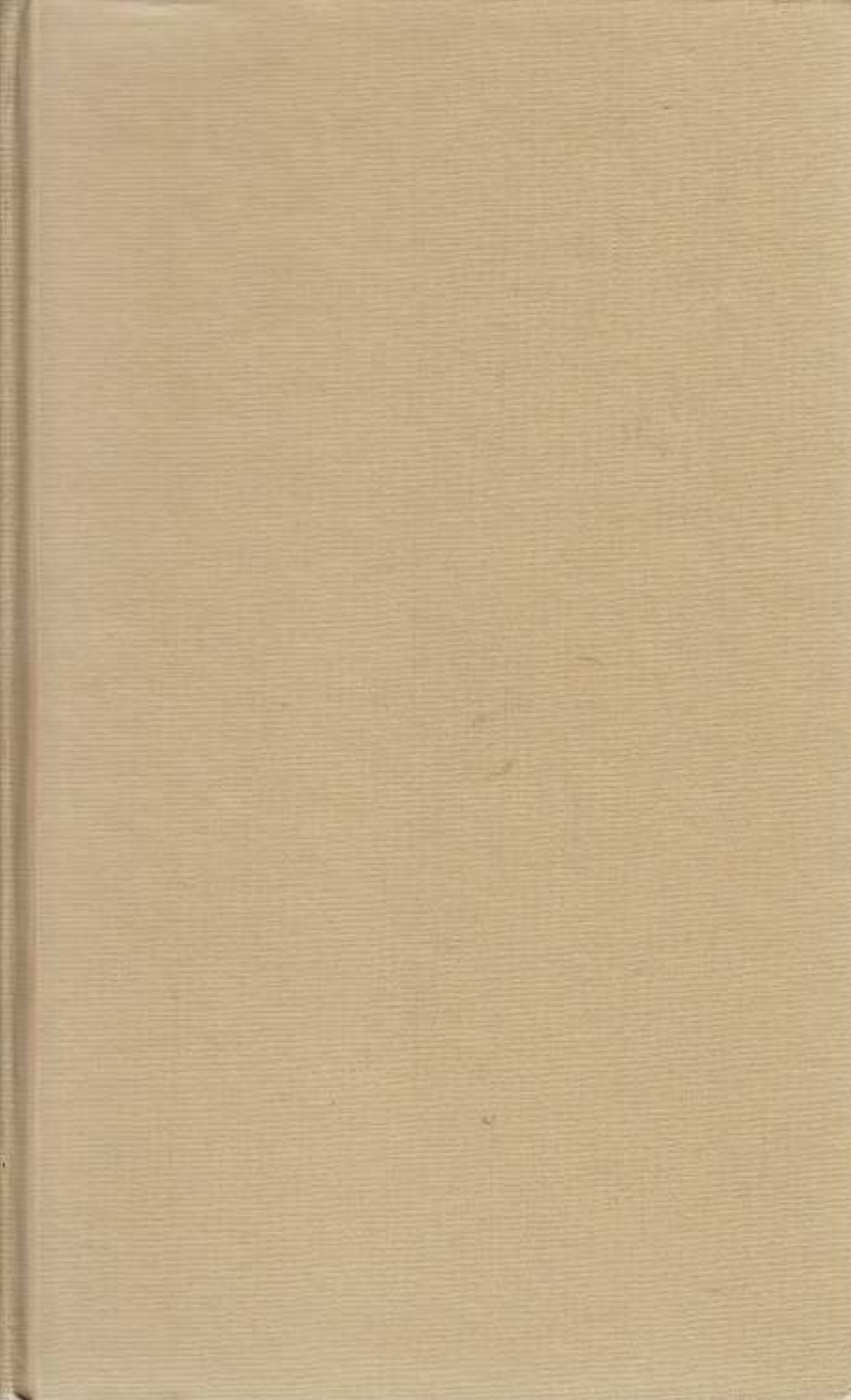
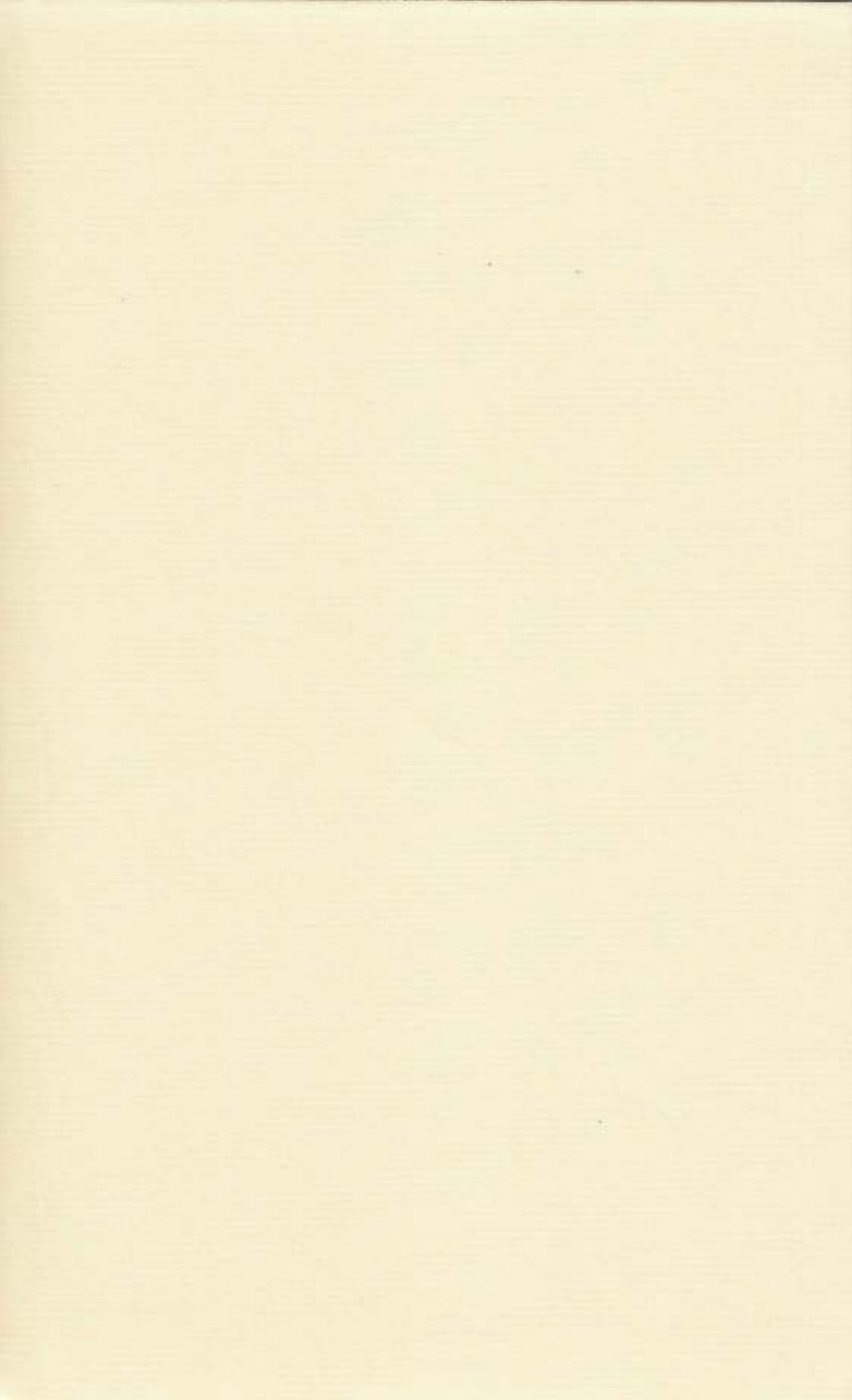


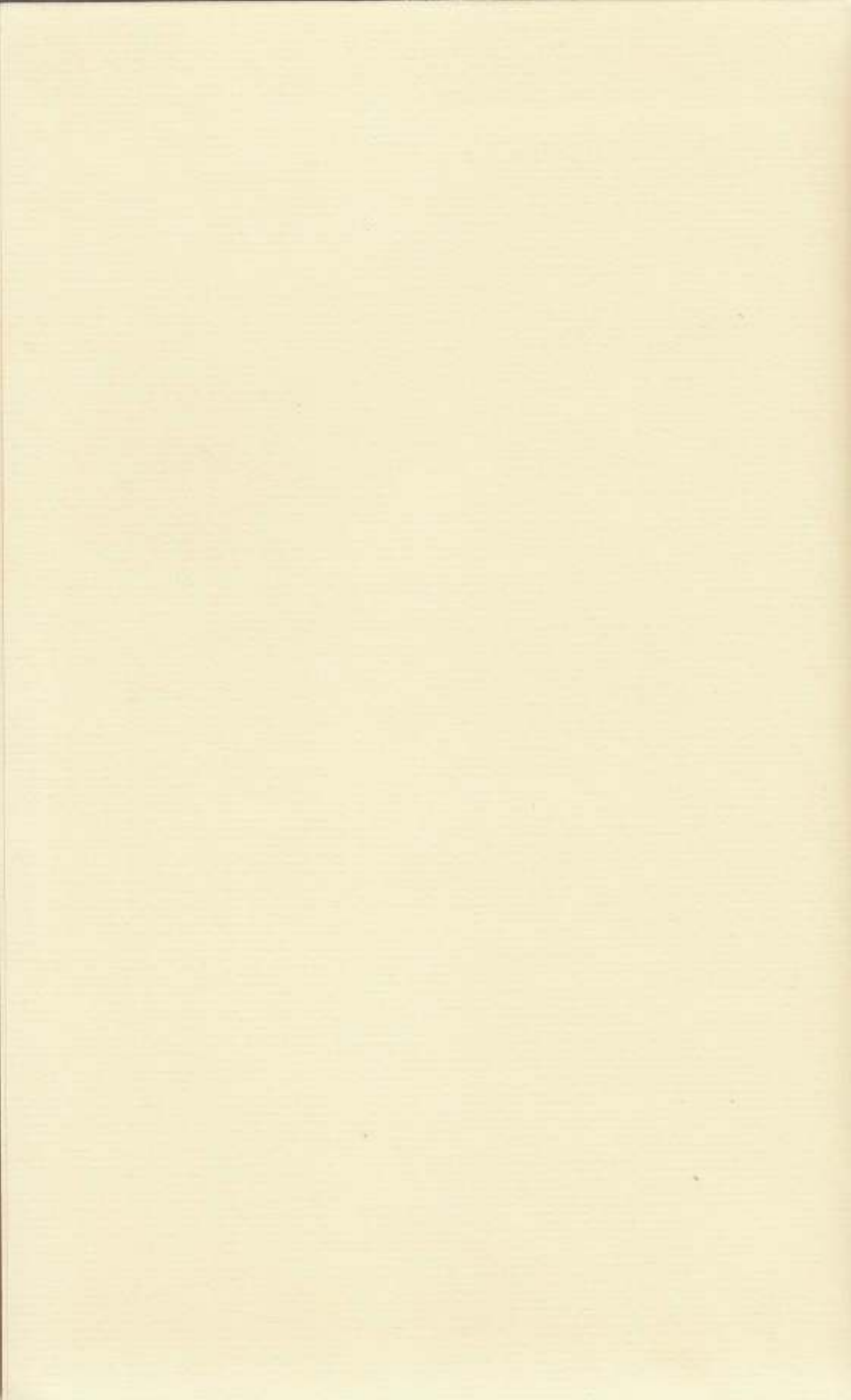
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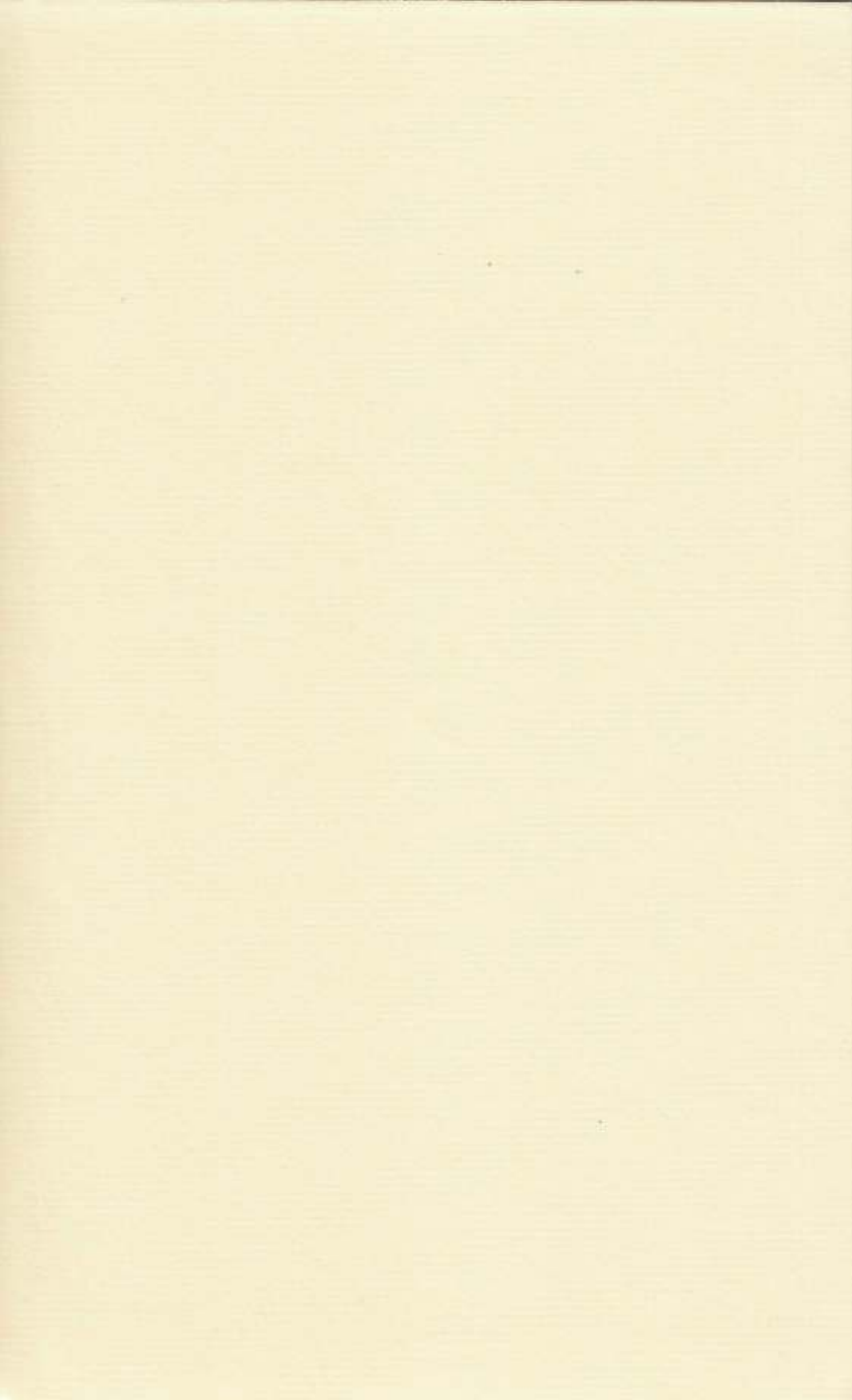


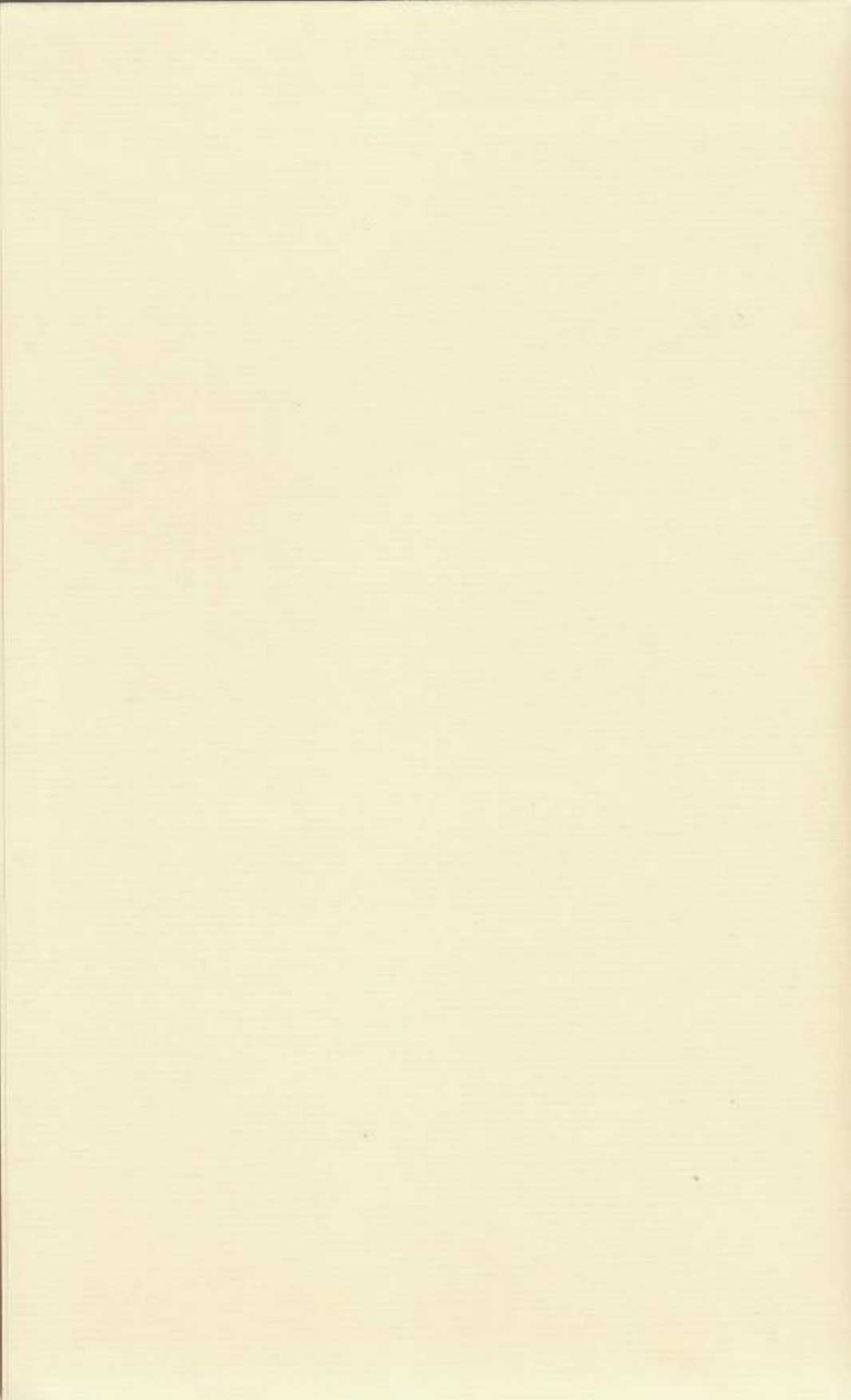
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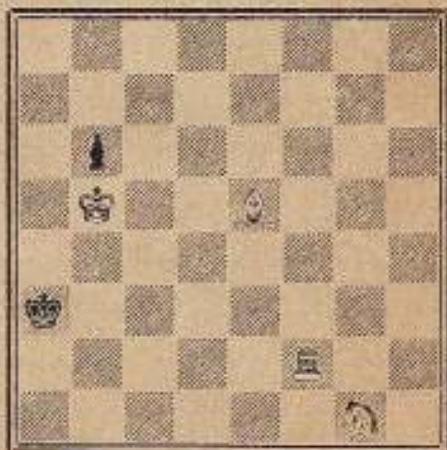








The Chess Compositions
of
E. B. COOK
of
HOBOKEN
Samuel Zolner



MATE IN FOUR MOVES



Always with best wishes,
Sincerely yours,
E. B. Cook,

THE
CHESS COMPOSITIONS
OF
E. B. COOK
OF
HOBOKEN

With critical and historical notes

BY
DR. H. KEIDANZ



καὶ οὐκ ἐστὶν
καλὸν τὸ ἀγνοῦναι τοὺς παραγρημαίους...
Thucydides I, 22

NEW YORK
1917

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PREFACE

This publication of the chess compositions of the late American problem master, E. B. COOK OF HOBOKEN, N. J., is given to the public to gratify the demands of his many admirers. We could have adequately shown the master's merits and genius, had we placed before the reader but half of this collection, but it was Cook's express desire to have *all* his compositions bound in one volume. This desire, made known to us shortly before his demise, we dare not oppose.

The reader will, therefore, find herein included not only those compositions which have found publication elsewhere, but all the unpublished originals which have stood the test of soundness.

Though we had to reckon with economy of space, we have given the solutions in full. We have also disclosed weak points of construction by mentioning important duals. Only such moves of Black's which White could answer with an immediate mate are omitted. For a shortened or incomplete solution is, in our opinion, apt to prejudice the solver's judgment.

As to the critical and historical notes, we have made ample use of our prerogative as author. In doing so, our intention was not only to draw a clearly defined portrait of Cook's genius, casting light on his remarkable gifts and pointing out as well the shadows in the picture, but also to put forward our own views on the general theory of problems and their construction, especially on the Indian and other related themes. It will be seen in the future whether we meet with the approbation or censure of the problem world.

The expenses in connection with securing the data for the manuscript, the necessary expenses for traveling and sojourn in various cities for the purpose of research work, such as the Congressional Library, the libraries in Princeton, Philadelphia, Boston and Worcester, were paid for in part from funds furnished

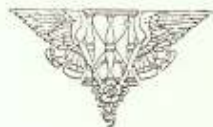
by the beneficiaries of E. B. Cook's estate, out of respect for the master's memory.

Throughout the whole period of research begun in 1914, we have been assisted by the following gentlemen: L. H. JOKISCH of Bluff Springs, Ill., W. A. SHINKMAN and OTTO WURZBURG of Grand-Rapids, Mich., GEORGE E. CARPENTER of Tarrytown, N. Y., JOHN G. WHITE of Cleveland, HENRI RINCK of Barcelona, WOLFGANG PAULY of Bucharest, and OSCAR KORSCHULT of Leipzig. To them we express our thanks.

Special thanks are also due to the niece of our master, SISTER SUPERIOR MARIE of Cincinnati, as well as to the following gentlemen, who have made the publication of this work possible: Prof. ARTHUR A. HIRSCHBERG and DAVID POLLAND of Brooklyn, Hon. Judge RUFUS BESSON of Hoboken, and the intimate friend of E. B. Cook: Librarian THOMAS F. HATFIELD of Hoboken, who unfortunately passed away before the completion of this work to which he gave so much of his loving care.

New York, October, 1926.

DR. H. KEIDANZ.



EUGENE BEAUHARNAIS COOK

was born on the 19th of May, 1830, in the City of New York. The house in which he was born stood at the corner of Pine and Nassau Streets, where the Equitable Life Building towers today; but then the neighborhood consisted of small scattered villas. His parents came to New York a short time previously from Bordentown, N. J., where they were neighbors of the family of the eldest brother of the Emperor Napoleon I of France, with whom they were on friendly terms. Joseph Bonaparte, as is known, was appointed King of Naples and of Spain when his brother's star was at his height. He was a lawyer by profession and a talented amateur-writer of novels. He married Julia Clary of Marseille, who became the sister-in-law of King Bernadotte, and emigrated to America after the disastrous battle of Waterloo. In the historical town of Bordentown he resided with his two grown-up daughters under the name of Count Survilliers. It is probably due to these friendly relations, that our master was christened with the French name of Beauharnais. Whether Joseph Bonaparte stood god-father, is not definitely settled; certain is, however, that to honor him, he received the name of Beauharnais.

Cook's father was General WILLIAM COOK, a Jersey citizen by birth. He was graduated from West Point in 1822 as Second-Lieutenant, and his military qualifications had a tendency to make him an efficient organizer. In the years 1831-1865, as Chief-Engineer, he constructed several important railroad lines, viz.: Philadelphia-Trenton, Camden-Amboy, and others. At Lincoln's call to arms, this man, sixty years old, applied for military service, but as it appeared that his talent for organization would prove more useful than his military exploits, a legislative decree of the State of New Jersey assigned him to the Board of Examining Officers. He died at Hoboken in 1865 at the age of sixty-four.

The mother of our master, MARTHA ELIZABETH DUNCAN WALKER-COOK, was born in 1806 in Northumberland, Pa., and died in Hoboken in 1874. She was a sister of Senator Robert James Walker, who in the Forties advocated the annexation of Texas, and under President Van Buren held the office of Secretary to the Treasury. Martha Cook conducted the management of the *Continental Monthly* in 1863-64, a periodical in which her numerous poems, novels and articles appeared. Her talent as a translator was highly appreciated in literary circles. Among other publications was the *Life of Chopin* by Franz Liszt (Philadelphia 1863) from the French, the *Undivine Comedy and other Poems* of Count Sigismund Krasinsky, 1875, from Polish and French sources, and the *Life of Joan of Arc* by Guido Goerres, from the German, which was printed as a serial story in *N. Y. Freeman's Journal*.

There were two sisters, LUCIA, a few years older, and EDITH, a few years younger than our Eugene.

In 1840 the parents returned from New York to Bordentown with their children and placed them under the training of private tutors. Owing to the fact that the parents were devoutly religious and desired to awaken a religious piety in their children,* they gave them the benefit of a most careful education. In 1844 the family moved to Princeton, which is situated within a short distance of Bordentown. And two years afterwards young Cook entered the Freshman class of the noted Princeton University. His keen comprehension and honest endeavor in his studies soon made him superior to all his fellow students; therefore it is not astonishing that his teachers showed a special interest in their very able pupil, who employed his vacations in solving difficult mathematical problems. A small book which he kept during his whole life as a souvenir, is an evident testimony of his predilection for deep and complicated tasks, and of his indefatigable patience, a characteristic stamp of his genius, which later was clearly shown in all his chess compositions and literary works. But the constant mental exertion produced a tension of his central nervous-system, as a result of which he remained weak even in his manhood. He contracted a dangerous illness from which he recovered only, as it were, by a miracle. The physicians forbade the continuation of his almost completed studies, and the unfortunate invalid was compelled to keep to his room for years, unable to climb a few steps. The long period of convalescence was devoted to light reading and recreation, and it was not till seven or eight years later that he gained full possession of his strength.

In his early college days he had formed an intimate friendship with one of his teachers, Prof. Frederik Perrin, who at that time was counted among the best American chess players, and who, in 1857, as President of the Brooklyn Chess Club, became one of the organizers of the first American Chess Congress. Although Cook was taught the rudiments of chess by his mother at the age of eleven, yet it was Perrin who showed him the intricacies of practical play. Towards the end of the Forties he played some games with Perrin, taking the odds of Pawn and two moves; and later he played a greater number of games without odds, over the board, and some others by correspondence. These games, carefully stored away, were found in a scrap book left among his effects in the Princeton Library. The result of the games played without odds was, Perrin 18, Cook 13, and 3 drawn. Of the last fifteen games, however, each won seven. But owing to his precarious state of health, Cook did not possess the necessary physical qualifications of a great chess player, who either in tournaments or matches could show any remarkable record. However, his playing strength was equal to that of most of the participants of the first American master tournament. Because of this precarious state of health he directed most of his attention to the problem-branch, and in a comparatively short time had, by the originality of themes and the peculiar charm of style of presentation, earned a world-wide reputation.

Cook made his debut as a composer about the same time as Campbell Grimshaw and Conrad Bayer. But, whereas the former two attained only

*Hence the predilection of our master for symbolic compositions of ecclesiastical history: Controversial Exit, originally called the Jesuit, No. 57, The Crusade, No. 64, Knights of the Cross, No. 128, Episcopal Visitation, No. 267, Crux Scutum, No. 450, Episcopal Rookery, No. 573, Sub hoc signo vinces, No. 646, and Episcopal Synode, No. 649.

a national reputation in England, Cook and Bayer are considered as international grandmasters. Cook's first attempt is probably the threemover No. 299 which he submitted in September 1850 to Perrin for criticism and which he himself never published. At the end of the next year his first three problems were published in the New York *Albion*, where a chess column was conducted since 1848 by Stanley. Between 1851 and 1856 all of Cook's early compositions were published in Stanley's chess department of the N. Y. *Albion*, or in Staunton's magazine, *Chess Player's Chronicle*, or in his chess column of the *Illustrated London News*, 57 in number under the initials E. B. C., later on E. B. C. of Princeton, as was then customary. Not until the end of 1856 did he finally decide to raise the veil of his incognito. From then on all his compositions appeared under the author's name, E. B. COOK OF HOBOKEN,* but never under his full name, Eugene Beaugharnais Cook. If Eugene B. Cook is sometimes found, this mode of signing was adopted by others. Cook himself has always been opposed to the use of a pseudonym or nom de plume for inferior problems, as was then the case with many composers. For Loyd or Cheney, for instance, at least fifteen noms de plume can be traced. Besides, Cook sent only original compositions to befriended chess editors. Now if we run across simultaneous reproductions or identical positions from different sources, he himself is certainly not to be held responsible. This may only prove his earnestness and conscientiousness which characterized all his work on chess.

His compositions were given by Stanley, who previous to Morphy had been considered the champion of America,** and by Staunton, the world's champion, an equally flattering reception. Stanley sometimes lost himself in admiration on receipt of Cook's problems. This may be seen from the letter-box reference in the *Albion*. "We like your last production immensely," "your fascinating beautiful problems," "a diamond of the purest water," and so on. In this strain he often praised his contributions. Staunton, on the contrary, expressed himself much more moderately. He still preferred the old grand-master Bolton to the "amateur" of twenty-two, who was not acknowledged by him until several years later, although he had by that time (1853) published 14 of Cook's problems. Then he wrote concisely: "excellent, as usual," "difficult and instructive," "curious and skilful." It would, however, be overrating our youthful beginner, if we were to draw an inference from these critical observations about his early problems. For Staunton and even Stanley, although the latter had succeeded in composing a few problems, were little versed in the realm of problem-art. They had a much better sense and understanding for the practical game than for the essence of composition. And what obscured their judgment most, was the fact that they did not possess a general knowledge of the best productions of their time. At the end of 1854 Cook's original themes of Pawn promotion appeared and caused a great sensation. They were reproduced many times and attracted the problemists

*In 1855 his parents moved from Princeton to Hoboken, where Cook resided for the remainder of his long life.

**Stanley played in the autumn 1852 a short match of four games with the celebrated French master St. Amant, who then happened to be on a visit to New York, achieving a draw, each winning two games—(N. Y. *Albion*, September 7th and 8th, 1852).

to the mysterious E. B. C. of Princeton. But it took a few years longer before his recognition and fame as a problem master was generally acknowledged.

In 1855 he was with the two problems, Nos. 40 and 41, one of the four competitors in the problem tournament of the N. Y. *Albion*, the first problem tournament ever held. The one arranged by Jacob Loewenthal in his chess column of the London *Era*, which had been generally considered the very first, occurred a year later. The novelty as well as a certain desire to please his friend Stanley, were the real cause of his entering. This he had reason to regret later, and he never participated in a similar undertaking. Of course, in later years he frequently officiated as judge in problem tournaments,*—and it may be said that he always conducted this office in a fair and unprejudiced manner—but otherwise he refrained from all chess contests, wherein his personal co-operation might become necessary. This may perhaps be attributed to a certain modesty which was inculcated in him by education. Indeed, his activities and endeavors in Caissa's services were not openly proclaimed, for vanity and boasting were not his characteristics. This becomes evident from the fact that he did not publicly flaunt his great knowledge of chess history and his recognized authority on questions which touched the chess world, as he studiously refrained from all criticism, conducting himself always in a conciliatory spirit when he deemed it necessary to have recourse to argument.

The year 1857 must be regarded as a mile-stone on the road of development of American chess. For then begins its flourishing period, the brilliancy and glory of which was never reached again. The foundation of the *American Chess Monthly*, the organization of the first American Chess Congress, and above all the appearance of Paul Morphy, the first prize-winner of that famous, never-to-be-forgotten tournament, were the inspirations which prompted our Cook to take an active and public part in this wonderful development. Here is not the place to enter more closely into these great chess events; the reader is referred to the excellent Congress book by Fiske. But as far as the co-operation of our master is concerned, it may be passed over with a few remarks: As to the *Chess Monthly*, this prominent chess magazine was edited by Daniel Willard Fiske, Professor of Northern Languages and Conservator of the Astor Library of New York. Morphy conducted the game department, and Cook took care of the problem department. Cook's name as editor was not mentioned in the first year's volume (1857). Therein appeared seven problems of his own, among which No. 63 of this collection was selected as starting problem. Besides it contained a bisected article of Cook, entitled "Some delusion relating to the question: is a Pawn ever obliged to capture en-passant?" This dispute, in which the great German theoretician von-der-Lasa joined, was soon taken up by foreign chess periodicals. The second year's volume, with Cook's name on the title page, contained only four problems of his, and besides his ingenious latin chess poem, called "Hints for Chess Players in a Series of Latin Extracts," (ps. 156 and 157) and finally an annotated game played by him against Perrin in 1852, which Cook lost. This game,

*In 1890 he was elected President of the New Jersey State Chess Association, and almost every year thereafter he acted as Chairman of the Executive Committee, and sometimes was chosen as Referee for the tournaments.

and two correspondence games with an "Amateur from Maryland," published in *Wilke's Spirit of the Times*, September 10, 1859, are the only published games of our master.* The third year's volume contained nothing more of Cook than two problems, and in the fourth volume, in which Samuel Loyd had succeeded Cook as editor, only one problem of Cook was printed. In the master's tournament of the first American Chess Congress he did not participate for the above mentioned reason, and also in the committee of that Congress his name is missing. The task as a judge, however, in the problem tournament connected with the Congress was assigned to him. And upon whom else should this honor have been conferred? Perhaps Loyd? Although he had already been before the chess public for two years, yet he was a young man of sixteen, and the only other one who might have been considered was Cheney, who was then nineteen years old, but even he had not yet earned an international reputation. The success of this tournament, in which, with the exception of Healy, the most prominent problemists had taken part, proves that the choice of umpire could not have fallen on a better man. Young Cook performed this difficult task very cleverly, using Loewenthal's *Era* Tournament book, published shortly before, as a guide for his decision. The first prize was awarded by him to Rudolph Willmers of Vienna, (Motto: "Strive for honor"); the second went to his countryman Conrad Bayer ("Three is the charm"), and the third prize was given to Samuel Loyd ("Certum pete finem"). Among other competitors were honorably mentioned Hyacinth R. Agnel of West Point, Franz della Torre of Vienna, and the Englishman Dr. Charles White, also known under the nom de plume "C. W. of Sunbury." From that time Cook received high recognition also in Europe, and Hermann Pollmächler, chess editor of the *Leipziger Illustriertes Familien-Journal*, called him in his column "the celebrated American composer of many classical problems."

Soon after the conclusion of the Congress Staunton sent to Cook for criticism a sketch of an international chess code. It was returned the next day, as Cook did not agree with Staunton's conceptions. In a letter of February 2nd, 1858, addressed to Prof. G. Allen of Philadelphia, also known as the author of the book *Life of Philidor*, Cook wrote as follows: "The Code affords, in my opinion, an admirable subject for dissection. Your Strictures on Mr. Staunton are unfortunately too true. How ungracious and unjust are his comments on Anderssen's play at the Manchester meeting! He appears wholly to lack magnanimity. . . . It is saddening to think that instead of a COSMOPOLITAN Code which should have resulted from the United efforts of v. d. Lasa, Staunton and Jaenisch, each has given the chess world a Code more or less INSULAR. Chess needs a Catholic Code. . . . The theory of chess is a science, its practice an art. The art should conform with the theory. Moves result from the fundamental powers residing in the pieces. With the player rests only the power to make a selection of moves. Penalties, hence, should affect the PLAYER, never the game. Such penalties as obliging to move the King, allowing a false move to remain, etc., clearly violate the theory of the game." Then follow some propositions for an American code which later on was championed probably by Prof. Allen.

*A consultation game, Cook and Perrin (White) against Lichtenhein and Fiske (Black) may be found in the N. Y. *Albion*, February 19th, 1859.

The matchless victories of Paul Morphy and his incredible achievement surpassing almost all human conception had created enormous enthusiasm among American chess lovers. Morphy had unquestionably contributed more than any one else to the spreading and popularizing of chess in America. Chess clubs were soon founded by the dozens in all the larger cities of the United States, and in the press chess columns grew up like mushrooms. From 1857 until the outbreak of the Civil-War there were about one hundred of these columns, a number which was at that time not exceeded abroad, not even by England. Up to the time of Morphy's appearance there were in America nine chess columns, all of them in New York, the oldest of which was the *Spirit of the Times*, conducted by Stanley from the first of March 1845. Later the following from other cities are the most important: *Syracuse Daily Standard*, *Lynn News*, *New Orleans Sunday Delta*, *Winona Republican*, *Baltimore Weekly Dispatch*, *Boston Saturday Evening Gazette*, *Cincinnati Sunday Dispatch*, *St. Louis Daily Missouri Democrat*, *Chicago Sunday Leader*, *Philadelphia Daily Evening Bulletin*, and *Charleston Tri-Weekly Courier*. But Cook never edited a chess column, although the opportunity was frequently offered. He was content with short contributions in the form of brief essays, partly in epistolary style, f.i. about Castling, Enpassant capturing as key-move, Nomenclature of the sui-mate (N. Y. *Albion*, August 8th, 1852, *Lynn News*, July 26th, 1858, and August 10th, 1859, *Wilke's Spirit of the Times*, July 6th, 1867) partly in form of witty questions and answers. (*Frank Leslie's Illustrated Newspaper*, July 26th, 1856, and February 7th, 1857). In the latter von-der-Lasa took part and his answer may be found in the number of April 11th, 1857 of that periodical. Usually he sent his original problems to those editors, who were his friends. In this regard he was very liberal, as he did not keep his real masterpieces ambitiously for tournaments. Chess editors, even such as were unknown to him, made frequent use of his generosity by requesting him to let them have one of his unpublished problems for their new chess column.

The outbreak of the Civil-War brought about a complete change in chess-life in America. Most of the chess clubs ceased to exist. The *Chess Monthly*, then the only chess magazine, was discontinued, after having published from its fifth annual set (1861) not more than four monthly numbers. Of the numerous chess columns hardly six or seven continued being published. The war had, with one blow, killed nearly the whole chess-life in the United States. And not only that, it deprived the American problemists of their most ingenious composer, whose promising talent gave rise to the highest expectations: George Nelson Cheney! Enlisted as second volunteer in a New York Regiment, he was killed in a preliminary skirmish of the first battle of Bull Run (August 21st, 1861). What Cheney might have accomplished, if a long life had been granted him, only he can appreciate who is familiar with all his marvelous compositions. In my opinion, he would not only have attained the heights of the two other grand-masters Cook and Loyd, but might even have surpassed them. For Cheney's compositions, although created during a period of five years, (1856-1861) were only about two hundred in number, yet were distinguished for the most part by their depth and delicacy of combination. Moreover, these three shining stars illuminated the American problem-sky before the Civil-War, compared with whom such composers as Theodore

Morris Brown, Marache, Gilberg, Carpenter, Gardner, Potter and Denis-Julien were non-existent. But, whereas Cheney's works gradually fell into oblivion, this cannot be said of Cook's and Loyd's. The latter not only surpassed Cook in fame, but all the problem masters abroad. This may be attributed to Loyd's inimitable style of presentation. If it be permitted to make a comparison, which is generally open to debate, I am inclined to say that Cheney is the deepest and keenest, Loyd the wittiest and cleverest, and Cook the most original and versatile among the three. That is to say, Cheney's problems are characterized by the intensity of their combinations, Loyd's by their tries, which keep a floating phantom, as it were, in front of the solver, and Cook's by the novelty of their themes and motifs, and the beauty of the mating positions. It is remarkable that Max Lange in his *Handbuch der Schachaufgaben* (Leipzig, 1862) did not give to either Cook's or Cheney's problems the importance they deserve. While this prominent critic presents Loyd, Healey, Bayer and Willmers as first among equals ("primi inter pares") and the foremost composers of their time, Cook and Cheney are placed in the third rank. Lange mentions only three of Cook's problems, although up to 1862 over two hundred had been published. The reason is very likely to be found in the fact that Lange was not conversant with the American problem literature. But even in our days Kohtz and Kockelkorn, in their famous book *Das Indische Problem*, (Potsdam, 1903) paid no attention to Cook's and Cheney's modifications of this modern theme at all. They are entirely ignored, and, if the authors (K. and K.) say that they were at a loss for examples, they might have obtained them by looking over the *American Chess-Nuts*, where about twenty "Indians" by Cook and Cheney are to be found.

In the year 1859 William R. Henry of New York sent to Mr. Cook a large collection of problems by American authors with the request to examine them and to add others from his own collection and then to publish the whole in book-form under the title *American Chess-Nuts*. Cook took up this idea enthusiastically and stuck to this work with perseverance and diligence up to the end of 1868, therein assisted by Romeyn, Gilberg, Carpenter and others. The history of this largest problem collection, which surpasses in number that of Rabbi Aaron Alexander (Paris, 1846) is given in detail in the Introduction to the *Chess-Nuts*. But its importance for the American composers cannot be sufficiently appreciated, for it is not only a valuable treasure of ideas, but also the main source for the first period of development of American problem art, and therefore of great historical value. As most of the American chess columns of the Fifties and Sixties are today scattered in libraries, and many of them have fallen into total disuse, it is the more regrettable that Cook did not give the chronological dates of the FIRST publication of the problems. But notwithstanding this, the study of this giant work gives a fair insight into the productions of the most prominent American composers of that period and of the general taste and the standard of technique. Two hundred and thirty-one composers are represented, among whom the following are the leaders: Loyd (353), Cook (326), Theodore Morris Brown (229), Cheney (110), Marache (84), Gilberg (75), Carpenter (64), Gardner (59), Potter (58), and Denis-Julien (39).

With the appearance of the *American Chess-Nuts*, Christmas, 1868,* a new epoch begins, whose principal representative in the Seventies and Eighties was William Anthony Shinkman, and he is still the most prominent and celebrated American composer. Next to him stands the old master, George Edward Carpenter, whose activity dates back to that brilliant period of American chess exponents, but who is not, like Stanley, Paulsen, Lichtenhein, Thompson, Montgomery, Perrin, Fuller, Fiske, Cook, Loyd and Cheney, to be counted amongst the "Paladines" of Morphy. As a third grand-master and Shinkman's presumptive intellectual heir comes his nephew Otto Würzburg, and these three are today** the standard bearers of the American problem art, as Cook, Loyd and Cheney were before. Although Cook and Loyd had after the year 1868 produced a great number of admirable compositions, yet our master did not keep pace with the new ideas and development, propagated by the representatives of the German school, Kohtz and Kockelkorn, Klett and Berger, as well as the masters of the Bohemian school, König, Dobrusky and Chocholous. The same can not be said of Loyd, for he had his own principles, holding always aloof and being independent of outside influence. Besides this, Loyd considered the chess problem more as a puzzle, not as a production of art, which like other works of art are subjected to the laws of æsthetics. With Cook it is a different matter; for in his problems the endeavor to achieve originality of ideas and their best possible rendering is conspicuous. With regard to the latter qualities, he approaches the above mentioned European masters, although, as to technical construction, he did not reach them by a long way. He may even be considered—and therein lies the significance of our master for the whole problem literature—together with Conrad Bayer as the PIONEER AND PRECURSOR OF THE NEW STYLE OF RENDERING which created then a new era. With the close of the year 1868, after the publication of his *Chess-Nuts*, his personal influence and his co-operation in the progress of problem art may be considered as terminated. It is well understood that in later years he occasionally produced some excellent compositions, and even in works of less merit we can "guess from the stubble the grain," as Homer says.

He then directed his attention particularly to chess LITERATURE and HISTORICAL RESEARCH, neglecting his own compositions, which he did no longer consider as subjects of his principal devotion. Although not extravagantly blessed with worldly goods, he yet had no need to conduct a business in order to provide for his existence. This condition enabled him to follow entirely his inclinations, and in the course of a score of years he collected a great number of chess books. His library at last filled several rooms in his home, counting over two thousand five hundred copies, and was only excelled by that of John G. White of Cleveland, and that of von-der-Lasa. The following four American collections may rival Cook's, although they do not contain so many, but valuable and rare books: The Library of D. W. Fiske, of which the greater part had been left by legacy

*A 72-page preliminary edition in pamphlet form was published by Wm. H. Romeyn & Sons, Wall Street, Kingston, N. Y., with the name of John C. Romeyn given in place of Charles A. Gilberg as one of the editors. The wording of the Introduction is practically the same as in the later edition, the exception being in the date, the pamphlet giving August, 1867, and the other July, 1868, and 60 less twomovers in the pamphlet.

**Since writing the above, George Edward Carpenter of Tarrytown has died, which will prove a distinct loss to America problem lovers.

to the Cornell University and was partly bequeathed to the Public Library of Reikiavik in Iceland. Secondly, the library of Prof. Allen, which was incorporated after his death in the Ridgeway Branch of the Philadelphia Public Library. Gilberg's collection, which is today in possession of Mrs. de Visser of Brooklyn, may be considered third. And as fourth I mention the library of the late Charles Willing of Philadelphia, which counts over twelve hundred volumes. Cook's library went to Princeton University in 1915. As the Philadelphia *Good Companion* of December 25th, 1915, reports, the two most valuable books of the Cook collection are the "Ces-soles"* and the "Lucena."**

Already in 1858 Cook tried to trace the authors of the problems in Lewis' book, *Oriental Chess* (London, 1817), which today are all known. He sent his preliminary results to Prof. Allen in the form of a short treatise entitled, "A partial exposure of the authors of problems in Lewis' *Oriental Chess*," wherein he proved that thirty-four of Lewis' positions were of Western European and the others of Oriental origin. Allen directed Cook's attention to the fact that nearly half of them were only extracts of Trevangadacharya Shastree's book *Essays on Chess* (Bombay, 1814). "I suspect even Lewis a little to some extent," he wrote to Cook, "since I discovered a theft of his from Ponziani, or rather Ercole del Rio." Cook replied to this on July 28th, 1858: "I have succeeded in finding the authors of thirty-four of the positions. The 73 positions from Shastree together with the 34 by European composers make 107. This leaves 43 yet to be traced. I feel confident that a rigid scrutiny would leave very few of the "numerous ORIGINAL situations." Lewis should have given the names of the composers, his suppression of Shastree's name is unpardonable." Cook was then also successful in tracing the right names of many authors in Alexandre's large collection, and in rectifying their positions.† But he had searched diligently, though in vain, after the alleged missing pamphlet of a certain Lewis Rou,†† who, as Fiske asserts in his Congress book, was the first American author on chess. He finally came to the conclusion that Fiske had been mystified, which the latter, however, has always denied.

*A manuscript pamphlet in Latin, written by the Lombardy Monk Jacobus de Cessolis in the second half of the thirteenth century, entitled *Liber de moribus . . . super ludo scacchorum*, translated into German and printed later in Augsburg, 1477, and Strassburg, 1483. These editions, next to Gutenberg's bible, were most frequently printed. The translation into English published 1745 by William Caxton under the title *The Game of the Chesse* was the FIRST book published in the ENGLISH language.

**A book in old Castilian by the student Juan Ramirez Lucena of the University of Salamanca, dedicated to Prince John, son of Ferdinand of Aragon and Isabella of Castile, and printed in Salamanca, 1497.

†A work which has been done completely in our days by Oskar Korschelt of Leipzig. (cf. *Deutsche Schachblätter*, Coburg, 1913, August-December, *Der gereinigte Alexander*).

††Lewis Rou, or Louis Roux, a French Protestant (died 1754 in New York) had left a manuscript, partly in print, entitled, *Critical Remarks upon the Letter to the Craftsmen on the Game of Chess* (cf. Bilguer's *Handbook*, eighth edition, 1916, p. 76).

Soon after the second American Chess Congress at Cleveland in 1871, Cook began his correspondence with JOHN G. WHITE, with whom he was judge in the problem tournament of that Congress. These gentlemen were associated without interruption up to Cook's demise, constantly exchanging Arabian and Persian manuscripts and early books of West-European authors, which they copied with admirable patience. It would lead too far to mention the many manuscripts and books neatly copied and provided with diagrams which are found among the Princeton collection. They filled two large packing-cases, and the intellectual powers represented therein must have been the work of several decades. In this correspondence the following chess historians also took part: T. VON HEYDEBRAND UND DER LASA, DR. GEORGE FRAZER, ANTONIUS VAN DER LINDE, and CHARLES A. GILBERG. Generally speaking, Cook was in intellectual touch with almost all prominent chess players and composers of his time. Whenever anybody desired information in any matter appertaining to chess, or when a disputable question was to be decided, his advice was sought and his authority accepted as final. As he was always obliging, disinterested, and ready to help, his friends were legion. Thousands of their letters addressed to him were found among his literary remains. In addition to the above mentioned scientists, the names are given only of those with whom he had an extensive correspondence or a particular bond of friendship: HYACINTH R. AGNEL, PROF. GEORGE ALLEN, P. A. AVEILHE (Charleston, S. C.), CONRAD BAYER, THEODORE MORRIS BROWN, F. WILCOX BROWN, ORESTES A. BROWNSON, EMILE A. BALAGUER, HERMANN BENNECKE, JOHN G. BELDEN, JOSEPH NEY BABSON, EMANUEL BARBE, ARTHUR BEREL, T. P. BULL (Seaforth, Canada), GEORGE NELSON CHENEY, EDWARD H. COURTENAY, GEORGE EDWARD CARPENTER, G. A. CUMMING, STANLEY H. CHADWICK (Brooklyn), F. CHAPMAN, P. J. DOYLE (Hoboken), DR. CHARLES E. DENNIS (Baltimore), DANIEL WILLARD FISKE (New York), WILLIAM ORVILLE FISKE (Syracuse), THOMAS FRERE, WILLIAM JAMES FULLER, F. H. FITZGERALD (Philadelphia), JOHN GARDNER, DR. SAMUEL GOLD, G. H. GOSSIP (Buffalo), MIRON F. HAZELTINE, WILLIAM R. HENRY, THOMAS F. HATFIELD (Hoboken) MAX JUDD, DR. FREDERICK O. JENTZ, JOHN MCKIM (Salt Lake), EMIL KEMENY, DR. E. W. KEENEY (Newport, Ky.), JACOB LOEWENTHAL, THEODOR LICHTENHEIN, SAMUEL LOYD, DR. EMANUEL LASKER, NAPOLEON MARACHE, CHARLES A. MAURIAN, PAUL MORPHY, HARDMAN PHILIPP MONTGOMERY (Philadelphia), HEINRICH F. L. MEYER (London), MANUEL MUNOZ, JOHN A. MILES (Fakenham, Eng.), DR. CHARLES C. MOORE, JAMES F. MAGEE (Philadelphia), FREDERIC PERRIN, JOSEPH ALONZO POTTER, LOUIS PAULSEN, JEAN L. PRETI, NUMA PRETI, HERMANN POLLMACHER (Leipzig), WILLIAM H. POLLOCK, HARRY NELSON PILLSBURY, DR. J. B. RAPHAEL, JOHN C. ROMEYN, GUSTAV REICHHELM, CHARLES H. STANLEY, HOWARD STAUNTON, H. SPILMAN (Baltimore), JOHANN GEORG SCHULTZ (Upsala), CHARLES D. SEGUIN (New Orleans), CARLO SALVIOLI, WILHELM STEINITZ, CHARLES F. STUBBS (St. John, N. B.), WILLIAM ANTHONY SHINKMAN, WALTHER PENN SHIPLEY, ROBERT H. SEYMOUR (Holyoke), FRANK MELVILLE TEED, RUDOLPH WILLMERS, CHARLES HENRY WATERBURY, JAMES C. WARNER (Philadelphia), ALAIN C. WHITE, OTTO WURZBURG.

In the problem tournament of the third American Chess Congress at Philadelphia, 1876, held in connection with the Centennial Celebration, he was, as usual, the judge. There was a competition of cipher-and-letter-problems which were then in great favor. Of the twelve prizes to be awarded, Loyd alone secured seven. Also in the fifth American Chess Congress, held at New York in 1880, he was a judge jointly with Carpenter and Waterbury. In chess magazine and chess column contests, however, he held this office a score of times.*

To his friend, Prof. George Allen, who died at Philadelphia in 1876, Cook dedicated an affectionate farewell article. It may be found in the December number of the *American Chess Journal*, 1876, edited by Loyd. Apart from this, with the exception of an essay on problem matters in *Brentano's Chess Monthly*, 1881, he published nothing. In his advanced age he occasionally honored American chess magazines with contributions, but only with ORIGINAL PROBLEMS, especially *Dubuque Chess Journal*, (Brownson), *International Chess Magazine* (Steinitz), *Columbia Chess Chronicle* (Munoz) *American Chess Magazine* (Borsodi), *American Chess World* (Pratt) and *Check-Mate* (Graham).

For SYMBOLIC compositions, a species favored since 1815,** Cook had always a distinct predilection. The "Circus" No. 18, and the "Tread-Mill" No. 42, are the never fading flowers of his youth. Later on he published a considerable number of PICTURESQUE compositions, especially in John Belden's chess department of the *Hartford Weekly Times*. A veritable zoological chess album may be compiled: "Gamecock," No. 177; "Chessicat," No. 181; "Nightmare" No. 478; "Elephant," No. 499; "Tarantelle," No. 628; "Firedog," No. 630. All these compositions show that our master was equally at home with fantasy as well as with humor. In this respect he sometimes showed an exquisite naivety which contributed to a great extent towards his title of honor as the "SAGE OF HOBOKEN." Belden's amusing remarks about these picturesque compositions are given in detail with their respective solutions. A certain number of recent date he refrained from publishing. They have, of course, been incorporated in the present collection.

He had always been a great dreamer in music (cf. "Beau," No. 260; "Fidèle," No. 261; "Nocturne," No. 282; "Harp," No. 627). Even in the last years of his life, when he was living in retirement, he never failed to attend a performance of the New York Philharmonic concerts. On these occasions neither rain nor storm could detain him in Hoboken or prevent him from making his pilgrimage to "Carnegie Hall." Sometimes he played piano and violin duets at his home with a friend. That he also possessed a quantity of books on music may be well imagined. A remarkable fact was, that he had a collection of unpublished Partitures of Philidor's Operas which he probably had received from Joseph Bonaparte.

**American Chess Monthly*, 1857, where he rejected a threemover by Loyd, having been anticipated by Bolton; *Boston American Union*, 1859; *New York Clipper* self-mate tournament, 1867-68; *Brentano's Chess Monthly*, 1881; *Columbia Chess Chronicle* 1887-89, and others.

**B. v. L.(erchenthal) introduced them in the problem literature under the title *Twelve Chess battles about the great struggle for Europe's freedom, peace and happiness* (v. d. Linde's *Schaakwerld*, 1875, pp. 293 and 94).

Twelve of them, which were printed and bound, were bequeathed to Princeton University. They are mentioned here for the benefit of musical investigators, as most of them have never been produced on any stage: 1. ERNE-LINDE, lyric tragedy by Poinset (et Sedaine) in five acts. 2. LOVE IN A VILLAGE, comic opera. 3. THE DESERTER, by Philidor and Dibdin (much applause in Drury Lane). 4. CARMEN SÆCULARE of Horatius Flaccus, Ouverture, Prologue and four parts. 5. LE SOLDAT, magicien opera comique en un acte (August 14th, 1760). 6. SANCHE PANCA, opera comique par Poinset, mis en musique par A. D. Philidor. 7. LE BUCHERON OU LE TROIS SOUHAITS, comedie en 1 acte (dedié a Monseigneur le Dauphin). 8. LE MARECHAL, opera comique en deux actes. 9. LE SORCIER, lyric comedie en deux actes par Poinset, mis en musique par A. D. Philidor (2. janvier 1764 par les comédiens Italiens ordinaire du Roy et à Versailles devant leur Magestés 21 mars de la même année). 10. LES FEMMES VENGEES, opera comique en un acte et en vers par M. Sedaine, mis en musique par Philidor. 11. TOM JONES, comedie par A. Poinset, mis en musique par Philidor. 12. BLAISE ET BLAISENE (11 scenes).

Much as he loved music, he was no less fond of physical sports. Nearly every summer of the last thirty years of his life, he spent several months in the mountains of New Hampshire, where he occupied a villa. Extensive pedestrian excursions were frequently undertaken. He was also a very active member of the "Appalachian Club," a society of out-door lovers of nature, whose main object was to make the roads and paths in this hilly district practicable, and to establish guide posts for mountain climbers. In winter, skating was his favorite pastime, and in this sport he became a perfect artist, as may be seen from Frank Melville Teed's biographical sketch of our master (*Borsodi's American Chess Magazine*, February, 1898, p. 518). There Cook himself says as follows: "In winter, skating seemed to offer the most enticing exercise. The problems of balance were very attractive, and I amused myself by trying the possibilities of single movements and of difficult combinations. My repertoire of movements was acknowledged to be considerably more extensive than that of any other skater. An unusual flexibility of limbs enabled me to accomplish many feats which remained my own." He even received an invitation from Vienna to participate in the international skating tournament, but he declined this for unknown reasons.

He was not only a zealous collector of books on chess, but also on music, sports, and, strange to say, on cats. Generally speaking, he was an art collector of paintings, antiquities and curiosities. His house, a three-story building situated in Hudson Street, in Hoboken, which in later years he occupied alone with his housekeeper and his four pet cats,* resembled a small museum. The spacious parlors were ornamented with costly carpets and every wall was covered with valuable paintings, mainly by American artists, among them James McEntee, R. Swain and Sanford R. Gifford, and a number of real artistic merit by his sister, Edith. In his studio was a large number of antiques and relics. When a chess player came to visit him, his attention was directed first to those relics of which our master was especially proud. There hung on the wall de la Bourdonnais' death mask, presented to him by Prof. Allen, who brought it from Paris. There still

*One of these cats, of steel-blue color, was his favorite and was called "Bonaparte."

stood the table with the large chess board* and Staunton chess men* with which Paul Morphy played the famous consultation game against Fiske, Fuller and Perrin (cf. *American Chess Bulletin*, April, 1917, p. 84). And how his eyes then sparkled with a juvenile brilliancy at the recollection of that old glorious time to which he had contributed his considerable share! Was not his whole life dedicated to chess, working indefatigably on its progress with love and enthusiasm to the very end? For he retained his faculty for composing even to within a few days before his demise (cf. No. 300).

On March 19th, 1915, when he had almost reached his eighty-fifth birthday, he was taken away from us very gently by a peaceful death.

Owing to his great merits in chess, many personal honors were bestowed upon him, such as the bachelor's degree of the University of Princeton, in recognition of his book *American Chess-Nuts*, on occasion of the banquet of the fifth American Chess Congress (cf. No. 186), at the yearly tournaments of the New Jersey State Chess Association, and at the Academy of Music in New York on April 16th, 1879, when living pieces were used to represent two of his compositions (No. 85 and No. 180). In addition thereto many other proofs of appreciation and reverence are to be found again and again. Numerous problems were dedicated to him by his admirers, among them Marache, Loyd, Williams, Dr. Conrad Bayer, Dr. C. C. Moore, Dr. James C. Barnett, P. J. Doyle, Theodore M. Brown, Gardner, Carpenter, Brownson, Jr., J. G. Schultz, Courtenay, T. Smith of London, Babson, Sardotsch, Gilberg, Dr. Samuel Gold, Lissner and Siegmund Gold.

It is not unlikely that the term "cook," which is generally used for finding a solution to a problem not intended by its author, is traced back to our master. About this Dr. Lasker wrote in his *Chess Magazine* (December, 1908-January, 1909) as follows: "I am asked to give the derivation of the word 'cook,' as used by chess players. It came into use in much the same way as the word 'boycott' did. All the world knows that the Irish landlord Captain Boycott made himself so disliked that everybody shunned him; hence to 'boycott' came to mean what it does. Mr. E. B. Cook of Hoboken, whose fame as a chess player began before the Civil War, was, in his earlier years, so expert a solver, and found second or more solutions to so many problems, that at last his name came to signify the act, and ever since a problem known to have a solution not intended by its author is said to be cooked." Adding thereto I would like to remark that the same meaning is also familiar to German problemists, who use the word "kochen" (cooking).

Samuel Loyd expressed his special admiration for our master by dedicating to him his book, *Chess Strategy*, calling him "THE AMERICAN MAX LANGE." This appellation does not, to me, appear very appropriate, for though in literary respect Cook possessed some similarities with the great German chess writer, one thing is certain: Lange preferred the practical game and its theory, while Cook entertained for it but a Platonic love. With von der Lasa he could not be well compared either, though both of them showed distinguished results as searchers and bibliophiles: with the

*Since 1915 in possession of the writer.

exception of endgames, von der Lasa evinced scarcely any interest for problems, which were Cook's peculiar domain. If he may at all be compared with any of the European chess celebrities, in my opinion only Conrad Bayer can be considered, whose compositions bear great resemblance to those of Cook's. Both styles approach each other with regard to endeavor for originality and beauty, and both have laid stress upon the best possible rendering. They are also the precursors of the new problem era in the Fifties and Sixties, as already mentioned, and have contributed most to the progress of problem art in that period, **BAYER ABROAD** and **COOK AT HOME**. But Cook was not only a pioneer, he was also the Nestor and Mentor of the American composers, and may therefore be called rightly the

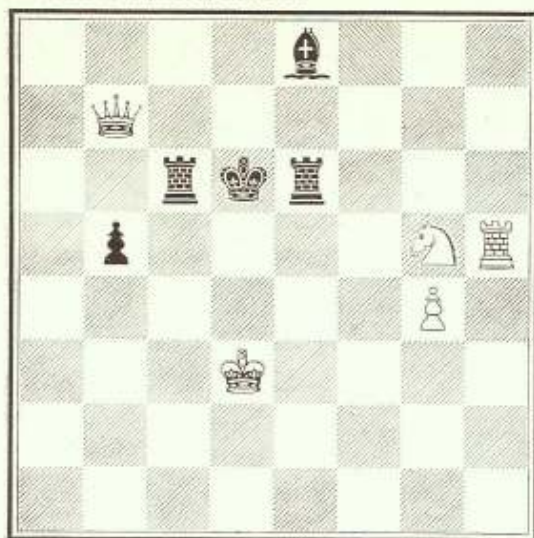
FATHER OF AMERICAN CHESS COMPOSITION.

He who wishes to do justice to the **COMPOSER** Cook and form a correct estimate of his remarkable genius, must not only solve independently, to the **extent** of his ability, all his compositions, but study them thoroughly as well as take into consideration their dates of **FIRST** publication; he must separate the works of youth from those of mastership and old age, following the critical notes and pay attention to the inner connection of problems related to each other, and thus to a certain extent penetrate into the intellectual laboratory of the composer. When he has then sifted the chaff from the wheat, he will find that, as with all great masters, also with him the bright lights in his works exceed the shadows by far. Then he must not only pay full respect and admiration to his **ORIGINALITY**, **VERSATILITY**, **THOROUGHNESS** and **SENSE OF BEAUTY**, characteristic qualities which opened for him the road to fame and brilliant results, but also love him in spite of his shortcomings, as regards technical construction.



No. 1

New York "Albion"
November 29, 1851; No. 156.

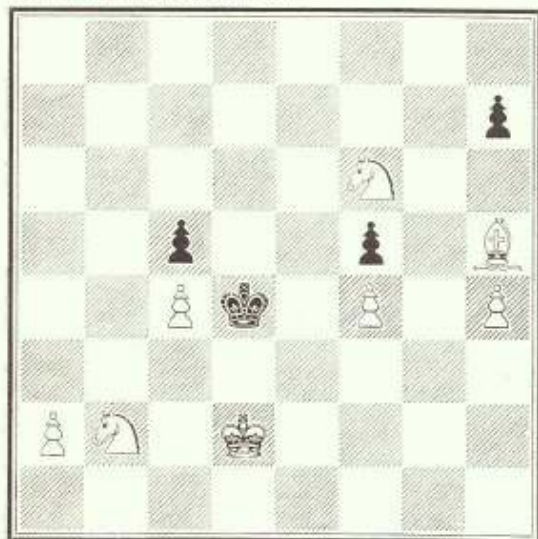


A. C. N. p. 221; No. 155.

Mate in Four Moves.

No. 2

New York "Albion"
December 6, 1851; No. 157.



c. v.

A. C. N. p. 303; No. 51.

Mate in Five Moves.

No. 3

New York "*Albion*"
December 20, 1851; No. 159.

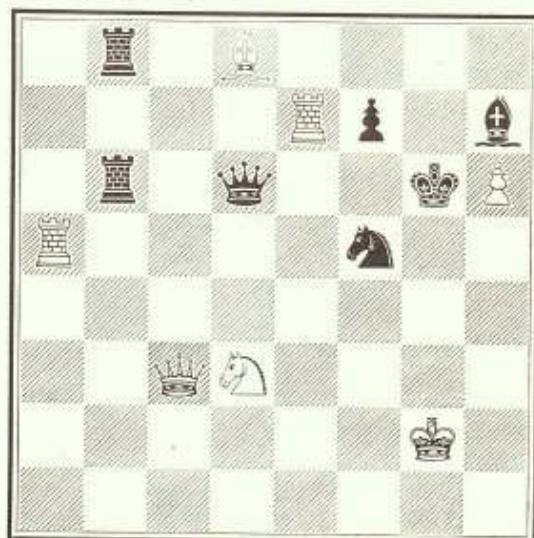


c. v.

Either Party Playing First Mates in Five Moves.

No. 4

New York "*Albion*"
January 10, 1852; No. 163.

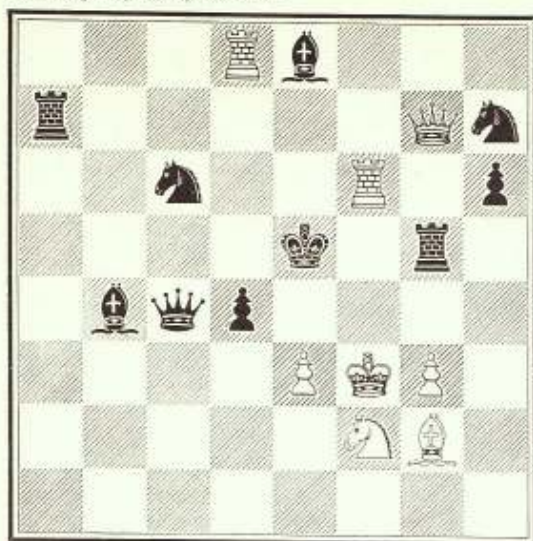


c. v.

Mate in Four Moves.

No. 5

New York "*Albion*"
January 24, 1852; No. 165.

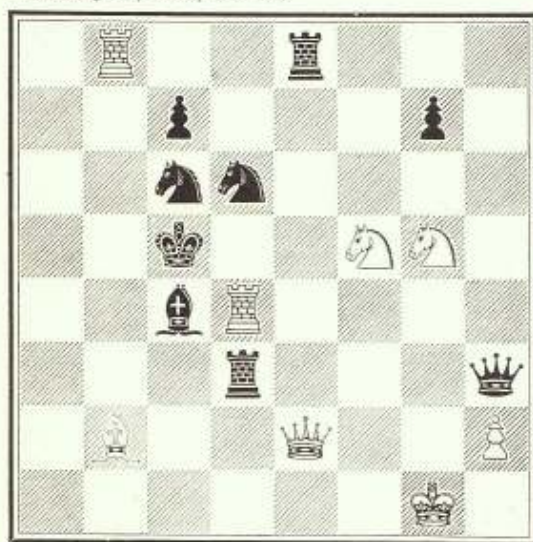


A. C. N. p. 304; No. 53.

Mate in Five Moves.

No. 6

New York "*Albion*"
February 21, 1852; No. 169.

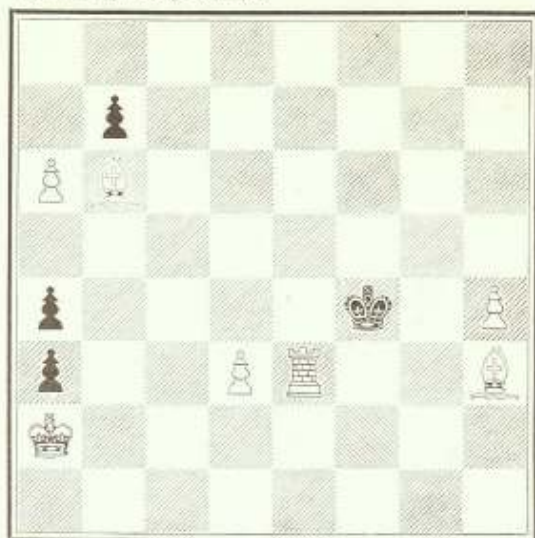


A. C. N. p. 221; No. 157.

Mate in Four Moves.

No. 7

New York "Albion"
March 27, 1852; No. 173.



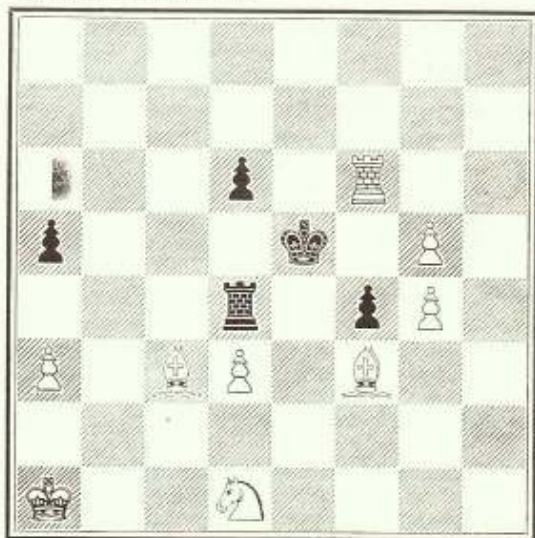
C. V.

A. C. N. p. 307; No. 75.

Mate in Five Moves.

No. 8

New York "Albion"
April 24, 1852; No. 177.



Mate in Four Moves.

No. 9

New York "Albion"
May 15, 1852; No. 180.

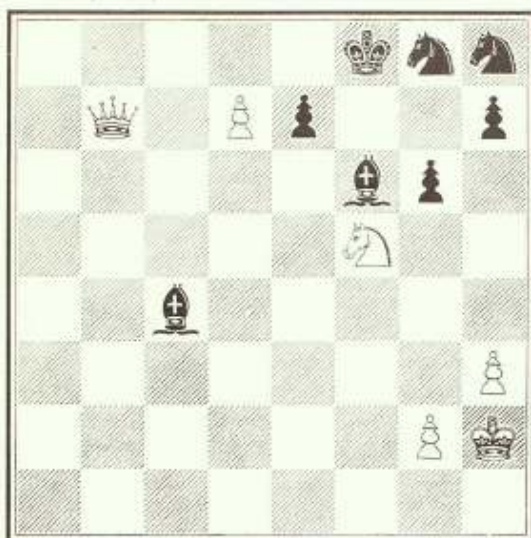


Fig. 57.

Mate in Four Moves.

No. 10

New York "Albion"
June 26, 1852; No. 186.

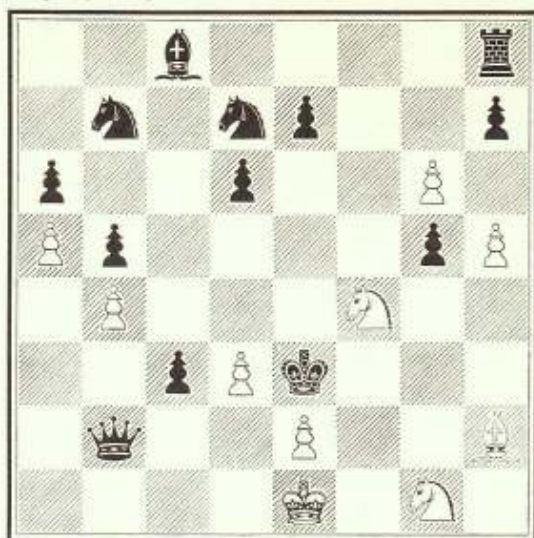


A. C. N. p. 304; No. 54.

Mate in Five Moves.

No. 11

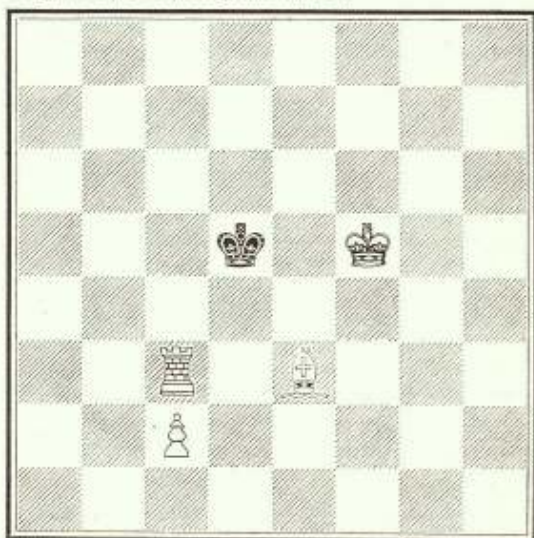
New York "Albion"
July 31, 1852; No. 190.



Mate in Seven Moves.

No. 12

"Illustrated London News"
August 28, 1852; Enigma No. 756.

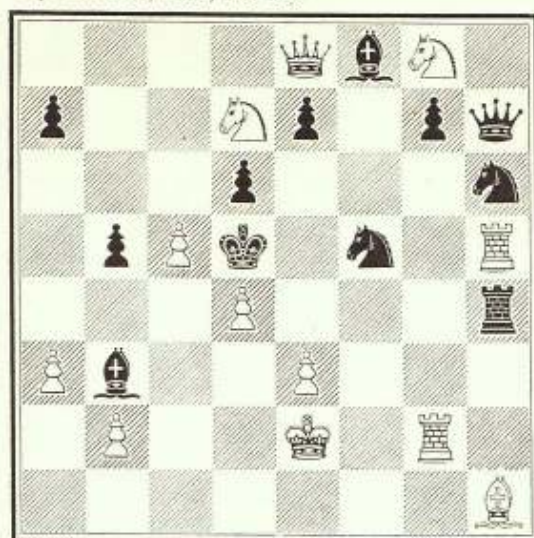


C. V.

Mate in Five Moves.

No. 13

"Illustrated London News"
September 18, 1852; No. 451.

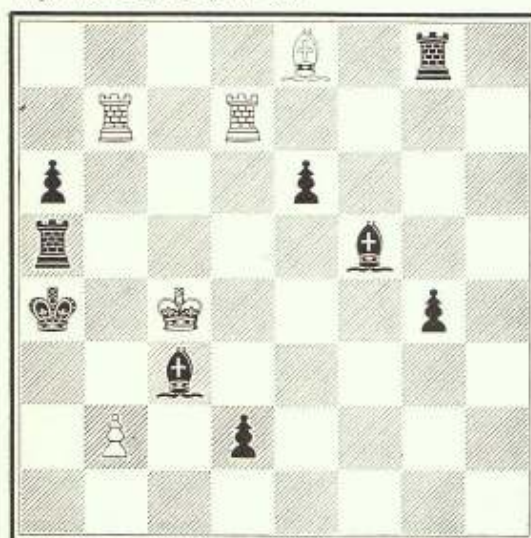


C. V.

Mate in Five Moves.

No. 14

New York "Albion"
September 25, 1852; No. 190.

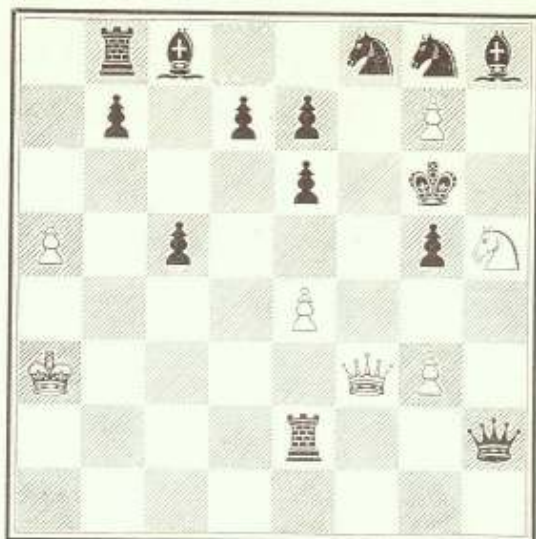


C. V.

Mate in Four Moves.

No. 15

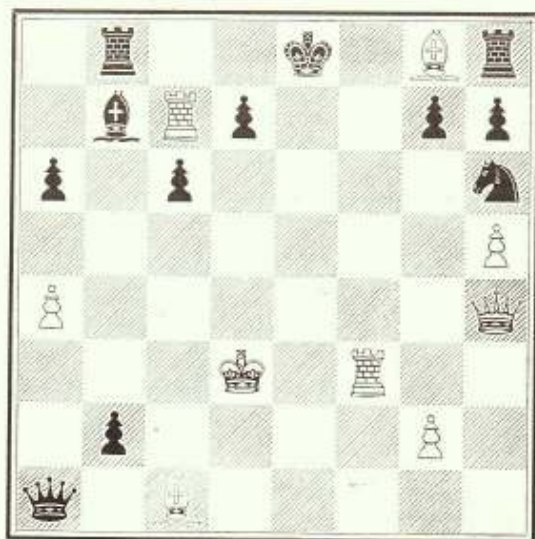
New York "Albion"
October 23, 1852; No. 200.



Mate in Eight Moves.

No. 16

New York "Albion"
November 27, 1852; No. 205.



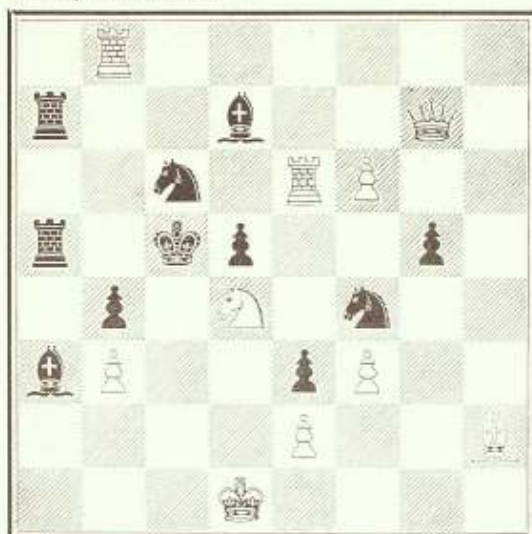
A. C. N. p. 304; No. 58.

Mate in Five Moves.

No. 17

"Chess Players Chronicle"

1852; p. 319; No. 37.



C. V.

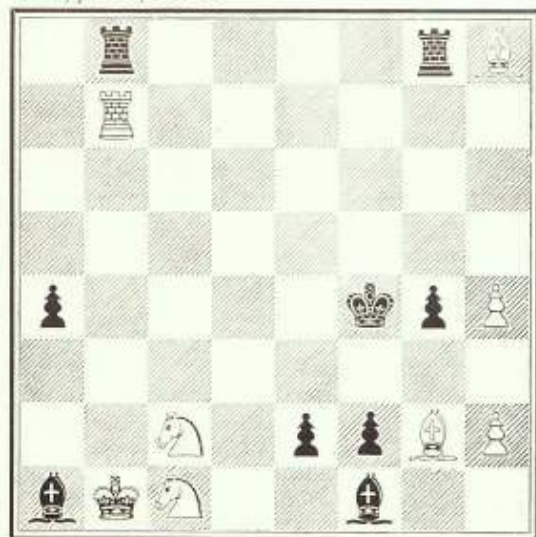
Mate in Six Moves.

No. 18

"The Circus".

"Chess Players Chronicle"

1852; p. 351; No. 41.

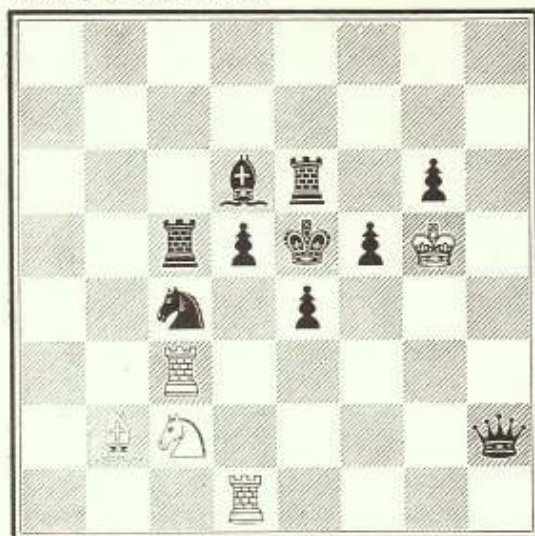


C. V.

White to Play and Draw.

No. 19

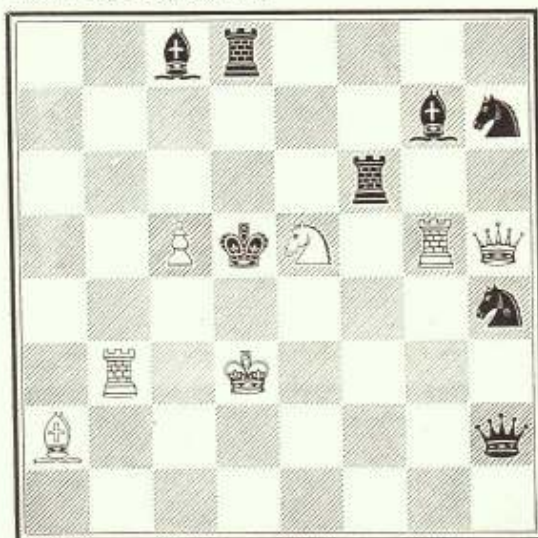
New York "Albion"
January 8, 1852; No. 211.



Mate in Five Moves.

No. 20

"Illustrated London News"
March 19, 1853; No. 477.



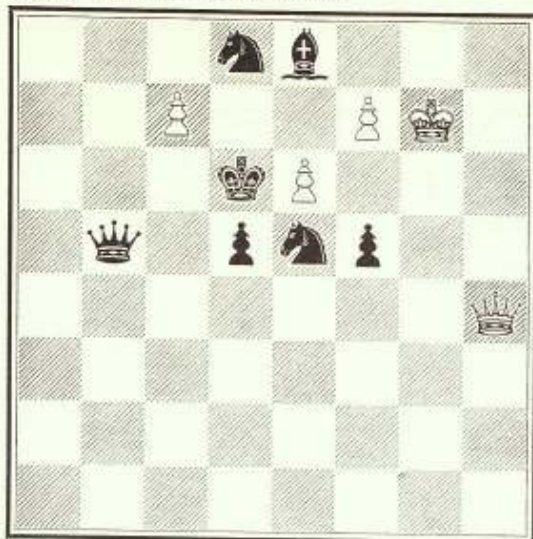
P. V.

Mate in Four Moves.

No. 21

"Illustrated London News"

March 19, 1853; Enigma No. 804.



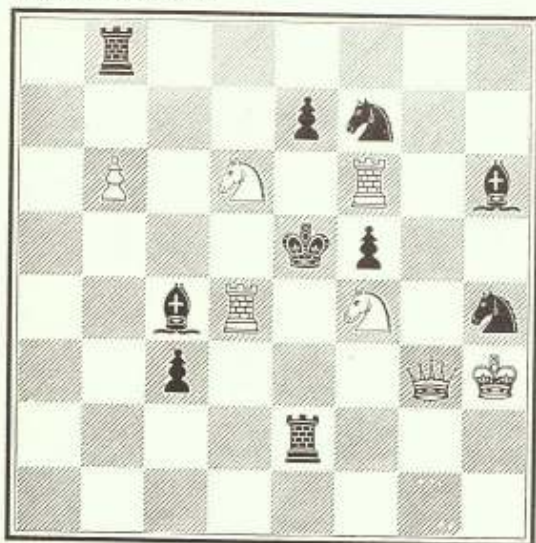
C. V.

Mate in Three Moves.

No. 22

"Chess Players Chronicle"

1853; p. 127; No. 13.

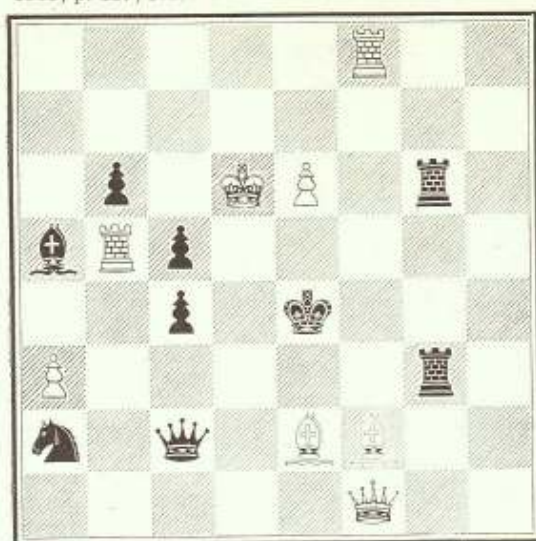


C. V.

Mate in Four Moves.

No. 23

"Chess Players Chronicle"
1853; p. 127; No. 14.

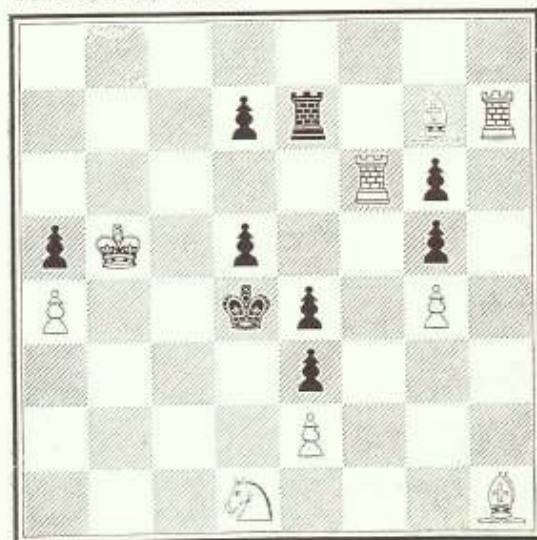


C. V.

Mate in Five Moves.

No. 24

"Illustrated London News"
June 25, 1853; No. 490.



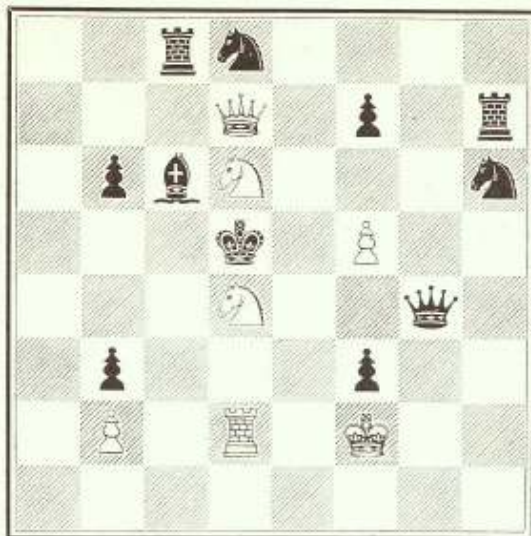
C. V.

Mate in Five Moves.

No. 25

"Chess Players Chronicle"

1853; p. 159; No. 17.



E. V.

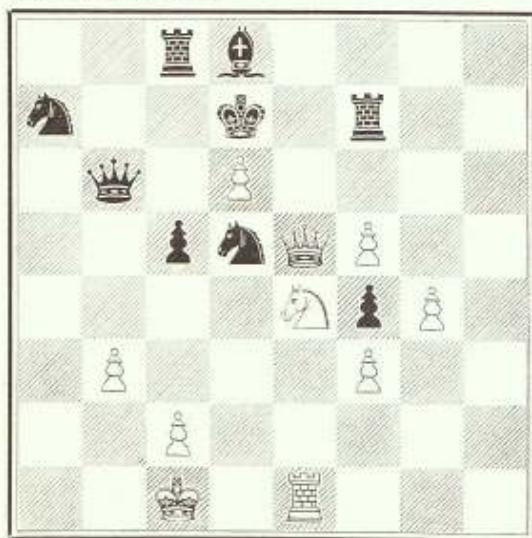
A. C. N. p. 334; No. 22.

Mate in Six Moves.

No. 26

"Chess Players Chronicle"

1853; p. 159; No. 18.

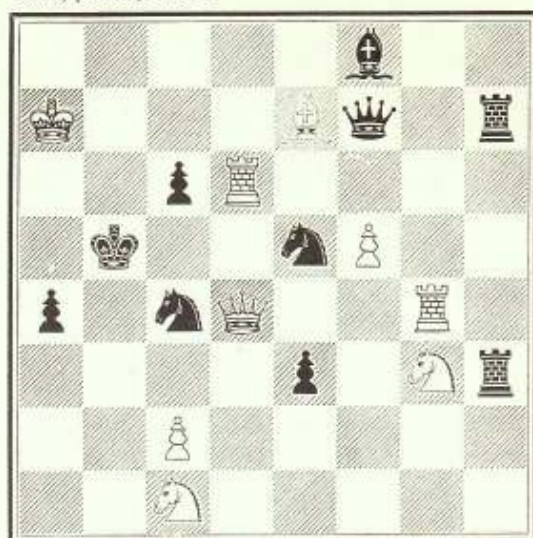


E. V.

Mate in Eight Moves.

No. 27

"Chess Players Chronicle"
1853; p. 160; No. 20.

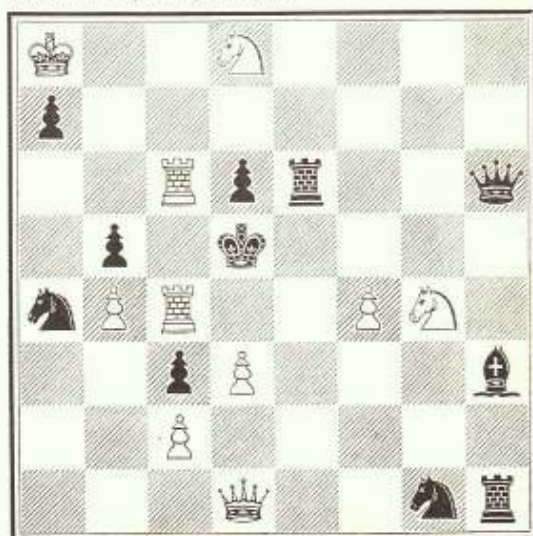


C. V.

Mate in Six Moves.

No. 28

New York "Albion"
November 5, 1853; No. 254.

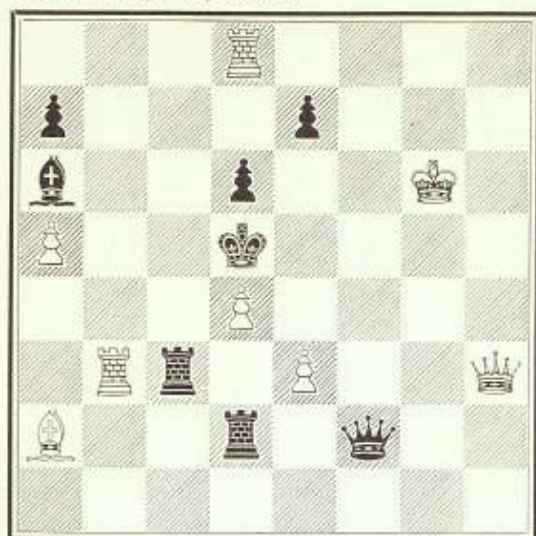


C. V.

Mate in Five Moves.

No. 29

"Illustrated London News"
December 24, 1853; No. 515.



C. V.

Mate in Four Moves.

No. 30

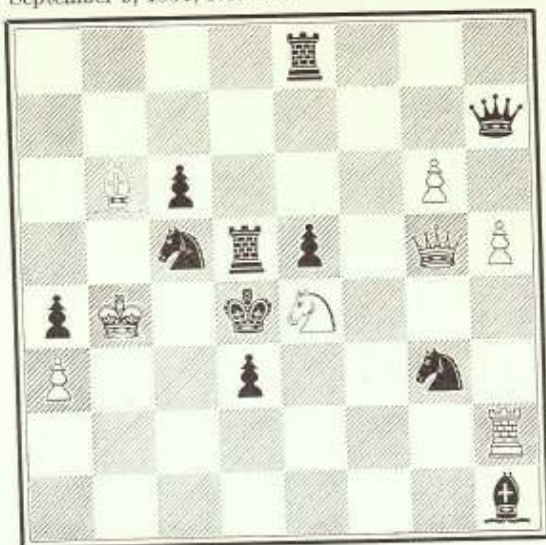
"Chess Players Chronicle"
1854; p. 96; No. 7.



Mate in Five Moves.

No. 31

New York "Albion"
September 9, 1854; No. 297.

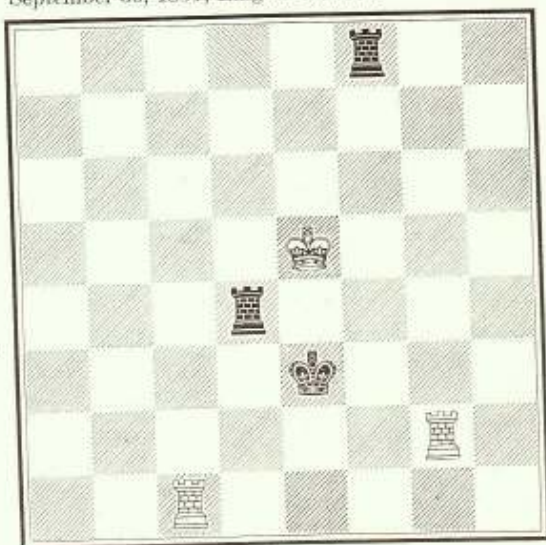


P. V.

Mate in Four Moves.

No. 32

"Illustrated London News"
September 30, 1854; Enigma No. 887.



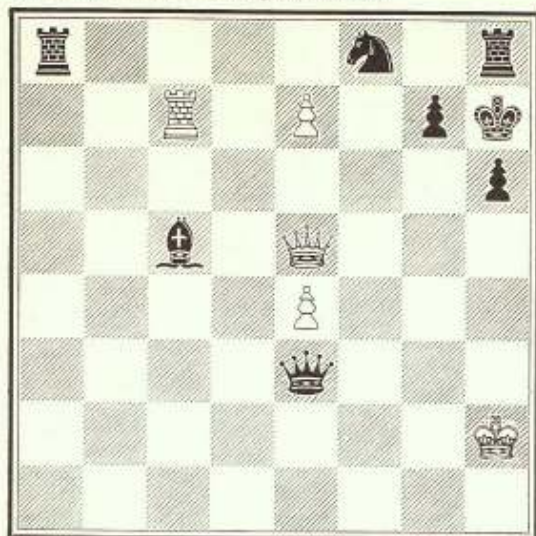
P. V.

White to Play and Win.

No. 33

"Illustrated London News"

September 30, 1854; Enigma No. 888.



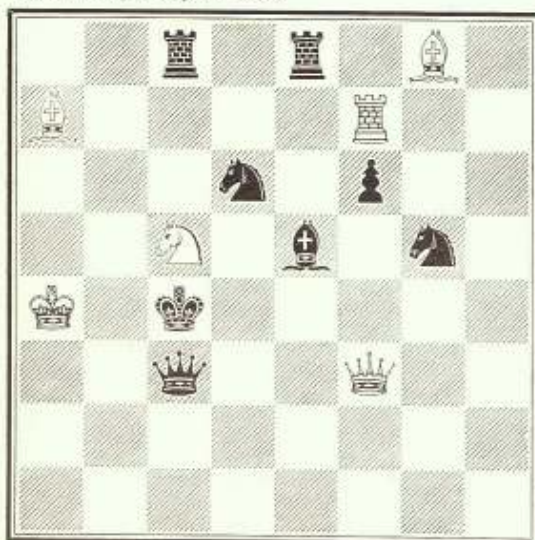
A. C. N. p. 303; No. 52.

Mate in Five Moves.

No. 34

New York *"Albion"*

October 21, 1854; No. 303.

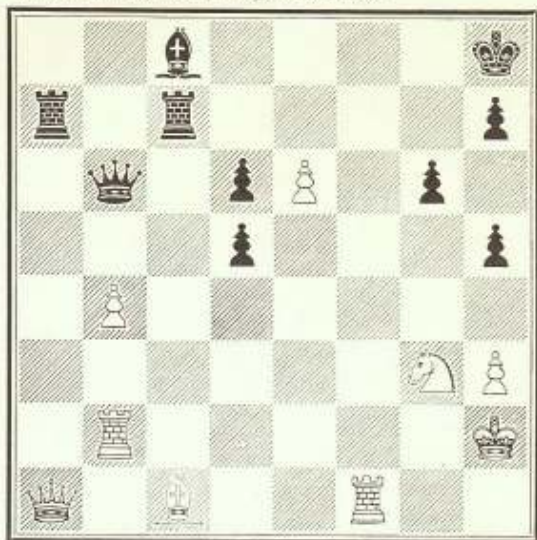


Mate in Four Moves.

No. 35

"Illustrated London News"

November 11, 1854; Enigma No. 895.



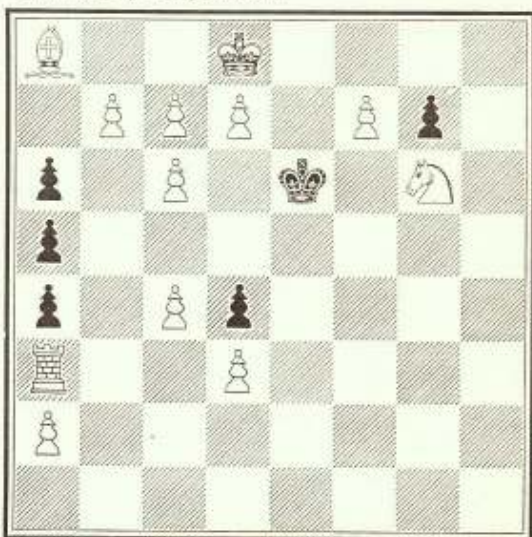
A. C. N. p. 334; No. 20.

Mate in Six Moves.

No. 36

New York "Albion"

December 2, 1854; No. 309.



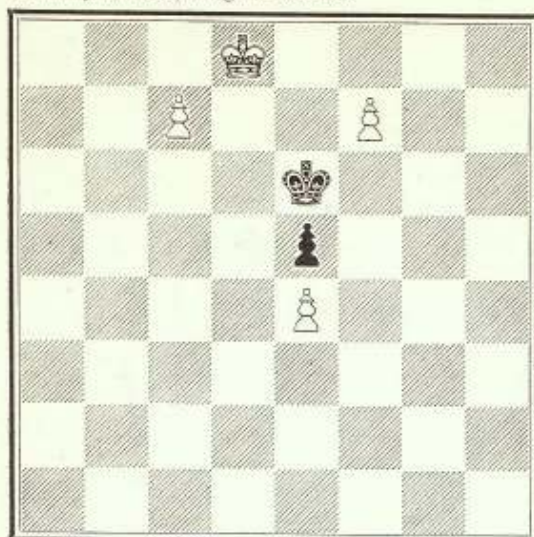
A. C. N. p. 221; No. 158.

Mate in Four Moves.

No. 37

"Illustrated London News"

January 6, 1855; Enigma No. 905.



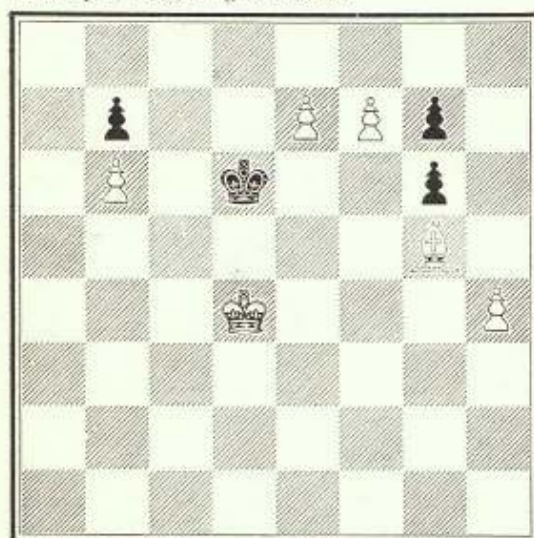
A. C. N. p. 93; No. 183.

Mate in Three Moves.

No. 38

"Illustrated London News"

January 6, 1855; Enigma No. 906.



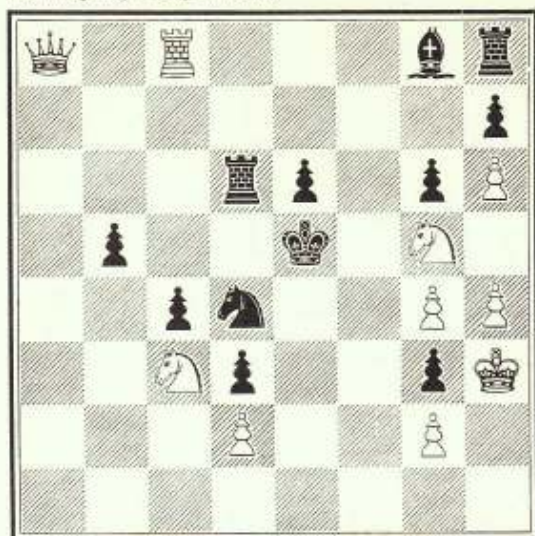
A. C. N. p. 93; No. 184.

Mate in Three Moves.

No. 39

"*Illustrated London News*"

January 13, 1855; No. 569.



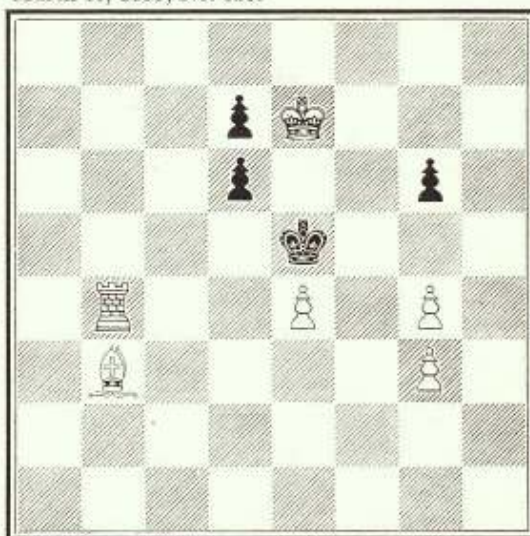
A. C. N. p. 221; No. 160.

Mate in Four Moves.

No. 40

New York "*Albion*"

March 10, 1855; No. 323.

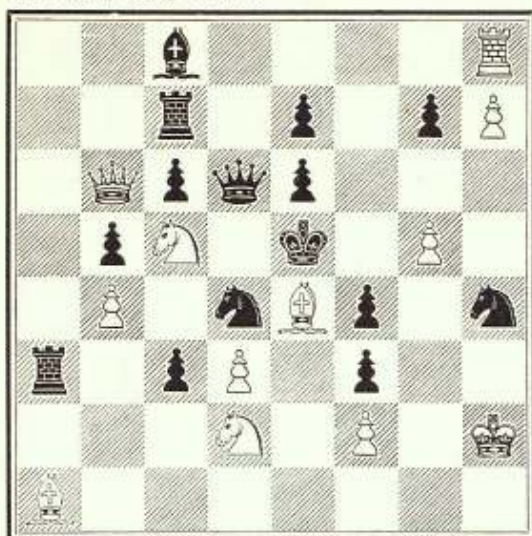


A. C. N. p. 305; No. 60.

Mate in Five Moves.

No. 41

New York "Albion"
March 24, 1855; No. 325.



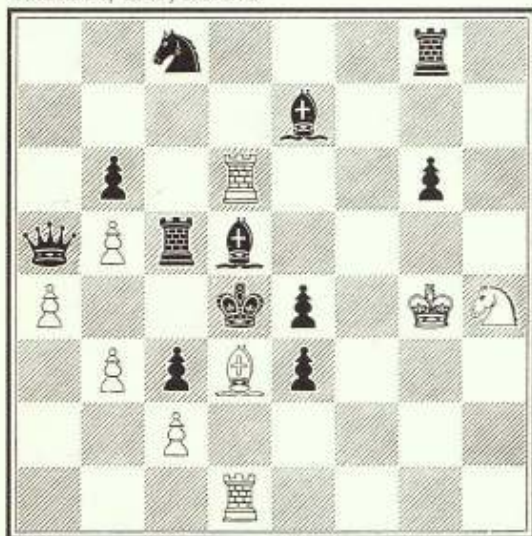
c. v.

A. C. N. p. 308; No. 77.

Mate in Five Moves.

No. 42

"The Tread-Mill"
"Illustrated London News"
March 24, 1855; No. 579.

