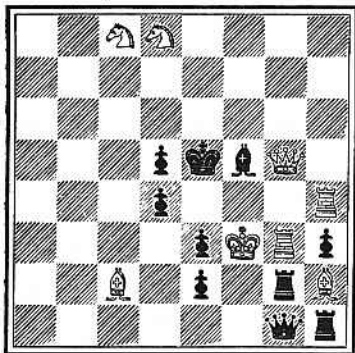
"The redeeming trait of letter problems," wrote Loyd by way of summing up, "is that they are generally composed for some appropriate occasion, and in a spirit of humour and pleasantry that is calculated to extend courtesies and good feeling among our composers, which, I regret to say, are some of the good qualities which have not always been cultivated among the fraternity to the extent that is desirable" (*Str.*, p. 166).

No. 684.

Set: "Only Sometimes."

Detroit Free Press Tourney, 8 Dec., 1877

(Str., 324). BLACK.



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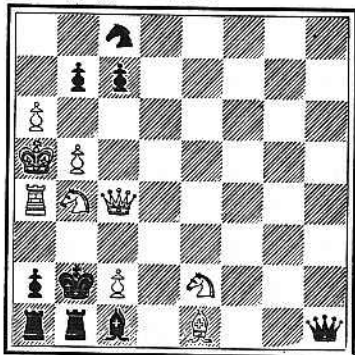
Self-mate in two.

1 Bd1, R×R+; 2 K×P, Q mates.
threat; 2 Re4+, P×R mate.

No. 685.

112 *Porter's Spirit*, 13 Nov., 1858.

(Str., 325). BLACK.



WHITE.

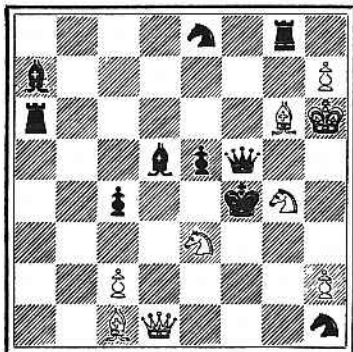
Self-mate in four.

1 Qg8; 2 Qh8+; 3 Bc3+, Q×B;
4 R×P+, R×R mate.

No. 686.

106 *Chess Monthly*, Aug., 1858.

(Str., 323). BLACK.



WHITE.

Self-mate in four.

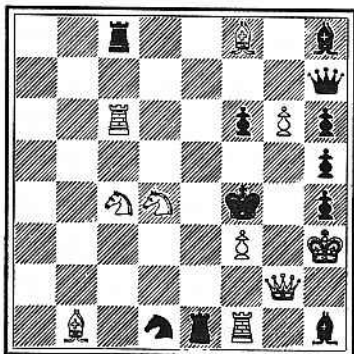
1 S×P+, Ke4; 2 Sb6, R×S; 3 Sf2+,
S×S; 4 Qg4+, S×Q mate.
2..., B×S; 3 Sf6+, S×S; 4 Qg4+,
S×Q mate.
1..., Be3; 2 B×B+.

No. 687.

"The Queen's Betrayal."

American Union, 17 July, 1858.

(Str., 326). BLACK.



WHITE.

Self-mate in three.

1 K×P, R×B; 2 Se2+, R×S;
3 Qh2+, R×Q mate.
1..., R×R; 2 B×P+, Q×B;
3 Qg4+, P×Q mate.

SELF-MATES.

LOYD's dislike of self-mates was proverbial. It was not the prejudiced dislike held by many who have never solved a self-mate, much less composed one. It is true that Loyd only committed suicide, as he called it, four times ; and that his productions do not rank in the very highest class. But they do rank in the class next to the highest, and show a comprehension of the self-mate principle very much ahead of his time (three of the four being composed by 1860). His judgment of other self-mate composers also was extremely sound. In 1877, when T. M. Brown's reputation as a maker of self-mates was at its height, Loyd, in a letter to Hazeltine, pointed out their inherent weaknesses, showing that Brown's claim to distinction centred far more on his three and four move direct-mates. He cited as far superior the self-mates of W. A. Shinkman, a judgment which appears self-evident to-day, but which was not always recognised thirty-five years ago.

" The self-mating principle undoubtedly presents many favourable opportunities for the display of curious as well as scientific chess strategy ; but owing to the fact that problems of this class are remarkably easy of construction, and very difficult to solve, they should only be moderately encouraged. I do not say that I would debar them entirely, but no one should be allowed to commit suicide more than once.

" A skilfully constructed self-mate in two moves possesses sufficient difficulty for the average solver ; while one in three or four moves, if composed up to the advanced standard, is a task for an expert.

" The waiting style, as shown in No. 684, has taken the place of the checking problems, and I have seen some remarkably elegant and difficult little two move self-mates, which, according to my way of thinking, would establish two moves as the standard, if not the limit for palatable problems of this kind.

" No. 685 I composed a score of years ago, and merely give as suggesting a different line of action from the other illustrations shown : the key-move threatening a direct line of attack which the defence may vary, but cannot prevent.

" No. 686 is based on the principle of threatening two lines of play—only one of which the defence can prevent, which is a very simple plan for avoiding the old-fashioned forcing or checking style of self-mates now out of date.

" No. 687 completes the collection of all that I remember to have composed. I always detested these positions with the same abhorrence that a true lover of horseflesh might be expected to experience upon seeing a fine racer with one leg strapped up, a stone tied to his tail, and compelled to run backwards " (*Str.*, p. 170-2).

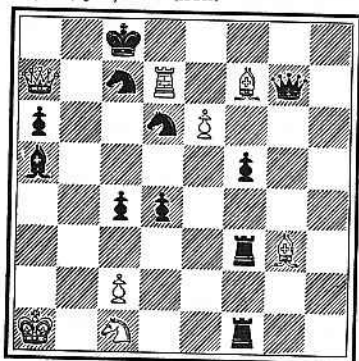
No. 688.

"Double Entendre."

59 *Frank Leslie's*, 24 Jan., 1857.

Dedicated to N. Marache.

(*Str.*, 320). BLACK.



WHITE.

White or Black mates in four.

White mates: 1 Rd8+, K×R;

2 Qb8+, Ke7; 3 Qf8+.

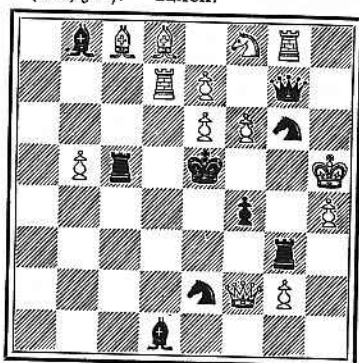
Black mates: 1 R×S+, Ka2;

2 Ra3+, K×R; 3 Ra1+.

No. 689.

Lebanon Herald, 1877.

(*Str.*, 322). BLACK.



WHITE.

White or Black mates or self-mates
in two.

White mates: 1 Q×QR+.

White self-mates: 1 Rd5+.

Black mates: 1 Ke4+.

Black self-mates: 1 K×P+.

PLURAL PROBLEMS.

" THE idea of introducing two problems on one diagram is a very pretty feature, which, by the way, has never received the attention it deserves. I have seen a few crude positions, like No. 688, where either White or Black playing first can effect mate. This was one of my youthful efforts, and was merely given as a novelty at the time ; it possesses the usual objectionable series of forced checks on either side. There is room here for a scientific group of positions, wherein the moves should not be forcing on either side, that would give full scope to the inventive genius of our experts. I have never had leisure to perfect the principle, or even to give it more than a passing thought. I did once pose Nos. 30 and 31, however, which suggest that something better might be produced in the same line, these problems being composed to give the appearance of a necessity for both sides checking that really does not exist " (*Str.*, p. 169).

" I have already shown, in No. 675, that four conditions equivalent to separate and distinct problems can be introduced in the one position, and I have seen some remarkably ingenious experiments of this description, often combined with pictorial posings ; they are very apt, however, to consist of one meritorious solution which contains the original inspiration, while the others are very simple and merely built upon the chance position of the pieces. This weakness is present in No. 689, which I give to show the double feature of mates and self-mates " (*Str.*, p. 170).

" Speaking of self-mates, I do not really think that the stipulation can be enforced, because, according to the code, any player has the right to resign, which would entitle Black to the privilege of resigning to prevent the premeditated *Hari Kari*. By common consent, however, the term has become accepted, and is now generally understood. I think there are other conditional forms of problems that might become equally popular without reversing the principles of the game, as self-mates do reverse them. In my early days I wrote several little sketches for the *Chess Monthly* to illustrate odd and peculiar stipulations. For instance, I composed three positions, Nos. 22 to 24, for the sake of illustrating the three conventional chess tricks taken backwards. These are the only points that occurred to me as saving the problems from the mere condition of allowing White to move twice. Indeed I have never seen any retracting problems that possessed any merit unless they borrowed these same points.

" I have seen some very curious and original conditions, turning upon the necessity of mating with a certain Pawn or piece, or without moving the King, or only moving the King, or the like. They reflect a certain credit upon the ingenuity of their authors ; but one cannot help regretting that they did not devote their surplus genius to a more skilful development of the legitimate branches. All these problems derive their chief merit from the cleverness of the stories which should always accompany them to explain the object and necessity of the required conditions " (*Str.*, pp. 172-3).

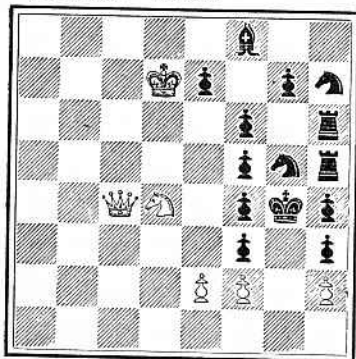
No. 690.

"By W. King."

Set: "A la Memoire de Szen."

V. Second Prize, *Chess Monthly*,
Nov., 1857.

(*Str.*, 453). BLACK.



WHITE.

Mate in five.

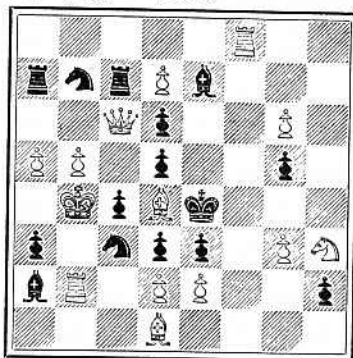
- 1 Qe6, S×Q; 2 P×P+, Kg5;
3 S×S+, Kg6; 4 Kc8.

No. 691.

"Certum pete Finem."

Third Best Set, First American Chess
Congress, 1857-8.

(*Str.*, 65). BLACK.



WHITE.

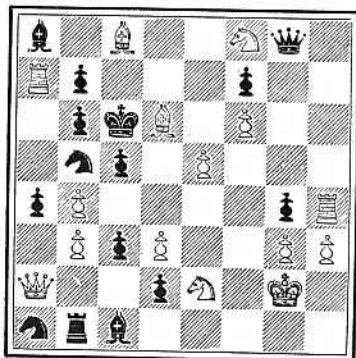
Mate in five.

- 1 P×S, P×R; 2 Sf2+, P×S;
3 Q×P+, K×Q; 4 Pe4+.

No. 692.

147 *Frank Leslie's*, 31 July, 1858.

(*Str.*, 64). BLACK.



WHITE.

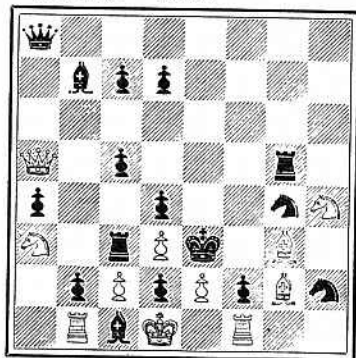
Mate in four.

- 1 Q×RP, P×P+; 2 K×P, Q×P+;
3 K×Q.
P=Q; 3 Q×S+.
P=Q; 2 Q×S+, K×Q;
3 Sd4+.

No. 693.

414 *N.Y. Albion*, 6 Dec., 1856.

(*Str.*, 465). BLACK.



WHITE.

Mate in three.

- 1 Q×Pc5, KR×Q; 2 Bd5.
QR×Q; 2 Pc4.
Se5; 2 Q×QP+.
Qg8; 2 Qf5.
B×B; 2 Qe7+.
Threat; 2 Q×R+.

IMPOSSIBLE POSITIONS.—I.

WHEN Loyd began composition, no one had ever championed legality of position from actual play as a requisite of problem construction. There are consequently some of his earlier efforts which would appear as monstrosities to the present generation. As time went on, Loyd came to see that possibility of position was a feature of attraction with many solvers, and as such worthy of consideration when nothing else interfered. But he would never admit entirely that previous play was logical. It depended a good deal on his mood. In the opinions I shall quote from him considerable diversity will be noticed, and readers will find opinions to suit all tastes. In order to present the contrast strikingly from the start I will quote first from a letter of 1909, and then from the *Strategy* :

" You will disagree with me on the impossible position business, for I take the stand that problems in chess are just like problems in mathematics. You take the proposition as given, without questioning the historical accuracy. One day when I was a schoolboy one of the scholars got up and said : ' but a cow could not eat so much hay, teacher.' He was spanked for being impertinent. So, I give a mate in three, and you say that the pieces could never get into that position. But they *are* in that position, because I put them there ! I believe in the theme, and nothing else. No one admires a graceful position with few pieces more than I do ; but when I want to show a brilliant theme, everything must go by the board, duals, pieces *en prise*, impossible positions, checks, and all the rest of it. Purity and that sort of thing does not compare to ideas ; ideas, ideas ; stupid problems without ideas will some day be things of the past " (L., Aug., 1909).

And now comes the advocate for the defence :

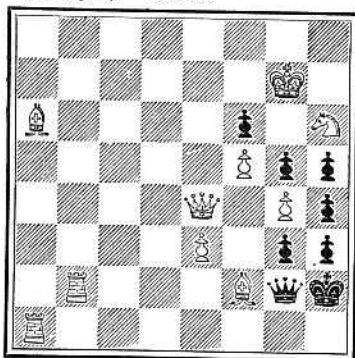
" Although many problemists may not yield the point gracefully, yet their compositions go far to prove that they tacitly accept the principle that problems are end-games, for they carefully exclude all innovations and irregularities that conflict with this theory, never allowing two Kings or Queens, three Knights, two Bishops of a colour, or such impossible positions as could not result from actual play. For a flagrant breach of the code see the position of the Black Bishop on a8 in No. 692 ; although it is not necessary to look farther than any of the illustrations opposite to find positions that could not possibly arise, owing to the fact that it would require more captures than have occurred to bring the Pawns into their present places. By common consent, impossible or even extremely improbable placing of the pieces is excluded from the legitimate art, and is only countenanced in what are termed Fantasias. Hence it is that a composer would rather perpetrate a flagrant absurdity, where all the rules of composition are broken at once, than to admit some slight blur that might be ascribed to lack of taste or judgment " (*Str.*, p. 163).

At a first glance one would hardly think the same man could have written these two paragraphs, or, if he had, that his views on composition could have any general coherence or value ; yet if we look somewhat deeper, the inconsistency may not really be so fundamental.

No. 694.

254 *St. Louis Globe Democrat*,
29 Feb., 1880.

(*Str.*, 511). BLACK.



WHITE.

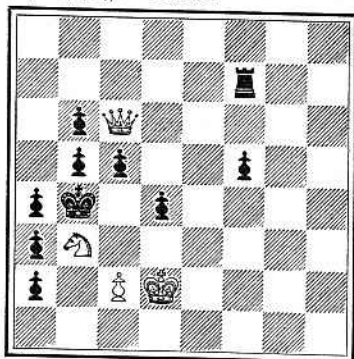
Mate in three.

1 Qa8, Q×Q; 2 Bg1+.

No. 695.

15 *Chicago Leader*, 1859.

(*Str.*, 424). BLACK.



WHITE.

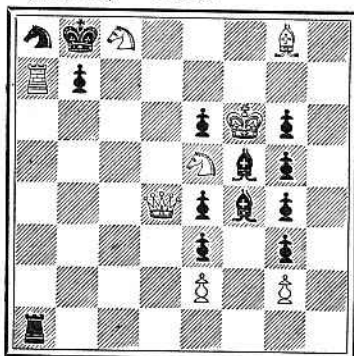
Mate in three.

1 S×QP, P×S; 2 Pc4.
Kc4; 2 Qe6+.

No. 696.

15 *American Union*, 31 July, 1858.

(*Str.*, 118). BLACK.



WHITE.

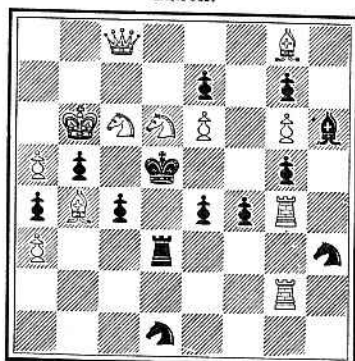
Mate in four.

1 R×S+, R×R; 2 Sa7, B×S+; 3 K×B.
Kc7; 3 Qc5+.
K×R; 2 Sd7, Pb6; 3 Qd5+.
R moves; 3 Qa7+.

No. 697.

United States Chess Association, 1890.

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WHITE.

Mate in three.

1 Qa8, Sc3; 2 Qf8.
Se3; 2 Qa6.
Pf3; 2 R×KP.
Rd4; 2 Sb8+.
6g1; 2 R×SP+.

IMPOSSIBLE POSITIONS.—II.

WHAT Loyd really felt was that impossibility of position was one of the minor flaws, like duals or violent keys, to be avoided wherever possible, but not to be arbitrarily condemned. There are doubtless themes which can only be set forth in positions legally impossible, and these deserve consideration before they are thrown aside. The test comes in the actual merit of each problem: if the other features are sufficient to carry off the illegality of position, well and good. In a tournament perhaps stricter regulations should be enforced: "While speaking of such faults as are liable to disqualify a problem from competition in a tournament, let me again refer to what have been termed impossible or non-derivable positions. No. 694 is a three-mover that I endeavoured to build up out of a little two-move thought (No. 420) by the introduction of an intermediate move. In posing the pieces so as to allow Black to capture the Pawn, which necessitates the transposition of moves, I have vainly tried to attain my object without producing a position that could not be derived from actual play. The position does not appear unnatural, yet analysis demonstrates that the Black Pawns could only arrive at their present squares by eleven captures, whereas White has only lost six pieces. It is, therefore, discretionary with the umpire to retain the problem or to throw it out of competition, for it is evidently not derivable from the ordinary games of chess. This is one of the many questions that can only be definitely settled when problemists unite in adopting the theory that problems are supposed to be derived from the ordinary game of chess" (*Str.*, p. 156).

"Did you ever see anything more crude than the locking up of the Bishops in No. 696? It is one of my early productions, and I remember that I wished to preserve a certain variation, necessitating some such arrangement; but I was not so particular in those days in regard to neatness of position, or I should have produced the required result with better judgment. It is an elaborate style of composition to perfect, but it is neither tasty nor satisfactory" (*Str.*, p. 68).

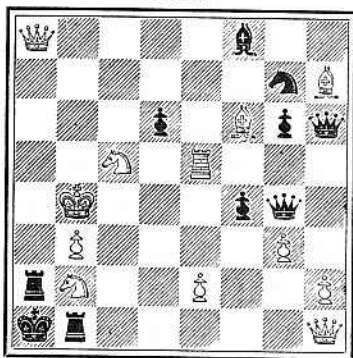
"No. 695 was dashed off impromptu and given to a clever solver to test. He pondered over it for a long while, whereupon the author waxed proud and offered to show the key-move. "I was not searching for a key-move," replied the crank-school expert, "I was looking to see if the Pawns could get into that combination; if not, of course, there is no solution'" (MS.).