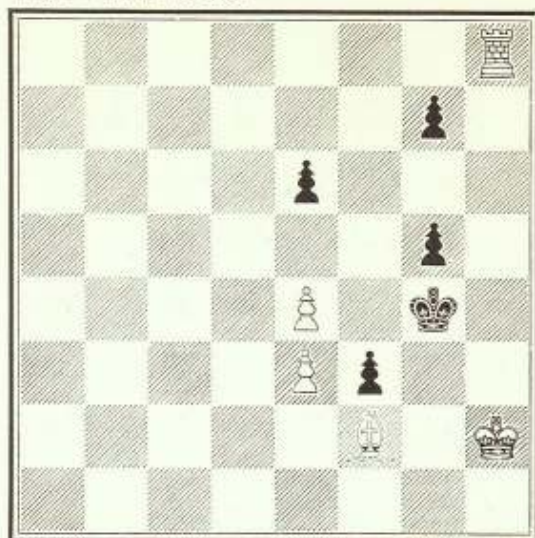


A. C. N. p. 400; No. 19.

White to Play and Draw.

No. 43

New York "Albion"
July 28, 1855; No. 343.

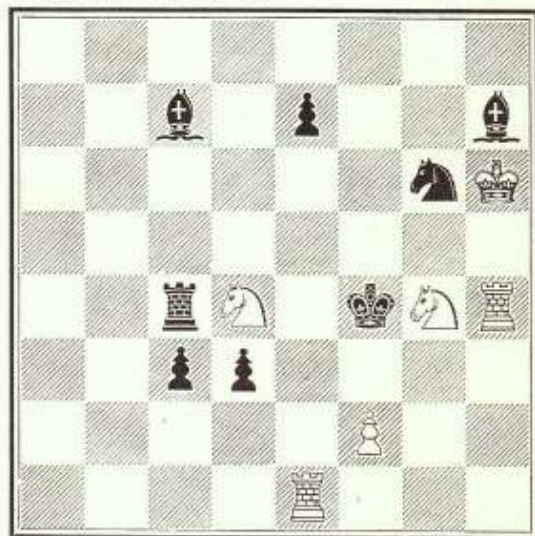


A. C. N. p. 221; No. 159.

Mate in Four Moves.

No. 44

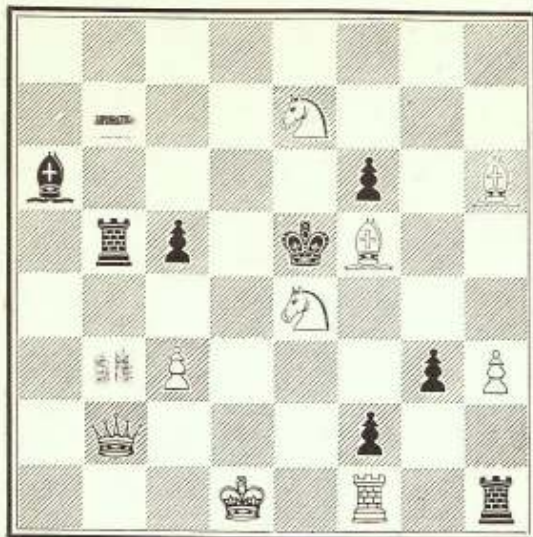
"Illustrated London News"
August 18, 1855; No. 600.



Mate in Four Moves.

No. 45

New York "Albion"
October 20, 1855; No. 355.



c. v.

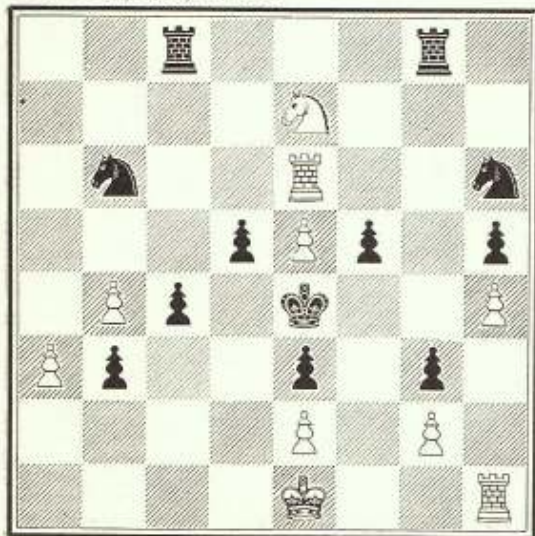
A. C. N. p. 224; No. 178.

Mate in Four Moves.

No. 46

"Τὰ χρόνια."

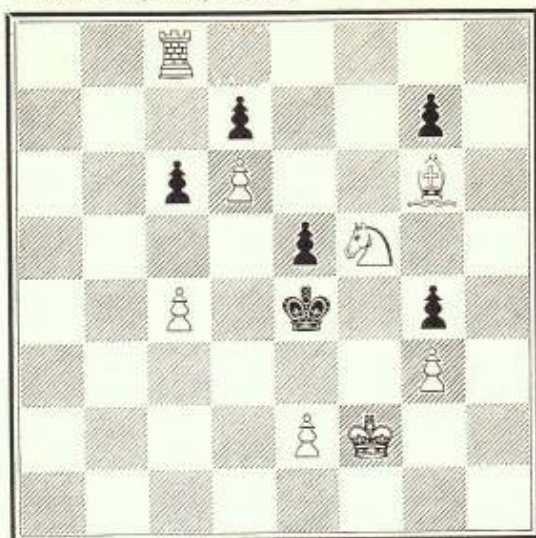
New York "Albion"
October 27, 1855; No. 356.



Mate in Four Moves.

No. 47

"Illustrated London News"
December 29, 1855; No. 619.

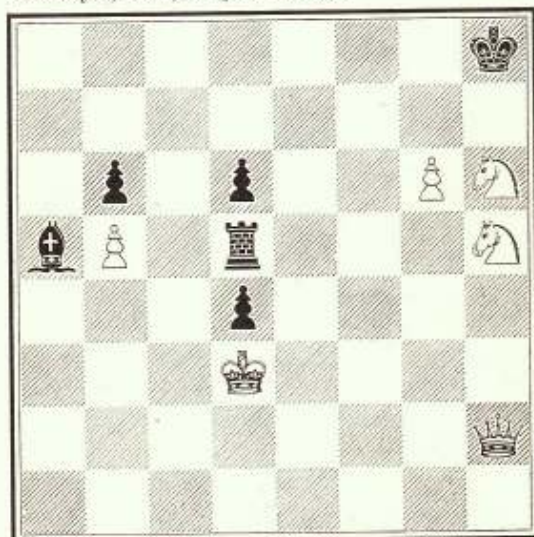


A. C. N. p. 305; No. 63.

Mate in Five Moves.

No. 48

"Illustrated London News"
January 5, 1856; Enigma No. 962.

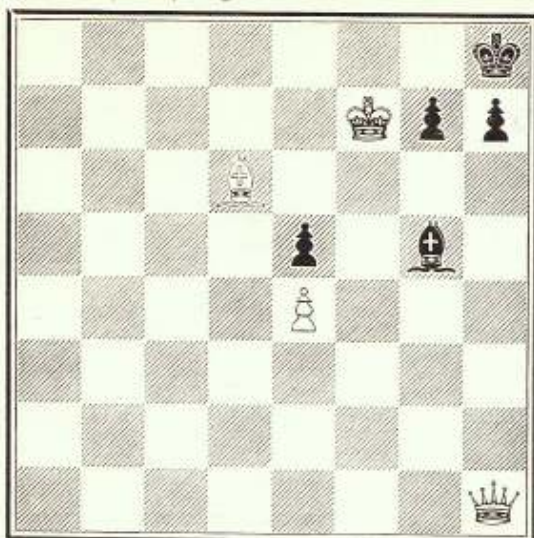


A. C. N. p. 18; No. 101.

Mate in Two Moves.

No. 49

"*Illustrated London News*"
January 5, 1856; Enigma No. 963.



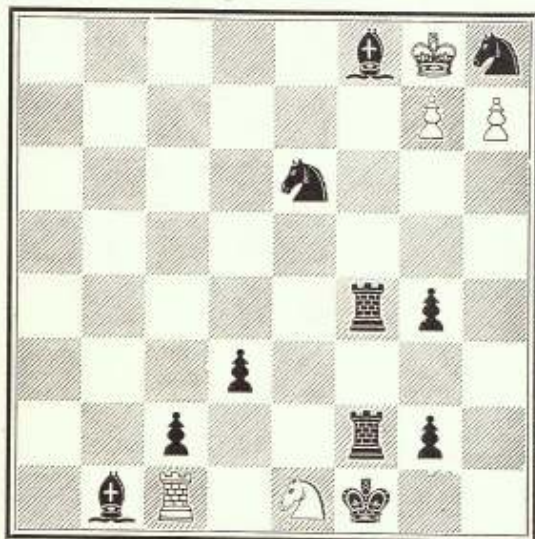
e. v.

A. C. N. p. 94; No. 190.

Mate in Three Moves.

No. 50

"*Illustrated London News*"
January 5, 1856; Enigma No. 965.



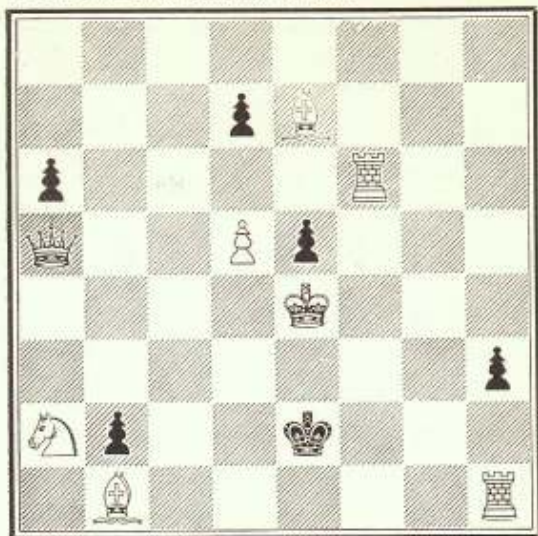
A. C. N. p. 352; No. 21.

White to Play and Draw.

No. 51

"Illustrated London News"

January 5, 1856; Enigma No. 966.



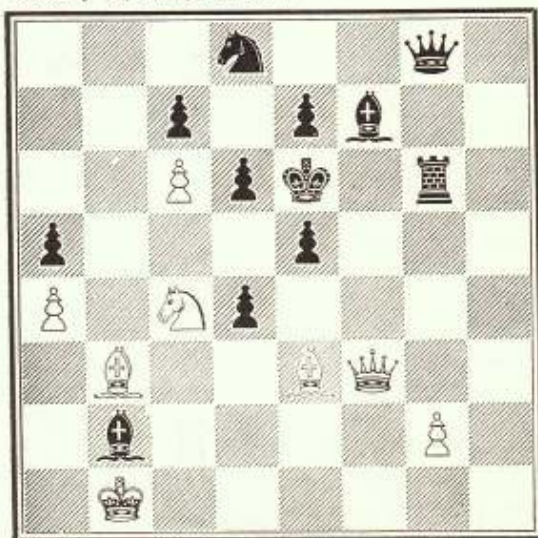
A. C. N. p. 377; No. 136.

Selfmate in Seven Moves.

No. 52

"Illustrated London News"

January 12, 1856; No. 621.



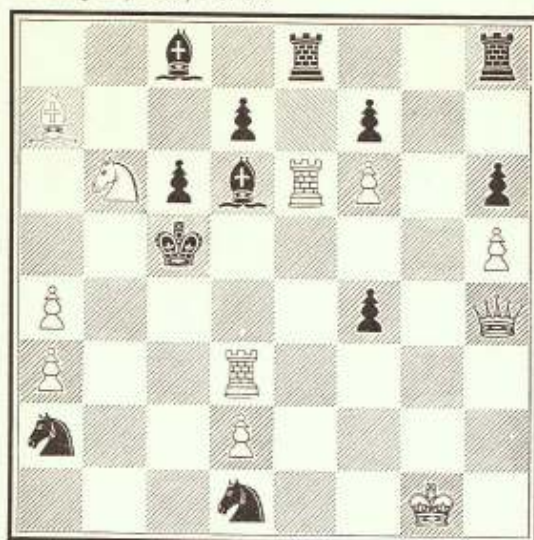
C. V.

Mate in Six Moves.

No. 53

London "Era"

January 20, 1856; No. 96.

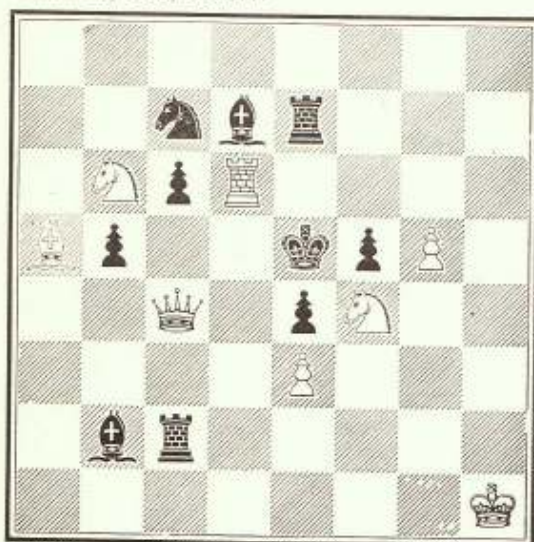


Mate in Four Moves.

No. 54

New York "Albion"

March 22, 1856; No. 377.

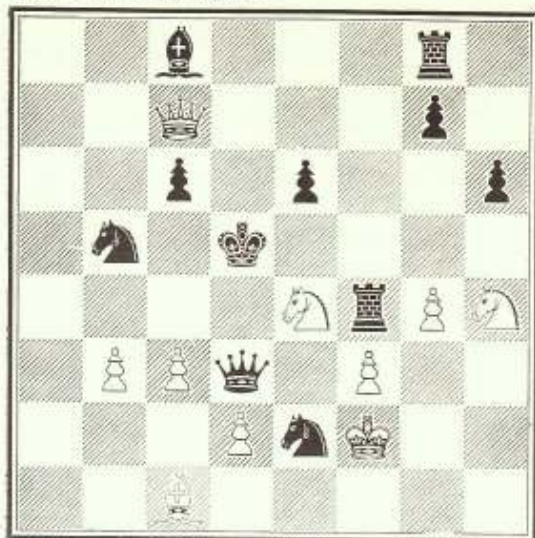


C. V.

Mate in Four Moves.

No. 55

"Frank Leslie's Illustrated Newspaper"
April 12, 1856 (Enigma).

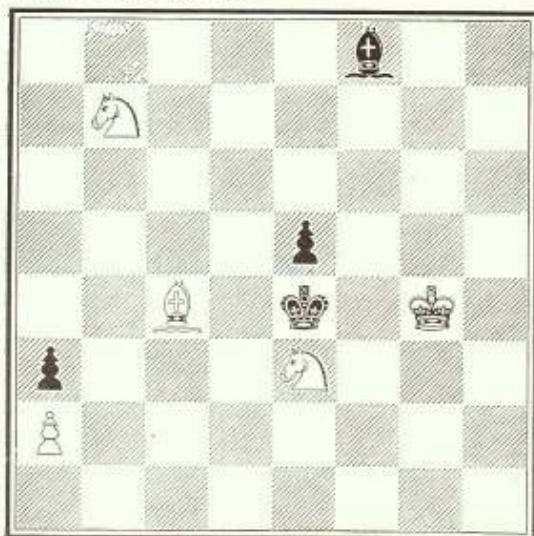


A. C. N. p. 347; No. 28.

Mate in Eleven Moves.

No. 56

"Illustrated London News"
May 10, 1856; No. 638.



c. v.

A. C. N. p. 333; No. 24.

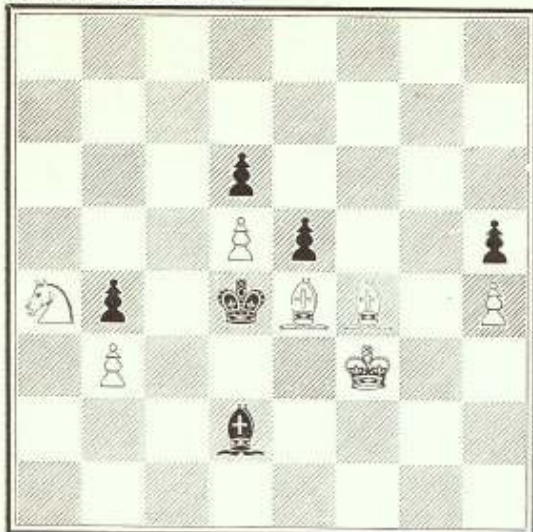
Mate in Six Moves.

No. 57

"Controversial Exit."

New York "*Albion*"

May 17, 1856; No. 385.



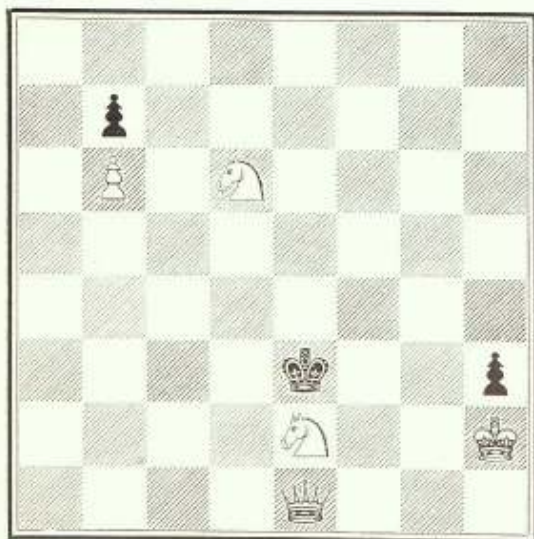
A. C. N. p. 400; No. 18.

Mate in Nine Moves.

No. 58

"*Illustrated London News*"

May 31, 1856; No. 641.

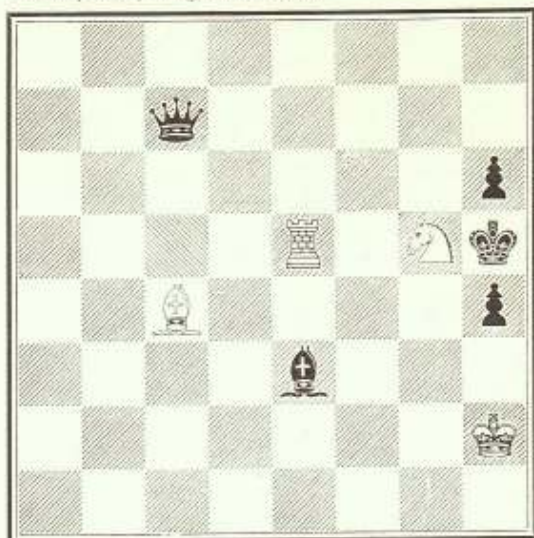


c. v.

Mate in Four Moves.

No. 59

"Illustrated London News"
June 7, 1856; Enigma No. 988.

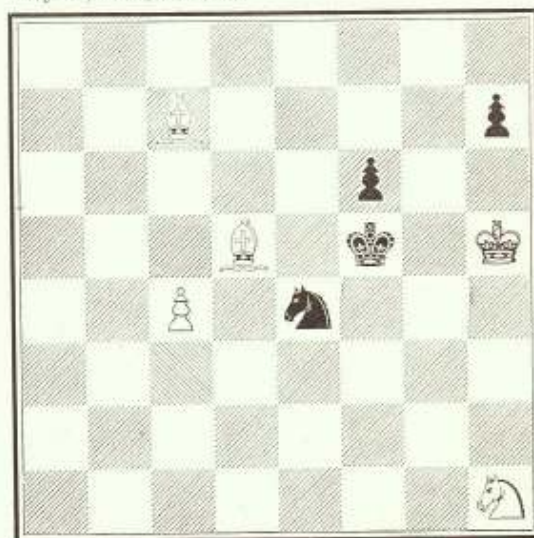


A. C. N. p. 352; No. 20.

White to Play and Draw.

No. 60

New York *"Albion"*
July 19, 1856; No. 394.

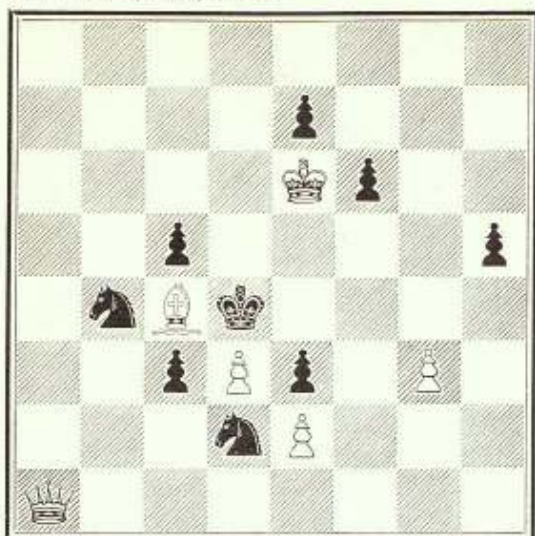


A. C. N. p. 306; No. 68.

Mate in Five Moves.

No. 61

"Frank Leslie's Illustrated Newspaper"
November 1, 1856; No. 47.

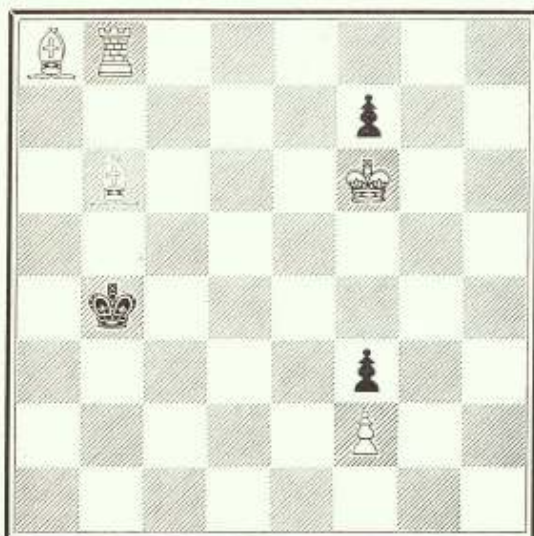


c. v.

Mate in Four Moves.

No. 62

"Illustrated London News"
November 15, 1856; No. 665.



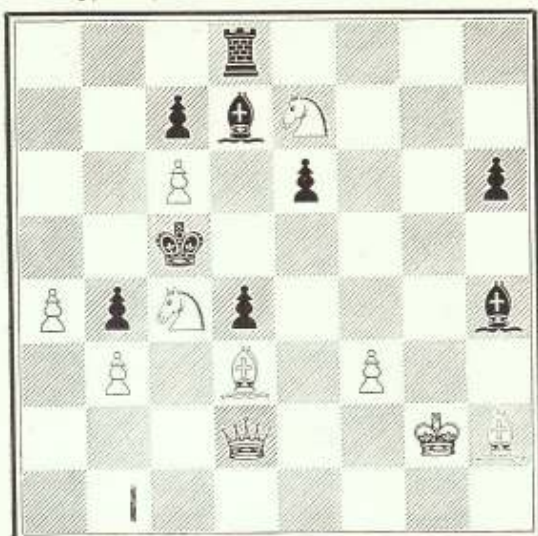
A. C. N. p. 307; No. 72.

Mate in Five Moves.

No. 63

"American Chess Monthly"

January, 1857; No. 1.



U. V.

A. C. N. p. 222; No. 166.

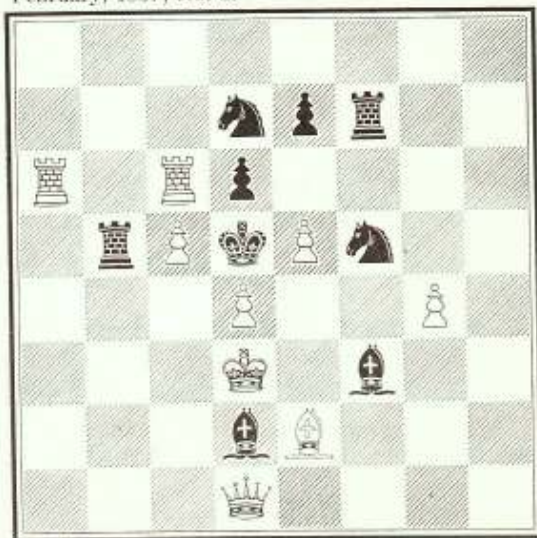
Mate in Four Moves.

No. 64

"The Crusade."

"American Chess Monthly"

February, 1857; No. 5.

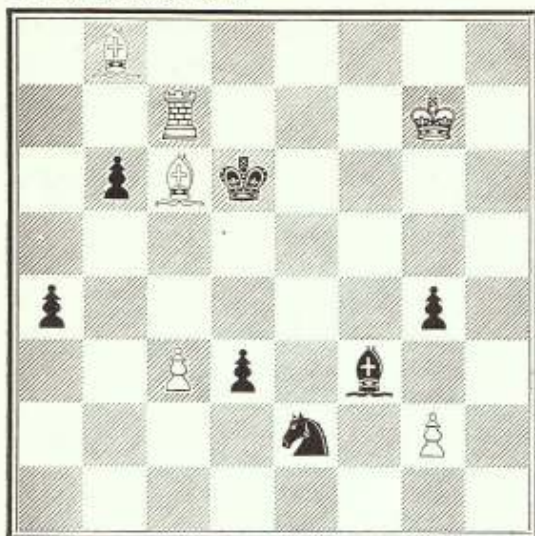


A. C. N. p. 400; No. 17.

Mate in Seven Moves.

No. 65

"American Chess Monthly"
February, 1857; No. 6.



C. V.

Mate in Five Moves.

No. 66

"Frank Leslie's Illustrated Newspaper"
March 14, 1857; No. 66.

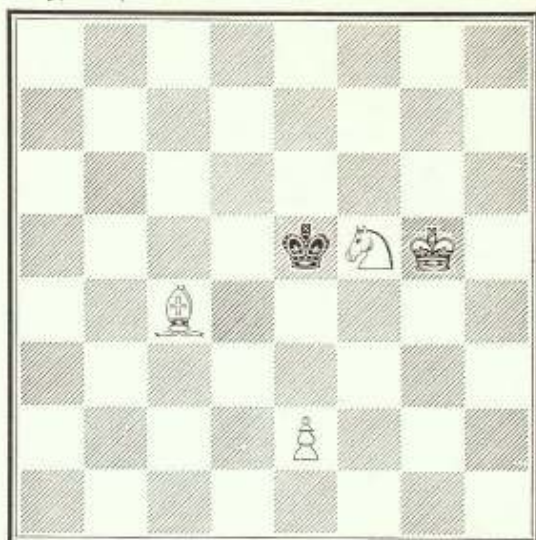


A. C. N. p. 306; No. 69.

Mate in Five Moves.

No. 67

"American Chess Monthly"
May, 1857; No. 21.

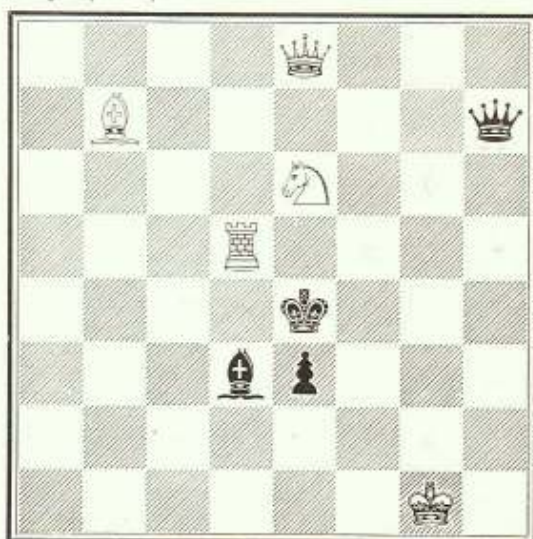


A. C. N. p. 334; No. 10.

Mate in Seven Moves.

No. 68

New York "Albion"
May 23, 1857; No. 438.

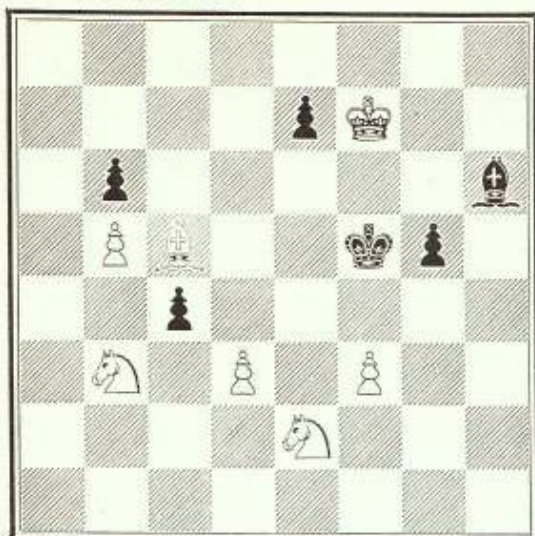


A. C. N. p. 18; No. 104.

Mate in Two Moves.

No. 69

New York "Albion"
June 2, 1857; No. 442.

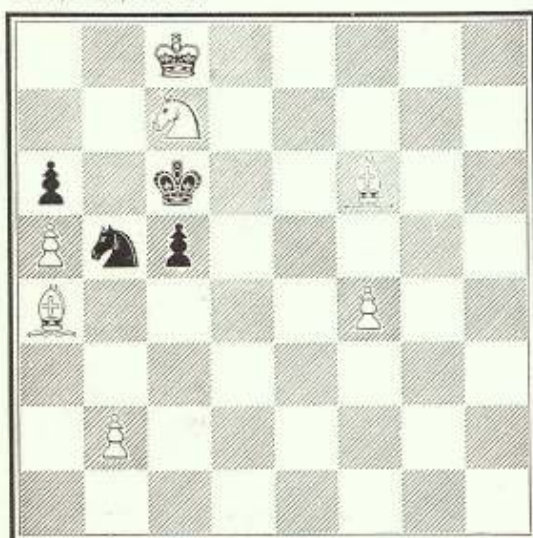


A. C. N. p. 306; No. 70.

Mate in Five Moves.

No. 70

"American Chess Monthly"
June, 1857; No. 25.



c. v.

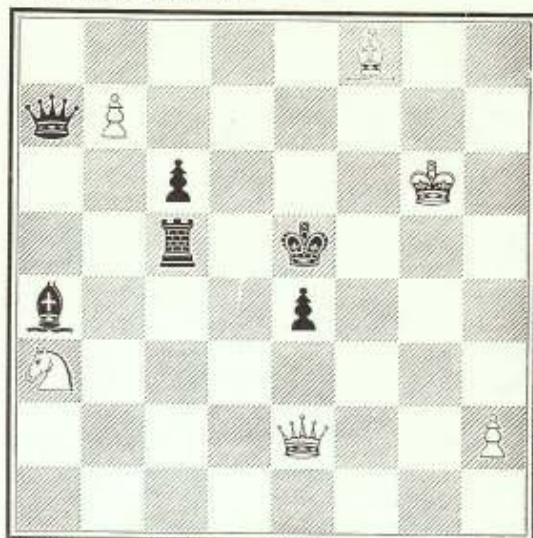
A. C. N. p. 335; No. 25.

Mate in Six Moves.

No. 71

"Illustrated London News"

June 20, 1857; No. 696.



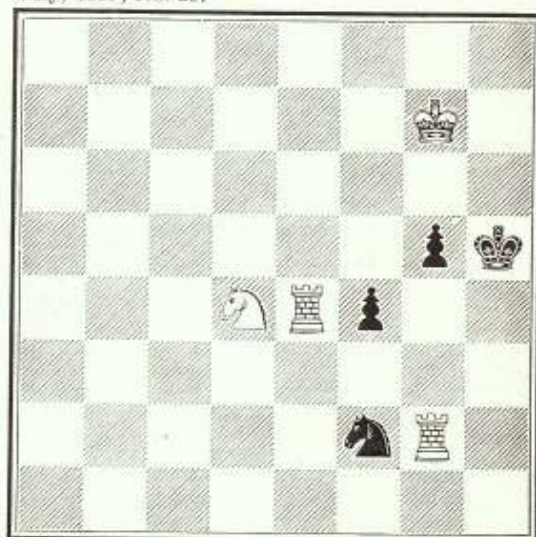
A. C. N. p. 306; No. 67.

Mate in Five Moves.

No. 72

"American Chess Monthly"

July, 1857; No. 29.



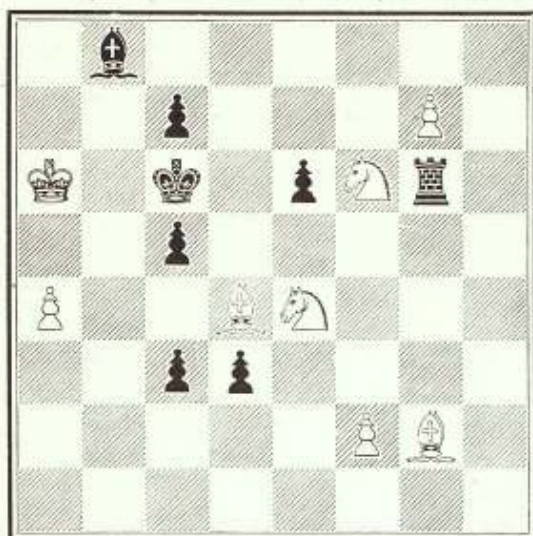
c. v.

A. C. N. p. 223; No. 167.

Mate in Four Moves.

No. 73

"American Chess Monthly"
October, 1857; No. 41.

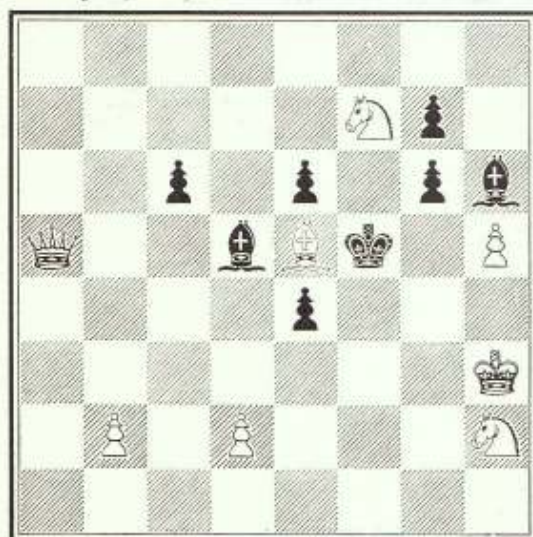


A. C. N. p. 307; No. 70.

Mate in Five Moves.

No. 74

"Frank Leslie's Illustrated Newspaper"
January 23, 1858; No. 110.



A. C. N. p. 224; No. 173.

Mate in Four Moves.

No. 75

"Bulletin of the American Chess Association"
January-June, 1858; No. 1.

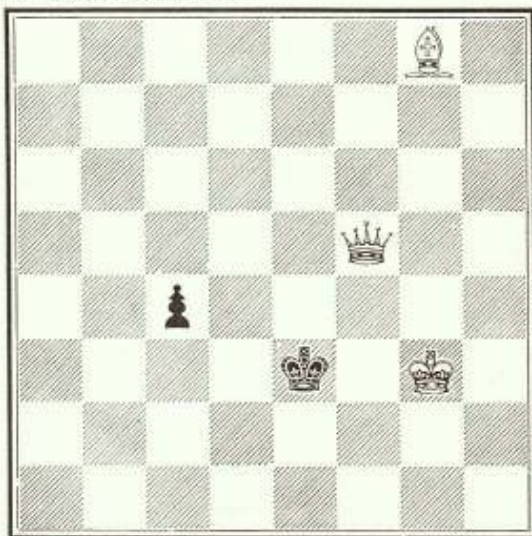


A. C. N. p. 95; No. 195.

Mate in Three Moves.

No. 76

"American Chess Monthly"
February, 1858; No. 71.



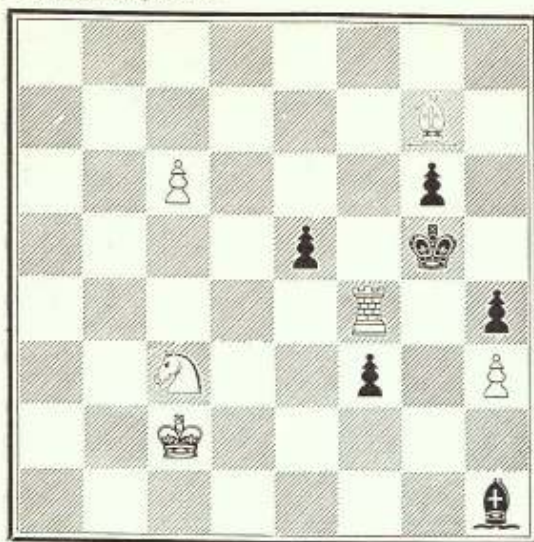
A. C. N. p. 227; No. 180.

Mate in Four Moves.

No. 77

"Lynn News"

April 6, 1858; No. 8.



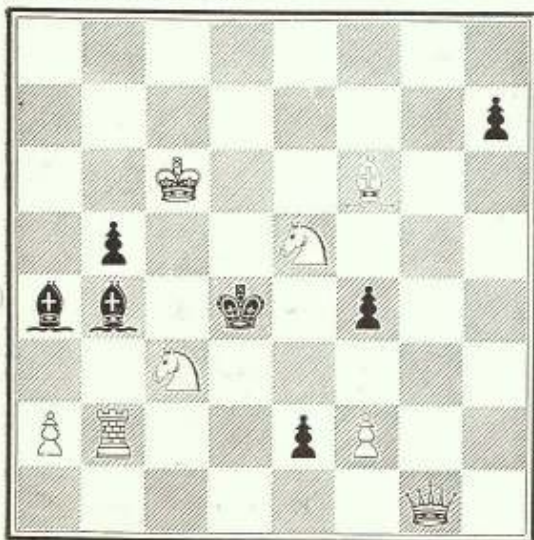
A. C. N. p. 223; No. 168.

Mate in Four Moves.

No. 78

"Frank Leslie's Illustrated Newspaper"

April 17, 1858; No. 122.

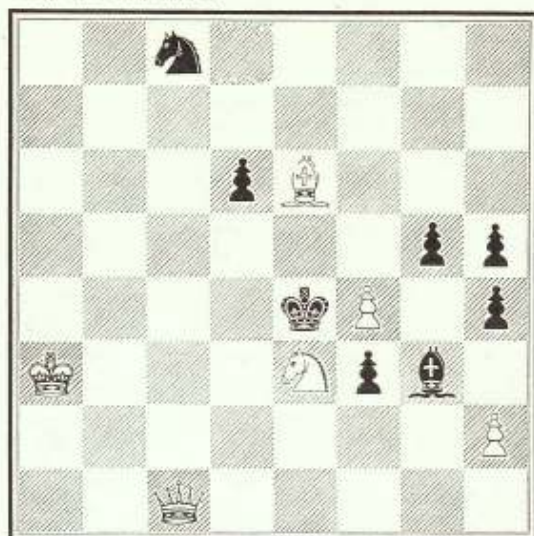


A. C. N. p. 18; No. 106.

Mate in Two Moves.

No. 79

Boston "Saturday Evening Gazette"
May 1, 1858; No. 1.

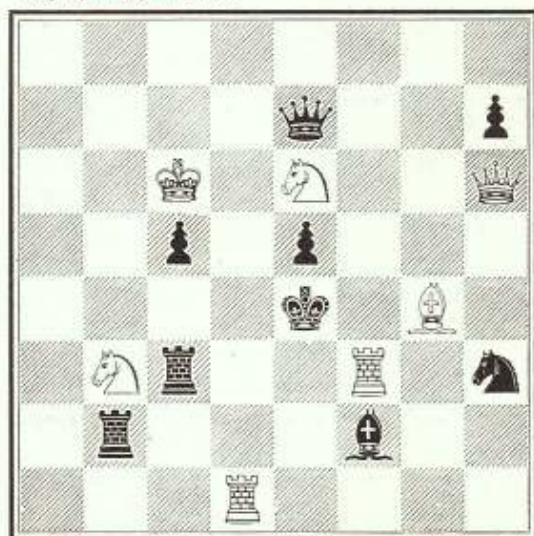


A. C. N. p. 95; No. 192.

Mate in Three Moves.

No. 80

New York "Albion"
May 8, 1858; No. 487.



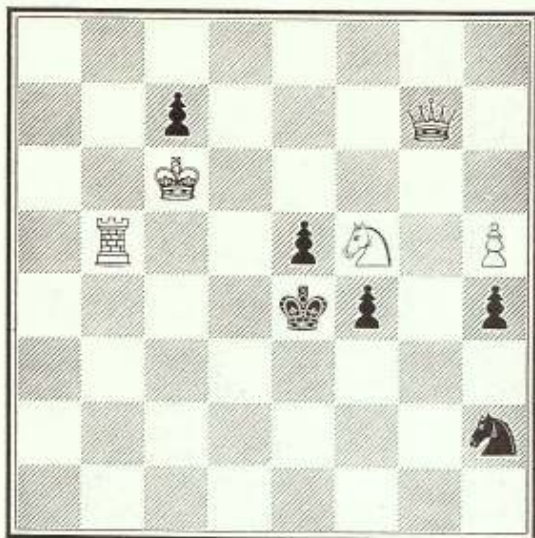
A. C. N. p. 222; No. 161.

Mate in Four Moves.

No. 81

"Illustrated London News"

May 8, 1858; No. 742.



c. v.

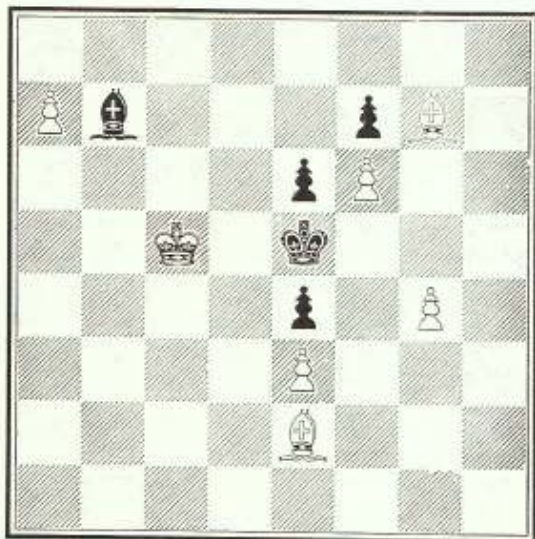
A. C. N. p. 96; No. 200.

Mate in Three Moves.

No. 82

"Syracuse Daily Standard"

May 21, 1858; No. 33.

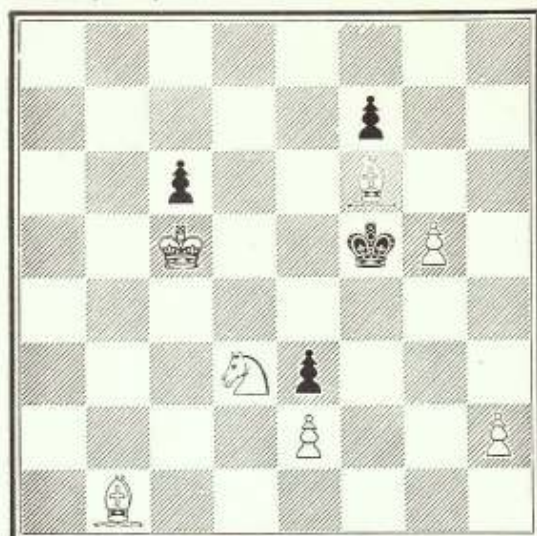


A. C. N. p. 307; No. 71.

Mate in Five Moves.

No. 83

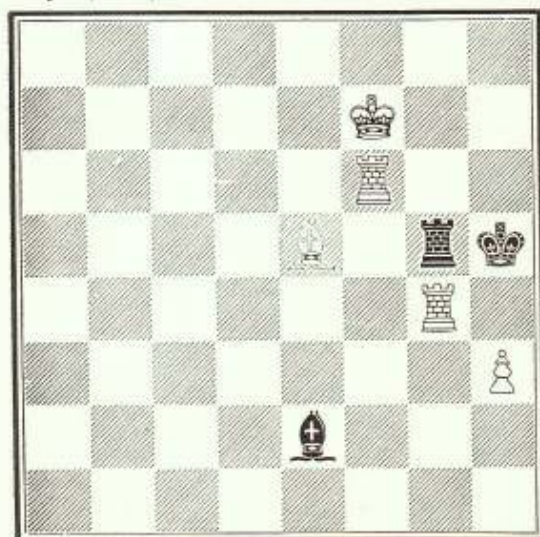
New York "Albion"
June 12, 1858; No. 492.



Mate in Five Moves.

No. 84

Boston "American Union"
July 24, 1858; No. 14.



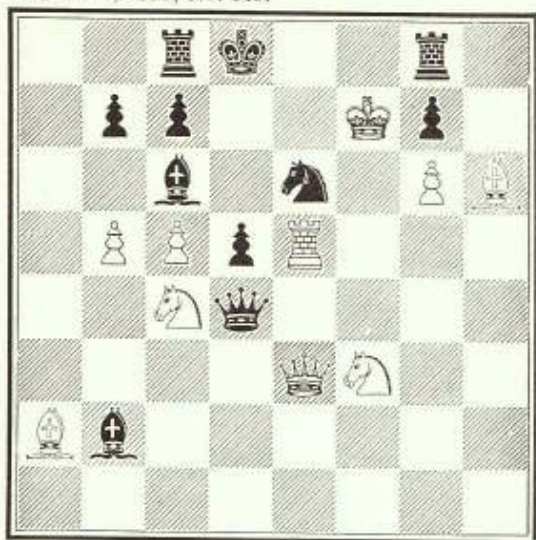
A. C. N. p. 346; No. 18.

Mate in Eight Moves.

No. 85

"M."

"Frank Leslie's Illustrated Newspaper"
August 14, 1858; No. 149.

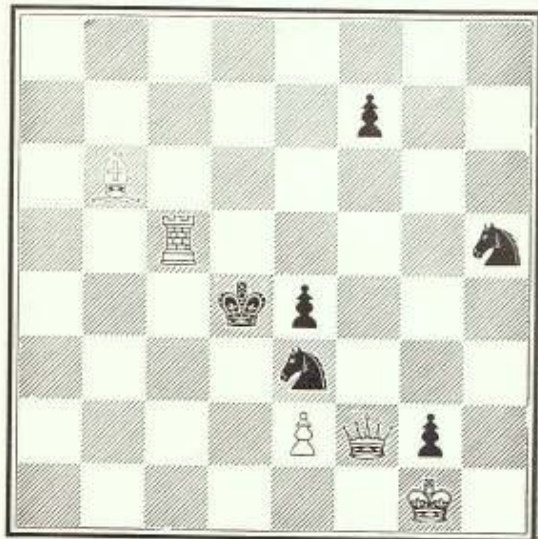


A. C. N. p. 399; No. 16.

Mate in Seven Moves.

No. 86

"Winona Republican"
Sept. 3, 1858; No. 25.

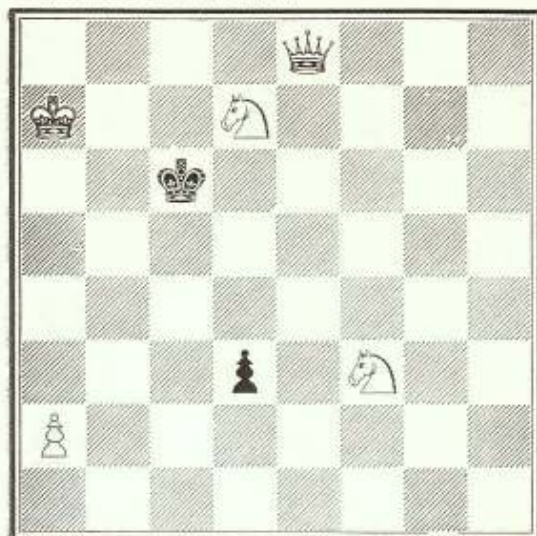


A. C. N. p. 95; No. 194.

Mate in Three Moves.

No. 87

Boston "*Saturday Evening Gazette*"
September 11, 1858; No. 20.

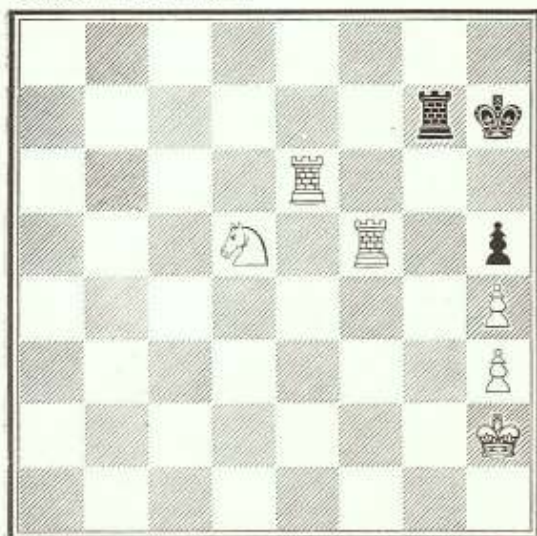


A. C. N. p. 95; No. 193.

Mate in Three Moves.

No. 88

New York "*Harpers Weekly*"
October 2, 1858; No. 1.



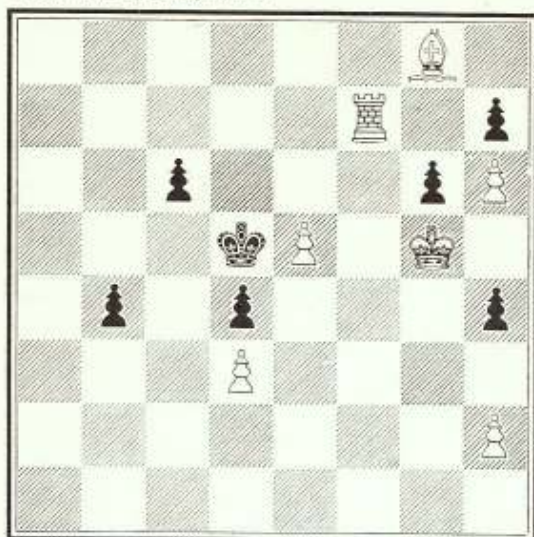
c. v.

A. C. N. p. 308; No. 79.

Mate in Five Moves.

No. 89

"New York Saturday Press"
November 6, 1858; No. 2.



C. V.

Mate in Five Moves.

No. 90

"American Chess Monthly"
November, 1858; No. 124.

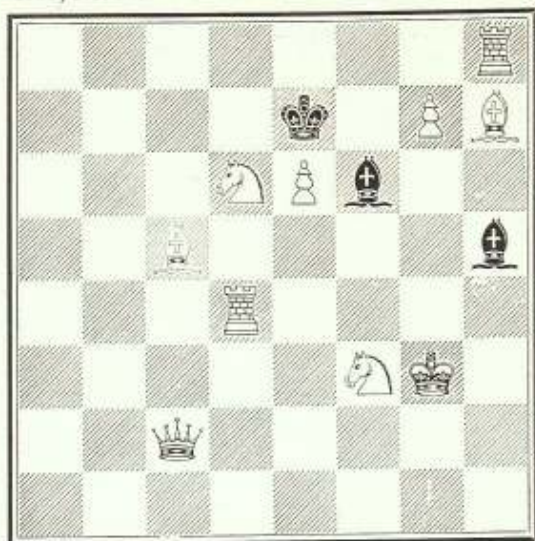


C. V.

White to Play and Win.

No. 91

St. Louis "Daily Missouri Democrat"
1858; No. 22.

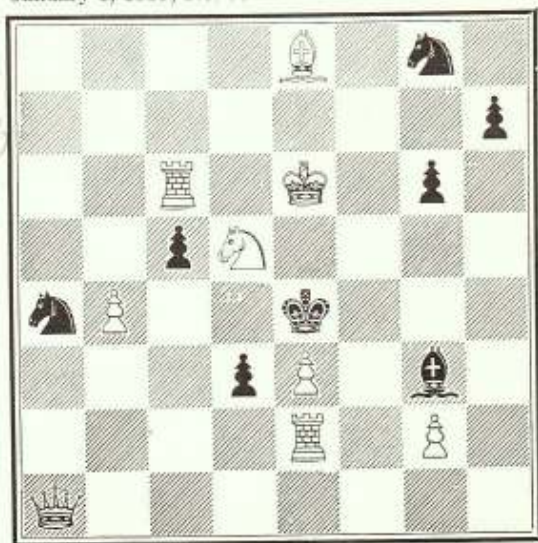


c. v.

Selfmate in Twenty-two Moves.

No. 92

Boston "Saturday Evening Gazette"
January 1, 1859; No. 39.



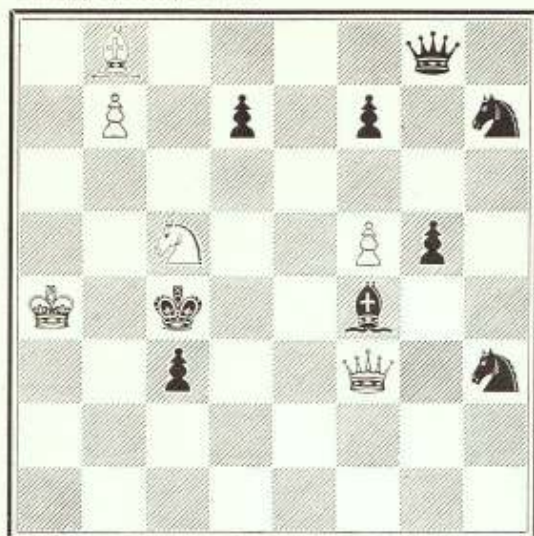
c. v.

A. C. N. p. 79; No. 112.

Mate in Two Moves.

No. 93

"Baltimore Weekly Dispatch"
January 7, 1859; No. 29.

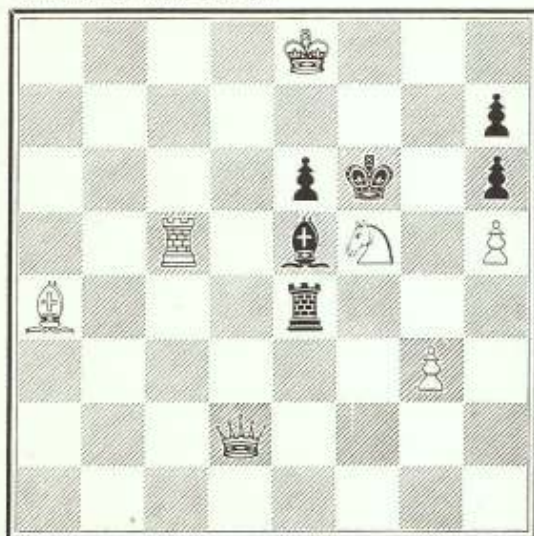


A. C. N. p. 222; No. 164.

Mate in Four Moves.

No. 94

"Cincinnati Sunday Dispatch"
January 23, 1859; No. 33.

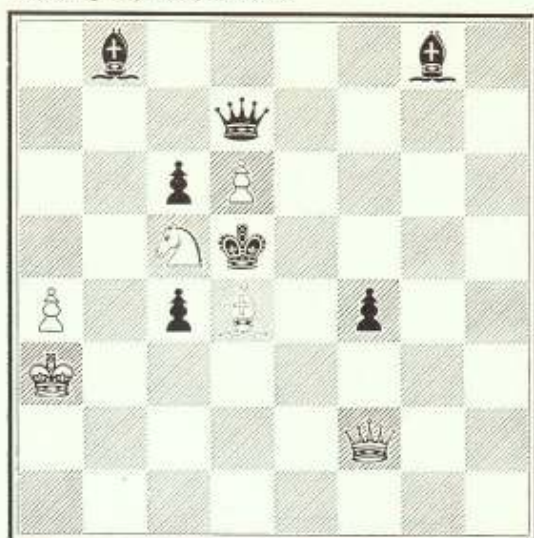


C. V.

Mate in Two Moves.

No. 95

New York "*Albion*"
February 19, 1859; No. 528.

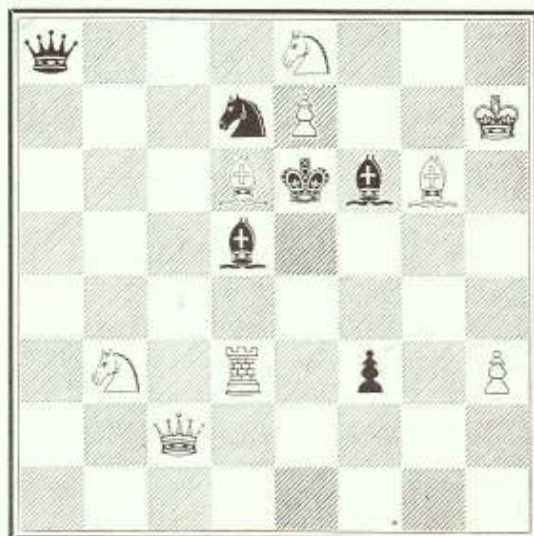


A. C. N. p. 225; No. 181.

Mate in Four Moves.

No. 96

Philadelphia "*Daily Evening Bulletin*"
March 19, 1859; No. 25.

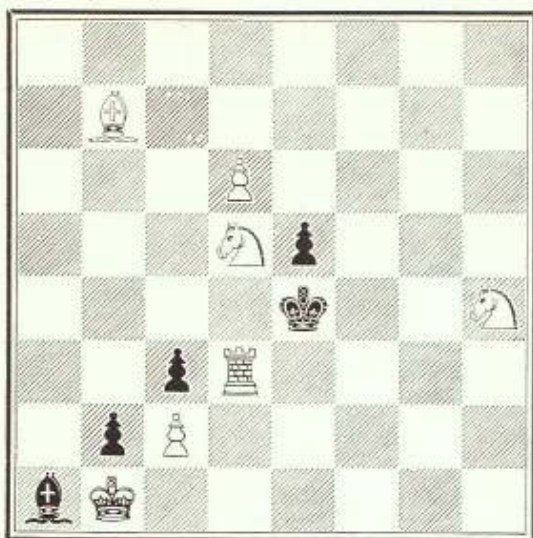


A. C. N. p. 20; No. 114.

Mate in Two Moves.

No. 97

New York "*Harpers Weekly*"
May 28, 1859; No. 24.



A. C. N. p. 223; No. 169.

Mate in Four Moves.

No. 98

New York "*Albion*"
June 11, 1859; No. 544.



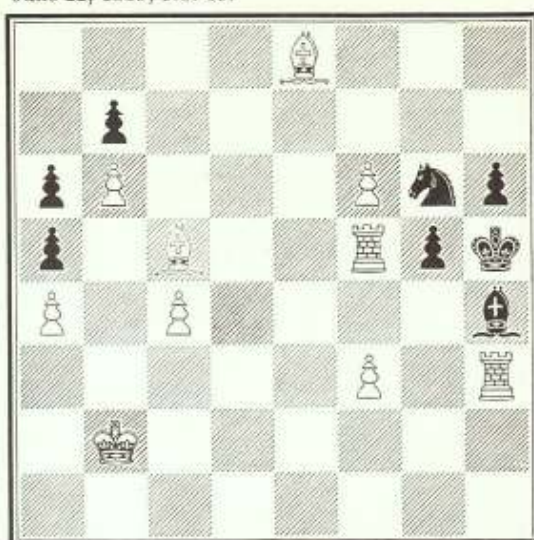
A. C. N. p. 308; No. 78.

Mate in Five Moves.

No. 99

"Lynn News"

June 22, 1859; No. 69.



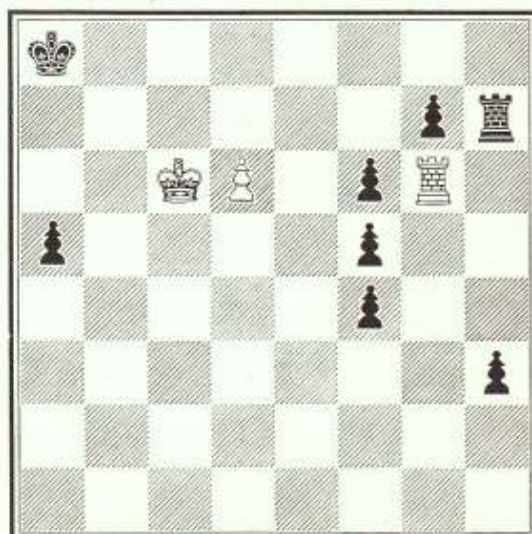
A. C. N. p. 223; No. 170.

Mate in Four Moves.

No. 100

Boston "Saturday Evening Gazette"

June 25, 1859; No. 61.



A. C. N. p. 349; No. 3.

White to Play and Win.

No. 101

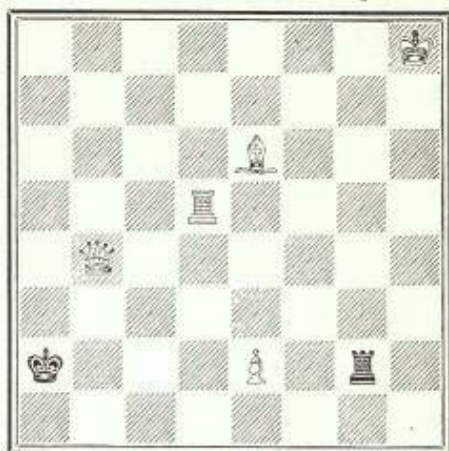
"New York Freeman's Journal"
June 25, 1859; No. 17.



Mate in Five Moves.

No. 102

"The Only."
"Book of the First American Chess Congress"
New York, September 1859; Frontispiece.



Selfmate on the Square h1 in Sixty-eight Moves.

No. 103

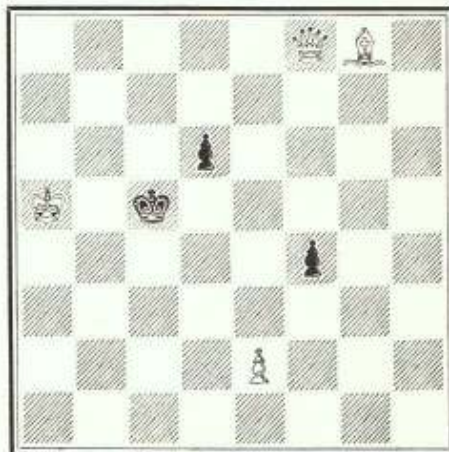
"Book of the First American Chess Congress"
New York, September 1859, p. 298; No. 22.



Mate in Five Moves.

No. 104

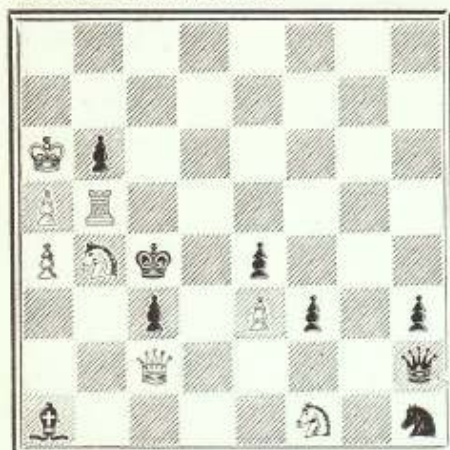
"New York Ledger"
October 22, 1859; No. 11.



Mate in Four Moves.

No. 105

"Baltimore Weekly Dispatch"
November 26, 1859; No. 68.

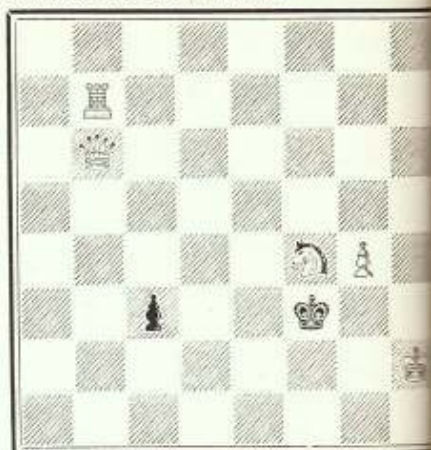


A. C. N. p. 21; No. 119.

Mate in Two Moves.

No. 106

"Charleston Tri-Weekly Courier"
November 30, 1859; No. 69.



c. v.

A. C. N. p. 96; No. 190.

Mate in Three Moves.

No. 107

New Orleans "Sunday Delta"
December 25, 1859; No. 79.

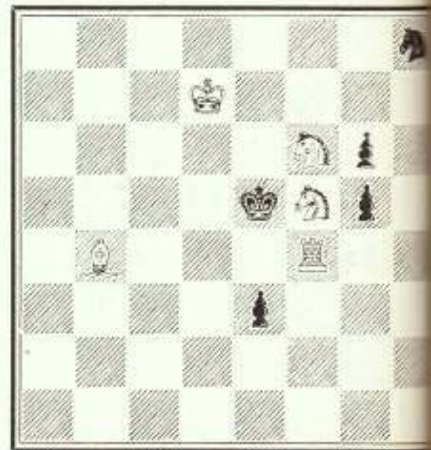


A. C. N. p. 21; No. 121.

Mate in Two Moves.

No. 108

New York "Albion"
March 3, 1860; No. 582.



A. C. N. p. 22; No. 128.

Mate in Two Moves.

No. 109

"New York Illustrated News"
April 28, 1860; No. 8.

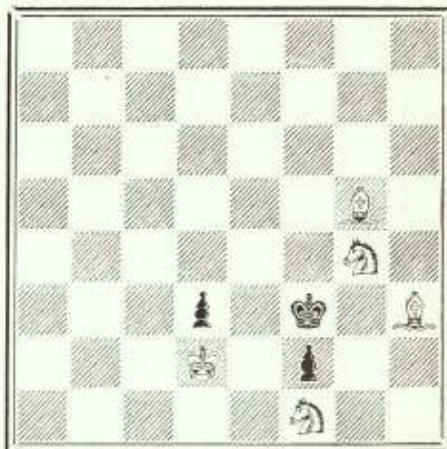


A. C. N. p. 225; No. 184.

Mate in Four Moves.

No. 110

"Baltimore Weekly Dispatch"
July 7, 1860; No. 91.



A. C. N. p. 305; No. 64.

Mate in Five Moves.

No. 111

"New Orleans 'Sunday Delta'"
June 24, 1860; No. 103.



A. C. N. p. 226; No. 186.

Mate in Four Moves.

No. 112

"Wilke's Spirit of the Times"
August 18, 1860; No. 50.



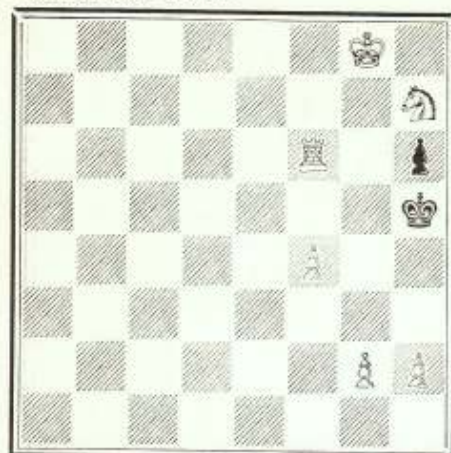
c. v.

A. C. N. p. 384; No. 173.

Selfmate in Ten Moves.

No. 113

"New York Illustrated News"
April 13, 1861; No. 58.

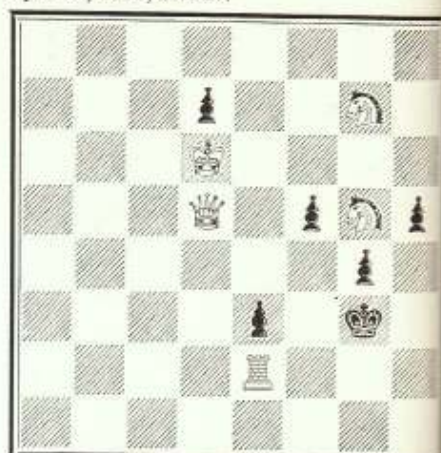


A. C. N. p. 226; No. 189.

Mate in Four Moves.

No. 114

New York "Household Journal"
April 27, 1861; No. 27.

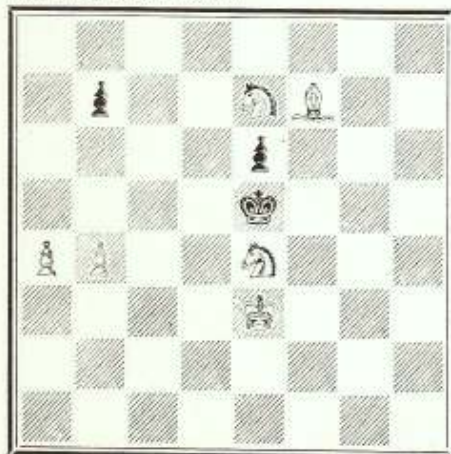


A. C. N. p. 23; No. 136.

Mate in Two Moves.

No. 115

Philadelphia "Daily Evening Bulletin"
April 12, 1862; No. 206.

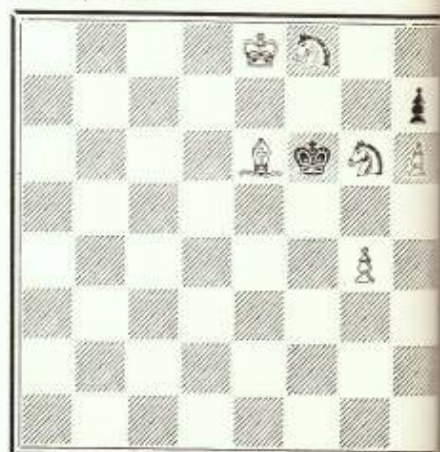


A. C. N. p. 227; No. 191.

Mate in Four Moves.

No. 116

Philadelphia "Daily Evening Bulletin"
May 31, 1862; No. 213.



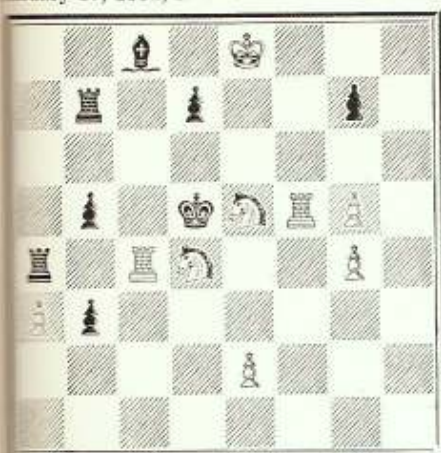
c. v.

A. C. N. p. 308; No. 80.

Mate in Five Moves.

No. 117

London "Era"
January 17, 1864; No. 497.

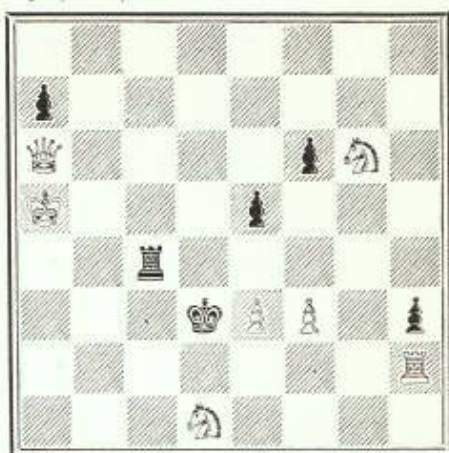


A. C. N. p. 97; No. 203.

Mate in Three Moves.

No. 118

"Wilke's Spirit of the Times"
July 9, 1864; No. 70.



c. v.

A. C. N. p. 30; No. 176.

Mate in Two Moves.

No. 119

London "Bell's Life"
October 29, 1864; No. 452.

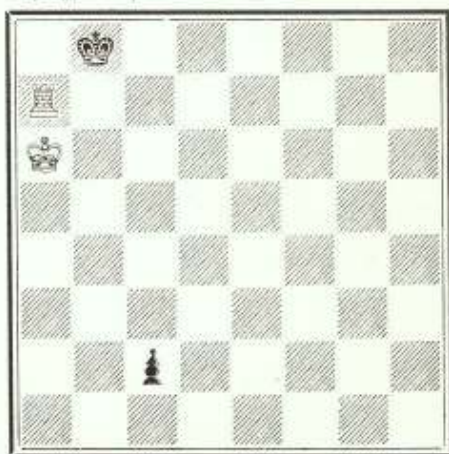


A. C. N. p. 335; No. 26.

Mate in Six Moves.

No. 120

Bilguer "Handbuch des Schachspiels"
Leipzig, 1864, IV Edition.



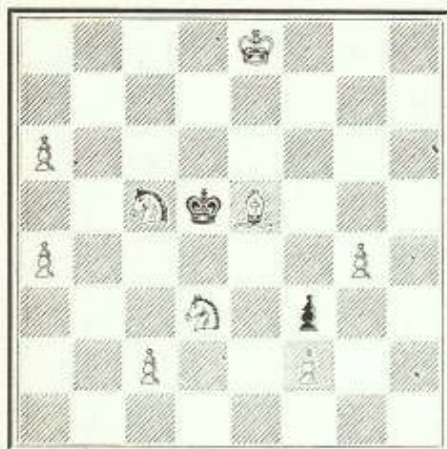
A. C. N. p. 353; No. 23.

White to Play and Draw.

No. 121

"Dubuque Times"

January 3, 1866; No. 12.



A. C. N. p. 27; No. 139.

Mate in Two Moves.

No. 122

"Kingston Journal"

June 6, 1866; No. 50.

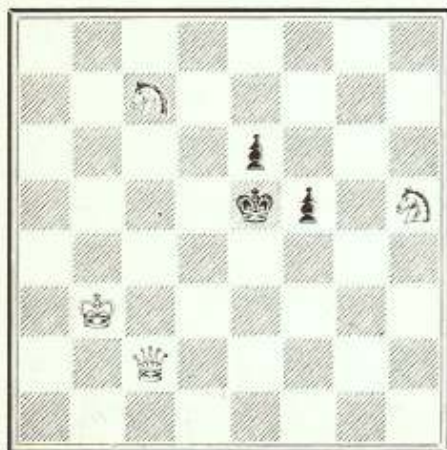


Mate in Four Moves.

No. 123

"Kingston Journal"

August 8, 1866; No. 59.



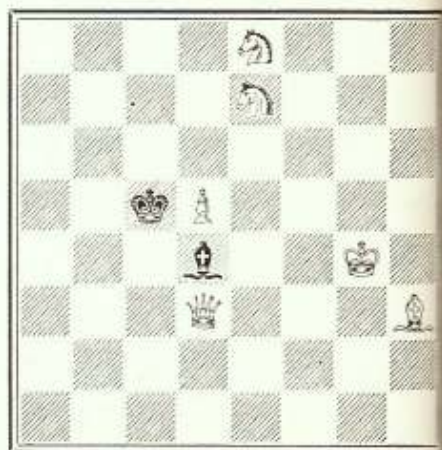
A. C. N. p. 102; No. 237.

Mate in Three Moves.

No. 124

"Wilke's Spirit of the Times"

November 24, 1866; No. 86.

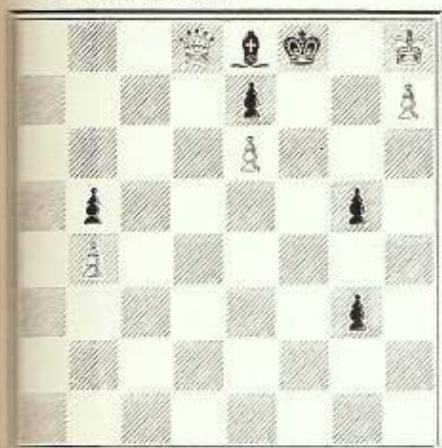


C. V.

Mate in Three Moves.

No. 125

"*See's Spirit of the Times*"
March 23, 1867; No. 99.

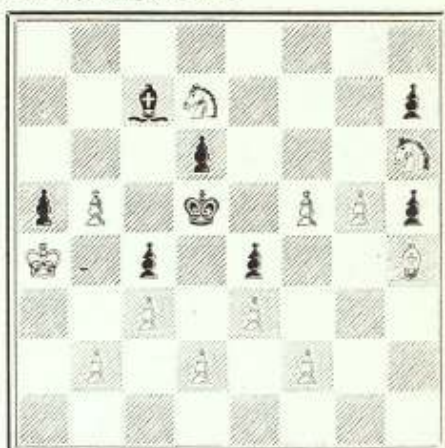


A. C. N. p. 103; No. 243.

Mate in Three Moves.

No. 126

"*Wilke's Spirit of the Times*"
June 15, 1867; No. 110.



A. C. N. p. 100; No. 222.

Mate in Three Moves.

No. 127

"*Georgia Weekly Telegraph*"
November 15, 1867; No. 62.

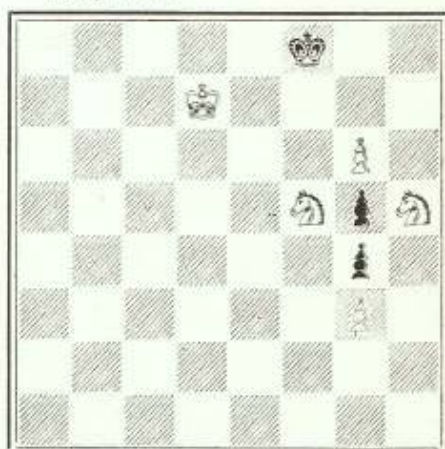


A. C. N. p. 106; No. 225.

Mate in Three Moves.

No. 128

"*Knights of the Cross.*"
Boston "*American Chronicle*"
1867; No. 67.

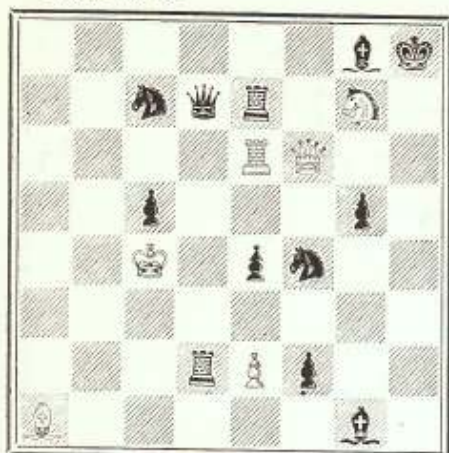


C. V.

Mate in Four Moves.

No. 129

Boston "*American Chronicle*"
1867; No. 73.

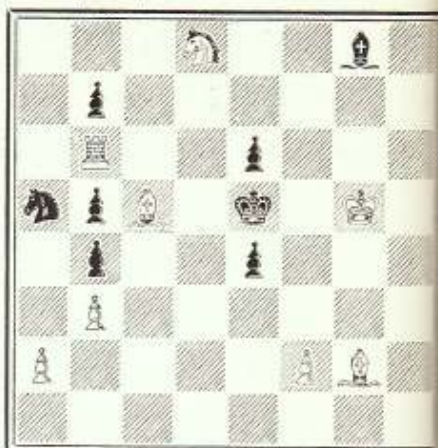


A. C. N. p. 333; No. 24.

White to Play and Draw.

No. 130

"*Seaforth Expositor*"
June 11, 1868; No. 24.

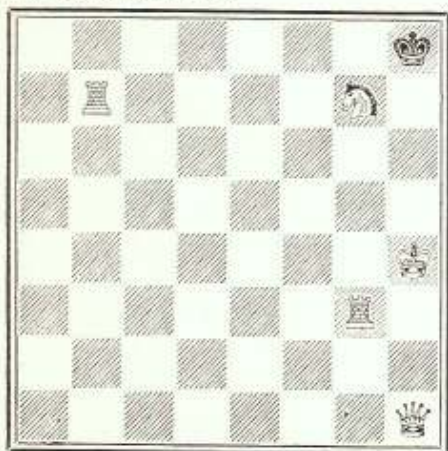


A. C. N. p. 105; No. 253.

Mate in Three Moves.

No. 131

"*Wilke's Spirit of the Times*"
June 13, 1868; No. 153.

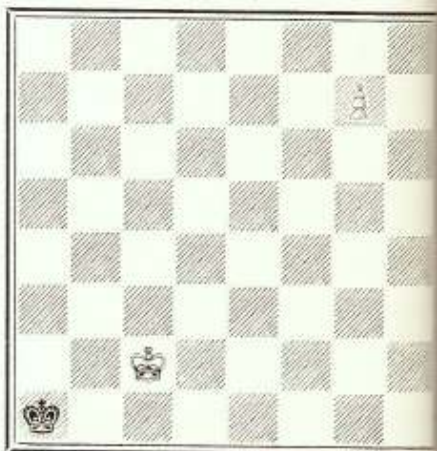


A. C. N. p. 34; No. 199.

Mate in Two Moves.

No. 132

"*American Chess Nuts*"
December 25, 1868; p. 17; No. 100.

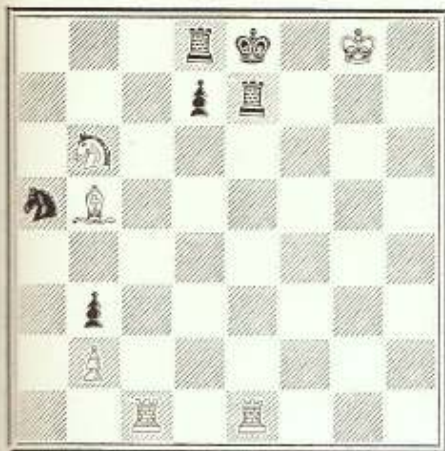


Mate in Two Moves.

No. 133

"American Chess Nuts"

December 25, 1868; p. 34; No. 201.

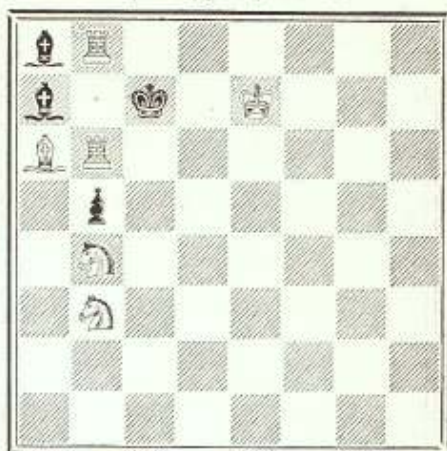


Mate in Two Moves.

No. 134

"American Chess Nuts"

December 25, 1868; p. 28; No. 163.



Mate in Two Moves.

No. 135

"American Chess Nuts"

December 25, 1868; p. 31; No. 179.

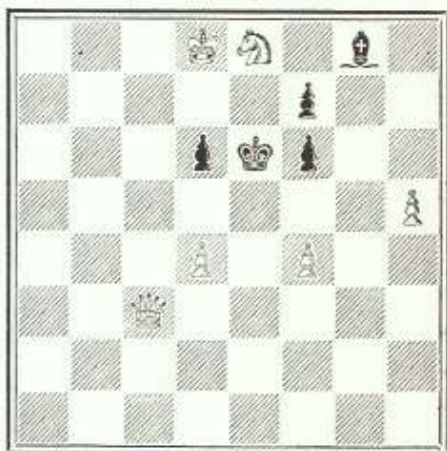


Mate in Two Moves.

No. 136

"American Chess Nuts"

December 25, 1868; p. 28; No. 161.

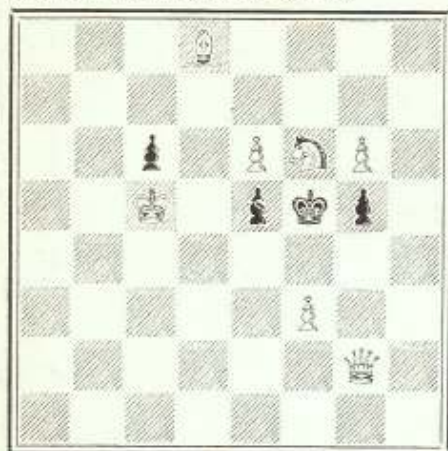


Mate in Two Moves.

No. 137

"American Chess Nuts"

December 25, 1868; p. 28; No. 164.

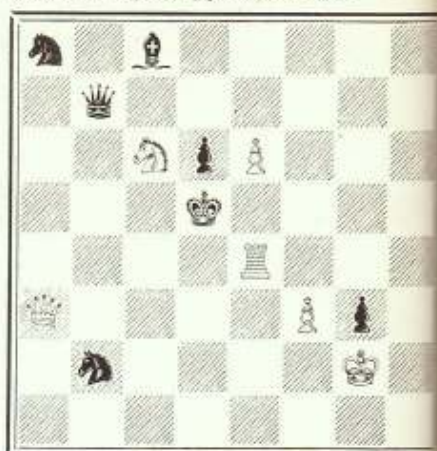


Mate in Two Moves.

No. 138

"American Chess Nuts"

December 25, 1868; p. 33; No. 193.

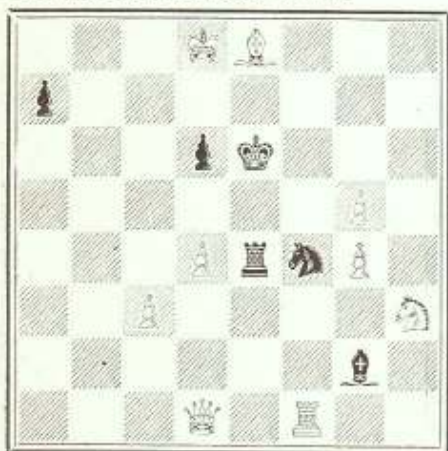


Mate in Two Moves.

No. 139

"American Chess Nuts"

December 25, 1868; p. 26; No. 152.



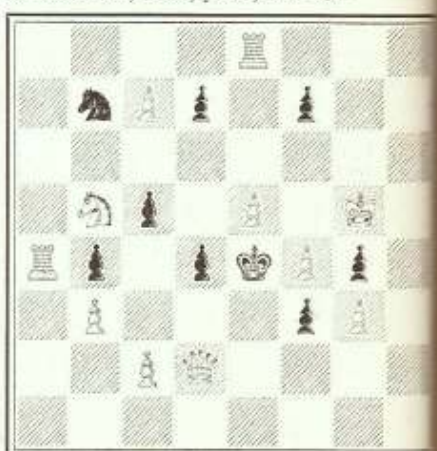
C. V.

Mate in Two Moves.

No. 140

"American Chess Nuts"

December 25, 1868; p. 31; No. 184.

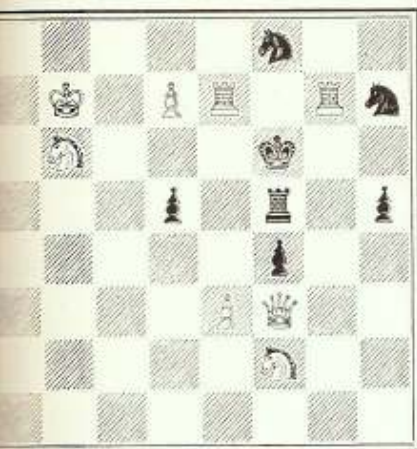


Mate in Two Moves.

No. 141

"American Chess Nuts"

December 25, 1868; p. 27; No. 158.

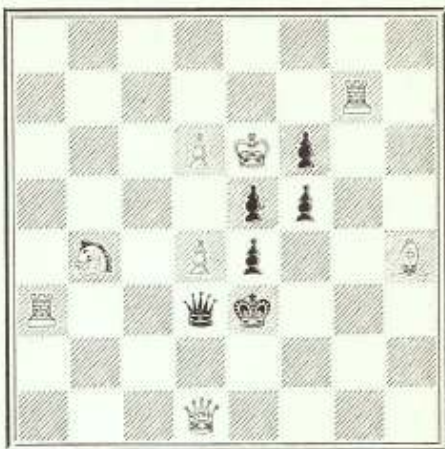


Mate in Two Moves.

No. 142

"American Chess Nuts"

December 25, 1868; p. 28; No. 162.



Mate in Two Moves.

No. 143

"American Chess Nuts"

December 25, 1868; p. 35; No. 204.

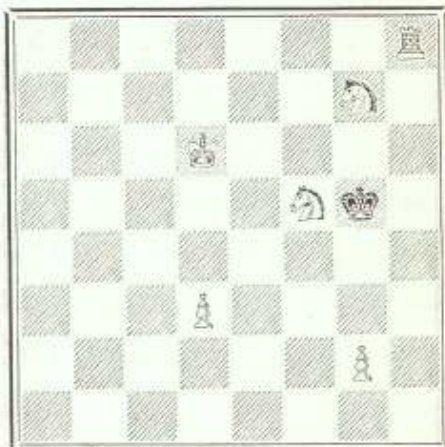


Mate in Two Moves.

No. 144

"American Chess Nuts"

December 25, 1868; p. 100; No. 223.



Mate in Three Moves.

No. 145

"American Chess Nuts"

December 25, 1868; p. 107; No. 268.

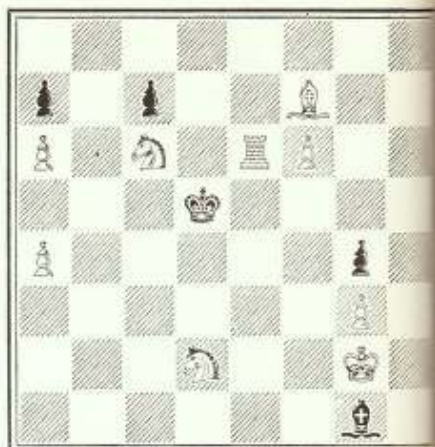


Mate in Three Moves.

No. 146

"American Chess Nuts"

December 25, 1868; p. 106; No. 261.



Mate in Three Moves.

No. 147

"American Chess Nuts"

December 25, 1868; p. 99; No. 217.

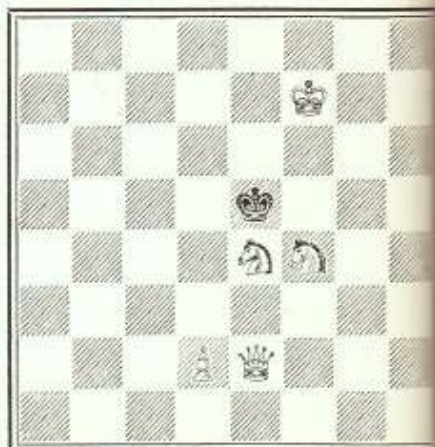


Mate in Three Moves.

No. 148

"American Chess Nuts"

December 25, 1868; p. 109; No. 280.



Mate in Three Moves.

No. 149

No. 150

"American Chess Nuts"

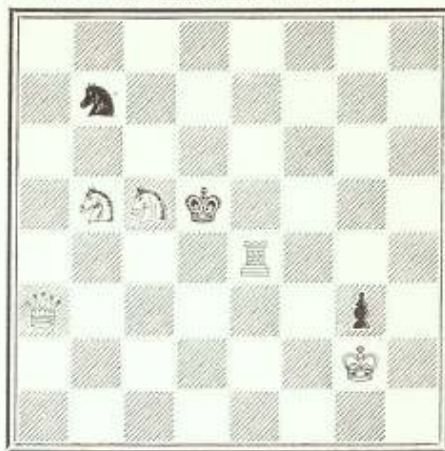
December 25, 1868; p. 104; No. 245.

"American Chess Nuts"

December 25, 1868; p. 93; No. 181.



Mate in Three Moves.



Mate in Three Moves.

No. 151

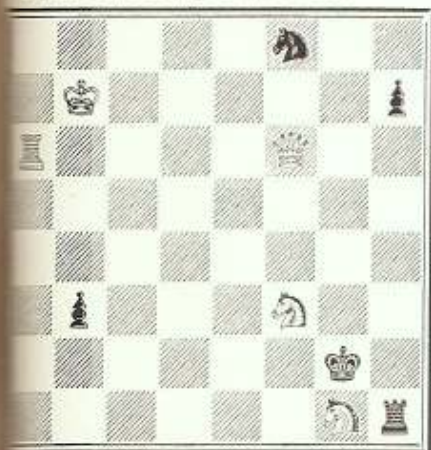
No. 152

"American Chess Nuts"

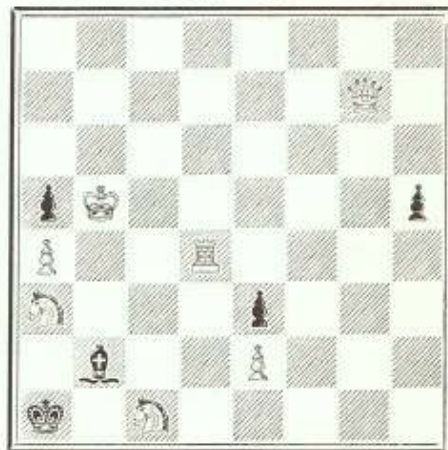
December 25, 1868; p. 107; No. 263.

"American Chess Nuts"

December 25, 1868; p. 107; No. 264.



Mate in Three Moves.

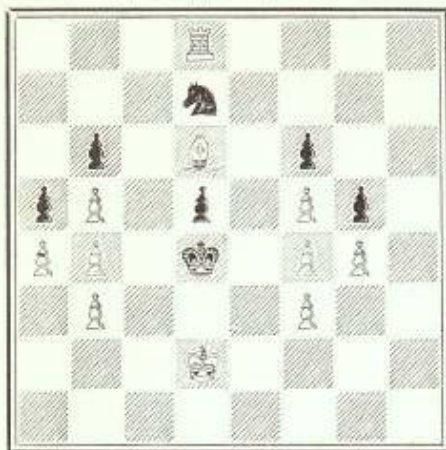


Mate in Three Moves.

No. 153

"American Chess Nuts"

December 25, 1868; p. 227; No. 194.

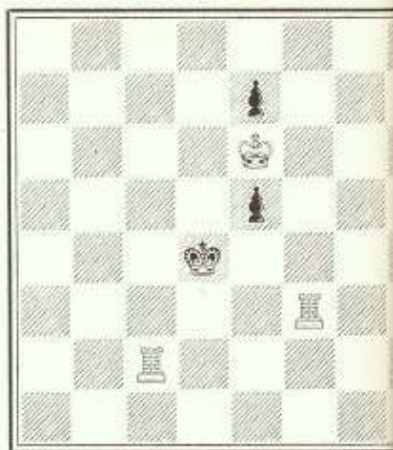


Mate in Four Moves.

No. 154

"American Chess Nuts"

December 25, 1868; p. 226; No. 190.



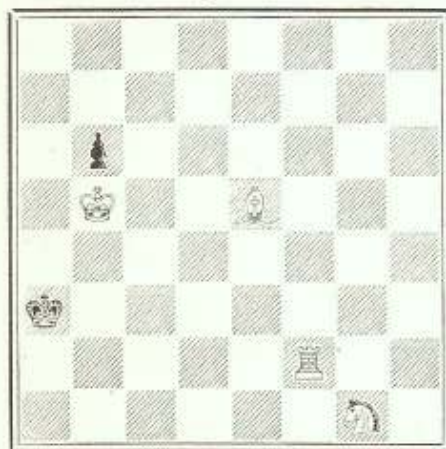
c. v.

Mate in Four Moves.

No. 155

"American Chess Nuts"

December 25, 1868; p. 227; No. 192.

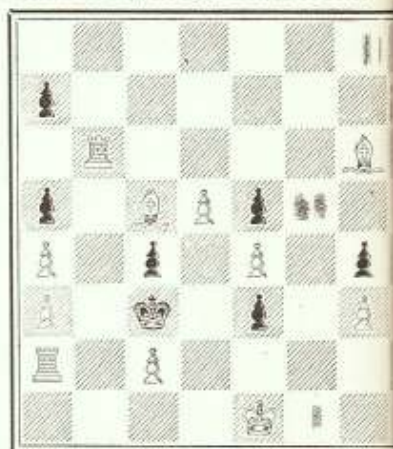


Mate in Four Moves.

No. 156

"American Chess Nuts"

December 25, 1868; p. 227; No. 193.



Mate in Four Moves.

No. 157

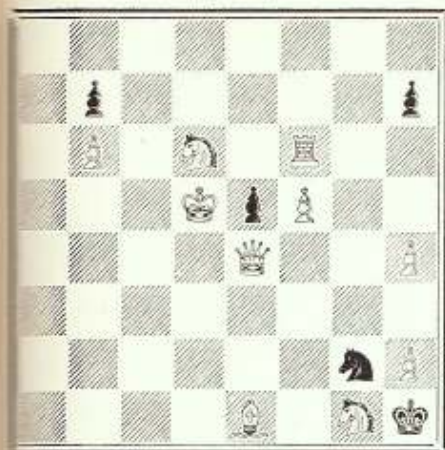
No. 158

"American Chess Nuts"

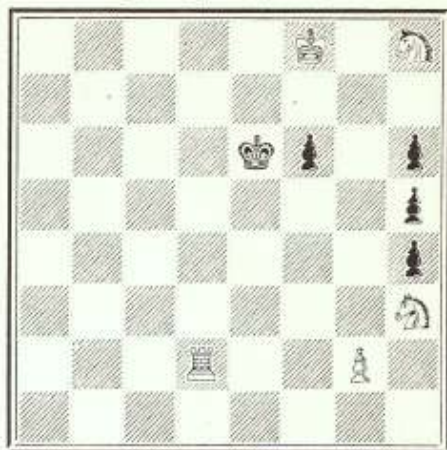
December 25, 1868; p. 399; No. 14.

"American Chess Nuts"

December 25, 1868; p. 308; No. 81.



Mate in Four Moves.



Mate in Five Moves.

No. 159

"L-O-Y-D."

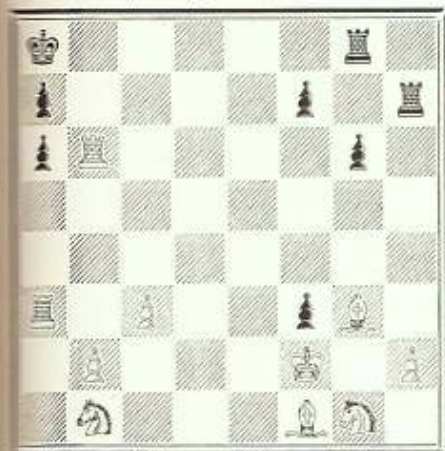
No. 160

"American Chess Nuts"

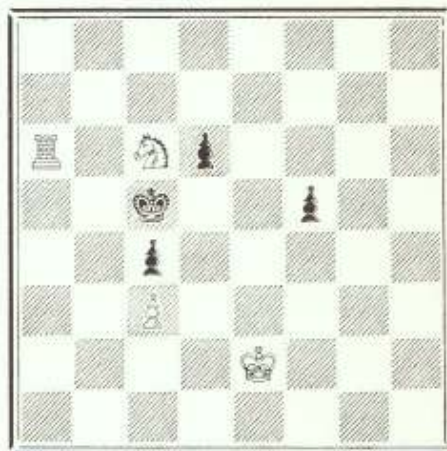
December 25, 1868; p. 399; No. 15.

"American Chess Nuts"

December 25, 1868; p. 346; No. 19.



Mate in Five Moves.

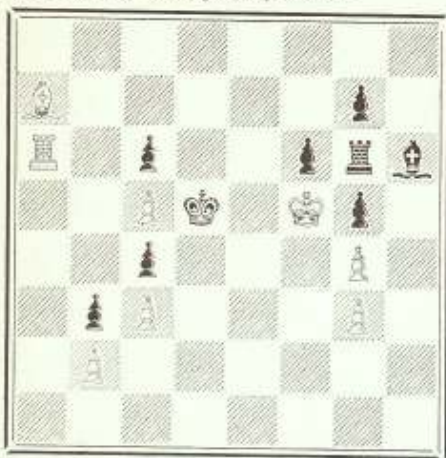


Mate in Eight Moves.

No. 161

"American Chess Nuts"

December 25, 1868; p. 346; No. 20.



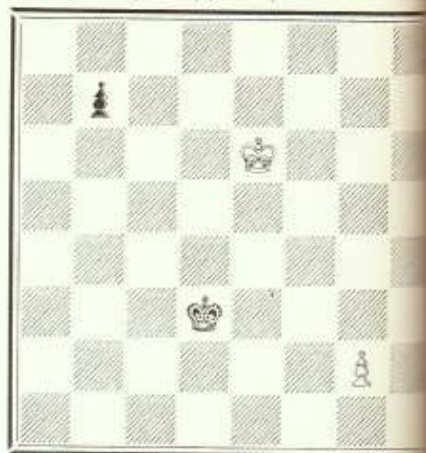
c. v.

Mate in Eight Moves.

No. 162

"American Chess Nuts"

December 25, 1868; p. 349; No. 4.

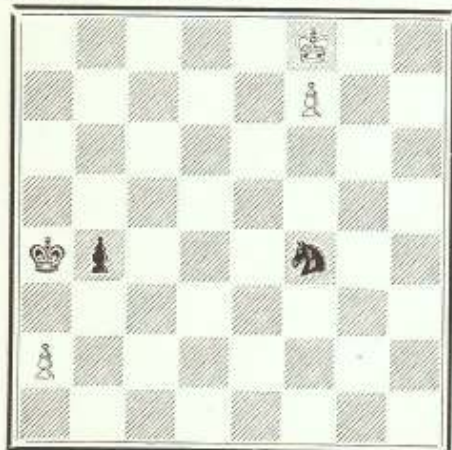


Either Party Playing First Wins.

No. 163

"American Chess Nuts"

December 25, 1868; p. 352; No. 22.

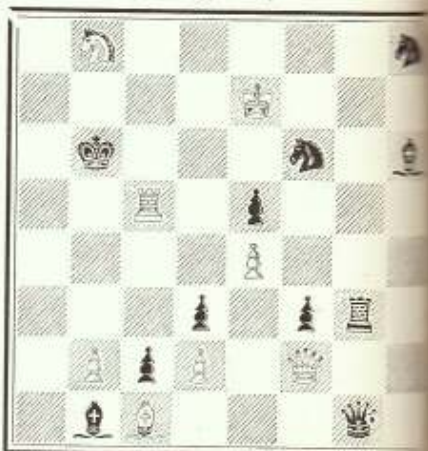


White to Play and Draw.

No. 164

"American Chess Nuts"

December 25, 1868; p. 353; No. 25.



White to Play and Draw.

No. 165

"American Chess Nuts"

December 25, 1868; p. 381; No. 160.

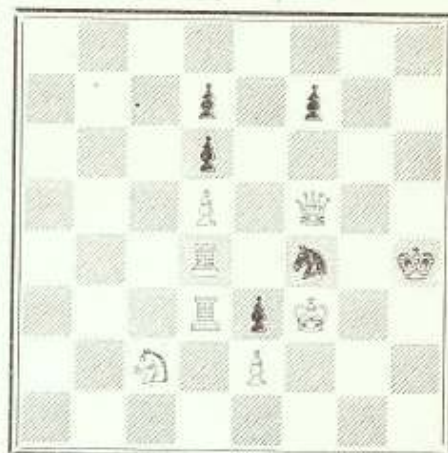


Selfmate in Nine Moves.

No. 166

"American Chess Nuts"

December 25, 1868; p. 384; No. 174.



C. V.

Selfmate in Ten Moves.

No. 167

"American Chess Nuts"

December 25, 1868; p. 386; No. 186.

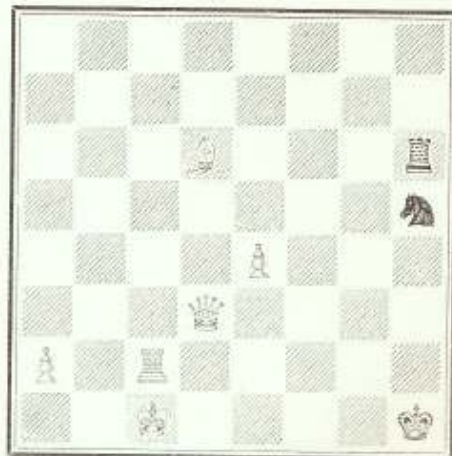


Selfmate in Eleven Moves.

No. 168

"American Chess Nuts"

December 25, 1868; p. 387; No. 193.

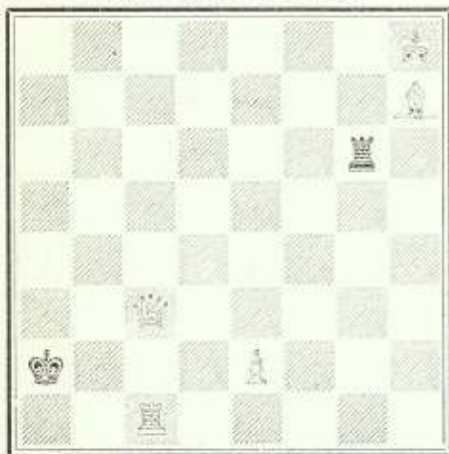


Selfmate in Seventeen Moves.

No. 169

"American Chess Nuts"

December 25, 1868; p. 388; No. 202.



Selfmate in Thirty-five Moves.

No. 170

"American Chess Nuts"

December 25, 1868; p. 391; No. 15.

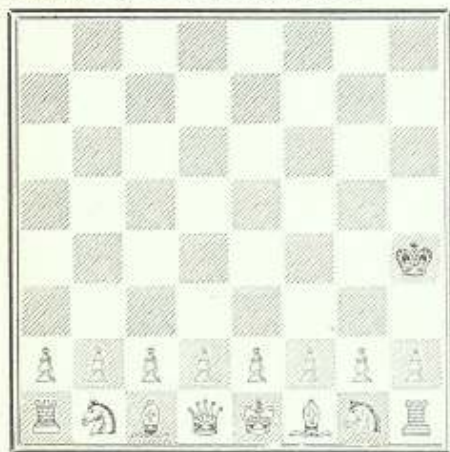


Self-stalemate in Twelve Moves.

No. 171

"American Chess Nuts"

December 25, 1868; p. 400; No. 21.



Self stalemate in Sixty Moves.

No. 172

Toronto "Daily Globe"

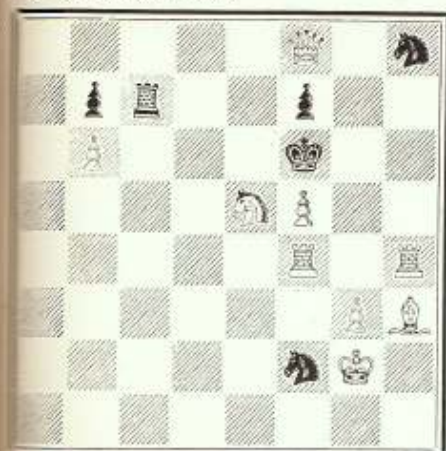
February 19, 1870; No. 35.



Mate in Three Moves.

No. 173

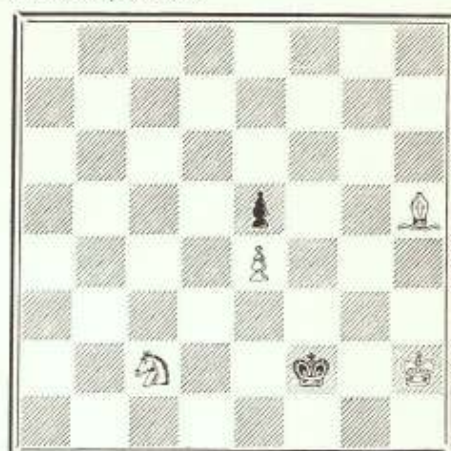
Philadelphia "Intelligencer"
May 15, 1874; No. 108.



Mate in Two Moves.

No. 174

Dubuque "Chess Journal"
June 1874; No. 906.



Mate in Six Moves.

No. 175

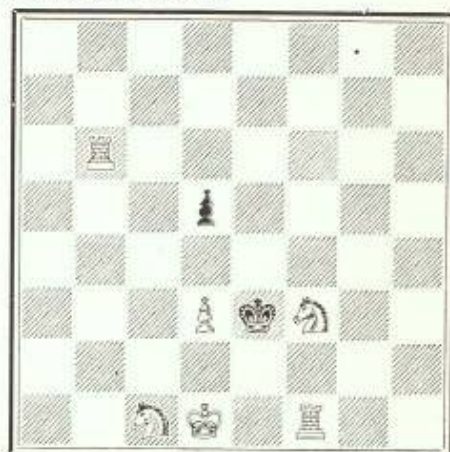
Boston "Weekly Globe"
December 3, 1875; No. 8.



Mate in Three Moves.

No. 176

"Hartford Weekly Times"
July 8, 1876; No. 372.



C. V.

Mate in Three Moves.

No. 177

"The Game Cock."

"Hartford Weekly Times"

March 28, 1878; No. 482.



C. V.

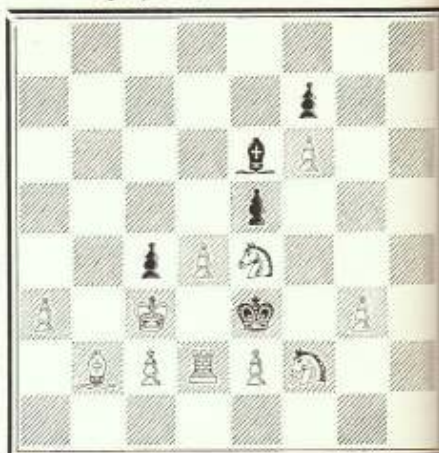
Mate in Seven Moves.

No. 178

"The Rocking Chair."

"Hartford Weekly Times"

April, 1878.



C. V.

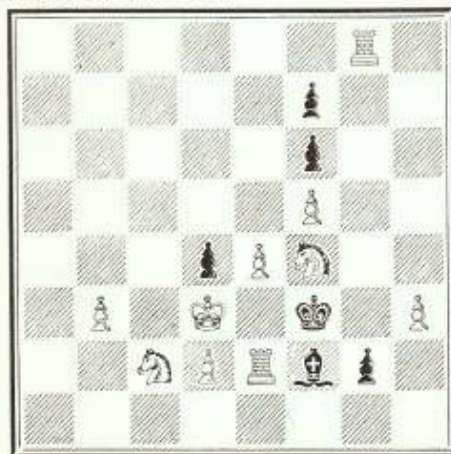
Mates in Six Moves.

No. 179

"An Easy Rocking Chair."

"Hartford Weekly Times"

May 2, 1878; No. 499.



Mate in Two Moves.

No. 180

"Atalanta, the Fleet-footed Queen."

"American Chess Journal"

April, 1879; No. 294.



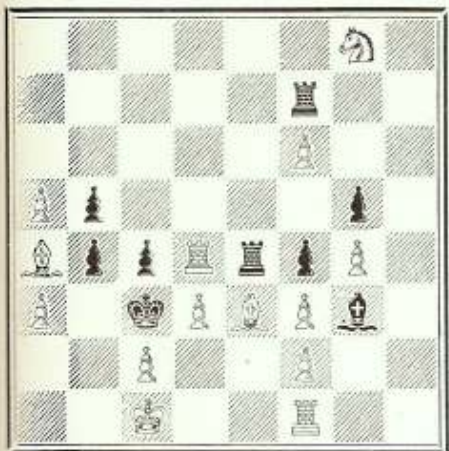
Mate in Eleven Moves.

No. 181

"The Chessicant."

"Hartford Weekly Times"

December 25, 1879; No. 641.



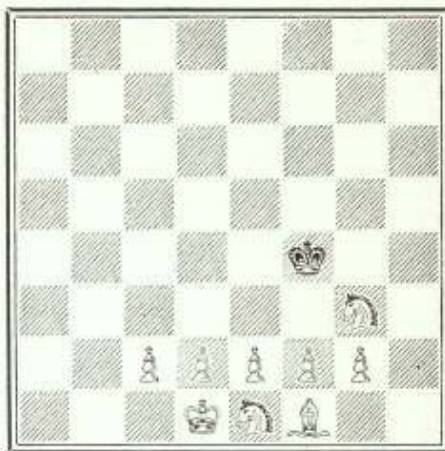
Mate in Five Moves.

No. 182

"The Skate."

"Hartford Weekly Times"

December 25, 1879; No. 642.



Mate in Six Moves.

No. 183

"New York Clipper"

January 10, 1880; No. 1203.

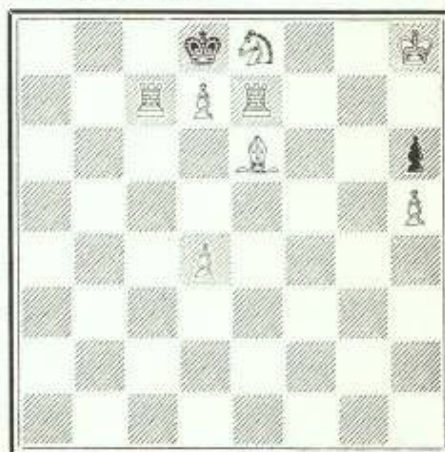


Selfmate in Twelve Moves.

No. 184

Baltimore "Sunday News"

May 22, 1881; No. 8.

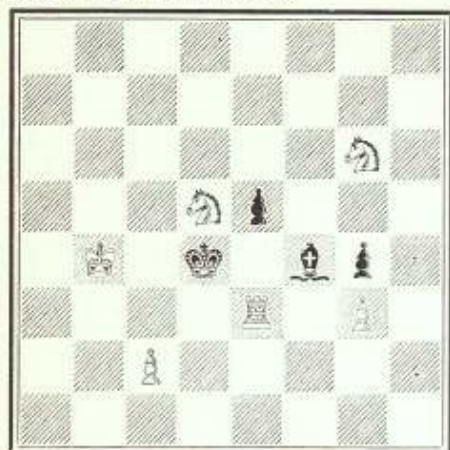


C. V.

Mate in Three Moves.

No. 185

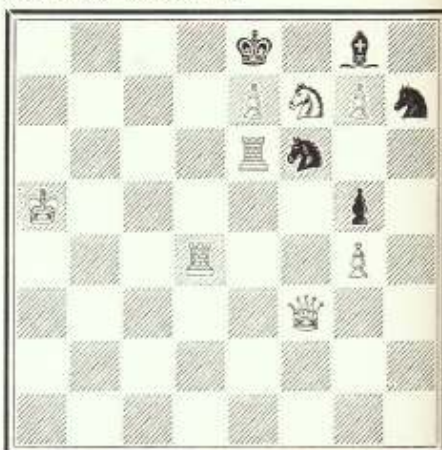
"Hartford Weekly Times"
November 24, 1881; No. 785.



Mate in Three Moves.

No. 186

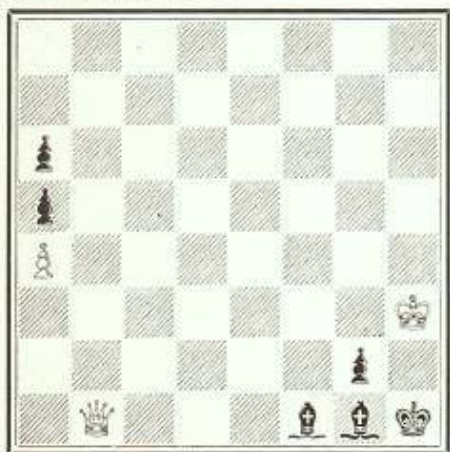
"The Cake Problem."
Gilberg, "The Fifth American Chess Congress"
New York, 1881; p. 174.



Mate in Two Moves.

No. 187

"Brentano's Chess Monthly"
January, 1882; No. 194.



Mate in Eight Moves.

No. 188

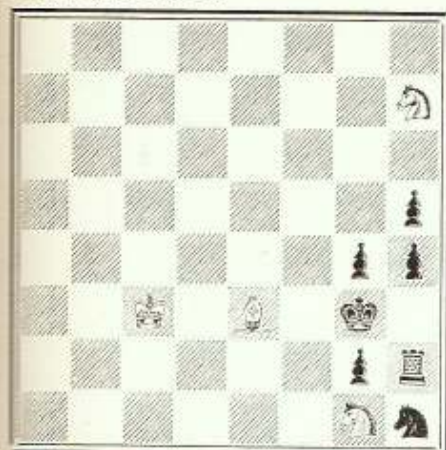
"Brentano's Chess Monthly"
February, 1882; No. 205.



Mate in Three Moves.

No. 189

"Brentano's Chess Monthly"
March, 1882; No. 226.



C. V.

Mate in Three Moves.

No. 190

"Brooklyn Chess Chronicle"
January 1, 1883; No. 27.

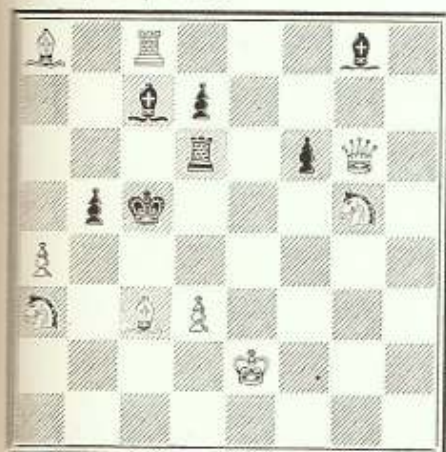


C. V.

Mate in Three Moves.

No. 191

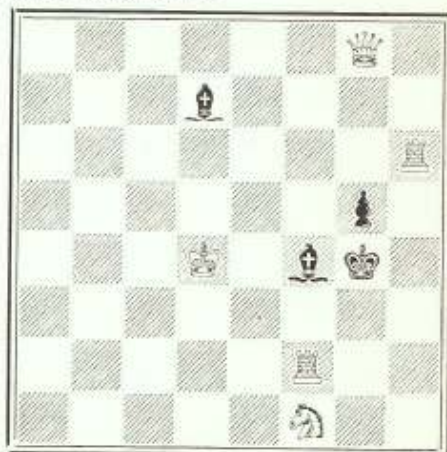
New Orleans "Times Democrat"
April 22, 1883; No. 15.



Mate in Three Moves.

No. 192

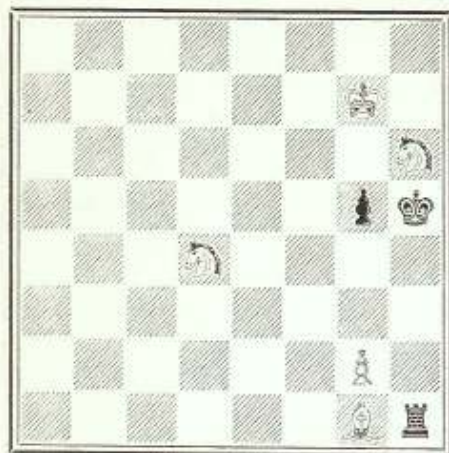
"Brooklyn Chess Chronicle"
June 1, 1883; No. 61.



Mate in Two Moves.

No. 193

"Brooklyn Chess Chronicle"
June 15, 1884; No. 117.

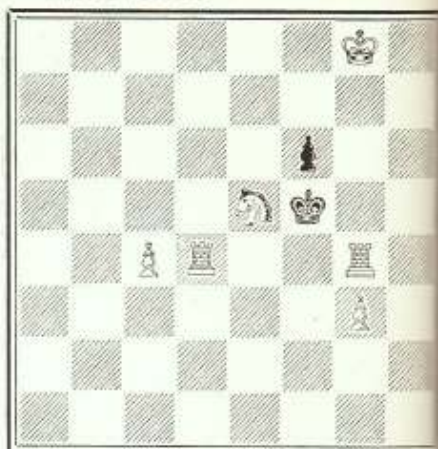


C. V.

Mate in Four Moves.

No. 194

Salvioli, "Teoria e Pratica"
Venice, 1884; No. 1.

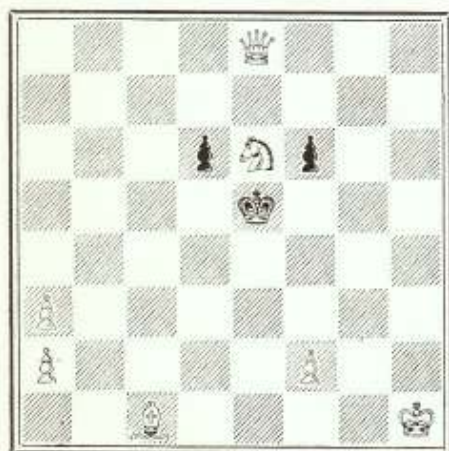


C. V.

Mate in Three Moves.

No. 195

New York "Evening Telegram"
June 13, 1885; No. 77.



C. V.

Mate in Three Moves.

No. 196

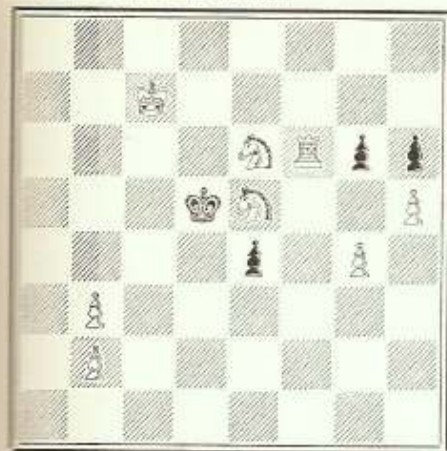
"The Moon-struck King."
"Hartford Weekly Times"
December 10, 1885; No. 1005.



Mate in Seven Moves.

No. 197

New Orleans "Times Democrat"
December 27, 1885; No. 231.

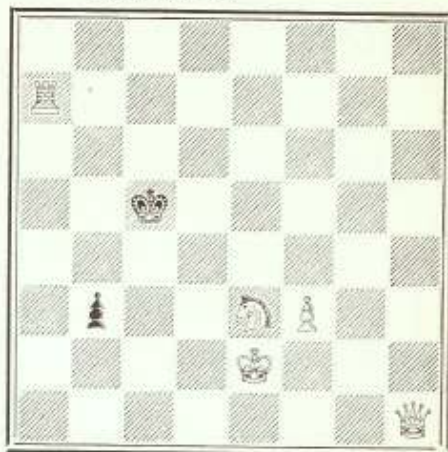


C. T.

Mate in Three Moves.

No. 198

Charleston "Weekly News"
1885; No. 320



Mate in Three Moves.

No. 199

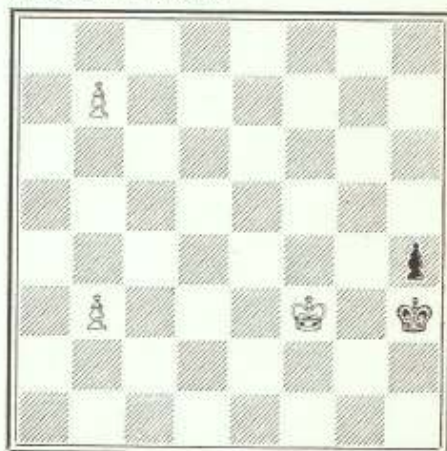
"International Chess Magazine"
January, 1886; No. 156.



Mate in Three Moves.

No. 200

Dubuque "Chess Journal"
June, 1886; No. 1506.

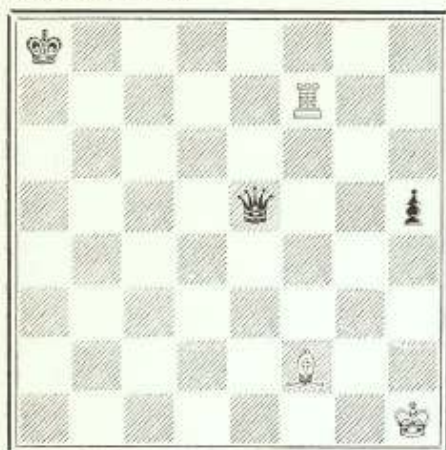


C. V.

Mate in Four Moves.

No. 201

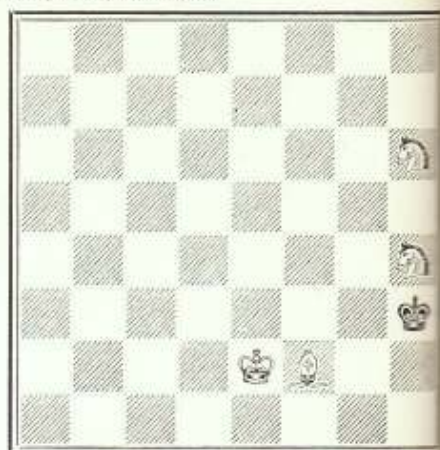
"International Chess Magazine"
June, 1886; No. 18.



White to Play and Draw.

No. 202

Dubuque "Chess Journal"
July, 1886; No. 1513.



Mate in Six Moves.

No. 203

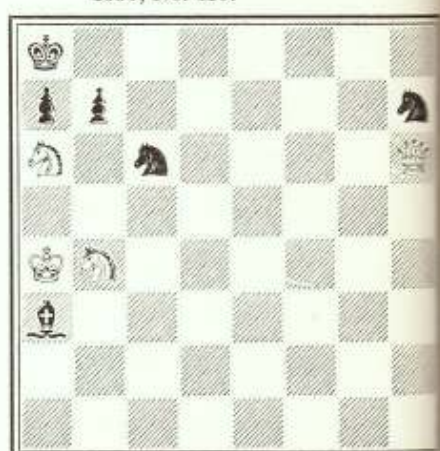
"International Chess Magazine"
December, 1886; No. 267.



Mate in Three Moves.

No. 204

Charleston "Weekly News"
1886; No. 413.

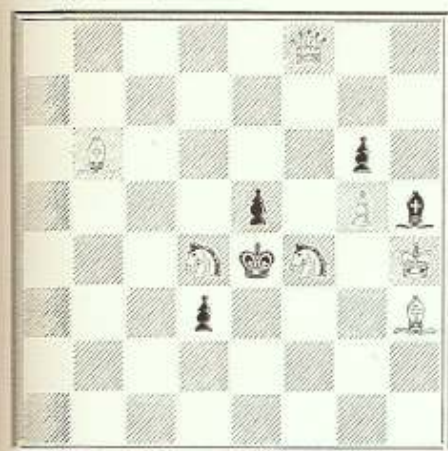


C. V.

Mate in Three Moves.

No. 205

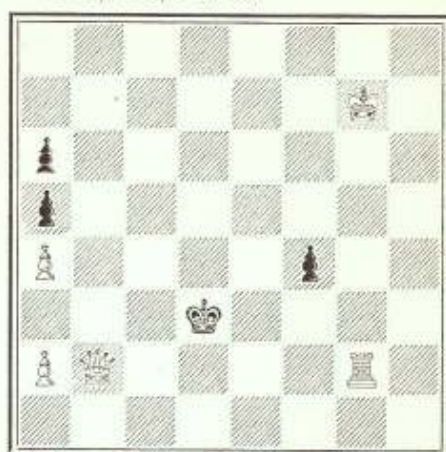
New Orleans "Times Democrat"
January 2, 1887; No. 319.



Mate in Two Moves.

No. 206

New Orleans "Times Democrat"
March 27, 1887; No. 343.



c. v.

Mate in Three Moves.

No. 207

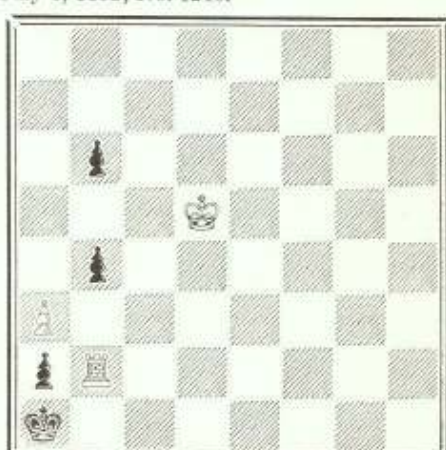
"Columbia Chess Chronicle"
August 4, 1888; No. 155.



Mate in Three Moves.

No. 208

Baltimore "Sunday News"
July 3, 1892; No. 1246.

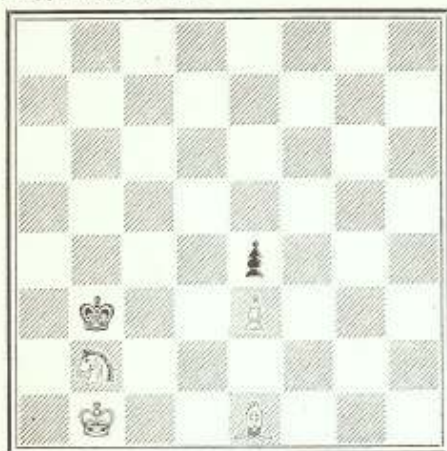


c. v.

White to Play and Win. ♖♗♘♙

No. 209

Wiener "Allgemeine Sports Zeitung"
May, 1893; No. 871.

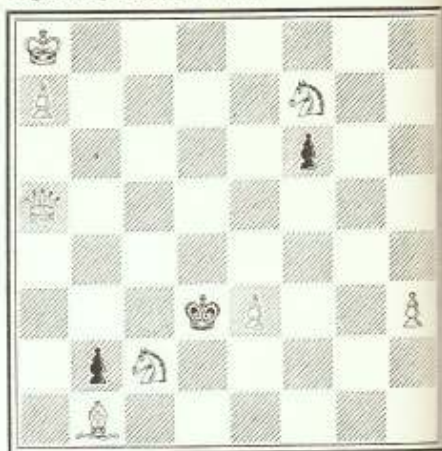


Q. V.

Mate in Six Moves.

No. 210

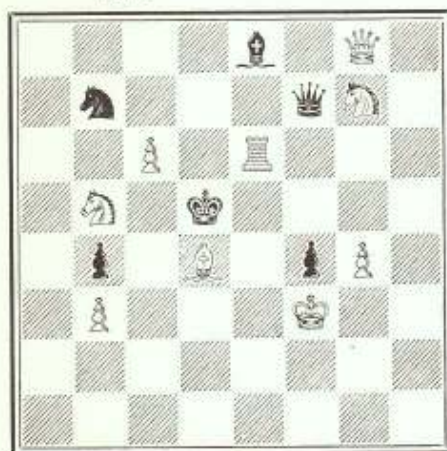
New York "Bahn-Frei"
August 31, 1895; No. 978.



Mate in Three Moves.

No. 211

"Newark Daily Advertiser"
1895.

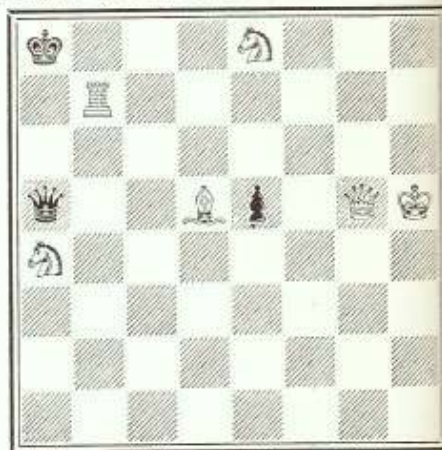


Q. V.

Mate in Two Moves.

No. 212

New York "Bahn-Frei"
January 9, 1896; No. 1014.



Mate in Two Moves.

No. 213

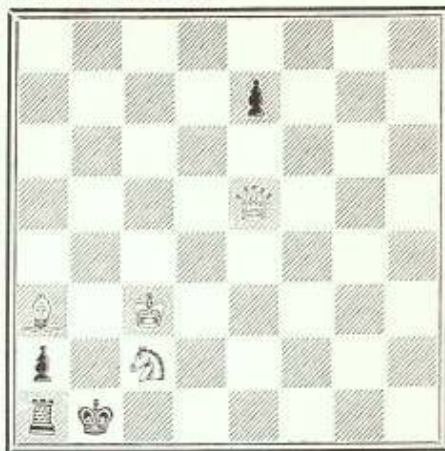
"La Stratégie"
July, 1896; No. 5091.



Selfmate in Six Moves.

No. 214

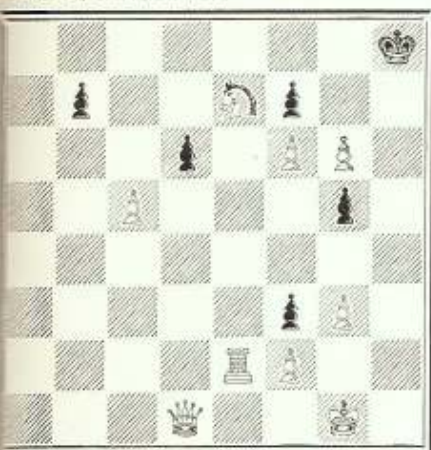
"La Stratégie"
July, 1896; No. 5092.



Selfmate in Six Moves.

No. 215

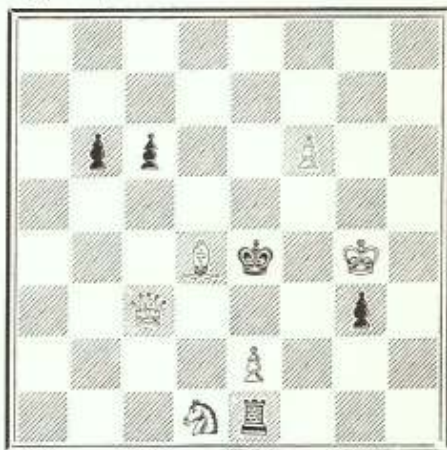
Paterson "Sunday Chronicle"
March 28, 1897; No. 17.



Mate in Two Moves.

No. 216

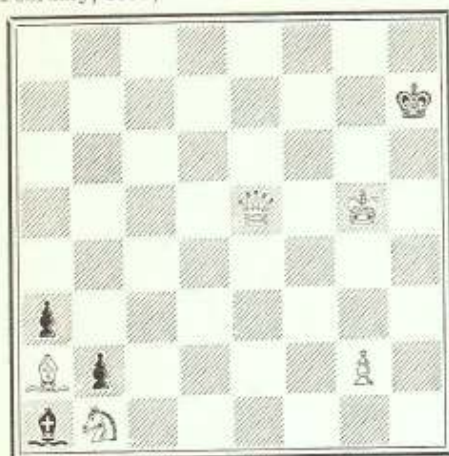
"American Chess Magazine"
July, 1897; No. 37.



Mate in Three Moves.

No. 217

"American Chess Magazine"
February, 1899; No. 395.



c. v.

Selfmate in Eleven Moves.

No. 218

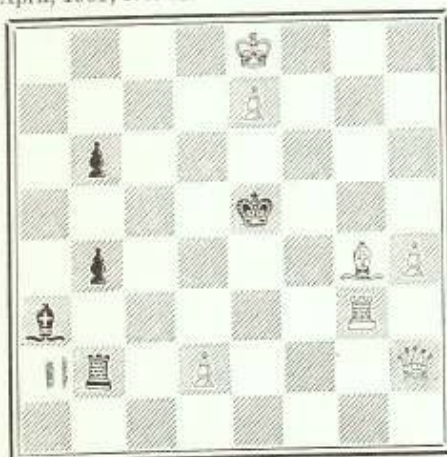
"I Uppnami"
March, 1901; No. 35.



Mate in Two Moves.

No. 219

"American Chess World"
April, 1901; No. 41.



Mate in Three Moves.

No. 220

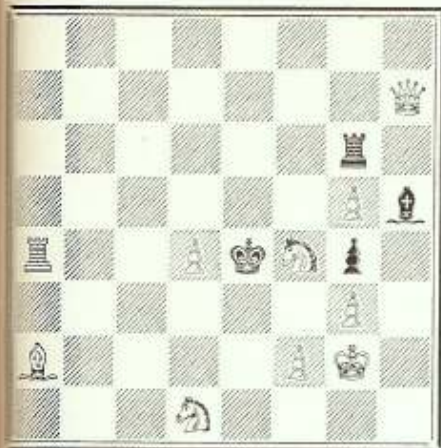
"American Chess World"
April, 1901; No. 47.



Mate in Four Moves.

No. 221

"American Chess World"
April, 1901; No. 51.



Selfmate in Twelve Moves.

No. 222

"I Uppnåmi"
April, 1901; No. 75.



Mate in Two Moves.

No. 223

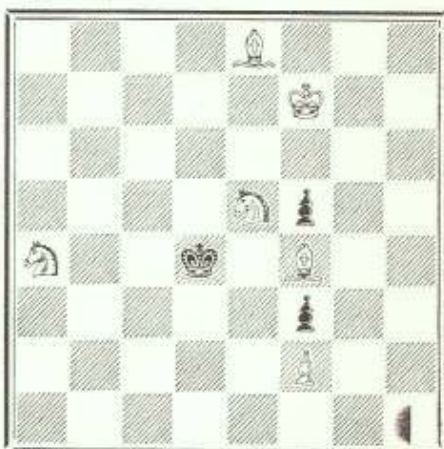
"American Chess World"
May, 1901; No. 67.



Selfmate in Five Moves.

No. 224

"American Chess World"
May, 1901; No. 63.



Mate in Four Moves.

No. 225

"Checkmate"
May, 1901; No. 63.

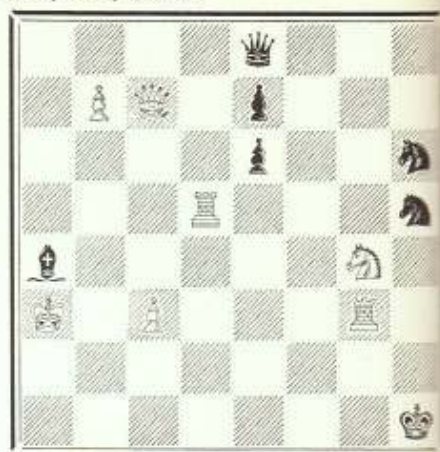


C. V.

Mate in Two Moves.

No. 226

"Checkmate"
June, 1901; No. 72.



Mate in Two Moves.

No. 227

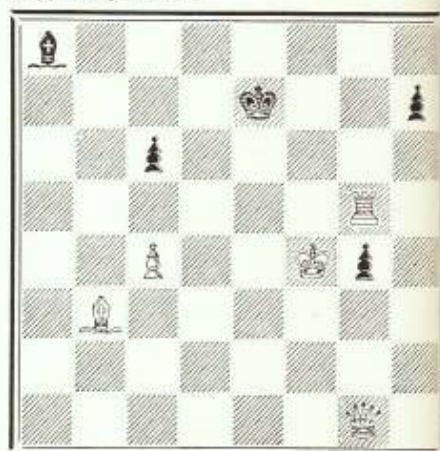
"Checkmate"
July, 1901; No. 99.



Selfmate in Six Moves.

No. 228

"American Chess World"
July, 1901; No. 85.



Mate in Three Moves.

No. 229

"Checkmate"

September, 1901; No. 121.

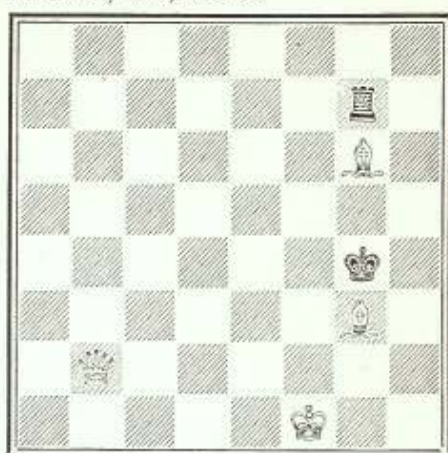


Mate in Four Moves.

No. 230

"Checkmate"

November, 1901; No. 153.



Mate in Three Moves.

No. 231

"Checkmate"

March, 1904; No. 354.



Mate in Two Moves.

No. 232

Philadelphia "Good Companion"

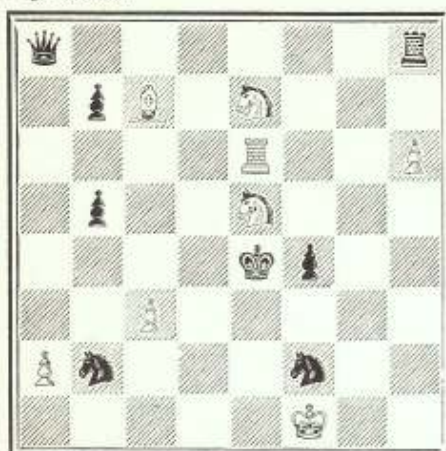
December 25, 1915; No. 10.



Mate in Two Moves.

No. 233

Unpublished.

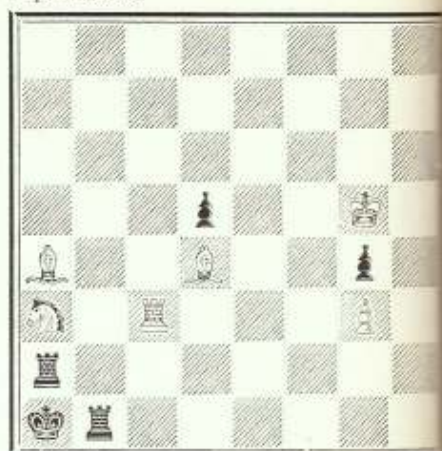


Mate in Two Moves.

No. 234

"L. J. I."

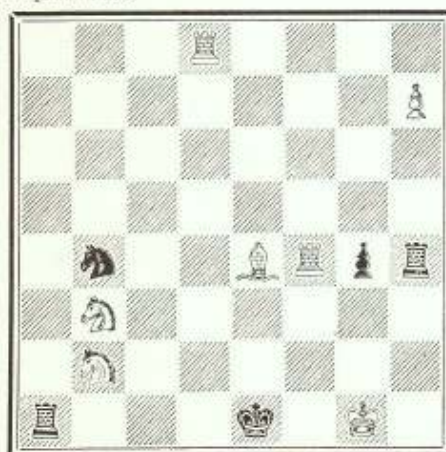
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Mate in Two Moves.

No. 235

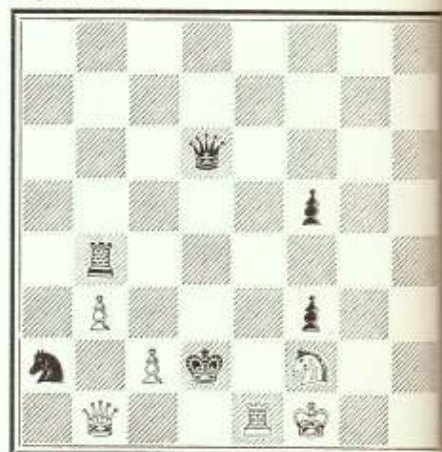
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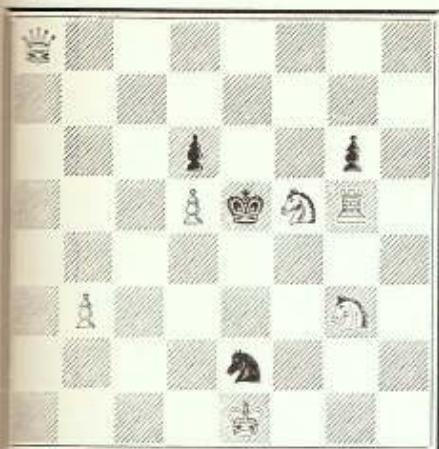
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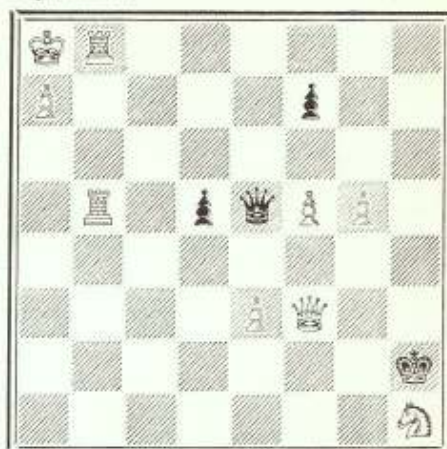
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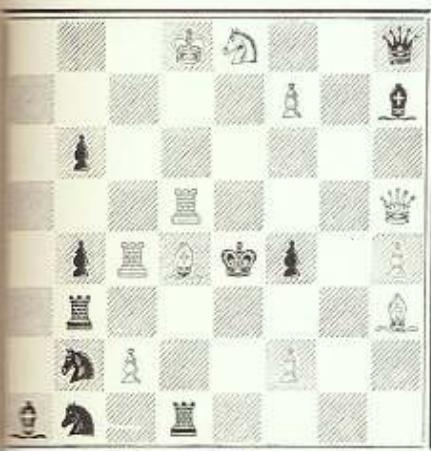
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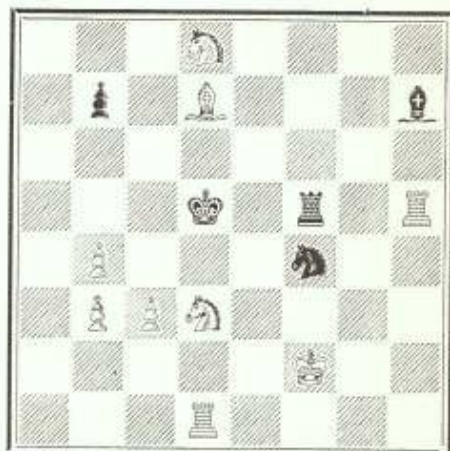
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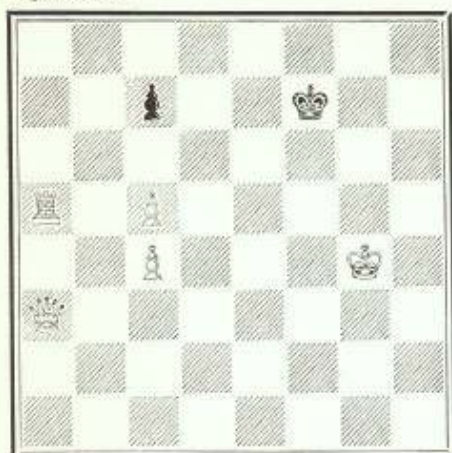
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Mate in Three Moves.

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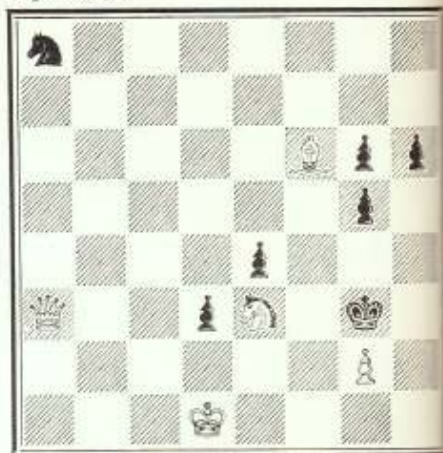
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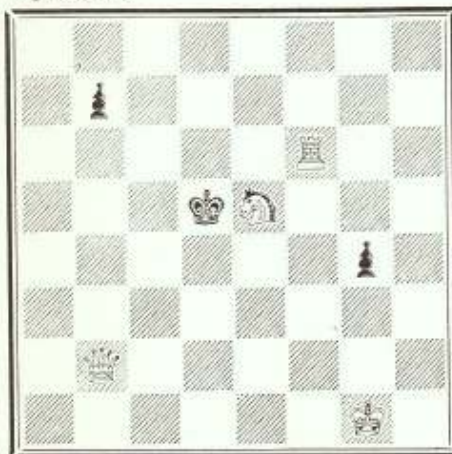
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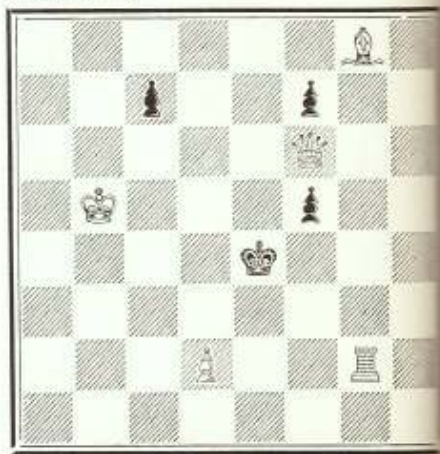
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Mate in Three Moves.

No. 244

Unpublished.



Mate in Three Moves.

No. 245

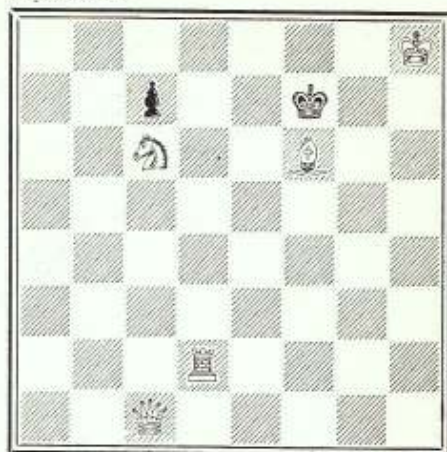
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Mate in Three Moves.

No. 246

Unpublished.



Mate in Three Moves.

No. 247

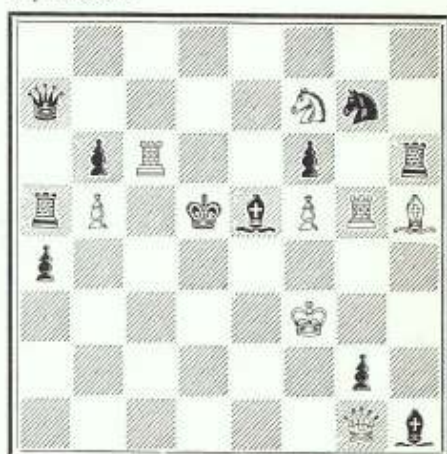
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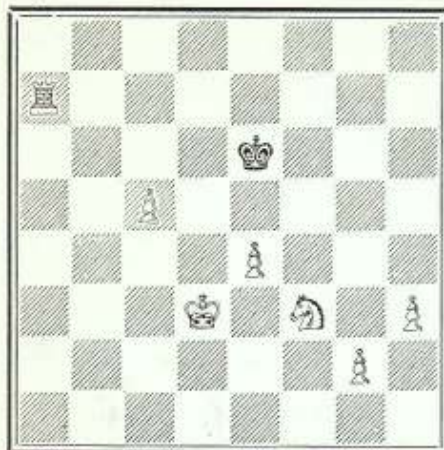
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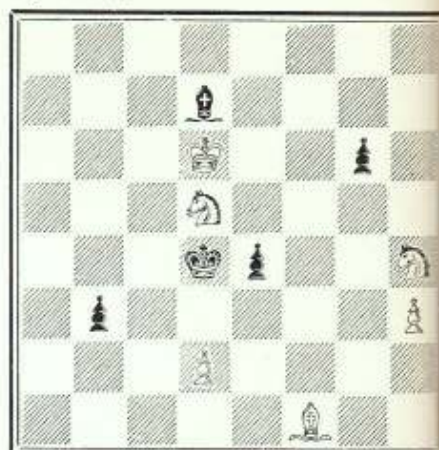
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Mate in Four Moves.

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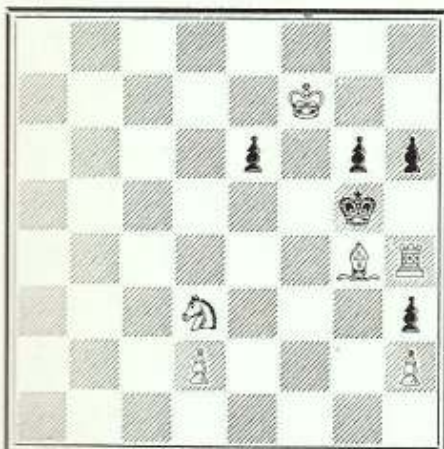
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Mate in Four Moves.

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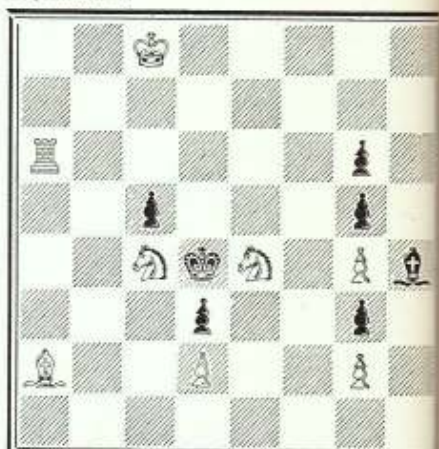
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Mate in Four Moves.

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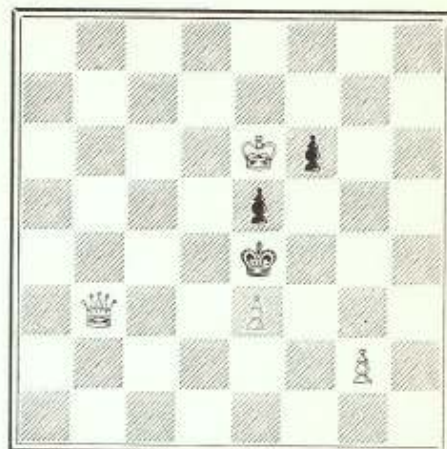
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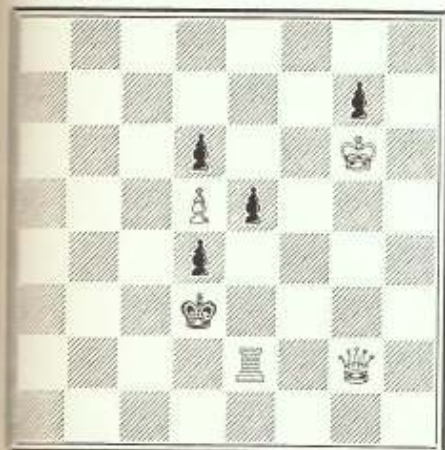
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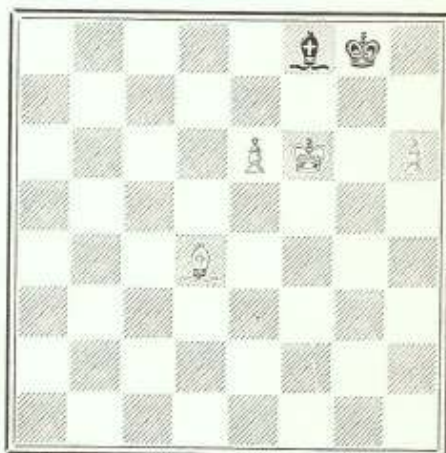
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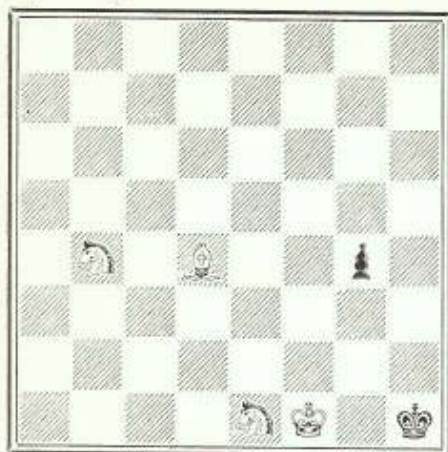
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Mate in Five Moves.

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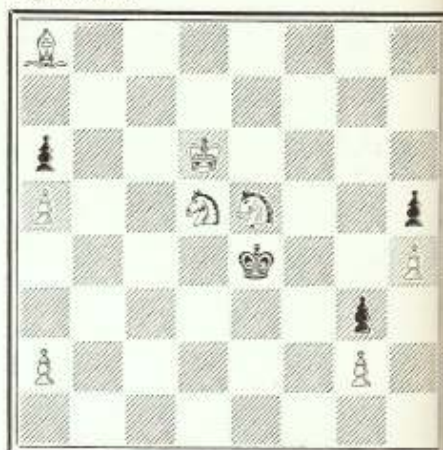
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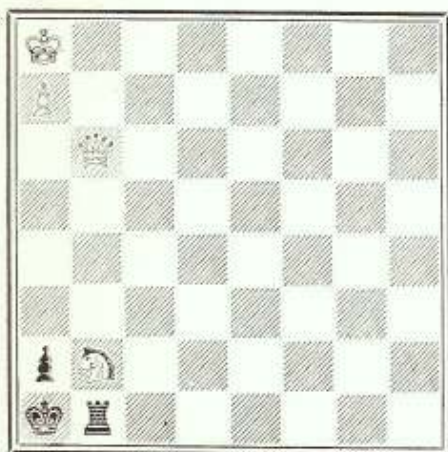
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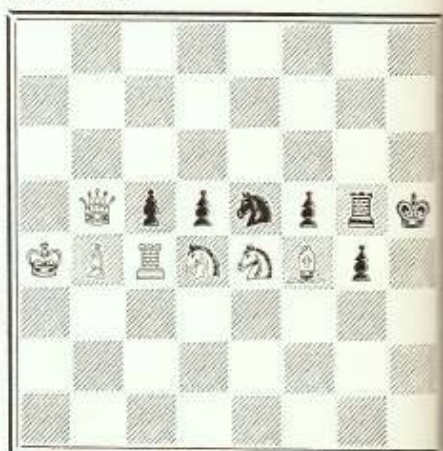


Mate in Five Moves.

No. 260

"Beau."

Unpublished.



Mate in Five Moves.

No. 261

"Fidèle"

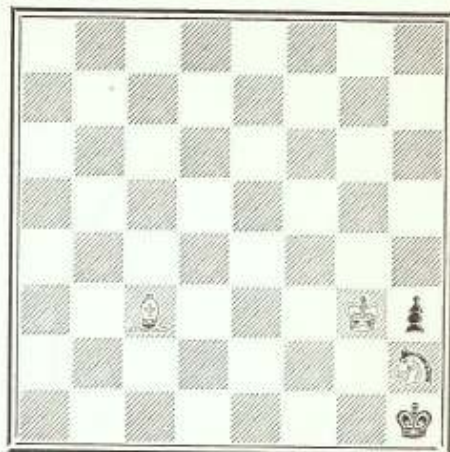
Unpublished.



Mate in Seven Moves.

No. 262

Unpublished.



Mate in Seven Moves.

No. 263

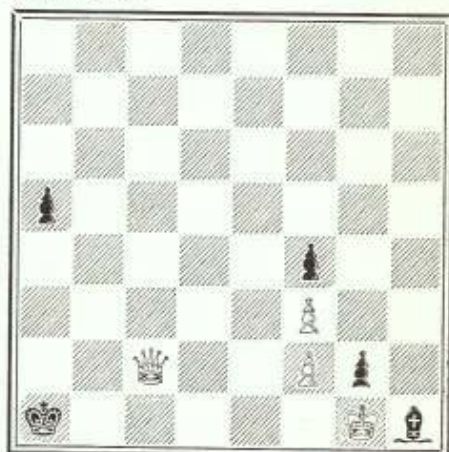
Unpublished.



Mate in Seven Moves.

No. 264

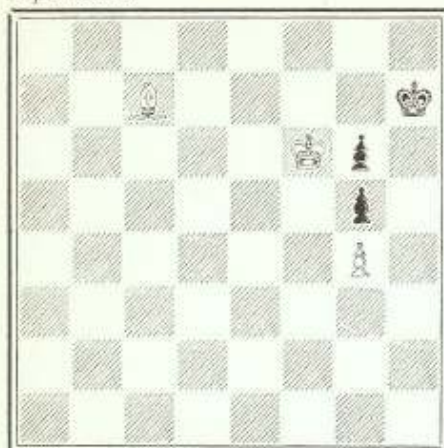
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Mate in Eight Moves.

No. 265

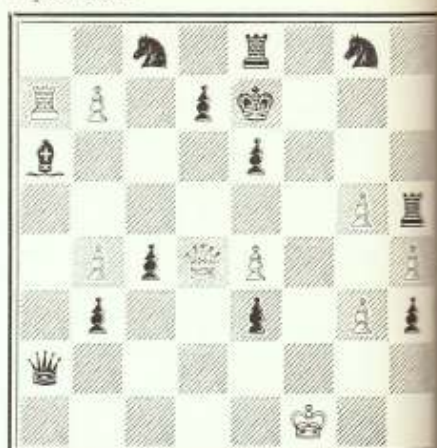
Unpublished.



Mate in Nine Moves.

No. 266

Unpublished.

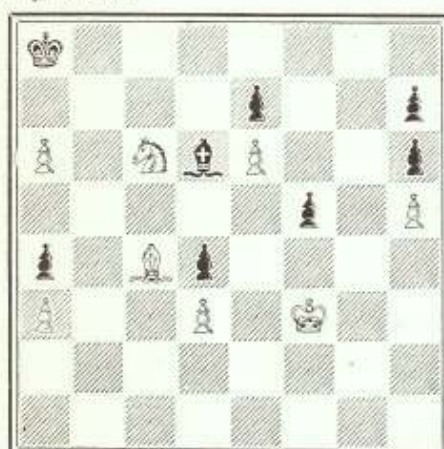


Mate in Ten Moves.

No. 267

"Episcopal Visitation."

Unpublished.



Mate in Thirteen Moves.

No. 268

Unpublished.



White to Play and Win.

No. 269

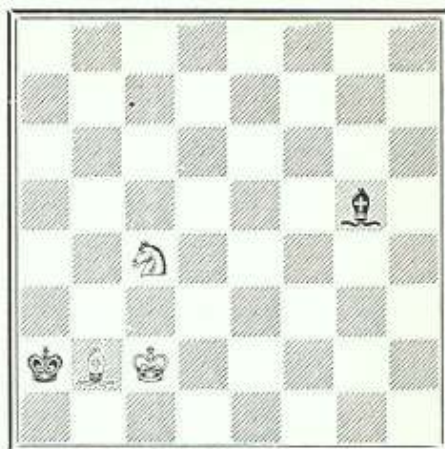
Unpublished.



White to Play and Win.

No. 270

Unpublished.



White to Play and Win.

No. 271

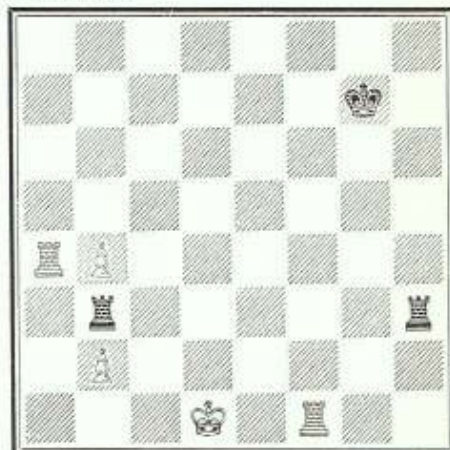
Unpublished.



White to Play and Win.

No. 272

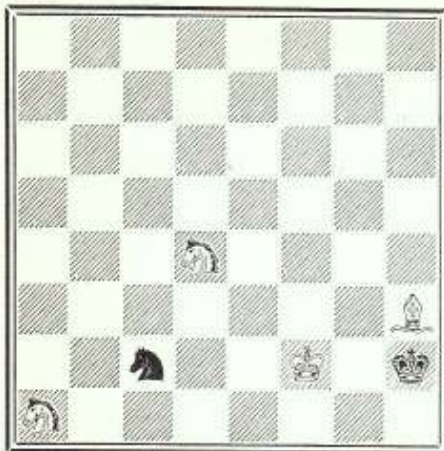
Unpublished.



White to Play and Win.

No. 273

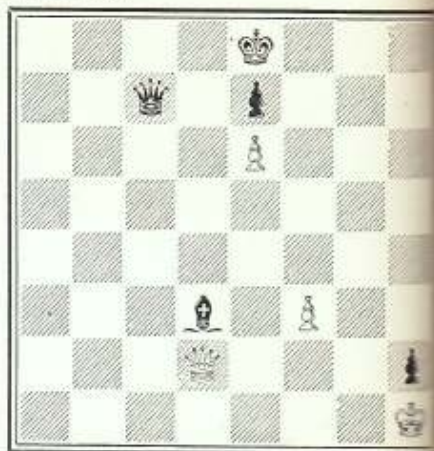
Unpublished.



White to Play and Win.

No. 274

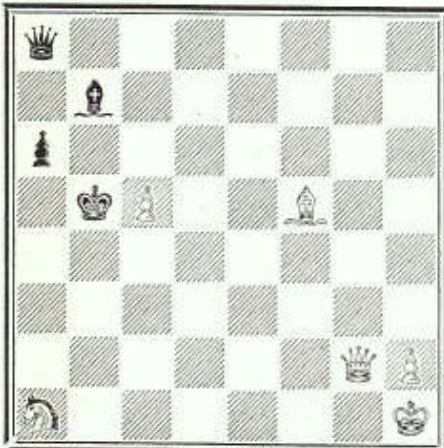
Unpublished.



White to Play and Win.

No. 275

Unpublished.



White to Play and Win.

No. 276

Unpublished.



White to Play and Win.

No. 277

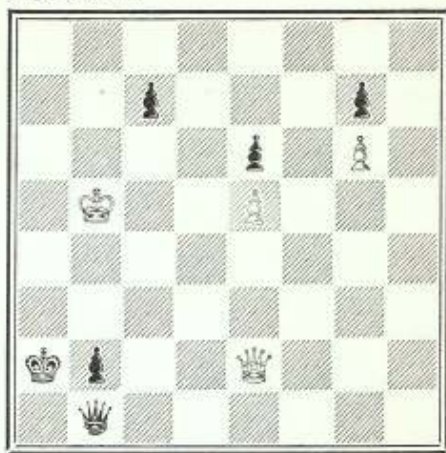
Unpublished.



White to Play and Draw.

No. 278

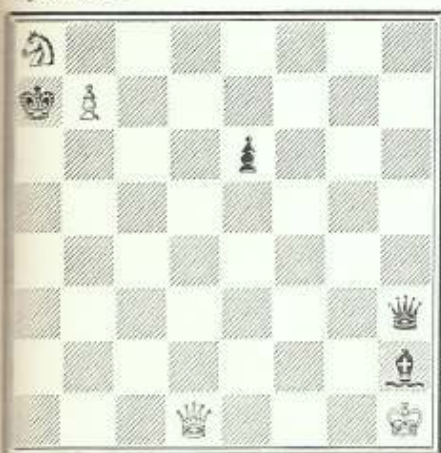
Unpublished.



White to Play and Draw.

No. 279

Unpublished.



White to Play and Draw.

No. 280

Unpublished.

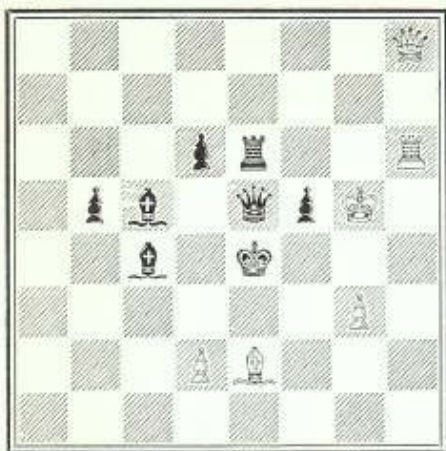


White to Play and Draw.

No. 281

"The Merry-go-round."

Unpublished.

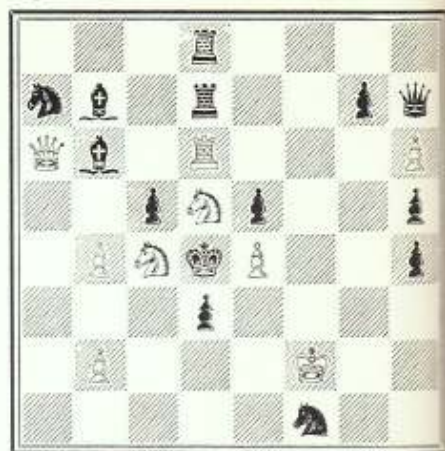


White to Play and Draw.

No. 282

"A Nocturne."

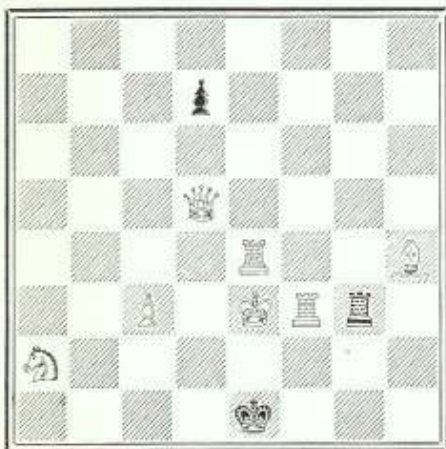
Unpublished.



White to Play and Draw.

No. 283

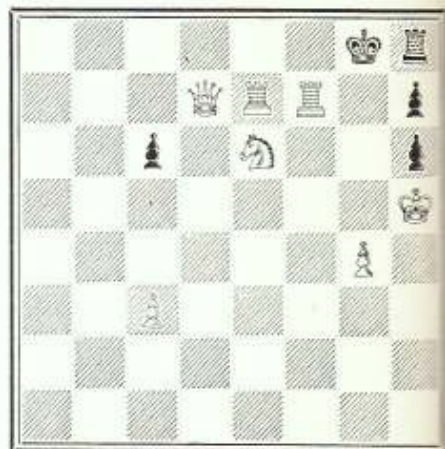
Unpublished.



Selfmate in Five Moves.

No. 284

Unpublished.



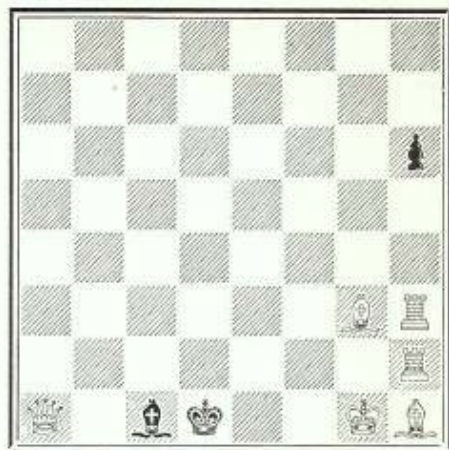
Selfmate in Six Moves.

No. 285

No. 286

Unpublished.

Unpublished.



Selfmate in Six Moves.

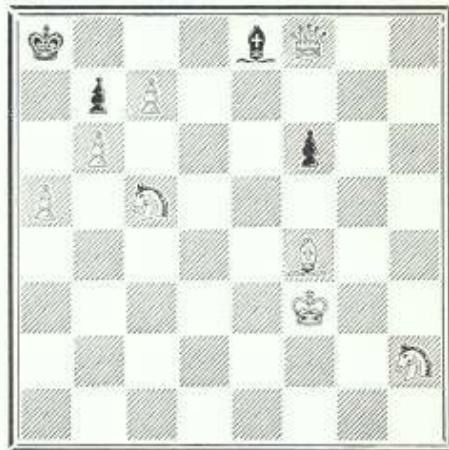
Selfmate in Seven Moves.

No. 287

No. 288

Unpublished.

Unpublished.



Selfmate in Eight Moves.

Selfmate in Eleven Moves.

No. 289

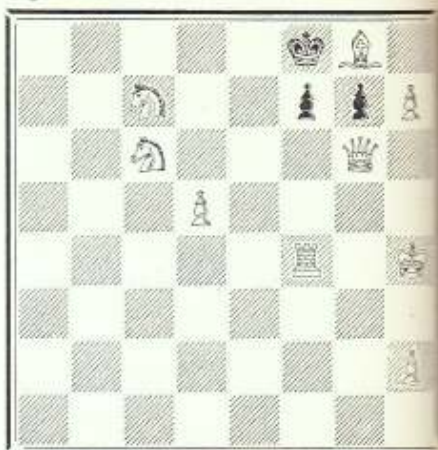
Unpublished.



Selfmate in Eleven Moves.

No. 290

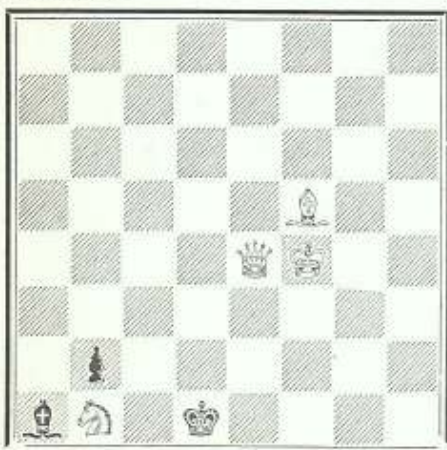
Unpublished.



Selfmate in Twelve Moves.

No. 291

Unpublished.

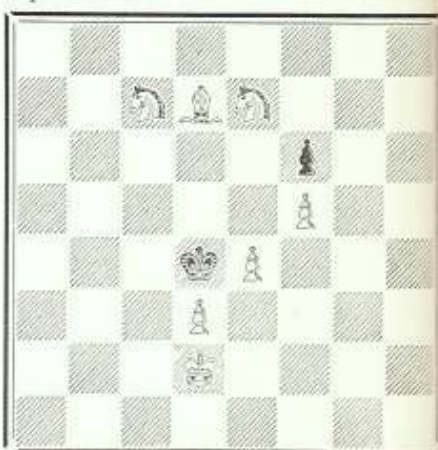


Selfmate in Twenty-five Moves.

No. 292

"The Note of Interrogation,"
?

Unpublished.



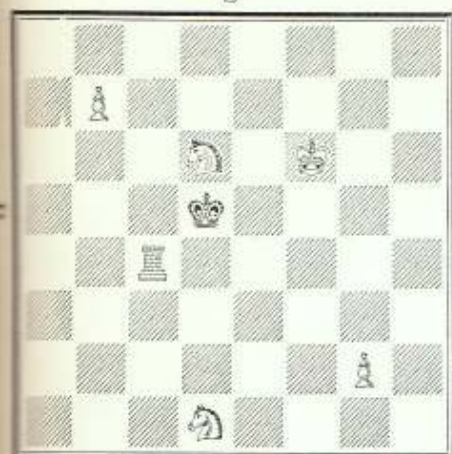
Mate in How Many Moves?

No. 293

"A Quartet."

Unpublished.

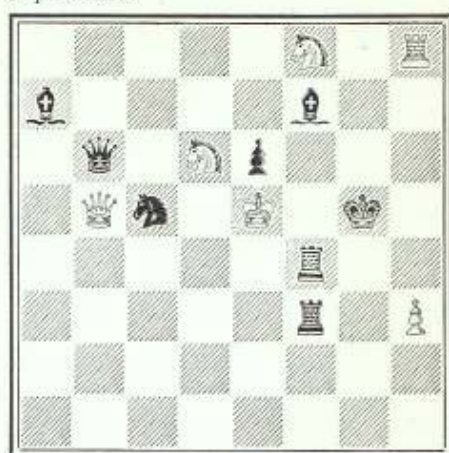
O



A
Mate in Two Moves,
whichever of the four ways the board may be
turned.

No. 294

Unpublished.



Retract last move and force Selfmate
in Two Moves.

No. 295

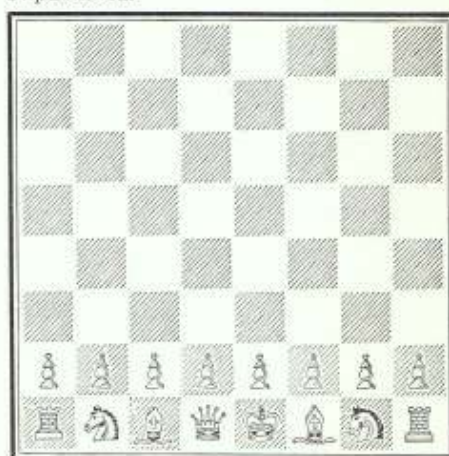
Unpublished.



Retract last move and force Selfmate
in Three Moves.

No. 296

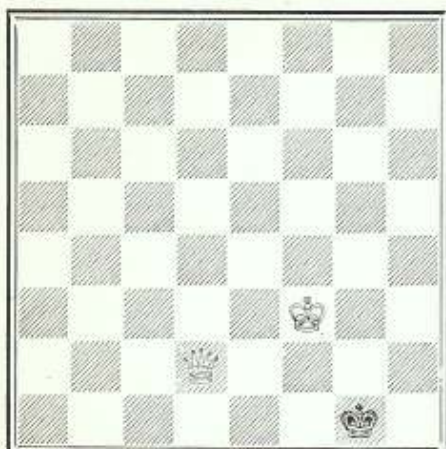
Unpublished.



Place the black King where it can be mated
in Five Moves.

No. 297

Unpublished.

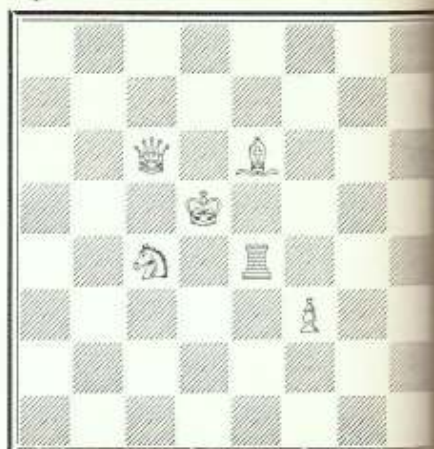


White, playing first, and moving *only the Queen* to compel the black King to stand in rotation upon the squares a1, a8, h8 and h1, mating it upon the last named square in 49 moves.

No. 298

"Position on my watch-chain."

Unpublished.



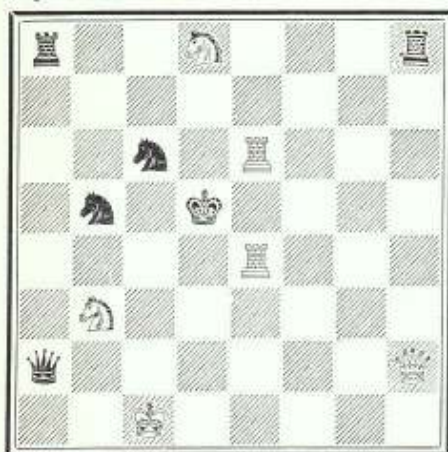
On whatever unoccupied or unchecked square the black King is placed, White mates with Pawn in ten moves at most.

No. 299

"His First Attempt."

September, 1850.

Unpublished.



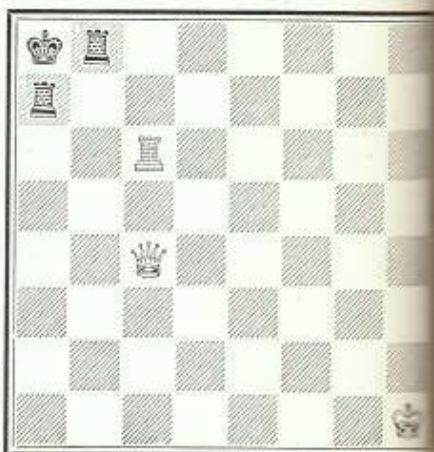
Mate in Three Moves.

No. 300

"His Last Problem."

March, 1915.

Unpublished.



Mate in Seven Moves.

No. 301

New York "Albion"
February 19, 1853; No. 217.

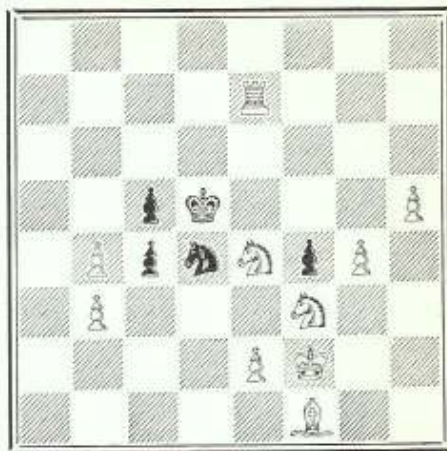


A. C. N. p. 305; No. 62.

Mate in Five Moves.

No. 302

"Illustrated London News"
March 26, 1853; No. 478.



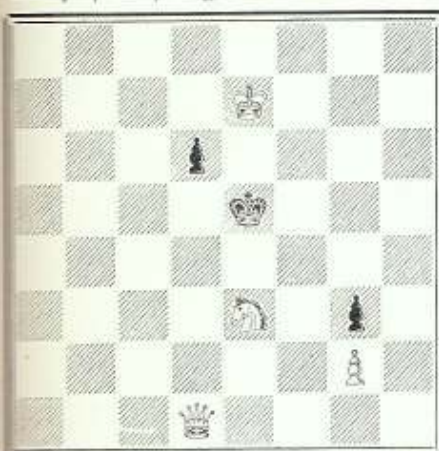
c. v.

A. C. N. p. 226; No. 185.

Mate in Four Moves.

No. 303

"Illustrated London News"
January 7, 1854; Enigma No. 856.

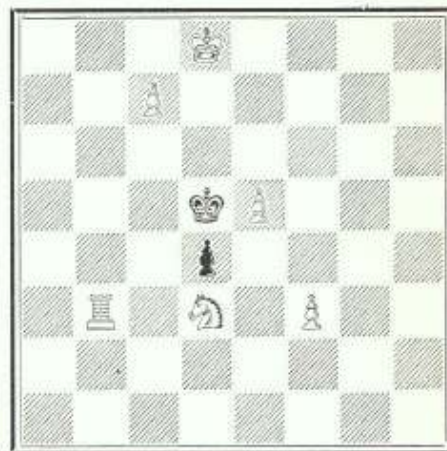


A. C. N. p. 93; No. 180.

Mate in Three Moves.

No. 304

"Illustrated London News"
March 10, 1855; Enigma No. 912.



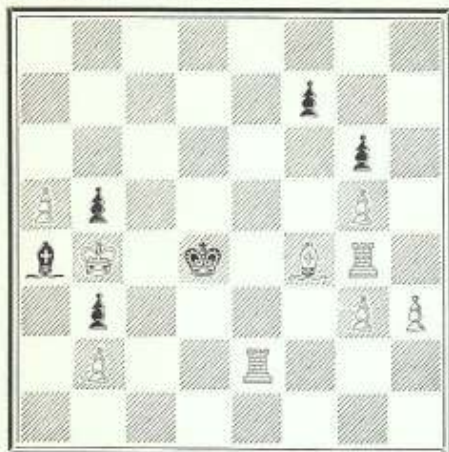
c. v.

A. C. N. p. 18; No. 103.

Mate in Two Moves.

No. 305

"Porter's Spirit of the Times"
January 17, 1857; No. 20.



C. V.

A. C. N. p. 226; No. 187.

Mate in Four Moves.

No. 306

New York "Albion"
January 24, 1857; No. 421.

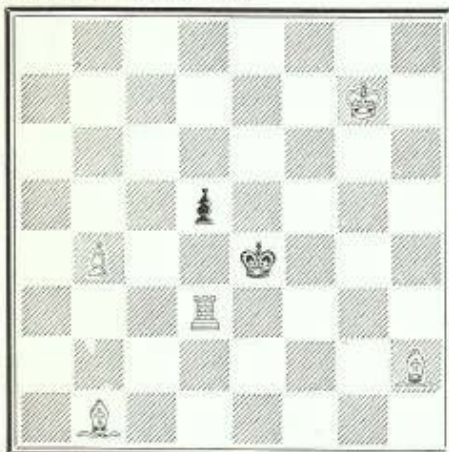


A. C. N. p. 222; No. 163.

Mate in Four Moves.

No. 307

New York "Albion"
March 14, 1857; No. 428.



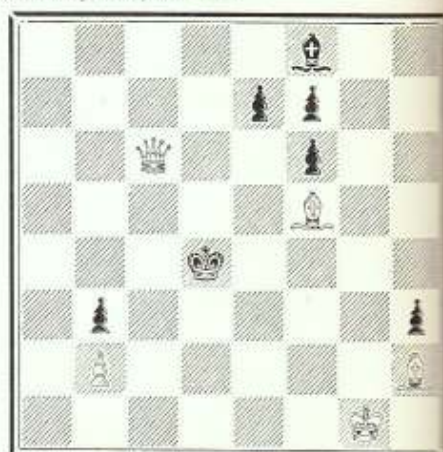
C. V.

A. C. N. p. 223; No. 172.

Mate in Four Moves.

No. 308

"Illustrated London News"
June 27, 1857; No. 697.



C. V.

A. C. N. p. 307; No. 74.

Mate in Five moves.

No. 309

"American Chess Monthly"
July 1857; No. 30.

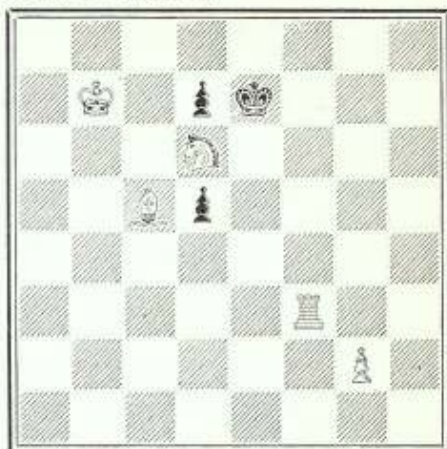


A. C. N. p. 306; No. 66.

Mate in Five Moves.

No. 310

"American Chess Monthly"
August, 1857; No. 33.

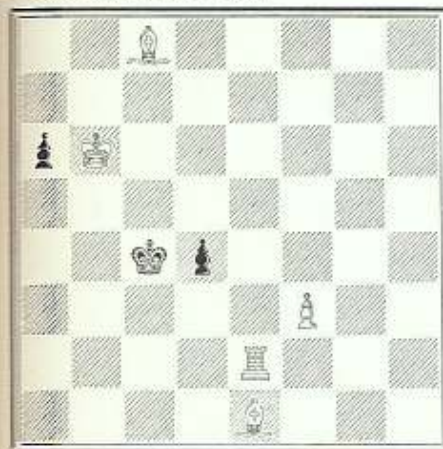


A. C. N. p. 224; No. 174.

Mate in Four Moves.

No. 311

New York "Albion"
October 10, 1857; No. 458.

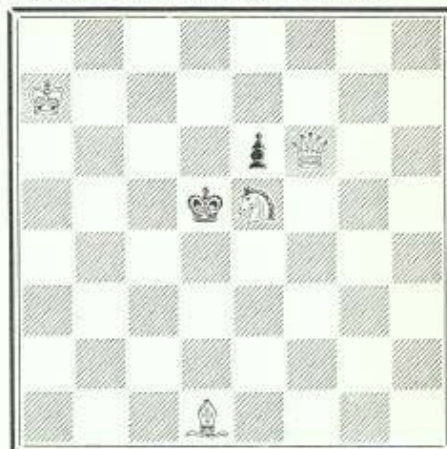


A. C. N. p. 94; No. 186.

Mate in Three Moves.

No. 312

"Illustrated London News"
September 12, 1857; Enigma No. 1047.

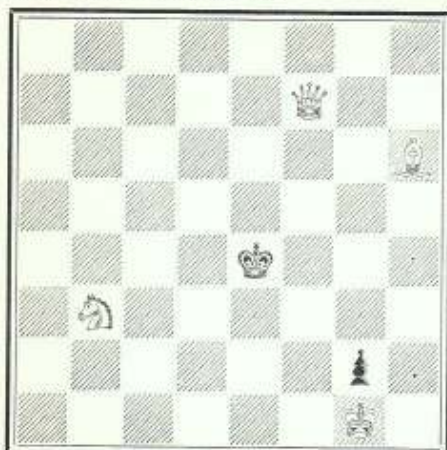


A. C. N. p. 94; No. 189.

Mate in Three Moves.

No. 313

New York "Albion"
December 19, 1857; No. 468.

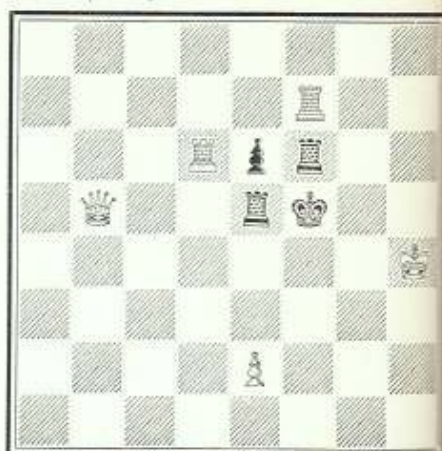


A. C. N. p. 94; No. 187.

Mate in Three Moves.

No. 314

New York "Albion"
March 6, 1858; No. 479.

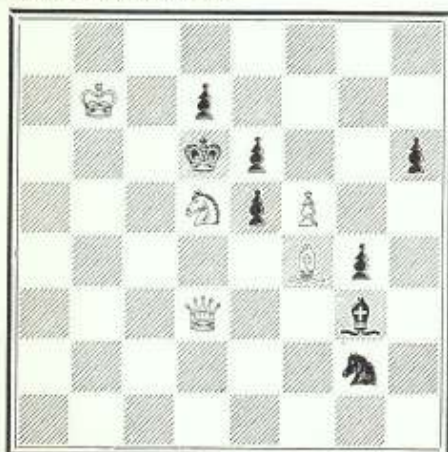


A. C. N. p. 19; No. 109.

Mate in Two Moves.

No. 315

"Porter's Spirit of the Times"
April 24, 1858; No. 85.



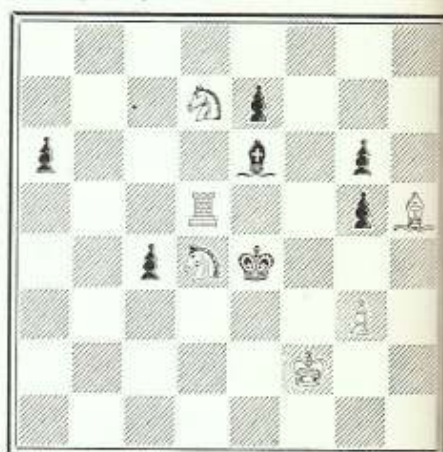
C. V.

A. C. N. p. 225; No. 179.

Mate in Four Moves.

No. 316

"Winona Republican"
May 12, 1858; No. 9.



Mate in Two Moves.

No. 317

"American Chess Monthly"
May, 1858; No. 84.

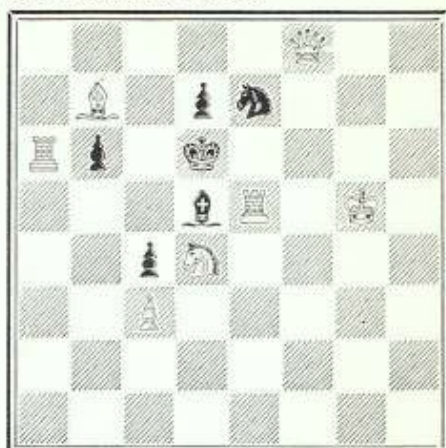


A. C. N. p. 95; No. 196.

Mate in Three Moves.

No. 318

"American Chess Monthly"
September, 1858; No. 109.

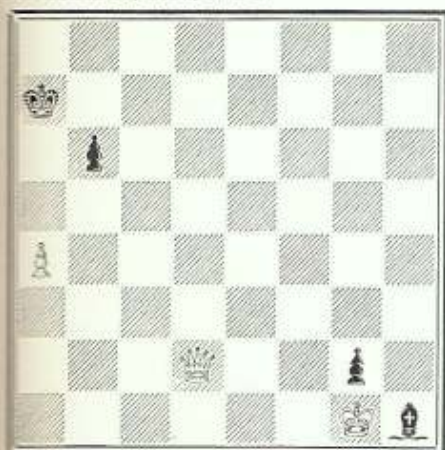


A. C. N. p. 20; No. 113.

Mate in Two Moves.

No. 319

"New York Saturday Press"
November 20, 1858; No. 4.

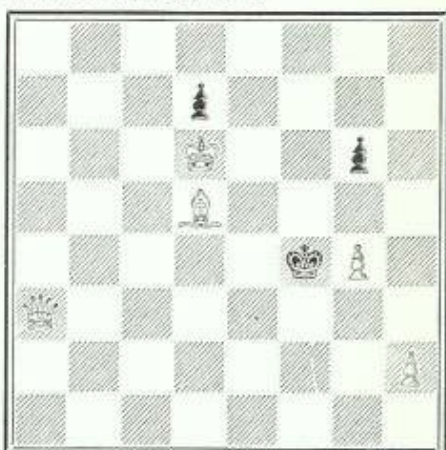


C. Y.

Mate in Six Moves.

No. 320

St. Louis "Daily Missouri Democrat"
November 27, 1858; No. 6.

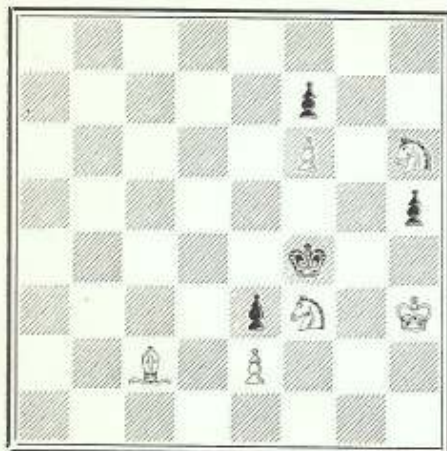


A. C. N. p. 95; No. 191.

Mate in Three Moves.

No. 321

"Winona Republican"
December 11, 1858; No. 39.



A. C. N. p. 223; No. 171.

Mate in Four Moves.

No. 322

Philadelphia "Daily Evening Bulletin"
December 18, 1858; No. 10.



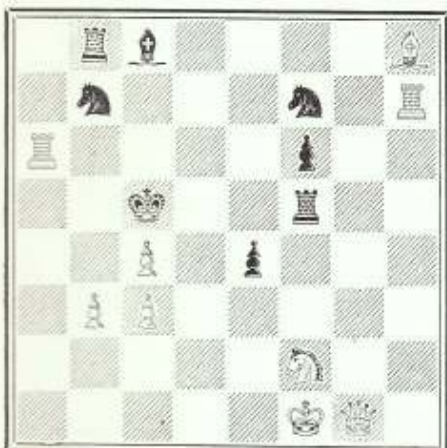
c. v.

A. C. N. p. 96; No. 197.

Mate in Three Moves.

No. 323

"Lynn News"
December 28, 1858; No. 45.

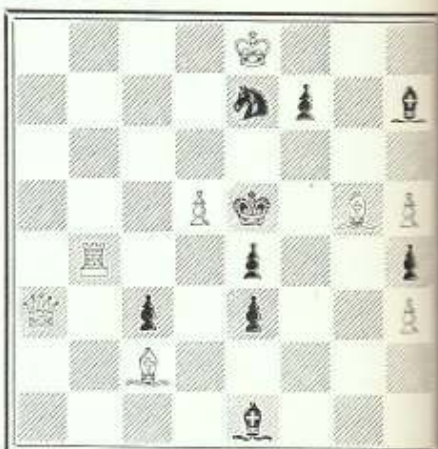


A. C. N. p. 18; No. 102.

Mate in Two Moves.

No. 324

London "Illustrated News of the World"
April 2, 1859; No. 22.



A. C. N. p. 96; No. 202.

Mate in Three Moves.

No. 325

"Charleston Tri Weekly Courier"
April 14, 1859; No. 17.

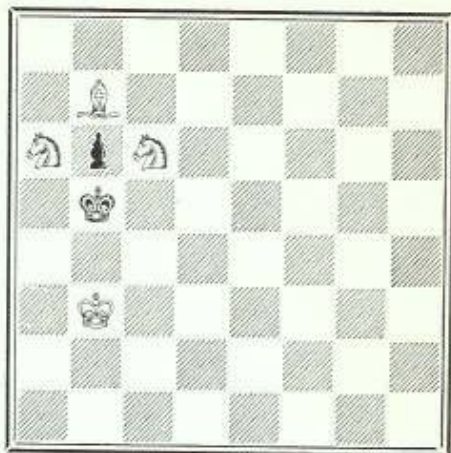


A. C. N. p. 19; No. 111.

Mate in Two Moves.

No. 326

"Frank Leslie's Illustrated Newspaper"
April 30, 1859; No. 193.



A. C. N. p. 305; No. 61.

Mate in Five Moves.

No. 327

New York "Musical World"
May 7, 1859; No. 14.

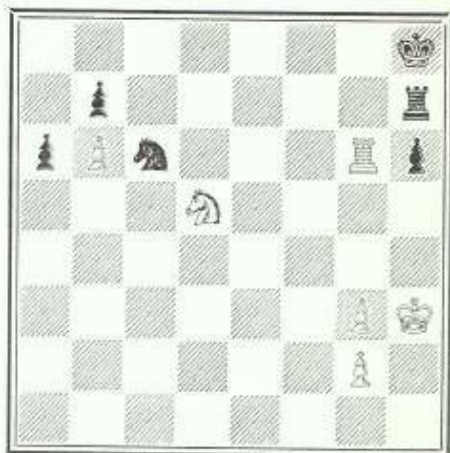


A. C. N. p. 19; No. 108.

Mate in Two Moves.

No. 328

Boston "Saturday Evening Gazette"
June 11, 1859; No. 59.

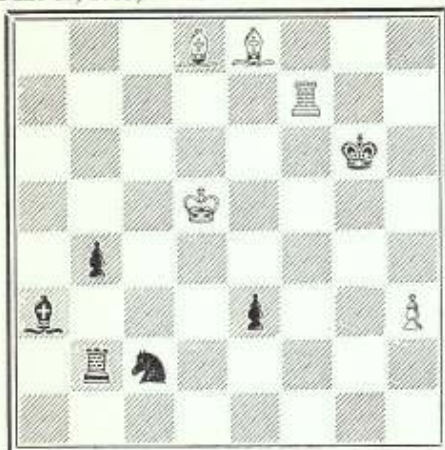


A. C. N. p. 350; No. 5.

White to Play and Win.

No. 329

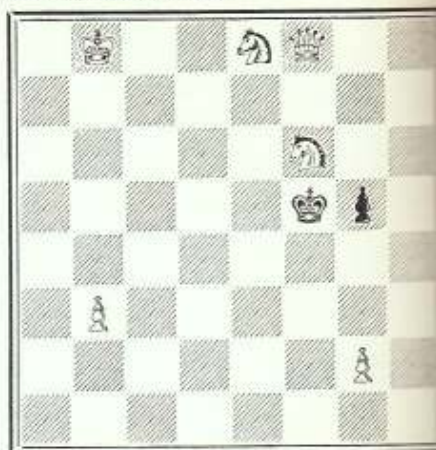
New Orleans "Sunday Delta"
June 12, 1859; No. 52.



Mate in Three Moves.

No. 330

"New York Clipper"
June 18, 1859; No. 143.

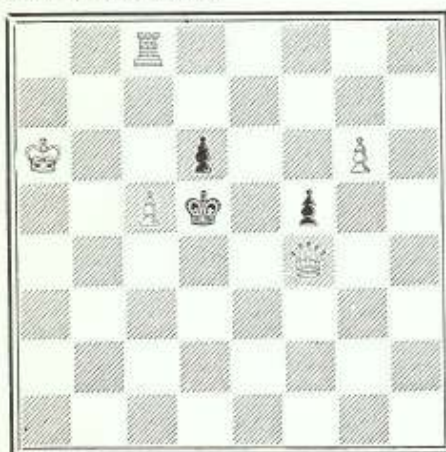


A. C. N. p. 96; No. 198.

Mate in Three Moves.

No. 331

St. Louis "Daily Missouri Democrat"
June 25, 1859; No. 45



A. C. N. p. 19; No. 107.

Mate in Two Moves.

No. 332

Louisville "Kentucky Turf Register"
July 2, 1859; No. 7

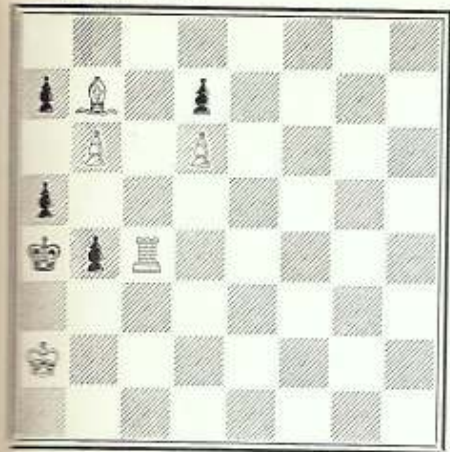


A. C. N. p. 20; No. 116.

Mate in Two Moves.

No. 333

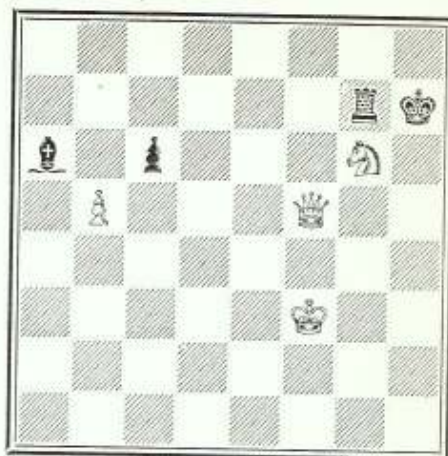
Der "New-Yorker Humorist"
July 9, 1859; No. 1.



Mate in Four Moves.

No. 334

Philadelphia "Daily Evening Bulletin"
July 23, 1859; No. 54.



c. v.

A. C. N. p. 226; No. 188.

Mate in Four Moves.

No. 335

"Lyon News"
September 23, 1859; No. 83.

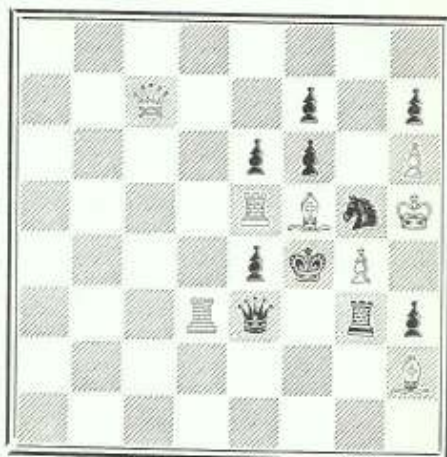


A. C. N. p. 21; No. 120.

Mate in Two Moves.

No. 336

Philadelphia "Sunday Mercury"
Nov. 31, 1859; No. 16.



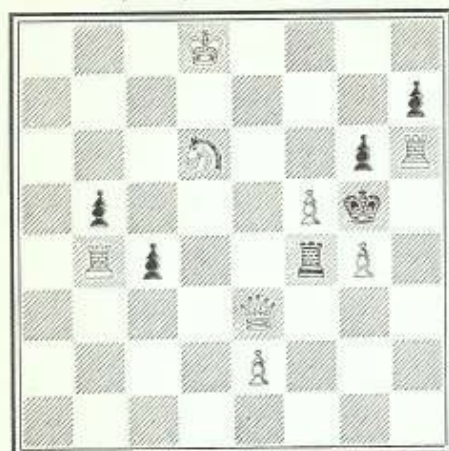
c. v.

A. C. N. p. 22; No. 126.

Mate in Two Moves.

No. 337

New York "Albion"
December 3, 1859; No. 569.

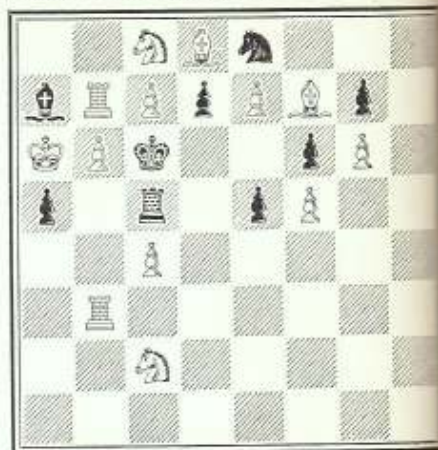


A. C. N. p. 20; No. 115.

Mate in Two Moves.

No. 338

New York "Musical World"
December 3, 1859; No. 73.

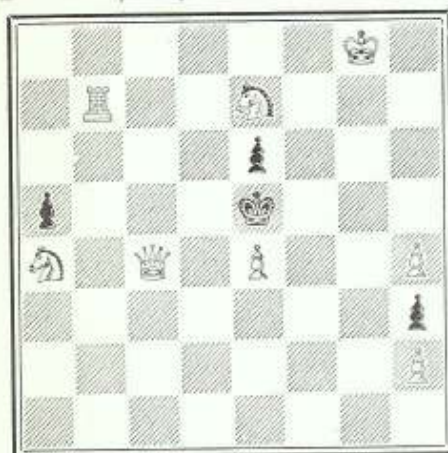


A. C. N. p. 21; No. 123.

Mate in Two Moves

No. 339

"Cincinnati Daily Gazette"
December 3, 1859; No. 14.

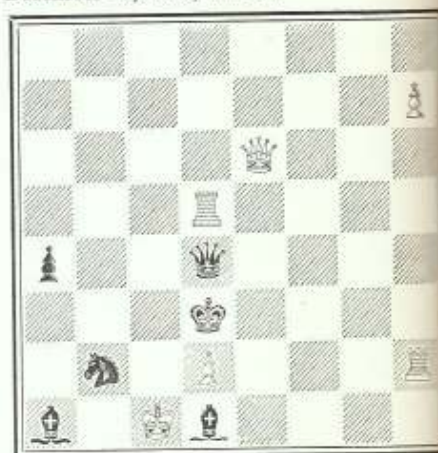


A. C. N. p. 20; No. 118.

Mate in Two Moves.

No. 340

"Wilke's Spirit of the Times"
December 17, 1859; No. 15.



A. C. N. p. 21; No. 122.

Mate in Two Moves.

No. 341

Boston "Saturday Evening Gazette"
December 24, 1859; No. 87.

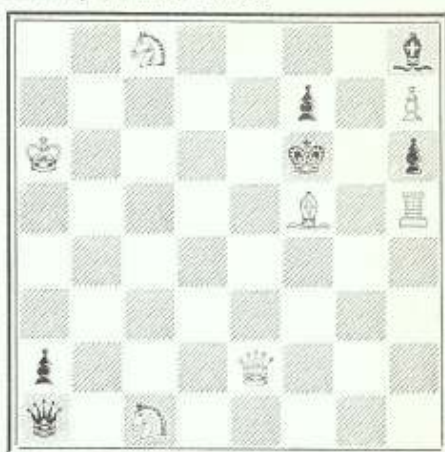


A. C. N. p. 20; No. 117.

Mate in Two Moves.

No. 342

Boston "Saturday Evening Gazette"
February 25, 1860; No. 96.

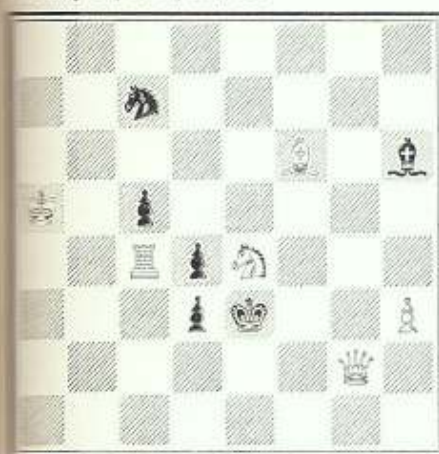


A. C. N. p. 23; No. 132.

Mate in Two Moves.

No. 343

Philadelphia "Daily Evening Bulletin"
February 25, 1860; No. 88.

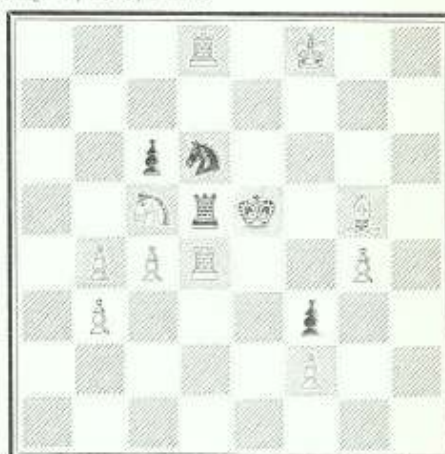


A. C. N. p. 22; No. 130.

Mate in Two Moves.

No. 344

"Brooklyn Standard"
July 21, 1860; No. 5.

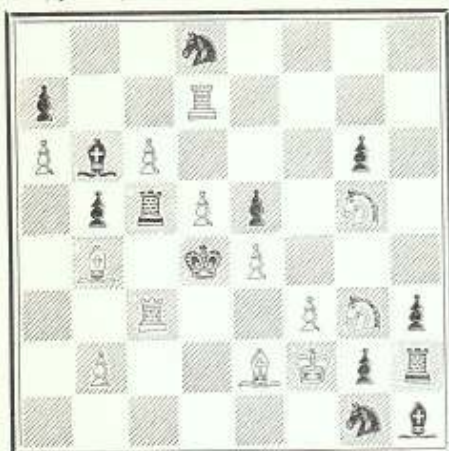


A. C. N. p. 23; No. 134.

Mate in Two Moves.

No. 345

Hazeltine, "The Clipper Problem Tournament"
1860, p. 111; No. 79.



C. V.

Mate in Two Moves.

No. 346

"Wilke's Spirit of the Times"
November 9, 1861; No. 10.

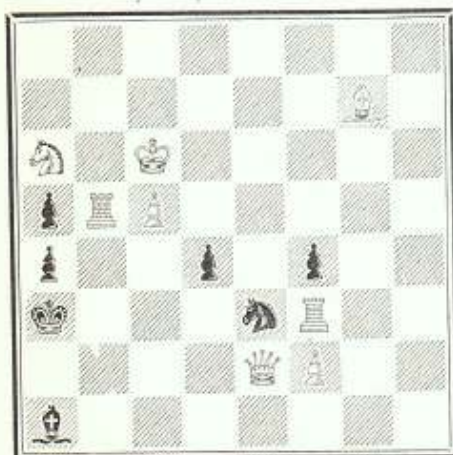


A. C. N. p. 97; No. 206.

Mate in Three Moves.

No. 347

"New York Illustrated News"
November 11, 1861; No. 89.



A. C. N. p. 97; No. 204.

Mate in Three Moves.

No. 348

"Wilke's Spirit of the Times"
November 16, 1861; Enigma No. 11.

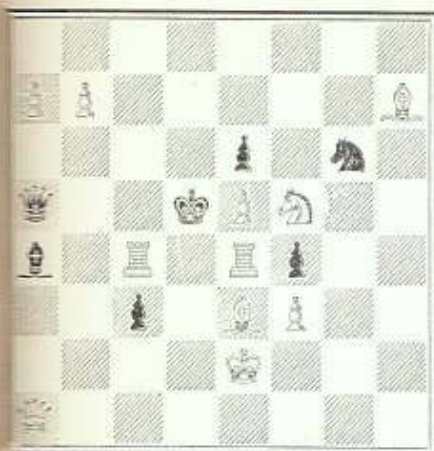


A. C. N. p. 26; No. 153.

Mate in Two Moves.

No. 349

New York "Household Journal"
December 7, 1861; No. 71.

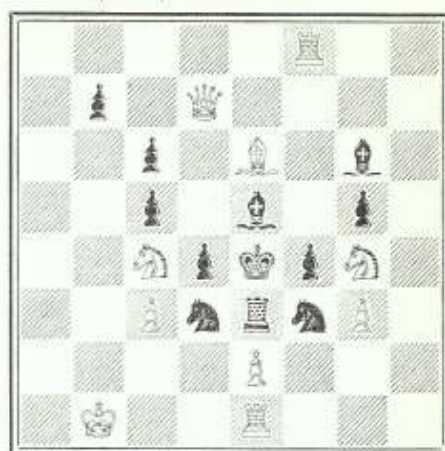


A. C. N. p. 27; No. 156.

Mate in Two Moves.

No. 350

Philadelphia "Daily Evening Bulletin"
March 22, 1862; No. 203.