A curious form of impossibility of position occurs where a piece can be proved to be a promoted Pawn, and yet where all the Pawns of that colour are still on the board. Such a case is that of the Black Bishop in No. 697. Evidently this Bishop could not have jumped out from its confined quarters at f8, and yet all the eight Black Pawns are on the board, preventing the excuse of promotion.

No. 698.

N.Y. Recorder, July, 1891.

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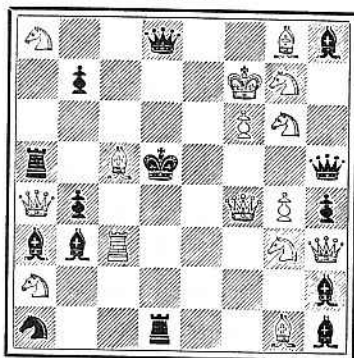
Mate in two.

1 Sc4.

No. 699.

N.Y. Recorder, 1891.

BLACK.



WHITE.

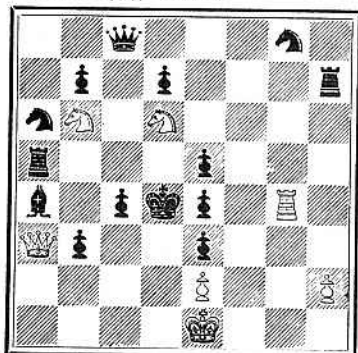
Mate in two.

1 Bf8.

No. 700.

477 *N.Y. Albion*, 20 Feb., 1858.

(*V. Str.*, 373). BLACK.



WHITE.

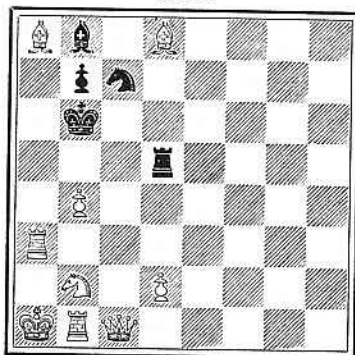
Mate in three.

1 Qc1, Kc5; 2 Q x BP+.
Rh3; 2 S x KP.
threat; 2 Q x KP+.

No. 701.

N.Y. Mail and Express, c. 1892?

BLACK.



WHITE.

Mate in three.

1 Pd4, Rh5; 2 Pb5.
Ra5; 2 R x R.
Kb5; 2 Ra5+.

OBTRUSIVE BISHOPS.—I.

SOMEWHAT akin to the question whether it is necessary for problems to be positions derivable from actual play is the question whether promoted pieces should be permissible in the initial settings. Here again Loyd's attitude was not rigid. He refused to be dogmatic on points that seemed to him, after all, very small. If you want to use an extra officer or two, why not do so? There is nothing morally wrong about it. Your result will be distasteful to many solvers; but it will do them no harm. You will be the chief loser yourself, inasmuch as you will have had the labours of composition, and only in restricted degree the reward of general attention.

It is only in tourneys that any strict rules on such matters have to be determined on in fairness to all the competitors, and then it is a simple enough matter to say that all problems showing promoted pieces in the initial position will be disqualified. Take such a two-mover as No. 699. It is entirely possible to reach such a position in actual play, and the remarkable task of combining about thirty different mates in one diagram will surely be an excuse for the strange promotions in the eyes of all lovers of the fantastic. No. 698 is a simpler setting, restricted to a paltry twenty-five variations.

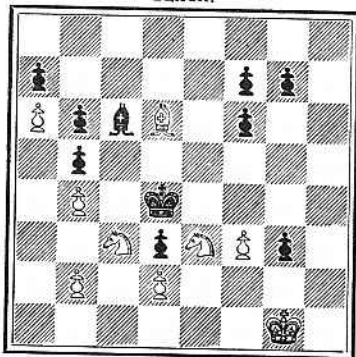
A more insidious form of promoted piece is what is technically called an obtrusive Bishop. By this is meant a Bishop whose placing on the board clearly indicates that it could only have resulted through promotion. Obviously the Black Bishop at a4, in No. 700, could not have started in a game from c8, owing to the two unmoved Pawns which it could never have passed. And again, that Bishop at a8 in No. 701 is only to be explained on the promotion theory. It is only one degree less distasteful to the purist than the Bishop at a8 in No. 692, which can be explained by no theory whatever, except that Loyd *put it there*. To some the obtrusive Bishop is no bugbear. It makes no extra call on the box of chessmen. It is only the logician who can take exception to it. For him No. 700 would be no less plausible if the Queen at c8 were still the Bishop that originally stood there. Grant the logician an obtrusive Bishop and he will readily prove No. 699 to be eminently conservative in its setting. The logician always has reason on his side. That is what makes him very useful in framing tournament rules or the like. But he also is mercilessly set in his ways, and unpardonably dull to seek one's amusement from. Loyd was not a logician. He was a genius. Let us be thankful for the alternative.

No. 702.

"Stuck Steinitz."

Mirror of American Sports, Nov., 1885.

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WHITE.

Mate in four.

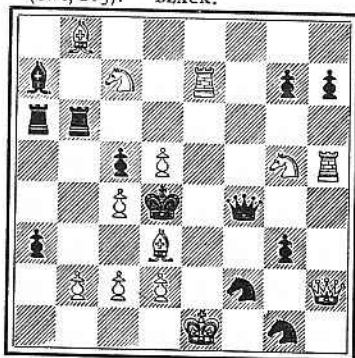
1 Pf4, Bh1; 2 Pb3, Pg6; 3 Be7.
Bd5; 2 Bf8, any; 3 BxP.

No. 703.

"Certum pete Finam."

Third Best Set, First American Chess Congress, 1857-8.

(Str., 215). BLACK.



WHITE.

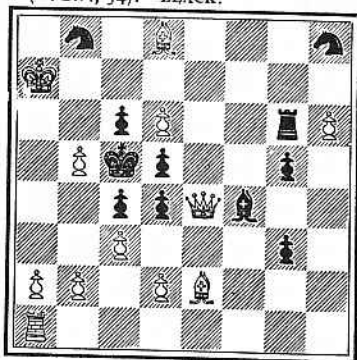
Mate in four.

1 QxS+, QxQ+; 2 Kd1, Qe1+;
3 RxQ.
Qf4; 3 KSe6+.
Qf5; 3 Rh4+.
Qf1+; 3 BxQ.
PxQ+; 2 Kf1, Qf5; 3 Rh4+.

No. 704.

143 Chess Nuts, 1868.

(V. Str., 54). BLACK.



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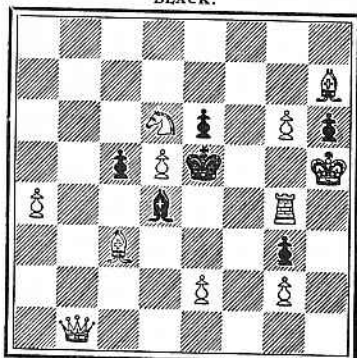
Mate in five.

1 QxPd4+, KxQP; 2 Qc5+, KxQ;
3 Be7+, Rd6; 4 Pb4+, PxP e.p.;
5 Pd4 mate.

No. 705.

V N.Y. State Chess Association,
22 Feb., 1891.

BLACK.



WHITE.

Mate in three.

1 Qb6, KxP; 2 Se4.
Kf6; 2 Sf5.
BxB; 2 Se8.
PxP; 2 Sf7+.
Pc4; 2 BxB+.

OBTRUSIVE BISHOPS.—II.

THE best known of Loyd's Obtrusive Bishop problems are Nos. 702 and 703.

"Stuck Steinitz" (see p. 87) was published in the same Solving Tourney as "Little Footsteps" (No. 714). It was contributed with the following letter, which appeared with the solution on the 28th of November, 1885:

"Friend Peterson, I enclose an opening problem for your tourney. I am anxious to have it published as soon as possible, as there is a good joke about it, which will leak out, and I would like the boys to have a shot at it before it gets known. I made it yesterday and gave it to Steinitz, betting him that he would not solve it. In half-an-hour he said he had solved it. I told him to write out the solution, which he did. I then told him to examine the solution carefully, as he would lose his bet if he made any mistakes; so he took five minutes more, and then said he would stand by his solution. He gave me the following, which I expect most of your solvers to send: 1 Pf4, B any; 2 Bf8, any; 3 B×P, any; 4 B×P mate. After he had thoroughly examined it, I showed him the following defence: 1 Pf4, Bh1; 2 Bf8, Pg2; 3 B×P, stalemate! Better publish it under the motto 'S.S.'—Stuck Steinitz. Yours, S. Loyd."

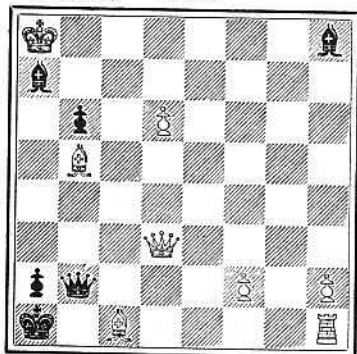
When Mr. Cook tells of this problem, he always adds a companion story: "S.L."—Stuck Loyd. Just after Loyd's return from France, in 1867, Loyd was at the printing office of A. W. King, publisher of the *American Chess Nuts* a year later. Loyd's imagination evidently carried him away, for he began to tell about how he had "touché" one of the celebrated fencers of Paris. King exclaimed with enthusiasm that he too loved fencing, and they must have a bout forthwith. Before Loyd could object the foils were brought out, and King easily proved king of the situation. It was a case of Stuck Loyd!

No. 703 is one of Loyd's most daring Counter Attack problems. "The surprising feature of an adverse check can be introduced in the most startling manner, not by merely laying your King open to a check, but by actually precipitating and forcing it. I therefore give No. 703 as an illustration, where the White Queen is sacrificed in the most reckless way to compel an attack to which there seems no possibility of a reply. The only drawback to this problem is the number of pieces used" (*Str.*, p. 116). To me the tactics used in this problem have always seemed as though they might have been suggested from Loyd's study of self-mates, for the key at least is apparently absolutely self-destructive. In the *Strategy* White's third move in the principal line of play was given as K×Q. This is much more plausible than R×Q, but it does not work, as Black can answer 3... Re6+. I imagine many solvers who have examined the position closely have been caught on this continuation, and have given the problem up as unsolvable, supposing Loyd to have overlooked this particular defence.

No. 706.

Hartford Globe, 1878.

(Str., 489). BLACK.



WHITE.

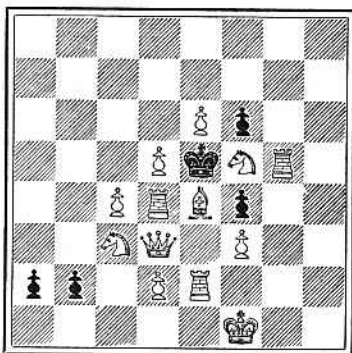
Mate in three.

1 Qh7, Bb8 ; 2 Q×B.
Bc3-g7 ; 2 Bd2-h6+.

No. 707.

Dubuque Chess Journal, Sept., 1890.

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WHITE.

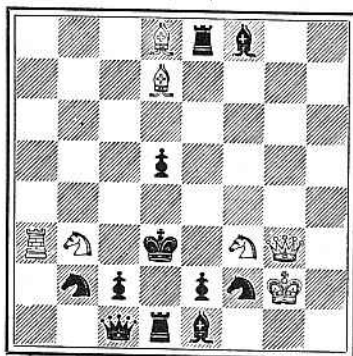
Mate in three.

1 Rg3, P×R ; 2 Pf4+.
else ; 2 Qb1.

No. 708.

3 Illustrated American, 1 March, 1890.

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WHITE.

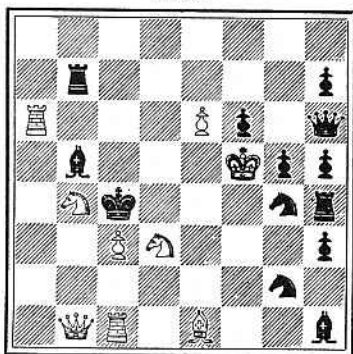
Mate in two.

1 Be7.

No. 709.

Toledo Blade, c. 1888.

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WHITE.

Self-mate in two.

1 Sc2, K×S ; 2 Q×B+, R×Q mate.
else ; 2 Se3+, S×S mate.

PROMOTED PIECES.

"No. 706 was intended to illustrate a question of propriety in introducing two Bishops of a colour, where some particular point is to be gained thereby; but having concluded that such innovations are to be condemned rather than advocated, I have omitted the subject from longer discussion as unimportant. I give the problem, however, now as containing above the average number of possible key-moves, threequarters of which as in all cases can be thrown out as conclusively bad, leaving the analyst only a dozen or so plausible two-movers to examine. I have purposely selected a key-move that would not be the first play hit upon" (*Str.*, p. 244).

"Some beautiful themes," Loyd added later, "may be shown with two Queens, three Knights, or two Bishops of a colour. Such innovations are perfectly legitimate, and as a matter of fact pertain to problem strategy. Yet, because such promoted pieces seldom occur in actual play, they may be looked upon as serious blemishes; while Castling, which takes place in almost every game, is not so strenuously opposed, although on the whole it is less legitimate in its character.

"The two Bishops of a colour are shown in No. 706, where they effectively lend themselves to a waiting move principle. The best argument against such a use of the two Bishops is that every solver will think the diagram misprinted, and so give it no further consideration.

"No. 707 is a case where I found it handy to employ three Rooks. I could readily have corrected the blemish; but instead of doing so I christened the position 'Castles in Spain,' to show that there was no typographical error. Until I did this practically every correspondent who saw the problem wrote me: 'The Rook on g5 should of course be Black. Apart from the misprint the problem is fine.' The position is very ugly" (MS.).

This No. 707 is another of Loyd's many examples of stalemate promotion tries. Any other key by the third Rook would be defeated by 1... Pa1=B; 2 Qb1, stalemate. The position is also interesting as the earliest example of a true Queen Bristol. After 1... Pa1=S, the continuation 2 Qb1, Sc2; 3 BxS mate, has for its only purpose the line clearance by the Queen. Strange to say, the problem has never been quoted in all the recent multitudinous writings about clearances.

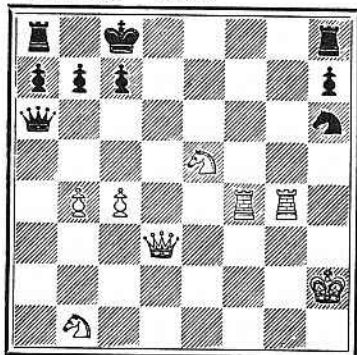
Loyd seldom employed promoted pieces, not because of any serious conviction that they were objectionable, but, as we have just seen, because he was afraid that their presence would turn solvers away from attempting the solutions. I have found a couple of other cases where he employed two Bishops of a colour. No. 708 is related to the theme of Nos. 444 to 447. Later, out of respect to his solvers, Loyd changed the Bishop at e1 to a White Rook; but I have preferred to give the original setting. It shows Loyd's real choice, and the interception of the extra Bishop by the mate 2 Qsd2 adds to the flavour of the composition.

No. 709 has a very clever key for a self-mate. It was Loyd's final experiment in self-mate strategy, and as he grew more and more to class self-mates as fantasias, I think he rather welcomed the opportunity to be somewhat unorthodox.

No. 710.

V. N. Y. Clipper, c.-1878 ?

(Str., 140). BLACK.



WHITE.

Mate in six.

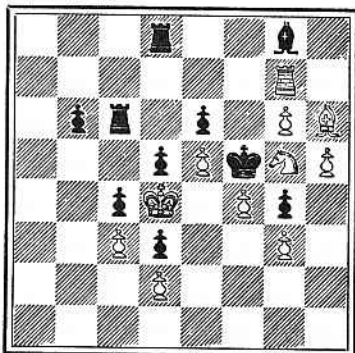
1 Qh3, S×R+; 2 Q×S+, Kb8;
3 Sd7+, Kc8; 4 Sb6+, Kb8; 5 Qb8+
R×Q; 6 Sd7 mate.

Cook: 1 Rg8+, R×R; 2 Qh3+,
Sg4+; 3 Q×S+, Qe6; 4 Q×Q+,
Kb8; 5 Q×R mate.

No. 711.

Syracuse Standard, 1858.

(Str., 367). BLACK.



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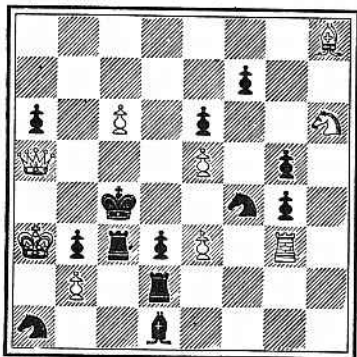
Mate in five.

1 Ra7, Pb5; 2 Ra1, any; 3 Rg1.
Cook: 1 Sf7, Rf8; 2 R×B, R×S;
3 P×R.
R×R; 3 Bg7.

No. 712.

432 American Chess Nuts, 1868.

(Str., 369). BLACK.



WHITE.

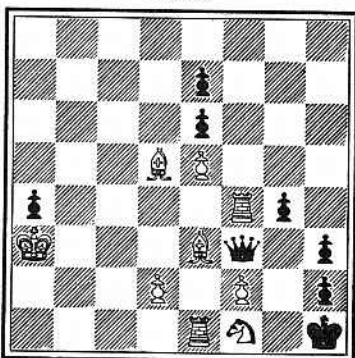
Mate in four.

1 Ka4, Sc2; 2 Sg8, Se2; 3 Sf6.
Cook: 1 S×BP.

No. 713.

N. Y. Clipper, c. 1895 ?

BLACK.



WHITE.

Mate in three.

1 Ba8, Q×B; 2 Ba7.
No mate after 1... Kg1; 2 R×P+,
Qg2.

UN SOUND PROBLEMS.

A FEW of the flaws in Loyd's problems were never corrected by him, and for the sake of completeness such defective positions as embody the best themes are quoted here. It would probably be possible to remedy them, but I have hesitated to ask any one to do it, as it is preferable to give the material just as it left his hands. Loyd's work has been reset by so many composers, not always to advantage, that if I began to include altered versions there would literally be no end to the volume. Some of my readers may like to try their hands at correcting these positions. In one of his last letters to me, commenting on a cook to the earlier setting of No. 84, Loyd wrote: "Your vision is pretty good; nevertheless anyone with half an eye should see that by moving everything up one square on the bias, so as to add Knight and Pawn, your sneaky move of Black Pawn is provided against. Simple corrections like this might be left for solvers to arrange as they saw fit!" (L., 1909).

While this betrays a rather unconventional conception of what the average solvers are, it is so complimentary to their supposed powers, that I am willing to let it pass without comment. It will take a keen vision, I think, to correct No. 713 without a complete reconstruction; but the theme is so striking that it well deserves a considerable effort. Some of Loyd's unsound problems have not seemed worth including, especially as he himself suggested excluding them. These are Nos. 48, 73, 92, 187, and 384 of the *Strategy*, and a couple of later ones out of his manuscript collection.

On the other hand a few of his unsound ones, which he did not amend successfully, are so important historically or thematically, that they have been included in their proper places earlier in the book. These are Nos. 431, 502, 504, 515, and 622.