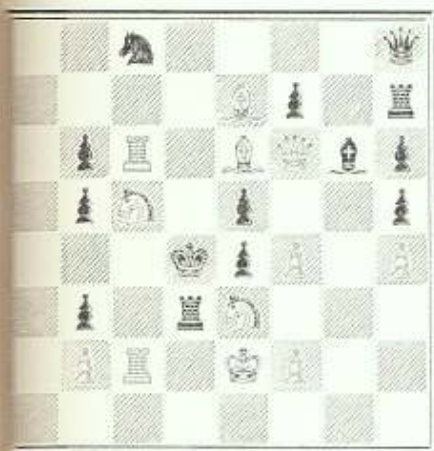


A. C. N. p. 27; No. 157.

Mate in Two Moves.

No. 351

Philadelphia "Daily Evening Bulletin"
March 29, 1862; No. 204.

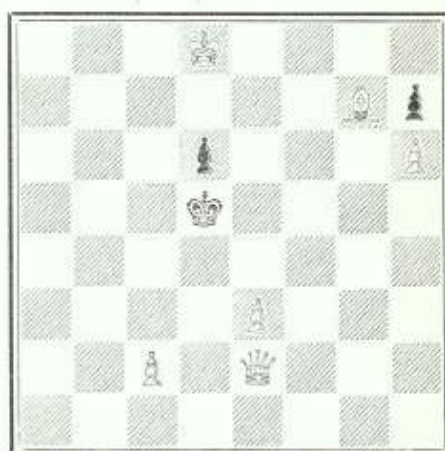


A. C. N. p. 27; No. 155.

Mate in Two Moves.

No. 352

"Wilke's Spirit of the Times"
November 29, 1862; No. 13.

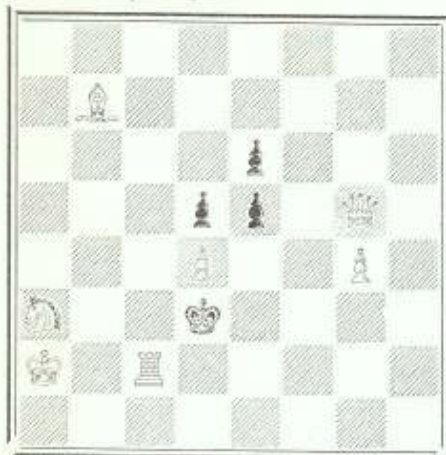


C. V.

Mate in Three Moves.

No. 353

"Wile's Spirit of the Times"
December 13, 1862; No. 15.

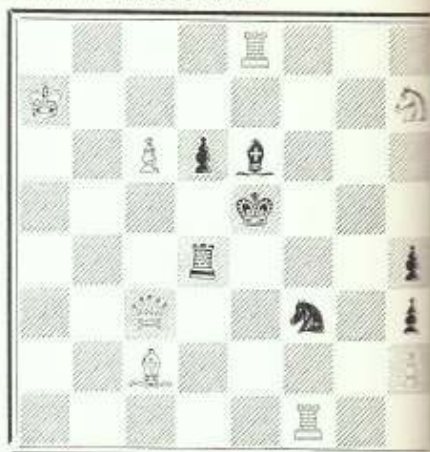


A. C. N. p. 26; No. 149.

Mate in Two Moves.

No. 354

New York "Albion"
October 24, 1863; No. 771.

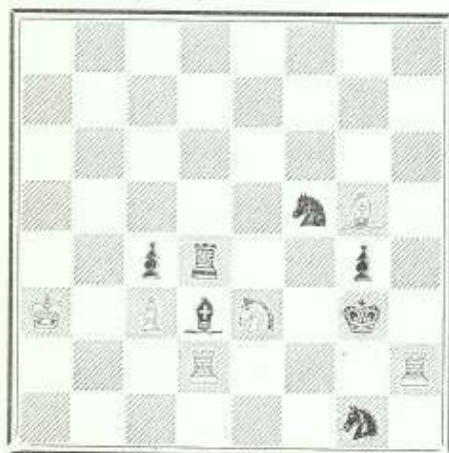


A. C. N. p. 28; No. 166.

Mate in Two Moves.

No. 355

"New York Clipper"
November 14, 1863; No. 405.

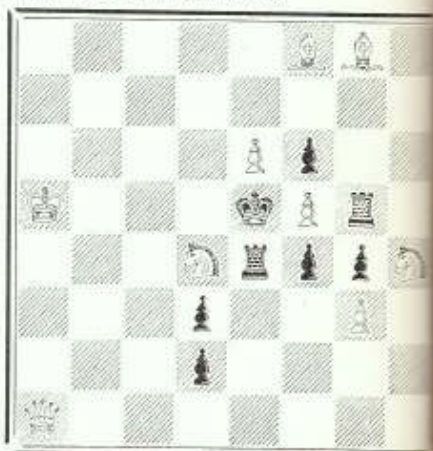


A. C. N. p. 29; No. 170.

Mate in Two Moves.

No. 356

London "Era"
February 21, 1864; No. 502.



A. C. N. p. 97; No. 207.

Mate in Three Moves.

No. 357

"Wilke's Spirit of the Times"
August 13, 1864; No. 76.

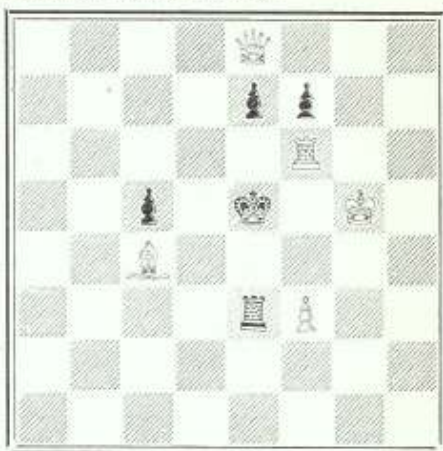


A. C. N. p. 30; No. 173.

Mate in Two Moves.

No. 358

"Wilke's Spirit of the Times"
September 10, 1864; No. 80.



A. C. N. p. 30; No. 174.

Mate in Two Moves.

No. 359

Philadelphia "Daily Evening Bulletin"
October 1, 1864; No. 352.

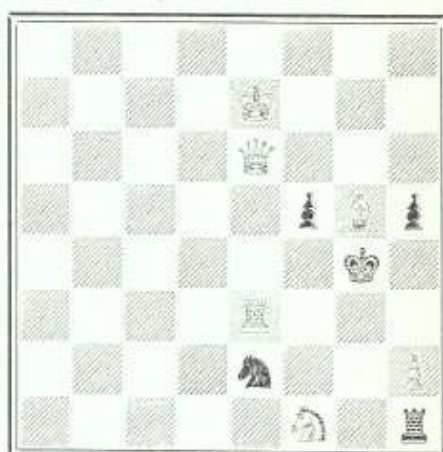


C. V.

Mate in Three Moves.

No. 360

Philadelphia "Daily Evening Bulletin"
October 8, 1864; No. 353.

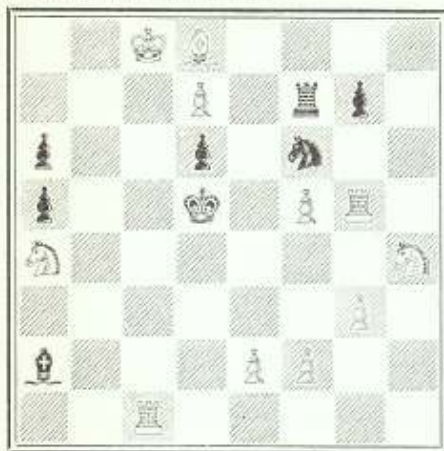


A. C. N. p. 32; No. 186.

Mate in Two Moves.

No. 361

London "Bell's Life"
November 5, 1864; No. 453.



A. C. N. p. 97; No. 208.

Mate in Three Moves.

No. 362

"Kingston Journal"
November 15, 1865; No. 21.

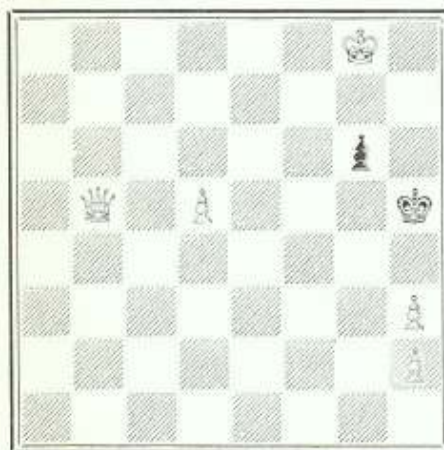


A. C. N. p. 33; No. 194.

Mate in Two Moves

No. 363

"Kingston Journal"
April 18, 1866; No. 43.



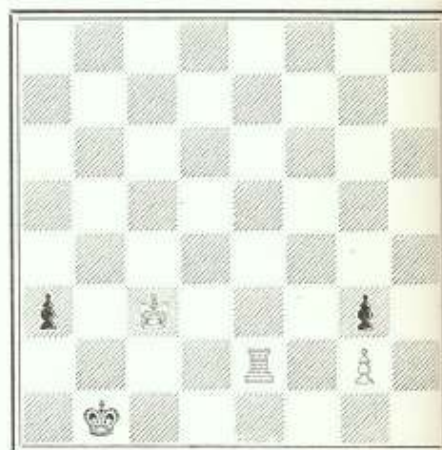
c. v.

A. C. N. p. 98; No. 209.

Mate in Three Moves.

No. 364

"Dubuque Times"
April 25, 1866; No. 23.

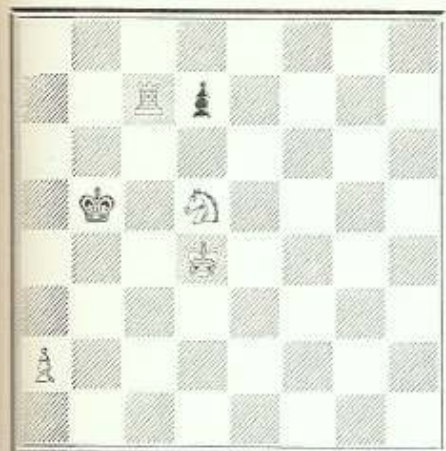


A. C. N. p. 98; No. 210.

Mate in Three Moves.

No. 365

"Dubuque Times"
June 27, 1866; No. 31.

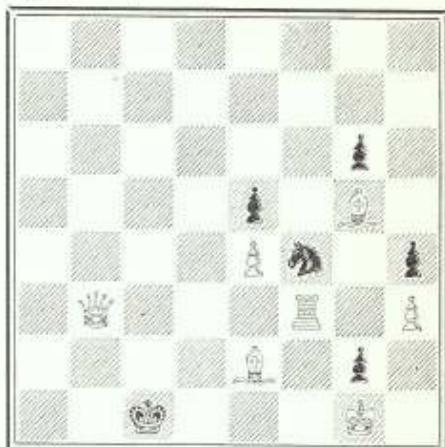


A. C. N. p. 98; No. 214.

Mate in Three Moves.

No. 366

"Dubuque Times"
July 18, 1866; No. 34.

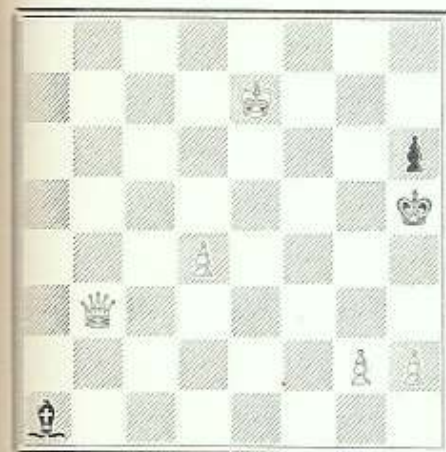


A. C. N. p. 32; No. 190.

Mate in Two Moves.

No. 367

"Kingston Journal"
November 14, 1866; No. 73.

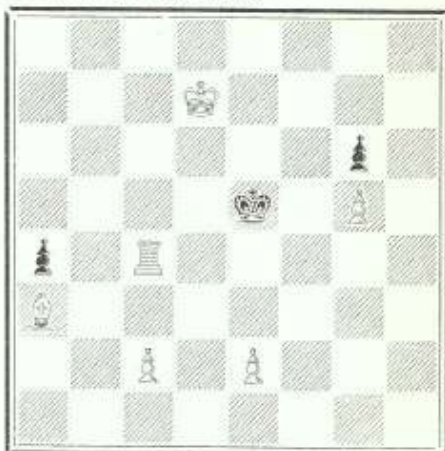


A. C. N. p. 101; No. 227.

Mate in Three Moves.

No. 368

"Dubuque Times"
December 1, 1866; No. 56.



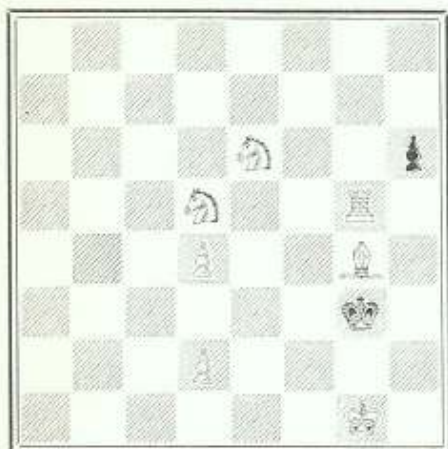
A. C. N. p. 100; No. 226.

Mate in Three Moves.

No. 369

"Kingston Journal"

January 9, 1867; No. 81.



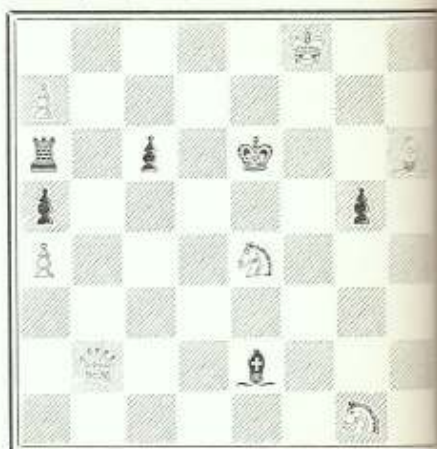
A. C. N. p. 101; No. 228.

Mate in Three Moves.

No. 370

Macon "Georgia Weekly Telegraph"

February , 1867; No. 26.



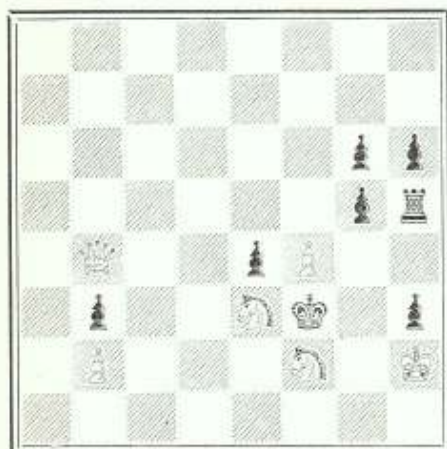
A. C. N. p. 103; No. 239.

Mate in Three Moves.

No. 371

Philadelphia "Press"

March 31, 1867; No. 12.



A. C. N. p. 103; No. 241.

Mate in Three Moves.

No. 372

Macon "Georgia Weekly Telegraph"

May 24, 1867; No. 41.

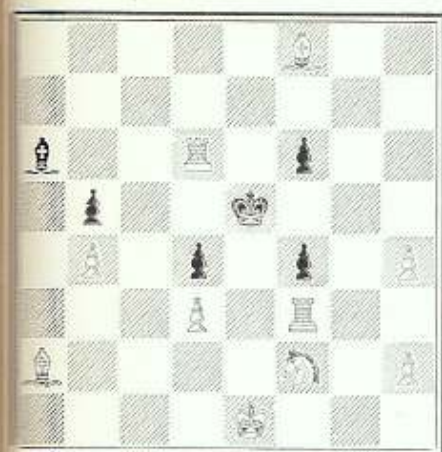


A. C. N. p. 99; No. 218.

Mate in Three Moves.

No. 373

Boston "American Chronicle"
1867; No. 70.



A. C. N. p. 105; No. 255.

Mate in Three Moves.

No. 374

Philadelphia "Daily Evening Bulletin"
February 7, 1868; No. 568.

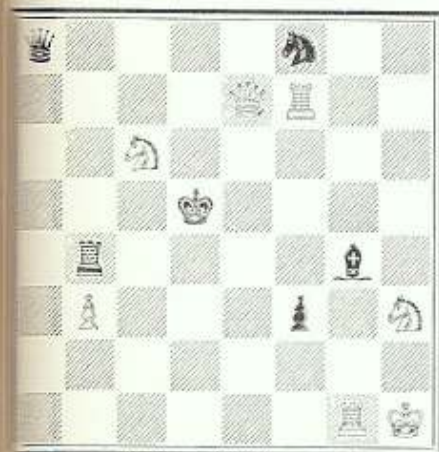


A. C. N. p. 106; No. 260.

Mate in Three Moves.

No. 375

Philadelphia "Daily Evening Bulletin"
February 21, 1868; No. 572.



A. C. N. p. 100; No. 221.

Mate in Three Moves.

No. 376

Philadelphia "Daily Evening Bulletin"
March 6, 1868; No. 570.

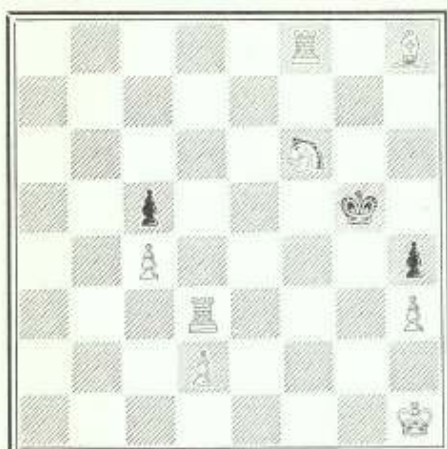


A. C. N. p. 105; No. 252.

Mate in Three Moves.

No. 377

"Wilke's Spirit of the Times"
May 23, 1868; No. 151.

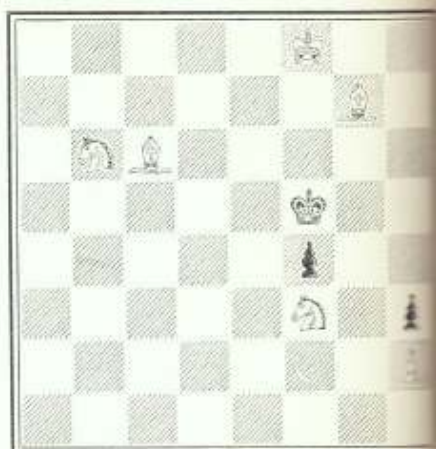


A. C. N. p. 106; No. 262.

Mate in Three Moves.

No. 378

"Seaforth Expositor"
June 4, 1868; No. 23.

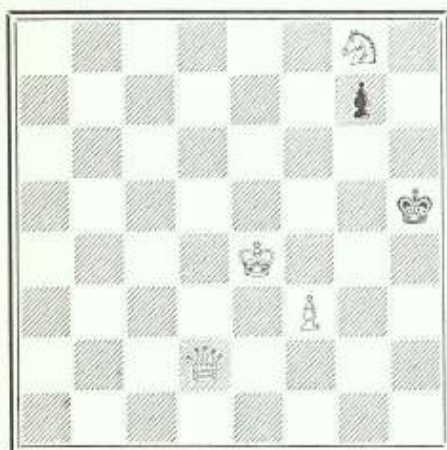


A. C. N. p. 105; No. 256.

Mate in Three Moves.

No. 379

"Seaforth Expositor"
June 11, 1868; No. 24.



A. C. N. p. 26; No. 151.

Mate in Two Moves.

No. 380

"Seaforth Expositor"
December 17, 1868; No. 50.

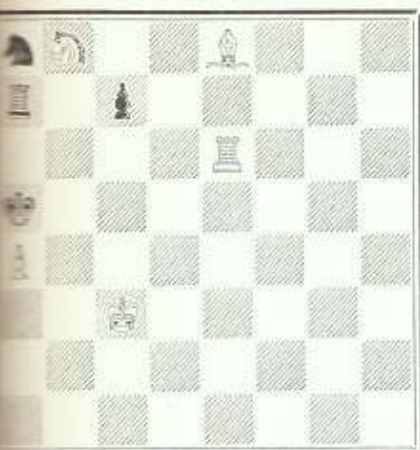


A. C. N. p. 100; No. 275.

Mate in Three Moves.

No. 381

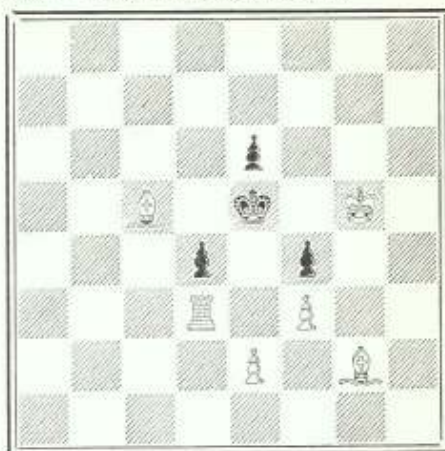
"American Chess Nuts"
 December 25, 1868; No. 167.



Mate in Two Moves.

No. 382

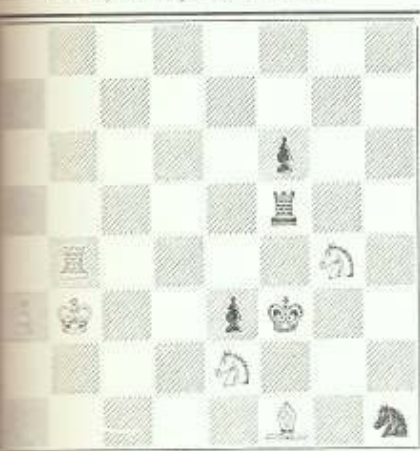
"American Chess Nuts"
 December 25, 1868; p. 27; No. 160.



Mate in Two Moves.

No. 383

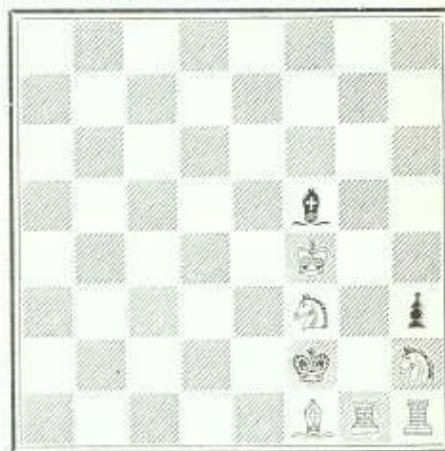
"American Chess Nuts"
 December 25, 1868; p. 29; No. 169.



Mate in Two Moves.

No. 384 "L. D."

"American Chess Nuts"
 December 25, 1868; p. 399; No. 11.

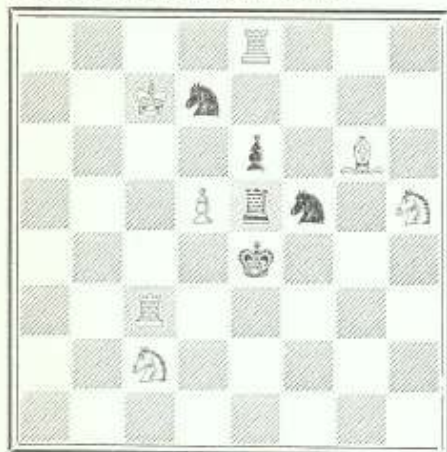


Mate in Two Moves.

No. 385

"American Chess Nuts"

December 25, 1868; p. 30; No. 175.

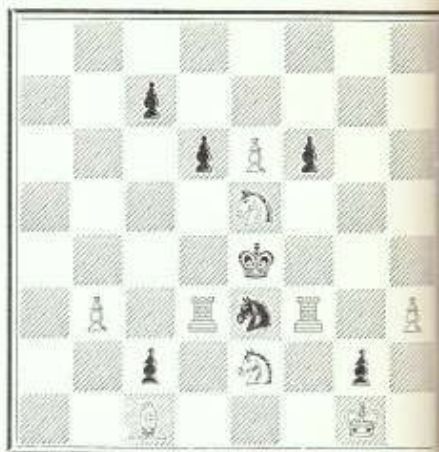


Mate in Two Moves.

No. 386

"American Chess Nuts"

December 25, 1868; p. 24; No. 139.

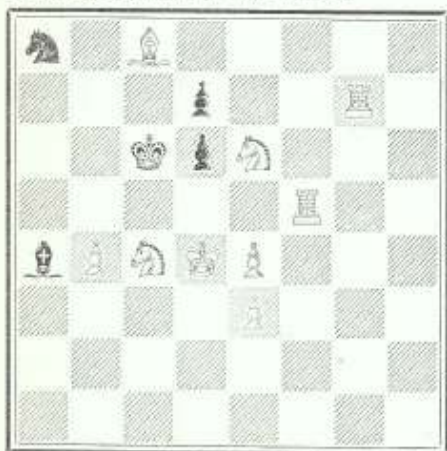


Mate in Two Moves.

No. 387

"American Chess Nuts"

December 25, 1868; p. 23; No. 133.

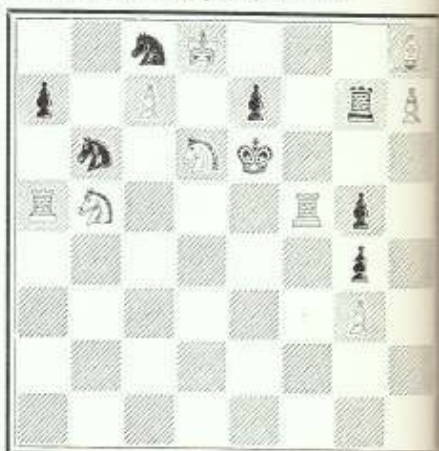


Mate in Two Moves.

No. 388

"American Chess Nuts"

December 25, 1868; p. 35; No. 203.

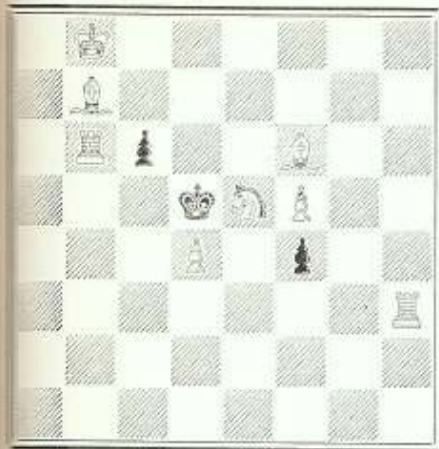


Mate in Two Moves.

No. 389

"American Chess Nuts"

December 25, 1868; p. 24; No. 137.



Mate in Two Moves.

No. 390

"American Chess Nuts"

December 25, 1868; p. 25; No. 145.



Mate in Two Moves.

No. 391

"American Chess Nuts"

December 25, 1868; p. 31; No. 181.

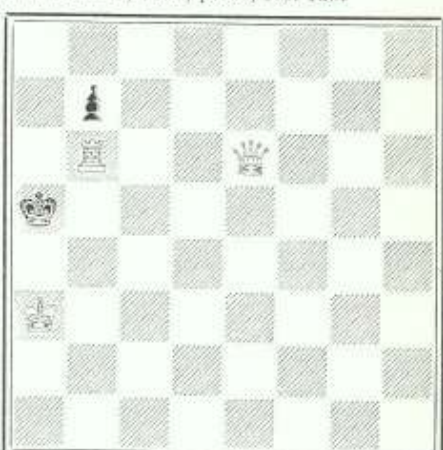


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No. 392

"American Chess Nuts"

December 25, 1868; p. 32; No. 189.

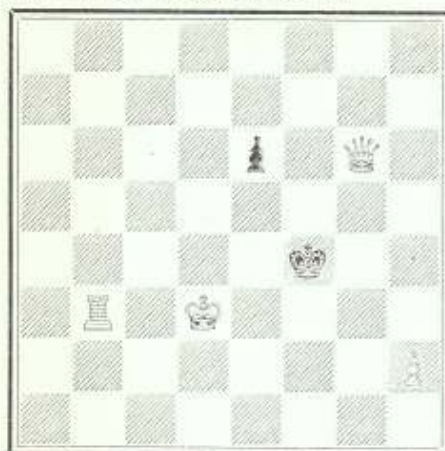


Mate in Two Moves.

No. 393

"American Chess Nuts"

December 25, 1868; p. 32; No. 188.



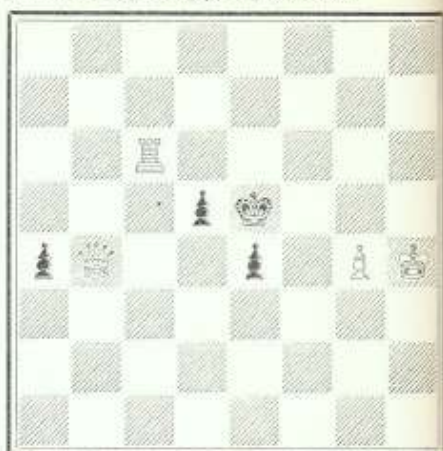
Mate in Two Moves.

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No. 394

"American Chess Nuts"

December 25, 1868; p. 24; No. 138.

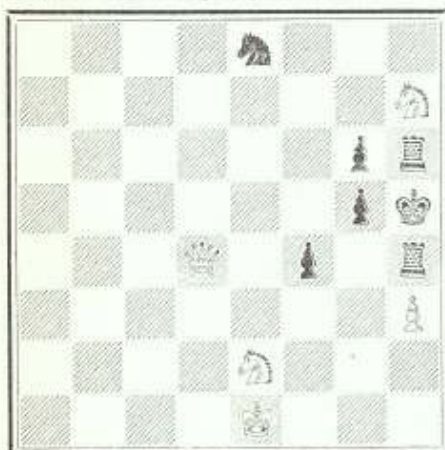


Mate in Two Moves.

No. 395

"American Chess Nuts"

December 25, 1868; p. 29; No. 172.

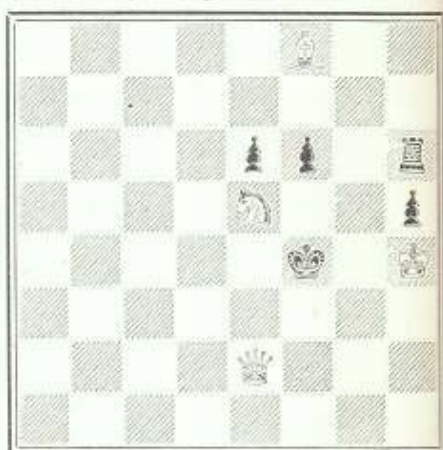


Mate in Two Moves.

No. 396

"American Chess Nuts"

December 25, 1868; p. 28; No. 165.



Mate in Two Moves.

No. 397

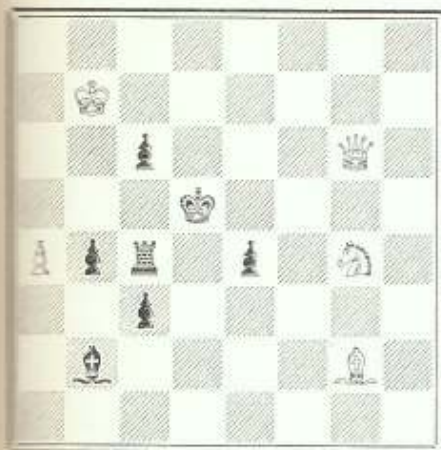
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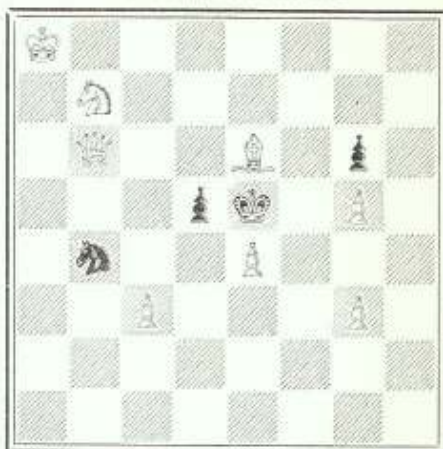
December 25, 1868; p. 25; No. 143.

"American Chess Nuts"

December 25, 1868; p. 33; No. 192.



Mate in Two Moves.



Mate in Two Moves.

No. 399

No. 400

"American Chess Nuts"

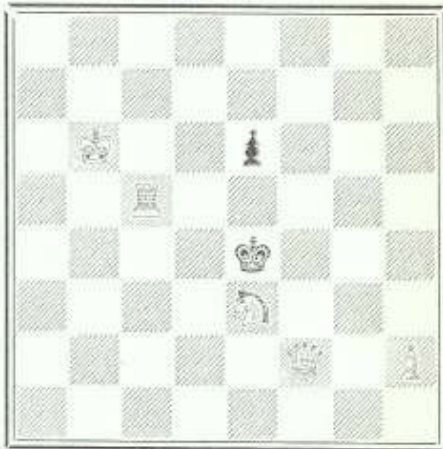
December 25, 1868; p. 22; No. 125.

"American Chess Nuts"

December 25, 1868; p. 30; No. 178.



Mate in Two Moves.

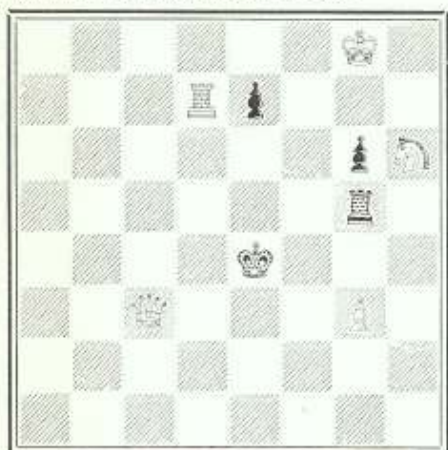


Mate in Two Moves.

No. 401

"American Chess Nuts"

December 25, 1868; p. 34; No. 200.

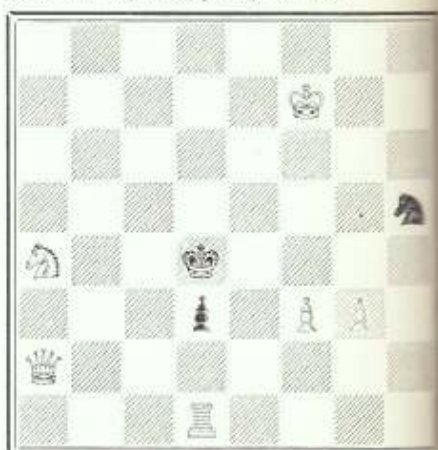


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No. 402

"American Chess Nuts"

December 25, 1868; p. 24; No. 142.

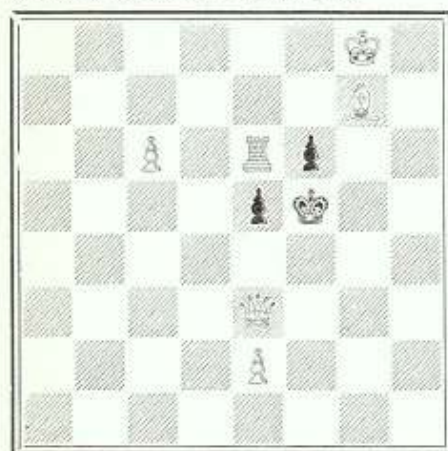


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December 25, 1868; p. 22; No. 167.

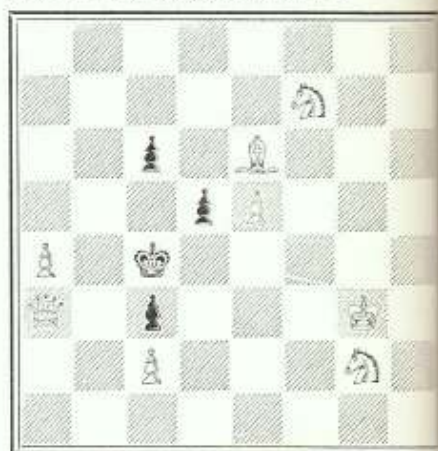


Mate in Two Moves.

No. 404

"American Chess Nuts"

December 25, 1868; p. 24; No. 140.



Mate in Two Moves.

No. 405

"American Chess Nuts"

December 25, 1868; p. 18; No. 105.

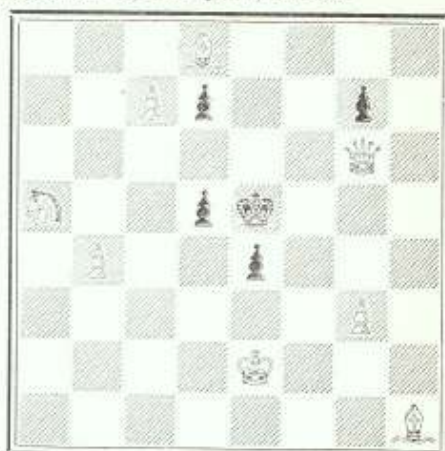


Mate in Two Moves.

No. 406

"American Chess Nuts"

December 25, 1868; p. 22; No. 129.



Mate in Two Moves.

No. 407

"American Chess Nuts"

December 25, 1868; p. 24; No. 141.

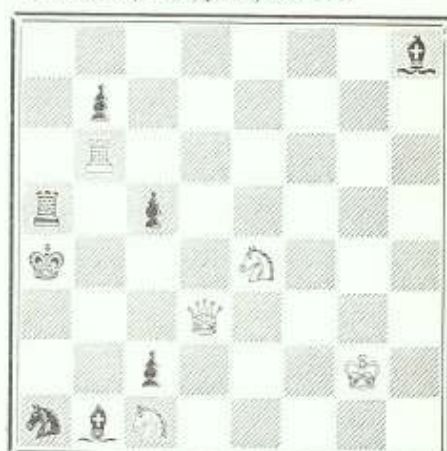


Mate in Two Moves.

No. 408

"American Chess Nuts"

December 18, 1868; p. 29; No. 171.

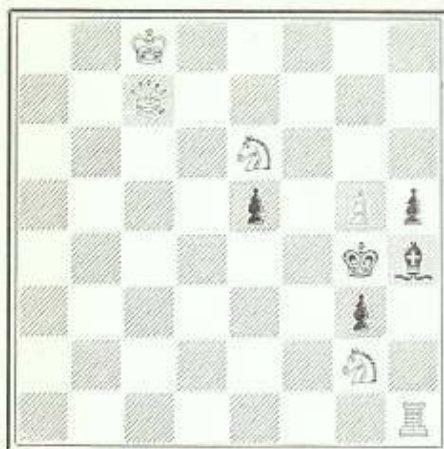


Mate in Two Moves.

No. 409

"American Chess Nuts"

December 18, 1868; p. 31; No. 180.

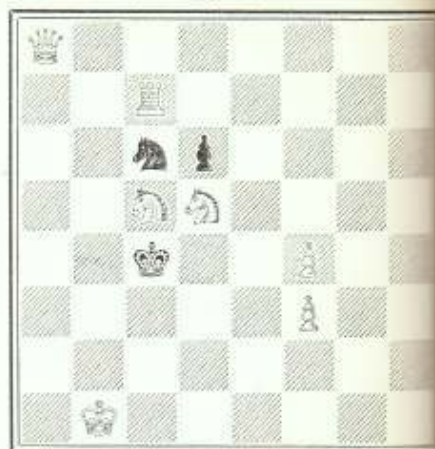


Mate in Two Moves.

No. 410

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December 25, 1868; p. 29; No. 168.

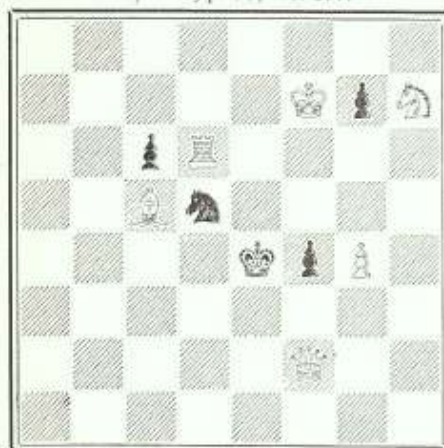


Mate in Two Moves.

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December 25, 1868; p. 30; No. 177.

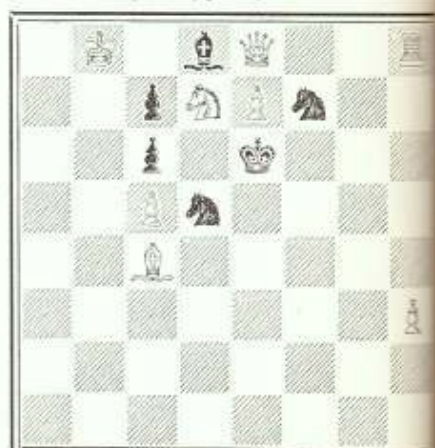


Mate in Two Moves.

No. 412

"American Chess Nuts"

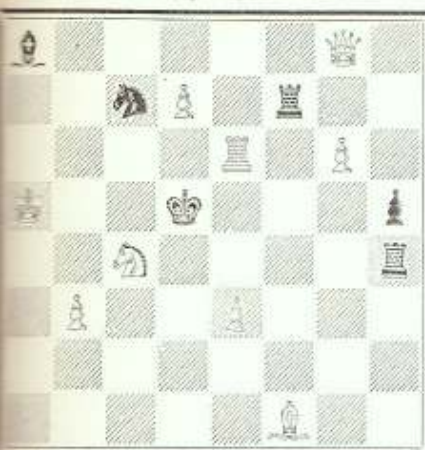
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Mate in Two Moves.

No. 413

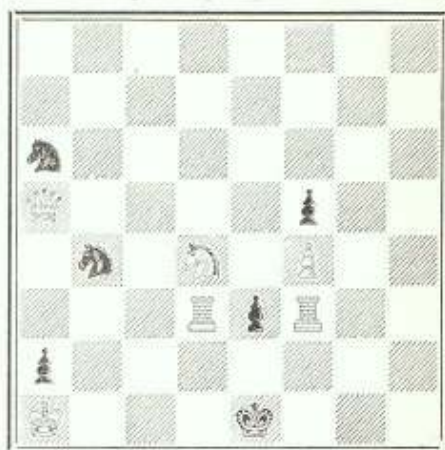
"American Chess Nuts"
December 25, 1868; p. 26; No. 154.



Mate in Two Moves.

No. 414

"American Chess Nuts"
December 25, 1868; p. 32; No. 187.



Mate in Two Moves.

No. 415

"American Chess Nuts"
December 25, 1868; p. 35; No. 205.



Mate in Two Moves.

No. 416

"American Chess Nuts"
December 25, 1868; p. 23; No. 131.

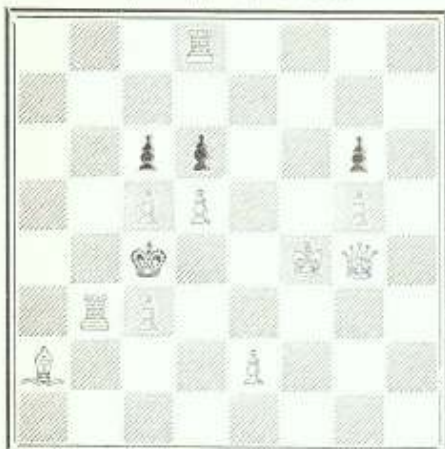


Mate in Two Moves.

No. 417

"American Chess Nuts"

December 25, 1868; p. 25; No. 144.

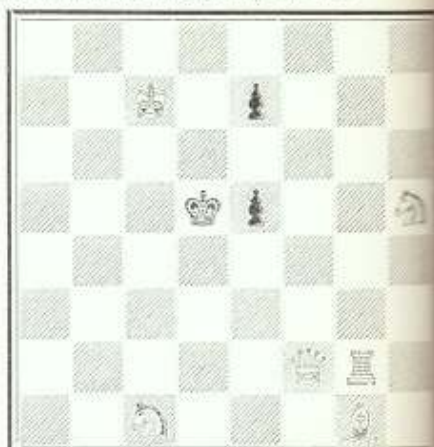


Mate in Two Moves.

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December 25, 1868; p. 25; No. 148.

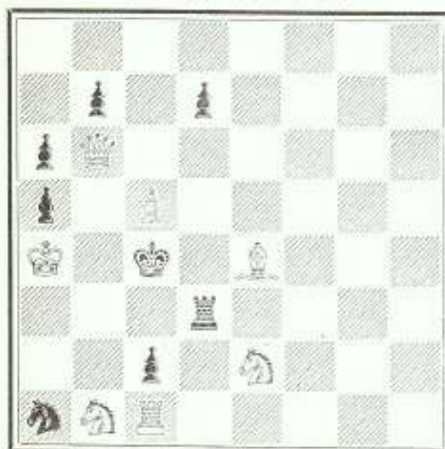


Mate in Two Moves.

No. 419

"American Chess Nuts"

December 25, 1868; p. 31; No. 182.



Mate in Two Moves.

No. 420

"American Chess Nuts"

December 25, 1868; p. 33; No. 191.



Mate in Two Moves.

No. 421

"American Chess Nuts"

December 25, 1868; p. 32; No. 185.

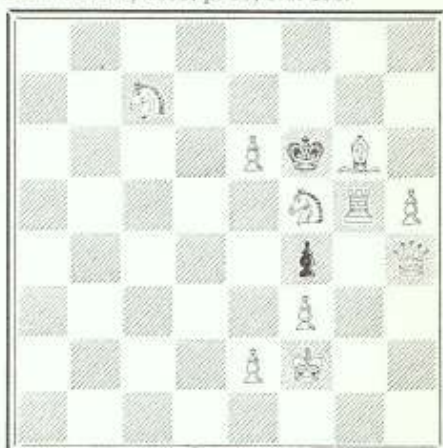


Mate in Two Moves.

No. 422

"American Chess Nuts"

December 25, 1868; p. 33; No. 195.



Mate in Two Moves.

No. 423

"American Chess Nuts"

December 25, 1868; p. 25; No. 146.

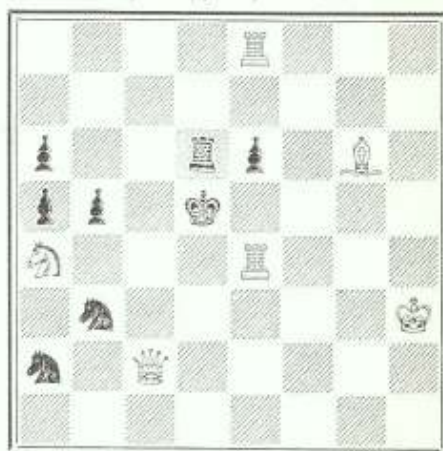


Mate in Two Moves.

No. 424

"American Chess Nuts"

December 25, 1868; p. 34; No. 202.

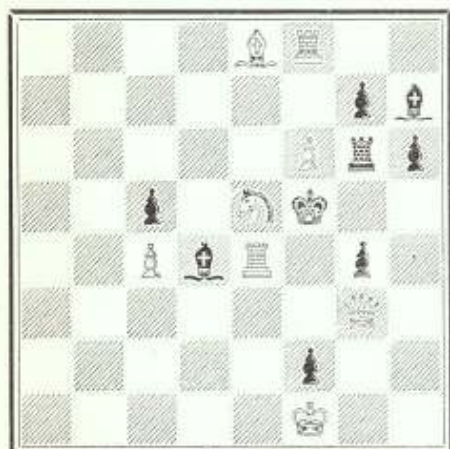


Mate in Two Moves.

No. 425

"American Chess Nuts"

December 25, 1868; p. 25; No. 147.

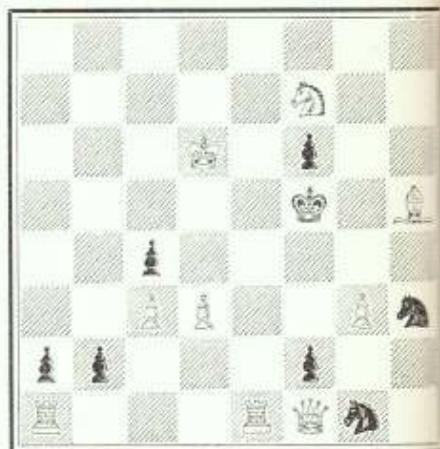


Mate in Two Moves.

No. 426

"American Chess Nuts"

December 25, 1868; p. 31; No. 183.



Mate in Two Moves.

No. 427

"American Chess Nuts"

December 25, 1868; p. 33; No. 196.



Mate in Two Moves.

No. 428

"American Chess Nuts"

December 25, 1868; p. 34; No. 198.



Mate in Two Moves.

No. 429

"American Chess Nuts"

December 25, 1868; p. 26; No. 150.



Mate in Two Moves.

No. 430

"American Chess Nuts"

December 25, 1868; p. 23; No. 135.



Mate in Two Moves.

No. 431

"American Chess Nuts"

December 25, 1868; p. 106; No. 258.

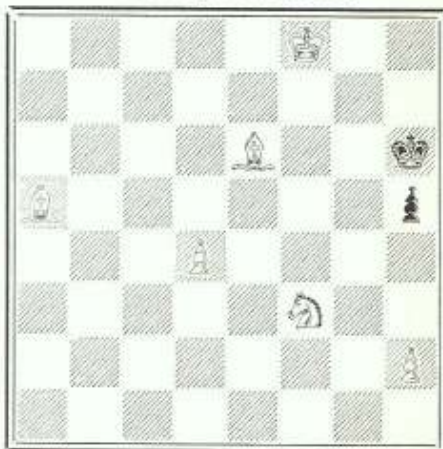


Mate in Three Moves.

No. 432

"American Chess Nuts"

December 25, 1868; p. 94; No. 108.

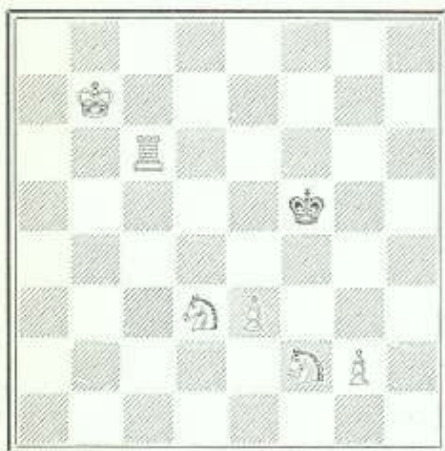


Mate in Three Moves.

No. 433

"American Chess Nuts"

December 25, 1868; p. 101; No. 232.

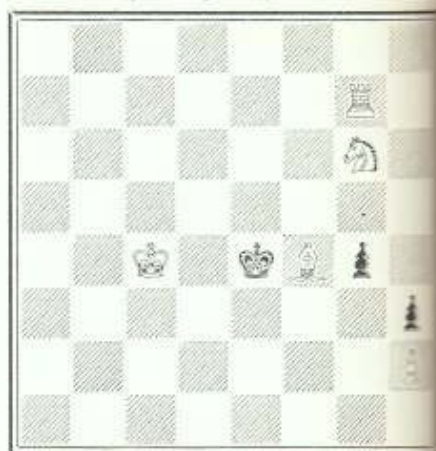


Mate in Three Moves.

No. 434

"American Chess Nuts"

December 25, 1868; p. 102; No. 235.

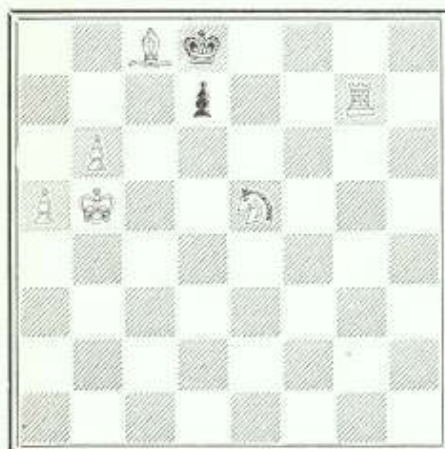


Mate in Three Moves.

No. 435

"American Chess Nuts"

December 25, 1868; p. 104; No. 249.



Mate in Three Moves.

No. 436

"American Chess Nuts"

December 25, 1868; p. 107; No. 266.

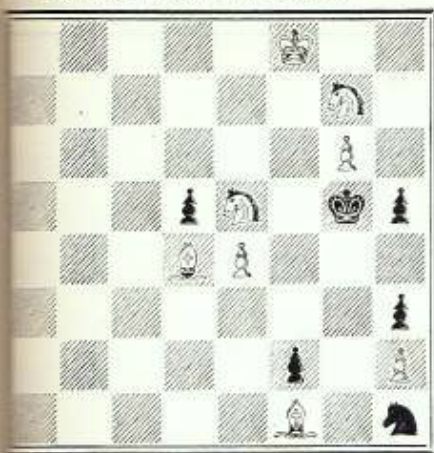


Mate in Three Moves.

No. 437

"American Chess Nuts"

December 25, 1868; p. 106; No. 257.

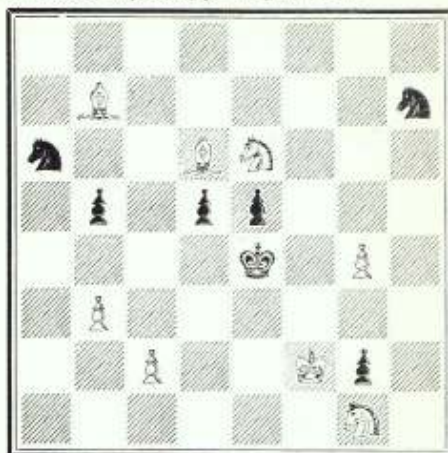


Mate in Three Moves.

No. 438

"American Chess Nuts"

December 25, 1868; p. 104; No. 247.

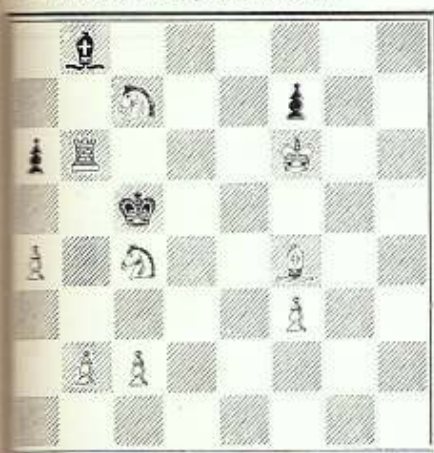


Mate in Three Moves.

No. 439

"American Chess Nuts"

December 25, 1868; p. 99; No. 219.

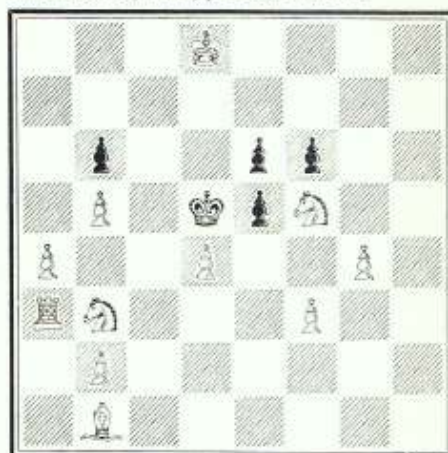


Mate in Three Moves.

No. 440

"American Chess Nuts"

December 25, 1868; p. 109; No. 278.

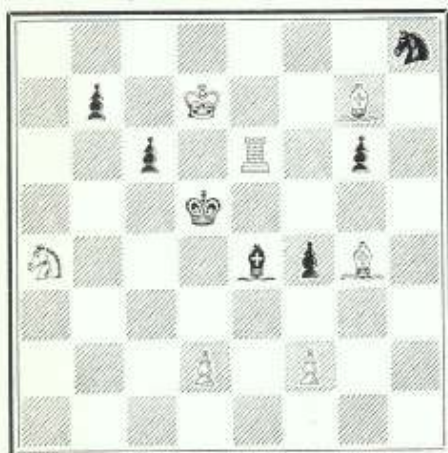


Mate in Three Moves.

No. 441

"American Chess Nuts"

December 25, 1868; p. 108; No. 269.



Mate in Three Moves.

No. 442

"American Chess Nuts"

December 25, 1868; p. 108; No. 271.

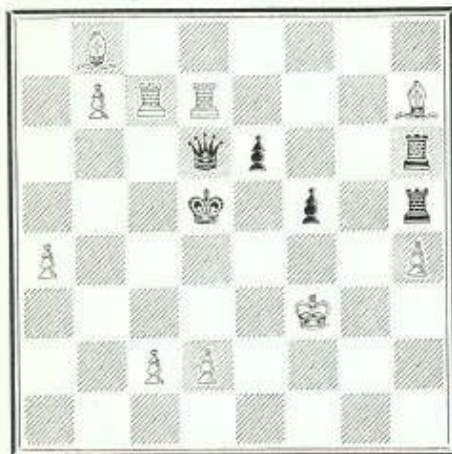


Mate in Three Moves.

No. 443

"American Chess Nuts"

December 25, 1868; p. 102; No. 234.



Mate in Three Moves.

No. 444

"American Chess Nuts"

December 25, 1868; p. 102; No. 233.

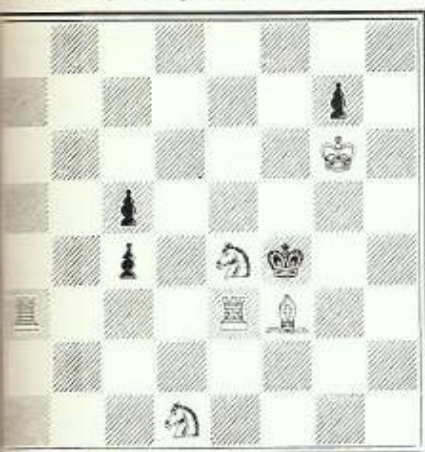


Mate in Three Moves.

No. 445

"American Chess Nuts"

December 25, 1868; p. 109; No. 276.

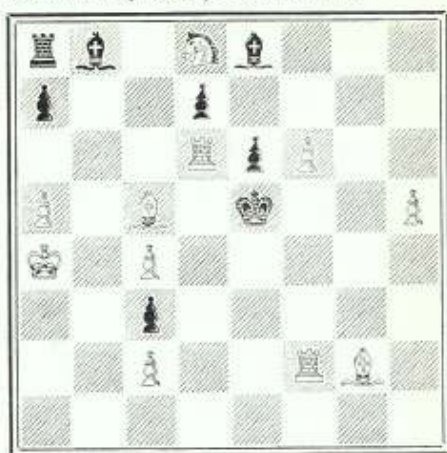


Mate in Three Moves.

No. 446

"American Chess Nuts"

December 25, 1868; p. 105; No. 254.

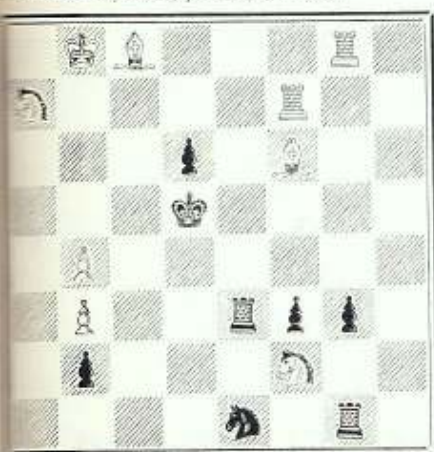


Mate in Three Moves.

No. 447

"American Chess Nuts"

December 25, 1868; p. 101; No. 230.

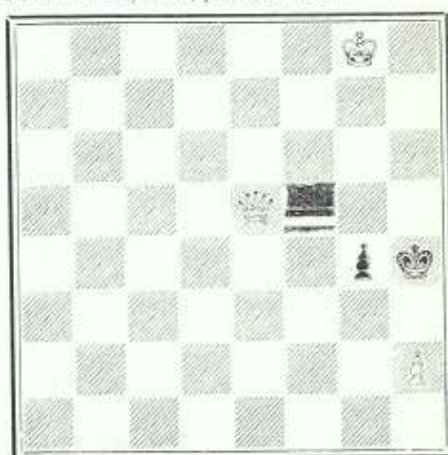


Mate in Three Moves.

No. 448

"American Chess Nuts"

December 25, 1868; p. 98; No. 212.

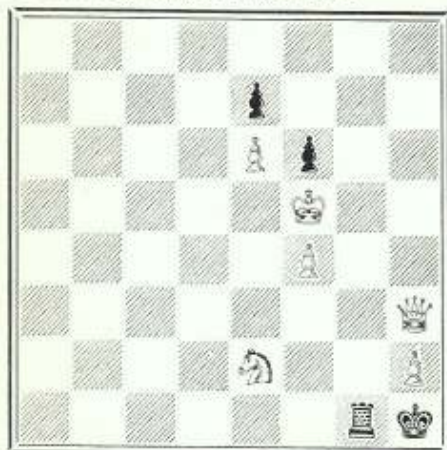


Mate in Three Moves.

No. 449

"American Chess Nuts"

December 25, 1868; p. 109; No. 277.



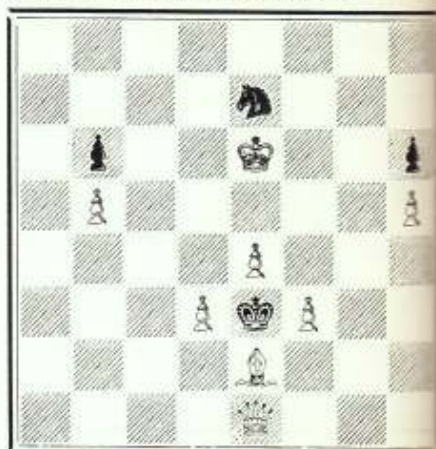
Mate in Three Moves.

No. 450

"Crux Scutum."

"American Chess Nuts"

December 25, 1868; p. 399; No. 12.

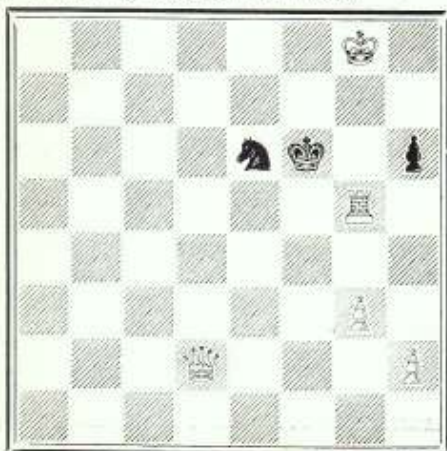


Mate in Three Moves.

No. 451

"American Chess Nuts"

December 25, 1868; p. 101; No. 231.



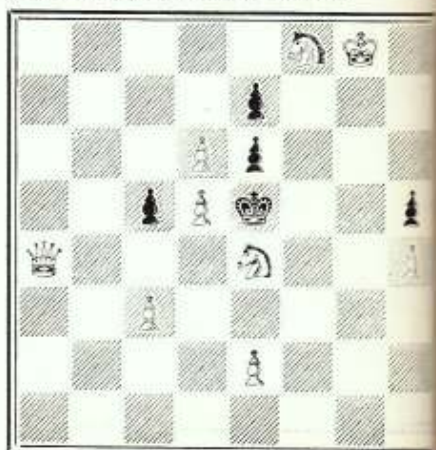
C. V.

Mate in Three Moves.

No. 452

"American Chess Nuts"

December 25, 1868; p. 98; No. 213.



C. V.

Mate in Three Moves.

No. 453

"American Chess Nuts"

December 25, 1868; p. 101; No. 299.



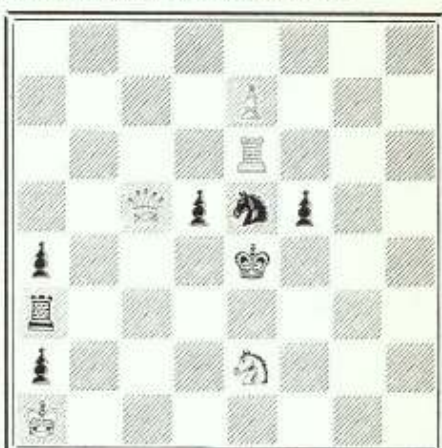
C. V.

Mate in Three Moves.

No. 454

"American Chess Nuts"

December 25, 1868; p. 99; No. 216.



Mate in Three Moves.

No. 455

"American Chess Nuts"

December 25, 1868; p. 108; No. 270.

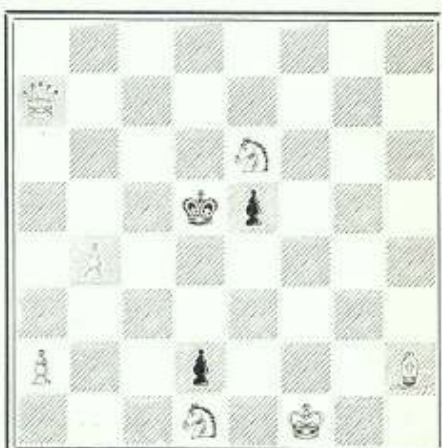


Mate in Three Moves.

No. 456

"American Chess Nuts"

December 25, 1868; p. 102; No. 238.



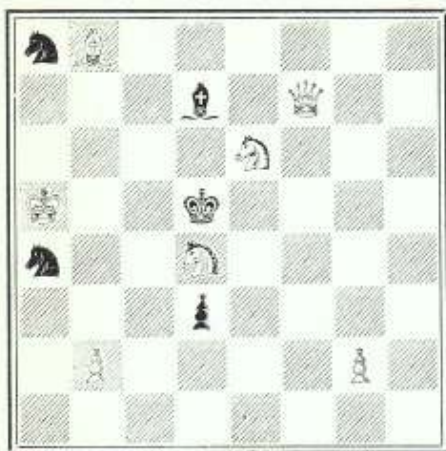
C. V.

Mate in Three Moves.

No. 457

"American Chess Nuts"

December 25, 1868; p. 107; No. 267.

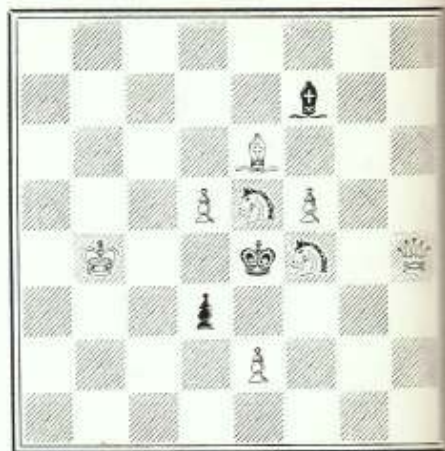


Mate in Three Moves.

No. 458

"American Chess Nuts"

December 25, 1868; p. 108; No. 272.

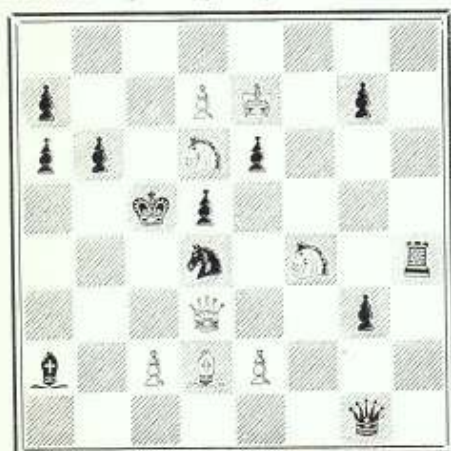


Mate in Three Moves.

No. 459

"American Chess Nuts"

December 25, 1868; p. 100; No. 224.



Mate in Three Moves.

No. 460

"American Chess Nuts"

December 25, 1868; p. 103; No. 240.



Mate in Three Moves.

No. 461

"American Chess Nuts"

December 25, 1868; p. 103; No. 244.



Mate in Three Moves.

No. 462

"American Chess Nuts"

December 25, 1868; p. 108; No. 274.



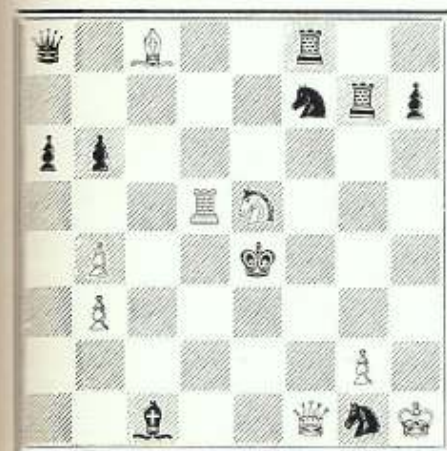
C. V.

Mate in Three Moves.

No. 463

"American Chess Nuts"

December 25, 1868; p. 102; No. 236.

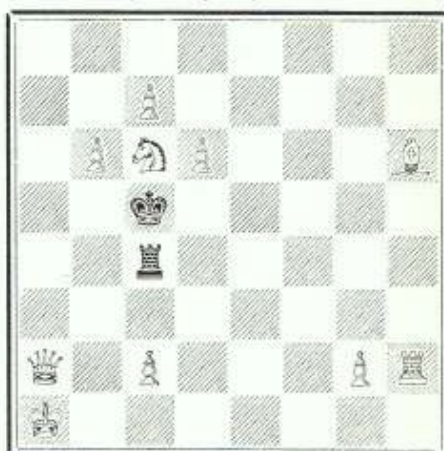


Mate in Three Moves.

No. 464

"American Chess Nuts"

December 25, 1868; p. 99; No. 220.



Mate in Three Moves.

No. 465

"American Chess Nuts"

December 25, 1868; p. 104; No. 250.



Mate in Three Moves.

No. 466

"American Chess Nuts"

December 25, 1868; p. 108; No. 273.

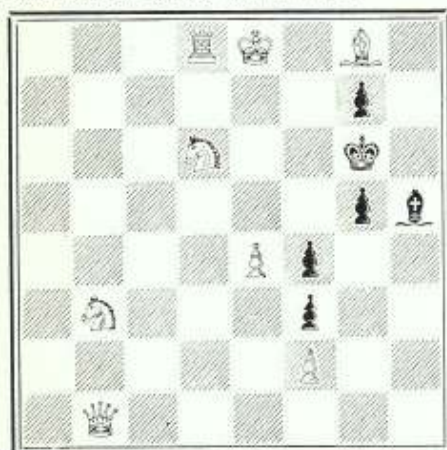


Mate in Three Moves.

No. 467

"American Chess Nuts"

December 25, 1868; p. 104; No. 246.



Mate in Three Moves.

No. 468

"American Chess Nuts"

December 25, 1868; p. 105; No. 251.



Mate in Three Moves.

No. 469

"American Chess Nuts"

December 25, 1868; p. 104; No. 248.

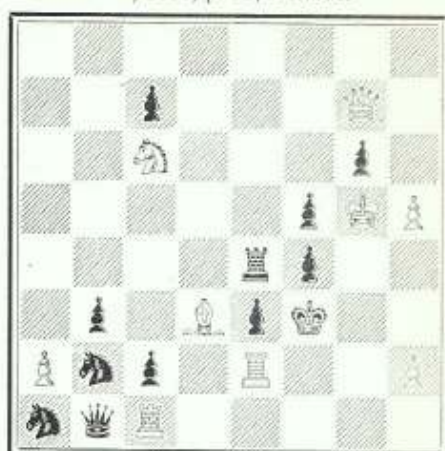


Mate in Three Moves.

No. 470

"American Chess Nuts"

December 25, 1868; p. 98; No. 211.



Mate in Three Moves.

No. 471

"American Chess Nuts"

December 25, 1868; p. 109; No. 279.



Mate in Three Moves.

No. 472

"American Chess Nuts"

December 25, 1868; p. 107; No. 265.



Mate in Three Moves.

No. 473

"American Chess Nuts"

December 25, 1868; p. 100; No. 225.



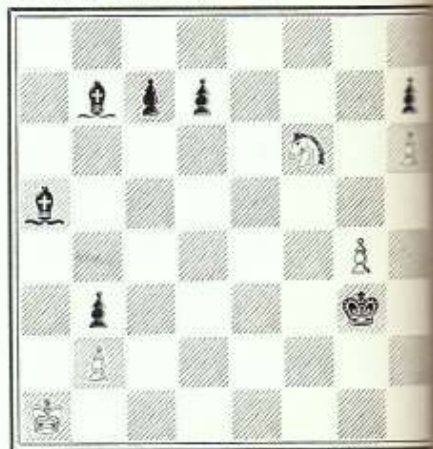
C. V.

Mate in Three Moves.

No. 474

"American Chess Nuts"

December 25, 1868; p. 350; No. 6.

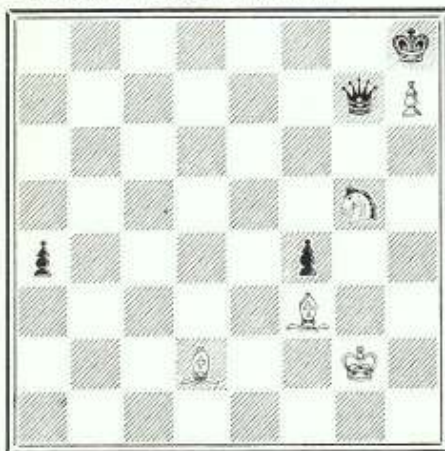


White to Play and Win.

No. 475

"American Chess Nuts"

December 25, 1868; p. 350; No. 7.



C. V.

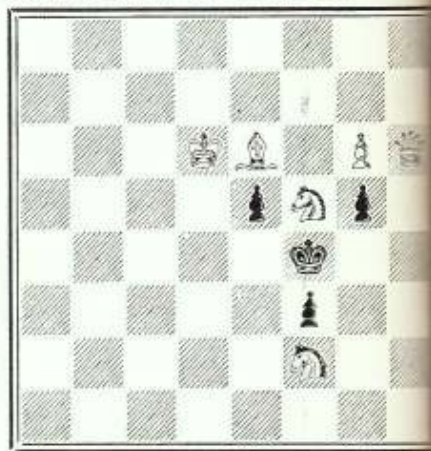
White to Play and Win.

No. 476

"Y."

"American Chess Nuts"

December 25, 1868; p. 398; No. 10.



White mates without making a move - Why?

No. 477

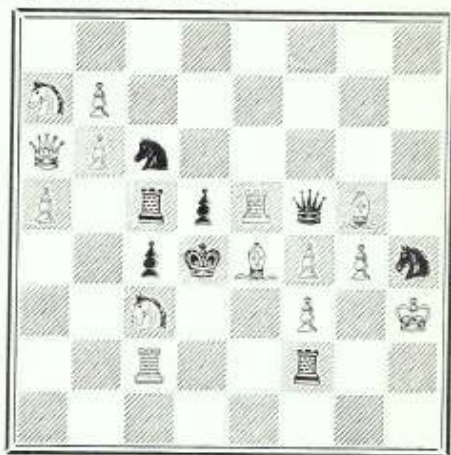
Union "Echo Americano"
October 16, 1871; No. 5.



Mate in Five Moves.

No. 478

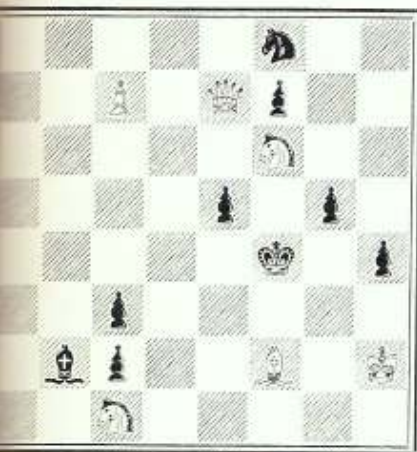
"The Nightmare."
"Hartford Weekly Times"
July 12, 1873; No. 152.



Mate in Four Moves.

No. 479

Philadelphia "Chess Record"
May 15, 1874; No. 111.



Mate in Three Moves.

No. 480

Dubuque "Chess Journal"
May, 1874; No. 879.



Mate in Three Moves.

No. 481

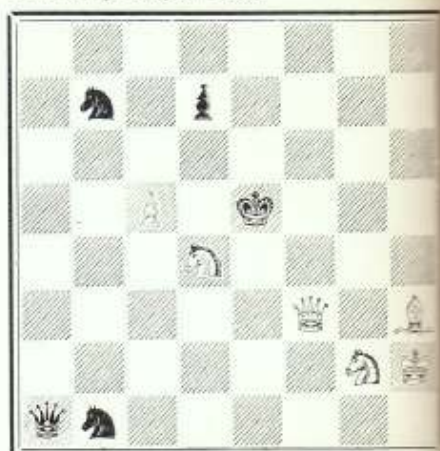
London "Land and Water"
December 4, 1875; No. 301.



Mate in Two Moves.

No. 482

Dubuque "Chess Journal"
December, 1875; No. 1265.

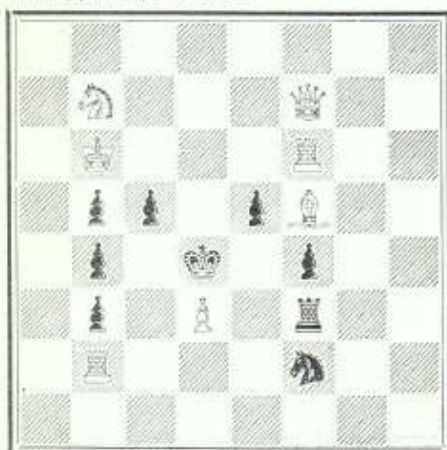


Mate in Two Moves.

No. 483

"M."

Dubuque "Chess Journal"
January, 1876; No. 1292.



Mate in Two Moves.

No. 484

"O."

Dubuque "Chess Journal,"
January, 1876; No. 1293.



Mate in Two Moves.

No. 485

"R."

Dubuque "*Chess Journal*"
January, 1876; No. 1294.

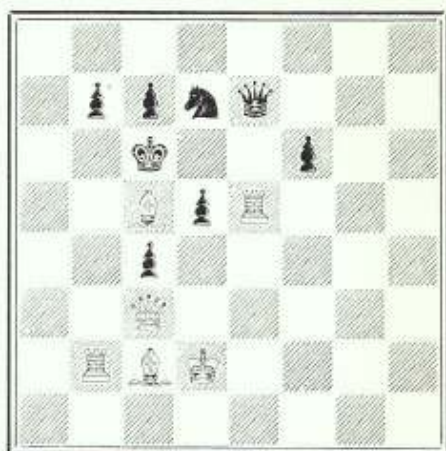


Mate in Two Moves.

No. 486

"P."

Dubuque "Chess Journal"
January, 1876; No. 1295.



Mate in Two Moves.

No. 487

"H."

Dubuque "*Chess Journal*"
January, 1876; No. 1206.

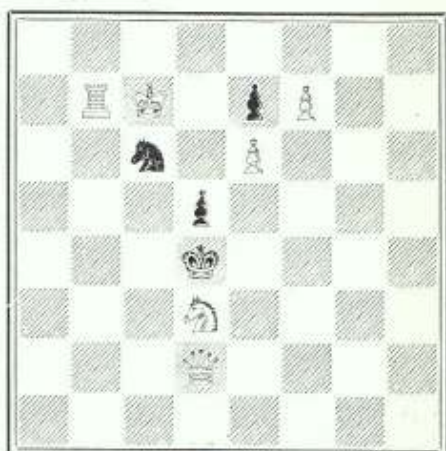


Mate in Two Moves.

No. 488

"Y."

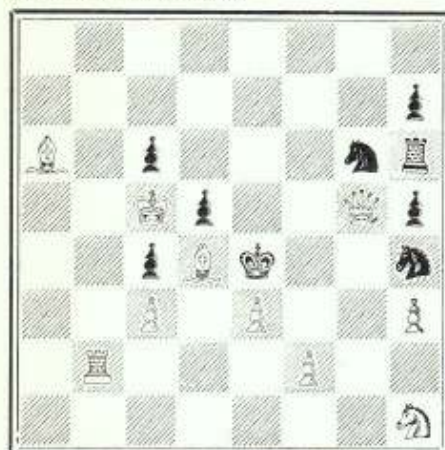
Dubuque "*Chess Journal*"
January, 1876; No. 1297.



Mate in Two Moves.

No. 489

Boston "Weekly Globe"
March 24, 1876; No. 25.

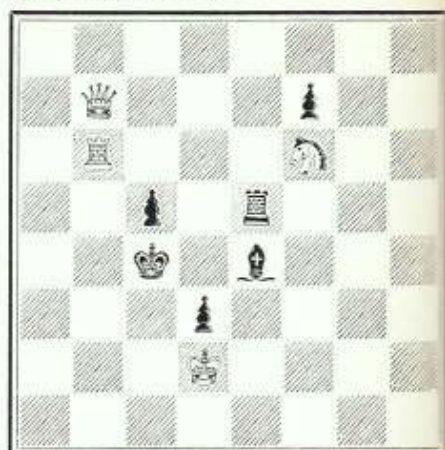


Mate in Three Moves.

No. 490

"V."

Dubuque "Chess Journal"
April, 1876; No. 1319.

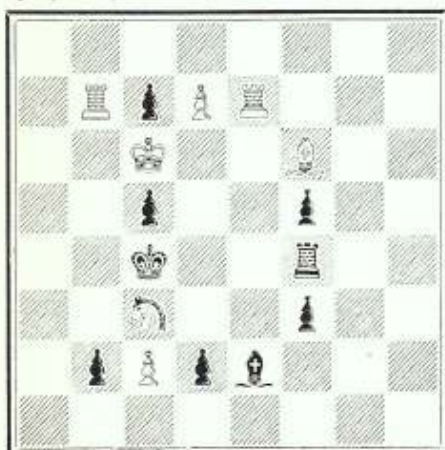


Mate in Two Moves.

No. 491

"D."

Dubuque "Chess Journal"
April, 1876; No. 1320.

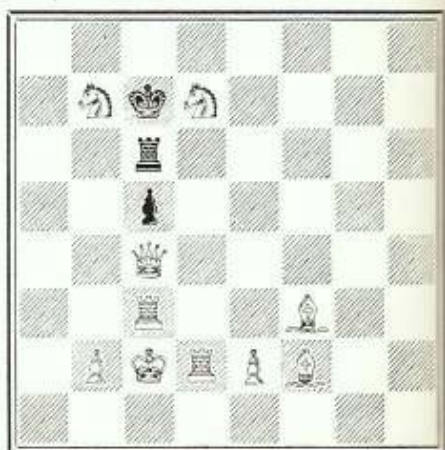


Mate in Two Moves.

No. 492

"L."

Dubuque "Chess Journal"
April, 1876; No. 1321.



Mate in Two Moves.

No. 493

"A."

Dubuque "Chess Journal"
April, 1876; No. 1322.

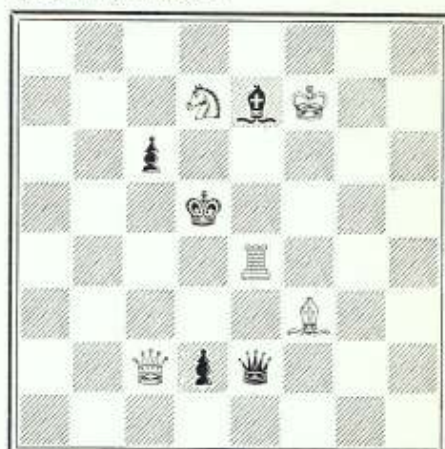


Mate in Two Moves.

No. 494

"S."

Dubuque "Chess Journal"
April, 1876; No. 1323.

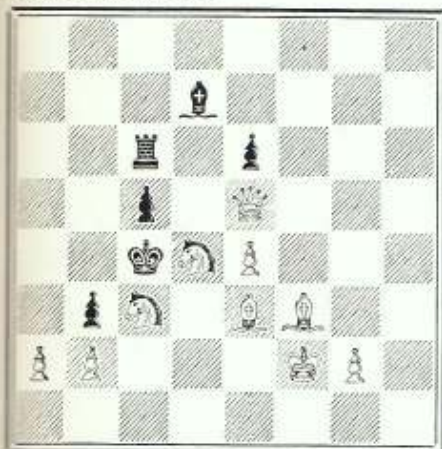


Mate in Two Moves.

No. 495

"A."

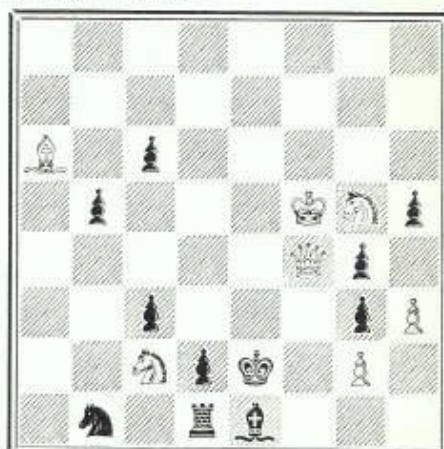
Dubuque "Chess Journal"
April, 1876; No. 1324.



Mate in Two Moves.

No. 496

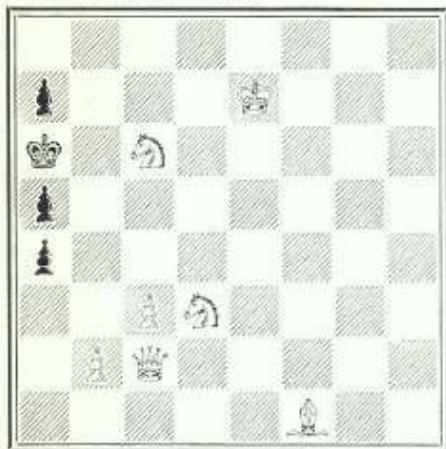
Cleveland "Leader"
June 22, 1876; No. 4.



Mate in Three Moves.

No. 497

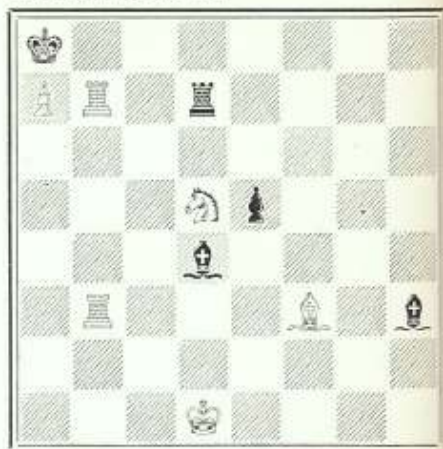
Cleveland "*Sunday Morning Voice*"
February 2, 1878; No. 157.



Mate in Three Moves.

No. 498

Philadelphia "*Intelligencer*"
May 30, 1878; No. 48.



Mate in Two Moves.

No. 499

"The Elephant."

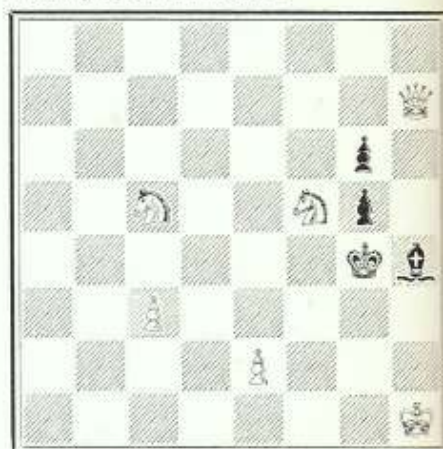
"*Hartford Weekly Times*"
June 13, 1878; No. 514.



Mate in Five Moves.

No. 500

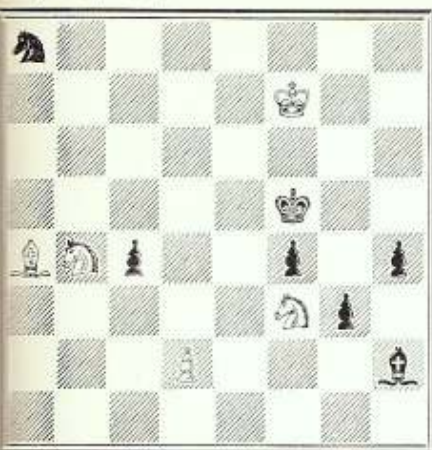
"*New-York Clipper*"
February 7, 1880; No. 1207.



Mate in Three Moves.

No. 501

Brentano's Monthly "
April, 1880; No. 4.

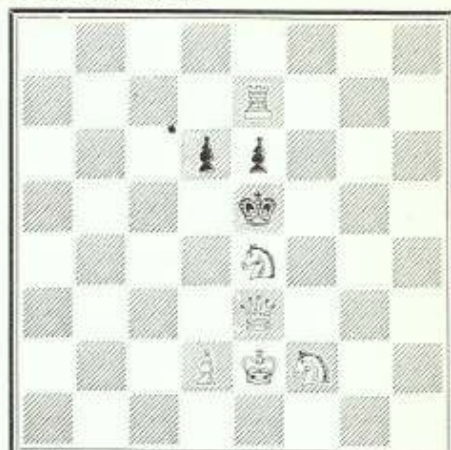


Mate in Five Moves.

No. 502

"1."

"American Chess Journal"
April, 1880; No. 61.

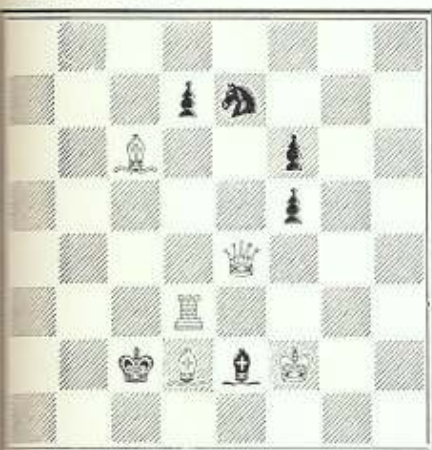


Mate in Two Moves.

No. 503

"2."

"American Chess Journal"
April, 1880; No. 62.

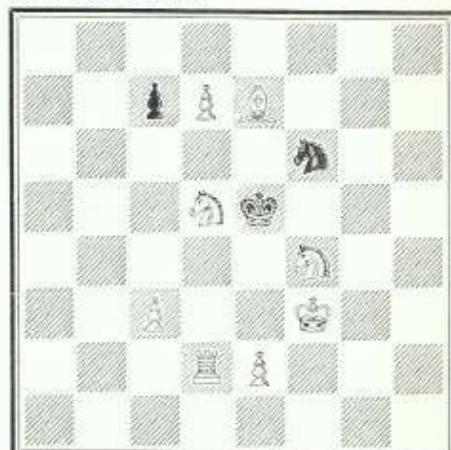


Mate in Two Moves.

No. 504

"3."

"American Chess Journal"
April, 1880; No. 63.



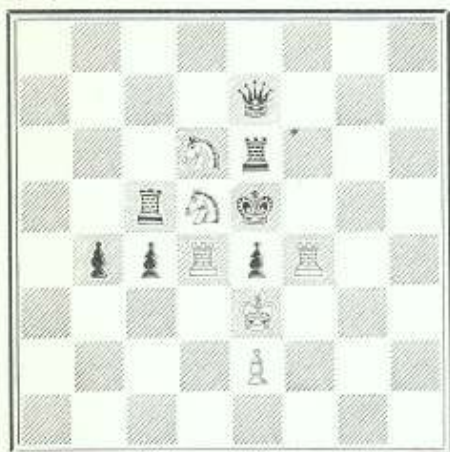
Mate in Two Moves.

No. 505

"4."

"American Chess Journal"

April, 1880; No. 64.



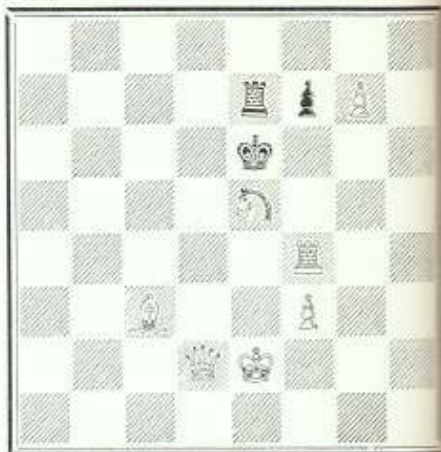
Mate in Two Moves.

No. 506

"5."

"American Chess Journal"

April, 1880; No. 65.



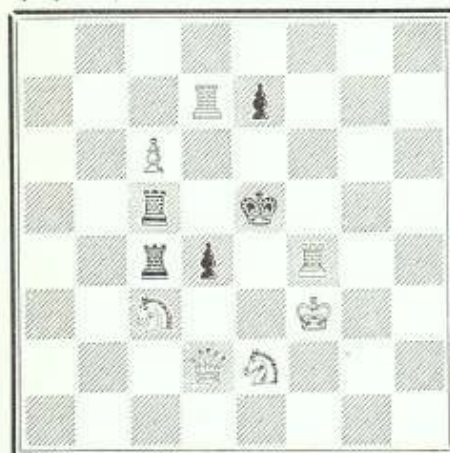
Mate in Two Moves.

No. 507

"6."

"American Chess Journal"

April, 1880; No. 66.



Mate in Two Moves.

No. 508

"7."

"American Chess Journal"

April, 1880; No. 67.



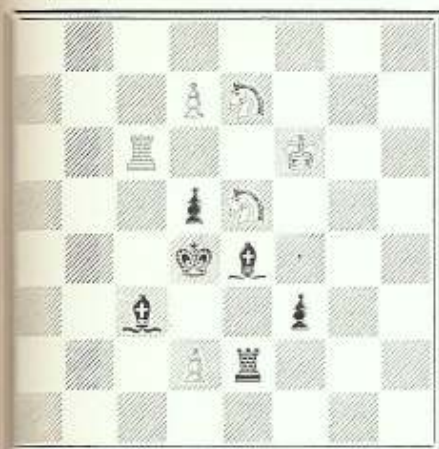
Mate in Two Moves.

No. 509

"8."

"American Chess Journal"

April, 1880; No. 68.



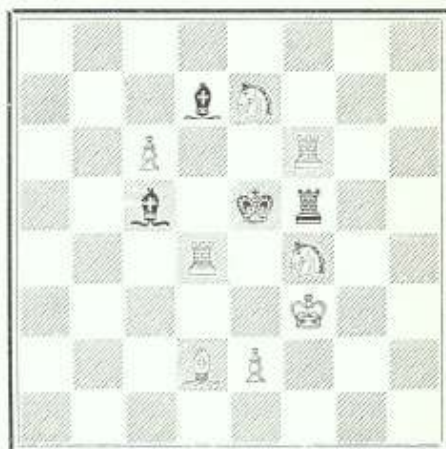
Mate in Two Moves.

No. 510

"9."

"American Chess Journal"

April, 1880; No. 69.



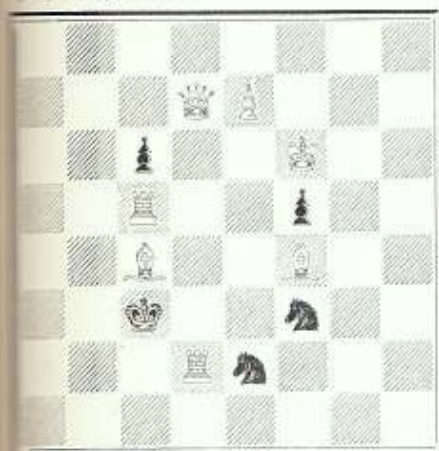
Mate in Two Moves.

No. 511

"O."

"American Chess Journal"

April, 1880; No. 70.

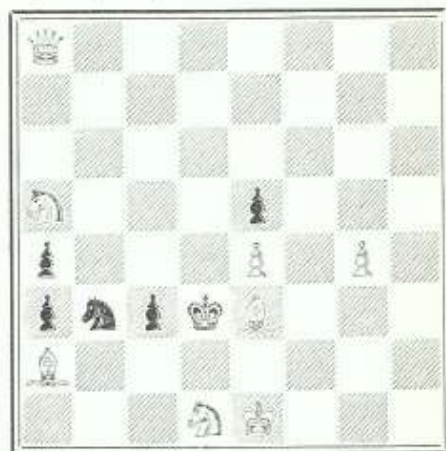


Mate in Two Moves.

No. 512

"Hartford Weekly Times"

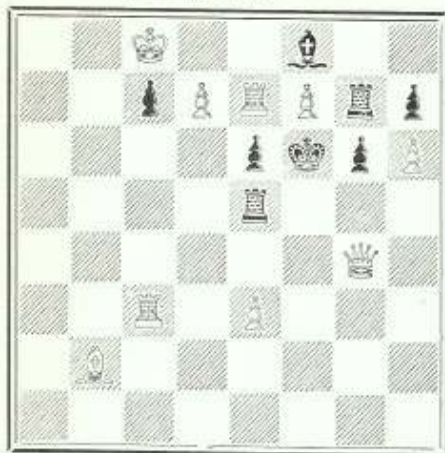
August 4, 1881; No. 761.



Mate in Two Moves.

No. 513

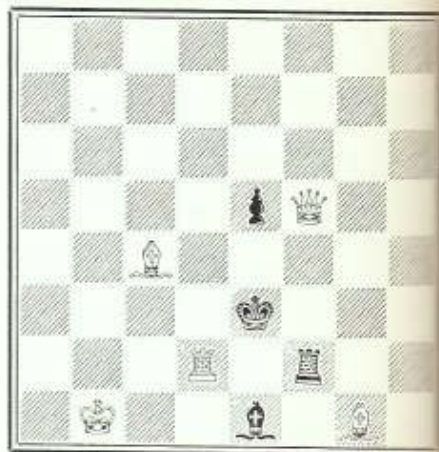
Baltimore "Sunday News"
December 24, 1881; No. 76.



Mate in Two Moves.

No. 514

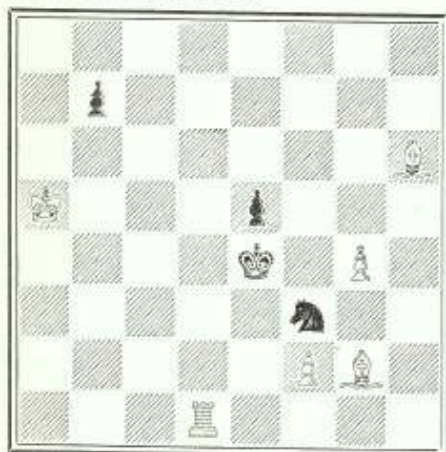
"Brentano's Chess Monthly"
February, 1882; No. 201.



Mate in Two Moves.

No. 515

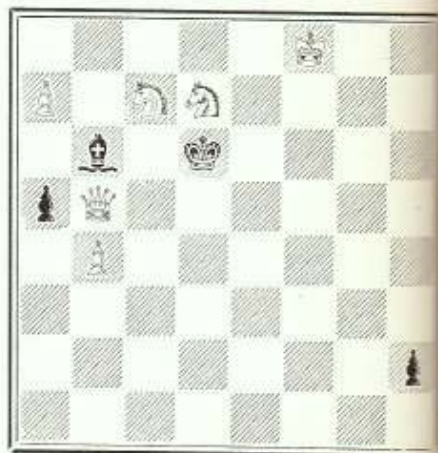
"Indian Meal—Cooked."
"Hartford Weekly Times"
March 16, 1882; No. 801.



Mate in Four Moves.

No. 516

"Brooklyn Chess Chronicle"
November 1, 1882; No. 9.



Mate in Two Moves.

No. 517

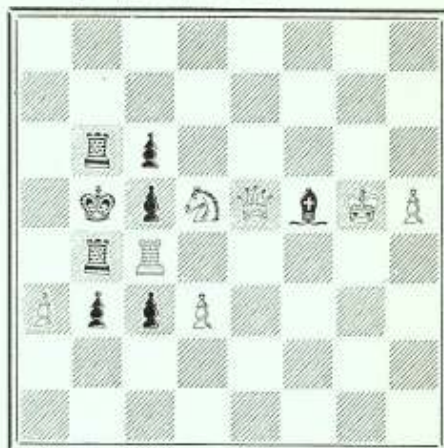
"Brooklyn Chess Chronicle"
December 1, 1882; No. 19.



Mate in Two Moves.

No. 518

"Washington's Hatchet."
"Hartford Weekly Times"
February 25, 1883; No. 854.



G. V.

Mate in Five Moves.

No. 519

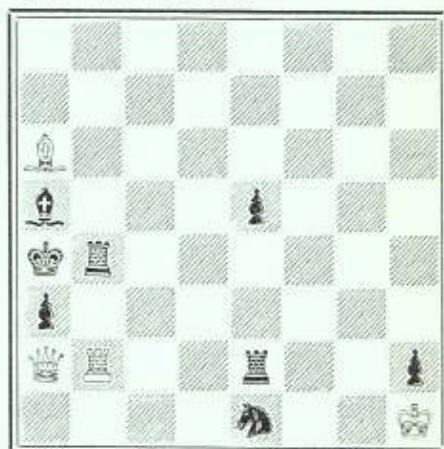
"Brooklyn Chess Chronicle"
April 15, 1883; No. 52.



Mate in Three Moves.

No. 520

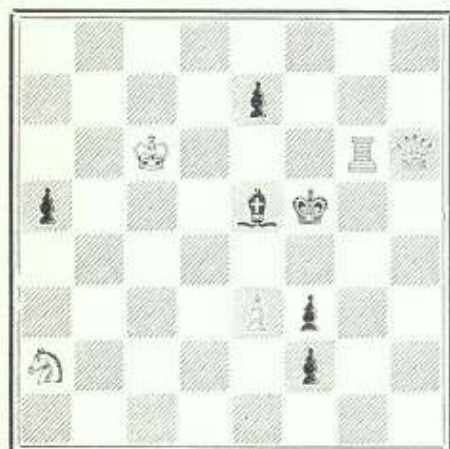
New Orleans "Times Democrat"
August 26, 1883; No. 33.



Mate in Two Moves.

No. 521

"Brooklyn Chess Chronicle"
October 15, 1883; No. 84.



Mate in Three Moves.

No. 522

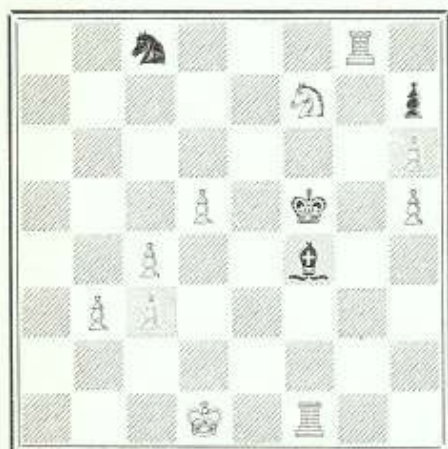
"Charleston Weekly News"
1883; No. 246.



Mate in Three Moves.

No. 523

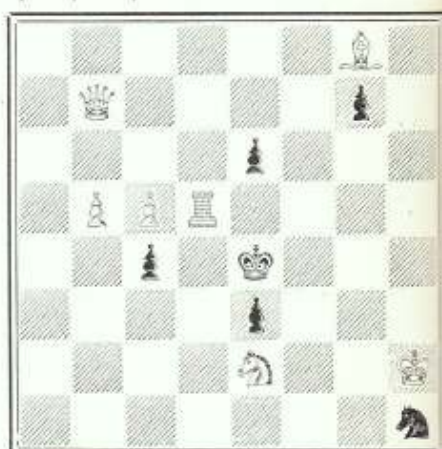
"Brooklyn Chess Chronicle"
January 15, 1884; No. 96.



Mate in Four Moves.

No. 524

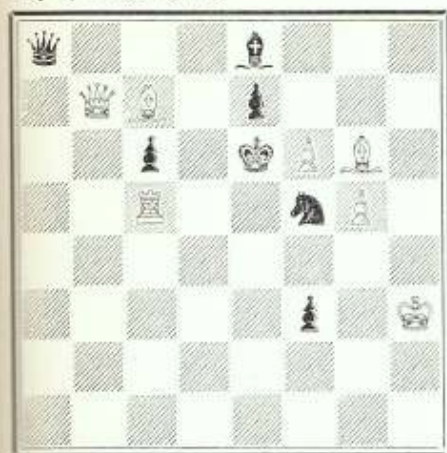
Buffalo "Sunday Times"
April 6, 1884; No. 17.



Mate in Two Moves.

No. 525

"Hartford Weekly Times"
May 1, 1884; No. 918.



Mate in Two Moves.

No. 526

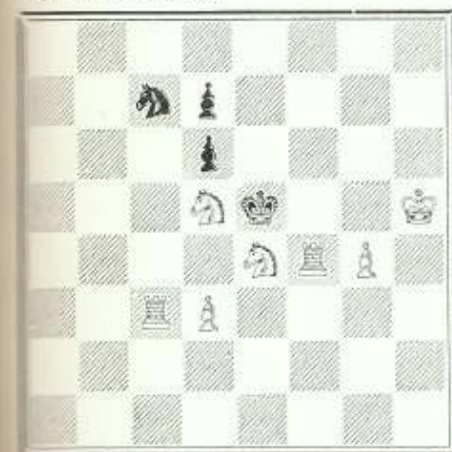
Chicago "Mirror of American Sports"
July 12, 1884; No. 44.



Mate in five Moves.