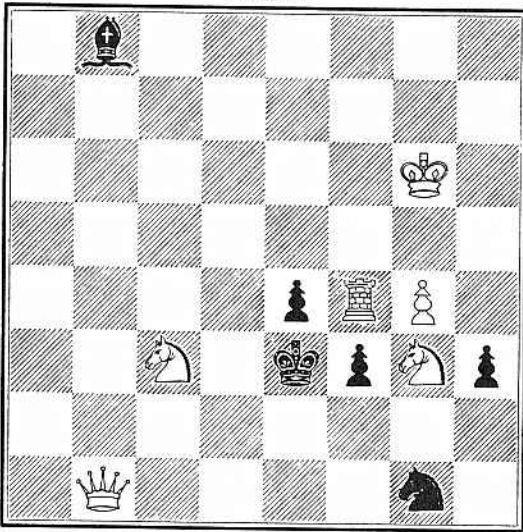
A problem like No. 622, which, though unsound, is the earliest complete presentation of its particular theme, suggests the question as to how far an unsound problem should be considered of value historically. The attempt to present a difficult theme often fails at first; either the rendering is unsound or incomplete, or otherwise faulty. Yet all later examples may be based on this unsuccessful pioneer. How far are we justified in recognizing it? The collector cannot saturate his system of classification with the dead weight of all the unsound problems that have been published; yet he has no guide *a priori* to decide what faulty positions may eventually turn out to be of any importance. He can only rely on his particular judgment, of which all he knows is that it is his own, and that probably no other collector would exactly agree with it in minor questions of detail.

No. 714.

"Little Footsteps."

Mirror of American Sports, Dec., 1885.

BLACK.



WHITE.

Mate in four.

1 Qf1 ; also 1 Sd1+ ; also 1 QS×P.

LITTLE FOOTSTEPS.

BUT there is one of Loyd's problems which was unsound by intention. I have spoken of the solving tourneys in his chess columns, where well-known positions were sometimes quoted, with a very minor change which permitted some second solution to operate and trick the unwary contestants. Nor did Loyd hesitate to try his pranks when he too was a competitor. In the Solving Tourney of the *Mirror of American Sports* held in 1885-86, there appeared the four-mover given as No. 714, under its motto "Little Footsteps," with the following letter:

"PLAINFIELD, N.J., 1 Dec., 1885.

"CHESS EDITOR, *Mirror* :

"My children are all fond of playing chess, and the youngest boy especially is particularly interested in answering the problems which appear in your paper. He asks me to send you the following little problem to take part in your prize competition if found worthy. The author's name and solution will be found in the envelope, which he hopes you will not open until you have solved.

"Most respectfully,

"MRS. _____."

On 20 Feb., 1886, this letter was followed up by another paragraph:

"In sending us 'Little Footsteps,' the lady whose 'youngest boy' composed the problem omitted (quite inadvertently, of course) to mention the age of her youngest born. We are now informed that it is forty-five years. His name—by the way, the good old lady forgot to give that also—is Samuel Loyd. 'Tis a pity the problem proved unsound. Aside from Mr. Loyd himself, only one American solver found the author's solution, and the foreign members of our valiant band fared little better. The solving score has reached an intensely exciting crisis, and a single slip now by any one of half-a-dozen solvers may turn the scale. Anyhow, as Steinitz would say, we've 'knocked 'em all out,' and are jubilant in consequence."

The author's solution (I QS × P), indeed, was unusually difficult to discover, and the simple cooks combined with the supposed inexperience of the composer put nearly all the contestants off their guard. Only six of a very large number of solvers found Loyd's intended *modus*, one being Loyd himself, who also sent in the two cooks. He was not, however, successful in winning the tourney, and probably entered only to oblige his friend, K. D. Peterson, the editor, by helping to liven up matters generally. The solving "championship" was won by Professor J. Berger.

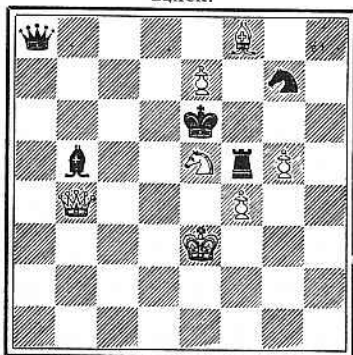
"Little Footsteps" could be made sound by changing the King's Pawn into a Black Knight, and Loyd later republished the problem in this form. But as the cooks were the main idea of the position, there appears little reason to eliminate them!

No. 715.

By T. Loyd.

320 N.Y. Albion, 17 Feb., 1855.

BLACK.



WHITE.

Mate in three.

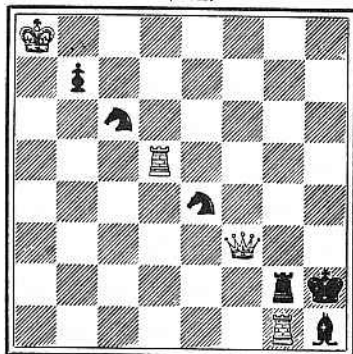
1 Qd6+, K×Q; 2 P=S+.

No. 716.

By T. Loyd.

Winona Republican, 1858.

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WHITE.

Mate in four.

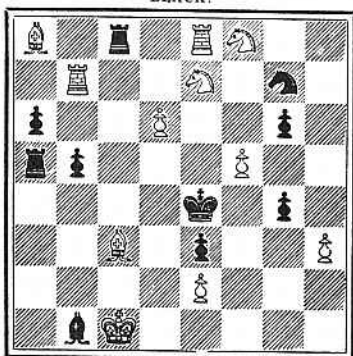
1 R×B+, K×R; 2 Q×S, Se5;
3 Rd1+.
Sd4; 3 Rh5+.

No. 717.

By T. Loyd.

436 American Chess Nuts, 1868.

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WHITE.

Mate in four.

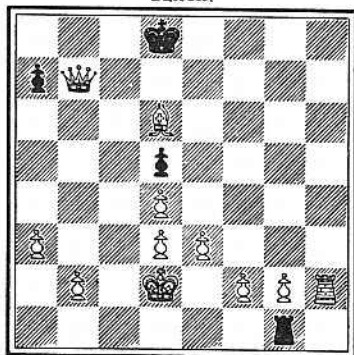
1 QS×P+, R×R; 2 R×S+, R×B;
3 Se7.
K×P; 3Sh4+
S×R; 2 R×P+, R×B;
R×R.

No. 718.

T. Loyd v. S. Loyd.

Chess Monthly, July, 1857.

BLACK.



WHITE.

White announced mate in eleven.

P at g2 is *coiffé*.

1 Qc7+, Ke8; 2 Qc8+, Kf7; 3 Rh7+
Kf6; 4 Be5+, Kg5; 5 Qg8+, Kf5;
6 Pe4+, P×P; 7 Qf7+, Kg4;
8 Qe6+, Kg5; 9 Pf4+, P×P e.p.;
10 Qf6+, Kg4; 11 P×P mate.

There are many duals and short mates
in the variations.

THOMAS LOYD.

THOMAS Loyd was the eldest of the three brothers, whose name has become so famous in the problem world. It was he who started the chess meetings at the rooms of the New York Society Library, with Perrin and Hazeltine, of which mention has already been made. He was by far the least prolific of the three brothers in problem composition, but we may question whether without his example the other two would have taken to problems. No. 715 was made two months before Sam Loyd's first problem. It was a revelation to him. "I had never seen any such use of Pawn Promotion," he said to me at our last meeting, "it was a memorable day when Thomas showed me the position. I solved it easily enough, and at once determined to illustrate the Rook and Bishop promotions myself, but it was some months before I succeeded (Nos. 404 and 621). I did not know that others had already done the trick. Thomas never made but one other problem." I am uncertain whether Loyd referred to No. 716 or No. 717, or to some position which has escaped me. The former is only a fantastic setting of No. 632, and while No. 717 appears in the *Chess Nuts* as by Thomas Loyd, it is given in Sam Loyd's manuscript collection as by himself. The seeker after accurate sources is puzzled on one or two other occasions by coming face to face with Thomas. No. 512 was published under his name, and in the Centennial Tourney two sets were said to be the joint work of the three brothers (see p. 461). However this may be, Thomas Loyd should be remembered as the playing member of the family, rather than as a problemist, and as the pioneer who initiated his two younger brothers into the intricacies of chess. They admired him intensely. He could play chess blindfolded before either of them, and the day was a proud one when they were able to meet him on even terms without sight of the board. There is not space to quote in full the games between the brothers from the early issues of the *Saturday Courier*. We of a sceptical generation may charge collusion in some of them, but after all that is not a capital offence. I will only give No. 718 as an example. The game is being played with a "ringed" Pawn; in other words White has engaged to mate with the King's Knight's Pawn, and Black is concentrating his remaining strength on the capture of this particular Pawn, for that would draw the game in the face of any other losses.

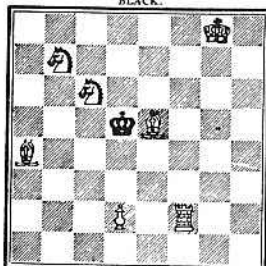
Mr. Thomas Loyd is still living, in Plainfield, New Jersey; but the years have rested their hand somewhat heavily on his shoulder, and it is now a very long time since chess, with its varied pursuits and interests, has been laid aside by him.

No. 719.

By I. S. Loyd.

3 *Dubuque Chess Journal*, May, 1876.

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WHITE.

Mate in three.

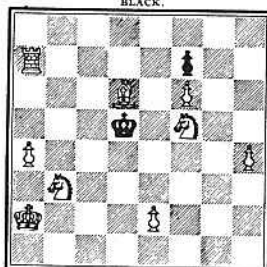
1 Bb2, Kc4; 2 Sb4.
Ke6; 2 Se7.
Ke4; 2 Bb3.

No. 720.

By I. S. Loyd.

1142 *N.Y. Mail and Express*, 2 Feb., 1895

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WHITE.

Mate in three.

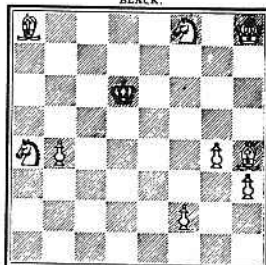
1 Bg3, Ke4; 2 Se3.
Ke6; 2 Pe4.
Kc4; 2 Se3+.
Kc6; 2 Se7+.

No. 721.

By I. S. Loyd.

"A single Warrior and a Host of Foes." 101 *Clipper Tournament Book*, 1860.

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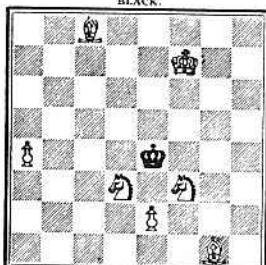
Mate in three.

1 Bd8, Ke5; 2 Sb2.

No. 722.

By I. S. Loyd.
? Unpublished.

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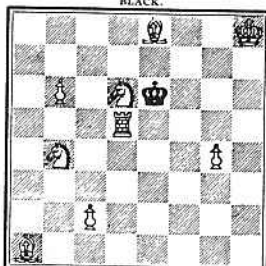
Mate in three.

1 Sd4, Kd5; 2 Sb5.

No. 723.

By I. S. Loyd.
? Unpublished.

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WHITE.

Mate in three.

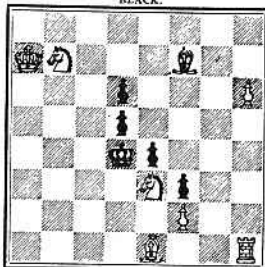
1 Sd3, KxR; 2 Sf5.
Ke7; 2 Sf4.

No. 724.

By I. S. Loyd.

109 *Clipper Tournament Book*, 1860.

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WHITE.

Mate in three.

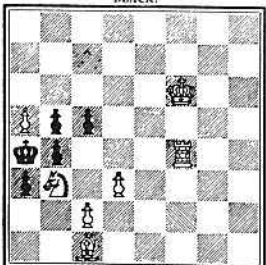
1 Sd8, Kd3; 2 Se6.
Ke5; 2 Rh5+.

No. 725.

By I. S. Loyd.

330 *N.Y. Albion*, 28 April, 1855.

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WHITE.

Mate in four.

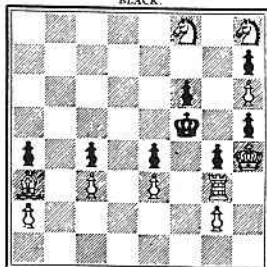
1 RXP+, PXR; 2 Bf4, Pa2; Sc5+.

No. 726.

By I. S. Loyd.

10 *N.Y. Saturday Courier*, 26 May, 1855.

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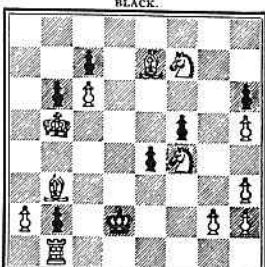
Mate in five.

1 Bd6, Pa3; 2 RXP, PXR; 3 Bh2,
Pg3; 4 Sf7.

No. 727.

By I. S. Loyd.
? Unpublished.

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Mate in three.

1 Sh8, Ke3; 2 Re1+.
Kc3; 2 Rd1.

FOR years I considered I. S. Loyd a myth. The initials were very suggestive of the phrase, "I myself, Sam Loyd"; and the problems which appeared under the name in Sam Loyd's columns in the nineties were often so difficult that their authorship did not seem attributable to any one but the wizard himself. The similarity of initials had confused others before me, and the explanation is to be found in the *American Chess Journal* for May, 1877, where the following paragraphs were quoted from the *Cleveland Voice* and commented upon, under the title: "A Case of Mistaken Identity":

"A singular instance of how an illustrious name may erroneously become identified with a fine composition is brought to our notice by seeing for the third time a problem attributed to one author when it was actually the work of another. In the first number of the *American Chess Journal* appeared No. 719, by I. S. Loyd. The position is beautiful in design, handsome in form, and difficult and accurate in execution. It is a work which will live, and is fully worthy the noble colours under which it sails.

"This problem has been republished in the *Turf, Field and Farm* (and, if we mistake not, in several other home columns), the *Illustrated London News* and the *Deutsche Schachzeitung*, the authorship being in each case ascribed to S. Loyd. The similarity in the names explains in a great measure the error; which, however, is none the less deserving of attention on that account. And we present the matter in the interest of simple justice to the one name, and without the least detractive motive to that other whose glorious fame is known wherever a beautiful mate has been heard of, the world over. The certainty that Mr. Loyd fully coincides with us in setting our contemporaries right is sufficient apology for taking the matter up.

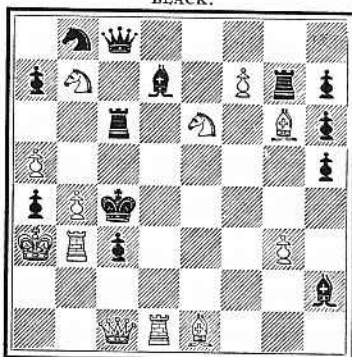
"Isaac S. Loyd is an elder brother of Samuel Loyd, and has not devoted so much time to the art as the latter, having composed only a score of problems (in *Chess Nuts*); yet they are remarkably fine positions, and show that the talent runs in the family. The brothers had of late years entirely abandoned chess, and it was only at the earnest solicitation of Samuel, the youngest, that Isaac, and Thomas, the eldest, well known as a strong player, were induced to resume their composing caps and unite their efforts in a couple of Centennial Tourney sets, to which each of the three brothers contributed a problem apiece in both sets. We anticipate a good report of them.—(*Cleveland Sunday Voice*.)

"This problem originally appeared in the *Dubuque Journal* for May, 1876 (wherein Mr. S. Loyd made his debut as Editor of the Problem Department of the journal); but, both the Knights being Black, the position was of course unsolvable, and accordingly it was corrected and reprinted on the cover of the *American* for June, 1876, since which time it has had a remarkable run, having been republished in all parts of the world, and receiving more praise than any other problem published during the past year.—(*Editor, Journal*)."

No. 728.

By I. S. Loyd.
N.Y. State Chess Association,
22 Feb., 1894.

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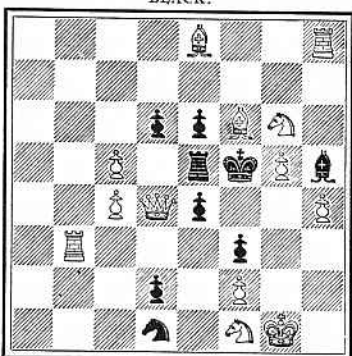
Mate in three.

1 Q × RP, Kb5; 2 Bd3+.
B × S; 2 K × P.
Qc7; 2 S × Q.
Sa6; 2 R × P+.
P × B; 2 Qg5.
Qd8; 2 Q × RP.

No. 729.

By I. S. Loyd.
? Unpublished.

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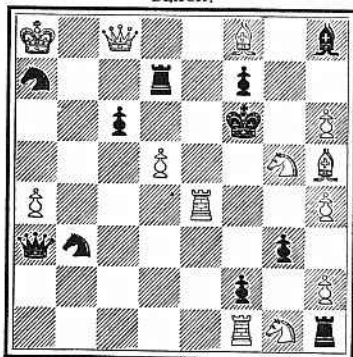
Mate in three.

1 Ba4, Kg4; 2 R × P.
K × S; 2 Sg3.
P × P; 2 Q × R+.
R × P; 2 Q × KP+.

No. 730.

By I. S. Loyd.
First Prize, *Commercial Advertiser*,
1898.

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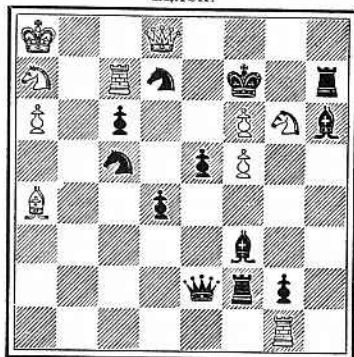
Mate in three.

1 Bc5, S × Q; 2 B × P.
Kf5; 2 Q × R+.
threat; 2 Q × B+.

No. 731.

By I. S. Loyd.
N.Y. State Chess Association,
22 Feb., 1895.

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WHITE.

Mate in three.

1 Bd1, Bd5; 2 S × KP+.
Qe4; 2 Bb3+.
Qe3; 2 Sc8.
Bg7; 2 Qe7+.
Rf1; 2 B × Q.

ISAAC S. LOYD.—II.

THE two Centennial Sets referred to on the last page I never traced. Sam Loyd, as we saw on p. 65 entered a large number of sets in this Tourney, but there was nothing to indicate that he was not the sole composer in each case. I. S. Loyd's three-mover under discussion, No. 719, while presenting a pretty theme, hardly deserves the great praise given it. Certainly nowadays it would not rank as the best problem of any year.

I. S. Loyd could make far finer problems. He had two favourite modes of composition, singularly irreconcilable: the simple study, with a lone Black King, and two or three quiet lines of play; and the highly complex, with a dominant main theme, almost bolder in conception than the boldest of Sam Loyd's masterpieces. Between these two styles there are a small number of ordinary problems, of not more than average merit. All told he must have composed about fifty problems. He kept them, of late years, in two books—a big book and a little book. The big book contained finished problems, tested and perfected; the smaller one was for ideas and untested sketches only, and from time to time it gave way to a new one of the same sort. Unfortunately the "big book" cannot be traced, so that no complete record of his problems remains. Sam Loyd sent me copies from one of the "little books" in 1909, and Mr. Albert E. Loyd, the son of I. S. Loyd, recently lent me another of them. From these, and the *American Chess Nuts*, and a few stray columns, I have collected the series of positions here presented.

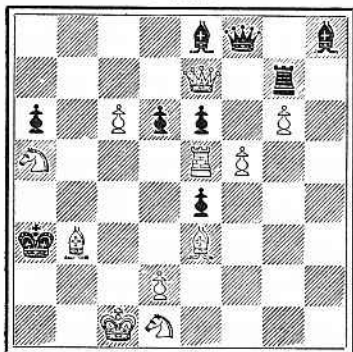
I. S. Loyd was singularly indifferent about his problems, a trait found among many composers, just as its direct antithesis, extreme artistic jealousy, is found among a still larger number. Unless his brother published them for him, he never troubled to have them printed at all, whence the large number of apparently unpublished ones which I have come across. He had no general theory about composition. He is indeed the only composer I can think of whose career extends between forty and fifty years who has not left any critical writing whatever, not even a line in a newspaper. For the most part he modelled his work on his brother's problems, and was satisfied with his brother's appreciation. In the only letter of his which I possess his reliance on his brother is shown: "Your columns arrived at headquarters with due precision, and just in time to combat with grand effect the attacks of ennui during the indoor weather of last week. I now send you those problems (Nos. 721, 724, and 738) so long promised, I hope they are not too late for the book. If so, they may go in your paper. I advise you to look them over well before publishing them, as I have had to send them without letting my brother examine them" (L., to Hazeltine, 9 March, 1860).