No. 527

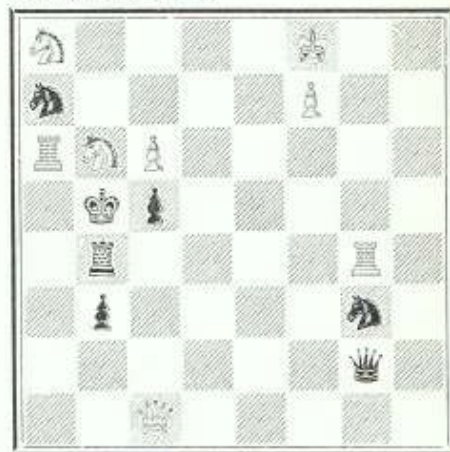
"La Stratégie"
July, 1884; No. 2373.



Mate in Three Moves.

No. 528

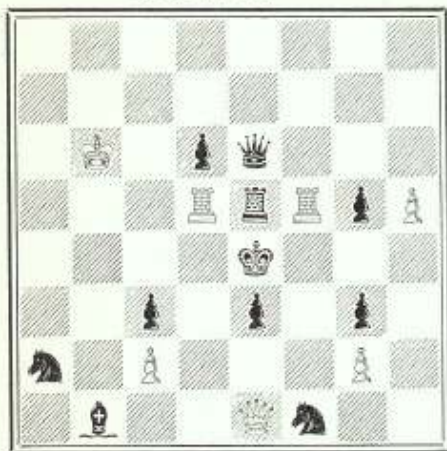
Salvioli "Teoria e Pratica"
Venice, 1884; No. 17.



Mate in Two Moves.

No. 529

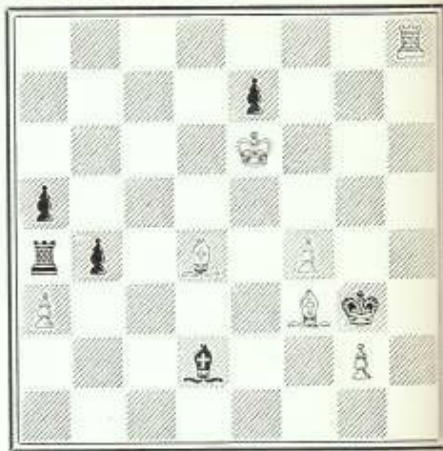
"*Charleston Weekly News*"
1884; No. 277.



Mate in Two Moves.

No. 530

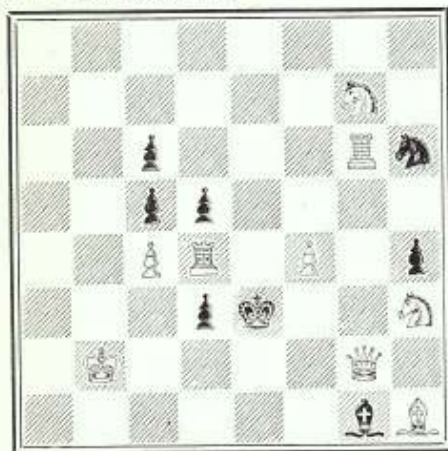
"*Brooklyn Chess Chronicle*"
May 15, 1885; No. 156.



Mate in Three Moves.

No. 531

New Orleans "*Times Democrat*"
June 14, 1885; No. 178.



Mate in Two Moves.

No. 532

"*Hartford Weekly Times*"
June 18, 1885; No. 978.



Mate in Three Moves.

No. 533

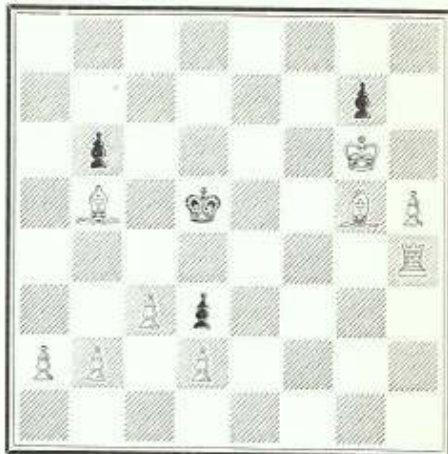
"Charleston Weekly News"
June 28, 1885; No. 338.



Mate in Two Moves.

No. 534

"International Chess Magazine"
July, 1885; No. 86.



c. v.

Mate in Four Moves.

No. 535

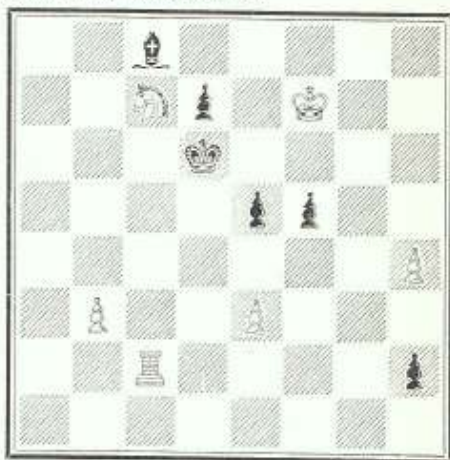
"Charleston Weekly News"
September 27, 1885; No. 351.



Mate in Two Moves.

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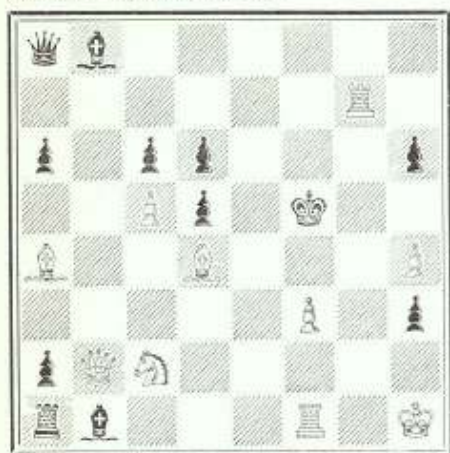
"Brooklyn Chess Chronicle"
October 15, 1885; No. 172.



Mate in Four Moves.

No. 537

"*Charleston Weekly News*"
December 27, 1885; No. 364.



Mate in Three Moves.

No. 538

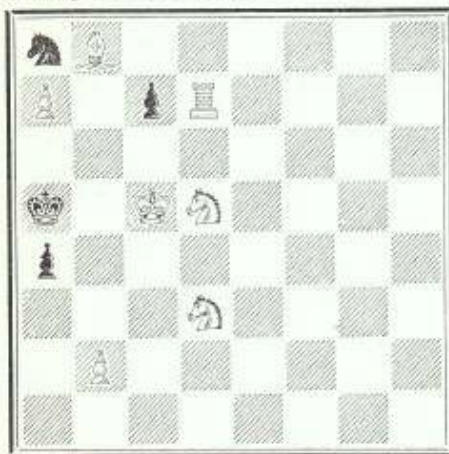
"*Noah's Sunday Times*"
January 3, 1886; No. 28.



Mate in Two Moves.

No. 539

"*Brooklyn Chess Chronicle*"
January 15, 1886; No. 2.



Mate in Three Moves.

No. 540

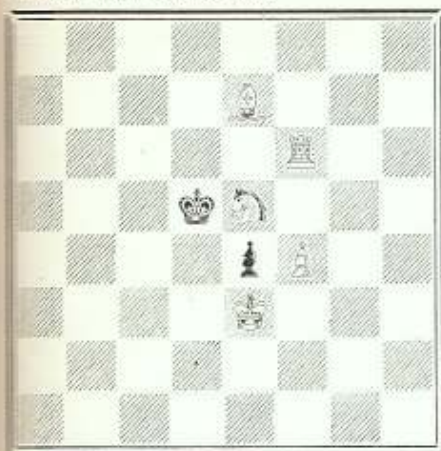
"*International Chess Magazine*"
January, 1886; No. 153.



Mate in Two Moves.

No. 541

"Charleston Weekly News"
February 28, 1886; No. 373.



Mate in Four Moves.

No. 542

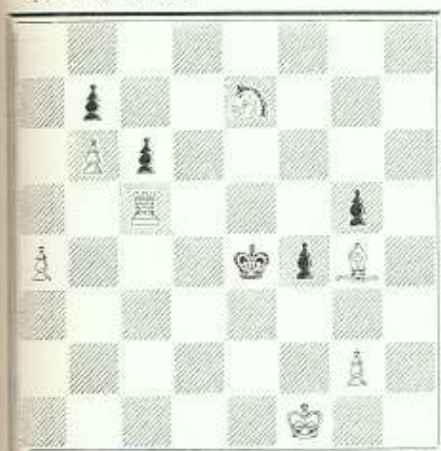
"Noah's Sunday Times"
March 28, 1886; No. 59.



Mate in Three Moves.

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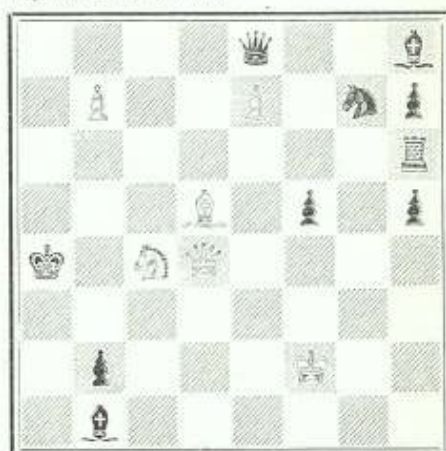
"International Chess Magazine"
May, 1886; No. 202.



Mate in Six Moves.

No. 544

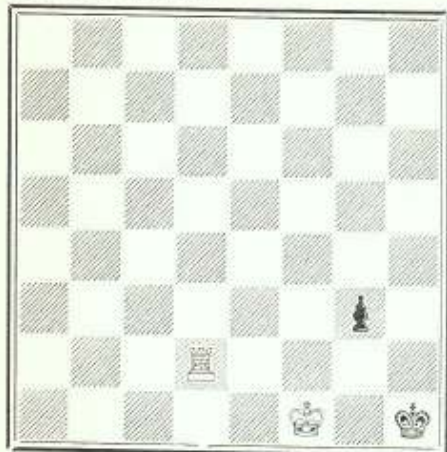
"Noah's Sunday Times"
July 18, 1886; No. 103.



Mate in Two Moves.

No. 545

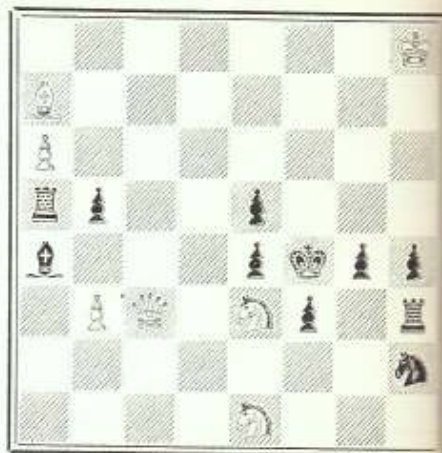
Dubuque "Chess Journal"
July, 1886; No. 1512.



White to Play and Win.

No. 546

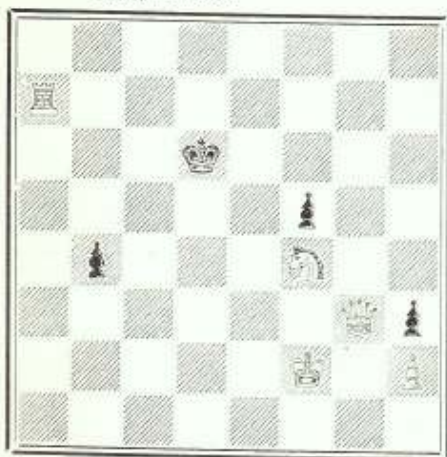
"International Chess Magazine"
December, 1886; No. 271.



Mate in Four Moves.

No. 547

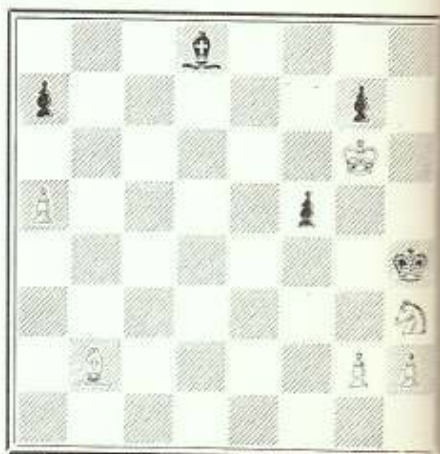
"Charleston Weekly News"
1886; No. 390.



Mate in Three Moves.

No. 548

Dubuque "Chess Journal"
March, 1887; No. 1722.



Mate in Four Moves.

No. 549

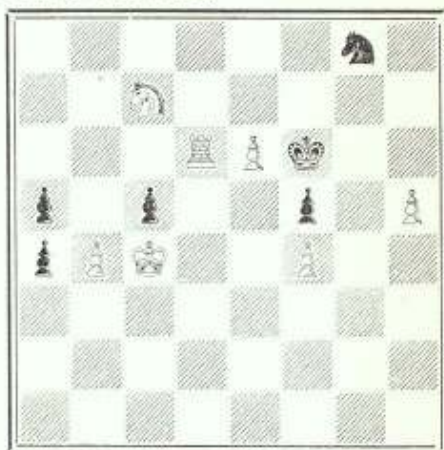
"Noah's Sunday Times"
April 10, 1887.



Mate in Four Moves.

No. 550

Dubuque "Chess Journal"
April, 1887; No. 1744.



Mate in Six Moves.

No. 551

New Orleans "Times Democrat"
January 29, 1888; No. 428

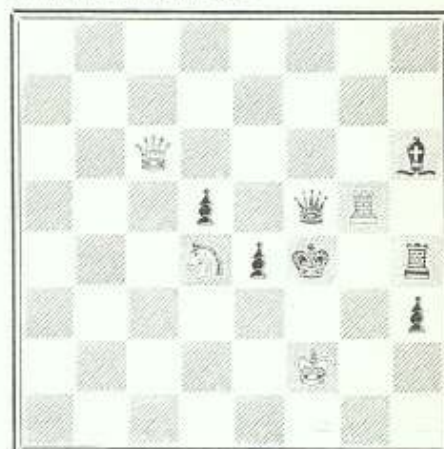


C. V.

Mate in Two Moves.

No. 552

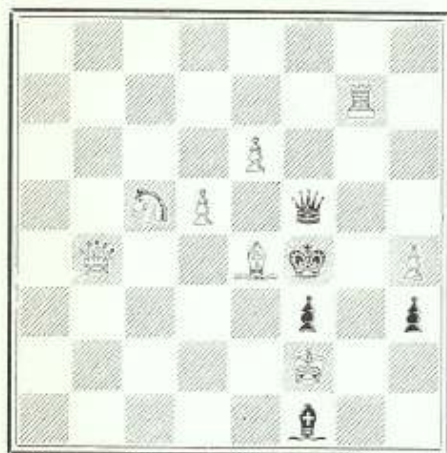
New Orleans "Times Democrat"
October 7, 1888; No. 499.



Mate in Two Moves.

No. 553

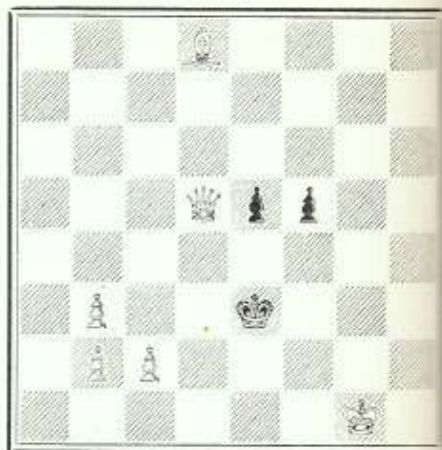
"Charleston Weekly News"
1888; No. 496.



Mate in Two Moves.

No. 554

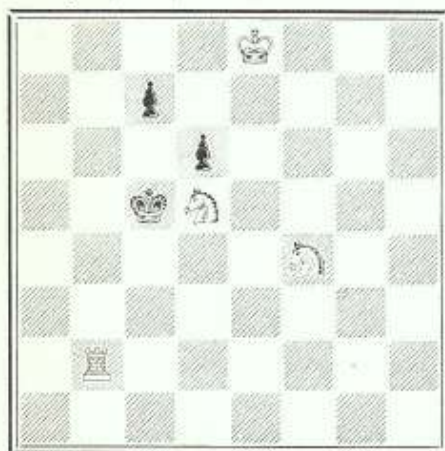
New Orleans "Times Democrat"
March 30, 1890; No. 637.



Mate in Two Moves.

No. 555

Newark "Daily Advertiser"
January 26, 1895; No. 109.



U. V.

Mate in Three Moves.

No. 556

New York "Bahn-Frei"
April 24, 1895; No. 938.

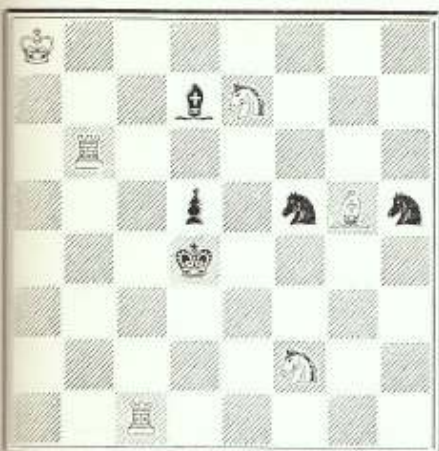


C. V.

Mate in Three Moves.

No. 557

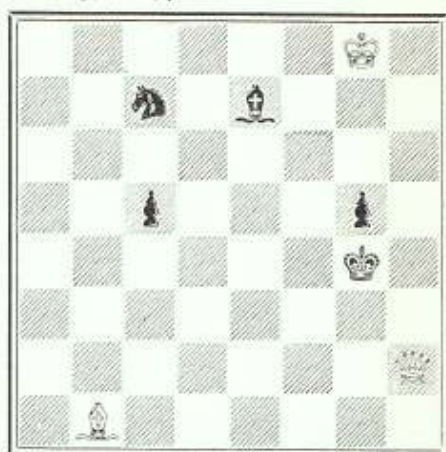
Newark "Daily Advertiser"
June 7, 1895; No. 102.



Mate in Two Moves.

No. 558

"American Chess Magazine"
February, 1898; p. 519.



Mate in five Moves.

No. 559

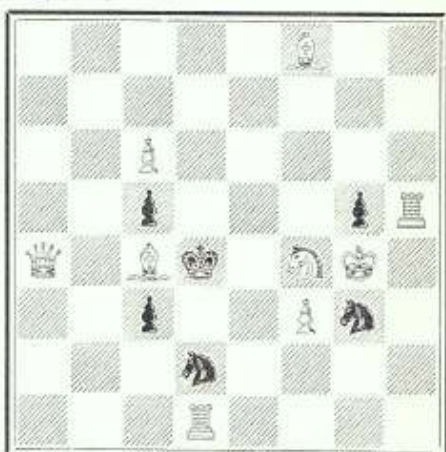
"American Chess World"
June, 1901; No. 81.



Mate in Five Moves.

No. 560

"Checkmate"
July, 1901; No. 85.

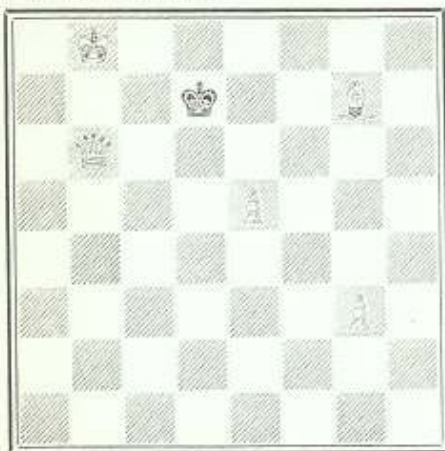


Mate in Two Moves.

No. 561

"Checkmate"

August, 1901; No. 113.

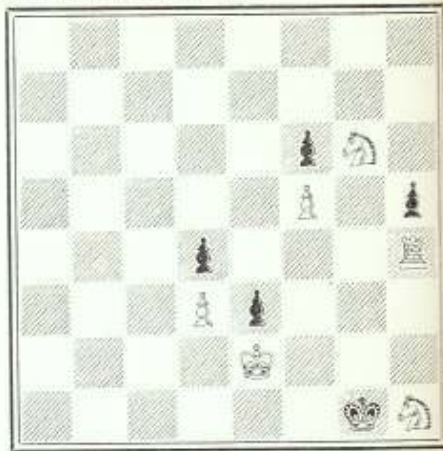


Mate with Pawn in Five Moves.

No. 562

"Checkmate"

December, 1901; No. 177.

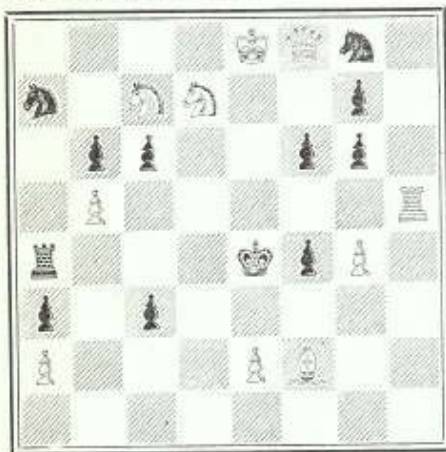


Mate in Four Moves.

No. 563

"Checkmate"

December, 1903; No. 319.

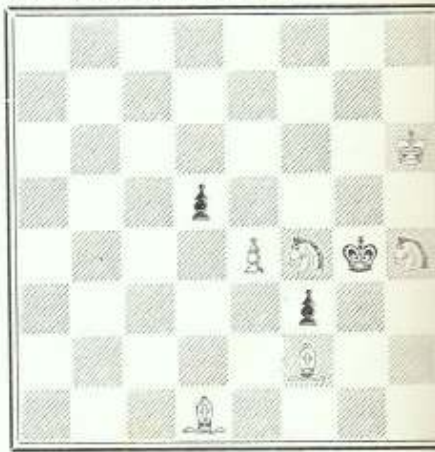


Mate in Two Moves.

No. 564

"Schachmatny Obosrenije"

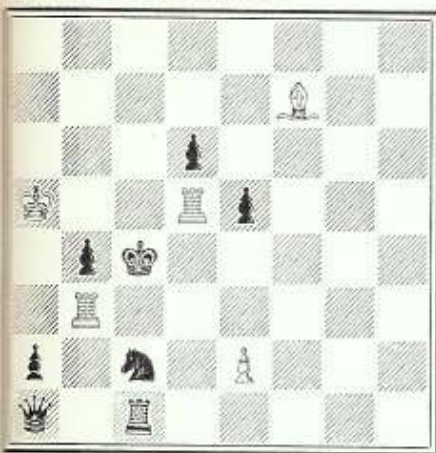
May-August, 1909; No. 1441.



Mate in Three Moves.

No. 565

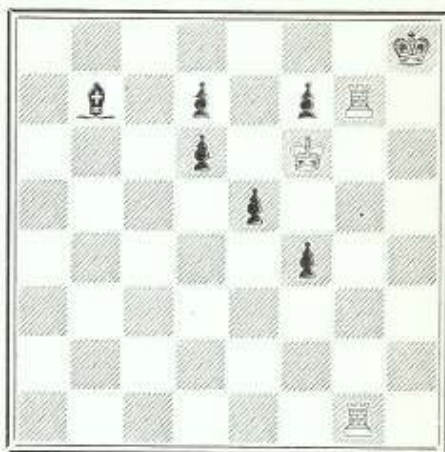
"Schachtmay Obosrenije"
May-August, 1909; No. 1442.



Mate in Three Moves.

No. 566

A. C. White, "More White Rooks"
Stroud 1911, p. 55; No. 120B.



Mate in Two Moves.

No. 567

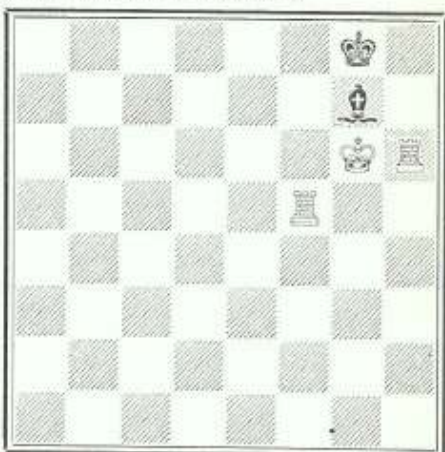
A. C. White, "More White Rooks"
Stroud 1911, p. 93; No. 139C.



Mate in Four Moves.

No. 568

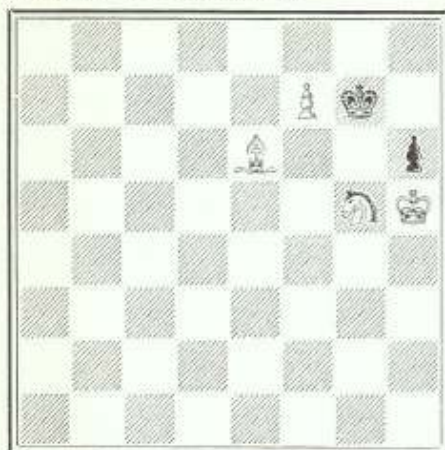
A. C. White, "More White Rooks"
Stroud 1911, p. 119; No. 152A.



Mate in Three Moves.

No. 569

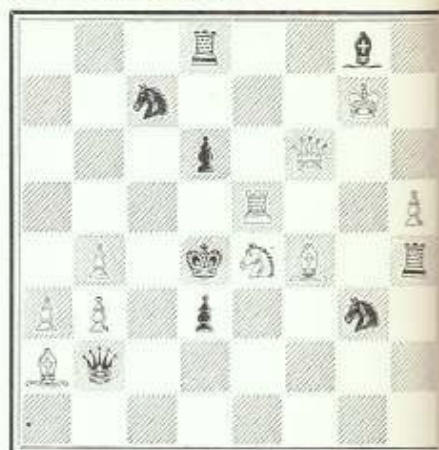
A. C. White, "Theory of Pawn Promotion"
Stroud 1912; p. 119; No. 41B.



Mate in Four Moves.

No. 570

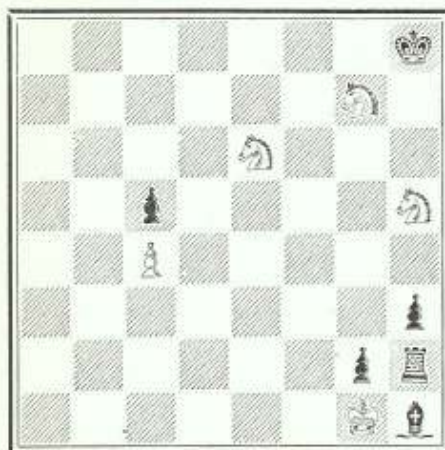
Philadelphia "Good Companion"
December 25, 1915; No. 9.



Mate in Two Moves.

No. 571

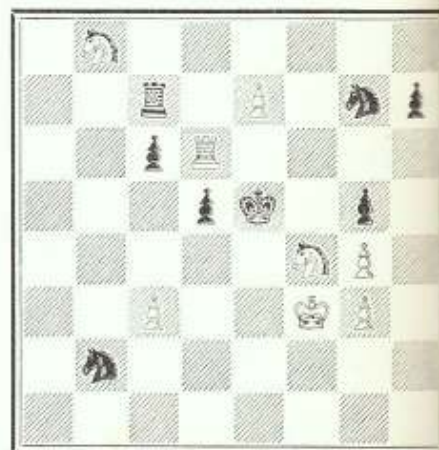
"The Three Knights' Problem."
Philadelphia "Good Companion"
December 25, 1915; No. 36.



Mate in Ten Moves.

No. 572

Unpublished.



Mate in Two Moves.

No. 573

Published.
"Episcopal Rookery."



Mate in Two Moves.

No. 574

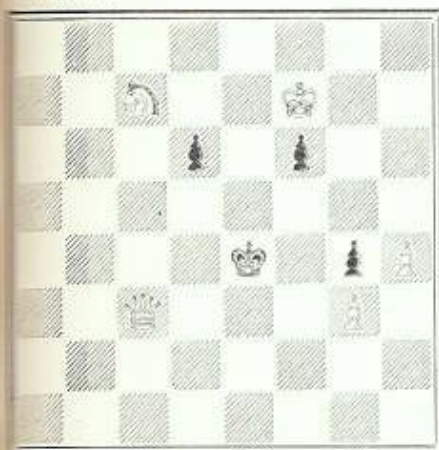
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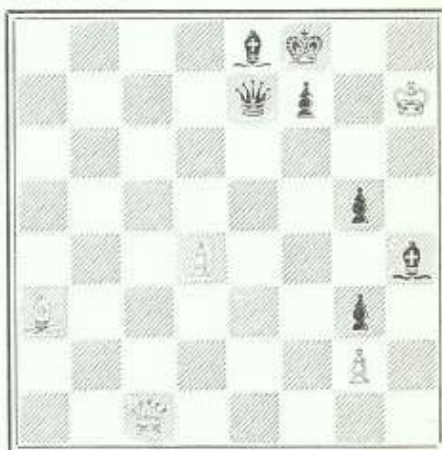
Published.



Mate in Two Moves.

No. 576

Unpublished.



Mate in Two Moves.

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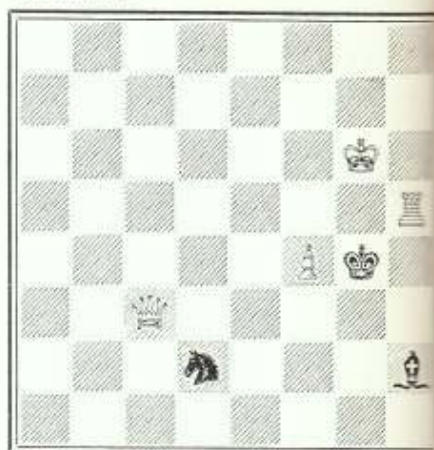
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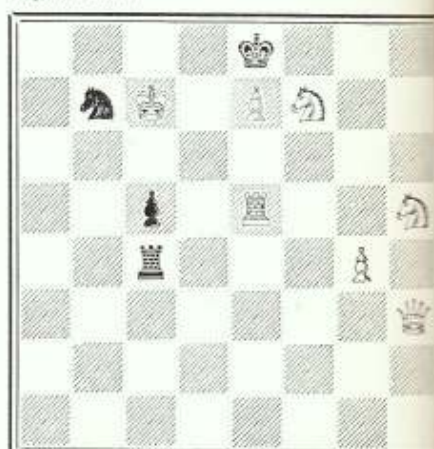
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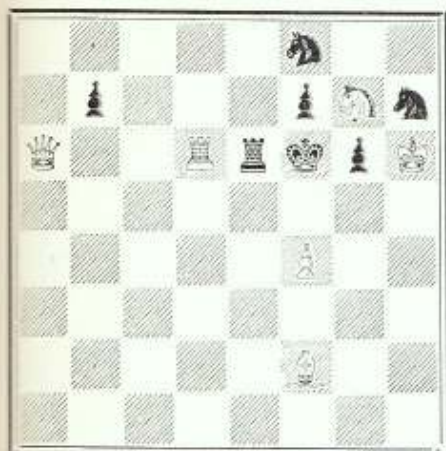
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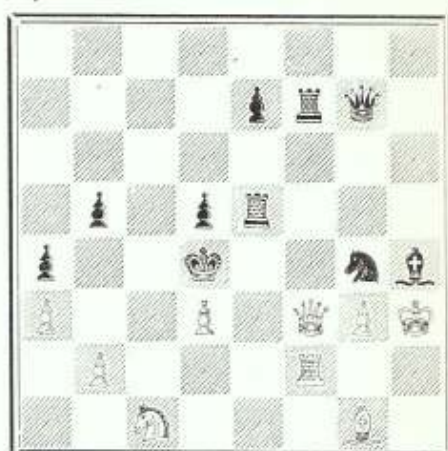
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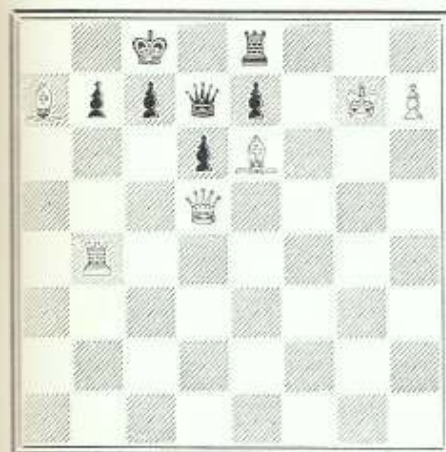
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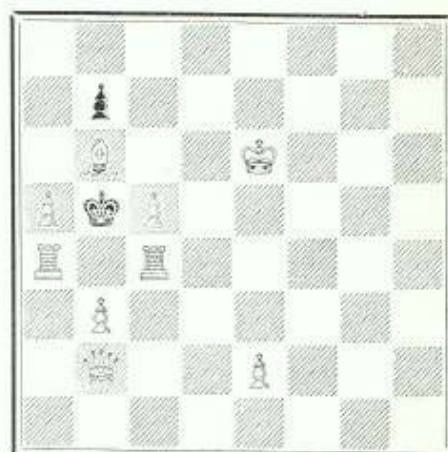
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Mate in Two Moves.

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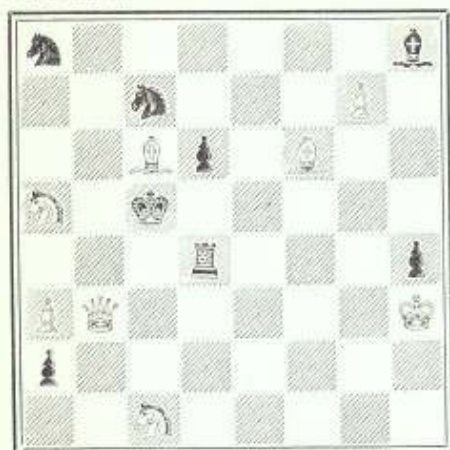
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Mate in Two Moves.

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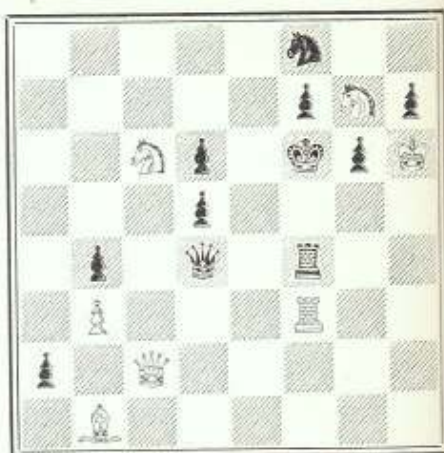
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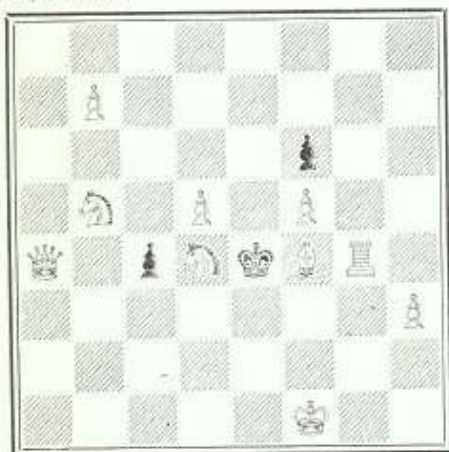
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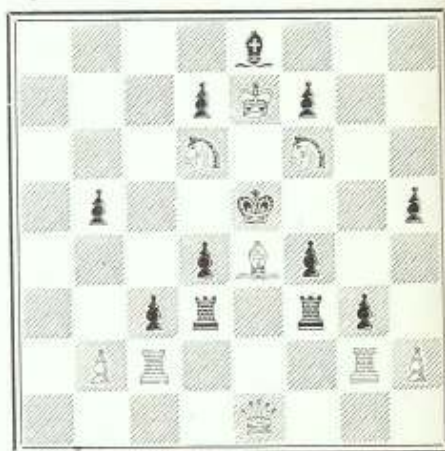
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Mate in Two Moves.

No. 588

"The Double Chimney Cup."
Unpublished.



Mate in Two Moves.

No. 589

No. 590

Unpublished.

Unpublished.



Mate in Two Moves.

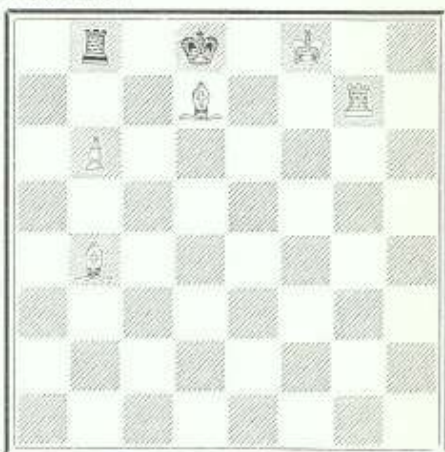
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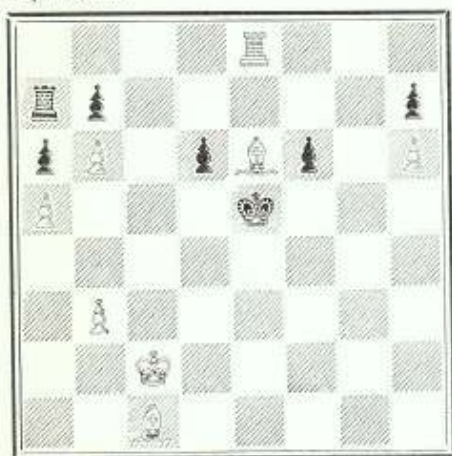


Mate in Three Moves.

Mate in Three Moves.

No. 593

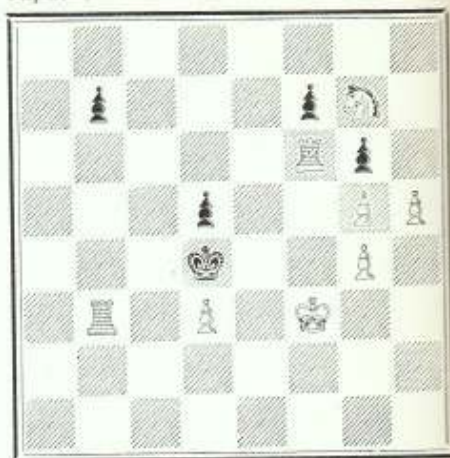
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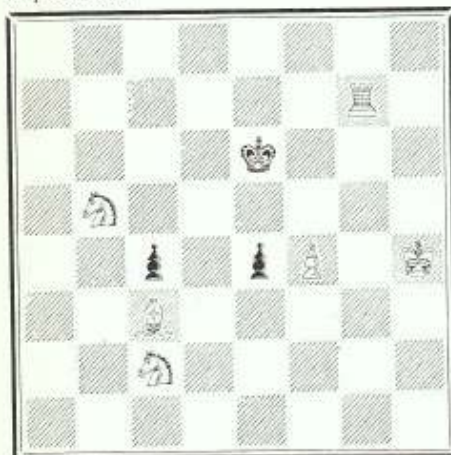
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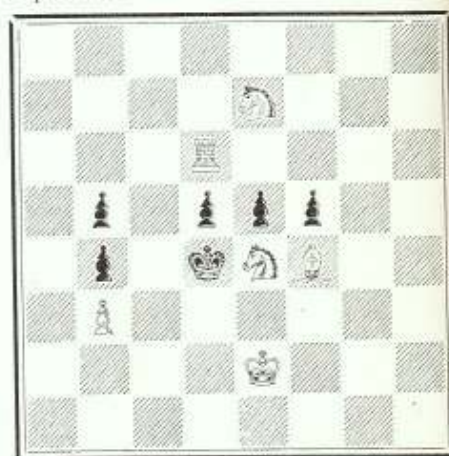
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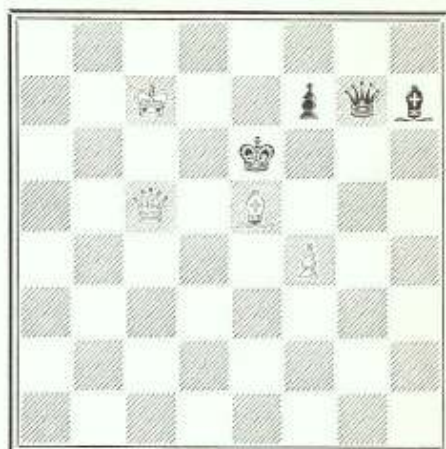
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Mate in Three Moves.

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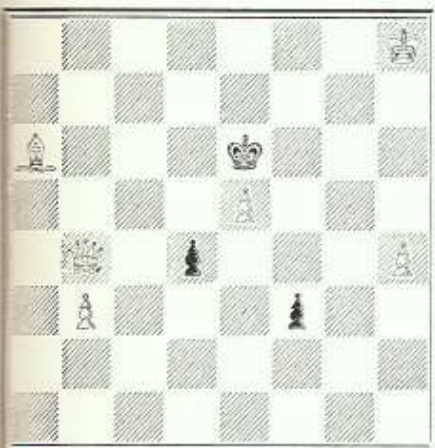
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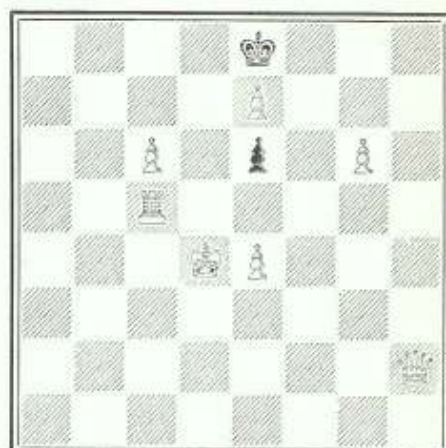
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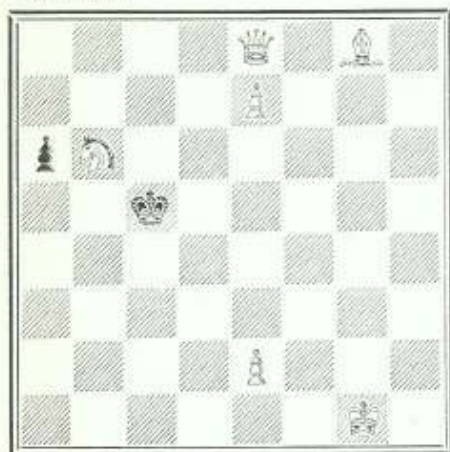
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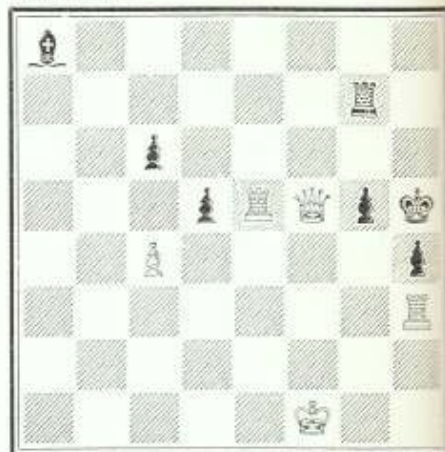
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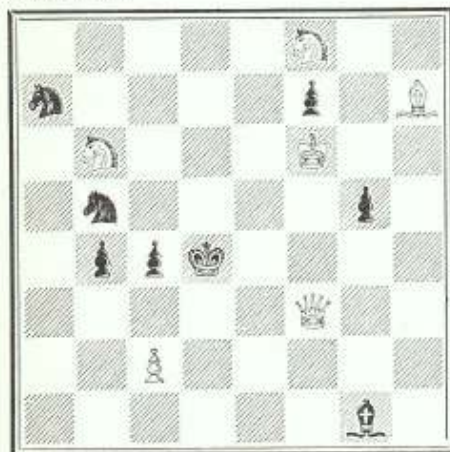
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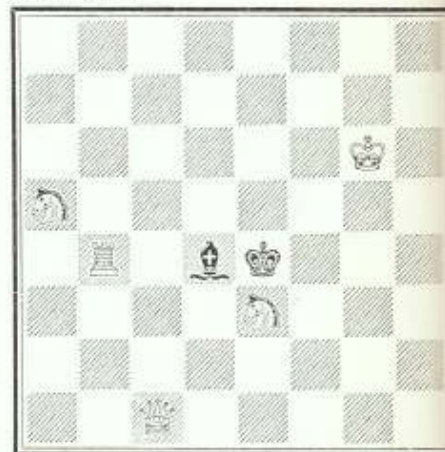
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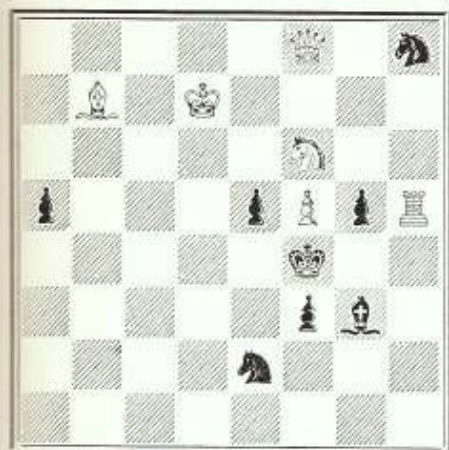
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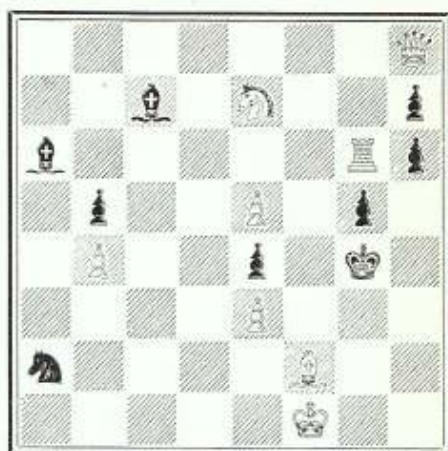
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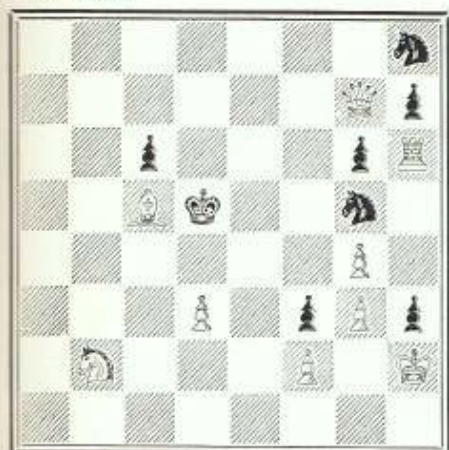
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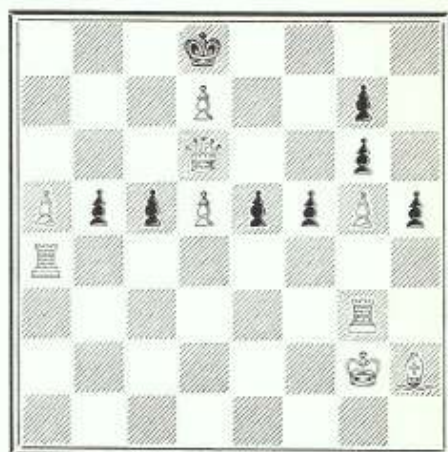
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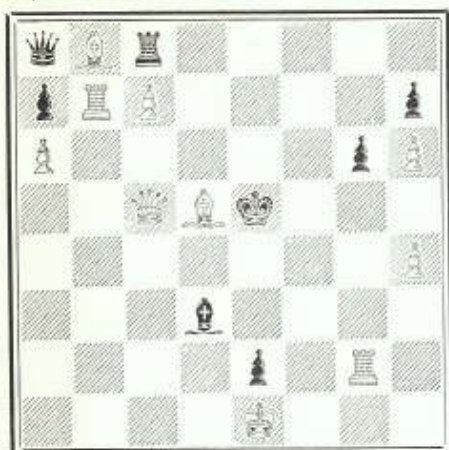
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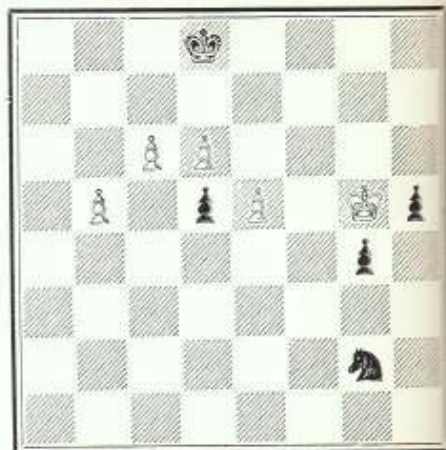
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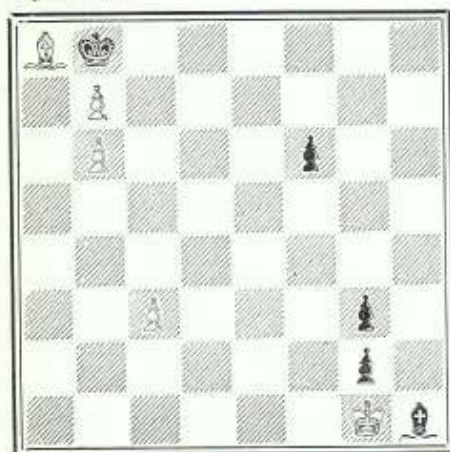


Mate in Four Moves.

No. 611

"Automatic Fatality."

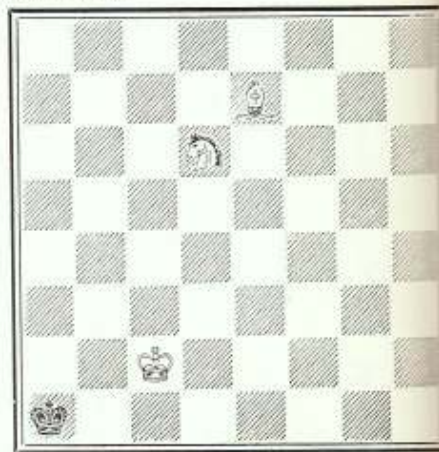
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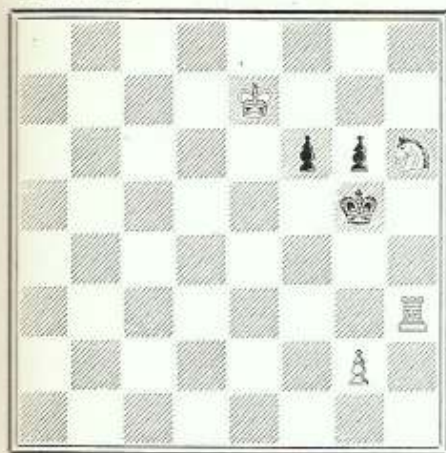
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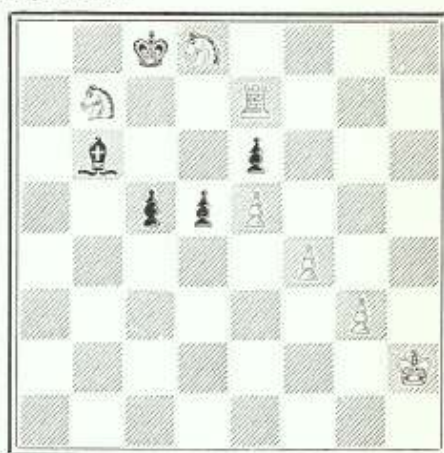


Mate in Four Moves.

No. 614

"The Racket."

Unpublished.



Mate in Four Moves.

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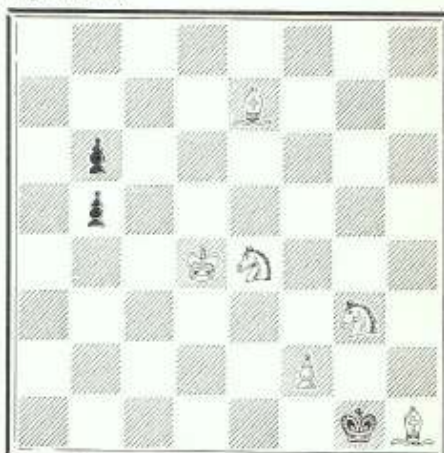
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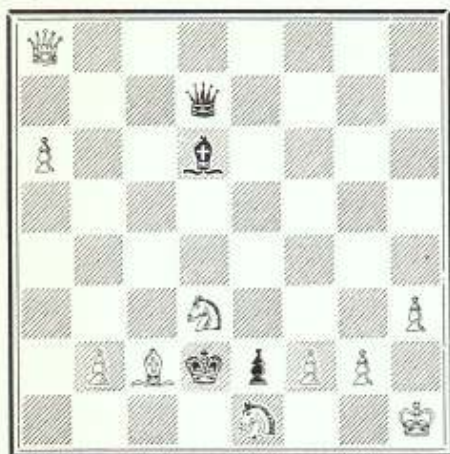
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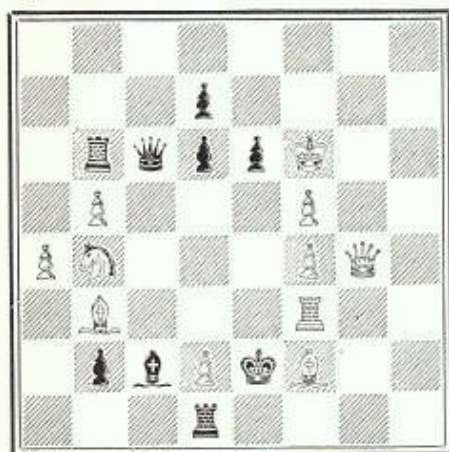


Mate in Four Moves.

No. 619

"The Square squared."

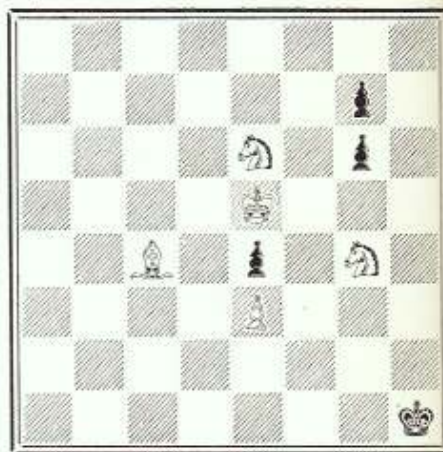
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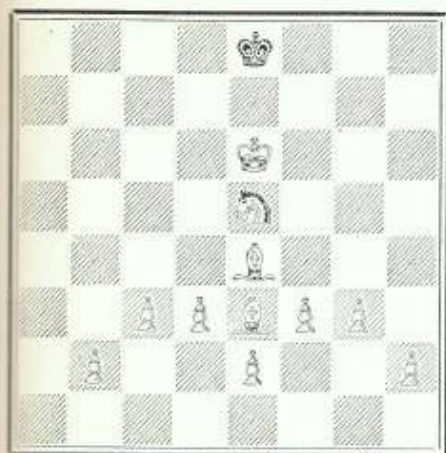


Mate in Five Moves.

No. 621

"Bow and Arrow of Cupid."

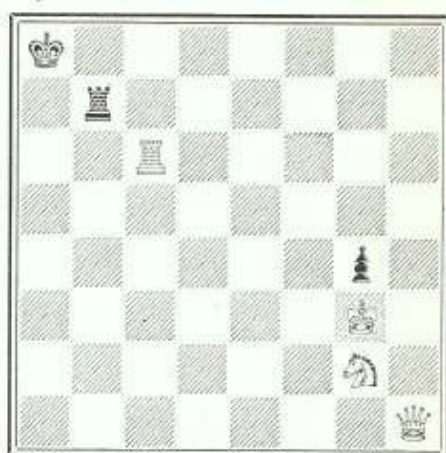
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Mate in Five Moves.

No. 622

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Mate in Five Moves.

No. 623

"DEC. 12."

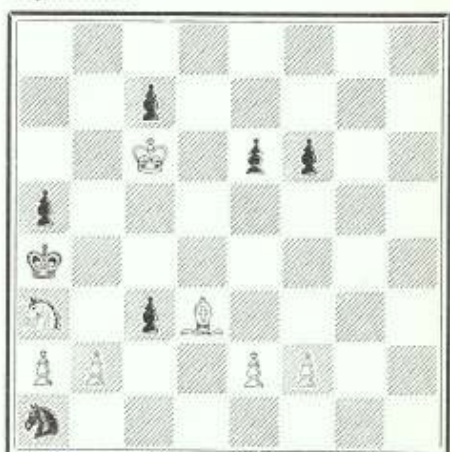
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Mate in Five Moves.

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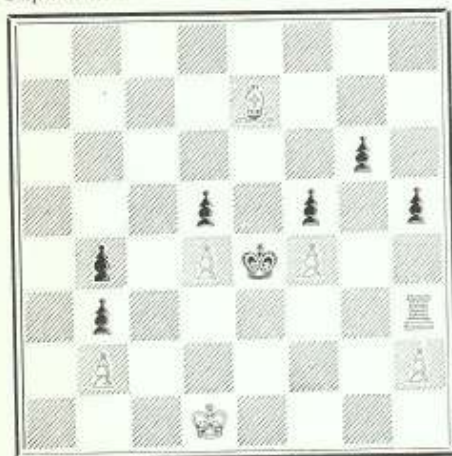
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Mate in Six Moves.

No. 625

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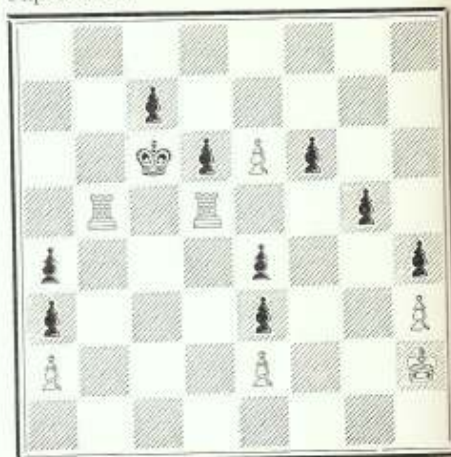


Mate in Six Moves.

No. 626

"The Log Cabin."

Unpublished.

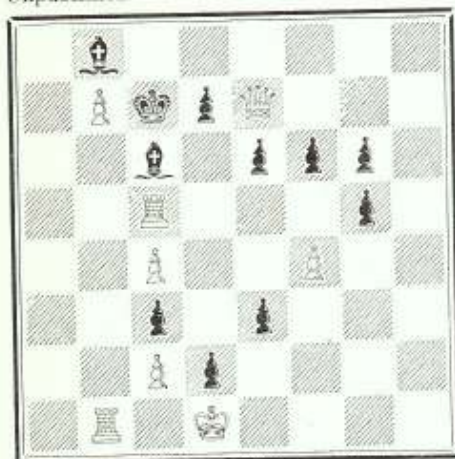


Mate in Six Moves.

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"The Harp."

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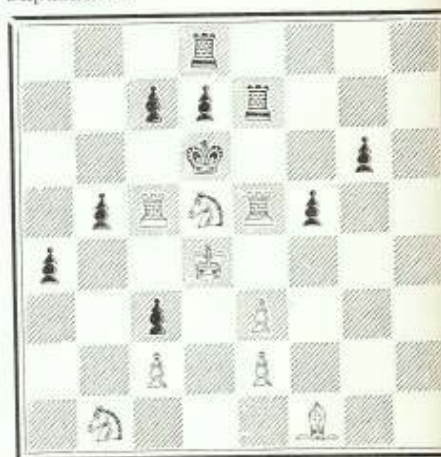


Mate in Six Moves.

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"La Tarantelle."

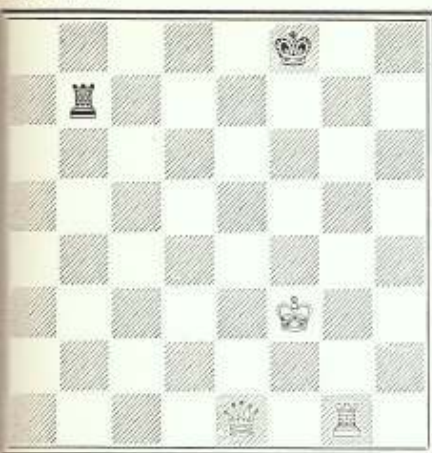
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Mate in Seven Moves.

No. 629

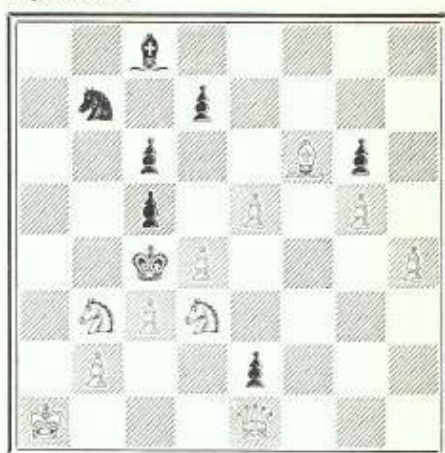
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Mate in Seven Moves.

No. 630

"The Firedog in Perspective."
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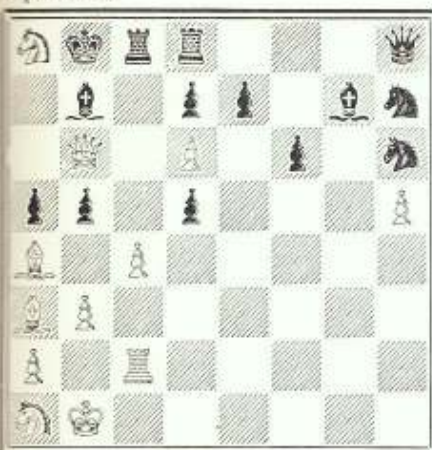


Mate in Seven Moves.

No. 631

"T. M. B."

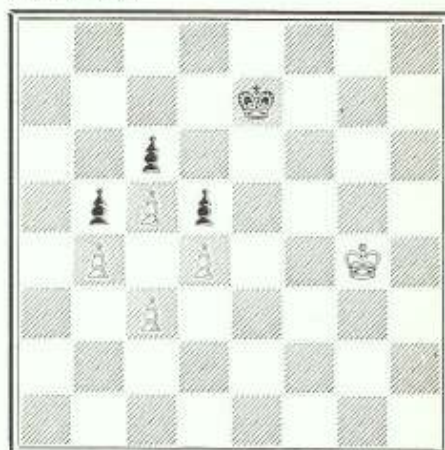
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Mate in Nine Moves.

No. 632

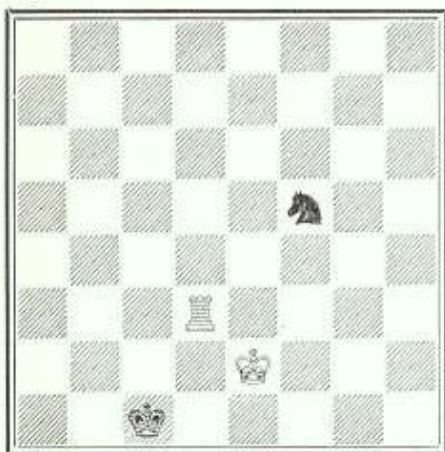
"The Pawned Ring."
Unpublished.



White to Play and Win.

No. 633

Unpublished.



White to Play and Win.

No. 634

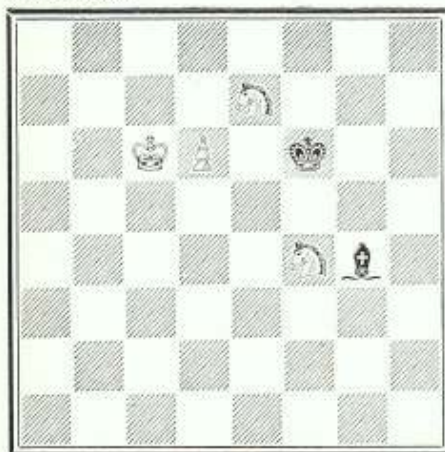
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White to Play and Win.

No. 635

Unpublished.



White to Play and Win.

No. 636

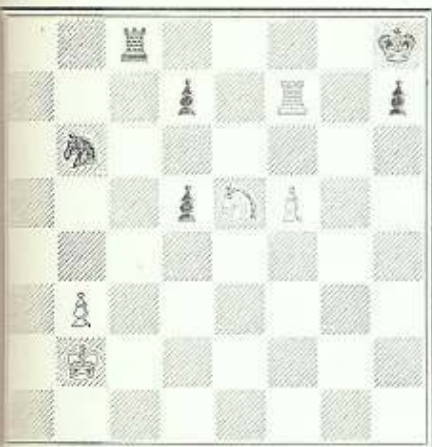
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White to Play and Win.

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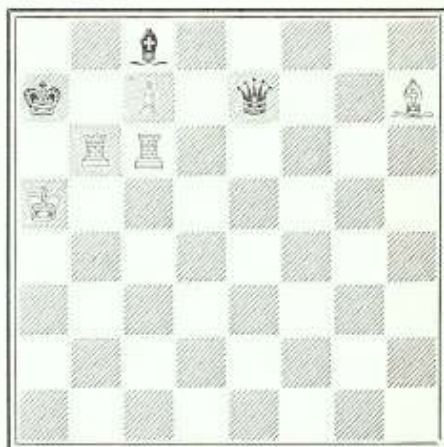
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White to Play and Win.

No. 638

Unpublished.



White to Play and Win.

No. 639

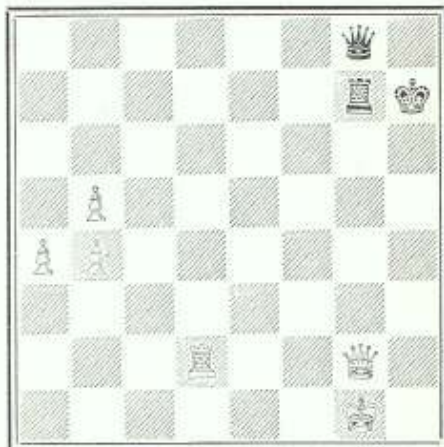
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White to Play and Win.

No. 640

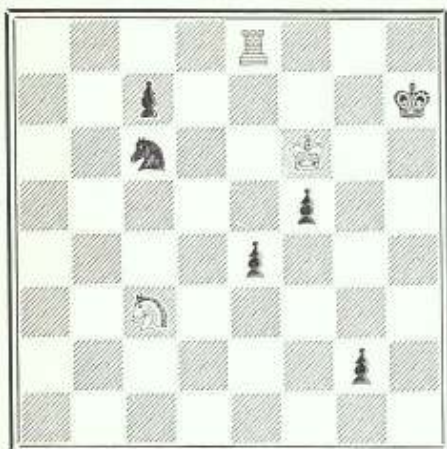
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White to Play and Win.

No. 641

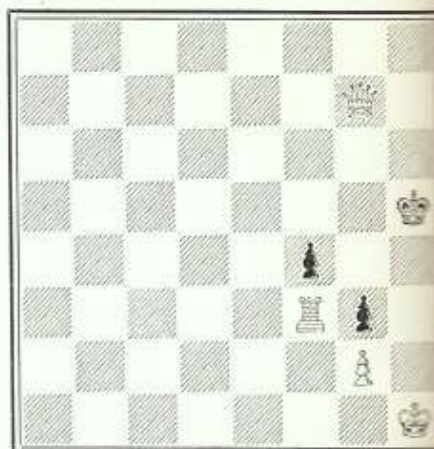
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White to Play and Draw.

No. 642

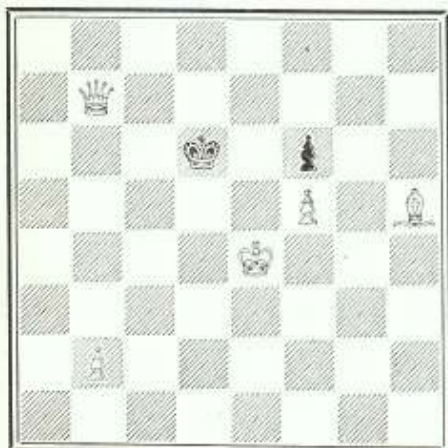
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Selfmate in Seven Moves.

No. 643

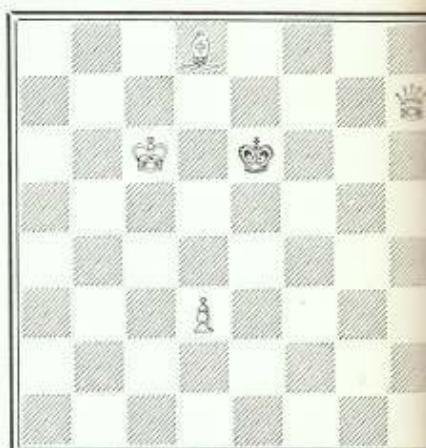
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Mate with Pawn in Six Moves.

No. 644

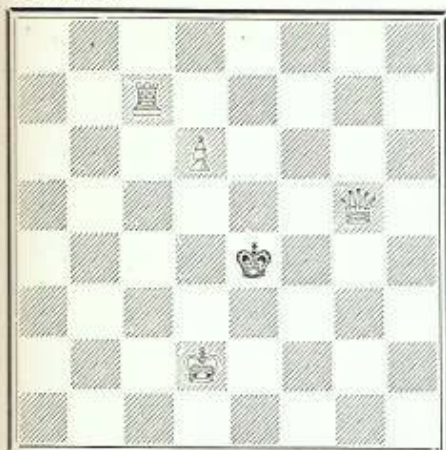
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Mate with Pawn in Eight Moves.

No. 645

Unpublished.

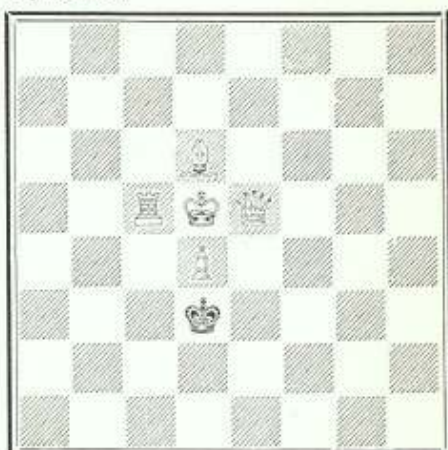


Mate with Pawn in Eight Moves.

No. 646

"Sub hoc signo vinces."

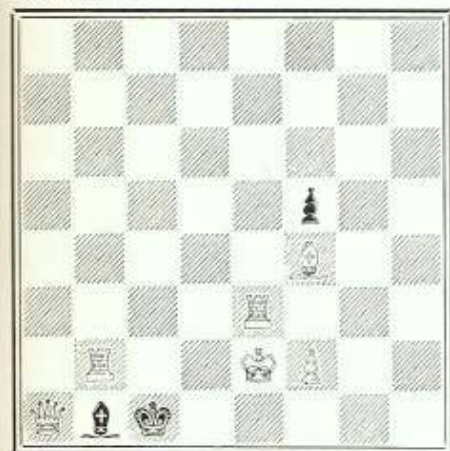
Unpublished.



Mate with Pawn in Eleven Moves.

No. 647

Unpublished.

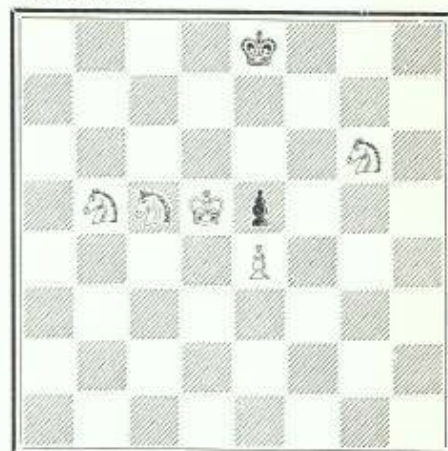


Selfmate with { Bishop in Eight Moves.
Pawn in Ten Moves.

No. 648

"The be (k) nighted King."

Unpublished.

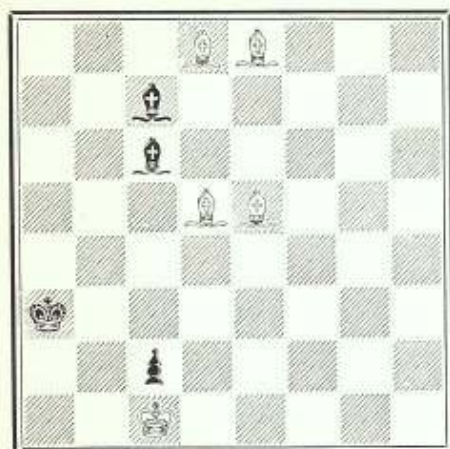


Mate in Seven Moves.

No. 649

"Episcopal Synode."

Unpublished.



Mate in Four Moves.

No. 650

"A N D."

Unpublished.



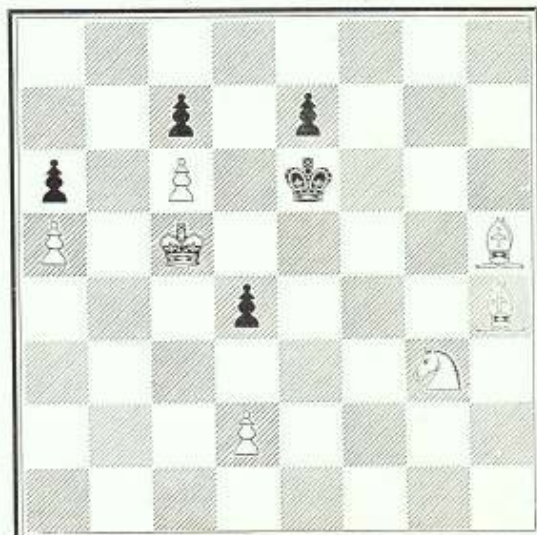
Mate in Two Moves.



Inscribed to the memory of

E. B. COOK

by Dr. H. Keidanz.



Mate in Five Moves.

SOLUTIONS



ABBREVIATIONS

A. C. N.	= American Chess-Nuts
c. v.	= corrected version of the original position in the source given above the diagram.
cf.	= confer.
e. p.	= en passant.
etc.	= indicates that mate can be given at the next move, whatsoever the answer may be; in endgames it has the general meaning, et cetera.
f. e.	= for explanation.
f. i.	= for instance.
inc.	= inclusively.
rep.	= reproduction.
resp.	= respectively.
—	= to (from a square to another).
×	= takes.
=	= becomes (by Pawn-promotion).
†	= check.
‡	= checkmate.

SOLUTIONS

No. 1. 1. Kt g5-f7 † Be8 \times f7 2. Rh5-d5† Kd6 \times d5 3. Qb7-d7† etc.

The primordial composition of a master is always of interest and deserves special regard; for it largely reveals the elementary source of his endowment, that is to say, his artistic individuality. Already this composition shows distinctly, as do most of the others, that with Cook, as opposed to Loyd, the principle of external beauty prevails, whereas difficulty, though not immaterial, is but of secondary importance. Concerning originality—the third of the three chief qualities of a good problem—it must be said, after reviewing the complete achievements of our master, that he rarely uses other people's conceptions but that, on the contrary, he originated motifs and finales that were rendered later by other composers with more or less skill.

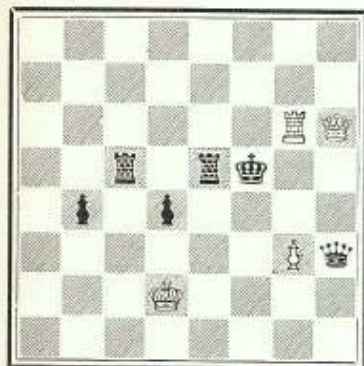
An anticipation of this problem can not be established. Anderssen's five-mover which comes into consideration (No. 37 of Anderssen's "*Aufgaben für Schachspieler*", I. Edition, Breslau 1842)

No. 1A

Johannes Kohtz.

"*Sonntagsblätter für Schachfreunde*"

July 21, 1861, No. 143.



Mate in Five Moves.

1. Rg6-f6† Ke4 (if 1. . . . Kg4; then 2. Qf4† etc.) 2. Rf4† Kd5 3. Rxd4† Kxd4 4. Qd6† etc.

1842,) has the same two-move finale, but Cook enlarged it to a symmetrical finale of four mating positions. Cook's presentation, indeed, has, after a lengthy interval of time, produced two imitations, which problems are given here for the sake of comparison.

The other problem by Anton Konig, the founder of the so-called Bohemian school, was published in "*Casopsis*," October 1908 as No. 382 and runs as follows: Ke4; Qh3; Re6; Pb5. Ke7; Rs. b7 and f7; Ps. f4 and g6. 4†. 1. Qh3-c8 A) Rd7 2. Re6† K \times e6 3. Qe8† etc. B) 1. . . . Rb6 2. R \times b6 R any 3. Qc7† etc.

No. 2. 1. a2-a3 h7-h6 2. Bh5-e2 h6-h5 3. Ktb2-d3 Kd4 \times c4 4. Ktd3-cl† etc.

Although there is an interference-move (2. Ktb2-d3) the problem can not be called "Indian" because it lacks the critical move*. This mating combination without any variation established in those days perhaps a standard of difficulty for the solver. The absence of a pure mating position is really not the result of insufficient endeavor, but rather due to the lack of ability of the youthful beginner whose technical skill seems to have developed somewhat more slowly than that of Loyd's. Nevertheless, the style of rendering demonstrates even at this early stage a peculiarity of Cook's chess talent, namely the displaying of the motif with the greatest possible purity without making the solution conspicuous.

This problem appeared at first in the New-York "*Albion*," and several months later in the "*Illustrated London*

*A term promulgated by Kohtz and Kockelkorn in their book, "*Das Indische Problem*," Potsdam, 1903. It is the designation for the most important move in a problem in which the so-called Indian theme is rendered. The English Missionary Rev. Henry Augustus Loveday of Delhi, Br. India, is generally considered to have been the first composer to render this theme.

News", both positions in somewhat altered form, incorrect inasmuch as the first and second move were interchangeable.

No. 3. 1. Ktc8×a7† Qg5-d8 (g8) or Rf5-f8 (best) 2. Qb4×b6† c7×b6 3. Rc4-c8† Kb8×a7 (if 3... Q or R×c8; then 4. Rh8×c8† etc.) 4. Rc8-a8† etc.

Black on the move mates in the strictly corresponding manner, starting the solution with 1. Ktf1×h2†.

Form and mating manoeuvre are game-like and show the attempt of the beginner who follows instinctively the paragons of the period of Alexandre*. About the middle of the nineteenth century a departure from the game, as far as form and idea were concerned, set in, whereby a new era was created, the perspective of which could not be foreseen at that time. The endeavor not only to hide the solution in the shortest possible number of moves and on the other hand to attain pure and economical mating positions, changed the idea of beauty, difficulty and originality which finally led to the modern style of rendering. Thus the works of Theodore Herlin, Joseph Kling, John Brown of Bridport, Dr. Conrad Bayer and last but not least our own E. B. Cook have laid the corner stones for the structure of modern problem art.

In the N. Y. "*Albion*", a black Pawn on e7 and correspondingly a white one on d2 were posted. By this alteration the problem could be solved in four moves as follows: 1. Ktc8×b6† any 2. Ktb6-c8(a8, a4)† K(×)c8 3. Bd5-e6† etc.

No. 4. 1. Re7-e6† A) Qd6×e6 (if 1... f7 any; then 2. Qc3(×) f6† etc.) 2. Qc3-g7† Ktf5×g7 3. Ktd3-f4† etc.

*The principal representatives were: Bolton, Bone, McGahey, Kuiper, Reginald A. Brown, Silas Angus, Grossdemange, Loquin, Brede and in a lesser degree d'Orville, Anderssen and Eichstädt.

B) 1... Kg6-h5 2. Ktd3-f4† Qd6×f4 3. Qc3-h3† etc.

Forced diversion of Black's men (here Q and Kt) from squares which White must control was a favorite motif in the Forties and Fifties of the 19th Century. The rendering was generally achieved by checking moves with one or more sacrifices. The more hidden the combination, the more surprising the sacrifices and the more beautiful the mating position, the higher the problem was rated. The reader will find later several of Cook's early compositions (Nos. 5, 6, 13, 17, 19, 20, 28, 29) where this type which is called in Germany "mansube" is illustrated.

The problem appeared at first in the "*Albion*" in a somewhat altered position—chiefly with a black Pawn at h5—a change which enabled Cook to attain a subvariation and a pure mating position in the main play. The original version was reproduced several months later in the "*Illustrated London News*" and may be found in "*Chess-Nuts*", p. 221, No. 156.

No. 5. 1. Ktf2-d3† Qc4×d3 2. Rf6×c6† any Rook×g7 3. Rd8-d5† Ke5×d5 4. Kf3-f4† etc.

The motif is the diversion of the black Queen from the square d5 where the Rook has to be sacrificed on the third move. White can not interchange the first and second move, for Black would, after 1. Rf6×c6†, capture the white Queen with his King's Rook (g5) and then after 2. Ktf2-d3† move his King to f5, whereupon a mate within the problem-postulate is not attainable. The two black Knights have to guard the squares f6 and e5, because without this precautionary measure the problem could be solved in three moves at most, beginning with Rf6-f5†.

No. 6. 1. Bb2-a3† Rd3×a3 (if 1... Ktc6-b4; then 3. Ba3×b4† Kc5-c6 3. Qe2×e8† etc.) 2. Qe2×c4† Ktd6×e4 3. Rd4-d5† etc.

Solutions

Apparently the problem shows a reminiscence of No. 5 with which young Cook was not satisfied, perhaps on account of the impure mating position. For in this problem, too, which was composed immediately after the preceding one the diversion of black pieces from certain squares and the Rook's intrusion-sacrifice on d5 are to be regarded as leading motif. After 1. Bb2-a3† Rxa3 (diversion of Rook d3, in order to clear the diagonal line e2-c4) 2. Qxc4† Ktxc4 the Rook sacrifice on d5 sets in followed by a pure and economical mating position.

No. 7. 1. Bh3-d7 b7xa6 2. Bb6-c5 a6-a5 3. Re3-h3 Kf4-e5 4. Rh3-f3 etc.

The two adjusting Bishop-moves weave a mating net into which the black King is driven after the stalemate is broken.

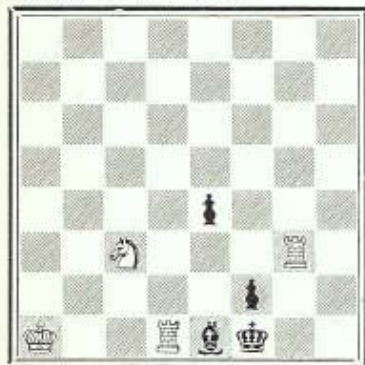
In the original version that appeared in the "*Albion*" and later in Thomas Frère's "*Handbook*" 1858, No. 27 a slight change of the position, especially of Pawns, may be observed. But this proved to be incorrect, in as much as

No. 8A

Samuel Loyd.

"*Chess Monthly*."

February 1857, No. 11.



A. C. N. p. 258; No. 380.

Mate in Four Moves.

1. K a1-a2 e3 2. Ra1 e2 3. Ktb1 etc.

the two introductory moves that form the mating net were interchangeable.

No. 8. 1. Ka1-a2 a5-a4 or d6-d5
2. Bc3-a1 Pawn moves accordingly
3. Ktd1-b2 etc.

This is Cook's first of about ten presentations of the Indian theme. The diagonal line a1-c3 must be cleared here for the critical move by the removal of the white King, but in Love-day's original problem (cf. No. 515) the critical move, as is well known, can be executed without any preparation.

Cook's modification of the Indian theme was employed, five years later, by Sam Loyd, as seen in the appended position.

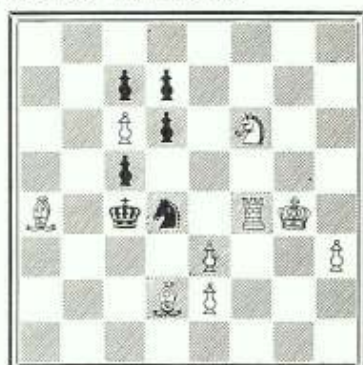
He submitted his problem to Fiske for publication under the nom de plume W. K. Bishop of Sacramento, Cal. The sole difference is that the critical move is an horizontal Rook's move with Loyd, whereas Cook uses a Bishop's move. That in both problems the key-moves are identical and, in consequence, both critical moves are retreat-manoeuvers to the left lower corner, this may be

No. 8B

John Wilkinson.

Boston "*American Union*."

November 1858, No. 32.



A. C. N. p. 294; No. 596.

Mate in Four Moves.

1. Kg4-h5 any 2. Rh4 any 3. Ktg4 etc.

accepted as a mere outward coincidence and may possibly lead one to the conclusion that Loyd copied unwittingly. Perhaps he really purposed to excel Cook's imperfect rendering. For it is evident that Cook himself rated his version defective, as he did not include this problem in his "Chess-Nuts."

Loyd's Rook and Knight-interference with clearance of a row for the critical move was also presented by John Wilkinson of Syracuse a year later.

The difference is that after the interference-move (Kt_g4) a black Knight, whereas in Loyd's problem a black Bishop is released from the pin. Wilkinson's composition (included later by himself in his collection, entitled "Problems in Chess," Chicago 1876, p. 56) was sent by the twenty-one years old author under the nom de plume of I. Hinneo of Syracuse together with an humorous poem to the editor, Joseph Alonzo Potter of Salem, Mass. who published both, problem and poem, in his Boston chess column simultaneously.

No. 9. 1. Qd1-h5 A) Rf7-f5† 2. Kg5-g6 Ktd3-f4† 3. e3×f4† etc.

B) 1. Be5-e3† 2. Kg5-g6† (or -g4) Be3-g5 (if 2. Rf7-f5; then 3. Qb5×f5† etc.) 3. Qh5×g5† etc.

C) 1. Ktd3-f4 2. e3×f4† Rf7×f4 3. Bf8-g7† etc. (also 2. Qh5×f7 Ktf4-h3† 3. Kg5-g6 or -h5 etc.)

If 1. any; then 2. Kg5-g6† etc. (Threat).

The "checking-peril" for the white King, especially the quest after it, or, as in this composition, the contempt of the checking-peril by giving up the white Queen has always exercised a peculiar fascination over composers and caused them to devote themselves to such motifs. Cook also treated this motif repeatedly and succeeded best, it appears, in the fourmover No. 45 and in the twomover No. 118. But, when-

ever, the checking-peril is a feature unrelated to the real motif its effect on the rendering is two-fold: one promotive, the other restrictive. The latter manifests itself in that Black's powerful threat hinders the formation of variations and in most cases facilitates the solving, since White being exposed to the checks of Black is compelled to resort to aggressive measures. The beneficial effect of the checking-peril is perceptible only in the cooperation it affords in the suppression of "cooks."* In modern problems embellished with excellent variations the white King generally is found placed in safety.

This problem had three versions. It appeared originally as a five-mover with a checking key-move capturing a black Rook in Stanley's chess column of the New-York "Albion." Six years later it was reconstructed and published in the Boston "American Union" in the following more economical form as a four-mover: Kg5; Qd1; Bs. a2 and f8; Ps. f2, c3 and c6. Ke5; Qb6; Rf7; Ktd3; Ps. c3, d6 and e4. (Solution remained practically the same.) The presented version apparently remodeled from the Boston version was included later on in "Chess-Nuts" p. 224, No. 176 with a black Pawn posted on h3. This Pawn was discarded by Cook in recent years. The master was perhaps of the belief that this preventative was the only means to remove the incorrectness of Variation C) (dual continuation given in parenthesis) by the Knight's checking on h3. But this amendment turned out to be an erroneous idea.

No. 10. 1. Qb7-c8† Kf8-f7 2. d7-d8=Kt† Kf7 any 3. Ktd8-e6† K-f7 4. Qc8×g8† etc.

The intrusion-sacrifice of the Queen on the border which results in a mate by the two Knights the reader will encounter later in No. 25. This finale was well known even in those days.

*A second solution, not intended by the composer (see Introduction, p. 17).

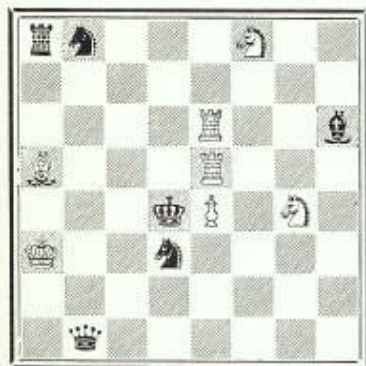
Probably the first rendering of the border mate by the two Knights came to light in 1837 by d'Orville in the appended sevenmover to be found in the collection of that author, written in French and printed at Nürnberg 1842, as No. 172.*

No. 10A

Auguste d'Orville.

"Le Palamède"

1837, p. 495, No. 94.



Mate in Seven Moves.

1. Re6 - d6 † Kc4 2. Rd4 † K × d4 3. Kt6 † Kc4 4. Rc5 † Kt × c5 5. Kte5 † Kb5 6. Ktc7 † etc.

In the center of the board we will find this two-move finale in No. 39.

No. 11. 1. Ktf4 - g2 † Ke3 - d4 2. Ktg1 - f3 † Kd4 - d5 3. Ktg2 - e3 † A) Kd5 - c6 4. Ktf3 - d4 † Kc6 - c7 5. Kte3 - d5 † Kc7 - b8 (if 5. Kc7 - d8; then 6. Ktd4 - e6 † etc.) 6. Ktd4 - c6 † etc.

B) 3. Kd5 - e6 4. Ktf3 - d4 † Ke6 - f6 5. Kte3 - g4 † Kf6 - g7 6. Ktd4 - e6 † etc.

The extension to eight moves published in "Chess-Nuts" p. 345, No. 16 was, most likely, undertaken, in

*Auguste d'Orville, born at Offenbach, Germany, lived longest in Antwerp. He was one of the most famous composers of the first half of the 19th century and the first to recognize the artistic object of rendering the mate pure and economical. He may be considered, therefore, the precursor of Cook and Bayer.

order to initiate the chase with both Knights by a quiet key-move. This motif, but in a far more comely manner performed, the reader will encounter in No. 15 and in the "Circus," No. 18. In order to preserve unity of construction, Cook should have discarded the white Bishop, replacing it by a Pawn on f4. In this case Pawn g5 could be spared and the Knight as key-move had to come from h4. The seemingly superfluous black Queen, however, has to prevent a mate in two by 1. Ktg1 - f3.

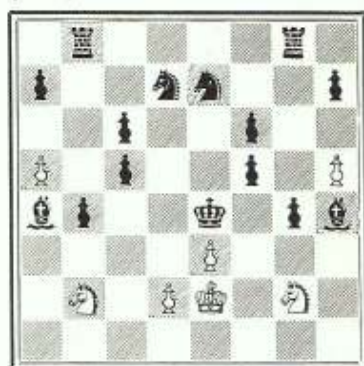
Strategy and construction of Cook's bifurcated two-Knights chase has, in our days, found an imitator in the person of the well known English composer George Hume of Nottingham. His sevenmover runs as follows:

No. 11A

George Hume.

London "Gazette Times."

April 1, 1917.



Mate in Seven Moves.

1. d2 - d3 † A) Kd5 2. Ktf4 † Kd6 3. Ktc4 † Kc7 4. Kte6 † Kb7 5. Ktd6 † Ka6 6. Ktc7 † etc. B) 1. Ke5. 2. Ktc4 † Ke6 3. Ktf4 † Kf7 4. Ktd6 † Kg7 5. Kte6 † Kh6 6. Ktf7 † etc.

As regards economy, symmetry and purity of the mating positions Hume's composition is superior.

No. 12. 1. Be3 - g5 A) Kd5 - d6 2. Bg5 - f6 a) Kd6 - d5 3. Rc3 - c7 Kd5 - d6 4. Bf6 - e5 † etc. b) 2. Kd6 - d7 3. Kf5 - e5 Kd7 - e8 4. Ke5 - e6 etc.

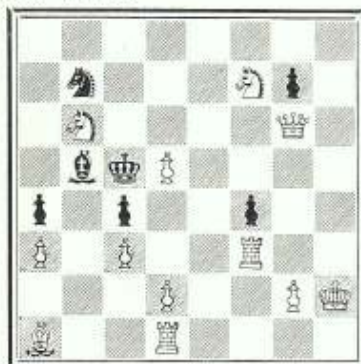
B) 1. . . . Kd5-d4 2. Bg5-f6† Kd4-d5 3. Rc3-c7 Kd5-d6 4. Bf6-e5† etc. (as before).

Cook's miniature may be considered a forerunner of the Bristol theme the point of which is the clearance of a row or line. This theme of the English composer Healy, so well known since 1861, consists theoretically in making accessible the square g1 for the white Queen by the critical move. 1. Rd1-h1 which passes over the critical square g1, in order to avail a backposting of the Queen behind the advanced Rook.

No. 12A

Frank Healey.

Bristol Tournament.
1861, I Prize.



Mate in Three Moves.

1. Rd1-h1 Bd7 or -e8 2. Qb1 etc.

In as much as the two themes of the "Indian" (Nos. 8, 40, 43, 60, 70, 77, 99, 147, 153, 156, 321 and 515) and of the "American" (Nos. 16, 35, 155, 176, 250, 361, 368, 534 and 594) are in the idea related to each other, it can be said of the "Bristol" that it stands nearer the "American," than the "Indian." The difference of the three themes is easily recognizable after the following consideration: Without the critical move, the interference in an "Indian" is useless to the solver (e. g. in Love-day's problem, No. 515A 1. Rd1-d2), in the "American" the backposting is

changed to an interference, (cf. No. 155 1. Ktg1-e2) and in the "Bristol" the backposting at once is impossible, because the critical piece (Rd1) itself, is an obstacle which has to be removed first (by passing over the critical square g1). In Healey's problem the backposting of the Queen behind the advanced Rook is veiled to the solver, as the Queen's move is executed in a zig-zag of two moves. (Qg6-b1-g1) Only by the interpolated threat-move (2. Qg6-b1) the solver gets a hint for the backposting.

In Cook's problem the backposting is ready for execution as soon as the c file is cleared. The subvariation b) 2. . . . Kd7 3. Ke5 etc. was created in recent years, as a "cook" beginning with 1. Bc1-g5 was not found for decades. This was the reason for the remodeling.

In the original version of 1852 the white Bishop stood at c1, and at that time a single combination without any variation was intended, viz. 1. Bc1-a3 2. Bb2 3. Rc7 4. Be5†. Moreover, in Cook's problems a real construction of variations occurs first at the end of the Fifties and not before, due no doubt to his undeveloped technical skill.

The faulty original version with the Bishop standing at c1 which may be found also in "Chess-Nuts," p. 304, No. 57 was included later by Johannes Minckwitz in his book "Der Schachmatador," Leipzig 1886, No. 39, after having taken it from von Levitschnigg's book "Der Schachmeister," Pest 1861.

No. 13. 1. Rg2-g6 A) Rh4xh1 2. Rg6xd6† e7xd6 (if 2. . . . Kd5-e4; then 3. Qe8-a8† etc.) 3. Qe8-e4† a) Kd5xe4 4. any Knight-f6† etc. b) 3. . . . Kd5-e4 4. d4-d5† etc.

B) 1. . . . Kd5-c4 2. Ktd7-e5† d6xe5 3. Bh1-d5† Kc4xd5 4. Qe8-c6† etc.

If 1. . . . Rh4-e4; then 2. Bh1xe4† and mate can be given at the fourth move.

Solutions

The train of thoughts of the solution is complicated and, consequently, the motif of this problem can hardly be expressed in words, as is the case with several of the early problems of Cook's (Nos. 20, 25, 28, 41, 66). Diversion, opening of lines or rows and intrusion-sacrifices are rendered in both variations in an analogous manner. In Variation A) there is performed an opening of the e file by diversion of the Pawn e7, (after the Rook's sacrifice on d6) followed by the Queen's intrusion-sacrifice on e4 with subsequent Knight's mate. In Variation B) we observe an opening of the sixth row by diversion of the Pawn d6 (after the Knight's sacrifice on e5) followed by the Bishop's intrusion-sacrifice on d5.

In the original version included in "Chess-Nuts," p. 305, No. 59, a white Pawn stood at f4 and a black Rook at c1. They were omitted later on, in order to give a good motive for the diversion of the Rook h4 from the square e4. The black Bishop at b3 could not be replaced by a black Pawn, as this would involve a "cook" beginning with 1. Ke2-d3.

No. 14. 1. Rd7-d3† A) Rg8×e8 2. Rb7-b4† Bc3×b4 3. Rd3-a3† etc.

B) 1.... Ra5-b5 2. Rd3×c3 Bf5-d3† 3. Rc3×d3 etc.

During the Fifties sacrifices were in high favor. They have remained in demand ever since. This is expressed by the old adage: "sacrifice is the soul of the game." Undeniably the offer of a sacrifice signifies the intention to ennoble a move. This, however, is based on a general principle of beauty, a common feature of all arts, namely to reach the desired object with the least material.

Of course, young Cook during his period of strife and stress could not withstand that subtle lure. In the presented problem all pieces are

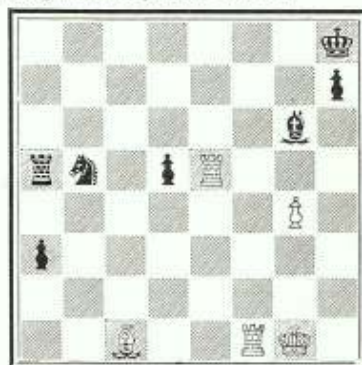
sacrificed, in order to accomplish the mate with the single Pawn.

The two-move finale (Rook's diversion-sacrifice on a3 with subsequent Pawn-mate) to be found later in the fourmover No. 29 and in the sixmover No. 119 belongs to Ercole del Rio, the famous "Anonymus of Modena."

No. 14A

Ercole del Rio

Lolli "Osservazioni Teorico-Pratiche"
Bologna 1763, p. 547, No. 49.



Mate in Five Moves.

1. Rf1-f8† Kg7 2. Bh6† K×h6 3. Rg8 any (except Bf5, whereupon 4. R×f5 follows) 4. Rh5† etc.

Rio's composition, a sixmover, was by Alexandre and Max Lange erroneously attributed to Rio's friend Giambattista Lolli of Modena who included Rio's problem with immaterial change of position* in his book, entitled "Osservazioni Teorico-Pratiche," Bologna, 1763.

Cook's offering-motif in connection with Rio's finale competed but recently in Kagan's International Problem Tournament (Berlin 1922) under the motto "Teja" as follows: Kg4; Rs. b7 and f3; Bf7; Kt g6; Ps. c3, c6 and f2. Kg4; Rd5; Bh6; Ps. a5, b3, c4, c7, e5, f4, g7 and h7. 4† 1.

*The white Queen on f3 and the black Queen on d6 were omitted from the diagram and the solution, therefore, is shortened, from 6 to 5 moves.

Solutions

Rb7 - b5 Rxb5 2. Bxc4 hxc6 3. Re3† etc.

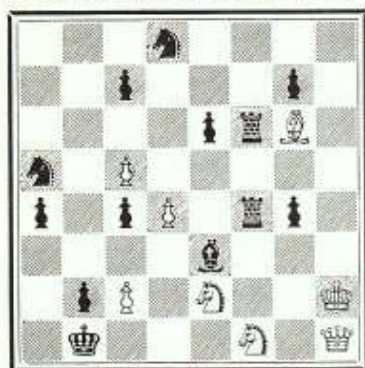
In the "Albion" and in "Illustrated London News" of March 4, 1854 Cook's problem was published with unimportant change of position permitting the mate in Variation B) in three moves. The new setting as evident from the manuscript at my command dates from the period 1900-1908 during which time the old master remodeled quite a number of his early compositions. This, by the way, proves conclusively that even then he must have considered a publication of his compositions in book-form.

No. 15. 1. Qf3 - f7† Kg6xf7 (if 1. . . . K any; then 2. PxB or Kt† etc.) 2. g7xh8 - Kt† Kf7 - e8 3. Kth5 - g7† Ke8 - d8 4. Kth8 - f7† Kd8 - c7 5. Ktg7 - e8† Kc7 - c6 6. Ktf7 - e5† Kc6 - b5 7. Kte8 - c7† etc. (d'Orville's mating position; cf. No. 10A.)

With the two-Knights chase all over the board Cook was surely familiar

No. 15A

Alexander D. Petroff.
Petroff, "Schachmatnyj Igra"
St. Petersburg, 1824, part V, p. XI.



Mate in Fourteen Moves.

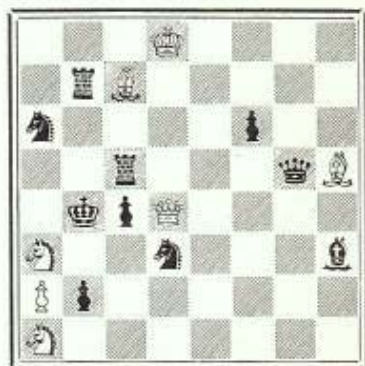
1. Kt f1 - d2† Ka2 2. Ktc3† Ka3 3. Ktd2 - b1† Kb4 4. Kta2† Kb5 5. Ktc3† Ka6 6. Ktb4† Ka7 7. Ktb5† Kb8 8. Kta6† Kc8 9. Kta7† Kd7 10. Ktb8† Ke7 11. Ktc8† Kf8 12. Ktd7† Kg8 13. Kte7† etc.

through Petroff's famous symbolic composition: "Napoleon's retreat from Moscow to Paris." This was published first by the Russian author in his book "Schachmatnyj Igra," 1824 (diagram misprinted, black King being on a1, instead of b1) and then by Labourdonnais in his chess magazine "Palamède", 1839, but was not included in Alexandre's gigantic collection with regard to French national sentiments.

Loyd also illustrated the two-Knights chase in the appended five-mover which found acceptance in the "Chess-Nuts."

No. 15B

Samuel Loyd.
"Frank Leslie's Illustrated Newspaper"
December 6, 1856, No. 52.



A. C. N. p. 317, No. 134.

Mate in Five Moves.

1. Qd4 - c3† Kxc3 (if 1. . . . Ka4; then 2. Be8† Bd7 3. Bxd7† etc.) 2. Ktb1† K any 3. Ktc2† K any 4. Ktc3† etc.

The noteworthy differences are that Cook imposes the work of accomplishing the mate exclusively upon the two Knights, whereas Petroff assists the two Knights with Queen and Bishop, and Loyd with both Bishops.

Cook, oddly enough failed to award space to his version in the "Chess-Nuts," a fact in all likelihood responsible for the apocryphal state of this composition for several decades. Under

the authorship of Paul Morphy the position adorned the title page of the Dutch chess magazine "*Sissa*" (June-July 1864). Later on Cook's problem was reproduced in numerous chess publications and chess columns, and in the books of Dufresne, Zukertort, Halpern, Gutmayer and Kagan, all under Morphy's authorship. Petroff's symbolic composition, by the way, had a similar fate. Staunton in his chess department of the "*Illustrated London News*," December 19, 1857 ascribed it to the Swiss problem-master Capr  .

No. 16. 1. Qh4-e1† Kc8-d8 2. Rf3 f8† Kd8xc7 3. Qe1-a5† Kc7-d6 3. Qa5-e5† etc.

If Stanley, to whom this problem was submitted for first publication, had been as ready to baptize a problem as Staunton was in the instance of Loveday's "Indian problem," he might have christened this one "American problem." The difference between the two problems consists in the fact that here we observe a back-posting, whereas in Loveday's problem there is an interference. After 1. Qh4-e1† Kd8 2. Rf8† (critical move crossing the critical square f4) Kxc7 3. Qa5† Kd6 4. Qe5† Kxe5 5. Bf4† a backposting of the Bishop behind the advanced Rook is performed. It appears that Stanley and even Cook remained unaware of the occurrence of a critical move in this problem. For Stanley said in his department about the problem: "We like your last production immensely," probably on account of the startling Queen's sacrifice and mate in the center of the board. This feature obscures the idea of the critical move and of the back-posting so completely that it is hardly perceptible for the solver. But in Loveday's problem the critical move and the interference are the chief points of the theme and can be recognized at first glance.

Later we shall come across several more "Americans," establishing a

Knight behind the advanced Rook. (6† No. 35, 4† No. 155, 3† Nos. 176, 361 and 594). It is also worth mentioning that the white Rook c7 is seemingly superfluous. On closer inspection one will find that the problem without this Rook can readily be solved in four moves, as follows 1. Qh4-e1† Kd8 2. Qa5† K any 3. Qe5† etc.

No. 17. 1. Rb8-b5† Ra5xb5 (if 1... Kc5xd4; then 2. f6-f7† etc.) 2. Re6xc6† Bd7xc6 3. Qg7xa7† Rb5-b6 4. Qa7-e7† Kc5xd4 5. Qe7xc3† etc.

Sacrifice of the total white force except the mating piece was a favorite motif during the Alexandre period (1840-1850). Here we see a Bishop giving a pure and economical mate; in Nos. 19 and 30 this is accomplished by a Knight. In No. 14 all pieces were sacrificed in order to mate with the lone Pawn.

In "*Chess Players Chronicle*" the whole position, disregarding a trifling change, was shifted one square to the right, thus achieving neither a pure nor an economical mating position.

No. 18. 1. Ktc1-d3† Kf4-f5 2. Ktc2-e3† Kf5-e6 (if 2... Kf5-g6; then 3. Ktd3-f4† etc.) 3. Ktd3-f4† Kc6-d6 4. Kte3-f5† Kd6-c5 5. Ktf4-e6† Kc5-c4 6. Ktf5-d6† Kc4d3 7. Kte6-c5† A) Kd3-c3 8. Ktd6-c4† Kc3-f4 9. Ktc5-d3† Ke4-f5 10. Ktc4-e3† Kf5-e6 11. Ktd3-f4† etc. drawn by perpetual check.