No. 732.

By I. S. Loyd.

? Unpublished.

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WHITE.

Mate in three.

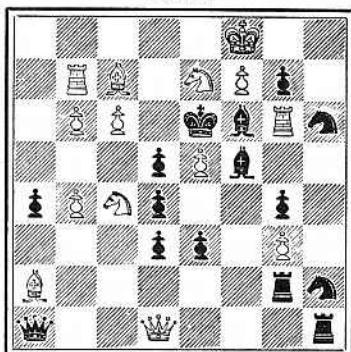
1 Bh6, R × P; 2 Qb7.
threat; 2 Se3.

No. 733.

By I. S. Loyd.

? 1860.

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WHITE.

Mate in four.

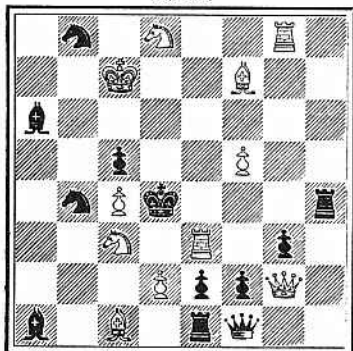
1 Q × g4, S(h2) × Q; 2 Sd2, Q × B;
3 Sf3.
S(h6) × Q; 2 Sd6, Q × B;
3 S × B.
B × Q; 2 Sb2, Q × B;
3 S × QP.

No. 734.

By I. S. Loyd.

Commercial Advertiser, 24 Dec., 1897

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WHITE.

Mate in three.

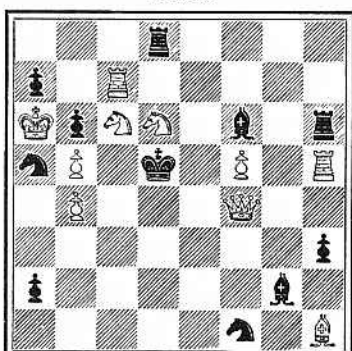
1 Qa8, R × B; 2 Qh1.
threat; 2 Sb5+.

No. 735.

By I. S. Loyd.

? Unpublished.

BLACK.



WHITE.

Mate in three.

1 Rg7, P = Q; 2 R × B.
Rg6; 2 P × R+.
Sb3; 2 Qc4+.
B × B; 2 Se8.

ISAAC S. LOYD.—III.

ON one occasion Sam Loyd wrote me : " My brother Isaac had good ideas, but was very slow. He would work over a problem for a month. His style was so like my own that there are cases of his problems being published as mine, and I have never been quite sure as to whether they were mine or not " (L., 1909). His first problem appeared on the 28th April, 1855 (No. 725), two weeks after Sam Loyd's first attempt. Within six months his name had figured over several more diagrams. No. 739 was accompanied by the note, " I. S. L. now takes first-class rank among our contributors." His last published problem, so far as I know, was No. 730, but probably several of the unpublished ones were made even later. His outbursts of activity coincided closely with those of his brother, showing that it required the fraternal stimulus to make him compose at all. He always brought his new works to his brother to test, and Sam Loyd would take possession of those that pleased his fancy, and use them as opportunity offered. Of No. 731, Sam Loyd wrote me : " I had a problem for the Washington's Birthday meeting ; but my brother came in to see me the day before, and he had a three-mover which I liked so much better than mine that I substituted his. Heims got it in twenty minutes, but no one else solved it at all " (L., 24 Feb., 1895).

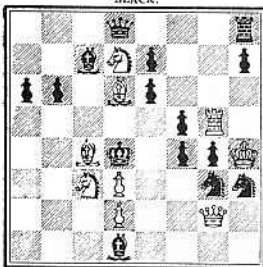
To my taste the great charm in I. S. Loyd's problems is just this element of difficulty. In his best ones the key is usually a most improbable indirect ambushade behind a White piece, as in No. 729, or a Black one, as in No. 732, followed by an excellent quiet second move. Sometimes all the theme is concentrated in the second move, as in No. 730, which is as difficult as any problem by Sam Loyd himself. The chief object of the key is to make the second move ; but this is so hidden that the key appears practically fruitless. He reset this No. 730 with a diagonal battery, as shown in No. 735, which also makes a most difficult problem. I give it just as it was diagrammed in the " little book," though there is no mate after 1. . . , B×B. Perhaps there is some misprint, such as the omission of a White Pawn from b3, or perhaps the position is really unsound. Many of I. S. Loyd's problems were unsound until Sam Loyd took them in hand. In No. 728 the Rook at b3 and the Pawn at a4 were added by the latter, and the problem has repeatedly been printed under his name alone. In a few cases even Sam Loyd could not curb the bold imaginings of his brother. I remember his showing me No. 738, which he called the boldest counter attack extant. He had tried repeatedly, he told me, to avoid the second solutions, but had never succeeded in doing so without completely spoiling the theme.

We are safe in saying, to sum up, that I. S. Loyd had the making of a giant in him, that he had the real Loyd inspiration. What he lacked was the self-reliance and energy without which production is well-nigh impossible. He did not care enough about fame to be famous ; he asked no further recognition than that of his brother, and the world rarely gives *anyone* a wider appreciation than they demand.

No. 736.

By I. S. Loyd.
35 *Frank Leslie's*, 9 Aug., 1856.

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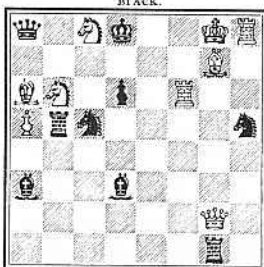
Mate in five.

1 Qa8, Ba4; 2 Qh1, Bd1; 3 Qx B,
Qx S; 4 Qa1.

No. 737.

By I. S. Loyd.
8 *Frère's Chess Hand Book*, 1857.

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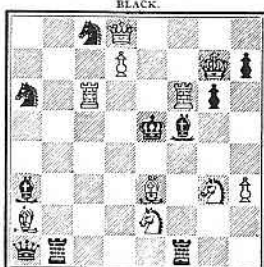
Mate in four.

1 Rx P+, Kc7;
2 Be5, Qx S+; 3 Rd8+.
Qd5+; 3 Rx Q+.
Be4+; 3 Re6+.
1... Ke8; 2 Rd8+, Kx R; 3 Kf7+.

No. 738.

By I. S. Loyd.
1860.

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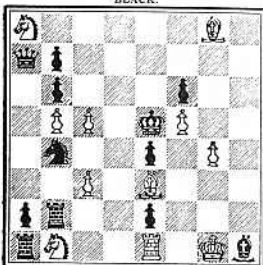
Mate in three.

1 Qh5, Rb4; 2 Kf8.
Cooks by 1 Re6+, RxB+ and other
moves.

No. 739.

By I. S. Loyd.
357 *N.Y. Albion*, 3 Nov., 1855.

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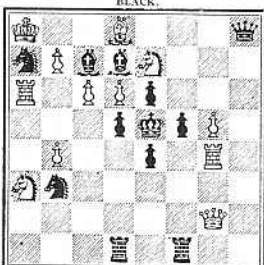
Mate in four.

1 Sa3, Rx R+; 2 Kh2, Qx KS; 3 Sx P.

No. 740.

By I. S. Loyd.
536 *N.Y. Albion*, 16 April, 1859.

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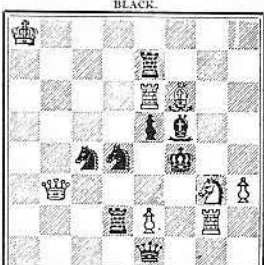
Mate in five.

1 Qb2+, Sd4; 2 Qh2+, Rf4; 3 Qx Q+,
Kx P; 4 Qe3+, Kx Q; 5 Bx B mate.
1... Kx P; 2 Sc8+, Bx S; 3 P=S+.

No. 741.

By I. S. Loyd.
58 *Saturday Courier*, May, 1856.

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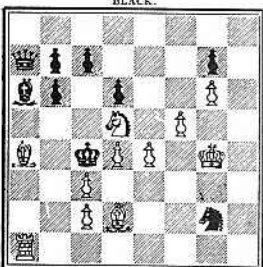
Mate in four.

1 Qe3+, Sx Q; 2 Bx P+, Kg5;
3 Bf4+, Kx B; 4 Sh5 mate.

N. 742.

By I. S. Loyd.
? Unpublished.

BLACK.



WHITE.

Mate in three.

1 Rh1, Pe5; 2 Rh8.
Pe6; 2 Bb3+.
Qb8; 2 Rb1.

No. 743.

By I. S. Loyd.
? Unpublished.

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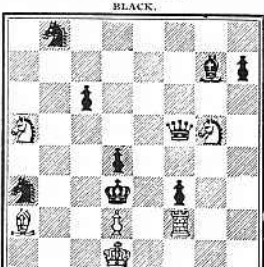
Mate in three.

1 Rh8, Pa2; 2 Ra8.

No. 744.

By I. S. Loyd.
? Unpublished.

BLACK.



WHITE.

Mate in three.

1 Bg8, Sd7; 2 Bx P.

THE END.

WHEN, in the preparation of any of the various collections of problems which I have edited, the last page is reached and I turn back to sign my name to the title page, I am always forcibly made conscious how little of the work has really been mine, and how much of it has been the collaboration of friends and correspondents. It is particularly pleasant in the present case to look back and see how the magic name of Sam Loyd has brought to my help the energies, not only of his family and friends, but of his admirers the world over. It would be impossible to enumerate all those who have sent minor suggestions and notes of every sort, but the list of the more important contributors is in itself a long one.

Mr. Samuel Loyd, junr. and Mrs. E. H. Pierson have really made this work possible; the former by his searches among his father's papers, by his preparation of the cuts for the puzzles, and by his information on a thousand points of detail; the latter by her delightful reminiscences, and by the loan of pictures and magazines from her unique collection of Loydiana. Mr. Bert Loyd has contributed in a similar manner to the pages dealing with his father, I. S. Loyd.

Letters and reminiscences from Loyd's friends, notably from Messrs. E. B. Cook, P. J. Doyle, D. J. Densmore, and Geo. E. Carpenter, have helped me constantly in trying to reconstruct the picture of his life and activities during the years before I knew him personally. The library of Mr. J. G. White has also been placed most courteously at my disposal to supplement the files of American columns which I own as a part of the Hazeltine collections.

Other help in the search for the original sources of Loyd's problems has been furnished by Herr O. Korschelt, and Messrs. H. Staerker, W. R. Pratt and J. Keeble. Valuable notes on Loyd's themes have been sent me by Messrs. W. A. Shinkman and O. Wurzburg, and Dr. C. Planck has contributed a most thorough analysis of all the puzzles. Mr. F. M. Teed lent me his annotated copy of the *Chess Strategy*. In the work of testing, the splendid labours of Mr. G. Stillingfleet Johnson have been ably supplemented by Mr. Murray Marble and Capt. J. A. Kaiser.

In giving my warmest thanks to so many helpers, I want to mention in particular the constant assistance of Messrs. Malcolm Sim, G. C. Morris, and A. J. Head. Mr. Sim has copied in his beautifully clear manner I know not how many hundreds of diagrams for the testers, for my notes, and for the manuscript of this book. Mr. Morris has assumed once again all the preliminary negotiations and correspondence incident to getting the volume printed; and Mr. Head has guided it through the many vicissitudes of proof-reading, and has acted Santa Claus in posting the copies for me to my friends!

TABLE OF CONTENTS.

PART I.—SAM LOYD.

	PAGE
BOYHOOD DAYS	9
LOYD AND HIS PROBLEMS	11
LOYD'S DEBUT	13
"FRANK LESLIE'S ILLUSTRATED NEWSPAPER"	15
LOYD AND HAZELTINE	17
LOYD AND PERRIN	19
"THE CHESS MONTHLY"	21
"THE CHESS MONTHLY" TOURNEY	23
LOYD AND WILLARD FISKE.. .. .	25
CHARLES XII. AT BENDER	27
CHESS LIFE IN A HAREM.. .. .	29
THE SIN OF THE NUNS	31
THE FIRST AMERICAN CHESS CONGRESS	33
THE AMERICAN UNION	35
MY MYSTERIOUS TRAVELLING COMPANION	37
"THE MUSICAL WORLD"	39
A VISIT TO BLACKWELL'S ISLAND	41
THE TRICK DONKEYS	43
LOYD AND J.B., OF BRIDPORT	45
THE PARIS CHESS CONGRESS	47-49
"AMERICAN CHESS NUTS"	51
THE PONY PUZZLE.. .. .	53
"THE AMERICAN CHESS JOURNAL"	55
LOYD AND DR. MOORE	57
ORIENTAL CHESS	59
SPECTRUM ANALYSIS	61
ANECDOTE OF THE LATE T. M. BROWN	63
THE CENTENNIAL PROBLEM TOURNEY	65
THE AMERICAN CHESS AND PROBLEM ASSOCIATION	67
THE LETTER TOURNEYS	69
THE PARIS TOURNEY OF 1878	71
LOYD v. DELMAR	73
THE FIFTH AMERICAN CHESS CONGRESS	75
LOYD'S "CHESS STRATEGY"	77
ERRATA TO THE "CHESS STRATEGY"	79
LOYD AND COOK	81
LOYD AND SHINKMAN	83-85
LOYD AND STEINITZ	87
LOYD AND THE BETTMANN BROTHERS	89
LOYD, THE ENTERTAINER	91
LOYD AND HIS FAMILY	93-97
SAM LOYD'S PUZZLES	99-103
THE AMERICAN INDIAN	105
LOYD BECOMES MY HERO	107
LOYD AND THE NOVICE	109
LOYD'S CHESS COLUMNS	111
THE PUZZLE KING	113
LOOKING BACKWARDS	115

	PAGE
LOYD INTRODUCED INTO ICELAND	117
THE CROWNS OF THE RAJAHS	119
"120 SCHACHPROBLEME"	121
LOYD IN GERMANY	123
THE STEINITZ GAMBIT	125
"LASKER'S CHESS MAGAZINE"	127
A PROBLEMATICAL QUESTION	128-129
ILLNESS OF 1906	131
THE THREE MUSQUETEERS	133
MY LAST MEETING WITH LOYD	135
THE NEW "STRATEGY"	137-139
LOYD'S LAST LETTER	141

PART II.—CHESS STRATEGY.

WHAT ARE PROBLEMS ?	145
MATING POSITIONS	147
OLD STYLE PROBLEMS	149
NEW STYLE PROBLEMS	151
THREE-MOVE PROBLEMS	153
TWO-MOVE PROBLEMS	155-157
FOUR-MOVE PROBLEMS	159
FIVE-MOVE PROBLEMS	161
LONG-RANGE PROBLEMS	163
PROBLEM BUILDING	165-175
PROBLEM COMPOSITION	177-181
SCHOOLS OF COMPOSITION	183-185
PROBLEM SOLVING	187-193
<hr/>	
NEATNESS OF POSITION	195-197
CROWDED POSITIONS	199-201
THEMES AND IDEAS	203-209
ORIGINALITY	211-215
MERIT OF CONSTRUCTION	217
VARIATIONS	219-227
BIFURCATION	229-237
DUALS	239-241
DEAD-HEADS	243-245
WAITING MOVES	247-249
THE BLOCK-THREAT	251
DIFFICULTY OF SOLUTION	253-257
UNORTHODOX KEYS	259
FREEING THE KING	261-263
THE STANDARD OF EXCELLENCE	265-271
PROBLEM TOURNEYS	273-277
MOTTOES	279
<hr/>	
CLASSIFICATION AND INDEXING	281
THE INDIAN THEME	283-293
SURPRISE MOVES	295-301
INTERFERENCE THEMES	303-315
LOYD'S ORGAN PIPES	317
FOCAL ACTION	319

	PAGE
STALEMATE TRIES	321
BATTERIES	323-327
THE SPARRING THEME	329
PINNING	331-335
UNPINNING	337
THE AMERICAN INDIAN THEME	339
CLEARANCE THEMES	341-343
ANNIHILATION	345
THE GATES AJAR	347
SACRIFICING PROBLEMS.. .. .	349-353
THE SMOTHERED MATE	355
THE GRAB THEME	357-363
SELF-BLOCKING	365
THEMATIC MATING POSITIONS	367
THE WHITE KING	369
COUNTER-ATTACKS	371-383
GOD SAVE THE QUEEN	385
THE ROOKERIES	387-389
THE JOLLY FRIARS	391
KNIGHTLY CHESS	393
PAWN TAKES PAWN EN PASSANT	395
THE EXCELSIOR THEME	397
MINOR EXCELSIOR MATES	399
PAWN BECOMING A KNIGHT	401-403
PAWN BECOMING ROOK OR BISHOP	405
THE PAWN BROKERS	407
INTIMIDATED KING PROBLEMS	409
THE CORNERED KING	411
THE BLACK PIECES	413
A BLACK KNIGHT THEME	415

PART III.—MISCELLANIES.

END-GAMES	419
ACTUAL PLAY	421
CASTLING	423-425
TWINS	427
THE KILKENNY CATS	429
PICTURE PROBLEMS	431-433
PROBLEM ODDITIES	435
LETTER PROBLEMS	437-439
SELF-MATES	441
PLURAL PROBLEMS	443
IMPOSSIBLE POSITIONS	445-447
OBTRUSIVE BISHOPS	449-451
PROMOTED PIECES	453
UNSOUD PROBLEMS	455
LITTLE FOOTSTEPS	457
THOMAS LOYD	459
ISAAC S. LOYD	461-465
THE END.	467

SAM LOYD

AND HIS CHESS PROBLEMS

ALAIN C. WHITE

Sam Loyd, foremost puzzle creator, was also the father of the American chess problem. As a chess problemist, he won numerous prizes and gained an international reputation. His major contributions to the game appear in this almost legendary volume, edited by Alain White, Loyd's successor as a composer of chess problems.

744 diagrammed problems and solutions are included in this book; 167 two move problems, 342 three movers, 152 four movers, 35 five movers, plus multi-move and miscellaneous problems. In addition to comments by Alain White, each problem is accompanied by Loyd's explanation of the creation, solution, and theme of his composition.

This book contains a revised edition of Loyd's famous work, "Chess Strategy," in which he discusses such themes as the Merit of Construction—variation, bifurcation, duals, dead-heads, waiting moves, and the block threat; Focal Action, Stalemate Tries, Pinning, Sacrificing Problems, Surprise Moves, The Rookeries, Knightly Chess, The Excelsior Theme—minor excelsior mates, pawn becoming a knight, pawn becoming a bishop, pawn becoming a rook, and the pawn brokers; Intimidated King Problems, The Cornered King, and many others. This edition also contains biographical information and some very unusual material; no-move problems, self-mates, impossible positions, and puzzles, including "The Trick Donkeys," which sold literally in millions of copies.

This book is of considerable historical interest. It also is a 'fun' book. Sam Loyd's problem-illuminations are usually witty anecdotes and fascinating tales told in a style which will amuse and delight you even if you have never lifted a chessman.

If you are a beginner, you will find Sam Loyd's problems entertaining instruction for solving your own chess problems more readily and more enjoyably. If you are an expert, Sam Loyd will sharpen your insight for examining problem techniques and composition. This book is a 'must' for every chess enthusiast. As Alain White states in his introduction, "No composer, in all probability, has been a favorite in so many lands and among solvers of such different tastes."

Reprint of 1913 edition, with corrections. 744 problems, solutions. 471 pp. 5¾ x 8½.
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