B) 7... Kd3-d2 8. Ktd6-c4† Kd2-d1 (if 8... Kd2-e1; then 9. Ktc5-d3† Ke1-d1 10. Ktd3xf2† Kd1-e1 11. Ktf2-d3† etc.) 9. Ktc4-e3† Kd1-e1 (if 9... Kd1-d2; then 10. Kte3-c4† etc.) 10. Kte3-c2† Ke1-d2 (if 10... Ke1-d1; then 11. Ktc2-e3† etc.) 11. Ktc5-e4† Kd2-d3 (if 11... Kd2-d1; then 12. Kte4xf2† Kd1-d2 13. Ktf2-e4† etc.) 12. Ktc2-b4† Kd3-c4† (if 12... Kd3-e3; then 13. Ktb4-d5† Kc3-d3 14. Ktd5-b4† etc.) 13. Ktc4-d2† Kc4-c5

14. Ktd2-e4† Kc5-c4 15. Kte4-d2† etc. drawn by perpetual check.

The square, bounded by c3-f3-f6-c6, represents the circus ring (manège) in which the two "trained horses" chase the black King, while the two "clowns" (Bishops g2 and h8) guard the innermost square (center of the ring, which is formed by d4-e4-e5-d5) and keep the black King away from them. Stanley wrote about this facetious composition: "Black's King is being driven round and round the board in a circle, after the fashion of the popular entertainments daily given at the Hippodrome."

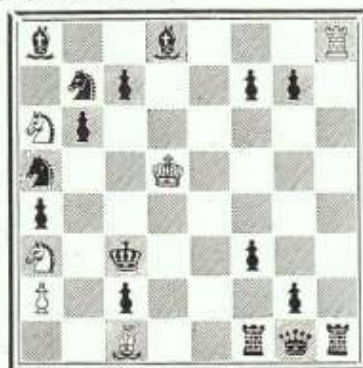
The original version: Kb1: Rb7; Bs. g2 and h8; Kts. c1 and c2; Ps. a2, h4 and h5. Kf4; Rs. b8 and g8; Bs. a4 and c3; Ps. a3, d2, e2, f2, g3 and g4, that was printed in "Chess-Nuts" p. 400; No. 20 and in Frère's "Handbook," No. 16 had two constructional defects.

No. 18A

Heinrich F. L. Meyer.

"American Chess Journal."

July 1880, No. 71.



White to Play and Draw.

1. Kt a3-b5† Kd3 2. Ktb4† Ke2 3. Ktc3† Kf2 4. Ktd3† Kg3 5. Kte4† Kg4 6. Kte5† Kf5 7. Ktg3† Kf6 8. Ktg4† Ke7 9. Ktf5† Kd7 10. Kte5† Ke8 11. Kte7† Kb8 12. Ktd7† Ka7 13. Ktc8† Ka6 14. Ktb8† Kb5 15. Kta7† Kb4 16. Kta6† Kc3 17. Ktb5† (cf. move 1.) etc., drawn by perpetual check.

First White could force a draw also by 3. Ktd3-c5† (instead of 3. Ktd3-f4†) Kd6 4. Kte4† Kc6 (best) 5. Ktxc3† K any 6. Kte4† Kc6 7. Ktc3† etc. Secondly, White had a perpetual check as follows: 7. Kte6-f4† (instead of 7. Kte6-c5†) Ke3 8. Ktd5† Kd3 9. Ktf4† etc. The corrected version admits subvariation B) which clouds the lucidity and unity of the motif to some extent, but is indispensable to eradicate the defects mentioned above.

A chase with two white Knights around the entire board was performed by Heinrich F. L. Meyer of London in the following composition.

The author's "Guide to the Game of Chess," London 1882, p. 206, No. 74 and several other publications give this remarkable draw-endgame in a somewhat altered position the chase starting with Kt h4-f5†.

No. 19. 1. Rd1xd5† Ke5xd5 (if 1... Rc5xd5; then 2. Rc3xc4† Rd5-d4 3. Bb2xd4† etc.) 2. Kte2-b4† Kd5-e5 3. Rc3-d3† Kte4 or Qh2xb2 4. Rd3-d5† etc.

The sacrifice of all the white pieces barring that which gives the mate (Knight), also performed in No. 30, is combined in both problems with a secondary motif. Some of Black's pieces are manoeuvred in such a way that they finally block all exits and cause the black King to be smothered.

The object of Black's Pawn f5 is to guard the white King against a check by the black Rook c5. But this Pawn's presence stains the purity of the mating position. By posting the white King on g4 and adding a white Pawn on a5 Cook could have discarded the black Pawn f5 thereby achieving a pure mating position.

No. 20. 1. Rb3-b6† Qh2xa2 2. Qh5-f7† Rf6xf7 (if 2... Rf6-e6 or Bc8-e6; then 3. Kte5-d7† etc.) 3. Kte5-d7† etc.

The diversion of the black King Queen and of the black Rook f6 from n

Solutions

the square d6 in connection with the obstruction of the black Bishop c8 and of the black Rook d8 are to be regarded as leading motif. The mating position, although lacking purity, (the square d4 is guarded doubly) Cook seems to have favored. For he has shown us this mating position twice more in his problems. (8† No. 160, and 6† No. 543.)

The original setting of the "*Illustrated London News*," differs much from the presented one. In the former, diversion, obstruction and the two-move finale were rendered more simply. Apart from this the second and third move of White were interchangeable in that version. The immaterial dual-continuation after 2. Qf7† Be6 3. Ktd7† etc. (also 3. Qb7† etc.) could not be removed in the new version either.

No. 21. 1. Qh4-e7† A) Kd6×e7 2. c7-c8=Kt† etc.

B) 1....Kd6-c6 2. c7-c8-Q† etc.

Here we meet the inchoative specimen of the famed Pawn-promotion problems of our master, with which he, under the anonymous authorship of E. B. C. of Princeton, astounded the chess world of his time. To conjure up, as it were, a second Rook, Bishop or Knight in a problem out of Pawns and thus achieve by a deftly hidden method a mate only attainable in this manner, was at that time something startling. Later on toward the end of the Fifties Cook was celebrated also in Germany as "the American master of many classical endgames." In this strain Hermann Pollmacher wrote in his chess column of the "*Leipziger Illustriertes Familien Journal*," Cook's Pawn-promotion problems Nos. 36, 37 and 38 were republished frequently in chess magazines and manuals.

The presented position is a second corrected version. In "*Chess-Nuts*," p. 93, No. 182 and also

in Jean Dufresne's "*Sammlung leichterer Schachaufgaben*," part I, p. 83, the reader will find the black Pawn d5 and the black Queen reversed by which alteration the promotion to a second Knight could be eluded by 3. f7×e8=Q†. In the original publication of Staunton's chess department the position is given as in the "*Chess-Nuts*," but moved one square to the left. This change was made in order to avoid White's choice of making either Queen or Rook as second move of Variation B).

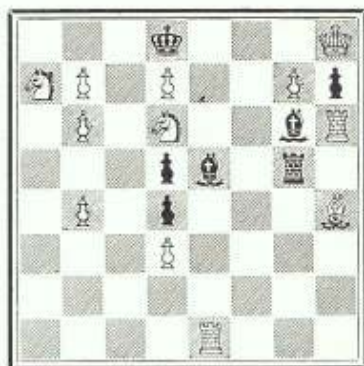
Promotion of three Pawns into Knights within the same variation was performed by J. P. Taylor of London in the appended threemover which competed in the Paris Tourney, in 1878.

No. 21A

J. Paul Taylor.

"*La Strategie*"

January 1879, No. 1398.



Mate in Three Moves.

1. b7-b8=Kt A) Ke7 2. d8=Kt etc. B) 1....B×g7† 2. K×g7 etc.

This remarkable problem showing five white Knights in the mating position of Variation A), with the black King standing on f6, was discussed in an article by J. Jespersen in the Danish chess magazine "*Tidskrift for Skak*," and was attributed later to Jean Dufresne by misinformed editors.

No. 22. 1. Rf6-e6† Bc4×e6 (if 1.... Ke5×d4; then 2. Qg3-g1† etc.) 2. Rd4-d5† Be6×d5 3. Qg3×c3† etc.

The two-move finale (resulting in symmetrical mating positions given by the Queen on c7 and g3) which is the gist of the motif was used by Cook a year previously in a weakly constructed threemover (cf. note to No. 150). This finale buzzed in the head of our young composer for a long time afterwards. He was not pleased, apparently, with the result of his achievements. On April 9, 1853 a threemover of his appeared in Staunton's chess-column of the *"Illustrated London News"* as Enigma No. 805, and later on with insignificant alteration also in *"Chess-Nuts,"* p. 94, No. 185. Then, in 1856, an incorrect five-move version as well as the shortened version to four moves (No. 58 of this collection) was given for publication. Only No. 150, a threemover of good average worth at last seems to have satisfied him fully on account of the difficulty of its solution and some promising tries.

In the corrected version the three "cooks" starting with 1. Rf6×f5†, 1. Rd4-d5† and 1. Rd4-c4† which were found in the original position of *"Chess-Player's Chronicle"* are eradicated. For economical reasons the white Bishop, posted on a5, has been substituted by the white Pawn b6.

No. 23. 1. Rf8-f4† Ke4×f4 2. Bf2×c5† Kf4-e4 (if 2.... Rg3-f3; then 3. Qf1×f3† Kf4-g5 4. Qf3-h5† etc.; and if 2.... Kf4-g5; then 3. Bc5-c3† etc.) 3. Qf1-f5† Ke4×f5 4. Bc5-c3† etc.

Two intrusion-sacrifices (one of the Rook on f4, the other of the Queen on f5) both of which drive the black King into two checks discovered by the Queen's Bishop—either in vertical direction when the Queen checks or in horizontal direction when the Rook checks—such is the "leitmotif" here, the finale of which

culminates in a pretty mating position. The aim to conclude the motif with a "model" mate (pure and economical mating position) is recognizable even in the very first compositions of our master. This endeavor helped to develop at an early time his sense of beauty.

A white Pawn at h4 which can be found in *"Chess-Nuts,"* p. 304, No. 56 was removed in later years as superfluous. Perhaps Cook was, before 1868, under the illusion that, after the moves 1. Rf8-f4† K×f4 2. B×c5† Rf3 3. Q×f3†, the black King might escape the mate over g5. Or that without that Pawn the problem could be solved as follows: 1. Qf1-h1† Rg2 2. Qh4† Rg6-g4 (the right move is Rg2-g4) 3. Qh7† Rg6 4. Qb7†. The purpose of the Knight and of the two Pawns on the a and b file defies explanation.

No. 24. 1. Rf6-f7† Re7-e5 2. Rh7-h3 d7-d6 3. Rf7-f2 e3×f2 4. Rh3-d3† etc.

The motif may be described as follows: After a stalemate is first accomplished*, two Rooks are to be sacrificed in such a manner that a doubled Pawn is diverted to right and left successively, and finally a Pawn, not being able to move, gives the mate.

The same motif (diversion of a double Pawn to right and left by means of sacrificing two officers) was treated by Prof. Bayersdorfer of Munich in the following fourmover which originally carried off the first prize in the tourney of the German Chess Association, Dresden 1892.

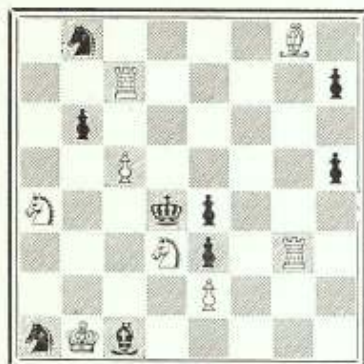
*This is not only an unessential part of the motif, but also a constructional weakness, as the solution is initiated by a checking key-move. According to my view I would recognize the stalemate rather as the problem-idea, for I am inclined to term a problem-idea as a special or particular designation of a problem-motif.

No. 24A

Prof. Adolf Bayersdorfer.

"Deutsche Schachzeitung"

June 1892, No. 7536.



Mate in Four Moves.

1. R c7 - e7 A) Bb2 2. Ktf2 e x f2 3. Rd3† etc. B) 1. . . . Ktb3 2. Ktb4 a) Ktd2† 3. Ka2 etc. b) 2. . . . Kta1 3. Bd5 etc. C) 1. . . . Ktc2 2. Ktxc1 a) Kta3† 3. Ka2 etc. b) 2. . . . Kta1 3. Kxa1 etc.

If 1. . . . e x d3; then 2. Rf3 d x e2 3. Rf6 etc. (The threat is 2. Rxe4† Kxe4 3. Rf3 etc.)

The Bavarian master's award was soon after cancelled by the jury, unrighteously in my opinion.

Also Franz Schrufer of Bamberg has turned to a similar motif sacrificing both Rooks as in Cook's problem, but with the difference that the black double Pawn is not diverted to right and left and that the mating Pawn is ready to march. Schrufer's fourmover published in *"Münchner Neueste Nachrichten,"* July 17, 1890, No. 148 runs as follows: Kh5; Rs. b3 and c3; Bb1; Ktf5; Ps. f6 and g2. Kf4; Bd6; Ps. a3, d7, e5, e4 and e3. 1. B b3 - b2 Bc5 or any (except a3 x b2 whereupon 2. R x c3 and 3. Rf3† follows) 2. Rf2† e x f2 3. Rf3† etc.

Cook's problem, in the original version of *"Illustrated London News"* had two "cooks" which are now eradicated.

It must have been very difficult for our master to correct it before 1868, otherwise he would surely have included in his *"Chess-Nuts"* this pretty combination-problem which has only a trifling constructional flaw—apart from the checking key-move—the square d5 being superfluously occupied in the mating-position.

No. 25. 1. Ktd4 x c6† Kd5 - c5 (if 1. . . . Qg4 - d4†; then 2. Rd2 x d4† Kd5 - c5 3. Ktd6 - b7 (e4)† Kc5 - b5 4. Ktc6 - a7† etc.) 2. Rd2 - d5† Kc5 x d5 3. Ktd6 - e4† Kd5 - c4 (if 3. . . . Kd5 x e4; then 4. Qd7 - d4† Ke4 x f5 5. Qd4 - e5† etc.) 4. Qd7 - d4† Kc4 - b5 5. Qd4 - a4† etc.

The action of the white Queen and of the white Rook upon the black King in vertical direction (d file which is obstructed by the two white Knights) is effected here by two analogous discovered checks. This, apparently, is the motif, otherwise Cook would have given up the unaesthetic key-move, as the problem had enough difficulty, even in five moves. After the capturing key-move the Rook's intrusion-sacrifice into the d file sets in for the purpose of rendering feasible the corresponding discovered check by the other white Knight. (Ktd6 - e4†.) The Queen's sacrifice on the border, resulting in a pure and economical two-Knight mating position, which we have already met in No. 10 was a favorite motif of our master. In the middle of the board, this sacrifice and mate will be shown in No. 39.

Capturing key-moves occur repeatedly in Cook's compositions. Of course, our master strove to avoid this serious constructional defect as much as possible. During the incipient stage of his career as a composer his technical dexterity was poorly developed. Hence captures and other ugly key-moves were employed by him sometimes during that period. In later years, however, the reader will find that he

paid due respect to the laws of aesthetics as far as the key-moves were concerned.

No. 26. 1. **Qe5-e8†** Kd7×e8 2. Kte4-f6† Ke8-f8 3. Re1-e8† Kf8-g7 4. Re8-g8† Kg7×f6 5. Rg8-g6† Kf6-e5 6. Rg6-e6† Ke5-d4 7. Re6-e4† etc.

In "*Chess Player's Chronicle*," a few more black men are found. As a black Pawn was printed on b5 by mistake, frustrating the mate with the Rook on c4, the problem, of course, had no solution. In "*Chess Nuts*," p. 346, No. 17 Cook has given a correct position and, in order to spare two additional white Pawns, placed a white Bishop on c2.

Cook's manoeuvre resembles that of an old Arabic composer. (cf. van der Linde "*Geschichte und Literatur des Schachspiels*," vol. I, p. 132.) There the black King standing on h7 is driven by a white Rook over g8, f7, e6, d5, e4, d3, c2 and vice versa back the same tour to h7. A counter-part to Cook's chase the reader will meet later in the tenmover No. 266 in which Rook and Knight participate in the chase at the same rate, whereas in the presented eightmover the Knight contributes its share only at the beginning and the Rook exclusively in the last four moves.

No. 27. 1. **Qd4-c5†** Kb5×c5 2. Rd6-d5† Ke5×d5 3. Rg4-d4† Kd5×d4 4. Kte1-e2† Kd4-d5 5. Kte2-c3† etc.

The three-move finale which results in a pure and economical mating position is initiated here by three intrusion-sacrifices, namely of the Queen on c5 and of the two Rooks on d5 and d4.

In the original version, also given in "*Chess Nuts*," p. 334, No. 21, the white King stood at c2 and the dispossessed white Pawn (from c2) was posted on a5. Moreover, on a6 a black Bishop had to block the black King's

exit. The presented version has an improved mating position in which the white Knight at c3 is protected only once.

No. 28. 1. **Ktg4-e3†** Re6×e3 2. Qd1-h5† a) Qh6×h5 3. Re4-d4† Kd5×d4 4. Rc6×d6† etc. b) 2.... Re3-e5 (Qh6-g5) or Bh3-f5 3. Qh5-f7† R, B or Q-e6 4. Qf7-b7 etc.

Diversion of the two black men Re6 and Qh6 from the square d6; blocking of the square e3; clearance of the diagonal d1-h5 for the impending Queen-sacrifice on h5; Rook-sacrifice on d4 with subsequent pinning of the black Queen; finally obtainment of the square b7 for the white Queen by means of an enveloping movement, (d1-h5-f7-b7) in order to frustrate at that point every possible defence of Blacks;—these ideas are in the main the artistic features of this charming combination-problem. The immaterial dual, however, after 1. Ktg4-e3† R×e3 2. Qh5† Qg5 3. Qf7† any 4. Qb7 etc. (resp. 3. Rd4† K×d4 4. R×d6† etc.) could not be eradicated even in this new version which differs considerably from that of the "*Albion*" incorporated in the "*Chess Nuts*," p. 304, No. 55.

No. 29. 1. **Qh3-e6†** Kd5×e6 (if 1.... Kd5-c6; then 2. Rb3-b6† etc.) 2. Rb3-b5† a) Rd2×a2 3. Rb5-e5† etc. b) 2.... Rc3-b3 or -c4 2. Ba2×b3† or ×c4† (accordingly) etc.

The black Rook d2 stood at c2 in the original publication of the "*Illustrated London News*." At that time, it seems, Cook focussed his attention on the Queen's sacrifice. In the presented position Rio's diversion-sacrifice of the Rook (cf. note to No. 14) is enlarged, since here (after d6×e5) not only a freeing of the square d5 for the white Rook d8, but also (after Rd2×a2) a diversion of the black Rook d2 from the square d5 is accomplished.

No. 30. 1. **Be1-c3†** Rd3×c3 (if 1....

Kt4xc3; then 2. Rc5xc6† etc.) 2. Rc5-d5† Kd4-c4 (if 2.... Kd4xd5; then 3. Ktd7xf6† Kd5-c4 4. Qb6xc6† etc.) 3. Qb6-d4† Ktb3xd4 4. Rd5-c5† etc.

The smothered mate in the middle of the board we have already met with in No. 19. In a corner we shall find it later in No. 204. The object of the black Queen is not clear; it seems as if her presence is not needed, as a "cook" beginning with the quiet move 1. Ktd7xf6 would be out of the question. Be that as it may, the problem is incorrect anyway, inasmuch as the two sacrifices of Queen and Rook on the squares d4 and c5 are interchangeable, viz. 3. Rd5-d4† (instead of 3. Qb6-d4†) and 4. Qb6-c5† (instead of 4. Rd5-c5†). This was probably the reason for Cook's barring the problem from his "Chess-Nuts."

No. 31. 1. Rh2-h4 A) Qh7-f7 (Ktg3-e2) 2. Kte4xc5† Qf7-f4 (Kte2-f4) 3. Ktc5-b3† etc.

B) 1.... Bh1xe4 2. Qg5-c1 Ktg3-e2 3. Bb6xc5† etc.

C) 1.... Qh7-e7 2. Kte4-d6† Bh1e4 (if 2.... e5-e4; then 3. Bb6xc5† etc.) 3. Rh4xe4† etc.

D) 1.... Qh7xb5 (d7) or Bh1-f3 2. Kte4xc5† Qh5xb4 (g4) or Bf3-g4 3. Ktc5-b3† etc.

If 1.... Rd5 any; then 2. Kte4-c3† etc., and if 1.... Ktg3-f5; then 2. Qg5-g1† etc.

This fourmover is remarkable, inasmuch as it has a greater number of threats than any other of Cook's problems. Namely, if Black, after the key-move, were not to move, each of the seven discovered checks by the white Knight would lead to a mate in three moves at the most. The shortest threat is 2. Kte4xc5† etc. The solution, really, is not difficult. The difficulty exists more in finding those defences for Black which parry all the seven threats except one. Thereby come into consideration (disregarding

the very obvious defence 1.... Bh1xe4) only the moves of the black Queen to f7, (d7) h5 or e7, in order either to interpose on f4 resp. g4, or (in the last case) to pin the white Knight on c5 with the black Queen from e7, after this Knight has captured the black Knight c5.

The original version in "Albion" had nothing but a single mating combination without any variation. Evidently Cook was not satisfied with a remodeled version, published two years later in the same chess column, since he did not include either of them in his "Chess-Nuts."

No. 32. 1. Rc1-c3† Rd4-d3 2. Rg2-g3† Rf8-f3 3. Any Rook takes R† and wins.

This simple combination constitutes the first endgame of our master, apart from the "Circus," No. 18, a "Curiosity" which should be counted rather among symbolic compositions. Cook's endgames (about 50 in number) are highly interesting and instructive, especially for the practical player. In this field he did fine work and several of his endgames are of permanent merit. In working out the unpublished, that is late positions, he appears to have been guided by a system: either to win by the capture of a piece through a fine strategic manoeuvre (he presented this motif in manifold ways, cf. No. 270, 271, 274, 276, 633, 634) or to win with a Pawn after a cleverly forced exchange of pieces (cf. No. 272, 275). His draws are also excellent and will always occupy an honorable place in endgame literature.

In the original version the white Rook was placed on c2, permitting a win also by 1. Rg2-g3† etc. In the corrected version a beginner may note the following try: 1. Rc1-e1† Kd3 2. Rd1† Ke3 (best) 3. Rxd4 Re8† and Black escapes with a draw.

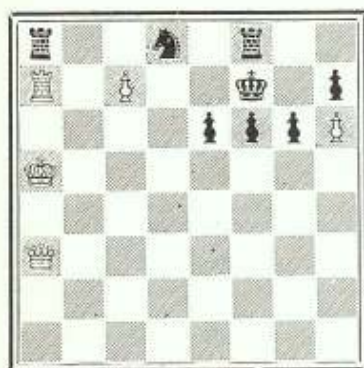
No. 33. 1. Qe5×g7† Kh7×g7 2. e7-e8-Kt† Kg7-g6 3. Rc7-g7† Kg6-h5 4. Kte8-f6† etc.

This problem is one of a few in which someone else anticipated our master. Anderssen, the world-famous winner of the first international tournament (London 1851) presented the same motif in the appended threemover which appeared in print in the first edition of his collection (Breslau 1842, No. 5).

No. 33A

Prof. Adolph Anderssen.

Anderssen, "Aufgaben für Schachspieler" Breslau 1842, No. 5.



C. V.

Mate in Three Moves.

1. Qa3-e7† K×c7 2. c8-Kt† etc.

In Anderssen's book the black Rook a8 is found on h8. H. R. Kuiper of London transferred this Rook to a8*, in order to prevent a dual-mate, viz. 3. Re7† or 3. Ktd6†. Anderssen, in his turn, was anticipated by a certain Thomas, (probably I. G. Thomas of Halifax) whose threemover was published first in the early Thirties of the 19th century in George Walker's chess column of "Bell's Life." Cook, by the way, at an advanced age, (1914) again turned to this motif combined with an

interesting chase. The reader will meet it later in the tenmover No. 266.

No. 34. 1. Rf7-c7† Re8×g8, or any 2. Ktc5-b3† Re8 (Be5)×c7 3. Ktb3-d2† etc.

All white pieces except the Queen and one Bishop are sacrificed to obtain a typical mating position for which Cook strove, likewise, in his five-mover No. 301. The Knight's sacrifice at the third move initiates a two-move finale that recurs in identical form in the fourmover No. 93. But there the preparatory manoeuvre is accomplished by quiet moves, whereas here it is forced by three checking sacrifices.

No. 35. 1. Rb2-g2† A) Kh8-g8 (if 1... Ra7×a1 or Rc7-c3; then 2. Rf1-f8† Kh8-g7 2. Be1-h6† Kg7×h6 4. Ktg3-f5† etc.) 2. Qa1-h8† Kg8×h8 3. Rf1-f8† Kh8-g7 4. Be1-h6† Kg7×h6 5. Ktg3-f5† etc.

B) 1... Qb6-d4 2. Rf1-f8† Kh8-g7 3. Be1-h6† Kg7×h6 4. Ktg3-f5† g6×f5 5. Rf8-f6† etc.

Also in this "American" we see the thematic lucidity of the procedure of posting a Knight behind the advanced Rook (in No. 16 a Bishop was posted behind the Rook) dimmed, because this fine point is completely obscured by the two intrusion-sacrifices of the white Queen in the corner and of the white Bishop on the border. After 1. Rb2-g2† Kg8 2. Qh8† K×h8, a critical move (3. Rf1-f8†) crossing the critical square f5 is executed, because, after 3... Kg7 4. Bh6† K×h6 5. Ktf5†, the Knight is now posted behind the Queen's Rook (Rf8). In the fourmover No. 155, on the contrary, this manoeuvre of establishing a Knight behind the Rook is instantly apparent, since there the interpolated quiet Bishop's move (Be5-b2) does not dazzle the solver as much as the splendid sacrifices in No. 16 and in the presented problem.

*In his book "One hundred and twenty problems," a collection which contains 60 problems of his own and 60 of Anderssen, London, 1846.

Cook's presentation shows a resemblance to Rio's five-mover, mentioned in note to No. 14, inasmuch as the Rook's checking on f8 and the intrusion-sacrifice of the Bishop on h6 are identical with the combination of the "Autore Anonimo Modenese." Apart from this, a diversion-sacrifice of a white piece is performed, (in Cook's problem $Kt f5 \dagger$, in Rio's $Rh5 \dagger$) in order to open a Rook's line (g file).

No. 36. 1. $f7-f8=R$ $Ke6-d6$ 2. $c7-c8-Kt \dagger$ $Kd6-c5$ (if 2.... $Kd6-e6$; then 3. $Ktg6-f4 \dagger$ etc.) 3. $b7-b8=B$ etc.

Promotion of three Pawns into all minor pieces (Rook, Bishop and Knight) was not only something new but also startling in the year 1854. Promotion of four Pawns into the complete quartette was accomplished for the first time half a century after Cook by the talented composer Fritz Kohnlein of Munich (who was killed in the World War) in the following four-mover, published first in "*Deutsches Wochensach*," November 26, 1903, No. 5557. $Kb1$; $Bs. c4$ and $h2$; $Ps. b7, c5, d3, e6, e7, f7, g3$ and $h7. Kc3$; $Ba1$; $Pb2$. 1. $f7-f8=Q$ A) $Kb4$ 2. $h8=B$ $Kxc5$ (if 2.... K any; then 3. $Bc3 (\dagger)$ etc.) 3. $b8=R$ etc. B) 1.... K any 2. $Qf2 \dagger Kc3$ 3. $Qe1 \dagger$ etc.

In a selfmate W. Pauly succeeded with this extraordinarily difficult task in 1908. His four-mover awarded with a prize in a selfmate contest of the "*Norwich Mercury*," may be quoted here.

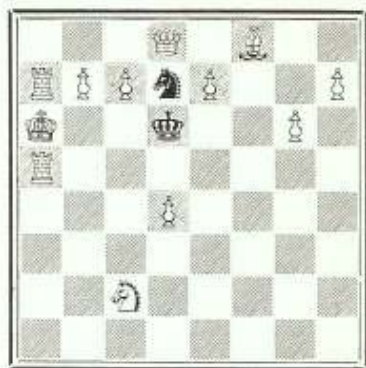
In Cook's problem which is included also by G. B. Valle in his book "*L'arte di Construire i Problemi*," 1891, p. 75, No. 95 and by A. C. White in his "*Theory of Pawn Promotion*," 1912, p. 147, No. 55B, the rendering as in all task-problems of this sort is cumbersome and shows signs of constructional difficulties. The ten supposed captures by the white Pawns are just made possible by the absence of ten black men,

No. 36A

Wolfgang Pauly.

"Norwich Mercury"

Selfmate Tournament 1908.



Self-mate in Four Moves.

1. $h7-h8=Q$ $Ke6$ (if 1.... $Ke6$; then 2. $Qf6 \dagger Kt \times f6$ 3. $d5 \dagger Kt \times d5$ 4. $Ktb4 \dagger$ etc.) 2. $c8=B$ $Kd6$ 3. $e8=R \dagger$ $Ke6$ 4. $b8=Kt \dagger$ etc.

No. 37. 1. $f7-f8=R$ $Ke6-d6$ 2. $c7-c8=R$ etc.

The idea of making two Rooks by Pawn-promotion was also rendered by Loyd in the following three-mover: $Ke6$; $Ps. f4, f7$ and $h7. Kg7$. 1. $f7-f8=R$ $Kg6$ 2. $h8=R$ etc. This problem appeared first in "*La Strategie*," June 1867, No. 30. Another rendering of this motif by the Galician composer Iwan Kos who lived in later years in St. Petersburg was published in "*Nuova Rivista degli Scacchi*," April 1878 as follows: $Kd5$; $Kta8$; $Ps. c7$ and $f7. 3 \dagger$. 1. $f7-f8=R$ $Ke7$ 2. $c8=R$ etc. Promotion into three consecutive Rooks in one variation was shown by Wolfgang Pauly in the following four-mover. (Diagram, see next page.)

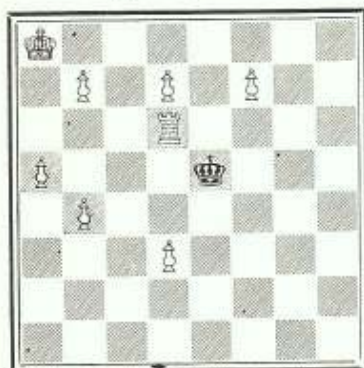
Also Dr. H. W. Bettmann of Cincinnati and Otto Wurzburg of Grand Rapids, Mich., have succeeded with this difficult task. Their problems may be found in A. C. White's book, "*More White Rooks*," Stroud, 1911, No. 104A and 104B.

Cook's position is quoted in Jean Dufresne's "*Sammlung leichterer Schachaufgaben*," Leipzig 1881, part I, p. 81 and in J. H. Blake's "*Fifty Pawn Puzzles*," London 1893, No. 20.

No. 37A

Wolfgang Pauly.

A. C. White, "*More White Rooks*,"
Stroud 1911, p. 22, No. 104.



Mate in Four Moves.

1. f7-f8=R Kxd6 2. d8-R†
Kc6 (if 2....K any; then 3. b8=
Q (†) etc.) 3. b8=R etc.

No. 38. 1. e7-e8=B Kd6-e6 2. f7-
f8=B etc.

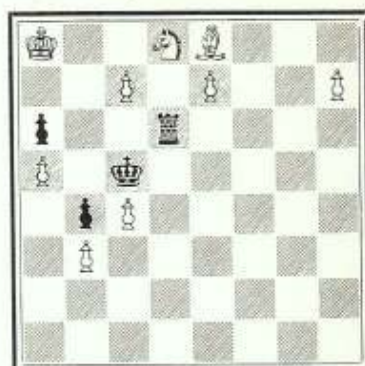
The purpose of the two black Pawns on b7 and g7 can not be proved. Shinkman considers them superfluous. (Philadelphia, "Good Companion," Dec. 25, 1915, p. 22.) The problems Nos. 21, 37 and 38 belong to the same group of themes. Cook indicated their relationship by placing these three side-by-side in "Chess-Nuts," p. 93.

In 1912 Dr. H. W. Bettmann enlarged Cook's theme by creating three consecutive Bishops. His remarkable composition is appended here. In this as well as in the preceding fourmover, No. 37A, the construction of the main variation is imperfect, as one of the promoted pieces is not acting in the mating position, due to the peculiarity of the task-themes.

No. 38A

Dr. Henry W. Bettmann.

White, "*Theory of Pawn Promotion*,"
Stroud 1912, p. 130, No. 47.



Mate in Four Moves.

1. h7-h8=B A) Rxd8† 2.
exd8=B Kd6 3. c8=B etc. B) 1....
Rf6 2. Bxf6 Kd6 3. Kb8 etc. C)
1....Rb6 2. c8=Q† Kd6 3. Qd7† etc.
If 1....Rd7; then 2. Ktb7† etc.

No. 39. 1. Rc8-c5† Rd6-d5 (if 1....
Ke6-f6; then 2. Qa8-f8† etc.) 2.
Qa8-d8 Rd5xc5 (if 2....Ke5-f4;
then 3. Ktc3xd5† etc.; if 2....b5-
b4 or Bg8-f7; then 3. Qd8-c7† etc.;
and if finally 2....Kt moves else-
where,* then 3. Ktg5-f3† resp. 3.
Qd8-c7† etc.) 3. Qd8xd4† etc.

This fourmover, apparently, supplied the impulse for the fivemover No. 41 with which young Cook competed in the then announced problem-tournament of the N. Y. "*Albion*." The correctness of the position is verified by the fact that the four missing black pieces just suffice for the four supposed captures by the white Pawns.

The motif may be described as a double clearance of a row or line in connection with a double crossing of a square: f. e. 1. Rc8-c5† (clearance of the horizontal

*After going to press I find that in reply to 2....Ktd4-c6 a mate in two additional moves is not attainable.

row a8-d8) Rd6-d5 2. Qa8-d8 (crossing of the square c8) Rd5xc5 (clearance of the vertical line d8-d4) 3. Qd8xd4† etc. (crossing of the square d5.)

No. 40. 1. Bb3-g8 A) d6-d5 2. e4xd5 d7-d6 or g6-g5 3. Rb4-c4 P moves accordingly 4. Ke7-f7 etc.

B) 1.... g6-g5 2. Rb4-c4 d6-d5 3. e4xd5 d7-d6 4. Ke7-f7 etc.

Two quiet moves (Rb4-c4 and e4xd5) which are reversed in both variations are interpolated between the critical move and the interference with the King. This not only increased the difficulty of the solution, in those days at least, but it is also a proof that our master rendered here the Indian theme in an original manner.

With this and the next fivemover Cook was a competitor against three other composers (Dennis Julien, prize-winner, Franklin Bowly of Winchester, Va. and an Anonymus "M. S.") in the problem-tournament of the New-York "Albion," the first problem-tournament ever conducted.* The one held by the chess department of the London "Era" under Loewenthal's direction and generally considered the primordial one, did not take place until a year afterwards.

No. 41. 1. Rh8-d8 A) Kth4-g6 2. Qb6xc7 a) Qd6xc7 3. h7-h8=Kt Ktg6xh8 4. Rd8xd4 etc. b) 2.... Ra3xa1 3. Rd8xd6 Ra1-h1† 4. Kh2xh1 etc. c) 2.... Ra3-a7 3. Ba1xc3 Ktg6-h4 4. h7-h8=Kt etc. (White's third and fourth move of subvariation c) can be interchanged.)

B) 1.... Ra3xa1 2. h7-h8=Kt a) Ra1-h1† 3. Kh2xh1 Ktd4 any 4. Kth8-f7 (g6)† etc. b) 2.... Ktd4 any 3. Kth8-f7 (g6)† etc.

If 1.... Qd6xd8; then 2. h7-h8=Kt Ktd4 any (best) 3. Kth8-f7† etc.

*Entries closed on February 10, 1855. The seven problems, all fivemovers, may be found in the N. Y. "Albion," 1855, Nos. 321-327.

The original version not inferior to this one with regard to the abundance of men was not only an impossible but also an insolvable position.* This accounts for the fiasco in the "Albion" tourney, although this fivemover as regards device and motif is one of our master's most profound compositions. The faultlessly built "Indian," the immediately preceding problem, naturally failed to impress the three unknown judges, who as members of the New-York chess club were rather devoted to the practical game. By an "unanimous decision" they awarded the prize to Denis Julien of New-York for his fivemover ("Chess-Nuts," p. 314, No. 114 with slightly altered position) which soon afterwards started on its journey of triumph in chess periodicals abroad.

The presented corrected version was first published in Staunton's "Illustrated London News," August 9, 1856, No. 651. He called it "curious and skillful." In this form it found a place later on in Thomas Frère's "Handbook," 1858, No. 12, in Max Lange's "Handbuch der Schachaufgaben," 1862, p. 66, No. 41, and in the "Chess-Nuts," Lange proved "that the corrected version also has an impossible position, since Black's eight Pawns presuppose five captures, while White has lost only a Rook and three Pawns in all." Even if the black Pawn f4 is substituted by a white one at g3, the impossibility of the position is still not remedied. Under the most favourable conditions the position of the white double-Pawn (g3 and g5) would then account for two captures. However, the missing black Bishop at f8, since both Pawns e7 and g7 are on their original post, can have been captured only by a white piece. On the other hand, only one black Pawn (the one on f4, replaced by the white Pawn g3) would be absent. Hence the incorrectness of the position is not removed.

*The white King stood at g5 where he was exposed to an eventual check on f7 from the black Knight (h8), thus frustrating Cook's intention.

No. 42. 1. Kth4-f3† e4xf3 2. Bd3-f5† Kd4-e5 3. Rd1xd5† Rc5xd5 4. Rd6-e6† Ke5-d4 5. Re6-e4† Kd4-c5 6. Re4-c4† Kc5-d6 7. Rc4-c6† Kd6-e5 8. Rc6-e6† Ke5-d4 9. Re6-e4† etc. drawn by perpetual check.

"Curious and ingenious" Staunton called this drawing combination in his noted chess department of the *"Illustrated London News."* In an essay, entitled "Among the Immortals" of the Canadian chess magazine *"Check-mate,"* January 1903, p. 77, a certain Hobart mentions Cook's composition, but, strange to say, ascribes it to Paul Morphy. The motif may be generally called a "repetition-theme." A similar theme was presented in the "Circus," No. 18 and will be seen again in the "Merry-go-Round," No. 281.

After the three incipient moves, the "Tread-Mill" is set in motion. The squares e5, d6, c5 and d4 represent the threshing floor, the black King the wheel and the white Rook d6 the motive power. Cook's composition which is to be reckoned amongst the best symbolic compositions ever produced is included by Miles in his *"Chess Gems,"* Fakenham 1878 as No. 672, by Halpern in the second part of his *"Symposium,"* 1905, p. 115 and by Tattersall in his collection of *"A Thousand and End-games,"* Leeds 1911 as No. 986.

No. 43. 1. Kh2-g1 c6-e5 or g7-g6 2. Rh8-h1 P moves accordingly 3. Kg1-h2 etc.

The clearance of a Rook's line. The clearance of a diagonal by the white King, in order to make possible a critical move, we have already observed in No. 8. In the presented "Indian" the white King has to perform three functions: first, clearance of the h file, (evacuation of the critical square h2) next interference and thirdly mating by discovered check. This combination, with the same series of moves, was shown seven years later by Theodore Herlin, the so called "Anonymous of Lille" in the

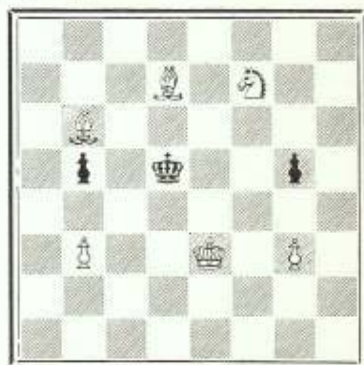
following fourmover which Kohtz and Kockelkorn have quoted in their book on the Indian theme, p. 76. The difference between the two problems is only formal, Cook selecting a Rook for the critical move and Herlin a Bishop.

No. 43A.

Theodore Herlin,

"Deutsche Schachzeitung."

July-August 1864, No. 1838.



Mate in Four Moves.

1. Ke3-d3 P any 2. Bf2(g1) P moves 3. Ke3 etc.

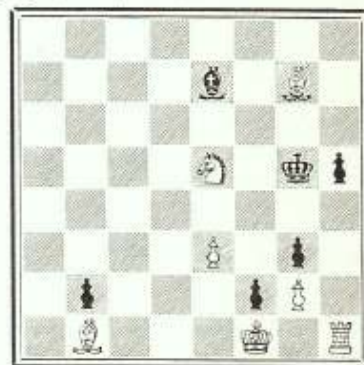
The same combination in which the whole procedure is executed by black pieces was rendered by Cheney with much more delicacy.

No. 43B.

George Nelson Cheney,

London *"Era,"*

July 7, 1861, No. 360.



A. C. N. p. 303; No. 47.

Mate in Five Moves.

Solutions

1. Kt e5 - f3 † Kg4 2. Rh4 † Bxh4 (critical move) 3. Kte5 † Kg5 (interference) 4. Bh8 etc.

But, whereas in Cheney's problem the interference-move (3. Kg5) effects a stalemate, the contrary occurs in Cook's and Herlin's problem, namely a stalemate is suspended by the interference-move in the same manner as in Loveday's original "Indian."

No. 44. 1. Re1 - e4 † Kf4 × e4 2. Ktg4 - f6 † Ke4 - e5 3. Rh4 - h5 † etc.

After the second move of Black a two-move finale, radiating in four directions appears, which however, lacks purity (the square g5 being doubly guarded and the squares d3 and g6 superfluously occupied in the mating positions.) The identical finale, only a little better performed, the reader will meet later in threemover No. 117.

A simpler execution of this finale, radiating only in two directions, where the two white Knights are standing in a vertical line (f4 - f6), as opposed to Cook's diagonal, (d4 - f6) may be found in Anderssen's collection, I Edition, Breslau 1842, No. 18. Cook's position was reproduced by Paul Jour-noud, the well known French editor in his chess department of the Paris "*Monde Illustré*," February 21, 1861, No. 67, without mentioning the composers name.

No. 45. 1 Kd1 - e2 A) Rb5 × b2 † 2. Ke2 - f3 Ba6 - e2 † 3. Kf3 - e3 etc.

B) 1. . . . Rb5 - b4 † 2. Ke2 - f3 Ba6 - e2 † 3. Qb2 × e2 etc.

C) 1. . . . Rb5 - b7 † 2. Ke2 - e3 Rb7 × e7 3. e3 - c4 † etc.

D) 1. . . . Rh1 × h3, g3 - g2 or Ba6 - c8 2. Bh6 - f4 † Ke5 × f4 3. Qb2 - d2 † etc. (Threat.)

If 1. . . . any; then 2. Ke2 - f3 or e3 (accordingly) and the mate can be given at the third move (short threat).

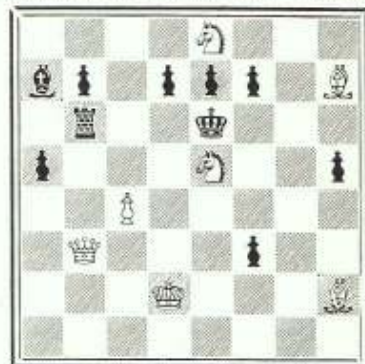
This is undeniably Cook's finest illustration of the checking-peril with

which the reader became familiar in No. 9 and which he will meet again in the twomover No. 118 and several other two- and threemovers. The corrected version, published first in Frère's "*Handbook*" 1858, No. 9, was approved by our master after an insignificant change of the position, which had been published two years before in the "*Illustrated London News*" (November 8, 1856) and "*Porter's Spirit of the Times*," (December 27, 1856) in spite of the fact that the white Rook is a mere spectator. The difficulty of eradicating the possible "cooks" simply overwhelmed the youthful composer whose technical skill was still far from being perfect. In the faulty original version of the "*Albion*," appended here, which he had to renounce, although the conception is deeper, inasmuch as the checking-peril is extended to the mating move, we see his technical skill break down in trying to eliminate the incorrectness of the solution after 1. . . . R - b4 † and to eradicate the "cook," viz. 1. Bh7 - f5 † K × f5 2. Q × f3 † etc.

No. 45A.

E. B. C.

Original version of the N.Y. "*Albion*."



Mate in Four Moves.

1. Kd2 - e3 R × b3 † 2. Kf4 Bc3 † 3. Ke4 etc.

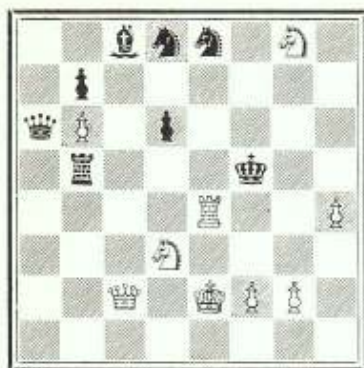
A similar motif, stronger in its effect, as the black Queen ambushes (instead of the black Bishop a6, as in Cook's problem) I have rendered in the following fourmover.

No. 45B.

Dr. H. Keidanz.

Berlin "Schachfreund."

April 1898, No. 1.



c. v.

Mate in Four Moves.

1. Kt d3 - f4 A) Rb2† 2. Kf3 Qd3† 3. Re3 etc. B) 1.... Kg4 2. Qxc8† Rf5† (if 2.... Kte6; then 3. Kth5† etc.) 3. Ktd3† etc. C) 1.... Ktf7 2. Rd4† Kg4 3. Qg6† etc. These are the main variations. The shortest threat starts with 2. Kf3.

The black Bishop c8 was added in later years to prevent a demolishing of Variation C) by the moves 2. Rc4† Kg4 2. Ktg6† Kh5 4. g4†.

No. 46. 1. e5 × d6 e. p† A) Ke4 - f4 2. Castles† Kf4 - g4 3. Rf1 - f4† Kg4 × f4 4. Kg1 - h3† (acting as King and Knight.)

B) 1.... Ke4 - d4 2. Ke1 - c1 (Castling on Queen's-side without the Rook) Kd4 - c3 (if 2.... c4 - c3; then 3. Kc1 × b3†; if 2.... b3 - b2†; then 3. Kc1 - c2†, and if 2.... any; then 3. Rh1 - d1† Kd4 - c3 4. Kc1 - b1†) 3. Kc1 - b1† (acting as King and Knight as before) Kc3 - d4 4. Rh1 - d1†.

At the beginning of the nineteenth century it was customary to grant certain privileges to a player who had given his adversary the odds of a piece. These privileges were stipulated before the start of the game. For

instance, if a player gave the Queen's Rook to his opponent, he was permitted to place the Pawn on a3, instead of a2. This "galantry" exists even today. In 1855 de la Bourdonnais extended the line of privileges to Castling on the Queen's side despite the absent Queen's Rook, (the odds-given piece) as may be seen in "Chess Player's Chronicle" 1855, p. 268 (game Lowenthal-Brien). These oddities, notwithstanding their senselessness, have not been ruled out entirely even to this day. During the Fifties, similar innovations for problems were introduced. Castling and unconditional en-passant captures in the key-move, in fact, the removal of all obstructions that impeded the composer's work were demanded. What was permitted to the practical player, they reasoned, should be valid, too, for the composer.

Cook opposed this tendency energetically. His adept pen evolved ingenious arguments against the logic of his opponents, ("American Chess Monthly," "Lynn News," "Boston American Union," 1857 and 58.) The historical evolution of the chess problem sustained Cook's attitude, as we know. For today castling is barred in legitimate problems, as well as en-passant capturing key-moves, except when proof can be furnished of Black's last move having been no other than the two-square advance of the particular Pawn, as f. i. in the fourmover No. 157 of this collection, or as No. 2 of Philipp Klett's book, Leipzig, 1878.

To what fantastic and freak creations the innovations of his opponents might lead, Cook endeavors to demonstrate in this strange composition. He baptized it "Τὰ ἄρρητα," that means the hidden or the mysterious, because of the impossibility of solving it by regular and legitimate moves. He called it a satire, but the contemporaries of our master comprehended little of its humor and sarcasm.

Solutions

In order to clear the ground for this eccentric composition, singular in its originality and a pathfinder on a field so far unexplored—although later on he himself, Loyd and Shinkman created extraordinary work—I add the following: The position represents the finish of a regular game that White had played giving his adversary the odds of Queen's Rook and of Queen's Knight. Re6 is, therefore, a promoted piece. As recompense White received the privilege of moving his King, both as King or Knight, and using their united functions.* Neither the white King nor the white King's Rook had moved, and Black's last move had been d7-d5.

This Curiosity, by the way, is "cooked" by 1. e5xf6† e. p., as one might assume Black's last move to have been f7-f5 with as much right and reason. The omission of the black Pawn f5 would make it sound.

No. 47. 1. Rc8-g8 c6-c5 2. Bg6-h7 g7-g6 (if 2... g7-g5; then 2. Rg8-g6 etc.) 3. Rg8xg6 Ke4xf5 4. e2-e4† etc.

This problem may be termed a "Pseudo-Indian," inasmuch as the Bishop performs merely an evacuation of the critical square, (g6) not a crossing over it. In all modifications of the Indian theme rendered by our master, (with the exception of No. 147) be they real or masked "Indians," (cf. note to No. 60) we observe after the interference the immediate removal of the piece or Pawn, which had made the interference-move, giving either a discovered check or mate by discovered check. In this "Pseudo-Indian" a Pawn's intrusion-sacrifice (e2-e4) is interpolated between the interference move (Rg8xg6) and the mating move.

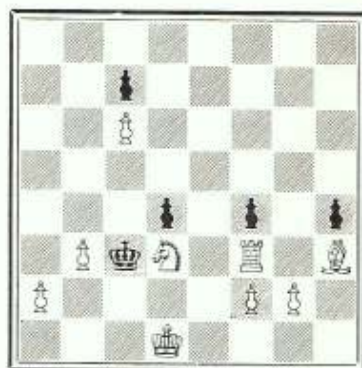
*A kindred remainder of this freakishness is left to us in the so called "Chancellor," a piece uniting the functions of Queen and Knight.

The first "Pseudo-Indian" is to my knowledge the following fourmover by I. Knous, who is together with Victor Estephe, Napoleon Marache (pseudonym N. O. K.) and Denis Julien, all of New-York, with Prof. Hyacinth R. Agnel of West-Point, Frederik Leake of Troy, N. Y.* and Franklin Bowly of Winchester, Va. to be counted among the earliest American composers.

No. 47A

I. Knous.

(The first diagram in America.)**
New-York "Spirit of the Times,"
June 20, 1846, No. 15.



A. C. N. p. 246, No. 308.

Mate in Four Moves.

1. Bh3 - g4 h3 2. Rxh3 f3 3. Bxf3 etc.

The fame of Knous' fourmover is due, not in a lesser degree to the fact that it was the first published in America in diagram form.

No. 48. 1. Qh2-a2 etc.

Presumably one of our masters first twomovers. In those days difficulty and tries in twomovers were of rare occurrence. The sly key-move, forcing a lane by the ambushade twofold,

*One of his fourmovers, also a "Pseudo-Indian," may be found in "Chess-Nuts," p. 249, No. 324.

**Diagram was misprinted, Pawn f2 being black instead of white.

namely in diagonal and vertical direction, was considered difficult enough. Later on we shall encounter a quintuple line-clearance in the twomover No. 215.

No. 49. 1. Qh1-h6 A) Bg5xh6 2. Bd6xe5 etc.

B) 1.... Bg5-f6 2. Bd6-e7 etc.

C) 1.... g7xh6 2. Bd6xe5† etc.

The original position of this little but charming threemover, published first by Staunton, shows a white Pawn on g2 and a black one on g3. These Pawns were later omitted, perhaps to veil somewhat the really easy solution.

The amended version may be found in Frère's "*Handbook*," 1858 as No. 2. A strange fact is that it was reproduced by an anonymous editor in his chess column of the New York "*World*" (April 19, 1885, No. 64) under the fictitious heading "Clio."*

No. 50. 1. Ktcl-f3† Kf1-e2 2. Rc1-e1† Ke2xf3 3. Re1-e3† Kf3xe3 4. g7xh8=R drawn by stalemate.

Here is another rare example of anticipation of Cook. His precursor is easily found in the person of the English composer of the Alexander-period, Reginald A. Brown of Leeds whose composition appeared ten years before Cook's in Staunton's chess column. However, the world's champion's thoughts and aspirations focussing exclusively on the practical game had no recollection of it. For he comments on Cook's position: "A curious fancy by our ingenious contributor E. B. C. of Hoboken." By right he should have repudiated it, because the thematic procedure—disregarding the stalemate—is, one might say, almost the same as in R. A. Brown's endgame.

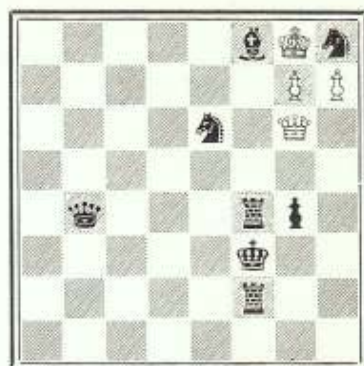
*A whimsicality of Charles Devidé, also known as author of the American Steinitz Memorial-book.

No. 50A.

Reginald A. Brown.

"*Illustrated London News*."

November 21, 1846, No. 148.



White to Play and Draw.

1. Qg6-d3† Kg2 2. Qg3† Kf1 3. Qg1† Ke2 4. Qd1† Ke3 5. Qd3† Kxd3 6. g7xh8=R (stalemate.)

Dufresne in his "*Anthologie der Schachaufgaben*," 1864, p. 143 attributes R. A. Brown's composition erroneously to our Theodore Morris Brown, perhaps on account of the similarity of names. Moreover, the editor of the Berlin "*Schachfreund*," 1899, p. 93 increased the confusion by ascribing the English master's composition to Robert Braune of Gottschee, Carniola. Reginald A. Brown's position, by the way, is quoted in the little known manual "*Encheiridion Zatricoi*" by Leontos Olivie, Athens 1894, p. 94, the first and perhaps only book on chess written in Greek. As a strange matter of fact, Theodore Morris Brown, in 1860 indeed, copied Reginald A. Brown's endgame, just as Cook did. His incorrect position was accepted without any comment by Frederik Perrin, who had succeeded Stanley in 1856 in the editorship of the "*Albion*." (Diagram, see next page)

Cook's composition may be found in Halpern's "*Chess-Symposium*," part I, p. 94, and even half a century before in the Dutch chess magazine "*Sissa*,"

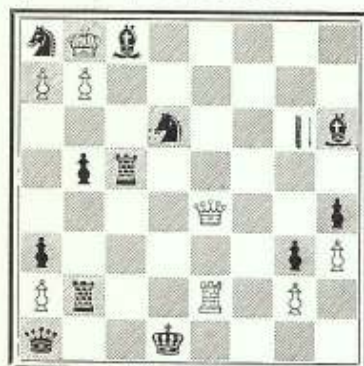
1856, p. 96, No. 15. There the postulate was still formulated after the method of Alexandre: White draws by stalemate in four moves.

No. 50B

Theodore Morris Brown.

New-York "Albion."

September 29, 1860, No. 611.



White to Play and Draw.

1. Re2-e1† Kd2 2. Re2† Kc3 3. Rc2† Rxc2 4. Qd4† Kxd4 5. bxa8=R (stalemate)*.

- No. 51. 1. Rf6-f5 d7-d6 or h3-h2 2. Be7-g5 Pawn moves (accordingly) 3. Qa5-a4 a6-a5 4. Bb1-c2 b2-b1=R (if 4...b2-b1-Q or B; then 5. Bc2-d3† etc., and if 4...b2-b1=Kt; then 5. Kt a2-c3† etc.) 5. Bc2-d1† Rb1xd1 6. Kta2-c1† Rd1xc1 7. Qa4-c4† etc.

This first selfmate of our master's has been presented also by Thomas Frère in his "Handbook" as No. 15.

Cook's selfmates are as his endgames (about 50 of each in number), highly interesting. Beginners will find much pleasure in playing over their solutions, and even expert composers are likely to gain inspiration from them. With this species of composition Cook seems to have followed a special system too, starting his outline scheme often with certain finales

*This is erroneous, as Black can continue 5. Bg4 or 5. Bxh3, giving White a move.

and mating positions that recur in other selfmates of his. But our master never climbed to that sphere of activity which constructs variations three- and even fourfold, such as the admirable works of the champions in this field, W. A. Shinkman, in the first place, then Conrad Fischer of Breslau, Hieronymus Fischer of Bamberg, the Englishmen, Benjamin G. Laws and John Keeble, and others. In Cook's selfmates the formation of variations consists merely of an interchange of moves. Nevertheless our master's selfmates will surely delight all lovers of that kind of composition in their profundity of conception, their clever preparatory manoeuvres and their surprising mating positions.

- No. 52. 1. Be3-g5 A) Rg6xg5 2. Ktc4-d2† d6-d5 3. Bb3xd5† Ke6-d6 4. Ktd2-e4† Kd6xd5 5. Qf3-b3† etc.

- B) 1....Ktd8xc6 2. Ktc4xe5† d6-d5 3. Qf3xd5† Ke6-f5 4. Kte5xf7† Ktc6-e5 5. Qd5xe5† etc.

Sacrifices of all minor pieces at White's disposal to attain a mate with the Queen alone occur also in No. 74. This was a favorite motif during the Fifties, but even then by no means new. Probably it was rendered first by d'Orville in 1837 in the following fivemover which later was included in his collection, Nuremberg, 1842, as No. 132. (Diagram, see next page)

In Cook's original version of the "Illustrated London News" and of "Chess-Nuts," p. 355, No. 23, the white Pawn g2 stood at g4 and the square g2 was occupied by the white King. This was the cause for the impurity of the mating position and for the presence of an additional white Pawn at d7 which had to prevent a "cook" beginning with 1. Qf3-f5†. Another slight alteration of the form turning out favorable to the new

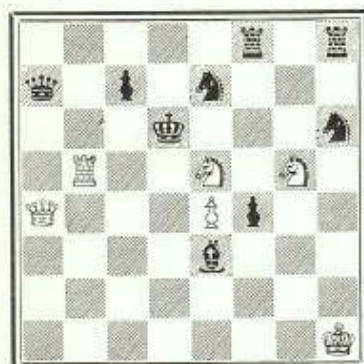
version was also made. In spite of that, the three threats (one in two moves starting with 2. Ktc3†, another in four moves starting with 2. Ktxe5† and finally a five-move threat starting with 2. Ktd2†) had to remain. However, the four-move threat has been constructed into a second complete variation.

No. 52A

Auguste d'Orville.

"Le Palamède."

1837, p. 35, No. 206.



Mate in Five Moves.

1. Rb5 - d5† Ktxd5 2. Qc6† Kxe5 (if 2.... Ke7; then 3. Qe6† etc.) 3. Ktf3† Kxe4 4. Qc2† etc.

No. 53. 1. Qh4-g5† h6xg5 (if 1.... Bd6-e5; then 2. Qg5xe5† etc.) 2. Rd3xd6 d7xe6 (f7 or Re8xe6) 3. d2-d4† etc.

The solution must be initiated by a Queen's sacrifice on g5, in order to obstruct the g file, thus avoiding the checking-peril just as in the later fourmover No. 63. The purity of the mating position could not be attained, because the square e5 naturally is guarded by the Pawn d4. During a period of twelve years our master made four other attempts to improve on the same motif, all of which have been published: *"American Chess Monthly,"* February, 1858, No. 63, Fiske's

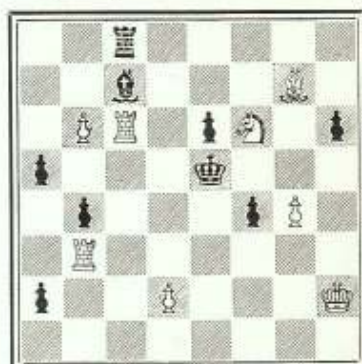
"Congress book," 1859, p. 312, No. 36, *"Illustrated London News,"* September 24, 1864, No. 1074 and the following position from *"Chess-Nuts."*

No. 53A

E. B. C.

"American Chess-Nuts."

1868, p. 224, No. 177.



Mate in Four Moves.

1. Rb3 - d3 A) Bd6 2. Rdxd6 Rxc6 (if 2.... a1=Q; then 3. d4† etc. and if 2.... f3; then 3. Kth5† etc.) 3. d4† etc.

B) 1.... Bxb6 2. Rxb6 f3 (if 2.... a1=Q; then 3. Rb5† etc. and if 2.... Rc5; then 3. Ktd7† etc.) 3. Kth7† (h5†) etc.

On other moves of Black White mates at the latest on the third move.

The constructional defects of the above mentioned problems Cook could not eradicate in the more elegant No. 74 either. The spiritual connection with the latter may be noted from the following: The Queen's Pawn's advance of two squares (d2-d4) is rendered effective in No. 74 by the preceding diversion of Black's King's Pawn (e4xf3), frustrating en-passant capture, whereas in the presented number and the aforementioned four other compositions the advance of that Pawn is made possible by the removal of the white Rook from d3.

No. 54. 1. Qc4-c5† Rc2xc5 (if 1....Ktc7-d5; then 2. Qc5xd5† etc., or 2. Rd6xd5† etc.) 2. Ktb6-c4† Rc5xc4 (b5xc4) 3. Ba5xc7 etc.

The white King is exposed to a double (and triple) checking-peril from both black Rooks. For this reason White, at all cost, must strive to reach the square c7 with his Bishop in order to be able to interpose when a check from one of the two black Rooks can be met only by placing the check discovering white Rook on d1 or on h6 accordingly. At the same time the black King is then mated because the two black men at c6 and d7 interrupt the "firing lines" of the black Rooks.

The black Knight absent in the original version is quite necessary, as without it the problem could be solved readily in two moves beginning with 1. Qc4-d5† or 1. Rd6-d5† etc.

No. 55. 1. Qc7-e5† Kd5xe5 2. Kth4-g6† Ke5-d5 3. Ktg6-e7† Kd5-e5 4. Kte7xc6† Ke5-d5 5. Ktc6-b4† Kd5-e5 6. Ktb4xd3† Ke5-d5 7. Ktd3-b4† Kd5-e5 8. d2-d4† Ktb5xd4 (best) 9. c3xd4† Kte2xd4 (if 9....Ke5xd4; then 10. Bc1-b2† etc.) 10. Bc1xf4† etc.

This fascinating composition strikes the solver like a mad chase. Just as a deer the black King is harassed to death. Chase and checking-peril were motifs that attracted Cook's genius and charmed him frequently into rendering various illustrations of the same.

In "Frank Leslie's," the position had a misprint: on b4 stood a black Pawn which is superfluous.

No. 56. 1. Kte3-f5 A) Bf8-e7 2. Ktb7-a5 Be7-d6 (c5, f8) 3. Kta5-b3 B-b4 4. Ktb3-a1 Bb4 any 5. Kta1-c2 etc.

B) 1....Bf8-b4 2. Ktb7-d8 Bb4-d6 (c5, f8) 3. Ktd8-e6 B-c7 4. Kte6-c7 Be7 any 5. Ktc7-d5 etc.

The original version of the "*Illustrated London News*," shows the black Bishop on d6 and no Pawns on the a file. The reason for the resetting is the following: White, in reply to the two defences 1....Bd6-f8 and 1....Bd6-a3, (in the presented position they can not be executed, of course) had the option of playing the Knight b7 on the second move either to a5 or to d8 with the same result. The key-move, indeed, is blameworthy, but the moves of the Queen's Knight (b7) belong to the finest strategic manoeuvres of our master. This Knight strives to reach the square c2 in Variation A), and in an analogous manner the square d5 in Variation B), whereupon Black is unable to protect with his Bishop the two immediate threats. (Mates on d6 and g3, and correspondingly on f6 and c3.)

The corrected version was published first in Thomas Frère's "*Handbook*," 1858, No. 29, and a year later in Fiske's "*Congress-book*," p. 327, No. 51.

No. 57. 1. Bf4-h2 Bd2-c3 2. Bh2-g3 Be3-g1 3. Bg3-e1 Bg1-e3 4. Be1xb4 Be3-d2 5. Bb4xd6 Bd2-b4 6. Bd6-b8 Bb4-c5 7. Bb8-c7 Bc5-a7 8. Be7-a5 etc.

Cook repeatedly symbolized events of ecclesiastical history on the 64 squares of the chess-board, f.i. The Crusade, No. 64; Knights of the Cross, No. 128, etc. (see Introduction, p. 6). The presented endgame-like composition he christened at first "The Jesuit" (under which designation it can be found in Frère's "*Handbook*," as No. 14) perhaps to exhibit the tenacity in the pursuit of a goal, the characteristic trait of Loyola and his disciples. Later, in the "*Chess-Nuts*," (1868), we find the heading "Controversial Exit" which he deemed more suitable. During the epoch of Reformation it was, as is well known, customary to champion one's dog-

matics with polemics and long disputations. Here we behold two "divines" (Bishops) engaged in such "disputation" until one of them ultimately becomes breathless.

The object of White's Rook's Pawn which must be hampered, of course, in its advances is easy to find out. This Pawn has to prevent a demolishing of Cook's Bishops manoeuvre by 3. Bg3-h4.

No. 58. 1. Kte2-f4† Ke3-d4
2. Qe1-c1 Kd4-e5 3. Qc1-c3† etc.

The problem appeared originally in "*Frank Leslie's Illustrated Newspaper*" as No. 29 in a five-move setting with the black King standing at d3. This version was faulty, so it was thrown overboard. Later, in "*Chess-Nuts*," p. 222, No. 162, we find the fourmover of the "*Illustrated London News*" but with a slight alteration of position. The white King and the black Pawn on the h file were shifted two squares higher up. This caused an impurity of the mating position with the Queen on g3. But even the amended version is not free from objection, as the construction is defective on account of an immediate mate after 1....Kf3 (f4). Cook, therefore, should have renounced the checking key, as the difficulty, even in three moves, would have been, for those days at least, sufficient.

The two-move finale was favored by Cook from 1852 on (cf. notes to Nos. 22 and 150). The first rendering Kohtz and Kockelkorn ascribe in their book "*Das Indische Problem*," p. 17, to Theodore Herlin whose problem, according to these authors, was published in the same year as Cook's. To my mind this finale was known even before that time and has been treated since by scores of recent composers and in many different ways.

No. 59. 1. Bc4-f7† Kh5-g4 2. Bf7-e6† Kg4-f4 3. Re5-f5† Kf4-g4†
4. Rf5-e5† etc. drawn by perpetual check.

The beauty of this easy drawing combination which pleased extraordinarily even such a master as Staunton lies in the checking-peril for the white King.

This endgame is also quoted in Salvio's "*Teoria e Pratica*," Venice, 1887, Vol. III, p. 118, and recently in H. Delaire's "*Traité Manuel des Echecs*," Paris, 1917, p. 135.

No. 60. 1. Bc7-b8 h7-h6 (if 1.... Kte4-d6; then 2. Bb8xd6 etc.)
2. Bb8-h2 Kte4 any 3. Kth1(x)g3†
a) Kf5-e5 4. Ktg3-e2† etc. b)
3....Kf5-f4 4. Ktg3-f1† etc.

The critical move (Bb8-h2) is not thematically pure, because in crossing the critical square (g3) the Bishop's move not only makes possible the interference of the white Knight at g3, but also frustrates Black's defence by means of his Knight's excursion to d6: (interception of the Bishop's diagonal b8-h2). For this reason I am inclined to term this problem a masked "Indian."

The problem is in any case an "Indian," but not a "Pseudo-Indian," as some critics have pronounced it. The object of its critical move is veiled by a mask, as it were, contrary to Loveday's which is clear and unveiled. The other features of Loveday's combination* have nothing to do with an Indian theme. They are only the characteristic ingredients which constitute Loveday's combination. For the essential move on which an "Indian" is based and without which it does not exist (as an "Indian") is the critical move. This term promulgated by Kohtz and Kockelkorn implies the

*Waiting move with the white King, suspension of the stalemate by the interference-move, discovered double check and mate.

reason for the interference. Whether the interference effects a broken stalemate as in Loveday's well known problem, whether it involves a threat or even gives mate, is of no account as far as the definition as "Indian" is concerned.

Cook's fivemover is one of his favorite compositions. It was included by Thomas Frère in his "*Handbook*" as No. 25.

No. 61. 1. Qa1-h1 A) f6-f5 2. Qh1-a8 a) Ktd2xc4 or Ktb4-c6 3. Qa8-h8† etc. b) 2.....Ktd2-c4 3. Qa8-d8† etc.

B) 1.....Ktd2-f3 2. e2xf3 Ktb4xd3 (best) 3. Qh1-h4† etc.

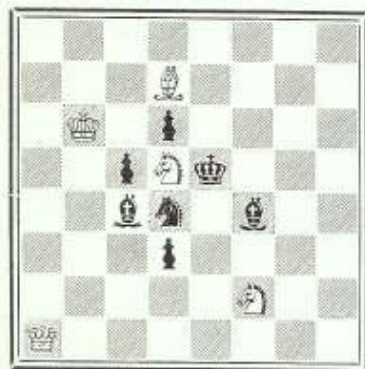
White threatens a mate in two by 2. Qh1-h4† etc.

The Queen establishes herself in every one of the four corners. More distinctly stamped the same motif is treated by our master in his end-game No. 281, called the "Merry-ground." A classic example was supplied by the Bohemian master, Jan Dobrusky, in the following four-mover which won the first prize in the theme-tourney of the Russian chess magazine "*Schachmatny Obosrenije*," 1902.

No. 61A

Jan Dobrusky.

"*Schachmatny Obosrenije*,"
Tourney, 1902, I Prize.



Mate in Four Moves.

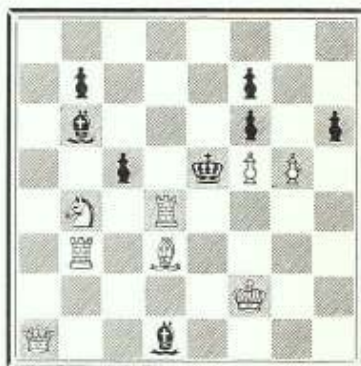
1. Qa1-a8 A) Kte6 2. Qh8† Ktg7 3. Qh1 etc. B) 1.....Bg5 2. Ktg4† Ke4 3. Ktdf6† etc. C) 1.....Kte6 or Ktf5 2. Qe8† Kte7 3. Qxe7† etc. The two threats are 2. Ktg4† etc.; and 2. Qe8† Kte6 3. Qxe6† etc.

In Dubrusky's problem we behold the white Queen, passing over a8, h8 and h1, to return to her original post. The same excursion of the white Queen was also performed by the Swedish master, F. Geijerstam, in the following fourmover.

No. 61B

Fritz af Geijerstam.

L. Collijn, 96 *Schachproblem*.
Stockholm, 1908; No. 57.



Mate in Four Moves.

1. Qa1-a8 Bxb3 (if 1.....cxd4, then 2. Qb8† etc.; and if 1.....fxg5, then 2. Qh8† f6 3. Qe8† etc.) 2. Qh8 hxc5 (if 2.....Bd8; then 3. Qxd8 etc.) 3. Qh1 etc. The two threats are 2. Qe8† etc., and 2. Qb8† Bc7 3. Qxc7† etc.

The author called it "Wega's North-east Passage," illustrating in this symbolic composition the famous passage of his countryman Nordenskjöld, whose ship "Wega," after perilous situations, found open water* by passing through the Straits of Siberia and rounding the Northeastern part of Asia.

*Opening of the lines h8-h1 and h1-a1 by moving Black's forces.

In the original version of "*Frank Leslie's Illustrated Newspaper*," included also in "*Chess-Nuts*," p. 222, No. 165, a slight change of Cook's problem may be noticed. The position here presented shows the white Bishop removed from f7 to e4. This alteration was necessary, as in the old setting a "cook" beginning with 1. Qa1-a7 was recently discovered by L. H. Jokisch of Bluff Springs, Ill.

No. 62. 1. Bb6-d4† A) Kb4-c4
2. Ba8-c4 Kc4xd4 3. Rb8-c8
Kd4xe4 4. Rc8-d8 etc.

B) 1....Kb4-a4 2. Bd4-c5 Ka4-a5
3. Ba8-c6 etc.

C) 1....Kb4-a3 2. Bd4-c5†
Ka3-a2 (if 2....Ka3-a4; then 2.
Ba8-c6† etc.) 3. Ba8-d5† etc.

If 1....Kb4-a5; then 2. Ba8-c6
etc.

The cutting off of two vertical lines in succession by a Rook is the motif. Cook could not be persuaded to eliminate the checking key-move. Probably he was anxious not to give up the minor variations which he, partly at least, also presented in No. 329. As these variations are executed in four and three moves respectively they are only obstacles in the harmonious formation of variations and are not to be reckoned as legitimate variations at all. It would, therefore, have been better if Cook had renounced them by omitting the checking key-move entirely.

A motif related to this sort, namely the cutting off of a square for the black King, the reader will encounter later in the fourmover No. 220.

No. 63. 1. Qd2-g5† Bh4xg5 (best)
2. Bh2xc7 Bg5xc7 3. Be7-b6† etc.

In consideration of the checking-peril impending by means of the Rook's move to g8 the solver can not reach the

object with 1. Bh2xc7 as key-move, in spite of an immediate mate which is threatening either on b6 or d6. The solution, therefore, consists first of all in the removal of that danger by sacrificing the white Queen on g5, in order to obstruct the g file, exactly as was the case in No. 53. The circumstance that one of the two mating positions is not perfect (with King standing at d5 the square d4 is unnecessarily occupied by a black Pawn) is a blemish of constructional technique but must not be counted against the motif.

In the original version of "*Chess Monthly*" the white Queen was posted on c1. This permitted two "cooks," one beginning with 1. Ktc4-e5† and the other as follows: 1. Bh2xc7 Rg8† 2. Kt xg8 Be1 3. Ktd2† etc. or 2....Kxc6 3. Kta5† etc. The corrected version was selected by J. A. Miles for his "*Chess Gems*," Fakenham, 1878, No. 671.

No. 64. 1. Be2xf3† Kd5-e6 2. Bf3-d5† Ke6xd5 3. Qd1-f3† Kd5-e6
4. g4xf5† Rf7xf5 5. Qf3-d5† Ke6xd5
6. Rc6xd6† etc.

Not only on account of the solution which resembles a fantastic and quixotic chase (double sacrifice on the square d5, double conquest of the squares f3 and d6) did our master christen this composition "The Crusade," but with regard to the mating position. The latter represents the symbol of Christianity, the Cross of the Saviour, in which the four corners and the centre are occupied by black pieces, while the other parts of the cross consists of white men. "*Sissa*," the Dutch chess magazine, 1858, p. 144, put beneath the diagram the following couplet:

"Die dit kan oplossen zonder abuïs
Bekomt tot belooning een eere-Kruis."

(To those who can find the right solution a cross of honor will be given as a reward.)

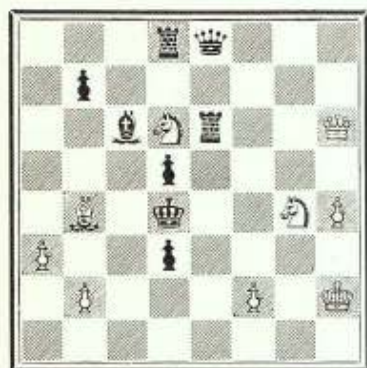
The solution is based upon the Queen's check on f3, in order to compel Black to take White's checking Pawn (g4xf5) with his Rook. By this manipulation a cross-shaped mating position is obtained. Without the existence of the white Bishop the solution can be shortened by two moves. Hence the strategy consists in getting rid of that Bishop without changing Black's position.

A similar strategic manoeuvre was presented by Dr. A. Nowotny of Brunn (Moravia), in the following five-mover which won the third prize in the London tournament, 1862.

No. 64A

Dr. Anton Nowotny.

Löwenthal "The Chess Congress of 1862." London, 1864; p. 377.



Mate in Five Moves.

1. Ktg4-e5 Rxe5 (if 1.... Kxe5; then 2. Qe3† etc.) 2. Bc3† Kc5 3. Bd4† Kxd4 4. Qd2 etc.

Here, after 1. Ktg4-e5 Rxe5* 2. Bc3† Kc5 3. Bd4† (Cook's Bishop-manipulation) Kxd4 4. Qd2 Rxd6, gives White mate with his Queen on b4. After the introductory moves 1. Ktg4-e5 Rxe5 the solution of Novotny's

*By this forced move Black clears the sixth row (which enables White to protect his Knight d6 by the Queen) and blocks the square e5 for the black King. At the same time the white King is safeguarded against an eventual check of the black Queen on e5, when White later on makes the quiet Queen's move to d2.

problem could be shortened by two moves, just as in Cook's, if the white Bishop were off the board.

Another "get rid of"-idea the reader has met with before in d'Orville's seven-mover, No. 10A. There, too, the solution could be shortened to five moves, if the white Rook e6 were absent.

No. 65. 1. Rc7-c8† A) Kd6-c5 2. Bc6-e4† Kc5-b5 3. Be4xd3† Kb5-a5 4. Rc8-c5† etc.

B) 1.... Kd6-e6 2. Rc8-e8† Ke6-f5 2. g2-g3 Kte2xg3 4. Bb8xg3 etc.

In the original version and also in "Chess-Nuts," p. 306, No. 65, a black Pawn was placed on a6, the object of which is inexplicable. As this Pawn stains the purity of the mating position of Variation A) it was in later years omitted.

The problem was erroneously ascribed to Theodore Herlin by Jean Dufresne in his chess column of "UeberLand und Meer," 1866, No. 142.

No. 66. 1. Qg8-b8 Kd4-c5 (if 1.... Bg1-h2; then 2. Ktc7-b5† Bc6xb5 3. Qb8xh2 Kth7-g5 4. Qh2-f4† etc.; if 1.... Kta4-c5 or Kth7-g5; then Ktc7-b5† Bc6xb5 3. Qb8-f4† etc., finally if 1.... e3-e2, then the mate can be given at the third move by 2. Ktc7-e6† etc.) 2. Ktc7-e6† Ke5-f5 3. Bh1-e4† Kf5xe4 4. Qb8-f4† etc.

The motif of this problem can not easily be expressed in words. It represents a conglomeration of general ideas, as is the case sometimes in complicated problems. The main object, however, is clear to the solver, namely the control of the square f4 by the Queen. After 1. Qg8-b8 (posting the Queen behind the blocking Knight) Ke5 2. Kte6† (clearance of

the diagonal b8-f4) Kf5 3. Be4† (intrusion-sacrifice) Kxe4, a two-move finale (Qf4† and Ktc7†) sets in. In this mating move of the Knight only mystics might see a so called "return-idea." (cf. note to No. 305.) In reality, this combination starting with the second move of White up to the end of the solution has to be regarded as American theme. For, a posting of the Knight behind the advanced Queen made possible by the removal of this Knight is established.*

This problem and the sevenmover No. 85 which produces the letter "M" as mating position our master has dedicated to Napoleon Marache, the intimate friend of his youth.

No. 67. 1. Bc4-f7 Ke5-e4 2. Kg5-f6 Ke4-f4 3. Bf7-h5 Kf4-e4 4. Bh5-f3† Ke4-f4 5. Bf3-g2 Kf4-g4 6. e2-e3 etc.

It is very interesting to view the manner in which, despite the scant material of White, the black King is driven from the center of the board to the border, and one need not be astonished that this sevenmover made quite a stir in those days. It was, therefore, republished many times, also by Carlo Usigli of Naples who quoted it in his *"Miscellanea sul giuoco degli Scacchi,"* 1861, p. 165, No. 53. Before the "Chess-Nuts" appeared, Cook's composition was erroneously attributed to Loyd by Jean Dufresne in his chess column of *"Ueber Land und Meer,"* October, 1866; No. 149. Even in our days (1912) it was included by Max Weiss of Bamberg in his book *"150 Schachaufgaben von Samuel Loyd,"* Berlin (1912), No. 144 and by Bernhard Kagan of Berlin in his problem collection *"Schach-Poesie,"* part II, No. 9, giving Loyd the authorship.

*The interpolated sacrifice of the Bishop at the third move has nothing to do with the American theme here presented, as far as the classification "American" is concerned.

The same two-move finale with the same forces is rendered by an Anonymous "A. M." in a sixmover which was published in the New York *"Albion,"* October, 1854, No. 307, as follows: Kf3; Bg1; Ktg2; Pe2. Kh3. 1. Ktg2-f4† Kh4 2. Bd4 Kg5 3. Bg7 Kf5 4. e3 Kg5 5. e4 etc. The driving of the black King with Knight and Bishop into a corner the reader will find later in Nos. 174 and 209.

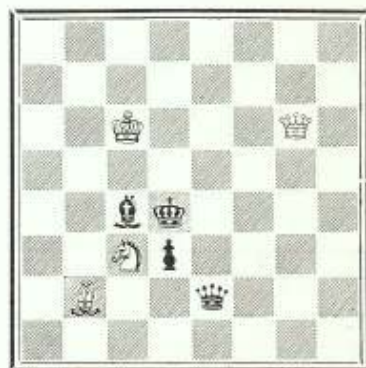
No. 68. 1. Qe8-g6† etc.

Loyd, one year later, treated the same motif in the appended twomover with the sole difference that he employs a Knight as interposing piece, whereas Cook uses a Rook.

No. 68A

Samuel Loyd.

"Frank Leslie's Illustrated Newspaper," July 3, 1858, No. 138.



A. C. N. p. 46, No. 270.

Mate in Two Moves.

1. Qg6-e4† etc.

The identical finale was also made by Loyd the basis for a threemover (A. C. N., p. 142, No. 477), which appeared first in 1858 in *"Porter's Spirit of the Times,"* with dedication to our Cook. Perhaps it may be concluded therefrom, that Loyd was inspired by Cook's twomover. Our master composed only

two twomovers that had a checking key (apart from letter-or-cipher-compositions), the one here presented and No. 553, whereas Loyd has six or seven.

Cook's twomover exhibits a good try, viz. 1. Qe8-b5 which is met only by Qg7†. It was reproduced in many chess columns. Adolphe* Dufresne quoted it as an instructive example for beginners in his manual, entitled "*Der Meister im Schachspiel*," Harburg, 1881, p. 13.

No. 69. 1. Bc5-d6 e7xd6 (if 1.... g5-g4; then 2. Ktb3-d4† Kf5-g5 3. Bd6xe7† etc.; and if 1.... e7-e5; then 2. Ktb3-d4† etc.) 2. Ktb3-d4† Kf5-e5 3. Ktd4-c6† a) Ke5-d5 4. Kte2-c3† etc. b) 3.... Ke5-f5 4. Ktc6-e7† etc.

After White's third move of the main play (3. Ktc6†) the black King has two flight-squares (d5 and f5). In both cases a two-move finale sets in, one being the complement of the other. In the first the Queen's Knight, after 4. Ktc3† Ke5 5. d4†, controls two black squares (b4 and d4) and the King's Knight two white squares (b5 and d5). In the other continuation the situation is exactly reversed, since the Queen's Knight after 4. Kte7† Ke5 5. d4† controls two white squares (d5 and f5) and the King's Knight two black squares (d4 and f4). The immediate threat, however, depreciates from the merit of this composition. Had Cook here succeeded in constructing perfect variations (by enlarging those given in parenthesis to five moves) this problem would have ranked as a masterpiece of high order.

No. 70. 1. Bf6-e7 c5-c4 2. Be7-a3 c4-c3 3. Ba4xb5† a6xb5 4. b2xc3 b5-b4 5. c3xb4 etc.

*Not to be confounded with Jean Dufresne. I have reason for surmise that Adolphe Dufresne is merely a pseudonym for Jean Dufresne, the noted Berlin chess-master.

In "*Chess Monthly*"* the position was shifted one square to the right, thus giving White at the second move the choice of two Bishop-moves (Bf7-b3 or -a2). There is no doubt that this problem represents Cook's deepest and most beautiful rendering of the Indian theme. The interference move is made by a Pawn, just as in the fourmover of "*Lynn News*," No. 99. The key-move deprives the black King of his only flight-square. Therefore our master would have done better to begin with 1. f3-f4 or have omitted his introductory move entirely. Even in a five-move setting there would have been sufficient difficulty for the solver. Of special interest is the flawless "roi depouillé"-mate which is rare, indeed, in an "Indian."

The original version of "*Chess Monthly*" was often reproduced, among other periodicals in the earliest Italian chess magazine, "*Rivista degli Scacchi*," 1859, p. 112, No. 38, conducted by Dubois and Ferrante, and besides in Carlo Usigli's aforementioned collection "*Miscellanea sul giuoco degli Scacchi*," 1861, p. 159, No. 90.

Recently Wolfgang Pauly discovered that Cook's intention can be demolished by 2. BxKt† (instead of 2. Be7-a3) PxKt 3. a6 any 4. a7 any 5. a8=Q (†) etc. For this reason our master's original version, only altered by an additional black Pawn on a4 which is blocked by a white one on a3, may be retained as valid.

No. 71. 1. Qe2-d2 A) Qa7-b8 2. Qd2-g5† Ke5-d4 (if 2.... Ke5-e6; then 3. Qg5-e7† Kc6-d5 4. Qe7xc5† etc.) 3. Bf8xc5† Kd4-c3 4. Qg5-c1† etc.

B) 1.... Rc5-d5 2. Qd2-c3† Qa7-d4 (if 2.... Rd5-d4; then 3. Qc3-g3† Ke5-e6 4. Qg3-g4† etc.);

*Other American periodicals called "*Chess Monthly*" were published in Boston, 1892-93, and in New York by Brentano, 1881-82. Well known is also the "*Chess Monthly*" published in London, 1879-96, and edited by Hoffer and Zukertort.

and if 2....Ke5-e6; then 3. Qc3-f6† etc.) 3. Qc3-g3† Ke5-e6 4. Qg3-g4† etc.

If 1....e4-e3, the mate can be given at the fourth move as follows: 2. Qd2xe3† Ke5-d5 3. Kg6-f6 etc.

Here on account of the immediate threat (Qd6†) the formation of variations is restricted. From a theoretical standpoint the subvariation 1....e4-e3 is, in spite of the quiet King's move, worthless, as the solution is shortened to four moves. Also in Variation B) a constructional defect, after 1....Rd5 2. Qc3† Qd4, is noticeable, namely the demolishing by 3. b7-b8=Q† etc. Especially the threefold finale of the main variation is to be censured on account of the impurity of two mating positions the squares a4 and e4 being occupied by black men.

No. 72. 1. Re4xf4 A) g5xf4 2. Ktd4-f3 a) Ktf2-g4 3. Rg2-g1 etc. b) 2....Ktf2-e4 3. Rg2-g6 etc. c) 2....Kth2-h3 3. Rg2-g6 etc. (also 3. Kg7-h7 etc.)

B) 1....g5-g4 2. Rf4xg4 a) Kt f2xg4 3. Ktd4-f3 etc. b) 2....Kt f2 any 3. Rg4-g6 etc. (also 3. Ktd4-f3 etc.).

C) 1....Ktf2-h3 2. Ktd4-f3 a) g5xf4 3. Rg2-g6 etc., as before. b) 2....g5-g4 3. Rf4-f5† etc..

If 1....Ktf2-g4; then 2. Ktd4-f3 g5xf4 3. Rg2-g1 etc., as before.

In "*Chess Monthly*" we find the white Rook e4 placed on f3. This permitted a "cook" beginning with 1. Rf3xf2. A careful remodeling, and using a Bishop in place of the sacrificed white Rook, would surely have resulted in the elimination of the Pawn-capturing key-move. However, Cook, contrary to the opinion of our present day composers thought the capture of a Pawn as key-move of little importance. Yet he

avoided this constructional defect, at least in later years, whenever his technical skill was equal to the task.

No. 73. 1. Bd4-e5 A) Rg6xg2 2. Be5-g3 Rg2xg3 (if 2....Rg2xf2; then 3. Bg3xf2 d3-d2 (best) 4. g7-g8=Kt etc.) 3. f2xg3 d3-d2 (or any) 4. g7-g8=Kt etc.

B) 1....c5-e4 2. g7-g8=Q Rg6xg8 3. Kte4-g5† Kc6-c5 4. Ka6-a5 etc.

This fivemover should not be counted among Pawn-promotion problems, properly speaking, since it possesses only a slight trace of what I call a "negative" problem-thought, occurring not infrequently in this species. For the charm of these compositions consists in either an unexpected promotion (as f.i., in Loyd's famous "Excelsior" to be found also in A. C. White's book "*Theory of Pawn Promotion*," p. 38, No. 1) or in the fact that the mate can not be attained by the seemingly stronger continuation, the promotion to the powerful Queen instead of Rook or lesser pieces. Here, the promotion is obvious enough, but for the time being illusory owing to the presence of the black Rook. Hence, the real motif is to be recognized in the task of foiling the power* of the Rook, in order that White may proceed unobstructedly with the promotion. In Variation B), the promotion to Queen has as object the forced directing of the Rook from g6 to g8, from which latter square it is no longer able to frustrate both threatening mates simultaneously. (Ktxe6† and Ktd7†). Should White,

*After Black's answer of the key-move, viz. 1....Rg6xg2, the combination 2. Be5-g3 may be called an obstruction, and after 2....Rg2xg3 3. f2xg3, an annihilation of the Rook. By foiling the power Kohtz and Kockelkorn who introduced this term in problem-literature mean a self-block on the adjoining square. (i.e. Rg6xg2 and a black Knight blocks the Rook on g3 coming from h1). In this problem the term is used in the general sense of making ineffective Black's pieces. (cf. note to No. 220.)

f.e., after 1....c4, promote to a Knight instead of a Queen, then Black could reply 2....Rg7, and, upon 3. Ktg5† Kc5 4. Ka5, play his Rook to e7, thus covering the two threatening mates. (Roman idea, cf. note to No. 75.) The Pawn at a4, omitted by a mistake in "Chess Monthly" has to prevent, after 1....R×g2 2. Bg3 Rg1 3. g8=Kt or =Q, a check that the Rook may give on a1. Cook should have placed this Pawn preferably on a2 to avoid the unnecessary guarding of the square b5.

The problem was dedicated to Philidor whose unbounded admirer our master has been, and bore the modest heading: "Inscribed to the memory of Philidor."

No. 74. 1. Kth2-f3 e4×f3 2. Ktf7-d6† Kf5×e5 (if 2.... Kf5-g5; then 3. Qa5-d8† etc.) 3. d2-d4† etc.

Again the motif of sacrificing all the white pieces except the Queen, as in No. 52. Here it is only a by-product of an elegant two-move finale that radiates in four directions. It is hardly probable that the latter occurred before the year 1858. One of the four mating positions with the black King standing on f6 we have already met with in No. 53, but in the presented fourmover it also lacks perfect purity, the square g6 being superfluously occupied by the black Pawn. Cook could have avoided this constructional defect by a slight alteration of the position, e. g. Kh7; Qa5; Be5; Kts. f7 and h2. Ps. b2, d2 and h3. Kf5; Bs. d5 and h6; Ktg3; Ps. c6, e6, e4 and h5. 4†. (Solution the same.)

No. 75. 1. Qd2-c3 A) Bg3-e5, 2. Qc3×d4 etc.

- B) 1....Bg3-d6† 2. Ra6×d6 etc.
C) 1....Kf6-e5 2. Ra6×e6† etc.
D) 1....c7-c6 2. Qc3×d4† etc.
E) 1....Bg3×h4 2. Ra6×e6† etc.

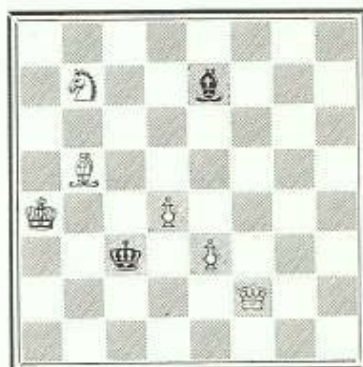
The forced directing of Black's Queen's Bishop to the square e5 and the subsequent Queen's sacrifice make up the motif. A dual-mate in Variation C) after 2....Kd5, viz. 3. Be4† or 3. Qc4†, our master has avoided by posting a black Pawn on b5. But he did not care about other duals arising after 2....Kf4 in that variation. If he had placed Black's Queen's Bishop on h2 he could have eradicated this constructional flaw, giving up the immaterial Variation E).

A forced directing of a black piece (Rook) we have already met with in Variation B) of the five-mover No. 73. In this three-mover, however, we observe not a bit of a so-called Roman idea, a term introduced by Kohtz and Kockelkorn in problem-literature. These masters, as known, dedicated, in 1905, the following problem to Prof. A. Guglielmetti of Rome, editor of the "Rivista Scacchistica Italiana" and

No. 75A

Kohtz and Kockelkorn.
The Roman Problem.

Rivista Scacchistica Italiana.
1905.



Mate in Four Moves.

1. K t b 7 - d 6 Be7×d6 2. Qf2-e2 Bd6-f4 3. e3×f4 etc.

christened that fourmover—as Staunton did sixty years before with Love-day's problem—the Roman problem.

In a real "Roman" White's object of forcing a black piece to leave its place is recognizable in the fact that the removed piece can not defeat White's threat any more—or, better still, White's try from the latter square, as it could at the start. If White, f. i., would play 1. Qf2-e2 (in No. 75A) threatening 2. Bd3 and 3. Qc2†, then Black could reply 1.... Be7-g5, and upon 2. Bd3 capture the Pawn e3 and thus frustrate White's try. In our No. 73 the Roman idea is brought out clearly, although there it is only a minor variation and but loosely connected with the motif.

No. 76. 1. Qf5-d7 A) Ke3-e4 2. Qd7-d6 a) Ke4-f5 3. Bg8-h7† etc. b) 2.... c4-c3 3. Bg8×h7† etc. c) 2.... Ke4-e3 3. Bg8×c4 etc.

B) 1.... Ke3-e2 2. Bg8×c4† Ke2-c1. 3. Bc4-f1 etc.

C) 1.... c4-c3 2. Bg8-c4 Ke3-e4 3. Qd7-g4† etc. (also 3. Qd7-d5† etc.).

The two subvariations a) and b) of Variation A lead to analogous mates. (cf. note to No. 104.)

The problem belonged to a group of 43 examples which G. Breitenfeld of New York has compiled in the Dubuque "Chess-Journal," December, 1875, under the title "Queen and Bishop." The two-move finale of Variation B) is quoted in Franz Gutmayer's book "Die Geheimnisse der Kombinationskunst," Leipzig, 1914, p. 95.

No. 77. 1. Rf4-f8 A) f3-f2 2. Bg7-f6† a) Kg5-f4 3. Bf6×h4† etc. b) 2.... Kg5-f5 3. Bf6-d8† etc.

B) 1.... Kg5-h5 2. Ktc3-e4 g6-g5 3. Rf8-f6 etc.

If 1.... any; then 2. Ktc3 (×) e4† etc. (Threat.)

Here Cook has rendered "Shagird's"* presentation of the Indian theme (the exchange of parts of the two acting pieces, viz. Rook's retreat and Bishop's interference against Bishop's retreat and Rook's interference) in an original fashion. After blocking the Rook's-file by the Bishop in Variation A) (Bf6†, checking interference), two flight-squares are given to the black King that lead to pretty and divergent mating manoeuvres. However, the unaesthetic key-move (withdrawal of an attacked piece) and the obvious short threat are heavy constructional defects and hence the problem, as regards construction, does not fulfill modern requirements.

No. 78. 1. Qg1-a1 etc.

The black Pawn f4 has to prevent a "cook" 1. Qg1-g3 etc.; the one at h7 another solution by 1. Ktc3×e2† etc. The white Bishop is a mere super and could have been replaced by a white Pawn posted on f4 (with slight alteration of the position). Most likely our master preferred the Bishop's share, because it contributes towards several tries of which 1. Qg1-c1 is noteworthy. The double-threat, however, involves some unavoidable duals.

No. 79. 1. Qc1-d2 A) Bg3×h2 or g5-g4 2. Ktc3-d1 etc.

B) 1.... Ktc8-e7 2. Ktc3-f5 etc.

C) 1.... Bg3×f4 or g5×f4 2. Be6-d5† etc. (Threat) (also 2. Be6-f5† etc.).

D) 1.... f3-f2 2. Be6-d5† etc.

E) 1.... Ktc8-b6 2. Be6-f5† etc. (Threat.)

If Black plays differently, both threats can be executed. After 1....

*Reverend Loveday's second contribution to Staunton's chess column of the "Illustrated London News" (a threemover) was published under the pseudonym "Shagird." This is an Indian word and means pupil.

h3 not only this but also 2. Ktd1 is feasible.

This three-mover, strange to say, made a stir in those days on account of its difficulty and complexity of variations. It was included in Fiske's "Congress-book," p. 304, No. 28 and republished soon after in the New York "Albion" and "Wilke's Spirit of the Times" on the very same day, October 8, 1859.

No. 80. 1. Rd1-e1† A) Bf2×e1 (if 1.... Rc3-e3; then 2. any Rook ×e3† etc., or 2. Qh6×h7† etc.) 2. Rf3-e3† Rc3×e3 3. Qh6×h7† etc.

B) 1.... Rb2-e2 2. Re1×e2† Bf2-e3 3. any Rook ×e3† etc. (also 2. Ktb3-d2†).

The motif is the forced diversion of three black pieces which guard the square c5.

No. 81. 1. Rb5-b3 A) h4-h3 2. Qg7-d7 etc. (Threat.)

B) 1.... Kth2-f3 2. Qg7-g2 etc.

C) 1.... f4-f3 2. Qg7-g5 etc.

D) 1.... Kth2-g4 2. Qg7×g4 etc.

E) 1.... Kth2-f1 2. Qg7-g2† etc.

In Staunton's chess column the black Pawn c7 is missing. Several months later the problem was republished in "Frank Leslie's Illustrated Newspaper," also without the Pawn. But in Fiske's "Congress-book," p. 305, No. 29, and in "Chess-Nuts," the Pawn can be found. It was added not only in order to avoid another threat, (2. Ktd6† Kd4 3. Qa7†) besides the one given in Variation A), but also to forestall the continuation 2. Kc6-e5 in Variation B).

The original version (without the black Pawn c7) was declared by Cook himself as one of his best compositions. ("Frank Leslie's," October 23, 1859.) In those days the aspirations for aesthetic key-moves were rather modest. A key like Qf6-g7 or Qf8-

g7 would please our modern composers much more.

No. 82. 1. Be2-f1 Bb7-a8 (c6, d5) 2. Bf1-h3 Ba8-b7 3. g4-g5 Bb7-a8 4. Bg7-f8 etc.

If 1.... Bb7-a6; then 2. a7-a8-Q etc.

A simply rendered motif, which Cook could have varied a little had he not, as is probable, underrated its practicability. After a preparatory Bishop's manoeuvre, Pawn g5 has to be protected by the move g4-g5, in order that White's Queen's Bishop can be released and utilized for the mating. The only try 1. Be2-b5 2. Be8 3. B×f7 4. Bf7 any 5. f7† is settled with 1.... Be6.

No. 83. 1. h2-h3 Kf5-e4 2. Ktd3-f2† Ke4-f4 3. Ktf2-e4 Kf4-f5 4. Kte4-g3† etc.

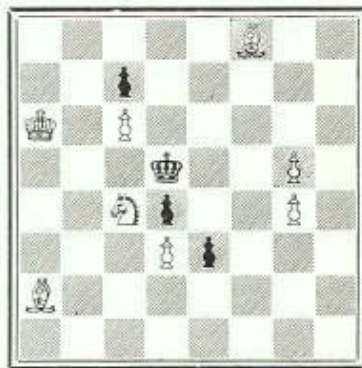
If 1.... Kf5-e6; then 2. Kc5×c6 Ke6-f5 3. Kc6-d5 etc.

The zigzag leaps of the Knight which open and intercept the Bishop's diagonal (b1-h7) constitute the motif, but this must not be called "Indian," since the critical move is absent. The problem appeared several months later in a four-move setting in "Cincinnati Sunday Dispatch" without the black Pawn e3 which Cook had to add

No. 83A

E. B. C.

"Cincinnati Sunday Dispatch,"
January 9, 1859, No. 31.



c. v.

A. C. N. p. 224, No. 175.

Mate in Four Moves.

1. Ktc4×e3† A) Ke5 2. Ktd5 Ke6 3. Ktf4† etc. B) 1....Kxc6 2. Be6 d×e3 3. d4 etc.

subsequently, in order to stop the following "cook": 1. Ktc4-b6† Ke5 2. Ktd5 Ke6 3. Ktf4† etc. In Fiske's "*Congress-book*," p. 311, No. 35, and also in "*Chess-Nuts*," this Pawn can be found. The incorporation in the latter publication proves conclusively that our master preferred the four-move setting. The shortening to four moves is very likely due to the desire to conserve the pretty Variation B) which, to my mind, is not justified on account of the checking key with Pawn-capture.

No. 84. 1. Be5-f4 Be2×g4 2. Rf6-h6† Kh5×h6 3. h3×g4 Kh6-h7 4. Bf4×g5 Kh7-h8 5. Bg5-h6 Kh8-h7 6. g4-g5 Kh7-h8 7. Bh6-g7† etc.

If 1....Be2-c4†; then mate can be given at the sixth move (latest,) viz. 2. Kf7-e7 Rg5-e5† (if 2....Rg5-g7†; then 3. Rg4×g7 etc.) 3. Bf4×e5 Bc4-f1 (best) 4. Be5-f4 Bf1×h3 5. Rg4-g5† etc.

The motif consists of an interesting combination in which both white Rooks are sacrificed and the black King driven into the upper corner. This motif is cleverly worked out with a game-like finale of four moves. In later years our master turned again to this finale in the ninemover No. 265.

But Cook's finale is by no means original, as it is one of the earliest in chess composition of the last mediaeval period and must have come to light shortly after the abandonment of the ancient Bishop's move. (Leaping to the third square of a diagonal.) It is generally attributed to Lucena who published in his noted book entitled, "*Repetición de Amores y Arte de Axedrez*," Salamanca, 1497, the following fourmover: Kf6; Be5; Pg5. Kh8. 1. Kf6-f7 Kh7 2. Bf8 Kh8 3. Bg7† etc.

No. 85. 1. Bh6-g5† Kd8-d7 (if 1....Kte6×g5; then 2. Qe3×g5† etc.) 2. b5×c6† b7×c6 (if 2....Kd7×c6; then 3. Re5×e6† a) Kc6-d7 4. c5-c6† b7×c6 5. Re6-d6† etc. b) 3....Kc6×c5 4. Bg5-e7† etc. c) 3....Kc6-b5 4. Qc3-b3† etc.) 3. Re5×d5† Qd4×d5 4. Ktc4-c5† Bb2×e5 (if 4....Qd5×e5; then 5. Ba2×e6† etc.) 5. Ktf3×e5† Qd5×e5 6. Ba2×e6† etc.

The mating position represents the letter M, and the problem was therefore inscribed to Cook's intimate friend Napoleon Marache, although this honor had already been shown him once before. (cf. note to No. 66.)

This curiosity found its way into several chess books, among them those of Max Lange "*Handbuch der Schachaufgaben*," p. 554, and "*Feinheiten des Schachspiels*," p. 182, of Dufresne's "*Anthologie der Schachaufgaben*," p. 102, and even in recent years into "*150 Schachkuriositäten*," by the "Problematicus,"* who quoted it as No. 17 under the heading "the mysterious M." Together with the eleven-mover No. 180, christened by our master "Atlanta, the fleet-footed Queen," this composition was represented by living pieces on the stage of the New York Academy of Music. (April 16, 1879.)

No. 86. 1. Kg1-h2 A) Kth5-f4 2. Qf2×e3† etc.

B) 1....g2-g1(†) or f7 any 2. Qf2(×)g1 etc. (Threat.)

The object of Black's Pawn g2 is to veil the key-move somewhat. This key-move has to be considered as an evacuation of the square g1, in order to clear the way for the threat-move. The good try 1. Qf2×f7 is met by 1....Ktd5 only. The Variation A) which results in a pure and economical mating position has grown up to a

*A pseudonym for the German author, Max Weiss of Bamberg.

main play and represents, according to Prof. Berger's theory, an "accommodation of the problem-idea."* (cf. note to No. 205.)

This well known threemover of our master is quoted also by Jean Dufresne in his booklet "*Sammlung leichter Schachaufgaben*," Leipzig, 1881, part I, p. 82.

No. 87. 1. a2-a3 A) Kc6-d6 2. Ktd7-b8 etc.

B) 1....d3-d2 2. Ktd7-b8† etc. (Threat.)

C) 1....Kc6-d5 2. Qe8-e5† etc.

D) 1....Kc6-b5 2. Ktd7-e5† etc.

E) 1....Kc6-c7 2. Ktd7-b8 etc.

The main variation (A) contains four mating position of which two are analogous (those with the black King standing on d5 and d6). The same four mating positions recur in the threat-variation. The Variations C) and D) have new, but inferior mating positions. The problem keyed by an insignificant but hidden Pawn-move cannot be classified as a complexity of variations in Bohemian style. This becomes evident from the unequal treatment of the variations as far as their construction is concerned. For in a real "Bohemian" almost all variations are artistically balanced.

Cook's two analogous mating positions (also called "chameleon" mates) are in recent years rendered often by other composers; first by Dr. Hermann von Gottschall in the following twomover, published in "*Bohemia*," October, 1907: Kc3; Qg7; Kts. c8 and h4. Ke6; Kta8; Pc6. 1. Qg7-h7 etc.; and then twice by Otto Dehler of Blankenburg, Germany, 1913 and 1924. (cf. his article on "the echo in chess problems," "*Deutsches Wochensach*," February 29, 1924, problems Nos. 4 and 15.)

*If a motif can not be rendered according to the laws of construction Berger demands at least the substitution of a subvariation concluded by a pure and economical mating position.

No. 88. 1. Ktd5-e7 A) Kh7-h8 2. Re6-h6† Rg7-h7 3. Rf5-f8† Kh8-g7 4. Rh6-f6 etc.

B) 1....Rg7-g8 2. Kte7xg8 Kh7-g7 (if 2....Kh7-h8; then 3. Rf5-g5 etc.; and if 2....Kh7xg8; then 3. Re6-e7 etc.) 3. Re6-e7† Kg7-h8 (if 3....Kg7xg8; then 4. Kh2 any etc.) 4. Rf5-d5 (c5, b5, a5) etc.

If the black Rook moves elsewhere in reply to the key-move a mate at the fourth move (latest) is feasible.

In Variation A) after 4. Rh6-f6 a "Zugzwang" sets in, similar to the one the reader will find in the threemover No. 431, with the difference that there a black Knight is chosen as the self-blocking piece, whereas here a black Rook fulfills the purpose. The identical two-move finale, combined with other constructional features is shown in a twomover by the late Philipp H. Williams of London (cf. A. C. White "*Simple Two-Move Themes*," p. 133, No. 66A).

Originally the problem appeared as No. 1 of "*Harper's Weekly's*," chess department in the following setting: Kh4; Qf3; Rsb6 and f2; Kte7, Kh8; Rg7; Bh5; Kth6; Pg6. 5†. 1. Qf3xh5 gxh5 (best) 2. Rxh6† Rh7 3. Rf8† Kg7 4. Rh6-f6 etc. It was praised by Stanley, the editor, for its "difficulty and numerous tries."

No. 89. 1. Rf7-b7† A) Kd5-c5 2. Bg8-b3 h4-h3 3. Bb3-a2 b4-b3. 4. Rb7xb3 etc.

B) 1....Kd5xe5 2. Rb7-d7 a) h4-h3 3. Bg8-b3 c6-c5 4. Bb3-g8 (f7) etc. b) 2....b4-b3 3. Bg8xb3 c6-c5 or h4-h3 4. Bb3-g8 (f7) etc. (as before).

Here we behold the Indian and the American theme in the same problem. In Variation A) the interference is executed by the Rook's move to b3. Since the critical move does not repre-

sent a passing over the critical square (b3), but, as in No. 47, merely an evacuation of the same (3. Bb3-a2) this variation has to be regarded as "Pseudo-Indian." Variation B) shows a passing over the critical square d5 (4. Bb3-g8) by which the posting of the Rook behind the advanced Bishop is made useful for the solver. (American theme.)

In the original five-move version of the "Saturday Press," the black Pawn g6 and the four Pawns of the h file were absent. In consequence the problem was a genuine "Indian" in Variation A) which was shortened to four moves. Later, in "Chess-Nuts," p. 225, No. 183, we find the position as in the "Saturday Press" with the addition of a white Pawn on c2. This change caused the reduction of both variations to four moves, but removed all traces of the American theme, as its critical move was replaced by the move 3. c2xb3.

Finally, as regards the technical construction of the presented version, it is worthy of mention that at the second move of Variation A) the Bishop can not pass over the square b3 (is not permitted to play 2. Bg8-a2). The reason is that White, after 2...b3 (best) 3. Rxb3 h4-h3, has then no waiting move to force Black's King to enter the square d5.

No. 90. 1. Qf6-h8† Qg3-h3 2. Qh8-e5† Qh3-g3 3. Qe5-h5† Qg3-h3 4. Qh5-e2† Kh2-g3 5. Qe2-e5† Kg3-h4 (best) 6. Qe5xe7† Kh4-g3 7. Qe7-e5† Kg3-h4 8. Qe5-h8† Kh4-g3 9. Qh8xh3† Kg3xh3 10. Kd2-d3 d7xc6 11. a5-a6 c6-c5 12. a6-a7 etc. wins.

The strategic manoeuvre of this endgame consists in the capture of the black Knight by a "tempo" (here with check) and of the exchange of Queens. The latter procedure makes it possible

for White to impair the power of the black Bishop by the quiet move of his King to d3, and thus enables White to go on with his Rook's Pawn un-stopped.

In "Chess-Nuts," p. 349, No. 2, the white Queen is substituted by a white Pawn posted on h7. The version here presented mitigates the obviousness of the key-move, as now a try, viz. 1. Qf6-h6† appears.

No. 91. 1. Ktd6-e8† Ke7xe6 2. Bh7-g8† Bh5-f7 3. Qc2-g6 Bf7xg8 4. Rd4-d6† Ke6-e7 5. Rd6-d5† Ke7-e6 6. Qg6-f5† Ke6-f7 7. Rd5-e5 Bg8-h7 8. Qf5-e6† Kf7-g6 9. Be5-e3 Bh7-g8 10. Qc6-f5† Kg6-f7 11. Be3-g5 Bg8-h7 12. Qf5-e6† Kf7-g6 13. Kg3-h4 Bh7-g8 14. Qc6-f5† Kg6-f7 15. Ktf3-h2 Bg8-h7 16. Qf5-e6† Kf7-g6 17. Kth2-g4 Bh7-g8 18. Qc6-f5† Kg6-f7 19. Kh4-h5 Bg8-h7 20. g7-g8-Q† Bh7xg8 21. Bg5-h6 Bg8-h7 22. Qf5-g6† etc.

How Black's Queen's Bishop is diverted to g8 from where it is forced to h7 and back to g8 (this manoeuvre is repeated five times), the black King's Bishop on f6 simultaneously being made immovable, is not only highly interesting but also original. Another fine point, the crossing of the diagonal f6-h4 with the white King, in order to reach the square h5 where he will be mated, is noticeable.

In "Chess-Nuts," p. 338, No. 201, the white Bishop c5 can be found on b4. This permitted the following subtle solution in 21 moves discovered by the late G. E. Carpenter: 1. Qc2-c7† 2. g8=Q† 3. Qc7-c8† 4. Qc8-d8† 5. Qd8-e8† 6. Qe8xf7† 7. Qa8 8. Rb8 9. Kg4 10. Kh5 11. Kh6 12. Kg7 13. Kh8 14. Qg7 15. Ktb5† 16. Qg8† 17. Rf8† 18. Qg5† Kf7 (best) 19. Qa8-d5† 20. Qc6† 21. Qg7† etc.

No. 92. 1. Qa1-h1 etc.

In the Fifties two- and threemovers were comparatively rare (as may be said today of four- and fivemovers.) Twomovers were not in high favor until the middle of the Sixties, when the excellent works of D. W. Clark of Barnaul, Siberia, began to bring them into fashion. Later on the Englishmen, Blake and Heathcote, appeared who composed about one hundred tournament prize-winners each. And in recent years Ellerman, the late Guidelli and others have created twomovers, the artistic feature of which consists especially of the many good tries. The presented "waiter" of our master made a stir at that time on account of its wealth of variations. Today this type has become commonplace. The squares surrounding the black King are guarded or occupied by either white or black men several times and every variation therefore results in an uneconomical or impure mating position. The solution of such twomovers are usually found by trying all moves of Black, in order to find out to which move there is no ready answer. However, Bayersdorfer went too far in asserting that twomovers are no real problems and are doomed to oblivion. (cf. *"Zur Kenntniss des Schachproblems,"* Potsdam, 1902, p. 84.)

Originally, a black Pawn on e7 was substituted for the black Knight at g8. By capturing an additional white Pawn posted on d6 it permitted the same mate on f6 by the white Knight.

No. 93. 1. Bb8-a7 A) Kth3-f2 2. Ktc5-d3 any 3. Ktd3-b2† etc.

B) 1.... Bf4-e3 2. Qf3-e4† Be3-d4 3. Ktc5-b3 etc.

This problem may be taken for an amended version of the fourmover No. 34. The uncouth vehemence of the two initial moves, applied rather naively there, is mitigated here by quiet moves.

No. 94. 1. Ba4-c2 etc.

The problem-idea of this twomover consists of the alternate protection of the attacked Knight and of the simultaneous pinning of both black pieces.*

The original version which is given also in *"Chess Nuts,"* p. 19, No. 110, and which was reproduced later by Jean Dufresne in his booklet *"Sammlung leichterer Schachaufgaben,"* 1881, part I, p. 32, had the black Pawn h6 posted on e5 (in place of the black Bishop). Another change, the transferring of the black Pawn h7 to f7, may be observed. The new setting is evidently improved by the amplified theme.

No. 95. 1. Bd4-c3 A) Kd5xd6 2. Qf2-d4† Bg8-d5 (if 2.... Kd6-e7; then 3. Qd4xd7† etc., and if 2.... Kd6-c7; then 3. Be3-a5† etc.) 3. Qd4-e5† etc.

B) 1.... Qd7-g7 2. Be3xg7 Kd5xd6 3. Qf2xf4† etc.

On account of the threatening check of the black Queen on h3 the key-move is somewhat compulsory and therefore conspicuous. The position of the two black Bishops at the upper border is a peculiarity with regard to formal presentation. They deprive their King of a flight square in each of the two subvariations of the main play which are given in parenthesis.

No. 96. 1. Qc2-c4 etc.

White's Rook's Pawn is superfluous, as a presumptive "cook" 1. Qc2-h2, threatening two mates, with the Queen on h3 and with the Knight on c7, can be met by 1.... Qxe8. The good try 1. Rd3-d4 is also refuted by that Queen's move.

*After a move of the black Rook the white Bishop protects the Knight; after a move of the black Bishop the white Rook supplies the protection. After 1.... KxKt both black pieces are pinned.

This twomover was cited by Dr. Tolosa y Carreras in an article of "La Stratégie," April, 1889, p. 115, and was also given in his book "Traité analytique du problème d'Échecs," 1892, p. 118, as an example of Pawn-efficiency (promotion to Knight). Salvio included Cook's problem in his "Teoria e Practica," Venice, 1884, as No. 2.

No. 97. 1. Kb1-a2 b2-b1=any(†)
2. Ka2xb1 Ba1-b2 3. Bb7-c8 etc.

The problem-idea consists of the suspension of a stalemate, more exactly, of the resurrection of a dead black Bishop in the corner for the purpose of making a quiet threat-move with a white piece (Bishop) which gives an indefensible mate in one. Whether or no this idea has been rendered before in the period of Alexandre is not yet established.* The white Pawn d6 is seemingly superfluous, but it serves in reality to prevent the following "cook": 1. Rd3xc3 Kd4 2. Kt5f† Ke4 3. Ktd6† etc.

No. 98. 1. Be5-b8 b4-b3 or e6-e5
2. Bb8-a7 P moves accordingly 3. Rg3-g4 Kd3xc3 4. Ktb6-c4† etc.

Here, a backposting (zigzag of two moves) of the Bishop behind the Knight producing at the same time a stalemate is performed. After this stalemate is broken by the Rook's move to g4, a two-move finale appears, initiated by a discovered double check. The big accumulation of men in the lower left corner (a1, b1, b2, c2 and c3) serves manifestly the purpose of hiding more subtly the stalemate, as our master could have simplified the position easily by keeping merely the white Pawn at b2 and adding a black one on

b7,* without incurring the danger of a possible "cook."

The problem immediately preceding seems to have furnished the inspiration for the idea of this one.

No. 99. 1. Bc5-b4 a5xb4 2. Rf5-a5 b4-b3 3. c4-c5 etc.

Once more the Indian theme. The interference move is made here, as in the sixmover No. 70, by a Pawn. The object of the Bishop's move is not only to suspend the stalemate of the position, but also to clear the horizontal row for the critical move and the interference. The try. 1. f6-f7 Kt8 2. Rf6 g4 3. Be3 fails after 3.... gxf3.

No. 100. 1. d6-d7 Rh7-h8 2. Rg6xg7 h3-h2 (if 2.... f4-f3; then 3. Rg7-e7 etc.) 3. Rg7-h7 Rh8xh7 (best) 4. d7-d8=Q† Ka8-a7 5. Qd8xa5† Ka7-b8 6. Qa5-b4† Kb8-a7 (a8) 7. Qb4-a3† K-b8 8. Qa3-b3† Kb8-a7 (a8) 9. Qb3-a2† Ka7-b8 10. Qa2-g8† Kb8-a7 11. Qg8xh7 wins.

The strategy of this endgame, the solution of which is not very difficult, consists first of the forced directing of the black Rook to h8 and back to h7; then in the capture of that Rook by the white Queen after an interesting zigzag manoeuvre, by means of which White is able to frustrate Black's Queening.

No. 101. 1. Bd7-e8 g4-g3 2. Be8-h5 g3-g2 3. Be3-g5 f6xg5 4. Bh5-f3 etc.

In "Freeman's Journal" the Queen's Bishop stood at e3, and the two Pawns of the b file were omitted. Cook's intention was as follows: 1. Be8-a6 2. Be2 3. Bg5 4. Bf3 etc. This original version had two

*A similar idea may be found in "Chess-Nuts" among Frederick Leake's five-movers, p. 314, No. 118.

*In this alteration the black Pawn b7 is indispensable, otherwise the intended double check (4. Ktb6-c4†) could be eluded by a plain check (4. Ktb6-d7†) owing to the missing black Knight on c2.

"cooks," one in four moves, beginning with 1. Be3-d4 and followed by 2. Kt7f7, and the other in five moves, viz. 1. Be3-g5 f×g5 (best) 2. Ba6 g3 3. Be2 g4 (if 3...g2; then 4. Bf3 etc.) 4. Bf1f etc. To the latter "cook" Dr. Andrés Vasquez of Havana has called attention in his book *"El Ajedrez critico,"* 1889, p. 67. The former our master has removed by posting the Queen's Bishop on f4. This amended version was published soon after in *"Chess-Monthly,"* September, 1859, No. 186. In compiling the problems for his *"Chess-Nuts"* it seems that he had no recollection of this fact, as he has given there, p. 307, No. 73, the old position of *"Freeman's Journal,"* which contains the two aforementioned "cooks."

In the presented version the King's Bishop reaches the square f3, too, but over e8 and h5, not as before over a6 and e2.

No. 102. 1. Rd5-d2† Ka2-a1 2. Qb4-a3† Ka1-b1 3. Be6-a2† Kb1-a1 4. Ba2-g8† Ka1-b1 5. Bg8-h7† Rg2-g6 6. Qa3-b3† Kb1 any 7. Qb3-c3† K-b1 8. Rd2-b2† Kb1-a1 9. Rb2-b3† Ka1-a2 10. Rb3-a3† Ka2-b1 11. Qc3-d4 Kb1 any 12. Ra3-c3† K any 13. Qd4-d2(†) K-a1 14. Rc3-a3† Ka1-b1 15. Ra3-f3 Kb1-a1 16. Qd2-c3† Ka1-a2 (best) 17. Qc3-a3† Ka2-b1 18. Rf3-f2 Kb1-c2 19. e2-e4† Kc2-d1 (best) 20. Qa3-d3† Kd1-e1 (best) 21. Qd3-e3† Ke1-d1 22. Qe3-e2† Kd1-c1 23. Qe2-d2† Kc1-b1 24. e4-e5 Kb1-a1 25. Qd2-a5† Ka1-b1 26. e5-e6 Kb1-c1 27. Qa5-d2† Kc1-b1 28. e6-e7 Kb1-a1 29. Qd2-a5† Ka1-b1 30. e7-e8=R Kb1-c1 31. Qa5-d2† Kc1-b1 32. Re8-e7 Kb1-a1 33. Qd2-a5† Ka1-b1 34. Re7-g7 Kb1-c1 35. Qa5-d2† Kc1-b1 36. Kh8-g8 Kb1-a1 37. Qd2-a5† Ka1-b1 38. Kg8-f7 Kb1-c1 39. Qa5-d2† Kc1-b1 40. Kf7-e7 Kb1-a1 41. Qd2-a5†

Ka1-b1 42. Rg7-f7 Kb1-c1 43. Qa5-d2† Kc1-b1 44. Rf7-f6 Kb1-a1 45. Qd2-a5† Ka1-b1 46. Ke7-e6 Kb1-c1 47. Qa5-d2† Kc1-b1 48. Ke6-e5 Kb1-a1 49. Qd2-a5† Ka1-b1 50. Rf6-f4 Kb1-c1 51. Qa5-d2† Kc1-b1 52. Rf4-g4 Kb1-a1 53. Qd2-a5† Ka1-b1 54. Ke5-f4 Kb1-c1 55. Qa5-d2† Kc1-b1 56. Kf4-g3 Kb1-a1 57. Qd2-a5† Ka1-b1 58. Kg3-g2 Kb1-c1 59. Qa5-d2† Kc1-b1 60. Kg2-h1 Kb1-a1 61. Qd2-a5† Ka1-b1 62. Rf2-h2 Kb1-c1 63. Qa5-d2† Kc1-b1 64. Qd2-a2† Kb1-c1 65. Qa2-b2† Kc1-d1 66. Qb2-c2† Kd1-e1 67. Qc2-d2† Ke1-f1 68. Rg4-g1† etc.

This conditional selfmate is one of Cook's monumental compositions. It is offered to Morphy under the homage inscription: "dedicated with the highest esteem and admiration to Paul Morphy, 'The Only,' and served as frontispiece to Fiske's famous Congress-book. Above the large diagram in ornamented arabesque frame, the black squares dead-golden contrasting with the white, only the composers' initials, 'E. B. C.," appeared; underneath the postulate: "White to play and force Black to mate in Sixty-eight moves." The condition "on the square h1" had been omitted by the printer's mistake.

Richard Schurig of Leipzig, the well known mathematician,* author of books on chess, cards and Japanese "Go," and a proficient solver of difficult selfmates, reduced the solution to 22 moves by omitting the Pawn. He published his modification with a dedication to our master in the *"Deutsche Schachzeitung,"* May, 1860, p. 223. Max Lange in his *"Handbuch der Schachaufgaben,"* p. 411, proved that, without regard to the aggravating condition, the selfmate could be solved

*He computed the number of positions with game-possibility to be 18,446,744,673,709,594,515.

in 19 moves. F. Meunier of New Orleans needed for it 23 moves. His solution can be found in New Orleans "Sunday Delta," October 9, 1859, the chess department of which was conducted then by Charles Amedée Maurian, the intimate friend of Morphy.

Cook's composition made a stir also in Europe, and seldom, indeed, was a selfmate examined so thoroughly. At that time the Bavarian, Max Bezzel, and the Hungarian, Count Pongrácz, known under the nom de plume "Hermit of Tyrnau" were grand-masters in this species of composition. Generally speaking, long-shooting selfmates were favored in the Fifties' and Sixties'. Several solutions to Cook's selfmate, with or without the Pawn and with or without the condition, were sent to Hermann Pollmächner, editor of the "*Leipsiger Illustriertes Familien Journal*" by R. Schurig and from the following expert solvers: A. von Cywinsky of Budapest, W. Mandelbaum of Jaroslaw, Dr. S. Suchier of Hanau and Otto Wülfing of Elberfeld.

With the same force and based on a similar line of play, only that the white Pawn is advanced to become a Queen instead of a Rook, a regular self-mate in 35 moves will be encountered later. (No. 169.) The same appears to be of earlier date than this one, and it is probable that the regular selfmate is the parent of the conditional.

No. 103. 1. Bf6-g5 A) Rc4xe4 2. Qf3xe4† Kd5xe4 3. Ba4-c6† Ke4-f5 4. e3-c4† etc.

B) 1....Kd5-e6 2. Kh5-g6 a) Ktd7-f6 3. Bg5xf6 Ke6-d5 (if 3....Bd6 any, then 4. Qf3-f5† etc. and if 3....Rc4xe4, then 4. Ba4-b3† etc.) 4. Kte4-c3† etc. b) 2....Ktd7-f8† 3. Kg6-g7 Ke6-d5 4. Kte4-c3† etc.

C) 1....c7-c6 or b4-b3 2. Qf3-f7† Kd5xe4 3. Qf7xc4† Ke4-f3 4. Qc4-f1† etc. (Threat.)

D) 1....Ktd7-f6† 2. Kte4xf6† Kd5-e6 3. Qf3-d5† Ke6-f5 4. Ktf6-e4 etc. (also 4. Qd5xc4 etc.)

If 1....Ktb1 any, Bc8 any or g3-g2; then 2. Kte4-c3† Kd5-e6 3. Ba4xd7† (‡) etc. (short threat).

There are several fine points in the four variations, especially in Variation B). The constructional weakness of a short threat leading to a mate in four move at the latest, secondly of an immaterial dual in Variation D) and finally of a super (inactive white Knight b8 in the main variation) is amply compensated by the strategy of this deep and complicated problem. In Fiske's "*Congress-book*," p. 298, No. 22, and in several American chess columns, amongst them Morphy's "*New York Ledger*," the black Knight b1 and especially the white Knight b8 which is necessary in the complicated Variation B) and in the short threat-variation* are omitted by a mistake of our master, while in the "*Chess-Nuts*" and other later reproductions, such as "*Brentano's Chess Monthly*," January, 1882, p. 462, or in Bird's manual "*Chess Openings*," Brooklyn, 1887, p. 233, these Knights are in their proper place. The two Pawns on the a file defy explanation.

The problem was inscribed "with a friendly regard" to the three prize-winners of the problem tournament of the first American Chess Congress, in 1857, Rudolph Willmers of Vienna, Dr. Conrad Bayer of Ollmütz and our Sam Loyd, who was then a boy of sixteen. Cook was judge of that competition. (See Introduction, p. 9.)

*The white Knight b8 is not absolutely necessary in the short threat-variation, as this line of play could be extended to five moves without the aid of that Knight.

No. 104. 1. Qf8-e7 A) Kc5-d4
2. Ka5-b4 d6-d5 or f4-f3 3. Bg8-
h7 etc.

B) 1....Kc5-c6 2. Bg8-e6 Kc6-c5
(if 2....f4-f3; then 3. Qe7-a7
etc., and if 2....d6-d5; then 3.
Be6-c8 etc., also 3. Qe7-d7† etc.)
3. Qe7-a7† etc.

C) 1....f4-f3 2. Qe7-a7† Kc5-c6
3. Bg8-e6 etc. (also 2. Qe7-e4
etc.).

It might be inferred, but yet it is
hardly likely that the fourmover No.
76, similar in form, was the inspiration
for this problem which, however, is
surely inferior on account of the two
duals in Variation B) and C).

This and the fivemover immediately
preceding are the sole problems of our
master which were published by
Morphy in his weekly chess depart-
ment of the "New York Ledger" that he
conducted from the first days of August
1859 to the corresponding days of
1860. Morphy received for this one
year's work the then magnificent
salary of \$1,000. Cheney, after Cook
and Loyd the leading composer in
America before the Civil War, did not
have a solitary problem published in
that column, while Bayer and Loyd
figure with about ten each.

Q4-c6 also

No. 105. 1. Ktb4-d3 etc.

The motif consists of a diversion and
an interference of the black Queen in
horizontal and diagonal direc-
tion. (cf. No. 138.) The rendering is
not as elegant as shown in the ap-
pended twomover by Dr. G. Kaiser of
Leipzig. Here Cook's motif is com-
bined with an interesting King's-flight
to c5 and c4 on the one side, and
correspondingly, to d6 and e6 on the
other side, leading to symme-
trical discovered checks of the
Knight.

Cook's twomover may be found also
in Jean Dufresne's popular collection

"Sammlung leichterer Schachaufgaben,"
Leipzig, 1881, part I, p. 30.

No. 105A

Dr. Gerhard Kaiser.

Deutsches Wochenschach.

26 März, 1922, No. 16010.



Mate in Two Moves.

1. Ktd4-c6 etc.

No. 106. 1. Rb7-f7 A) Kf3-e4
2. Kh2-g3 etc.

B) 1....Kf3xg4 2. Qb6-b5 etc.

C) 1....c3-c2 2. Qb6-e6 etc.
(Threat.)

In "Charleston Tri-Weekly Courier"
the whole position was shifted one
square to the left. Only the white
Rook stood not at the border but at
c7. Apart from this there was an
additional white Pawn posted on h6
to avoid a dual in Variation B).

No. 107. 1. Kte5-c4 etc.

A carefully constructed twomover
with numerous tries for beginners, but
of moderate difficulty for expert
solvers. The object of the black men
posted on b1, c2, d1 and g2 is only
to avoid duals. The black Pawn g3 is
superfluous and its purpose not ap-
parent.

No. 108. 1. Ktf5-h4 etc.

The typical Rook's sacrifice in two-
movers, the origin of which cannot

perhaps be traced, is rendered here twofold, i.e., King takes Rook, and Pawn (or Bishop) takes Rook, just as in No. 325 and that of the "*Winona Republican*," No. 316. The difference in construction is, that in No. 325 a "Zugzwang," in No. 316 a double-threat and in the presented twomover only one threat exists. Modern composers have frequently rendered a triple or quadruple Rook's sacrifice combined even with one or more Queen's sacrifices.

No. 109. 1. **Re5**×e6 A) Q or B×c1
2. Qh8×h3† Kg4×h3 3. Re6-h6† etc.
(Threat.)

B) 1.... Rc4×c4 2. Re6×e4†
Kg4-f5 3. Qh8-h7† etc.

C) 1.... Rc4xc3. 2. Re6-h6 Rc3-f3 3. Qh8-c8† etc.

Lloyd used to publish the problems of his chess columns in the "*New York Illustrated News*" (November, 1859-December, 1862) and in the New York "*Musical World*" (February, 1859-July, 1860) under quotations from the Latin or of English poets, such as Shakespeare, Byron, etc. The presented one bore the motto from Childe Harold: "Here schemes of pleasure plan." A remarkable fact is that this fourmover was published on the very same day in Lloyd's other column of the "*Musical World*," where he chose Shakespeare's words: "He touches nothing without adorning it." The twomover No. 338 and the threemover No. 347 both had the same motto: "Ars est celare artem." In some cases, however, meaning and causative connection were not conjecturable.

Without the black Pawn e6 the problem is apparently "cooked" by 1. Re5-e7 in a few moves. It is just as easy to find out that the following attempt 1. Re5×g5† K×g5 2. Qg7† Kh5 (best) 3. Bf4 would fail after 3.... Rxc5. The black Queen is seemingly superfluous. But she has to

stop a "cook," beginning with 1. Qh8-f6, by 1.... Q×c1. For, if Black were to answer that move with 1.... B×c1, a mate at the fourth move is indeed obtainable, viz. 2. R×g5† B×g5 3. Qf3† etc.

No. 110. 1. **Ktg4**×f2 Kf3×f2 2. Bg5-e3† Kf2-f3 3. Bh3-f5 Kf3-g2 4. Bf5-g4 etc.

The capture of a Pawn in the key-move could easily have been avoided. In the presented position, however, the solution without the capture would allow of a "cook" beginning with 1. Ktg4-f6. The chase of the black King to the border or into the corner through manipulation with minor pieces had been treated by our master repeatedly: in six moves Nos. 174 and 209, and in seven moves No. 67.

The two-move finale radiating in two directions and concluded by pure and economical mating positions was perhaps originated by Cook. It can be found in hundreds of problems by modern composers.

No. 111. 1. **Qe7**-a3 A) Kte6-g5 2. Rc6-d6 any 3. Qa3-e3† etc.

B) 1.... Ke4-d5 2. Rc6-d6† Kd5-c4 3. d2-d3† etc.

C) 1.... d4-d3 2. Rc6-d6 Kte6-d4 3. Qa3-c5 etc.

The Black's Rook's object is to prevent a "cook" beginning with 1. Qe7×e6 which is defeated only by 1.... Rc8. The Queen's sacrifice is nothing more than a modification of Rio's diversion-sacrifice, mentioned in note to No. 14.

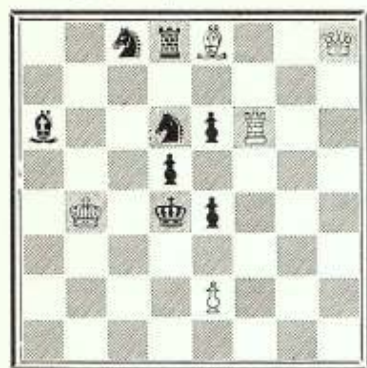
A less economic setting (with the addition of a white Bishop) appeared in Orville Fiske's and Cheney's jointly conducted chess column of the "*Syracuse Daily Standard*" with the black Rook placed on b8.

No. 111A

E. B. C.

"Syracuse Daily Standard,"

February 9, 1859, No. 71.



c. v.

Mate in Four Moves.

1. Qh8-h3 A) Ktb5 2. Rxe6 Rxe8 3. Qd3† etc.

B) 1....Ke5 2. Rxe6† Kf4 3. e3† etc.

C) 1....e3 2. Rxe6 Kte4 3. Qh8† etc. (also 3. Qf5(h2) etc.)

Instead of the black Knight at e8 a black Pawn was posted on b6, a change which caused the solution to be frustrated after 1....Rc8.

No. 112. 1. Kth5-f6 A) Kf3-e3 2. Rh4-e4† Ke3-f3 3. Rh6-h2 Kf3-g3 4. Re4-g4† Kg3-f3 5. Rg4-h4 Kf3-e3 (if 5....Kf3-g3; then 6. Ktf6-h5† Kg3-f3 7. Kth5-g7 Kf3 any 8. Ktg7-f5† K-f3 9. Qd1-f1† Re2-f2 10. Kg1-h1 etc.) 6. Ktf6-d5† Ke3-f3 7. Ktd5-e7 Kf3 any 8. Kte7-f5† K-f3 9. Qd1-f1† Re2-f2 10. Kg1-h1 etc. as before.

B) 1....Kf3-g3 2. Rh4-g4† Kg3-f3 3. Rh6-h2 Kf3-e3 4. Rg4-e4† Ke3-f3 5. Re4-h4 Kf3-e3 or g3 6. Ktf6-d5† or h5† (accordingly) K-f3 7. Kt-e7 or g7 (accordingly) Kf3-g3 or e3 8. Kt-f5† etc., etc., as in A).

The purpose of the white Pawn is to mar the dual-continuations at the

fifth move, namely 5. Rg4-d4 (instead of Rg4-h4) in Variation A), and correspondingly 5. Re4-d4 in Variation B). In "Wilkes' Spirit of the Times" we find this Pawn transferred to c4 and a black one added on c5. The reason for the alteration is the following "cook," disclosed by Charles H. Waterbury of Elizabethport: 1. Rh6-f6† Ke3 2. Re6† Kf3 3. Ktg7 Kg3 4. Ktf5† Kf3 5. Qd5† Re4 6. Rd6 Ke2 7. Qd2† Kf3 8. Rd3† Re3 9. Kf1 Rxd3 10. Qd1† etc.

Rook-pinning occurs several times in Cook's selfmates. (Nos. 102, 168 and 169.) In No. 221 we shall see, beside the Rook-pinning, the resurrection of a "dead" Bishop, at least for a short time.

No. 113. 1. Rf6-g6 A) Kh5xg6 2. g2-g4 h6-h5 3. f4-f5† etc.

B) 1....Kh5-h4 2. Kth7-f6 h6-h5 3. Ktf6-g4 etc.

Variation B) does not result in a perfectly pure mating position. But this trifling constructional flaw is not apt to spoil the solver's delight. The white Rook must be posted on f6. If it were shifted to any other square of the sixth row, to start with 1. Kth7-f6† would lead to a mate in three.

Sam Loyd recommended this little fourmover to the solvers of his chess column in the "New York Illustrated News" with the following quotation from Ossian: "In strife meet the two Kings."

No. 114. 1. Qd5-g8 etc.

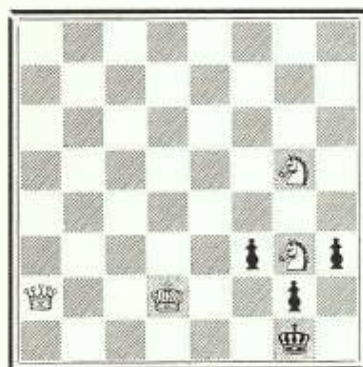
The covert protection of the Knight g5 impressed our master perhaps so strongly that he declared this twomover to be his best. The Rook is a mere "super." This induced A. H. Robbins of St. Louis to remove the two black Pawns d7 and e3, to transfer the white King to d4 and to

shift the whole position two rows downward, whereupon the white Rook, of course, had to disappear through the "trap-door." Robbin's version was published in the St. Louis "Times Democrat" with an editorial remark holding that Robbin's problem had been anticipated by the French master Emile Pradignat, who in his book: "100 des meilleurs Problèmes d'Echecs," Paris, 1883, No. 57 had extended Robbins twomover to four moves. Robbin's position was anticipated and even copied several times. The first anticipation is, according to my research, the following twomover by Anton König.

No. 114A

Anton König.

"Deutsche Schachzeitung."
July, 1871, No. 3181.



Mate in Two Moves.

1. Qa2-g8 etc.

No. 115. 1. b4-b5 b7-b6 2. Kte7-c6† Ke5-d5 (if 2.... Ke5-f5; then 3. Ke3-f3 etc.) 3. Bf7-g8 etc.

This motif (a Bishop's waiting move, with the cooperation of the two Knights, in order to prepare a mating net) was rendered by our master in later years again in the fourmover No. 252. The difference in construction is that the "Zugzwang" is accomplished in the presented problem by a pure

waiting move of the Bishop, whereas in No. 252 it is adjusted by a Knight (3. Ktb5-d6). The Rook's sacrifice in that problem is just an incident of the procedure. The mating position, however, is not perfect, the square d4 being superfluously occupied by the white King. This deficiency is removed in the aforementioned problem.

No. 116. 1. Be6-f5 A) Kf6-g5 2. Ktf8xh7† Kg5xh6 3. Ke8-f8 Kh6xh7 4. Ktg6-e5† etc.

B) 1.... h7xg6 2. Ktf8xg6 Kf6-g5 3. h6-h7 Kg5 any 4. h7-h8-Q† etc.

In the "Philadelphia Daily Evening Bulletin" the two Pawns on the h file were absent and the white King stood at g8. The amended version which is enlarged by a sacrifice-variation with Pawn-promotion was published eight days later in the same chess column as No. 214. William R. Henry, also known under the nom de plume "Russ," seems to have called the attention of our master to Variation B). For, "Wilke's Spirit of the Times" (June 6, 1866) which reproduced the improved version of that Philadelphia paper, states expressly that Cook has composed this fivemover jointly with his friend, Henry. The strange thing is that the editors of the "Chess-Nuts" are silent about this fact.

No. 117. 1. Ktd4-e6 A) b5xc4 (or Ra4xc4) 2. Kte5xc4† etc.

B) 1.... d7xc6 2. c2-e4† etc.

C) 1.... Kd5xe6 2. Kte5-f7 etc.

D) 1.... Kd5-d6 2. Kte5-f7† etc.

E) 1.... any 2. Kte6-f4† etc. (Threat).

In reply to several moves with one of the two black Rooks a second threat 2. Kte5-f7† etc. can be executed. If Black plays 1.... Rb8 or 1.... Rb6, even a triple is possible. Concerning the quadruple King's-flight cf. note to No. 44.

Solutions

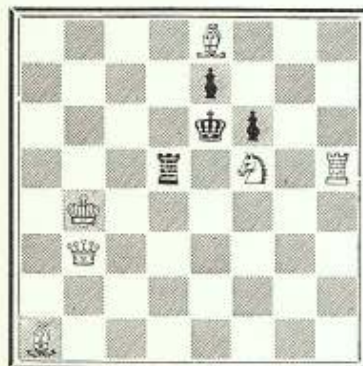
No. 118. 1. Ka5-b5 etc.

The original version of "*Wilke's Spirit of the Times*" was somewhat more economical: Ka5; Qa6; Bs. d1 and e3; Ktg6; Pf3. Kd3; Rc4; Ps. a7, e5 and f6. 2+. (Solution the same.) In both positions the white Knight g6 and the two black Pawns at e5 and f6 are mere accessories, which Cook might better have omitted for the sake of unity. Loyd did this later in the appended twomover, which Cook en-

No. 118A

Samuel Loyd.

"*Turf, Field and Farm*,"
March 28, 1868, No. 80.



A. C. N., p. 51, No. 303.
Mate in Two Moves.

1. K b4 - c4 etc.

tered in his "*Chess-Nuts*". In my opinion, Loyd's position has no right of existence since idea and execution of the two problems are identical.

The presented problem and the twomovers Nos. 358 and 366 belong to a group of Cook's problems, the motif of which is the quest of the checking-peril for the white King by releasing Black's forces from a pin. It was one of his favorite twomovers.

No. 119. 1. Rb8-g8 A) Bb5-d3 2. Rg8-g1 Bd3-b1 (if 2....Bd3-f1; then 3. Rg1-h1 Bf1-b5 4. Rh1-a1†

etc.) 3. Rg1-g4 Bb1-e4 4. Rg4-f4 Be4-c6 5. Rf4-a4† etc.

B) 1....Bb5-c4 2. b3-b4† Ka5-a4 3. Kc5xc4 a6-a5 (if 3....Ka4-a3; then 4. Rg8-g2 a6-a5 (best) 5. b4xa5 etc.) 4. Rg8-g2 Ka4-a3 5. b4xa5 etc.

Other Bishop's moves lead to a mate in four moves at the latest, f. i. 1....Bb5-e2 2. Rg8-g2 Be2-b5 3. Rg2-a2† etc. or 1....B any 2. Rg8-g1 followed by 3. Rg1-a1† etc.

The main variation without the first two introductory moves was rendered by Cheney, ("*Syracuse Daily Standard*," December 4, 1857, No. 4.) His fourmover may be found also in "*Chess-Nuts*," p. 216, No. 126. The Rook's diversion-sacrifice with subsequent mate by a Pawn, the originator of which is Ercole del Rio, occurs in Loyd's well known Curiosity, entitled "Charles XII at Bender," (*Chess Monthly*, March, 1859, p. 77-82.) This finale is rendered later hundredfold by other composers.

In Cook's problem the object of Black's Pawn at h7 is to prevent a dual continuation in Variation B), namely after 3. Kxc4 a5 the continuation 4. bxa5 Kxa5 5. Rg6 etc., instead of 4. Rg2 Ka3 5. bxa5 etc. The white Pawn h4, on the other hand, must give White no choice to play the Rook to h4 or f4 on the fourth move of Variation A) The presence of the two other Pawns on the h file accounts for the explained position of the Pawns at h7 and h4.

No. 120. 1. Ra7-b7† Kb8-c8 2. Rb7-b5 c2-c1=Q 3. Rb5-c5† Qc1xc5 stalemate.

This classic drawing combination was surely known in practical play long before Cook. To ascertain the real inventor would add greatly to the history of endgames. The Pittsburgh "*Dispatch*", November 29, 1890, claims "the same position occurred in a game

played at the Manhattan Chess Club of New York during the sixth American Chess Congress, and that it illustrates an old idea." The instructive endgame of our master is recorded in several manuals, firstly in the so-called German chess bible, Bilguer's "*Handbuch*," IV Edition, 1864, then in Victor Holst's "*Skak-Haandbog*," Copenhagen, 1884, No. 11, and finally in Salvio's "*Teoria e Practica*," 1887, p. 173, No. 1.

Franz Gutmayer in his book "*Die Geheimnisse der Kombinationskunst*," Leipzig, 1914, p. 213, ascribes our master's endgame erroneously to B. Horwitz. Prof. Berger quotes Cook's endgame in his "*Lehrbuch des Schachspiels*," Berlin, 1912, p. 99, giving the following version: Kh4; Rh5. Kg6; Pf3. Black moves f3-f2 and White can draw. Frank Healey changed Cook's simple drawing combination into a long-distant winning process for Black by adding a black Pawn on h4. (transposed position of Cook's: Kh6; Rh7. Kg8; Ps. a4 and f2.) This position appeared in the Russian chess magazine "*Schachmatnij Listok*," May, 1880, p. 153. Tattersall has placed Healey's winning endgame among his "*Thousand End-Games*," Leeds, 1911, Vol. I, No. 351, posting the Bishop's Pawn one square higher up (to c3), changing the color of the force and turning the board round (transposed position of Healey's: Kg1; Ps. a5 and f6. Kh3; Rh2. 1. f6-f7 etc.). Loyd also modified Cook's endgame in a manner which differs not considerably from that of Healeys as follows: Kf1; Ps. c6 and f7. Kh3; Ra4. White wins after 1. f7-f8-R. ("*American Chess Journal*," June, 1878, No. 494.).

No. 121. 1. Ktc5-d7 etc.

The motif (King's-flight in four diagonal directions resulting in pure and economical Knight-mates) has been anticipated by Robert Bormas

Wormald, the well known English composer, and was first published in "*Illustrated London News*," in 1852, as follows: Kd8; Kts. d3 and e5; Ps. a4, a6, c2, f2, g4 and g6. Kd5; Ps. c3, d4, d6 and f3. 2†. 1 Kte5-d7 etc. The difference is only formal as Cook uses a Bishop. (instead of Wormald's black Pawns d6, d4 and c3,) and spares the white Pawn g6 by placing the white King on e8. This motif is presented in later years very frequently by other composers, but does not fulfill modern requirements any more. It is rather suitable for a finale of a three-four- or fivemover, initiated by one or more sacrifices of white pieces.

No. 122. 1. Ktd2-f1 Kf4xf3. 2. Rh5-f5† a) Kf3-g4 or -g2 3. Ktf1-e3† etc. b) 2....Kf3-e4 or -e2 3. Ktf1-g3† etc.

It is strange that Cook failed to give space to this little but well constructed problem in his "*Chess-Nuts*."

No. 123. 1. Ktc7-e8 A) Ke5-d5 2. Qc2-c3 etc.

B) 1....Ke5-d4 2. Qc2-c3† etc. (Threat.)

C) 1....f5-f4 2. Kth5-f6 etc.

The try 1. Ktc7-b5 is met with 1....f5-f4.

No. 124. 1. Kte7-c6 A) Kc5xd5 2. Bh3-f1 etc.

B) 1....Kc5-b6 2. Bh3-f1 etc.

C) 1....B any 2. Bh3-f1 etc.

The key-move is somewhat compulsory, as it is obvious for the solver that the black King might escape the mate over b4. In "*Chess-Nuts*," p. 99, No. 215, a black Pawn instead of the black Bishop can be found on d4. The new setting is evidently improved by the additional Variation C).

No. 125. 1. Qd8-d1 A) Be8-c6 2. Qd1-h5 etc.

- B) 1.... Be8-f7 2. Qd1-f3 etc.
 C) 1.... Be8-g6 2. Qd1-f3† etc.
 D) 1.... Be8-d7 2. Qd1xd7 etc.
 E) 1.... Be8-h5 2. Qd1xh5 etc.
 F) 1.... g5-g4 2. Qd1-f1† etc.
 G) 1.... g3-g2 2. Qd1-f3† etc.

This threemover appears overloaded with variations and creates the impression of monotony for a superficial solver. A close study shows a careful construction. The two Pawns on the b file stop the dual after 1.... Bb5, viz. 2. Qh5 etc. or 2. Qf3† etc. Pawn h7 prevents a "cook": 1. Qd8-d3 Bb5 (best) 2. Qh7 etc. Without one of the two black Pawns on the g file a solution beginning with 1. Qd8-b8, is possible. Finally the tries 1. Qd8-d5 and 1. Qd8-d4 are frustrated by different Bishop's moves, the former by 1.... Bh5, the latter by 1.... Bf7.

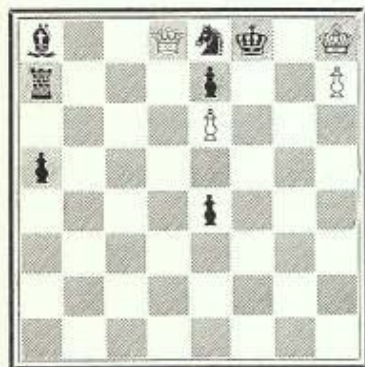
Cook's problem may be found in Jean Dufresne's collection, "*Sammlung leichterer Schachaufgaben*," part I, Leipzig, 1881, p. 81. A peculiar coincidence is that Shinkman composed the following fourmover which

No. 125A

William A. Shinkman.

"Hartford Weekly Times."

March 20, 1879, No. 595.



Mate in Four Moves.

1. Qd8-b8 A) Rc7 2. Qxe8† Kxe8 3. Kg7 etc.

- B) 1.... Bd5 or any 2. Qg3 Bxe6 or Ktf6 3. Qg8† etc. (Threat.)

has almost the same structural appearance. It may be that Shinkman was inspired by Cook's problem. However, the two problems differ, inasmuch as that of our master is a variation-problem, whereas Shinkman's must be called a combination-problem the point of which is a surprising Pawn-promotion on h8 and g8 respectively.

- No. 126. 1. d2-d3 A) Bc7-d8 2. d3-d4 etc.

- B) 1.... e4xd3 2. f2-f3 etc.
 C) 1.... e4xd3 2. b2-b3 etc.
 D) 1.... Bc7-b6 2. Ktd7-f6† etc.
 E) 1.... Bc7-b8 2. d3-d4 etc.

Should White, as key-move, advance his Queen's Pawn two steps, Black answers with Bc7-d8 and deprives White of the waiting move by which Black is forced to move his Bishop from d8. To compel Black to move after the white Pawn is advanced to d4, White imposes a "Zugzwang" on Black in the following manner: He moves first the Queen's Pawn to d3 (so to say half of the necessary move), Black replies best Bc7-d8. Now White completes his move by advancing the Pawn to d4, and it becomes Black's turn to move. Variation D) is responsible for the two "night-watchmen"* Bh4 and Kth6, and in consequence for the three Pawns g5, h5 and h7. This cumbersome apparatus should be thrown overboard (simply by posting a black Pawn on b6), the more so as the existence of White's Bishop cannot be proved, since all eight white Pawns are on the board and the Pawns b2 and d2 stand on their original post.

- No. 127. 1 Bc6-b7 A) Bb8-a7 2. Bg3-e1 etc.

- B) 1.... Kc7-b6. 2. Ktb4-d5† etc.

*A hold designation introduced by Kohtz and Kockelkorn about 1884. It refers to white pieces not participating in the mates, especially in the main mating position.

Several good tries and White's subtle Bishop's move to e1 attracts the solver at least as much as the quadruple finale of Variation A). The latter may also be observed in the twomover No. 134, with only slight modification.

No. 128. 1. Ktf5-e3 Kf8-g8 2. Kte3 xg4 a) Kg8-f8 3. Ktg4-h6 etc. b) 2....Kg8-h8 3. Ktg4-f6 etc.

In the original version of the Boston "*American Chronicle*" and also in "*Chess-Nuts*," p. 339, No. 13, the white King stood at d8. This position invited a "cook," viz. 1. g6-g7† Kf7 (if 1....Kg8; then 2. Kte7† Kh7 3. g8-Q† etc.) 2. Kte7 Ke6 3. g8-Q† etc. Cook proposed to add two Pawns, a white one on c5 and a black one on c6, to avoid this second solution. The simple transferring of the white King to d7 was suggested by George E. Carpenter. This correction, besides, produces more tries. The problem-idea consists of the suspension of a stalemate made possible by the capture of the black Pawn g4, in order that the blocked Pawn g5 may be released.

In Cook's picturesque composition the two Knights represent the "Knights of the Cross" which latter is formed by them in company with the "Infantry," the four Pawns of the g file.

No. 129. 1. Ktg7-f5† Re7-g7 2. Qf6-h6† Bg8-h7 3. Ba1 xg7† Kh8-g8 4. Qh6 xh7† Kg8 xh7 5. Re6-h6† Kh7-g8 6. Rh6-h8† Kg8-f7 7. Rh8-f8† Kf7-g6 (if 7....Kf7-e6; then 8. Rf8-f6† Ke6-e5 9. Rf6-f7† Ke5-e6 10. Rf7-f6† etc.) 8. Rf8-f6† Kg6-h5 (if 8 Kg6-h7; then 9. Rf6-h6† Kh7-g8 10. Rh6-h8† etc. as before) 9. Rf6-h6† Kh5-g4 10. Ktf5-e3† Kg4-g3 11. Kte3-f1† Kg3 any 12. Ktf1-e3† etc. drawn by perpetual check.

White's two introductory moves cannot be interchanged, because after 1. Qf6-h6† Bh7 2. Ktf5† Black apparently would have a win by 2....Rd4† 3. B x d4† Q x d4† 4. Kt x d4 R x e6 or Ktc7 x e6.

The middle part of this interesting endgame (moves 5-8) reminds one of the "Tread-Mill," No. 42.

No. 130. 1. Rb6-d6 A) Kta5-c4 2. Rd6-d3 etc.

B) 1....Kta5-c6 2. Rd6-d7 etc.
C) 1....b7-b6 2. Bc5 x b4 etc.
D) 1....Kta5 x b3 2. a2 x b3 etc.

The two main variations A) and B) are based upon analogous waiting-manoevres initiated by the Rook's moves to d3 and, correspondingly, to d7. The two other variations show a "Zugzwang," too, but there the analogy is lacking. Although the threemover No. 446, similar partly in form and plan, has a hidden threat, it is, however, related to the presented one. From this it follows that there was a reason for Cook's placing them side-by-side in his "*Chess-Nuts*."

In other respects Cook did not make the slightest attempt at a system in the compilation of that great work, except the division according to number of moves, species of compositions and alphabetical arrangement of the authors, a rubrication adopted from Alexandre's collection. Nowhere, however, is called attention to the complete or partial conformity in motifs and finales of the different authors. They are assorted without any reference to date of first publication or with any other definite arrangement. This makes the investigation more difficult concerning originality and the merit accruing therefrom. Yet this should be the first consideration in all compilations of this kind. Only in his own compositions did Cook try a positive chronological systematizing and showed (partly also in Loyd's

compositions) the relationship of the respective problems to one another by placing them side-by-side.

No. 131. 1. Qh1-a1 etc.

An expert solver sees the key and the two analogous mating positions formed by the two discovered checks of the Knight to f5 and e6, as soon as his mental vision grasps the scope of this little twomover. Here the setting which may be termed symmetrical gives him a clue. As the shell of this chess-nut is delicate it can be opened easily by a beginner. The fruit, however, is sweet, and it is therefore natural that the problem was reproduced many times. A. C. White has included it in his booklet *"Roi acculé aux angles,"* Paris, 1905, as No. 18, a collection of 200 cornered-King problems.

No. 132. 1. g7-g8=R etc.

This miniature was probably published during the Fifties, when Cook created a sensation by his Pawn-promotion problems. Unfortunately I could not ascertain the date of the first publication of this twomover, the 38 following compositions and the Nos. 381-476, all of which found place in the *"Chess-Nuts,"* owing to the scant material for research at my command. This is especially to be regretted, as several original modifications of the Indian theme could not be chronologically located. A considerable number found publication in the *"Chess-Nuts"* for the first time, as our master assured me shortly before his demise.

Promotion to a Rook instead of a Queen in order to avoid stalemate, in a twomover, has already been shown in 1845 by Prof. Charles Tomlinson. He published the following position in his book *"Amusement in Chess,"* London, 1845: Kc6; Pc7. Ka7. This twomover was not only copied, (the position was simply trans-

posed by a certain Regis Chauvenet, and published in Dubuque *"Chess Journal,"* January, 1876, No. 1270), but also extended by R. Steinweg of Berlin, Sam Loyd, and Frank Melville Teed of Brooklyn: Steinweg to three moves (Tomlinson's position), Loyd and Teed to four and five moves, respectively (Chauvenet's transposed position). Loyd, by the way, sent his fourmover: Ke5; Qh4; Pf7. Kg7; Kth8. 1. Qh4 x h8 + K x h8 2. Kf6 Kh7 3. f8=R etc. to Fiske for publication in *"Chess Monthly,"* June, 1857, No. 28, under the nom de plume "A Knight of Castleton."* Tomlinson's position was selected by H. Bristow as frontispiece for his *"Chess Miniatures,"* in 1900. Cook's twomover was also extended, namely by himself (cf. fourmover No. 200) and by P. A. Larsen of Copenhagen, to three and four moves. Both versions of the latter may be found in *"Tidskrift for Shak,"* 1910, No. 4140 and 4144.

No. 133. 1. Ktb6-c8 etc.

On d7 a black Bishop might have been posted to equalize the white and black forces. Cook seems to have repudiated this, not only for the sake of veiling the solution, but also to furnish the try 1. Bb5-d3 which is met only by 1....Ra8 (b8). The two Pawns of the b file prevent a dual which would arise after 1....Ktb3; in other words, they produce an imaginary double threat. (cf. note to No. 136.)

No. 134. 1. Ba6-b7 etc.

One of our master's favorite twomovers. The Swedish composer and writer, Robert Sahlberg, included it in his book, entitled *"250 Uvalda Schaak-Problem,"* Stockholm, 1888, No. 15. A few years after this publication

*Apparently a joke of the sender, as this can be concluded from the nom de plume and from the bold key-move.

a certain Joseph Reilly of Orange, N. J. plagiarized this problem. Reilly's copy was published in the "Newark Daily Advertiser" as No. 86 in the following position: Ke7; Rs. b8 and b6; Bs. a6 and c3; Ktb4; Ps. a4 and d4. Kc7; Bs. a8 and a7. 2† 1. Ba6 - b7 etc.

Concerning the finale of this twomover cf. note to No. 127.

No. 135. 1. Re6 - e8 etc.

The black Pawn at c7 has to prevent another solution, viz. 1. Rd8 - d6 etc., the one at f3 a triple-mate after 1.... Re2.

No. 136. 1. Qc3 - f3 etc.

This problem gives, as does the twomover No. 133, a good example of an imaginary* double-threat. If, f. e., a black Pawn were posted on a4, White, after 1. Qc3 - f3 a4 - a3, could give mate either by 2. Ktg7 or by 2. f5. Or, if in No. 133 the white Pawn were omitted, White, after 1. Ktb6 - c8 b3 - b2, could give mate either by 2. Rxe7 or by 2. Ktd6.

No. 137. 1. f3 - f4 etc.

The object of Black's Pawn c6 is to avoid the following "cook": 1. Qg2 - h3† Kf4 2. Ktd5†

No. 138. 1. Qa3 - c3 etc.

Diversion and interference of the black Queen in horizontal and vertical direction. (cf. note to No. 105.)

A diversion and interference of the black Queen in diagonal and vertical direction was rendered by Prof. J. Berger in the following twomover which he included, after a thorough remodeling, in his book "Das

*This term I have introduced in problem theory in my article, entitled "Drohung (threat) und Zugzwang." (Wiener Schachzeitung, Juli-August, 1911, p. 248-261).

Schachproblem ...," Leipzig, 1884, No. 7; Kg1; Qb6; Bs. f3 and f6; Kts.e3 and e1. Kf4; Qg8; Bh7; Kts. c6 and h6; Ps. f5 and g2. 1. Qb6 - b2 etc. In a later twomover of our master (No. 420) the reader will observe a diversion and interference of a black Rook.

No. 139. 1. Qd1 - e2 etc.

Almost 30 years after the publication of the "Chess-Nuts," the attention of our master was called by the late Dr. Samuel Gold of New York to the fact that Cook's twomover on p. 26, No. 152: Kf6; Qa3; Rh5; Bc5; Kts. d1 and e6; Pc2. Ke4; Re4; Bc3; Ps. b7, d2, e5 and f3. 1. Qa3 - b4 etc. was unsound on account of 1. Ktd1xc3† etc. The diagrammed position is the amendment of that twomover. A closer inspection of both problems will reveal their spiritual connection.

The presented version was reproduced in the "Deutsche Schachzeitung," November, 1895, as No. 8499. Here the black Pawn a7 serves the avoidance of a "cook" by 1. Qd1 - b3† etc. However, the constructional defect of a dual arising after 1.... Bxf1 could not be eradicated.

No. 140. 1. c2 - c4 etc.

This twomover is quoted by Jean Dufresne in an essay explaining the moves and captures of chess-men as an example of capturing en-passant. ("Ueber Land und Meer," 1880, No. 20, p. 395). This is executed here four times. Pawn g4 stops a "cook" 1. Qd2 - d3† etc., and Pawn c7 another one, viz. 1. Ktb5 - c7 etc. The variations 1.... f2 and 1.... Ktb7 any are nothing but accessories and of no account. The dual after 1.... Ktd6 is therefore immaterial.

In the appended twomover by Loyd, we observe only one Rook's far-reaching effect, namely in horizontal direction.

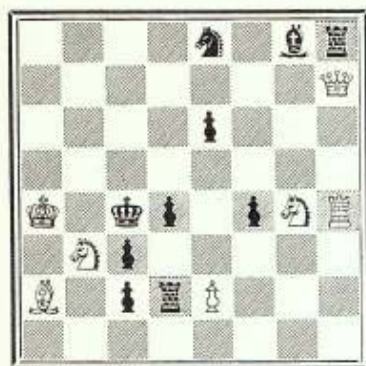
Solutions

No. 140A

Samuel Loyd.

"Turf, Field and Farm."

May 16, 1868, No. 87.



A. C. N., p. 53, No. 316.

Mate in Two Moves.

1. e2-e4 etc.

Cook's problem perhaps published before that of Loyd's may be found also in A. C. White's book *"Running the Gauntlet,"* Stroud, 1911, No. 94A and in Jean Dufresne's *"Sammlung leichter Schachaufgaben,"* part I, p. 33. It is regrettable that the date of first publication of our master's could not be ascertained.

No. 141. 1. e3xf4 etc.

An amended version of the two mover No. 338. One variation less is here obtained, but the problem has gained in elegance by the airy setting. The improvement consists rather in the hidden key-move and in several tries, viz. 1. Qf3-e4, 1. Qf3-g4 and 1. d7-d8=Kt. Although a conformity of both problems is noticeable in some respects Cook did not indicate their relationship by a side-by-side position in *"Chess-Nuts."*

No. 142. 1. Rg7-c7 etc.

The motif consists of a pinning of the black Queen in horizontal (1.... Qb3† 2. Ktd5†, 1.... f4 2. Ktc2†) and

vertical direction (1.... Kxd4 2. Ktc2†). The construction is nevertheless imperfect, as not even one pure and economical mating position is attained. The black Pawn at f6 prevents a "cook" by 1. Ke6xe5, the white Pawn at d6 another one, viz. 1. Rg7-d7.

No. 143. 1. Re5-d5 etc.

In *"Chess-Nuts"* the white Pawn is missing. It is needed to avoid the "cook" 1. Qh3-f3 (g2, h1) etc.

No. 144. 1. Rh8-g8 A) Kg5-g6 or -f6 2. Ktg7-h5† etc.

B) 1.... Kg5-g4 or -f4 2. Ktg7-h5† etc.

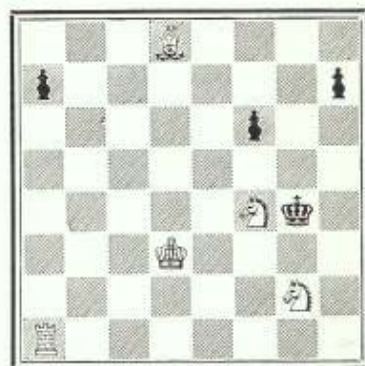
Almost the same motif was treated by Cheney, perhaps earlier than Cook in the following threemover.

No. 144A

George Nelson Cheney.

"New York Saturday Press"

September 15, 1860, No. 46.



A. C. N., p. 88, No. 150.

Mate in Three Moves.

1. Ra1-g1 Kg3, f3 2. Kth4† etc. 1.... Kg5, f5 2. Kth4† etc. 1.... any 2. Kth4† etc.

His rendering, as regards economy, is not so elegant as that of our master. This is not surprising, for Cheney's art was characterized by subtlety of

combination rather than by good construction. Cheney composed only one noteworthy problem in constructive style, threemover No. 164, p. 90 of "*Chess-Nuts*" where a quadruple finale is performed.

The same symmetrical Rook and Knight mating positions in which a Pawn gives the mate by its two-square advance have been rendered, perhaps for the first time, by Rudolph Willmers of Vienna in the following fourmover: ("*Deutsche Schachzeitung*, February, 1859, No. 985) Ke5; Ra1; Kts. b7 and c5; Pb2. Kc4; Ph3. The solution begins with R a 1 - a 7, followed by Kta5(†).

No. 145. 1. Ktf8-g6 A) Bh4×f6
2. Kte4-d6† etc.

B) 1....Bh4-g5 2. Kte4×g3† etc.

The good try 1. Ktf8-e6 is met by 1....Bg5 only. As regards construction the problem is in close relation to the threemover immediately following. This can be seen from the self-blocking by the two Bishop's moves to g5 and f6, and, correspondingly in No. 146, to d4 and c5. In both problems the formation of these two variations is rendered analogously. The white Bishops act as high-waymen, as it were, by rendering feasible a discovered check, in the present problem by the Knight at the second move, and in No. 146 by the Rook at the mating move. Another striking likeness is that the black King in No. 145 is forced to move at the second move to the adjoining black square, either in vertical (f6) or horizontal (g5) direction, whereas in No. 146 he is driven to the white square (c4) in diagonal direction.

No. 146. 1. Ktd2-e4 A) Bg1-d4
2. Ktc6-b4† etc.

B) 1....Bg1-c5 2. Kte4-c3† etc.

C) 1....Bg1-e3 2. Re6-d6† etc.

D) 1....Bg1-b6 2. Re6-e5† etc.
E) 1....B any 2. K×B etc.

Five variations with different mating positions are combined here in a waiting manoeuvre. Each of the two variations A) and B), and correspondingly C) and D) are analogous. The white Pawn f6 is seemingly not required, but it serves the avoidance of a dual-continuation in Variation B) by 2. Ktf6† etc. In consideration of the fact that the mating positions are not flawless, and that after 1....Kc4 mate can be given at once, it can not be maintained that this threemover reaches the standard of modern well-constructed problems.

No. 147. 1. Rf5-c5 A) Qa2-g8
(f7, e6) 2. Rc5-d5 etc.

B) 1....a4-a3, f6-f5 or g4-g3
2. Rc5-c4 etc.

C) 1....Qa2-b3 2. c2×b3 etc.

The piece which makes the interference-move (white Rook f5) is here of the opposite color to that which makes the critical move (black Queen). Kohtz and Kockelkorn have termed this modification of the Indian theme the "black and white intersection." Probably the first rendering came to light in the following splendid fourmover by Dr. A. Nowotny of Brünn, Moravia, the noted Austrian problem master. (Diagram, see next page). Cook's problem, composed perhaps at the end of the Fifties, has two interference-moves (Rc5-c4 and Rc5-d5) but only one critical move (Qa2-g8).

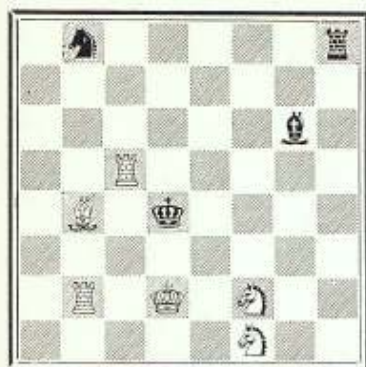
The black Pawn a4 is needed to stop a "cook" beginning with 1. Rf5-a5. The two white Pawns at c6 and d6 are seemingly superfluous. Their object is to hinder the black Queen (after 1....Qa2-g8 (f7 or e6) 2. Rc5-d5) from guarding the square c4, should she move to c8 (c7 or c6) in reply to that Rook-move.

Solutions

No. 147A

Dr. Anton Nowotny.

"Leipziger Illustrierte Zeitung"
April 29, 1854, No. 484.



Mate in Four Moves.

1. Kt f1 - g3 Re8 (if 1... Bd3; then 2. Rb3 etc.). 2. Rbc2 Bxc2 (if 2... Bd3; then 3. Rc2-c4†, also 3. Kt f5† etc.) 3. Kt f4 etc.

Some critics may pronounce Cook's problem a "sacrifice-Indian." The Rook's sacrifice (2. Rc5-d5) should be regarded an obstruction of the black Queen's diagonal, as this is the case in most of the "intersected Indians." With more right Cook's fivemover from the "Albion" tourney, No. 40, may be claimed as "sacrifice-Indian." But there the sacrifice of the white Pawn on d5 is brought about by the interference-move of the white King, and not by the theme and after its execution.

According to my view a "sacrifice-Indian" is recognizable in the fact that both moves, the critical and the interference are the preparatory manoeuvre for the sacrifice, that the moment of sacrificing should not fall between them, only made possible by these two combined, as f. e. in No. 47 which I have termed a "Pseudo-Indian." In this problem we observe, after 1. Rc8-g8 c5 2. Bh7 g6 3. Rxg6, it is true, a capture of the Knight. This Knight-sacrifice should not be considered the characteristic feature. But the Pawn's

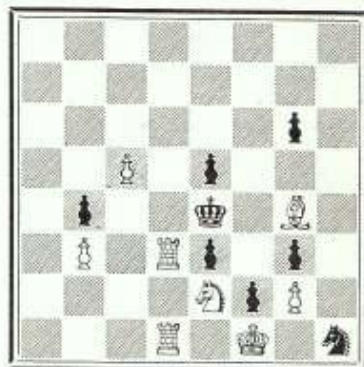
intrusion-sacrifice (e2-e4†), the next move, accounts for the classification.

As a good example of a "sacrifice-Indian" the following fourmover by W. Usath of Gelsenkirchen, Germany, is appended here.

No. 147B

W. Usath.

Gelsenkirchen "Turn. u. Sport."
1924.



Mate in Four Moves.

1. Rd3 - d8 g5 2. Bd7 g4 3. Rd3 etc.

After 1. Rd3-d8 g5 2. Bd7 g4 a stalemate appears which is suspended by the Rook's intrusion-sacrifice on d3. The white Pawn c5 is necessary, as without it White could avoid the sacrifice by playing 3. Rc1. A "cook", 1. Rd3-d7 g5 2. Bh5 Kf5 3. Rf7† etc., might be eradicated by the addition of a black Pawn on h7 which is blocked by a white one on h6.

No. 148. 1. d2-d3 A) Ke5-f5 2. Kt f4-e6 etc.

B) 1.... Ke5xf4 2. d3-d4 etc.

C) 1.... Ke5-d4 2. Qe2-b2† etc.

It cannot be said that our master has favored the miniature style as much as did the Englishmen John Brown of Bridport or Joseph Kling. Of the roi-depouillé compositions, such as this

one, about 25 can be counted, and of others where Black has only one man besides the King about twice as many. On the other hand it must not be said of Cook that he favored the distribution of a great number of white and black men over the 64 squares, as was the case with the late Gilberg's or Mackenzie's compositions and may be found today in those of Northern composers abroad (Scandinavians). In Cook's early compositions—and those come first in consideration in order to appreciate his artistic merit—the miniature style occurs rarely. This was due to the general taste of that time. The many recent compositions which certainly are not to be depreciated have generally a more attractive setting.* Taken all in all one would not be wrong in labeling the form of our master's compositions, comprising all branches of the problem-art, as neither clumsy nor elegant.

No. 149. 1. Bc4-e2 A) Qh4-f4†
2. Bg7-f6† etc.

B) 1.... Qh4-h5† 2. Qf3×h5† etc.

The checking-peril is cleverly averted in both variations and the latter are concluded by analogous mating positions. If Black plays 1.... Qf2, then either 2. Bf6† or 2. Q×f2 is permissible.

Cook's threemover was selected by Robert Sahlberg for his aforementioned book, entitled "*250 Utvalda svenska och utländska Schackproblem*" as No. 119, a collection of problems of Swedish and foreign composers.

No. 150. 1. Ktc5-d7 A) Kd5-c6
2. Qa3-a8 etc.

*With the exception of his Fancies, Curiosities, letter- or cipher-compositions in which the form itself becomes an essential part of the idea, thus making impossible any considerable change.

B) 1.... Ktb7-a5 or -d8 2. Qa3-c3 etc.

C) 1.... Ktb7 any 2. Qa3-a8† etc.

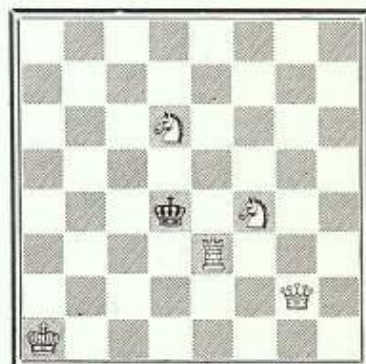
The mating combination with the Queen in Variation A) (pinning of the black Knight) results in two symmetrical mating positions. We have already met the latter in the fourmover No. 22, but there the mating positions were not perfectly pure. This motif was treated by Cook already in 1852 in the following tyro-composition, which he discarded later.

No. 150A

E. B. C.

"*Illustrated London News*"

September 4, 1852, Enigma No. 759.



Mate in Three Moves.

1. Re3-c3 Ke5 2. Qg7† etc.

Here the two-move finale starts with a check (2. Qg7†) while in the presented version (No. 150) it is introduced by a quiet move, an improvement which caused him to deem it worthy of a place in his "*Chess-Nuts*." By adding a black Knight on f6 and a black Pawn on a2, (to position No. 150A), furthermore by changing the key-move 1. Re3-c3 to 1. Ktc4-d6 (that is changing the relative positions of Rook and Ktd6), and finally by shifting the whole position one square to the right and then one square upward we obtain the transposed position* of No. 150.

*In German theory this term is called "Spiegelbild," that means reflected image.

No. 151. 1. Ktf3-h2 A) Rh1xh2
2. Qf6-f3† etc.

B) 1.... Rh1xg1 2. Qf6-f3† etc.
C) 1.... Kg2xg1 2. Qf6-b2 etc.
D) 1.... Kg2-g3 2. Qf6-f3† etc.
E) 1.... any 2. Qf6-f3† etc.
(Threat.)

The two main Variations A) and B) are analogous, resulting in corresponding mating positions with the Rook on a1 and h6. Also the threat-variation shows two symmetrical mating positions.

No. 152. 1. Kb5xa5 A) Bb2-c3†
2. Rd4-b4 etc.

B) 1.... Bb2xc1 2. Rd4-d2† etc.
C) 1.... Bb2xa3 2. Rd4-b4† etc.
D) 1.... h5-h4 2. Rd4-b4 etc.
(Threat.)

Without the black Pawn a5 the problem could be solved in two moves, namely 1. Rd4-b4 etc. Now, if the white King captures this Pawn he is exposed to a checking-peril. The motif consists of the provocation of this peril which can be nullified by the Rook's interference where at the same time the Queen is given up. The black Pawn h5 has also the object to avoid a "cook" beginning with 1. Qg7-h8 (f6, e5). The white Pawn e2 is necessary to prevent a dual which would arise after 1.... e3-e2, viz. 2. Rb4 etc. or 2. Rd2 etc. But the other white Pawn is superfluous and its purpose can not be demonstrated.

This threemover is quoted by Salvioli in his *"Teoria e Pratica,"* Venice 1884 as No. 4.

No. 153. 1. Rd8xd7 A) a5xb4 2. Bd6-f8 g5xf4 3. Rd7-e7 etc.

B) 1.... g5xf4 2. Bd6-b8 a5xb4 3. Rd7-c7 etc.

Here, a symmetrical "Indian" is accomplished, but the rendering is

somewhat uncouth. The critical move is executed by the Bishop to the left and right side, and the interference by the Rook in horizontal direction correspondingly. The black Knight seemed to Cook indispensable. If it were discarded, two "cooks" beginning with 1. Rd8-f8 or with 1. Rd8-b8 would be unavoidable. A black Pawn instead of the Knight would have resulted in two other "cooks" beginning with 1. Rd8-c8 or 1. Rd8-e8. The master chose the capture of a Knight as key-move rather than a move like 1. Kd1-d2 which cuts off three flight-squares for the black King. On the other hand a key-move which only adjusts the symmetrical form and thus divulges the solution seemed to him to be objectionable too.

No. 154. 1. Rc2-c8 Kd4-e4 (if 1.... e5-e4; then 2. Rf3-c3 etc.) 2. Rf3-g3 a) Ke4-f4 3. Rc8-g8 etc. b) 2.... Kc4-d4 3. Rg3-c3 etc.

"Chess-Nuts" shows the position of the white Rook c2 one square higher up. This admitted the following "cook" 1. Rf3-e3 e4 2. Rb3 Kc4 (if 2.... Kc5; then 3. Rxe4 etc.) 3. Ke5 etc. The faulty original version was often reproduced, even by Jean Dufresne who included it in his booklet *"Sammlung leichterer Schachaufgaben,"* part II, p. 133.

No. 155. 1. Rf2-d2 Ka3-b3 2. Be5-b2 Kb3-a2 3. Ktg1-e2 etc.

The reader has already met with two "Americans." But in No. 16 and in No. 35 the critical move is not the instantly recognizable motif. In the present fourmover and, likewise, in the threemovers Nos. 176 and 361 the advance* of the Rook and the posting of the Knight behind the Rook constitute the climax of the combination, the principal portion of

*In Germany called "anticritical" move, which means the reversal of Loveday's retreat-manoeuver.

the theme, which is easily perceptible. The Bishop's-move interpolated between the critical move and the backposting of the Knight is but loosely connected with the thematic procedure. It rather veils the combination in about the same manner as does, in the original position of Loveday (cf. No. 515A), the waiting move with the white King, or as does in St. Amant's well known amended version, the corresponding advance-move of the Queen's Knight's Pawn. Considered from this point of view, the same system can be built up, in my opinion, on this "American" as Kohtz and Kockelkorn did on Loveday's "Indian."

An "American" with two backpostings executed by different men (Knight and Pawn) on different squares the reader will meet later in No. 250.

No. 156. 1. Rb6-f6 A) e3-e2 2. Bc5-g1 a7-a6 3. Rf6-f2 etc.

B) 1....a7-a6 2. Bc5-a7 e3-e2 3. Rf6-b6 etc.

In No. 153 Cook has presented a symmetrical rendering of the Indian theme to right and left, here it is performed analogously, with the critical move upward and downward (Bc5-a7 and Bc5-g1) and with the interference in vertical and horizontal direction accordingly. It is undoubtedly evident that the more complicated the fundamental arrangements of a theme are—not alone in the Indian theme—the more difficult is the task of artistic perfection, especially with regard to economy, purity of the mating positions, and the formation of variations.

The problem is included also in A. C. White's book "Tasks and Echoes," Stroud 1915, No. 57.

No. 157. 1. f5×e6 e. p. Kh1×g1 (best) 2. Qe4-g4 Kg1×h2 (if 2....h7-h5; then 3. Qg4-g3 etc.; if 2....h7-h6; then 3. Rf6-g6 etc.; and if 2....Kg1-h1; then 3. Rf6-f1† etc.) 3. Rf6-f2 etc.

If Black answers 1....Kh1×h2 or 1....h7 any, the mate can be given at the third move by 2. Rf6-f2 etc. or 2. Rf6-g6 etc. accordingly.

It is easily seen that Black's last move can have been no other than e7-e5 (cf. notes to Nos. 46 and 184).

No. 158. 1. Kth8-f7 Ke6-f5 2. Rd2-e2 A) Kf5-g6 3. Re2-e7 Kg6-f5 (if 3....f6-f5; then 4. Re7-e6† etc.; and if 3....Kg6-h7; then 4. Ktf7-e5† etc.) 4. Ktf7-d6† etc.

B) 2....Kf5-g4 3. Re2-e3 Kg4-f5 4. Kf8-g7 etc.

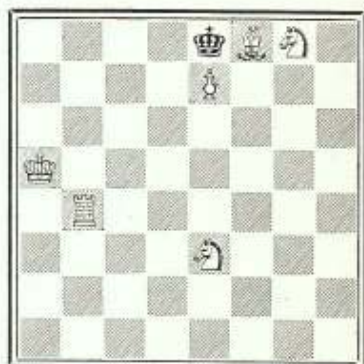
The motif may be described as a backposting of a white Rook behind a white Knight by a detour. Behind a white Pawn with the chance of promotion this motif is presented by Loyd in the following three-mover.

No. 158A

Samuel Loyd.

"Fitzgerald's City Item"

1860.



Mate in Three Moves.

1. Rb4-g4 Kd7 2. Rg7 etc.

The backposting of a white Bishop behind a white Knight by a detour the reader has observed in the fivemover No. 98.

No. 159. 1. Bf1×a6 f7-f5 (best) 2. Ba6-b5 A) Rh7-b7 (if 2....Rh7-c7 then 3. Bg3×c7 etc., and if 2....Rg8-c8 then 3. Bb5-c6† etc.) 3. Ra3×a7† Rb7×a7 4. Bb5-c6† etc.

B) 2....f5-f4 2. Bb5-c6† Rh7-b7 3. Bc6×b7† etc.

C) 2....Rh7×h2† 3. Bg3×h2 Rg8-c8 4. Bb5-c6† etc.

The men in the upper left corner represent the letter L, in the upper right O, in the lower left Y and in the lower right D. This letter-composition was dedicated to Samuel Loyd. Another chess acrostic dedicated to the same illustrious master, a threemover whose composer is M. D. Mercier d'Argelliers, may be found in *"Deutsche Schachzeitung,"* July 1868, No. 2629.

After this model Charles A. Gilberg composed a four-move acrostic with the Initials of Cook. (C upper left, O upper right, O lower left and K lower right.) This was published first in *"Hartford Weekly Times,"* March 8, 1873 as No. 133, and was later reproduced in *"Brentano's Chess Monthly,"* January 1882, p. 447.

No. 160. 1. Ktc6-d4 Kc5-d5 (if 1....f5-f4; then 2. Ke2-f3 etc.) 2. Ra6-a5† Kd5-c4 3. Ra5×f5 d6-d5 4. Rf5-g5 Ke4-f4 5. Ktd4-e6† Kf4-e4 6. Rg5-h5 d5-d4 7. c3×d4 etc.

The same mating position the reader has met with before in the fourmover No. 20, and will be shown later in the sixmover No. 543.

No. 161. 1. Ra6-b6 Kd5×c5 2. Rb6-b7† Kc5-d6 3. Ba7-b8† Kd6

-c5 (if 3....Kd6-d5; then 4. Rb7-b6 Kd5-c5 5. Bb8-c7 Kc5-d5 6. Rb6-a6 etc.) 4. Rb7-b4 Kc5-d5 5. Rb4-b6 Kd5-c5 6. Bb8-c7 Kc5-d5 7. Rb6-a6 etc.

In the original version the lone white King can be found on the right side of the diagram. Reason for the alteration is the following "cook": 1. Ba7-b8 K×c5 2. Ke5 (or e6) Kb5 3. Ra7 c5 (if 3....Kc5; then 4. Bc7 etc. and if 3....Kb6; then 4. Kd6 c5 (best) 5. Kd5 Kb5 6. Rb7† K any 7. Kc6 etc.) 4. Kd6 (or d5) Kb6 5. Kd5 (or d6) accordingly Kb5 6. Rb7† K any 7. Kc6 etc. as before.

The white Pawn at g3 in the present corrected version prevents the following dual-continuation (partial "cook"): White can make, on the fourth move, instead of the intended Rook's waiting move to b4, a Bishop's waiting move to g3 (or h2) and thus force a mate on the eighth move as follows: 4. Bb8-g3 Kd5 5. Rb6 Kc5 6. Bc7 Kd5 7. Ra6 etc.

No. 162. 1. g2-g4 b7-b5 2. g4-g5 b5-b4 3. g5-g6 b4-b3 4. g6-g7 b3-b2 5. g7-g8=Q Kd3-c2 (best, if 5....b2-b1=Q; then 6. Qg8-g6† etc., losing the Queen) 6. Qg8-g2† A) Kc2-b3 7. Qg2-e4 Kb3-a2 8. Qe4-a4† Ka2-b1 9. Kc6-d5 Kb1-c1 10. Qa4-c4† Kc1-d2 11. Qc4-b3 Kd2-c1 12. Qb3-c3† Kc1-b1 13. Kd5-c4 and so on; Black's Pawn will soon be captured.

B) 6....Kc2-c1 7. Qg2-f1† Kc1-c2 8. Qf1-c4† Kc2-d2 9. Qc4-b3 Kd2-c1 10. Qb3-c3† etc. (as before).

In *"Chess-Nuts"* Cook omitted the formulation of a double postulate: White or Black, whoever has the move, plays and wins (in precisely the same manner). In fact the solver merely needs to turn the board round and change the color of the men.

This instructive endgame is also

quoted in Salvio's "Teoria e Pratica," 1887, vol. III, p. 22.

No. 163. 1. Kf8-e7 Ktf4-g6† 2. Ke7-d6 Ka4-a3 3. Kd6-c5 Ktg6-e5 4. f7-f8=Kt Kte5-d3† 5. Kc5-c4 Ka3xa2 6. Ktf8-d7 b4-b3 7. Ktd7-b6 a) b3-b2 8. Ktb6-a4 and a draw is inevitable.

b) 7....Ktd3-e5† 8. Kc4-d5 Kte5-d7 9. Ktb6-c4 (a4) Ktd7-b6† 10. Ktc4xb6 b3-b2 11. Ktb6-a4 etc. draw as before.

The strategic manoeuvre is deep and the solution not only interesting but also instructive for the practical player. White can achieve a draw also in the following similar manner: 2. Ke7-f6 (instead of 2. Ke7-d6) Ktf8 3. Ke7-Kth7 4. Kd6 Ka3 5. Kc5 Ktg5 6. f8=Kt Kte4† 7. Kc4 Ktc3 8. Kte6 Ktxa2 9. Ktd4 etc., draw is obvious.

This endgame is recorded in Jean Dufresne's "Sammlung leichterer Schachaufgaben," part III, p. 141, No. 5.

No. 164. 1. Rc5-c3† A) Qg1xf2 2. Rc3-b3† a) Kb6-a7 (a5) 3. Ktb8-c6† K-a6 4. Ktc6-b8† Ka6 any 5. Ktb8-c6† drawn by perpetual check. b) 2....Kb6-c7 (c5) 3. Ktb8-a6† K-c6 4. Kta6-b8† etc. draw as before.

B) 1....Kb6-b7 2. Rc3-b3† Kb7-a8 or -c8 3. Rb3-a3† or -c3† (accordingly) Kxb8 4. R-b3† Kb8-c7 5. Rb3-c3† Kc7-b7 6. Rc3-b3† Kb7-a6 7. Rb3-a3† Ka6-b5 8. Ra3-b3† Kb5-a4 9. Rb3-a3† Ka4-b4 10. Ra3-b3† Kb4xb3 11. Qf2-b6† Qg1xb6 stalemate (if 11....Kb3-a2, White mates in three additional moves).

C) 1....Kb6-b5 2. Rc3-b3† a) Kb5-a4 3. Rb3-a3† Ka4-b4 4. Ktb8-c6† Kb4-c4 5. Ra3-c3† Kc4-b5 6. Rc3-b3† Kb5xc6 7. Rb3-c3† etc. with finish as in B). b) 2....

Kb5-c4 3. Rb3-c3† Kc4-b4 4. Ktb8-c6† Kb4-a4 5. Rc3-a3† etc. draw as before.

Although the drawing combination after 1....QxQ is obvious, it is nevertheless of great beauty. The other strategic manoeuvre by which a stalemate is obtained, after the sacrifice of Knight, Rook and Queen, is surely surprising to the solver.

No. 165. 1. Rd6-d7† Ke7-e8 2. Qb4-b8† Bf6-d8 3. Kg8-h8 Ke8-f8 4. Qb8-c8 Kf8-e8 5. Bg4-h5† Ke8-f8 6. Rd7-d6 Kf8-e7 7. Qc8-d7† Ke7-f8 8. Rd6-f6† Bd8xf6† 9. Qd7-g7† etc.

The two-move finale of this selfmate the reader will encounter several times later. (Nos. 217, 287 and 291.)

No. 166. 1. Rd3-d1 f7-f6 2. Qf5-h7† Kh4-g5 3. Rd1-g1† Ktf4-g2 4. Rd4-h4 f6-f5 5. Qh7-e7† Kg5-g6 6. Ktc2-d4 f5-f4 7. Qe7-f8 Kg6-g5 8. Ktd4-f5 Kg5-g6 9. Qf8-g7† Kg6xf5 10. Rg1-e1 etc.

A surprising manoeuvre with an original finale. The mating move of the Knight is executed in two directions (Ktxh4 and xel1).

In the version of the "Chess-Nuts" the two black Pawns at d6 and d7 are missing. They were added later to avoid the following dual-continuation, viz. 4. Rd4-e4 (instead of 4. Rd4-h4) f5 5. Re5 Kf6 6. Re6† Kg5 7. Kta1 (a3, b4) f4 8. Re7 Kf6 9. Qg7† Kf5 10. Re1 etc.

No. 167. 1. Rc5-c7 Kg6 any 2. Kth2-g4† K-g6 3. Qg8-f7† Kg6-h7 4. Re5-g5 Kh7-h8 5. Qf7-f8† Kh8-h7 6. Ktg4-e3 Kh7-h6 7. Kg3-h4 Kh6-h7 8. Rg5-g4 Kh7-h6 9. Rc7-c8 Kh6-h7 10. Qf8-g8† Kh7-h6 11. Kte3-f5† etc.

Apparently related to the tenmove immediately preceding. The black Knight is pinned at the first, fourth, sixth, seventh, eighth and ninth move of White, at the second, third, fifth and tenth move it is doomed to passivity, and only at the very last move is it let loose on the white King, but forced to administer the death blow.

No. 168. 1. Qd3-h3† Kh1-g1 2. Bd6-h2† Kg1-h1 3. Bh2-b8† Kh1-g1 4. Bb8-a7† Rh6-h6 5. Qb5-xh5 Kg1-f1 6. Qh5-e2† Kf1-g1 7. Rc2-b2 Kg1-h1 8. Qe2-h5† Kh1-g1 9. Kc1-b1 Kg1-f1 10. Qb5-e2† Kf1-g1 11. Kk1-a1 Kg1-h1 12. Qe2-h5† Kh1-g1 13. Qh5-b2† Kg1-f1 14. Qh2-g2† Kf1-e1 15. Qg2-f2† Ke1-d1 16. Qf2-e2† Kd1-c1 17. Rb2-b1† etc.

The main purpose of the black Knight is to avoid a dual-continuation at the fifth move, viz.: 5. Qxh5 or 5. Qh2†. The praiseworthy endeavor for correctness accounts also for the presence of the seemingly superfluous Pawn e4. It is needed to prevent another dual-continuation at the eighth move, viz. 8. Qh5† or 8. Qe4†.

Crossing of the white King over a vertical line guarded by a black Rook, (move 9) a procedure which forms the essential part of this strategic manoeuvre, is shown also in the selfmates Nos. 102 and 169. The relationship with the former is even more conspicuous, as their final-manoeuvres are identical. The sixth and tenth moves and correspondingly the eighth and twelfth moves may be regarded as a repetition-theme.

No. 169. 1. Rc1-c2† Ka2-b1 2. Rc2-b2† Kb1-a1 3. Rh2-b3† Ka1-a2 4. Rb3-a3† Ka2-b1 5. Qc3-d4 Kb1-c1 or -c2 6. Ra3-c3† K-b2 or -b1 7. Qd4-d2 (†) K-a1 (best) 8. Rc3-a3† Ka1-b1 9. Ra3-f3 Kb1-a1 10. Qd2-c1† Ka1-a2 11. Qc1-a3†

Ka2-b1 12. Rf3-f2 Kb1-c2 13. e2-e4† Kc2-d1 (best) 14. Qa3-d3† Kd1-e1 (best) 15. Qd3-e3† Ke1-d1 16. Qe3-e2† Kd1-c1 17. Qe2-d2† Kc1-b1 18. e4-e5 Kb1-a1 19. Qd2-d4† Ka1-b1 20. Rf2-e2 Kb1-c1 21. Re2-e1† Kb1-c2 22. Qd4-b4 Kc2-d3 23. e5-e6 Kd3-c2 24. e6-e7 Kc2-d3 25. e7-e8-Q Kd3-c2 26. Qe8-f7 Kc2-d3 27. Qf7-g7 Kd3-c2 28. Kh8-g8 Kc2-d3 29. Kg8-f8 Kd3-c2 30. Kf8-e8 Kc2-d3 31. Qb4-b2 Kd3-c4 32. Qg7-c3† Kc4-d5 33. Qb2-b5† Kd5-d6 34. Re1-d1† Kd6-e6 35. Bh7-g8† etc.

White's Pawn is auxiliary in attaining the selfmate postulate by promotion to Queen. In the immortal No. 102 (dedicated to Morphy) which reproduces almost the same manoeuvre up to the twentieth move, a Rook had to be claimed.

No. 170. 1. Rc4-d4† Kd5-c5 2. Qf4-c1† Kc5-b5 3. Rd4-b4† Kb5-a5 4. Qc1-a3† Be8-a4 5. Kb7-b8 Ka5-a6 6. Re4-c4 Ka6-a5 7. Bh1-a8 Ka5-a6 8. Rb4-b5 Ka6-xb5 9. Qa3-b4† Kb5-a6 10. Rc4-c6† Ba4-xc6 11. Ba8-b7† Bc6-xb7 12. Qb4-b6† Ka6-xb6 stalemate.

Self-stalemates are today unfortunately out of fashion, although they do not differ much from selfmates. The difference lies chiefly in the character of the last move of Black's. During the 17th and 18th Centuries the rule was that stalemate counted a win, that is to say, the player who stalemated his adversary lost the game. This rule was still in force in England at Lewis' and Walker's time. Hence it happened that self-stalemates flourished until the Forties of last century. But since stalemates are equal to draws in modern play, they were displaced very soon by selfmates. The surprising combinations of self-stalemates are not infrequently to be found in drawing endgames, e. g., Nos. 50 and 120 of this collection.

Another noted self-stalemate in 26 moves by the prominent English composer of the Sixties, Thomas Smith of London (1838-1871), may be found in "*New York Clipper*," February 25, 1871, No. 752. The author christened it the "City of London Battery" and dedicated it to Cook.

No. 171. For Cook's solution the reader may be referred to the "*American Chess-Nuts*," p. 622, No. 21. The final position is as follows: Kd8; Qe8; Rs. b8 and g8; Bs. a8, c8, f8 and h8; Ps. b7, c7, d7, e7, f7 and g7. K anywhere.

Shinkman succeeded in shortening the postulate to 56 moves. His solution which differs considerably from that of Cook's runs as follows: 1. P-d4 2. Q-d3 (only the moves for White are given, as it is immaterial where the black King moves) 3. P-a4 4. P-a5 5. P-a6 6. P-a7 7. P-a8 =B 8. R-a7 9. R-g7 (†) 10. R-g8 Kh5 (if 10. . . . K-h4, then 11. P-d5 K-h5 12. P-g4† etc.) 11. P-g4† 12. P-g5 13. P-g6 14. P-g7 K-h5 (if 14. . . K-h4 (g4) then 15. P-d5 K any 16. P-h4 (h3†) etc.) 15. P-h4 16. B-g5 17. P-f4 18. Q-g6 19. P-e4 20. B-a6 21. B-c8 22. R-h3 (K×g1) 23. K-e2 24. Kt-d2 25. Kt-f1 26. P-e5† 27. K-f3 (K×f1) 28. P-c4 29. K-g4 30. R-b3 31. P-c5 32. P-c6 33. P-c7 34. P-d5 35. P-d6 36. P-d7 37. P-h5 38. P-h6 39. P-h7 40. P-h8 =B 41. P-e6 42. B-d8 43. K-g5 44. K-f6 45. K-f7 46. K-f8 47. P-e7 48. R-b8 49. P-f5 50. P-f6 (†) 51. Q-e8 52. P-f7 53. P-b4 (†) 54. P-b5 (†) 55. P-b6 and 56. P-b7 stalemate.

In Shinkman's stalemate position the six Pawns occupy the same squares as in Cook's, but the pieces have partially changed their places, viz.: Kf8; Qe8; Rs. b8 and g8; Bs. a8, c8, d8 and h8.

Cook's composition with the postulate of a direct mate represents, as

is well known, a threemover by Loyd (cf. note to No. 296).

No. 172. 1. Rd1-d2 A) Kte1-f3 2. Rd2-c2 etc.

B) 1. . . . Kte1-d3 2. Ktf4-g2 etc.

C) 1. . . . Kt-e1-c2 2. Rd2×c2 etc.

D) 1. . . . Kt-e1-g2 2. Rd2×g2 etc.

The black Pawn has to prevent a dual in Variations C) and D), viz. 2. Ktd3 etc., instead of 2. R×c2 or 2. R×g2 resp.

No. 173. 1. Rh4-h5 etc.

Instance of an adjusting waiting manoeuvre.

No. 174. 1. Bh5-g4 Kf2-f1 2. Kh2-g3 Kf1-g1 3. Bg4-h3 Kg1-h1 4. Kte2-e1 Kh1-g1 5. Kte1-f3† etc.

As regards strategy this sixmover is nearly identical with No. 209, and both are related in some respect to the sevenmover No. 67. The blocked Pawn e5 is needed to prevent White from playing the Knight to d4 on the fourth move.

No. 175. 1. Qb7-c8 A) Ke7-d6 2. Ktd8-c6 etc.

B) 1. . . . c7-c6 or -c5 2. Ktd8-b7 etc.

C) 1. . . . Ke7-f8 2. Ktd8-e6† etc.

The two mating positions of Variation A) are analogous.

No. 176. 1. Ktf3-e1 Kc3-d4 2. Rf1-f6 etc.

We have already observed the clearance of a line for the critical move in an "Indian" (cf. Nos. 8 and 43). In this "American" the clearance (Ktf3-e1) is a preparatory manoeuvre for the protection of the Rook b6 by the critical move 2. Rf1-f6. The

backposting is here represented by the mating move with the Knight on f3.

In "*Hartford Weekly Times*" the position appeared shifted one file to the right, thus causing the following "cook": 1. Rc6-f6† Kg4 2. Ktf5† etc. The present corrected version* was first published in the "*Baltimore Item*," June 17, 1882, No. 12. John G. Belden, chess editor of the "*Hartford Weekly Times*" made the following jocular remark on the problem:

Chess-Nut Splinters

"It is very 'ot and we might make the splinters fly, but we are mindful of the entreaty, 'Oh, woodman, spare that tree.' Anyhow, here's your nice roasted chess-nuts—by the most experienced Cook—in three moves: First move—remove the bur. Second move—shuck it. Third move—go for the m(e)ate. It's as easy as 'E. B. C.'"

No. 177. 1. g4×h5 g6×h5 2. Ktg1-h3 Re5-e6 (if 2....Rh6-g6; then 3. Rg5×g6 Ke4-f3 4. Rg6-g3† etc.; and if 2....b6×c5; then 3. Rg5-g3 Rh6-g6 4. Rg3×g6 Ke4-f3 5. Rg6-g3† etc.) 3. Rb7-g7 a) Rh6-g6 4. Rg5×g6 Re6×g6 5. Rg7×g6 Ke4-f3 6. Rg6-g3† etc. b) 3....Ktb8-d7 4. Rg5-g3 Rh6 or Re6-g6 5. Bf2-g1 Rg6×g3 6. Rg7×g3 etc.

If Black plays differently the mate can be given at the latest on the sixth move. The threat is 2. Ktg1-h3 3. Rg5-g3 (†) 4. Kth3-g5† resp. 4. Bf2-g1 and 5. Kth3-f2†.

As the position of the white Pawns presupposes four captures and only two black men are off the board this position just as No. 499, is impossible. This is excusable in a species of compositions which, strictly speaking, cannot be reckoned among chess problems but rather among Curiosities

*W. Pauly found that this version is again "cooked" by 1. Ktc1-e2 any 2. Kti3-d2 etc. Without spoiling the clearance-idea and the American theme I see no better correction than to add a black Pawn on f7 and a white one on g4.

or Fancies. The oddly congested position and the considerable number of moves are apt to awe the solver somewhat. The former is expressed in the proud bearing of the "rooster": Kd1; Ps. d2 and d3 represent the fore-foot; Pe3; Bf2 and Ktg1 the hind-foot, spread wide in self-respect; Rg5; Ps. g4 and g6; Bh7; Rh6; Kth5 and Ph4 is the tail; Ktb8; Ba7; Rb7 the head with crest; Ps. b6, b5 and c5 the neck; Ktb4; Ps. c4 and b3 the breast and the rest in the center represents the belly. Belden's remarks on this Curiosity read as follows:

A Chess Rooster

"He is a proud little fellow,—and not so very little either. A six-pounder* is a good-sized 'game'. We are glad friend Cook was spurred up to do something for our column. But after Cooking the bird we don't quite understand why he didn't eat it, unless it is too confounded tough. The author intimates that 'the unnatural position and some double ruffles' are due to *foul play*, and expresses the hope that chancicler will not be a victim to any Water-burying deluge,** but will crow forth to his *mate* his survival as one of the *fittest*. If Elizabeth*** takes this challenge from Hoboken without putting on her gaffs she isn't the kind of pullet her feathers indicate."

In the six-move original version a black Pawn instead of the white Rook was posted on b7 and the black Rook at e5 was missing. Charles Henry Waterbury of Elizabethport, N. J., an eminent solver, discovered that this version was faulty. The corrected position, a mere make-shift, was published in Belden's chess column on June 13, 1878 as No. 515 with the following humorous remarks:

Zoological Wonders

"A few weeks ago, our readers will

*The original version had six moves.

**C. H. Waterbury "cooked" the original version (see the following).

***Sam Lloyd, living at that time in Elizabeth, N. J.

remember, Cook served up a 'game' cock so almighty tough no one could digest it. Then he got a little mad and asked them to take a seat in an easy rocking chair until he could Cook another foul dish. The result of his labors are apparent elsewhere. He has been just twenty-one days hatching this one and he ought to be able to pull-it through. But we think Cook is rather imposing on good nature when, in response to an order for quail on crackers, he sends us an elephant on toast. We shall have this visitor pack his trunk and start without delay Ho! for the Paris exposition."

No. 178. 1. d4-d5 A) Be6-g4 2. Bb2-c1 Bg4-c8 (d7 or e6) 3. Kc3xc4 Bc8-a6† (b5† or xd5† accordingly) 4. Kc4-c5 B any 5. c2-c3 etc.

■ B) 1.... Be6 any (except xd5) 2. Bb2-c1 a) B-g4 3. Kc3xc4 Bg4-c8 4. c2-c3 Bc8-a6† 5. Kc4-c5 etc., as before. b) 2... B-a6 (or-b5 accordingly) 3. a3-a4 B any 4. Bc1-a3 etc.

If 1.... Be6xd5; then mate can be given at the fourth move as follows: 2. a3-a4 Bd5 any 3. Bb2-a3 etc.

In "*Hartford Weekly Times*" the white Pawn f6 was missing and the black Pawn f7 stood at e7. This caused the problem to be insolvable on account of 1.... Be6-f7. The date of publication could not be ascertained; yet one may assume that it appeared before the "easy" rocking chair, the next problem, even if this cannot be deduced from the heading.

No. 179. 1. Ktf4xg2 etc.

Having found little comfort in the former rocking chair the solver now, by courtesy of our master, enjoys the deserved rest in this easy chair. The swinging motion of the chair is neatly indicated by the two rotary Knight-mates on d4 and e1. On this picturesque problem John G. Belden made the following droll remark:

An Easy Chair

"Take a seat, gentlemen. Cook has got up a meal on rockers. A short time ago Cook served up a rooster on toast, to be devoured in six bites. Waterbury, like a hungry chap, went for it, feathers and all. But he couldn't get it down and so sent it back to be Cook-ed over. The rooster is once more on the gridiron, and while Waterbury is waiting for it to be done Cook has kindly forwarded a problematic 'easy chair' and asks our New Jersey friend to be seated in two moves."

No. 180. 1. Bh8-d4† Kc5xd4 (if 1.... Qe4xd4; then 2. Qg5-e7† Kc5-b6 3. Qe7-d6† Kb6-b7 4. Bb5-a6† etc.) 2. Qg5-g7† Qe4-e5 (if 2.... Kd4-c5; then 3. Qg7xa7† Kc5-d6 4. Qa7-b6† etc.) 3. Qg7xa7† Kd4-e4 4. Qa7-e3† Ke4-f5 5. Qe3-g5† Kf5-e4 (if 5. Kf5-e6; then 6. Qg5-g6† Ke6-e7 7. Qg6-e8† Ke7-d6 8. Qe8-c6† etc.) 6. f2-f3† Ke4-d4 7. Qg7-g1† Qe5-e3 8. Qg1-g7† Kd4-c5 9. Qg7-c7† Kc5-d4 10. Qc7-b6† etc.

Underneath Cook's original diagram of this composition the following handwritten remarks were found: "As Bolton has already called one of his problems *Camille*,* perhaps my fleet-footed Queen might be christened *Atalanta*.** At the end is written: "curiously, the course of the white Queen figures a representation of a cat-boat at half reef, as seen from Black's side of the board."

From the attached program of a performance with living chess men at the Academy of Music of New York on Wednesday evening, April 16, 1879, it is seen that a game between Cpt.

*Vergil's famous Amazone, a girl from the tribe of the Volsci. She was a favorite of Diana, and swifter than a horse. (Aeneid XI.) Bolton's problem was a Queen and Rook problem (cf. note to No. 300) in nine moves, published probably first in Staunton's "*Chess Players Companion*," 1849; No. 14.

**The noted mythological Arcadian King's daughter who promised to give her hand and heart to the man who could beat her in a race.

Mackenzie and Eugene Delmar was produced at the stage on a board each square of which was four feet long and four feet wide. Then Cook's problem "Atalanta" was presented, composed especially for this occasion (hence the long distant moves of the Queen with regard to stage effect). At the conclusion, as a Grand-Finale, another problem of Cook's (No. 85) was exhibited, the solution of which, in seven moves, produces the initial letter "M" in the mating position. The reader may be referred to the article "Chess with living pieces" in *"American Chess Journal,"* April, 1879, p. 307.

No. 181. 1. Rd4×e4 f4×e3 2. Ba4×b5 Rf7-c7 3. Krg8-e7 Rc7-c5 4. Kte7-d5† etc.

We observe here a forced directing of the Rook f7 to the squares c7 and c5 and finally a forced diversion of that Rook from c5 to d5 by the Knight's checking, both in the common method of an immediate threat.

Pawn c2 and Kc1 represent the cat's fore-foot; Pawn f2 and Rc1 the hind-leg. The men on a5, b5, a4, a3 the head; Pawn b4 the eye; the men on g8, f7, f6 and g5 the curved tail and the remaining pieces make up the body. On this picturesque composition John G. Belden again wrote the following amusing remarks:

The Chesscat

"As we have been unable to find a genealogical record for the 'chesscat' that adorns the head of our column this week, we fain must believe it is the founder of a new race of cats. We do not credit the story that the New York Chess Club has adopted the chesscat for its coat of arms, though the altitude of the cat's tail may be typical of the stilted position now occupied by the aforesaid bolting club. If there was going to be a cat convention we do not believe the 'chesscat' would care a

scratch where the convention met so long as it had a paw in the pie. Look at the calm, expressive eye! There is no streak of jealousy visible, neither is there guilt. Before betraying its companions it would paws. And if it were an educated cat a perusal of the following couplet from Shakespeare might prevent the guilt of treason:

'So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.'*

No matter if a chess club spills itself, a chesscat is far too sensible to upset its own milk pan just because some other cat got a pan of milk, too."

No. 182. 1. Kte1-f3 Kf4-g4 2. e2-e4 Kg4-f4 3. Bf1-c4 Kf4-g4 4. Bc4-e6† Kg4-f4 5. Ktg3-e2† etc.

This mating combination without any variation is artistically constructed, as is shown by the fact that not only every piece but also every Pawn has its office in the mating position, a very rare occurrence in picturesque problems.

A pair of skates, the "Sage of Hoboken"—an expert skater himself—has composed and dedicated to tyrosolvers (novices) who on the slippery course of the 64 squares are accustomed to slip in the solving of a two mover. It was published in the same chess column, November 24, 1881 as No. 784 in the following position: Kb5; Qd1; Rg1; Bs. c1 and f1; Kts. e1 and h3; Ps. b2, c2, d2, e2, f2, g2 and h2. Kg4; Qe8; Rb8; Bs. c8 and f8; Kts. d8 and a6; Ps. a7, b7, c7, d7, e7, f7 and g7. The postulate reads as follows: "Either party playing first mates in two moves," and the heading: "A pair of skates for Nov-ices." The Chesscat and the Skate appeared simultaneously in the same number of Belden's chess column who accompanied the problem with the appended witty remarks:

*Hamlet, Act IV, Scene V.

The Skate

"The problem below is a skate, and how the Cook came to serve up a cat and a skate at the same meal is more than we can understand. In trying to connect the two we slipped up. Skates are made for slippery places. And this reminds us that that the New York Chess Club slipped out of its promise to contribute \$100 for the congress. But it didn't slip out on skates. The proceedings was too rough for that. Their manner of leaving was a sort of coal cart waltz over a rough and rugged road which doesn't lead to a chess player's paradise.

We feel that our style of reasoning will convince almost anybody that the New York Chess Club was justified in going out into the cold, and with this tender and feline expression of our sympathy we leave the chesscat and skate to the mercies of the boys who may cut down the caudal appendage of the five move cat to 'our cat another one,' and who also may take all the

Curve out of the skate
And lay it out straight."

No. 183. 1. Rc7-c8† Kg8-h7 2. Bc4-d3† g7-g6 3. Bh6-f8† Kh7-g8 4. Rh4-h8† Bd4-xh8 5. Bf8-g7† Kg8-xg7 6. Bd3xb1 a3xb2 7. Qh3-h5 g6xh5 8. Ke2-d2 h5-h4 9. Kd2-c3 h4-h3 10. Kc3xb2 h3-h2 11. Kb2-a1 h2-h1-any 12. Rc8-g8† etc.

This selfmate has a lengthy preparatory manoeuvre by which Black is forced to move his Bishop into the corner (h8) and afterwards his King to g7 (Indian theme). Then White, by a four-move excursion of his King, reaches the corner square (a1) where he can be mated by a discovered check.

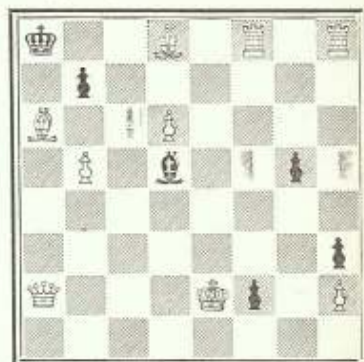
James Hazeltine, known under the nom de plume "Miron," states in his chess column of the *"New York Clipper,"* that this self-mate was composed jointly by Cook and Napoleon

Marache. The latter had already long ago composed the following ten-move selfmate which with regard to strategy coincides with No. 183.

No. 183A

Napoleon Marache.

"Book of the First Amer. Chess Congress."
1859, p. 328, No. 52.



A. C. N. p. 384, No. 178.

Selfmate in Ten Moves.

1. Bd8-xg5† Ka7 2. Be3† b6 3. Ra8† Bxa8 4. Bb7† Kxb7 5. Qa5 A) bxa5 6. Kxf2 a4 7. Kg1 a3 8. Kh1 a2 9. Bg1 a1-any 10. Rb8† etc. B) 5....f1-any (†) 6. Kxf1 bxa5 7. Kg1 a4 8. Kh1 etc., etc., as in A).

After Marache's death Cook extended the jointly composed twelve-mover to fifteen and added a variation (merely an interchange of moves) by which the solution was rendered considerably more difficult. But he refrained from publishing it. Here the position and solution: Ke2; Qh3; Rs. d7 and h4; Bs. c4 and h6; Kts. c8 and f1; Ps. a2, b2, e6 and g5. Kg8; Bg1; Ktb1; Ps. a3, f2 and g7. Selfmate in 15 moves. 1. Rd7-d8† Kh7 2. Bd3† g6 3. Bxb1 A) Bh2 4. Bf8† Kg8 5. Bd6† Kg7 6. Be5† Bxe5 7. Rd7† K any 8. Rh8† Bxh8 9. Rd8† Kg7 10. Kd2 axb2 11. Qh5 gxb2 12. Kc3 h4 13. Kxb2 h3 14. Ka1 h2 15. Rg8† etc. B) 3....axb2 4. Kd2 Bh2 5. Bf8† Kg8 6. Rd6†

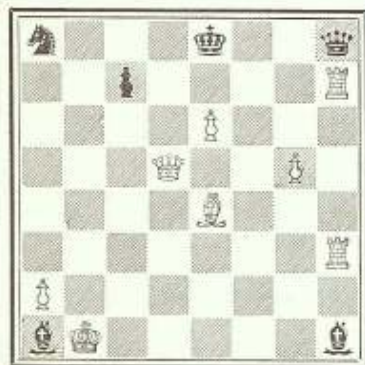
Kg7 7. Be5† B×e5 8. Rd7† K any
9. Rh8† B×h8 10. Rd8† Kg7 11. Qh5
g×h5 12. Kc3 etc., etc., as in A).

Whether Marache is the originator of this motif is very doubtful, as long as the date of first publication of his tenmover is not ascertained.* The gist of this motif, namely the retreat of the black Bishop into the corner (critical move) and the interference of the black King was rendered by Cheney, in 1857, and published first in *Frank Leslie's* chess department conducted then by the editor Marache. It is, therefore, very probable that Marache was inspired by Cheney's composition.

No. 183B

George Nelson Cheney.

"Frank Leslie's Illustr. Newspaper."
April 25, 1857, No. 71.



A. C. N. p. 380, No. 151.

Selfmate in Eight Moves.

1. Qd5-d7† Kf8 2. Rf7†
Kg8 3. Rf8† K×f8 4. R×h8† B×h8
5. Qd8† Kg7 6. Ka1 any (except
B×e4, whereupon 7. Qg8† follows)
7. Bb1 any 8. Qg8† etc.

The Indian theme in a selfmate was favored later on frequently by other composers and was rendered in manifold ways. Shinkman f. e. treated it approximately as follows: Kc4;

*The publication in Fiske's Congress-book seems to be a reproduction, not an original contribution.

Qc1; Rs. f1 and g8; Bs. b1 and e7; Kt f5; Ka1; Bs. h1 and e5. Ps. e6 and e4.
7†. 1. Bb1×e4† Ka2 2. Qa1†
B×a1 3. Bb1† Kb2 4. Rb8† Bb7
5. Kte3 e5 6. Bc5 e4 7. Kd4 etc.

No. 184. 1. Kte8-d6 A) Kd8×e7
2. d7-d8-Kt† etc.

B) 1....Kd8×e7 2. d7-d8=Q†
etc.

In *"Baltimore Sunday News"* the two Pawns of the h file were missing and the white King had its post at h7. As this position failed to provide a proof for Black's last move it must be called an impossible one. In order to obey the adopted rule that the position should be natural, the old version had to undergo correction for the presumption of Black's last move h7-h6. It is this proof of Black's last reply that sanctions the en-passant capture as key-move in a problem which ordinarily would be unpermissible, as in No. 46 "Γὰ ἀρὸπ:α," or in No. 476 (Y, why). Of course, this is legal when Black manifestly can not have made any other move except the two-square advance of the respective Pawn, as again in No. 157. Further than that one must not go. Otherwise one would be justified in demanding proof of the move before that, and so on, perhaps right back to the original position of all men on the board. That in consequence would necessitate the sanctioning of Castling and multiplied pieces created by Pawn-promotion: two or three Queens, three Rooks of the same color, or two and more King's Bishops, Queen's Bishops etc., and sundry additional oddnesses that may occur in practical play, but are barred in proper and legitimate problems.

No. 185. 1. Ktg6-e7 A) Bf4×e3 2.
Ktd5-c3 etc.

B) 1....e5-e4 2. g3×f4 etc.

Although the two mating positions of Variation A) are analogous, the construction is to be censured because (apart from the somewhat compulsory key-move) the purity of one of the afore-mentioned mating positions is impaired by the black Pawn's moving to e4 which square is already held by the Knight at c3.

No. 186. 1. Rd4-d7 etc.

This twomover was presented to the participants of the fifth American Chess Congress on the banquet-table on Tuesday, January 27, 1880, at the Westminster Hotel in New York in the shape of a giant cake whose almonds, raisins, march-pane and other sweet ingredients represented the chess men and squares. It was christened, therefore, the "Cake-Problem." With cake and roast turkey the merits of the committee and judges (Cook, Waterbury and Carpenter) were celebrated. For an extemporaneous offering designed to tickle the palates of practical players, a class which generally exhibit little comprehension and appreciation of the poesy of problems, a two-mover with numerous tries like No. 212 would have been better suited.

The problem found acceptance in Jean Dufresne's popular collection, "*Sammlung leichter Schachaufgaben*," part II, p. 22.

No. 187. 1. Qb1-b8 A) Bf1-d3 2. Qb8-e5 Bd3-c4 (best; if 2.... Bd3-f1; then 3. Qe5-g3 etc.) 3. Qe5-d6 Bc4-e2 (best) 4. Qd6-f4 Be2-d3 5. Qf4-f3 (g4) Bd3-f1 6. Qf3-g3, etc. (If 5.... Bd3-f5 (†), then 6. Qxf5 Bg1 any 7. Qf5-f3 etc.

B) 1.... Bf1-c4 2. Qb8-d6 Bc4-e2 3. Qd6-f4 etc., etc., as in A).

C) 1.... Bf1-e2 2. Qb8-f4 Be2-d3 3. Qf4-f3 (g4), etc., etc., as in A).

If 1.... Bf1-b5; then 2. a4xb5.

The white Queen strives for the square g3 in order to force Black to give up either the square h2 or g2 when moving one of the two Bishops ("Zugzwang").

Salvioli quotes Cook's eightmover in his "*Teoria e Pratica*," 1887, p. 95, as an "endgame," following our master's solution up to the fifth move (5. Qf4-g4) and concluding abruptly "e vince," i. e., and wins. Prof. Berger, in omitting the Pawns of the a file, enlarged Cook's motif by delaying the mate a few moves. He published his modification as a winning endgame of his own in "*Columbia Chess Chronicle*," Sept. 29, 1888, No. 175, and later in his book "*Theorie und Praxis der Endspiele*," Leipzig, 1890, p. 93.

Without the Pawns of the a file a win for White is in any case possible, wherever the Queen may be posted, except on a2, from which square she can not control the diagonal line b8-h2 in the key-move. If, f. i., the Queen is posted on g6, White mates easily in two moves by 1. Qg6-g3. If the Queen stands on a4 it requires nine moves for the mate at the latest, beginning with 1. Qa4-f4. Should White start the solution with 1. Qc2-e7 the mate could be given on the eleventh move at the latest; at the twelfth move if 1. Qb1-b8, as in Berger's version, or if 1. Qa1-e5 is chosen as key-move. And finally, if White starts with 1. Qd1-d6, Black can delay the mate until the thirteenth move.

No. 188. 1. Qa8-a2 A) Kf4-g3 2. Qa2-h2† etc.

B) 1.... Kf4xe4 2. Qa2-f2 etc.

C) 1.... Kf4-g5 2. Qa2-f2 etc.

D) 1.... any 2. Qa2-f2† etc. (Threat.)

The distant action of the Bishop b6 upon the square g1 is here brought about by the removal of the Knight from e3, whereas in the related

fourmover No. 546 this action is effected upon the square f2 by the removal of the same piece and from the same place.

No. 189. 1. Kc3-d2 A) Rh2-h3 2. Ktg1-e2† etc. (Threat.)

B) 1....h4-h3 (Kth1-f2) 2. Ktg1-e2† etc.

In the version in "*Brentano's Chess Monthly*" White's Knight h7 may be found on the square e6. This was the cause that, after 1....h3, either 2. Kte2† or 2. Ktg7 (d4) could be played, and that, after 1....Kfr2, mate could be given at once by the Bishop's move to f4.

No. 190. 1. Qc2-e4 A) Ktg2-h4† 2. Qe4xh4† etc.

B) 1....Ktg2-e3† 2. f2xe3 etc.

C) 1....Bh6-g7 2. Qe4xg2 etc.

D) 1....Bh6-f8 2. Qe4-e8† etc.

E) 1....Ktg2-f4 2. Qe4-h1† etc. (also 2. Qe4-f3† etc.).

In "*Brooklyn Chess Chronicle*" the following setting was published: Kf5; Qc6; Pg3; Kh5; Rs. h3 and h8; Bh6; Ktel; Ps. f6 and g5. 3†. (Solution the same.) This our master cancelled, because (after 1. Qc6-e4 Rh4) White could play not only the intended Queen's sacrifice on h4 but also 2. g3-g4† etc.

The amended version was first published in an American column, unknown to me, which the "*Hamburgische Korrespondent*" reproduced on August 12, 1896 as No. 66, followed six months later by the "*Patterson Sunday Chronicle*."

No. 191. 1. a4-a5 A) Rd6-e6† 2. Qg6-e4 etc.

B) 1....Rd6-d4 2. Qg6xf6 etc.

C) 1....Rd6-c6 2. Krg5-e4† etc.

D) 1....f6xg5 2. d3-d4† etc.

E) 1....f6-f5 2. Qg6xf5† etc. (also 2. d3-d4† etc.).

The checking-peril which is averted here by a quiet Queen's sacrifice is not a satisfactory compensation for the unaesthetic key-move, the immediate threat and the uneconomical mating positions—not to mention the dual in Variation E). Black's Pawn on b5 is necessary, for it serves the avoidance of a "cook" beginning with 1. Qg6-e4 which is defeated only by the Rook's move to d5.

No. 192. 1. Qg8-e4 etc.

The motif consists of a defence of a dreadful checking-peril against which the white King is seemingly helpless. At the same time a waiting manoeuvre is connected with it.

This twomover may also be found in "*Chess Nut Burs*" by William H. Lyons of Newport, Ky., 1886, p. 83, a book which contains a small collection and treatise on chess problems.

No. 193. 1. Ktd4-f5 A) Rh1xg1 (-h4) 2. g2-g4† Rxxg4 3. Kth6-g8 etc.

B) 1....g5-g4 2. Ktf5-g3† a) Kh5-h4 3. Kth6-f5† etc. b) 2....Kh5-g5 3. Bg1-e3† etc.

The original position in the "*Brooklyn Chess Chronicle*" shows the white Knight d4 on e3. This alteration permitted a solution in three moves as follows: 1. Kte3-g4 Rany 2. Ktf6† etc. or 1....Kh4 2. Bf2† etc.

No. 194. 1. Rd4-d6 A) f6xe5 2. Rd6-g6 etc.

B) 1....Kf5xe5 2. Rd6-d5† etc.

Both variations are analogous, inasmuch as in A) the King's Rook (g4) executes an horizontal mate (Rg5†) and in B) a corresponding vertical mate (Re4†).

In Salvio's *"Teoria e Pratica"* the Rook d4 had its place on d5. This allowed the following "cook": 1. Kg8-f7 f6xe5 2. Rh4 etc. Another version published in *"Charleston Weekly News,"* July 19, 1885, No. 341 showed the diagrammed position, only the Rook g4 stood on d6. This position, too, permitted a "cook," viz. 1. Kte5-f3 Kg6 2. Rd4-d5 etc. The corrected version here presented was first published by Steinitz in his *"International Chess Magazine,"* March, 1886, No. 181. A remarkable fact is that even this third version is "cooked", by 1. Kte5-c6 Ke6 2. Rd5 etc. A black Pawn on b7 which is blocked by a white one would make it sound.

No. 195. 1. Bc1-e3 A) Ke5-e4 2. Kte6-c5† etc.

- B) 1....f6-f5 2. Kte6-f4† etc.
 C) 1....d6-d5 2. Kte6-d4† etc.
 D) 1....Ke5-f5 2. Kte6-g7† etc.
 E) 1....Ke5-d5 2. Kte6-f4† etc.

Variations B) and C) are analogous and result in symmetrical finales on the left and right side. The original version of New York. *"Evening Telegram"* conducted then by Loyd had the following setting: Kh2; Qa8; Be3; Kte6; Pd2, Ke5; Ps. d6 and f6. 3† (Solution practically the same.) There the symmetry was even enlarged to Variations D) and E). But a dual in Variation E) and especially the unsoundness of the problem on account of a "cook" beginning with 1. Kte6-f4 made the remodeling necessary.

No. 196. 1. Ktf4-d3 Ka1-b1 2. Be6-b3 Kb1-a1 3. Kf5-e4 (e5) Ka1-b1 4. Ke4-d4 Kb1-a1 5. Kd4-c3 Ka1-b1 6. Be3-d4 etc.

The jocular heading was given to this picturesque composition, because the black King hypnotized, as it were, by the moon (the position of the white force represents the crescent) ambles helplessly back and forth on a1 and

b1 like a somnambulist.

No. 197. 1. Kte5-d7 A) e4-e3 2. Kte6-c5 etc.

B) 1....g6 any 2. Ktd7-c5 etc.

The black Pawn on h6 is needed to prevent the continuation 2. Ktg5 in Variation A). Both variations display an analogy, inasmuch as the two Knights alternate in moving to c5 in order that the Rook can give either an horizontal or vertical mate accordingly.

New Orleans *"Times Democrat"* had published in an interval of four months two other similar versions employing a white Bishop and a white Queen resp. However, they were thrown overboard by our master on account of severe duals.

No. 198. 1. Ra7-b7 A) Kc5-d4 2. Rb7-b5 etc.

- B) 1....Kc5-d6 2. f3-f4 etc.
 C) 1....Kc5-c6 2. f3-f4† etc.
 D) 1....b3-b2 2. Qh1-d1 etc. (Threat.)

In Variation B) a dual-mate is possible (Qh6† or Qc6†). Cook could have removed this constructional flaw by adding a black Pawn on g6. The problem shows relationship with No. 547. This can be easily concluded from the similarity of form, the identical key-move, and the mates given by the Queen on d5.

No. 199. 1. d3-d4 A) Qe4-e6† 2. Rc7-d7† etc.

- B) 1....Qe4-e8† 2. Qa4xe8 etc.
 C) 1....Qe4-a8† 2. Qa4xa8 etc.
 D) 1....Qe4-b7† 2. Kc8xb7 etc.
 E) 1....Kd6-e6 2. Qa4-a6† etc.
 F) 1....Qe4xd4 2. Qa4xd4† etc.

Four years later, this problem adorned as frontispiece a problem collection, entitled *"Caissa's Ghost,"* Kirks-

ville, Mo., 1890. G. A. W. Cumming of Kirksville, the author of this book, probably thought that he could not present a more suitable one for his collection, as the black Queen seems to hover over the solver like a dreadful spectre.

No. 200. 1. b7-b8=R Kh3-h2 2. Kf3-f2 a) Kh2-h3 3. Rb8-b4 etc. b) 2... Kh2-h1 3. Rb8-h8 etc. c) 2... h4-h3 3. Rb8-h8 etc.

In Dubuque "*Chess Journal*" the white Pawn at b3 is missing. Cook added it subsequently to avoid the dual-continuation 3. Rb8-b3 (instead of 3. Rb8-h8) in subvariation c).

Concerning the extension of the motif (promotion to Rook) cf. note to No. 132.

No. 201. 1. Rf7-a7† Ka8-b8 2. Bf2-g3 Qe5×g3 3. Ra7-a8† Kb8-b7 4. Ra8-a7† Kb7-b6 5. Ra7-a6† Kb6-b5 6. Ra6-a5† Kb5-b4 7. Ra5-a4† Kb4-c5 8. Ra4-a5† Kc5-d4 9. Ra5-a4† Kd4-c5 10. Ra4-a5† Kc5-f4 11. Ra5-a4† Kf4-g5 12. Ra4-a5† Kg5-h4 13. Ra5×h5† Kh4-g4 14. Rh8-g5† etc. draw.

The motif of this end-game* is by no means original, as it was known, most probably, long before the year 1886. However, the rendering is very good, having a touch of practical play. The black Pawn could have been placed on any other square of the h file, except h4. Were it be posted on g7 or g6, a win for Black would be the result.

No. 202. 1. Ke2-f1 Kh3-h2 2. Kth4-f5 Kh2 any 3. Bf2-h4 K-h2 4. Kth6-g4† Kh2 any 3. Ktg4-f2† etc.

In "Moon-struck King" No. 196, the black King is restricted to two

border squares, here he is to three. The white King must aid in the work of relieving the Knight h4. The pieces change their places, namely, the Bishop has to take the place of the Knight h4, while Kth6 is to occupy the square the Bishop occupies. By this description the motif is only broadly indicated or generally expressed. Were the Bishop placed on e1, by which alteration the solution would remain unaffected, Cook's combination from the second move up to the fifth could be classified as the American theme: 1. Ke2-f1 Kh2 2. Kth4-f5 (clearance of a line for the critical move) K any 3. Be1-h4 (critical move, passing over the critical square f2) Kh2 4. Ktg4† K any 5. Ktf2† etc. (posting the Knight behind the advanced Bishop).

The solution could have been extended a number of moves, since the white King's aid is essential and the black King is confined to his three border squares. For instance: with the white King standing at c4, the problem would be an eightmover: if he were posted on a6 it would require ten moves to effect the mate; from d3, d2 or d1 only seven moves. In this last instance the black King, of course, would have to be placed on h2. In adhering to the shortest number of moves Cook acted, in my opinion, very properly. He did not adopt the methods of Reichhelm, Babson, Blathy, and others who sometimes enlarged the motif unjustifiably for the sake of imposing on the solver with a tremendous number of moves. Our master's constant aim was to display the motif as distinct as possible and from this axiom he never deviated, except when he saw an opportunity of deepening the problem or of improving its rendering by the extension to a greater number of moves.

No. 203. 1. Qc6-d7 A) Ke5-d5 2. b3-b4 etc.

*Perpetual check by a white Rook in a stalemate position of the white King in the corner, brought about by the black Queen.

- B) 1....Ke5-f4 2. Qd7-h3 etc.
 C) 1....Ke5-f6 2. Ktd4-f3† etc.
 D) 1....Bd6-c5 (b4, a3) 2. Ktd4-e2† etc.

In the original position of Steinitz' "International Chess Magazine," a misprint had crept in: a superfluous white Knight stood at the corner square h1. The reproduced version of Borsodi's "American Chess Magazine," February, 1898, p. 591, had a similar mistake. There may be found on the same corner square a black Knight which makes the problem insolvable on account of 1....Ktg3.

The reason for the presence of the black Queen's Rook's Pawn can not be demonstrated.

- No. 204. 1. Qh6-d6 A) Ba3xb4 2. Qd6-b8† etc.

- B) 1....b7-b5† 2. Ka4xa3 etc.
 C) 1....b7xa6 2. Qd6xc6† etc.

In the original version of "Charleston Weekly News" the white Queen stood at c5 and the black Bishop at h6. An additional black Pawn had to be posted on f4 in order to avoid, in Variation B), a possible check that Black's replaced Bishop might give on the square c1. The problem is remodeled for the sake of obtaining an economical mating position in Variation A).

Two more nearly identical examples of a smothered mate in the corner are to be found in "Chess-Nuts" among Loyd's threemovers, viz., p. 140, No. 461 and p. 158, No. 572.

- No. 205. 1. Ktd4-f3 etc.

The object of the two Pawns on the g file is to prevent Black from playing his Bishop to f7, by which move the solution could be frustrated. The purity of the two analogous mating positions with the Queen standing at a8 (diagonal) and b4 (frontal) is lacking. But the variation 1....Kxf3 is perfect with regard to the mating position

and is, therefore, to be considered as an "accommodation of the problem-idea" (cf. note to No. 86).

- No. 206. 1. Kg7-f6 A) Kd3-c4 2. Kf6-e5 etc.

- B) 1....Kd3-e4 2. Qb2-d2 etc.
 C) 1....f4-f3 2. Rg2-d2† etc.
 D) 1....Kd3-e3 2. Kf6-e5 etc.

In New Orleans "Times Democrat" the two black Pawns of the file are missing. They were added subsequently to avoid a dual-mate in the main variation, viz.: 3. Qb5† or 3. Rc2†.

- No. 207. 1. Ke8-e7 A) Kg6xh5 2. Qc3-g7 etc.

- B) 1....Kg6-f5 2. Qc3-e3 etc.
 C) 1....g5-g4 2. Qc3-h8 etc.
 D) 1....any 2. Qc3-c2† etc. (Threat).

If Black answers 1....Bh2-g1; then 2. Qc3-f3, apart from the threat, is permissible.

- No. 208. 1. Rb2xb4 b6-b5 2. a3-a4 b5xa4 3. Kd5-c4 a4-a3 4. Kc4-b3 Ka1-b1 5. Kb3xa3† wins.

The same position, but without the white Pawn and the black Pawn at b4, has been published by the "Amsterdam Weekblad" as a winning endgame by Dr. Emanuel Lasker. Soon afterwards "Baltimore Sunday News" reproduced Lasker's endgame from that Dutch chess column with the following editorial remark: "We fail to find a solution to this. Can our readers solve or correct it?" A week later Cook version (without the black Pawn b4) was given for publication, wherein it was stated that "Mr. Cook kindly forwards this combination suggested to him by Lasker's endgame in last "Sunday News."

The black Pawn b4 had to be added subsequently to avoid another possi-

Solutions

bility of winning, viz.: 1. Rb2-e2 (f2, h2) Kb1 2. Kc6 wins (also 2. Kc4 a1-Q 3. Kb3 wins.)

No. 209. 1. Be1-d2 Kb3-a3 2. Kb1-e2 Ka3-a2 3. Ktb2-c4 Ka2-a1 4. Kc2-b3 Ka1-b1 5. Ktc4-a3† etc.

The object of the two Pawns is the avoidance of a partial "cook," viz.: 3. Bd2-b4 (instead of the intended 3. Ktb2-c4) Ka1 4. Ktd3-Ka2 5. Ktc1† etc. Concerning the drive of the black King to the border or into the corner cf. notes to Nos. 67 and 174.

In the original version the Knight was posted on b6 and the two Pawns were shifted two squares upwards (e5 and e6). In that position Cook's intention, indeed, could be eluded from the third move on as follows: 3. Bd2-c1 Ka1 4. Kta4 Ka2 5. Ktc3† etc.

A similar manoeuvre (driving of the black King with Bishop and Knight into the corner) concluded by the same two-move finale Shinkman has presented recently in the "*American Chess Bulletin*," January, 1925, No. 1816 as follows: Ka7; Ktb7; Pe7. Kc7. 6†. 1. e7-e8-B Kc8 2. Kb6 Kb8 3. Bd7 Ka8 4. Ktc5 Kb8 5. Kta6† etc. The venerable master remarks of it: "It is probably the lightest six-mover extant, containing the elements of strategic."

No. 210. 1. Ka8-b8 A) Kd3-e4 2. Qa5-f5† etc.

B) 1.... Kd3-e2 2. Qa5-e1† etc.

C) 1.... f6-f5 2. Ktf7-e5† etc.

D) 1.... Kd3-e4 2. Ktc2-e1 etc. (also 2. Ktc2-d4 etc.)

The white Pawn h3 was omitted on the diagram of "*Bahn-Frei*," a misprint by which the problem had no solution in Variations A) and B).

No. 211. 1. Ktg7-f5 etc.

The twofold Rook's sacrifice is here

combined with a Queen's sacrifice. The constructional defect of a dual resp. triple continuation Cook could not eradicate.

The original position of the "*Newark Daily Advertiser*," the date and number of which could not be ascertained, permitted of a "cook" 1. Qg8xf7.

No. 212. 1. Bd5-c6 etc.

With the publication of this problem Hermann Bennecke who conducted the chess department of the New York "*Bahn-Frei*" (1882-1904) was again unfortunate. The position had a typographical error that made it unsound, as the black Pawn e5 had strayed to f5. This twomover, with its abundance of clever tries, represents one of the most valuable compositions of our master's, and one can imagine that conscientious old Bennecke felt this keenly; he, the veteran of the Civil War and hero of Antietam, who, under the fire of a two hours battle against—Paul Morphy (with odds of a Knight)—had to surrender, because, as he stated facetiously, his opponent was incessantly fumbling his heavy gold watch-chain which made him nervous.

No. 213. 1. Ktd8-b7 d7-d6 2. Ktb7-c5 d6xc5 3. Ktd5-f4 c5-c4 4. Qe4-f5 e4-c3 5. Ktf4-e2† Kg1-g2† 6. Qf5-f1† etc.

In "*La Stratégie*" this self-mate appeared with the Knight d8 posted on e5. When it was republished from that French periodical in Borsodi's "*American Chess Magazine*," Sept., 1897, No. 81, it was announced with the solution that Cook's intention could be eluded by a second rather neat manipulation as follows: 1. Kte5-c4 d6 2. Ktf4 d5 3. Qe5 d4 (if 3.... dxc4; then 4. Qf5 c3 5. Kte2† Kg2† 6. Qf1† etc., Cook's motif) 4. Ktd2 d3 5. Kd1 Kf2† 6. Qel† etc. By posting the Knight d8 on a3 our master could have easily amplified his motif. Instead he ren-

dered the second variation, with the white King's move to d1 a feature, in a separate composition employing a Bishop in place of a second Knight, as the reader will find in the selfmate next following.

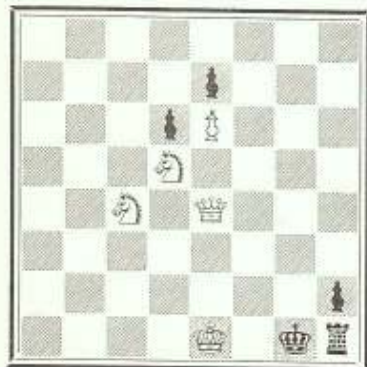
Max Weiss of Bamberg quotes in his book "240 Schachaufgaben von W. A. Shinkman," Potsdam, 1902, the appended position, that is in fact a com-

No. 213A

William A. Shinkman.

Augsburg "Sammler."

December, 1898, No. 770.



Selfmate in Five Moves.

1. Kt d5 - f4 d5 2. Qe5 A) dxc4 3. Qf5 c3 4. Kte2† Kg2 5. Qf1† etc. B) 2....d4 3. Ktd2 d3 4. Kd1 Kf2† 5. Qe1† etc.

combination of Cook's manoeuvre with the idea found by the solvers of the "American Chess Magazine." The same combined manoeuvre which is called "chameleon"* theme Shinkman has rendered also in six moves approximately as follows: Ke1; Qb1; Rc2; Ktd6. Kg1; Rh1; Ps. g7 and h2. 1. Kt d6 - e4 A) g5 2. Qb7 g4 3. Ktd2 g3 4. Qe4 g2 5. Kd1 Kf2† 6. Qe1† etc. B) 1....g6 2. Ktc3 (or Rd2) g5 3. Rd2 (or Ktc3, accordingly) g4 4. Qf5 g3 5. Kte2† Kg2† 6. Qf1† etc. In recent years Dr. H. Rohr of Breslau has turned to this

*Because the color of the square where the white King is to be mated is changed in the other variation.

theme. His fivemover may be found in "Deutsches Wochenschach," March 20, 1921, No. 15712.

No. 214. 1. Ktc2-d4 e7-e6 2. Qe5-d6 e6-e5 3. Ktd4-e2 e5-e4 4. Kc3-d2 e4-e3† 5. Kd2-e1 Kb1-c2† 6. Qd6-d1† etc.

The originator of this selfmate-finale (Queen's sacrifice with subsequent Rook's mate) is Theodore Morris Brown. His fourmover: Ka6; Qg4; Rs. a1 and b2; Bc1; Ktd4. Ka3; Ra2; Bb1; Pc2. 1. Ka6-a5 Rxa1 2. Rb6† Ka2 3. Ktb5 Kb3† 4. Qa4† etc. was published first in "Wilke's Spirit of the Times," October 26, 1867, No. 124, and is included by Cook in his "Chess-Nuts," p. 362, No. 42.

No. 215. 1. Qd1-d5 etc.

Quintuple line-clearance. Pawn g3 is needed to stop the cook 1. Qd1xd6.

No. 216. 1. Qc3-b4 A) Re1xc2 2. Qb4-c4 etc.

B) 1....Re1xd1 2. Qb4-d6 etc.
C) 1....Ke4-d5 2. Ktd1-c3† etc.

Probably to enlarge the scope of this problem by one variation Cook composed several years later a new version slightly altered which he had sent to Reijkiawik for publication in Fiske's Icelandic chess magazine, "I Uppnámi." But it proved to be without solution, and even the editors of "Checkmate," October, 1901, p. 117 and of "American Chess World," March, 1902, No. 220, who republished that version from the Icelandic chess magazine were not aware of the error in Cook's problem.

No. 217. 1. Kg5-f6 Kh7 any 2. Kf6-f7(†) K-h7 3. g2-g4 Kh7-h6 4. Kf7-g8 Kh6-g6 5. Kg8-h8 Kg6-h6 6. Ba2-g8 A) Kh6-g6 7. Qe5-f5† Kg6-h6 8. Ktb1-d2 a3-a2

(if 8. . . . b2-b1-Q or B†; then 9. Qf5-f6† Q or Bb1-g6 10. Ktd2-f3 any 11. Qf6-g7† etc.) 9. Ktd2-f3 b2-b1-Q or =B† 10. Qf5-f6† Q or B-g6 11. Qf6-g7† etc.

B) 6. . . . a3-a2 7. Ktb1-d2 Kh6-g6 (best) 8. Qe5-f5† Kg6-h6 9. Ktd2-f3 etc., etc. as before (only an interchange of moves).

With the same material, except for the Pawns g2 and a3, our master has extended the motif of this selfmate to 25 moves (cf. No. 291). There the preparatory manoeuvre is, indeed, clever and difficult to discover, as the white Bishop has first to occupy the square where the Knight is standing, and then the black King must be driven round the board. But in the present one the final manoeuvre has a more original touch on account of the interposition of the black Queen (or Bishop) at g6 and of the Knight's move to f3. Variation B) can be shortened one move as follows: 8. Ktd2-f3 (instead of 8. Qe5-f5†) Kg6-h6 (best) 9. Ktf3-h4 b2-b1=any 10. Qe5-g7† etc. Apart from this, the second and third moves are interchangeable. This trifling deficiency Cook could have removed had he deemed it worth while.

In the original version of Borsodi's "*American Chess Magazine*," the white Bishop was posted on e6 and the black Rook's Pawn was absent. This permitted of a "cook" found by a certain W. H. Thompson, the solution of which was merely an interchange of the author's moves.

No. 218. 1. Ra1-c1 etc.

Adjusting "Zugzwang" with twelve Queen-mates. The motif may be called "Queen's rays" theme. It has been often rendered in twomovers for more than fifty years. A. C. White included Cook's twomover among other illustrations of this task in his book "*Les Tours de Force sur l'Echiquier*," Paris, 1906, p. 28, No. 36.

No. 219. 1. Bg4-e2 any 2. Rg3-g5(†) etc.

The key-move releases the squares f5 and e6, thus granting Black's "monarch" the entire freedom of his "court." The object of the white Pawn e7 can not be proved. It seems to be superfluous, as a "cook" beginning with 1. Ke8-f7 or -d7 is out of question.

The problem was, most probably, sent at first to Reijkiawik to be published in Fiske's Icelandic chess magazine, "*I Uppnám*" (1901, p. 142, No. 77). Owing to the distance it arrived a few days too late, and hence its publication was forestalled by its appearance in the "*American Chess World*."

No. 220. 1. Qe2-c2 A) Kd4-d5 2. Qc2-a4 Kd5-e6 3. Qa4-d1 etc.

B) 1. . . . Kd4-e3 2. Qc2-c4 Ke3-f4 3. Qc4-e2 etc.

The white Knight at h2 might well have been substituted by two white Pawns posted on g2 and h3. It was not till later that the master appreciated the principle of economy in construction. He treated the same motif with one Knight in five moves: Ke8; Qc6; Kte4; Pg2. Kd4, Pe5, but discarded the problem, because, after 1. Qc6-c2 Kd5 2. Qa4, mate could be given in that variation already at the third move. The cutting-off of a flight-square for the black King (in Cook's fourmover this is done twice in each variation) essentially an unaesthetic procedure, is here ennobled, as it were, and promoted to the problem-idea. Similarly, captures or making ineffective Black's pieces are sometimes made the leading motif. This is an unwritten law based on the so-called "*licentia poetica*."

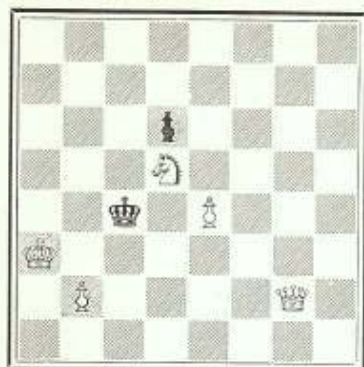
Among others Frank Healey has also made the cutting-off of a flight-square for the black King the leading motif in the following problem which, indeed, is simpler as regards construction.

No. 220A

Frank Healey.

London "Land and Water,"

May 2, 1885, No. 779.



Mate in Four Moves.

1. Qg2 - c2 † Kd4 (if 1... Kb5; then 2. Qc7 etc.) 2. Ka2 Ke5 3. Qa4 etc.

Healey's two-move finale leading to the same mating position can be found in the following threemover, a "Bristoler," by Prof. George Emile Barbier, editor of the "Glasgow Weekly Citizen": Kh8; Qc1; Ba3; Ktd4; Ps. e3 and e5. Kd3; Pd5. 1. Ba3 - f8 Ke4 2. Qa3 etc. (The white Pawn at e5 in Barbier's position has to prevent the "cook" 1. Bd6 Ke4 2. Bf4 etc.) Well-known is also the following fourmover by a certain H. Pratt:* Kd6; Qc7; Ktd4; Pe3. Ke4. 1. Qc7 - c1 Kd3 2. Kc6 Ke4 3. Qa3, etc. This problem which shows great similarity with Barbier's (also as regards the clearance-idea) is quoted by Jean Dufresne in his "Sammlung leichter Schachaufgaben," part III, p. 131, No. 21. Which of these twins is the elder is not yet ascertained.

No. 221. 1. Kg2-h2 Ke4-f5 (if 1... Ke4-f3; then 2. Ra4-a3 † Kf3 -e4 3. Ktf4-e6 etc., etc., as in the following) 2. Ktf4-e6 Kf5-e4 3.

*Not to be confounded with Peter Pratt of London, an author of several books on the "Theory of Chess" (1799-1825).

Ra4-a3 Ke4-f5 4. Ra3-d3 Kf5-e4 5. Kte6-c5 † Ke4-f5 6. f2-f4 g4 x f3 e. p. 7. Ktd1-f2 a) Bh5-g4 8. Ktc5-e4 Bg4-h5 or -h3 9. Kte4-d6 † Kf5 xg5 10. Ktd6-e4 † Kg5-f5 11. Qh7(x) h5 † Rg6-g5 12. Kh2(x) h3 etc. b) 7... Kf5 xg5 8. Ktc5-e4 † Kg5-f5 9. Qh7 xh5 † Rg6-g5 10. Kh2-h3 etc. as before.

That this selfmate is, as far as the motif is concerned, related to No. 112 can be deduced from the pinning of the black Rook by the Queen and from the two-move finale.

The resurrection of a "dead" black Bishop after the en-passant capture, and the protection of the white Pawn g5 at three different stages (move 2, 6 and 8 of White) display, indeed, a considerable depth of strategy.

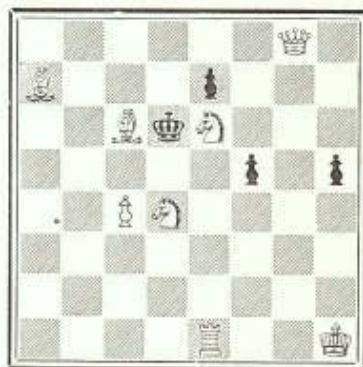
No. 222. 1. g3-g4 etc.

Apparently related to No. 218, as can be seen from the similar task-theme.

No. 223A

E. B. C.

Unpublished.



Selfmate in Six Moves.

1. Bc6-b5 A) f4 2. Ktf3 h4 3. Bg1 h3 4. Kth2 f3 5. c5 † Kd5 6. Qg2 etc. B) 1... h4 2. Ktf3 f4 (if 2... h3; then 3. Kth2 f4 4. Bg1 f3 5. c5 † etc.) 3. Bg1 h3 4. Kth2 etc., etc., as before.

No. 223. 1. Bc6-b5 h5-h4 2. Qa8-g8 h4-h3 3. c4-c5† Kd6-d5 4. Ktf3-g1 f4-f3 5. Qg8-g2 etc.

The same strategic manoeuvre our master had already rendered in 1897 in the sixmover No. 223A above, but he had refrained from publishing it.

Cook's motif, merely extended to 11 and 13 moves resp., was treated in recent years by E. Schildberg of Berlin, a prolific composer of selfmates. Several positions of the latter may be found in "*Deutsches Wochenschach*," Sept. 4, 1921, p. 205.

No. 224. 1. Be8-b5 A) Kd4-d5 2. Kte5-d3 a) Kd5-e4 3. Kta4-c3† etc. b) 2....Kd5-d4 3. Bf4-e5† etc.

B) 1....Kd5-e4 2. Kte5-d3 a) Ke4-d4 3. Bf4-e5† etc. b) 2....Ke4-d5 3. Kta4-c3† etc. (also 3. Bf4-e5).

In the cooperation of the four minor officers the mates are given alternately by the Queen's Bishop (4. Be5†) and a Knight (4. Ktc3†). The mutual protection of all four* is perfectly achieved in the mating position of Variation A) a), as is the case in the threemovers Nos. 378 and 437.

A simple mate in three; viz.: 1. Kf7-e6 Kd4-e4 2. Bf4-e3 etc. was overlooked by the master. This deficiency can be remedied very properly by adding a black Pawn on b7 and a black Knight on a1.

No. 225. 1. Qf7-f6 etc.

We observe here a quadruple line-clearance (Qf1†, Qa6†, Re1†, Ra5†), in No. 215 we met a quintuple line-clearance. This and the next twomover are related to each other, inasmuch as the white Queen in laying the ambush, is put en prise by the key-move in both problems twofold. In the present problem, when one of the black Knights captures the

Queen, a row or file for the white Rook e5 is opened accordingly, whereas in No. 226, when Black's Queen or Bishop executes the capturing move, the squares previously held by these pieces are released accordingly.

In the original position as published in the Canadian chess magazine two "cooks" were found (1. Qf7xe6 and 1. Rf6xe6). The new version which is only slightly altered was first published after Cook's demise in Herman Helm's chess column of the "*Brooklyn Daily Eagle*" in March, 1916.

No. 226. 1. Qc7-c6 etc.

The analogous feature of this and the twomover immediately preceding consists of the capture of the Rook by the black Pawn—apart from the twofold Queen-sacrifice—whereupon the Queen gives in the present problem a diagonal, in No. 225 a frontal mate. There is also a formal resemblance between the twins, as both are cornered-King problems and have the same white forces.

No. 227. 1. Rb3-g3 Rh8xg8 2. Qh6-f6† Rg8-g5 3. Bb2-c3 h7-h6 4. Kh2-h1 Kh4xg3 5. Bc3-e1† Kg3-h3 6. Qf6-f3† etc.

The American theme (backposting of the white Bishop behind the advanced Rook) is presented here without any thematic feature and, therefore, immaterial for classification.

No. 228. 1. Qg1-b1 A) Ke7-d7 or -f7 2. Qb1xh7† etc.

B) 1....Ke7 any 2. Qb1xh7 etc.

C) 1....Ba8-b7 or P any 2. Qb1(x)h7† etc.

The motif consists of the capture of the black Pawn h7, or more precisely spoken, in the control of the seventh row by the Queen at the second move, in order that the Rook may give the mate either on the sixth (g6) or on the eighth (g8) row. The white Bishop is in loose connection

*The Bishops protect the Knights and, vice versa, the Knights protect the Bishop.

with the motif. This officer acts only in one mating position (e4-c5) and in addition is responsible for a dual-mate, when the black King is standing on e6 at the second move, viz.: 3. Rg6† or 3. c5†. Of this constructional defect Cook was, of course, aware, as he tried to remove it later, and he cleverly succeeded with it in No. 241.

No. 229. 1. Bg7-f8 Kd4xc4 2. Ktfl-d2† a) Kc4-d5 3. Bc2-e4† etc. b) 2....Kc4-d4 3. Bf8-c5† etc. c) 2....Kc4-b5 3. Be2-e4 etc.

Such mates (through coöperation of the four minor officers) given here alternately by a King's and a Queen's Bishop are not infrequently rendered by modern composers. The mutual protection, such as is performed in No. 224, could not be expressed properly on account of their distant action.

No. 230. 1. Qb2-f2 A) Kg4-g5 2. Qf2-f5† etc.

- B) 1....Kg4-h3 2. Bg6-f5† etc.
C) 1....Rg7-f7 2. Bg6xf7 etc.
D) 1....Rg7xg6 2. Qf2-f4† etc.
E) 1....R any 2. Qf2-f4† etc.

There are several good tries, amongst them 1. Qb2-e5, met only by 1....Kh3 2. Qf4 Rf7.

No. 231. 1. Qd3-h7 etc.

After the Queen has protected the Rook by the key-move, the white Knight threatens mate by discovered check. On Black's answers 1....Qc8 and 1....f6 this is possible by discovering in any direction. In all other variations, however, there is only one way to give mate.

No. 232. 1. Ke7-d8 etc.

In this twomover White, by occupying the square c7 with his King, adjusts an interesting but often rendered waiting manoeuvre (ambush of the white Queen).

No. 233. 1. Kf1-e2 etc.

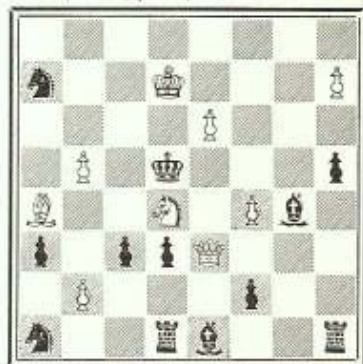
The theme is the discovered check and mate by a Knight to all the squares at its command ("Knight-wheel" theme). The same the reader has already met with in No. 231, where the construction, although thematically not perfect, is far more enticing than in the present one.

This theme was rendered, probably for the first time, by Loyd in his well known twomover which won the third prize in the Paris Tourney, 1878: Ka1; Qc7; Rs. b3 and b5; Bc1; Kts. f2 and c5. Kc2; Qh3; Rs. a7 and g3; Bh1; Kts. e1 and h8; Ps. a2, b7 and f5. 1. Rb3-f3 etc. Since then it has been treated very often by other composers. In a threemover Prof. Berger rendered it three years before Loyd. His problem may be found in his book "*Das Schachproblem und dessen Kunstgerechte Darstellung*," Leipzig, 1884, No. 23. In recent years Siegmund Herland of Bucharest succeeded in rendering the "Knight-wheel" theme twofold* as follows:

No. 233A

Siegmund Herland.

A. C. White "*Tasks and Echoes*"
Stroud, 1915, p. 24, No. 4.



Mate in Three Moves.

1. b2-b4 A) Kc4 2. Qe4 etc.
B) 1....d2 2. Qd3 etc. C) 1....Bxe6† 2. Qxe6 etc. D) 1....any 2. Qe5† etc. (Threat).

*The black King changes the square in the other variation and in consequence the white Queen changes her vertical direction to an horizontal one accordingly.

Solutions

No. 234. 1. Kt a3-b5 etc.

The form of this easy letter-composition is recognizable at first glance. It is dedicated to the elder sister of our master, Lucia, and to his cousin Jesse I. Cook, and gives their Initials. Four problems of the latter (three twomovers and one fourmover) may be found in "Chess-Nuts."

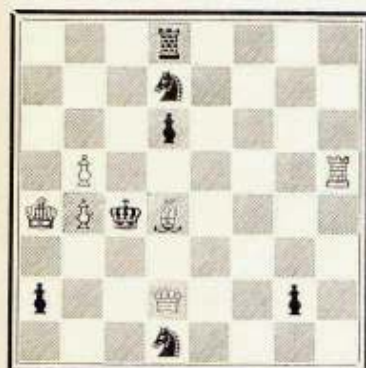
No. 235. 1. Rd8-e8 etc.

The discovered check and mate by a Bishop to all the squares at his command ("wind-mill" theme). Here, the greatest possible number of discovered checks (13) is achieved. What was probably the first presentation in two-move setting by George E. Carpenter appeared in the "Detroit Free Press" on May 9, 1885. In the same year the Bettmann brothers carried off the first prize of the "St. John Globe" tourney with the following rendering.

No. 235A

H. and E. Bettmann.

"St. John Globe"
1885, 1. Prize.



Mate in Two Moves.

1. R h5-h4 etc.

Four more examples of the "wind-mill" theme are given in A. C. White's book, "Les Tours de Force sur l'Echiquier," Paris, 1906. In three-move setting Prof. Berger has presented two versions in his books "Das Schach-

problem," Leipzig, 1884, No. 24 and in his later publication, entitled "Problem, Studien und Partien," Leipzig, 1914, No. 53.

No. 236. 1. Qb1-b2 etc.

The discovered check and mate by a Pawn to the four squares at its command ("bayonet-charge" theme) is also often rendered by modern composers, even more economically, with the white Queen and one white Rook or with both Rooks alone. The discovered check and mate by a Rook to all the squares at its command ("Rook-cross" theme) the reader will encounter later in the twomover No. 574.

The present twomover and the Nos. 233, 235 and 573 are in logical connection. This is evident from their themes which may be taken for "pendants." The discovered check and mate by the King to all squares at his command ("King's-star" theme) our master, oddly enough, did not render, although this theme is closely related to those he was treating here. It would have formed the last link in the chain of these themes.

No. 237. 1. Qa8-a7 etc.

No. 238. 1. Rb5-b1 etc.

The duals after 1... Qh8 and 1... Qb2 are unavoidable and, therefore, of no account. But the defence 1... Qe7 which admits of a triple continuation is a constructional defect.

No. 239. 1. Rd5-b5 etc.

The good try 1. Rd5-d7 is met by 1... Qe5 only. Cook seems to have indicated this by the words: "There is a way which to a man seemeth good," written by his own hand underneath the original diagram. Another try, viz.: 1. f7-f8=Q is met by 1... Kt x e4. Several other moves of Black per-

mit of duals and even of triples, but they are immaterial, as they do not stop the threat. Only the dual after 1.... Qxd4 is a constructional flaw. The black Bishop in the corner is needed to avert the following "cook": 1. Bd4xh8† Ktxc4 2. Ktf6†.

The problem may be called a "Pseudo-Bristol," as only an evacuation of the critical square (d5) and not a passing over is performed.

No. 240. 1. Ktd8-f7 A) Ktf4xd3† (h3†, e2†, e6†) 2. Kf2-e3, etc.

B) 1.... Ktf4xh5†(g2†) 2. Ktd3-f4† etc.

C) 1.... Kd5-e4 2. Ktd3-c5† etc.

D) 1.... any 2. Ktd3xf4† etc. (Threat.)

If 1.... Ktf4-g6†; then 2. Kf2-c3, apart from the threat-move, is permissible.

The checking-peril is rendered here in an original manner, but the key-move is to be censured.

No. 241. 1. Qa3-g3 A) Kf7-g7 or -e7 2. Qg3xc7† etc.

B) 1.... Kf7 any 2. Qg3xc7 etc.

C) 1.... c7-c6 2. Ra5-a7† etc.

This is an economical and improved rendering of the threemover No. 228. As to construction, the motif is amplified by Variation C) in which, on the contrary, the Rook at the second move checks on the seventh row (Ra7†) and the Queen mates on the sixth or eighth row accordingly (Qb8† resp. Qb6†). By placing the Rook on b5 our master could have produced a closer relationship of both problems. In that case he would have had to add a black Pawn on a5 or a4 to avoid a "cook" beginning with 1. Qa3-a7.

No. 242. 1. Qa3-f8 A) Kg3-f2 2. Bf6-e5† etc.

B) 1.... Kg3-f4 2. Qf8-d6† etc.

C) 1.... Kg3-h4 2. Qf8-d6 etc.

D) 1.... h6-h5 2. Bf6-e5† etc.

E) 1.... Kg3-h2 2. Bf6-e5† etc.

F) 1.... any 2. Bf6-e5† etc. (Threat.)

The Variations A) and B) lead to analogous mating positions (Qc5† and Bd4†).

No. 243. 1. Kte5-d7 A) Kd5-e4 2. Qb2-d2 etc.

B) 1.... Kd5-c4 2. Rf6-d6 etc.

C) 1.... any 2. Qb2-b4 etc. (Threat.)

Concerning the mating positions of Variations A) and B) cf. note to No. 415.

No. 244. 1. Kb5-c6 A) f5-f4 2. Rg2-g3 etc.

B) 1.... Ke4-f3 2. Qf6-g5 etc.

C) 1.... Ke4-d3 2. Qf6-c3† etc.

D) 1.... Ke4-f4 2. Qf6-h4† etc. (also 2. Qf6-c3 etc.).

The sacrifice of the Rook is not a sufficient compensation for the uneconomical rendering of Variations C) and D) (not to mention the dual in the latter variation, given in parenthesis). Cook should have discarded the Bishop, substituting it by a white Pawn on b3. The black Pawn f7 in that case could have been transferred to b4 for the sake of avoiding the aforementioned dual.

No. 245. 1. d2-d4 A) Bd7xf5 2. Ktd5-f4 etc.

B) 1.... c6-c5 2. Ktf5-e7 etc.

C) 1.... Ke4xd5 2. Qf2-f3† etc.

D) 1.... c6xd5 2. Ba6-d3† etc.

E) 1.... any 2. Qf2-c2† etc. (Threat.)

The somewhat conspicuous key-move is in inner connection with the threat, but the second moves of Variations A) and B) are hidden. Black's

Pawn a5 is required to prevent the dual, viz.: 2. Ktd5-b4 in Variation A). After 1....Be6 a triple is possible which could be reduced to a dual by adding a black Pawn on h3. Posting the white King on c1, where he is safeguarded against an eventual check of the Queen's Bishop, would involve a double-threat viz.: 2. Bd3† Kxd5 3. Qa2†.

No. 246. 1. Rd2-d5 A) Kf7-e6 2. Ktc6-d8† etc.

B) 1....Kf7-g6 2. Ktc6-d8 etc.

C) 1....Kf7xf6 2. Qf1-f4† etc.

D) 1....Kf7 any 2. Ktc6-e5 etc.

The mating positions of Variation A) may be called analogous.

No. 247. 1. Be6-b3 A) Kd2xe3 2. Be7-c5† etc.

B) 1....Kd2-c1 2. Qe8-h8 etc.

A serious constructional defect in this problem is the lack of economy, although the mating positions are pure and several tries appear.

No. 248. 1. Kf3-e3 A) Be5-d4† (f4†) 2. Kc3-d3 etc.

B) 1....Ktg7xf5† 2. Rg5xf5 etc.

C) 1....Rh6xb5 2. Qg1-d1† etc.

Here a threefold checking-peril is conjured upon the white King.

No. 249. 1. e4-e5 A) Ke6-d5 2. Ktf3-d4 a) Kd5xc5 3. Ra7-b7 etc. b) 2....Kd5xc5 3. Ra7-f7 etc.

B) 1....Ke6-f5 2. Ra7-a6 Kf5-f4 3. Ra6-g6 etc.

Variation A) has two finales concluded by symmetrical mating positions.

No. 250. 1. Ktd5-c3 A) Bd7-c6 2. Bf1-a6 e4-e3 3. Ktc3-e2† etc.

B) 1....b3-b2 2. Bf1-a6 Bd7-g4 or -b5 3. h3xg4 or Ba6xb5 (accordingly).

C) 1....Bd7-a4 or -e8 2. Bf1-a6 B-b5 3. Ba6xb5 etc. as before.

If 1....g6-g5; then mate can be given at the third move, viz.: 2. Kth4-f5† etc. (also 2. Ktc3-b5† etc.).

An "American" with two back-postings and two critical squares. A similar case the reader will meet in the threemover No. 368. After 1. Ktd5-c3 Bd7-c6 the white Bishop by moving to a6 passes over both critical squares (e2 and d3). After Black's answer 2....e4-e3, the execution of posting Knight and Pawn behind the advanced Bishop is brought to clear expression.

The reader has already met with five "Americans" and will meet later several more. No. 16 is an "American" with Rook and Bishop; Nos. 35, 155, 176, and 361 with Rook and Knight; No. 368 with Rook and Pawn. The sixmover No. 202 is a "Pseudo-American," while No. 594 is also an "American," but a masked one, or—if a pleasantry is permitted—an "hyphenated American."

No. 251. 1. Ktd3-e5 A) Kg5xh4 2. Kf7xg6 h6-h5 3. Kg6-h6 etc.

B) 1....Kg5-f4 2. Bg4xe6† Kf4xe5 3. Kf7-e7 etc.

C) 1....h6-h5 2. Bg4-f3 a) Kg5xh4 3. Kf7-f6 etc. b) 2....Kg5 any 3. Kte5xg6 etc.

The key-move is obvious, indeed, but there is no fault to be found with the harmony of construction.

No. 252. 1. Ra6-e6 Kd4-d5 2. Ktc4-a5† c5-c4 3. Kta5-c6 etc.

Concerning the mating position cf. note to No. 115.

No. 253. 1. Kte6-f4 d7 any 2. Ktg6-e7† a) Kf5-g5 3. Rh7-g7† etc. b) 2....Kf5-f6 3. Re4-e6† etc. c) 2....Kf5-g4 3. Re4-e6 etc. d) 2....Kf5×e4 3. Ktf4-g6 etc.

B) 1....Kf5-g5 2. Re4-e5† a) Kg5-f6 3. e3-e4 etc. b) 2....Kg5-g4 3. Rh7-h5 etc. (also 3. Rh7-h4† etc.).

C) 1....Kf5-f6 2. Ktg6-e7 a) Kf6-g5 3. Rh7-g7† etc., as in A) a). b) 2....d7 any 3. Re4-e6† etc., as in A) b).

D) 1....Kf5-g4 2. Re4-e5 d7-d6 3. Rh7-h4† etc.

E) 1....Kf5×e4 2. Rh7-h5 d7-d6 3. Ktf4-d3 etc. (also 3. Ktf4-h3 etc.).

In this fourmover the formation of variations fulfills even modern requirements. But this does not redeem the two preponderant constructional offences: firstly, the key-move, which is a withdrawal of an attacked piece from capture, and secondly, the awkward quadruple Pawn, not to mention the duals in Variations B) and E).

No. 254. 1. Qb3-c3 f6-f5 2. Qc3-d2 f5-f4 3. Qd2-e2 etc.

No. 255. 1. Qg2-f1 A) Kd3-c4 2. Re2-c2† Kc4-b file (if 2....Kc4×d5, then 3. Qf1-f3† etc.) 3. Qf1-b1† etc.

B) 1....Kd3-c3 2. Qf1-c1† Kc3-b file 3. Re2-b2† etc.

C) 1....e5-e4 2. Re2-b2† a) Kd3-c3 3. Qf1-b5 etc. b) 2....Kd3-e3 3. Kg6×g7 etc. (also 3. Rb2-a2, c2, g2, h2).

No. 256. 1. Kf6-g6 Bf8×h6 2. e6-e7 Bh6-f8 (best) 3. e7-e8=B a) Bf8-g7 4. Be8-f7† etc. b) 3....Bf8-h6 or -e7 4. Be8-f7† etc. c)

3....Bf8 any 3. Bd4-g7 etc.

If 1....Bf8-g7; then 2. e6-e7 Bg7×h6 3. e7-e8=Q† etc.; and if 1....Bf8 any, then 2. Bd4-g7 etc.

No. 257. 1. Bd4-g1 g4-g3 2. Ktb4-d3 g3-g2† 3. Kf1-e2 Kh1×g1 4. Ktel-f3† etc.

The Bishop has to detain Black's King in the corner by guarding the square h2 (from g1) thereby preventing Black's Pawn from Queening. Then White, by giving up the Bishop on the third move, obtains with two Knights an easy mate in two.

No. 258. 1. Ba8-c6 Ke4 any 2. Bc6-a4 K-e4 3. Kte5-f3 a) Ke4-d3 4. Ba4-d1 etc. b) 3....Ke4-f5 4. Ba4-e8 etc.

Black's King is restricted to the squares d4 and f5 and is caught in a net, since all exits are closed up when he tries to escape. The solution consists of the following manoeuvre: White first makes two moves with his Bishop (1. Ba8-c6 and 2. Bc6-a4) and in the meanwhile Black's King has to return to his original post. Then White, by the Knight's move to f3, opens the meshes of the net just a little. Now, if the black King tries to escape over d3 to e2, he is cut off from the latter square by 4. Ba4-d1 and, correspondingly, if he tries to slip away over f5 to g6, he is barred by the Bishop's move to e8.

No. 259. 1. Qb6-d4 Rb1×b2 2. Qd4-g1† Rb2-b1 3. Qg1-g7† Rb1-b2 4. Qg7-d4 etc.

If 1....Rb1-c1; then 2. Ktb2 any† Rc1-c3 3. Qd4×c3† etc.; and if 1....Rb1 any; then 2. Ktb2(×)d1† etc.

Were Black to move (after 1. Qb6-d4 Rb1×b2), White could mate with his Queen on d1 at once. Hence White, having no waiting move, forces

Solutions

Black's King's move to b1 by two checks on g1 and g7 and by returning with his Queen to d4. The "return-idea" is achieved by the description of a triangular movement (d4-g1-g7) thus forcing Black's turn to move.

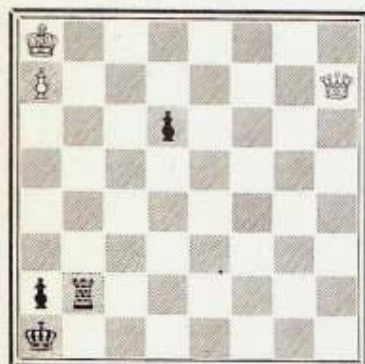
But this is by no means new, as it was shown in 1847 by J. Kling in the following tenmover which was incorporated two years later in *"The Chess Euclid"* as No. 154, a collection of 200 compositions of the famous author.

No. 259A

Joseph Kling.

"Chess Player's Chronicle"

June 19, 1847; No. 104.



Mate in Ten Moves.

1. Qh7-h1† Rb1 2. Qh8† Rb2
3. Qd4 d5 4. Qg1† Rb1 5. Qg7† d4
6. Qxd4† Rb2 7. Qg1† Rb1 8.
Qg7† Rb2 9. Qd4 etc.

The "return-idea" in Kling's position is repeated three times. By adding a black Pawn on d7 it could be done six times—after the method of Reichhelm and others (cf. note to No. 202). Through this procedure it would require 19 moves for mating.

No. 260. 1. Qb5-e8† A) Kh5-h4
Kte4-f2 c5xd4 (if 2.... Kte5-g6;
then 3. Rc4-c1 etc.; and if 2.... d5×
c4; then 3. Qe8-h8† etc.) 3. Rc4-c1
Kte5-f3 4. Rc1-h1† etc.

B) 1.... Kte5-f7 2. Qe8×f7†
Kh5-h4 3. Kte4-g3 Kh4-h3 (best)
4. Qf7×d5 etc.

C) 1.... Kte5-g6 2. Kte4-f6†
Kh5-h4 3. Qe8-e1† etc.

If 1.... Kh5-h6; then 2. Ktd4×
f5† etc.; and if 1.... Rg5-g6; then
2. Qe8-h8† etc.

This and the next composition are inseparable, a comely pair of Siamese twins, as it were, whose charm lies in the original shape rather than in the artistic rendering. In the present one the three black men g5, g4, and h5 form the bottom of the "bow",* while the three white men a4, b4, and b5 represent its points. Solvers possessing power of imagination may behold in the moves Qb5-e8†, Qe8-e1† and Qe8-h8† the execution of long strokes on a violin, drawn out in horizontal and perpendicular direction.

No. 261. 1. c2×d3 c3-c2 (best) 2
Qd7-a4† Kd4-c3 (if 2.... c5-e4,
then 3. Qa4-a1† etc.) 3. Rd1-c1
Ktd2-b3 (if 3.... Ktd2-e4†; then
4. d3×e4 Kc3-b2 or c5-c4 5. Rc1
×c2† etc.; and if 3.... Ktd2-c4†;
then 4. Qa4×c4† Kc3-b2 5. Rc1×
c2† etc.) 4. Qa4-c4† Kc3-b2 5.
Rc1×c2† Kb2-a3 6. Kte8-c7 etc.

If 1.... Ktd2-c4† or -e4†; then
d3×Kt† etc.; and if 1.... Ktd2 any;
then 2. Qd7-a4† (also 2. Qd7-g4†)
etc.

Here the three white men d6, d7, and e8 form the neck of the "bass-viol. or violoncello," while the Rook d1 represents the pedestal, which is pointed, and the remaining men make up the body. The two empty squares e4 and e4, left and right side, cleverly intimate the inward curves of the instrument. The introductory move 1. c2×d3 would furnish a wrong "violin-key," because, despite the apparent

*Cook here indulges in a pun: "Beau et Fidele" is the French for pretty and true.

symmetry, the black King could escape to the h file, as the left side shows only two, the right side three open files.

Mr. W. Pauly discovered another solution, viz.: 1. Qd7-g4† e5-e4 (best) 2. e2xd3 Ktd2-c4† 3. d3xc4† and mate in four additional moves. A black Bishop on d3 (in place of the black Pawn d3) would make it sound.

No. 262. 1. Bc3-e5 Kh1-g1 2. Kg3-f3 Kg1-h1 3. Kth2-f1 Kh1-g1 (if 3....h3-h2; then 4. Ktf1-g3† etc.) 4. Ktf1-g3 Kg1-h2 5. Ktg3-e2† Kh2-h1 6. Kf3-f2 etc.

As a rule the bare King can be mated with Knight and Bishop only on a corner square of the Bishop's color. But here the black King being posted on a corner square opposite the Bishop's color, only a block-mate is possible with the aid of the black Pawn.

No. 263. 1. Qh8-a8 g3-g2 2. Ke1-e2 Bh2-e5 (best; if 2....Kg1-h1; then 3. Ke2-f2 Bh2-g1† 4. Kf2-g3 Bg1-h2† 5. Kg3-h3 etc.) 3. Ke2-f3 Kg1-h1 (if 3....Kg1-h2; then 4. Qa8-a2 Be5-b2 5. Qa2xb2 etc.; and if 3....Kg1-f1; then 4. Qa8-a6† Kf1-g1 5. Qa6-a2 (g6) etc., as before) 4. Kf3-f2 Be5-d4† 5. Kf2-g3 Bd4-e5† 6. Kg3-h3 etc.

The white King strives for the square h3.

No. 264. 1. Qc2-b3 a5-a4 2. Qb3-c2 a4-a3 3. Qc2-b3 a3-a2 4. Kg1-h2 g2-g1=any (†) 5. Kh2xg1 Bh1xf3 (best) 6. Qb3-c2 Bf3-e4 7. Qc2-c1† etc.

The resurrection of a "dead" black Bishop (cf. No. 97).

No. 265. 1. Kf6-f7 Kh7 any 2. Bc7-d8 K-h7 3. Bd8xg5 Kh7-h8

4. Kf7xg6 Kh8-g8 5. Bg5-h6 Kg8-h8 6. Kg6-f7 Kh8-h7 7. g4-g5 Kh7-h8 8. Bh6-g7† etc.

A clearly rendered mating manoeuvre. Without the black Pawn g6, mate can be given in seven, and without both black Pawns, in six moves. The final manoeuvre we have already observed in the complicated eightmover No. 84.

No. 266. 1. Qd4-g7† Ke7-d8 (if 1....Ke7-d6; then 2. b7-b8=Q† Kd6-c6 3. Ra7-c7† etc.) 2. Qg7xd7† Kd8xd7 3. b7-b8=K† Kd7-d6 4. Ra7-d7† Kd6-e5 5. Ktb8-c6† Ke5xe4 6. Rd7-d4† a) Ke4-f3 7. Ktc6-e5† Kf3xg3 8. Rd4-g4† Kg3-h2 9. Kte5-f3† etc. b) 6....Ke4-f5 7. Rd4-f4† Kf5-g6 8. Ktc6-e5† Kg6 any 9. Rf4-f7† etc.

The introductory moves coincide with those of the five-mover No. 33. Here the chase of the black King is extended to ten moves. A similar chase the reader has met in No. 26.

No. 267. 1. Bc4-b5 2. Bb5xa4 (as Black's moves with Bishop or Pawn are immaterial to the solution, only White's moves are given. If the black Pawn moves at the first, second, or third move, the white Bishop may shorten his tour via d5, e4, h7, g6, etc.) 3. Ba4-d1 4. Bd1-e2 5. Be2-f1 6. Bf1-h3 7. Bh3(x)f5 8. Bf5xh7 9. Bh7-g6 10. Bg6-c8 11. Be8-d7 12. Bd7-c8 etc.

The white Bishop reaches the square h3 at the sixth move. If he tries to get to that square quicker, clearing the way for the Bishop by a King's move, then Black answers 1....Bxa3 and goes on with his Rook's Pawn.

Similar illustrations of a Bishop's excursion are not very rare in the records of problem literature. It is rather interesting to watch the itinerant preacher make his call at the square b7.

No. 268. 1. c5-c6 Rd7-d1 (best) 2. a6xb7 Kf5-f6 3. Kh6-h5 (best, as 3. Kh6xh7 would enable Black to draw the game in a similar manner as shown below) Kf6-f5 4. Kh5-h4 wins.

If 1. Rb7-b8 (b1); then 2. e6xd7 wins.

A remarkable position in which a few Pawns win against two united Rooks. The white Pawn at a5 is necessary, otherwise Black would win, after 1. c5-c6 by 1. Rb6. If an additional black Pawn were posted on e5, White could achieve only a draw, f. e. 1. c5-c6 Rd1 2. axb7 Kf6 3. Kh5 Kf5 4. Kh4 Kf4 5. Kh3 Kf3 6. Kh2 Rd2† 7. Kg1 Rd1† 8. Kh2 Rd2† 9. Kh3 Rd1 10. Kh4 Kf4 11. Kh5 Kf5 12. Kh6 Kf6 13. Kxh7 Rh1† 14. Kg8 Rg1† 15. Kf8 Rh1 16. Ke8 Kxe6 17. Kd8 Rh8† 18. Kc7 Kd5 19. b8=Q Rxb8 20. Kxb8 Kxc6 21. Kxa7 Kc7 21. a6 e4 22. Ka8 Kc8 23. a7 draw.

No. 269. 1. Re7xd7 Rf6-f5 (to prevent 2. Ke4-e5, followed by 3. Ke5xe6) 2. Rd7-d4† a) Kc4-c5 or -b5 3. Rd4-d5† Rf5xd5 4. f7-f8-Q(†) wins. b) 2. Kc4-c3 or -b3 3. Rd4-d3† K any 4. Rd3-f3 wins.

A small but interesting endgame which has the merit of an original rendering.

No. 270. 1. Ktc4-b6 A) Bg5-d2 2. Ktb6-d5 Bd2-e1(a5) 3. Ktd5-f4 Be1-b4(a5) 4. Ktf4-d3 B-d2 5. Kc2xd2 wins.

B) 1. Bg5-e3(f4, h6) 2. Ktb6-a4 Be3-d2 3. Kta4-c5 Bd2 any 4. Ktc5-d3 B-d2 5. Kc2xd2 wins.

In Variation A) the try 2. Ktb6-a4 is of no avail on account of 2. Bd2-e3, and, correspondingly, in Variation B) the try 2. Ktb6-d5 on account of 2. Be3-d2.

The win with Bishop and Knight against Bishop is shown in the endgame collection of Kling and Horwitz, London, 1851, p. 65, and in recent years by A. Troitzki (*Deutsche Schachzeitung*, November, 1913, p. 345). In the latter's endgame one variation is identical with Cook's manoeuvre which is performed here in an analogous manner (bringing the Knight to the square d3 either over a4 and c5 or over d5 and f4 accordingly).

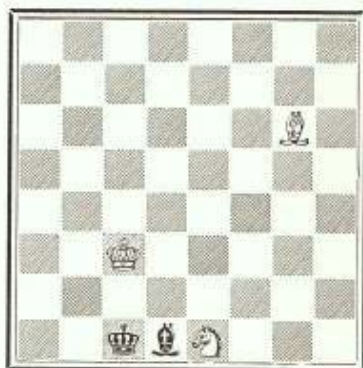
In the following position by C. H. Hatheway of New York

No. 270A

Chauncy H. Hatheway

"American Chess Bulletin"

August, 1912, p. 185.



White to Play and Win.

1. Bg6-e4 A) Bh5 2. Ktd3† Kd1 (best) 3. Bd5(c6) wins. B) 1. Be2 2. Be2 Bf1 (b5, a6) 3. Ktf3 followed by 4. Ktd4 and 5. Kxc4. If 1. Ba4 or 1. Bg4; then 2. Ktd3† and wins the Bishop next move.

which is an improved version of a faulty endgame by Jean Kotre, the well known Bohemian master (*"Deutsche Schachzeitung"*, Dec., 1896, No. 738) Cook's manoeuvre is given under Variation B).

No. 271. 1. Bd6-e5† Ka1-a2 2. Kc5-b4 Kth5-g3 3. Be5xg3 Ka2-b2 4. Be4-d5 wins.

The method to win with two Bishops against two Knights (by capturing both Knights) is not new. Berger gives in his book "*Theorie und Praxis der Endspiele*," 1. Edition, 1890, p. 228, the following position of a certain T. Brown: Kd2; Bs. d7 and g5. Kb1; Kts. f2 and g8. After 1. B d7 - f5 † K any 2. Ke2 Kth1 3. Kf3 both Knights will be captured.

No. 272. 1. Ra4-a3 Rb3xa3 2. b2 xa3 Rh3xa3 3. Kd1-c2 Ra3-h3 (best; if 3. . . . Ra3-a6; then 4. Kc2-c3 Ra6-f6 5. Rf1xf6 Kg7xf6 6. Kc3-c4 Kf6-e6 or -e7 7. Kc4-c5 K-d7 or -d8 respectively 8. Kc5-b6 K-c8 9. Kb6-a7 wins) 4. b4-b5 Rh3-h5 5. Rf1-b1 Kg7-f7 6. Kc2-c3 Kf7-e7 7. b5-b6 Rh5-h8 8. Kc3-b4 Ke7-d7 9. Rb1-c1 Rh8-c8 10. Rc1-c5 Kd7-d8 or Rc8-c6 11. Kb4-b5 wins, as Black is helpless against Queening of the advanced Pawn.

A forced exchange of one Rook, even losing a Pawn thereby, leads to a sure and clear win which can be achieved in practical play only by a first class player. The sixth and seventh moves of White are interchangeable. Cook's manoeuvre, however, can be demolished from the fourth move on as follows: 4. Rf1-d1 (instead of 4. b4-b5) Kf6 5. Rd3 Rh5 6. Kc3 Ke6 7. Kc4 etc. White wins easily, as the black King is shut off.

No. 273. 1. Bh3-d7 Ktc2-b4 (best) (if 1. . . . Ktc2xd4; then 2. Kf2-e3 and Black's Knight is lost; if 1. . . . Ktc2xa1 or -a3; then 2. Ktd4-f3† follows and White mates in two additional moves) 2. Ktd4-f3† Kh2-h1 3. Bd7-h3 Ktb4-d3† 4. Kf2-g3 Ktd3-f4 5. Bh3-f1 Ktf4-e2† or -h5† 6. Kg3-f2 Kt-f4 7. Ka1-b3 Ktf4-d3† or -h3† 8. Kf2-g3 Kt-f4 9. Ktb3-d2 (c5) Ktf4-e2† (h5†) 10. Kg3-f2 Kt-f4 11. Ktd2 (c5)-e4 Ktf4-d3† (h3†) 12. Kf2-g3 and mate on the next move is unavoidable.

The defensive moves of the black Knight to stop the immediate mate by the Bishop on g2 are original and interesting. White thrice gains a tempo to enable the Knight in the corner to reach e4 from which square it forces mate on either g3 or f2.

No. 274. 1. Qd2-b2 Qc7-f4 2. Qb2-h8† Qf4-f8 3. Qh8-h5† Ke8-d8 4. Qh5-a5† Kd8-c8 5. Qa5-a8† etc. wins.

If 3. . . . Bd3-g6; then 4. Qh5-b5† follows with mate next move.

Easy to solve for an expert, of course, but there are several good tries for a beginner.

No. 275. 1. c5-c6 Bb7xc6 2. Bf5-d7 Kb5-c5 3. Bb7xc6 Qa8xc6 4. Qg2xc6† Kc5xc6 5. Kh1-g2 a6-a5 6. Kg2-f2 a5-a4 7. Kf2-e2 a4-a3 8. Ke2-d3 Kc6-d5 (best) Kd3-c3 Kd5-e4 10. Kta1-b3 Ke4-f3 11. Ktb3-d2† Kf3-g4 12. Ktd2-f1 wins.

This endgame and No. 640 are related to each other, inasmuch as in both the white Queen is seemingly lost. In the present one, after the introductory moves 1. c5-c6 Bxc6 2. Bd7, the exchange of Bishops and Queens is forced and the white Rook's Pawn decides the game. In No. 640 we observe after the exchange of Queen's a struggle of three united Pawns against a Rook.

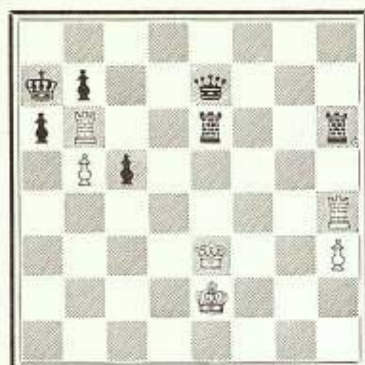
In the following end-game by B. Horwitz which Fr. Gutmayer in his book "*Die Geheimnisse der Kombinationskunst*," Leipzig, 1914, erroneously ascribes to Henri Rinck (Diagram, see next page) a similar procedure is adopted. The white Queen is here also seemingly lost, but the winning manoeuvre of the English master is decidedly more witty and differs entirely from that of Cook.

No. 275A

Bernhard Horwitz.

London "Field"

August 16, 1873, No. 167.



White to Play and Win.

1. Rb6xe6 Rxe6 2. b6† Kxb6 (if 2....K any; then 3. Rh8† etc. wins) 3. Rh6 wins.

No. 276. 1. Rd2-e2† Rf3-e3 (if 1....K any; then White mates in a few moves) 2. Re2xe3† Qb6xe3 3. Qc8-e6† Ke5-d4 (if 3....Ke5-f4; then 4. Be1-d2 with stronger effect) 4. Be1-f2 Qe3xf2 5. Qe6-b6† Kd4-c3 6. Qb6xf2 wins.

The motif consists of two heterogeneous parts, one a problem-like combination in six moves winning the black Queen, the other a game-like finish to which several other methods of winning are applicable. After 6. Qxf2, Black continues best with b3-b2. White then wins in the quickest way as follows: 7. Qc5† Kd2 (if 7....Kb3; then 8. Qd5† with Qa2 next) 8. Qb4† Kc2 9. Qc4† Kb1 10. Qb3 etc. (or 11. Qxa3 and wins easily).

No. 277. 1. b7xa8=Q† Kb8xa8 (if 1....Qa7xa8; then 2. Bh6-f4† Kb8-a7 3. Bf4-e3† Ka7-b8 4. Be3-f4† etc., drawn by perpetual check) 2. Bh6-e3 Qa7-b8† (c7†) 3. Be3-f4 Q-b6 (c5) 4. Bf4-e3 Q-e5† (d6†, c7†) 5. Be3-f4 etc. draw.

The start 1. Bh6-e3 Qa7xe3 2. Ktf5xe3 Kta8-b6 would lead to a doubtful result.

Strategy and style of presentation of this endgame are original and enticing for the solver, the black Queen, curiously, being caught in a net.

No. 278. 1. Qe2-c4† Ka2-a1 2. Qc4-a4† Qb1-a2 3. Kb5-c5 b2-b1=Q 4. Qa4-d4† any Queen interposes 5. Qd4-a4† or -d1† (accordingly) any Queen interposes 6. Q-d4† or -a4† (accordingly) and White draws by perpetual check on d1, a4 or d4 respectively.

If 3....b2-b1-Kt; then 4. Qa4xa2† Ka1xa2 5. Kc5-c6 A) Ktb1-c3 6. Kc6-d7 (best, as 6. Kc6xc7 would lose for White on account of 6....Kte2 7. Kd6 (d7) Ktf4 8. Ke7 Kb3 9. Kf7 Kc4 10. Kxg7 Kd5 11. Kf6 Kt×g6 etc.) 6....c7-c5 7. Kd7xe6 c5-c4 8. Ke6-f7 Ktc3-d5 9. Kf7xg7 Ktd5-f4 (if 9....c3; then 10. Kf7 c2 11. g7 c1=Q 12. g8=Q Qc7† 13. Ke6 Qc6† 14. Kf5 draw) 10. Kg7-f7 Ktf4xg6 11. Kf7xg6 c4-c3 12. e5-e6 etc. draw.

B) 5....Ktb1-d2 6. Kc6xc7 (if 6. Kc6-d7; then Black again would win as follows: 6....c5 7. Kxg6 c4 8. Kf7 c3 9. Kxg7 c2 10. Kh7 (f7) c1-Q 11. g7 Qh1† (f1†) etc.) 6....Ktd2-f3 7. Kc7-d6 Ktf3-d4 (best) 8. K-e7 Ka2-b3 9. Ke7-f7 Kb3-c4 10. Kf7xg7 Kc4-d5 11. Kg7-f7 (11. Kg7-f6, of course, would be fatal for White on account of 11....Ktf5) 11....Ktd4-f5 (if 11....Kd5xe5; then 12. g7 Ktf5 13. g8-Kt and draw is obvious) 12. Kf7-f6 Ktf5-g3 13. Kf6-g5 Kd5xe5 (13....Ktg3-e4 loses for Black) 14. g6-g7 Ktg3-e4† 15. Kg5-h6 (best, as 15. Kg5-g6 would lose for White) 15....Kte4-f6 16. Kh6-g6 Ktf6-g8 17. Kg6-f7 Kt g8-h6† 18. Kf7-g6 Kth6-f5 19. g7-g8=Kt etc., draw as before

(cf. parenthesis of Black's move 11 of this variation).

White is seemingly lost, being unable to stop Black from Queening (b2-b1-Q). However, he has a beautiful drawing combination in reserve which is initiated at the third move by a surprising stalemate, the alternative being an unusual perpetual check against two black Queens. If Black chooses a Knight instead of a Queen, then White draws by means of a complicated manoeuvre in game-style. Only an exhaustive analysis can fully disclose the latter subtle play.

No. 279. 1. Qd1-a4† Ka7-b8 2. Qa4-e8† Kb8xb7 3. Qe8-b5† Kb7-a7 4. Qb5-a4† Ka7-b7 5. Qa4-b5† Kb7-c8 6. Qb5-e8† Kc8-b7 7. Qe8-b5† etc. drawn by perpetual check.

In case White continues 3. Qd7†, instead of the proper move 3. Qb5†, then White loses as follows: 3.... Be7† 4. Kg1 Qg3† 5. Kf1 Qd6 6. Qxc7† (best) Qxc7 7. Ktxc7 Kxc7 8. Ke2 Kd6 9. Ke3 (9. Kd3 is answered by 9.... Kd5) Ke5 and Black wins.

No. 280. 1. Qg1-a1 A) Qb8-b1 2. Qa1xh8 Qb1-b8 3. Qh8-a1 Qb8-b1 4. Qa1-h8 draw.

B) 1.... Qb8-b3 2. Qa1xh8 Rh4xh3† 3. Kt4xh3 Rh6xh3† 4. Kh2xh3 e3-e2† 5. Kh3-h2 Qb3-g3† 6. Kh2xg3 e2-e1-Q† 7. Kg3-h2 Ktd6-e8. Qh8-b2 Qe1-b1 9. Qb2-a3† Ka7-b8 10. Qa3-a8† Kb8xc7 11. Qa8-c6† Kc6-d8 12. Qc6-d5† Kd8-e7 13. Qd5-e6† Ke6-f8 14. Qe6-h6† Kf8-f7 15. Qh6-e6† Kf7-f8 16. Qe6-h6† drawn by perpetual check.

C) 1.... Ktd6-e4 2. Qa1xa2† Ka7-b7 3. Qa2-d5† Kb7-c8 (if 3.... Kb7xc7; then 4. Qd5-e5† etc.) 4. Qd5xe4 and a draw will be the result.

A game-like composition. Although Black is numerically stronger, White, on account of his powerful threats, in all cases, has a draw at his disposal.

No. 281. 1. Rh6xe6 A) Qe5xe6 (if 1.... Bc4xe6; then 2. Qh8-h1† Ke4-d4 3. Qh1-a1† K any 4. Qa1-a8† or -h1† (accordingly) K-d4 5. Q-a1† etc. drawn by perpetual check) 2. Qh8-h1† a) Ke4-d4 3. Qh1-a1 Kd4-d5 4. Qa1-a8† Kd5-e5 5. Qa8-h8† Ke5-e4 6. Qh8-h1† etc., (the Merry-go-round to the right.) b) 2.... Ke4-e5 2. Qh1-h8† Ke5-d5 3. Qh8-a8† Kd5-d4 4. Qa8-a1† Kd4-e4 5. Qa1-h1† Ke4-e5 6. Qh1-h8† etc.—(the Merry-go-round to the left.)

B) 1.... Be5-e3† 2. d2xe3 Bc4xe6 3. Qh8-h1† Ke4xe3 4. Qh1-f3† Ke3-d2 (if 4.... Ke3-d4; then 5. Qf3-d3† Kd4-c5 6. Qd3xb5† Kc5-d4 7. Qb5-d3† etc., drawn by perpetual check) 5. Qf3-d3† a) Kd2-e1 6. Qd3-d1† Ke1-f2 7. Qd1-f1† Kf2-e3 (if 7.... Kf2xg3; then 8. Qf1-g1† and mate next move) 8. Qf1-f3† Ke3-d2 9. Qf3-d3† Kd2-e1 10. Qd3-d1† etc., drawn by perpetual check. b) 5.... Kd2-e1 6. Qd3-a3† Kc1-c2 (if 6.... Qe5-b2; then 7. Qa3xb2† Kc1xb2 8. Be2xb5 Kb2-c3 9. Kg5-f6 Be6-c8 10. Kf6-e7 d6-d5 11. Ke7-d8 Kc3-b4 12. Bb5-d3 and a draw would be the result) 7. Qa3-d3† Kc2-b2 8. Qd3xb5† Qe5xb5 9. Be2xb5 etc., draw as before.

Playing the white Queen round the four corner squares of the board (partly to the right, partly to the left) although in a less impressive style, has already been met in No. 61. The other similar manipulation in Variation B) a) viz. 1.... Be3† 2. dxe3 Bxe6 3. Qh1† Kxe3 4. Qf3† Kd2 5. Qd3† Ke1 6. Qd1† Kf2 7. Qf1† etc., a circling of the white Queen round the white Bishop e2, is commemorative to the "Tread-Mill," No. 42, Cock's neverfading flower of his youthful days.

No. 282. 1. Ktc4-d2 A) Bb7xa6 2. Ktd5-e3† Rd7xd6 3. Ktd2-f3† Kd4xe4 4. Ktf3-g5† Ke4 any 5. Ktg5-f3† or -h3† (accordingly), etc., drawn by perpetual check.

B) 1. . . . Ktf1xd2 2. Ktd5-f4† Kd4xe4 3. Qa6xd3† Ke4xf4 4. Qd3xd2† Kf4-f5 (if 4. . . . Kf4-g4; then 5. Qd2-e2† Kg4-h3 (best) 6. Qe2-f1† Kh3-h2 7. Qf1-g1† Kh2-h3 8. Qg1-f1† etc.) 5. Qd2-d3† Bb7-e4 (best) 6. Qd3-h3† Kf5 any 7. Qh3-e3† K-g4 8. Qe3-e2† Kg4-f5 (best) 9. Qe2xh5† Kf5-f4 10. Qh5xh4† etc., drawn by perpetual check.

Black's other defences lead to short mates.

The motto indicates the form of this endgame, sombre as a dirge by Chopin. However, the drawing combinations, with their "perpetual" checks, are bright and tuneful.

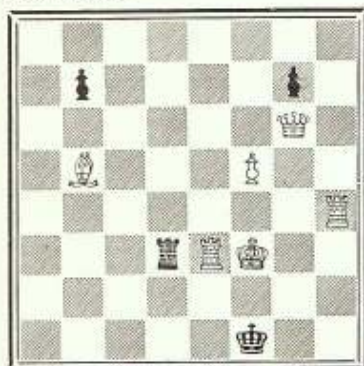
No. 283. 1. c3-c4 d7-d6 2. Qd5-a5† Ke1-d1 3. Qa5-a4† Kd1-e1 4. Ke3-d4† Ke1-d2 5. Rf3-d3† etc.

The same motif was rendered by Cook, also in five moves, but without the aid of a white Knight, as follows:

No. 283A

E. B. C.

Unpublished.



Selfmate in Five Moves.

1. Rh4-e4 b6 2. Qg5 g6 3. Re5 gxf5 4. Kf4 Kf2 5. Rf3† etc.

No. 284. 1. Rf7-f5 c6-c5 2. Qd7-c6 c5-c4 3. Kte6-g5 h6xg5 4. Rf5xg5† Kg8-f8 5. Re7-e8† Kf8-f7 6. Qc6-g6† etc.

Although their preparatory manoeuvres are entirely different, the motifs of this and the selfmate following are related to each other. This can be seen from the circumstance that a black Pawn which is protected by its King appears in both in the mating position and opens a line for the Rook in this case, and for the black Bishop in the other.

No. 285. 1. Kth3-f2 A) f7-f6 2. Bf5-h3 a) d4-d3 3. Rg3xd3 f6-f5 4. Bh3-g4† f5xg4 5. Qc1-h6 g4-g3 6. Qh6-h1 etc. b) 2. . . . f6-f5 3. Bh3-g4† f5xg4 4. Qc1-h6 d4-d3 5. Rg3xd3 g4-g3 6. Qh6-h1 etc. as before.

B) 1. . . . d4-d3 2. Tg3xd3 f7-f6 3. Bf5-h3 f6-f5 4. Bh3-g4† f5xg4 5. Qc1-h6 etc., etc., as in A). (interchange of moves).

The same two-move finale is shown in the second part of the conditional selfmate No. 647. The only difference in construction is that here a Knight at f2 is captured by the mating Pawn, whereas there it is a Rook at e2 which is captured.

No. 286. 1. Rh3-h4 h6-h5 2. Rh2-f2 Kd1-e1 3. Rh4-d4 h5-h4 4. Bg3-h2 h4-h3 5. Rf2-f3 Ke1-e2 6. Qa1-a6† Ke2-e1 7. Rf3-e3† etc.

Almost the same strategic manoeuvre and finale is rendered in the first part of the conditional selfmate No. 647.

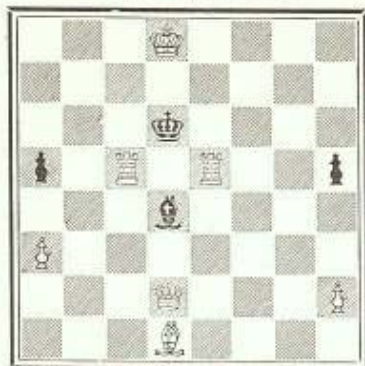
The release of a pinned black Bishop and the subsequent Rook's sacrifice—after the white King is deprived of all exits—is also performed, with considerable modification, in the eleven-mover No. 289. In later years W. Pauly succeeded in rendering this motif two-fold (symmetrically to right and left) in the following selfmate:

No. 286A

Wolfgang Pauly.

"Deutsches Wochensach"

December 10, 1916, No. 14133.



Selfmate in Eight Moves.

1. Qd2-d3 A) h4 2. Bg4 any
3. Be8 P moves 4. Rb5 Kc6 5. Qf3†
Kd6 6. Qf8† Kc6 7. Qe8† Kd6 8.
Rb6† etc.

B) 1....a4 2. Bxa4 h4 3. Be8 h3
4. Rf5 Ke6 5. Qb3† Kd6 6. Qb8†
Ke6 7. Qc8† Kd6 8. Rf6† etc.

No. 287. 1. Kf2-g1 h6-h5 2. Rh3
-h1 h5-h4 3. Bg3-h2 a) h4-h3
4. Bg2-f3† Kd1-e1 5. Rc2-c3 Ke1
-d2 6. Qb1-c2† Kd2-e1 7. Rc3-
e3† Be1xe3† 8. Qc2-f2† etc. b)
3....Kd1-e1 4. Bg2-f3 h4-h3 5.
Rc2-c3 Ke1-d2 6. Qb1-c2† etc.,
etc., as in a).

The same finale from the fourth
move up the reader has already met
before (cf. No. 165, move 5. Bg4-h5†
to 9. Qd7-g7†).

No. 288. 1. Kth2-f1 f6-f5 2. Bf4-
h2 f5-f4 3. Kf3-g2 f4-f3† 4. Kg2
-h1 f3-f2 5. Ktc5-a6 b7xa6 6.
Qf8-f3† Be8-c6 7. c7-c8=B Bc6-
e4 (best) 8. Bc8xa6 Be4-d5 9. Qf3
-e4 Bd5-c6 10. Qe4-d5 Bc6-b7
11. Qd5-c6 etc.

The leading motif consist of the op-
position of the black Bishop by the

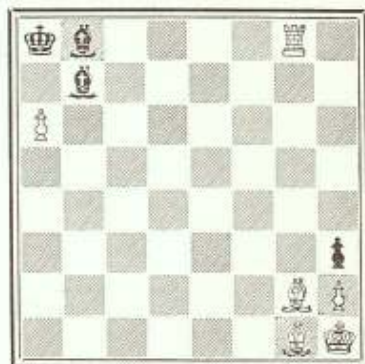
white Bishop (moves 9-11). The
first rendering was furnished by Max
Lange in his *"Lehrbuch des Schachspiels"*
Halle, 1856. A special study of this
motif which is, one can say, typical in
selfmates, was made by Cpt. von
Broecker of Berlin, who elaborated and
rendered it in masterly manner in sev-
eral compositions, as may be traced
from *"Deutsches Wochensach"* of the
Nineties. Vojtech Kosek of Prague
(*"Sachse Listy,"* 1902) and the tal-
ented German composer, Hermann
Ruebesamen (who was killed in the
World War) followed von Broecker in
1910, but without surpassing his style
of presentation. One of von Broecker's
selfmates is quoted here.

No. 288A

Gustav von Broecker.

"London Chess Fortnightly"

January 1, 1892, No. 2.



Self-mate in Nine Moves.

1. Rg8-f8 Bc6 (best) 2. Re8
Bd5 (if 2....Bf3; then 3. Rh8 and
the white Bishop approaches the black
Bishop up to c6; if 2....Be4; then
3. Rc8 at once and White gains moves,
as will be seen from the following; and
if 2....Bb7; then 3. Bf3 Bc6 (best)
4. Rd8 Bb7 5. Be4 Bc6 6. Rc8 Bb7
7. Bd5 Bc6 8. Rh8 Bb7 9. Bc6 etc.)
3. Rd8 Be4 4. Rc8 Bf3 5. Rh8 Be4
6. Bf3 Bd5 7. Be4 Bc6 8. Bd5 Bb7
9. Bc6 etc., as before.

No. 289. 1. Bd4-f2 f6-f5 2. Bf3-e2 f4-f3 3. Kg2-f1 a) f3xe2† 4. Kf1-e1 f5-f4 5. Ra1-a2 f4-f3 6. Qb3-b2 b4-b3 7. Ra2-a1 b5-b4 8. Ra1-a2 b3xa2 9. Qb2xa2 b4-b3 10. Qa2-a1 b3-b2 11. Qa1-b1 etc.

b) 3...f5-f4 4. Kf1-e1 f3xe2 5. Ra1-a2 etc., etc., as in a).

The motif of this selfmate consists, partly of a four-move preparatory manoeuvre by which the position of the white King to be mated is adjusted, partly of a seven-move finale. The latter represents a fine manoeuvre with Queen and Rook, the result of which is the release of the pinned black Bishop, and has to be regarded as the feature. The stalemate position of the black King formed by the white Pawn and both white Knights is merely accidental (a formal presentation) and of no account, as it could easily be brought about in different ways. Such trifling changes and even a shortening or an extension of Cook's preparatory manoeuvre, or an improvement of the mating position (as regards purity and economy) are but a matter of technique and show clearly the signs of plagiarism.* Only, if a composer were to improve artistically our master's finale by a different waiting manoeuvre or by an original modification of the same, such remodeling should have full right to claim originality.

No. 290. 1. Rf4-f5 f7-f6 2. Qg6-h6 g7xh6 3. h7-h8-Q h6-h5 4. Bg8-f7† Kf8xf7 5. Ktc7-e6 Kf7-g6 6. Kte6-d4 Kg6-f7 7. Ktd4-e2 Kf7-g6 8. Kte2-g3 Kg6-f7 9. h2-h3 Kf7-g6 10. d5-d6 Kg6-f7 11. Ktc6-d8† Kf7-g6 12. Rf5-g5† etc.

The strategy of this selfmate is original and deep. Especially are the

*As f. e. in the following position: Kf3; Qb3; Ra1 and d1; Ba2 and e3; Kts. c7 and d7; Pc6. Ka7; Ba3; Kt. c5; Ps. b5, b4 and e6. Selfmate in 9 moves. 1. Be2-d3 e5 2. Ke2 e4 3. Kd2 exd3 4. Qb1 b3 5. Qb2 b4 6. Ra2 bxa2 7. Qxa2 b3 8. Qa1 b2 9. Qb1 etc.

moves of the Knight c7 very fine. This Knight strives for the square g3 (over e6, d4 and e2), in order to adjust the mating position of the white King.

No. 291. 1. Bf5-e6 Kd1-c1 2. Be6-a2 Kc1-d1 3. Qc4-c4 Kd1-e1 4. Qc4-c2 Ke1-f1 5. Ktb1-d2† Kf1-e2 (best; if the black King moves elsewhere, White can occupy the square e5 with his Knight (move 11) and the square f3 with his Queen (move 14) more quickly than in the demonstrated manner) 6. Ba2-b1 Ke2 any 7. Ktd2-f3† K-f1 8. Qc2-d1† Kf1-f2 (best) 9. Qd1-e1† Kf2-g2 10. Qe1-g1† Kg2-h3 11. Ktf3-e5 Kh3-h4 12. Qg1-g3† Kh4-h5 13. Qg3-g4† Kh5-h6 14. Qg4-f3 Kh6-g7 15. Kf4-g5 A) Kg7-h8 16. Kg5-g6 Kh8-g8 17. Kte5-f7 Kg8-f8 18. Qf3-b7 Kf8 any 19. Kg6-h6 K-f8 20. Kh6-h7 Kf8-e8 21. Kh7-h8 Ke8-f8 22. Qb7-c7 Kf8-e8 23. Ktf7-d6† Ke8-f8 24. Bb1-h7 b2-b1-any† 25. Qc7-g7† etc.

B) 15...Kg7-g8 16. Kg5-g6 Kg8-h8 17. Kte5-f7† Kh8-g8 18. Qf3-b7 Kg8-f8 19. Kg6-h7 Kf8-e8 20. Kh7-h8 Ke8-f8. 21. Qb7-c7 Kf8-e8 22. Ktf7-d6† etc., etc., as in A).

This is an extension of the eleven-mover No. 217. The two-move finale occurs first in No. 165 (with only slight modification) and several times more in other selfmates of Cook's.

No. 292. In five moves, viz.: 1. Kte7-d5 Kd4 any 2. Kd2-e3 K-d6 3. Bd7-b5 K any 4. d3-d4† etc.

Cook left behind several positions without any solution or even postulate. Some of these chess-"hieroglyphics" could not be deciphered. The present one did not offer any difficulty in this respect.

Was the form of a question-mark accidental or intentional? The latter was undoubtedly the case, for Cook could easily have obtained a pure and economical mating position had he omitted the two Pawns of the f file.

No. 293. A. 1, b7-b8-R etc.

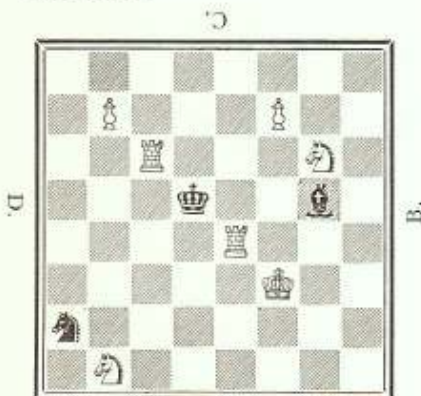
- B. 1. g7-g8-Q etc.
C. 1. b7-b8-Q etc.
D. 1. g7-g8-R etc.

The following counterpart to this curiosity was found in Cook's posthumous papers among his unpublished compositions.

No. 293A

E. B. C.

Unpublished.



A.

Mate in Two Moves.

whichever of the four ways the board may be turned.

- A. 1. b7 - b8 = Kt etc.
B. 1. g7 - g8 = Kt etc.
C. 1. c2 - c3 or c2 - c4 etc.
D. 1. b6 - b7 etc.

"Turn the board"-compositions, as exemplified by the here presented twins, are nothing new, having come into vogue in 1888. The Italian master Antonio Corrias of Ozieri composed several three-movers that could be solved from all four sides of the board, with different solutions for each.

They may be found in Salvioni's chess column of the "*Gazzetta Letteraria*," Turin, 1888, 1890 and 1891.

No. 294. Put White's King on d4, then play: 1. Ktd6-e4 † Kg5-f5 2. Qb5xc5† etc.

No. 295. Replace White's Queen on c5 and add a black Bishop on g1, then play: 1. Qc5-c8 A) Bg1-h2 or -d4 2. Re2-f2† Kt1-f3 3. Oc8×e6† etc.

- B) 1. Qg6-g5 (-g7 or -h7)
2. Ktg8-e7† Q×e7 3. Qc8×c6† etc.

At what time "Retractors" came into fashion is difficult to ascertain. Loyd, as is well known, composed a one-mover in which the en-passant capturing move is taken back.* Selfmate - "Retractors" appeared during recent years, but, so far as I know, only one Retractor, by A. C. White (to be found in "150 Schachkuriositäten" by "Problematicus," Halle, 1910, p. 75), exceeded two moves.

No. 296. Place the black King on a4.

White mates as follows: 1. c2-c4 † K4-b4 (best) 2. d2-d4 K4-b4-a5 (if 2... K4xc4; then 3. Kt1-c3 etc.) 3. Qd1-b3 K5-a6 4. Qb3-b8 etc.

If Black plays 1....Ka4-a5, the mate can be given at the fourth move, viz.: 2. Qd1-b3 Ka5-a6 3. Ob3-b8 etc., as before.

This is taken for a counterpart to Loyd's well-known three-mover with the black King standing on h4. The solution is as follows: 1. d2 - d4 a) Kg4 2. e4† etc. b) 1. ...

*This is a Queen and Rook composition (cf. note to No. 300) published in *American Chess Monthly*, February, 1860, p. 62 and discussed in D. W. Fiske's book, *Chess Tales and Chess Miscellanies*, New York, 1912, p. 61.

Solutions

Kh5 2. Qd3 etc. (cf. "Chess-Nuts," p. 403, No. 39).

Shinkman found that it takes at the most seven moves to mate the black King standing on any permissible square (except a4 or h4), while Cook believed nine moves to be necessary. Shinkman supplies the following solution: 1. e2-e4 (†) (if 1....Kd4, Kf4 or Kxe4; then 2. Qh5 follows with a shorter mate) 2. d4 (†) (if 2....Kg6; then 3. Qg4† K any 4. Bg5(†) K any 5. Bc4(†) and mate in two additional moves) 3. Qh5, and wherever the black King may now be standing, White mates in four additional moves at the most.

No. 297. To fulfill the extraordinary postulate of this eccentric composition, namely "without moving the white King to mate on the square h1, after first forcing the black King into the three other corner-squares" Cook thought 56 moves necessary, but Shinkman reduced this number to 49 as follows: 1. Qd2-h6 (only the best moves for Black are given in parenthesis) 2. Qh2 3. g2 4. f2 5. e2 6. d2 7. d4† (Ka2) 8. b4 9. a3† 10. c3 11. c1 12. d2 (Kc4) 13. e3 A) (Kd5) 14. e4† (Kc5) 15. d3 (Kc6) 16. d4 (Kc7) 17. d5 (Kb6) 18. c4 (Kb7) 19. c5 (Kb8) 20. c6 (Ka7) 21. b5 22. a4† (Kb7) 23. a5 (Kb8) 24. a6 25. b5 (Kc8) 26. b6 27. c5 (Kd8) 28. c6 29. d5 (Ke8) 30. d6 31. e5 (Kf8) 32. e6 33. f5 (Kh8; if 33....Kg8; then 34. f6 35. g5 36. h6† 37. f6 38. f8 etc., etc., as demonstrated later) 34. g4 35. g5 36. h6† 37. f6 38. f8 39. e7 (Kf5) 40. d6 41. e6 (Kh5) 42. g4† 43. g8 44. g7 45. g6 46. g5 47. g4 48. g2†.

B) 13....Kb4 14. d3 (Kc5) 15. e4 (Kd6) 16. f5 (Ke7) 17. g6 (Kf8) 18. h7 19. g7 20. f7 21. e7 22. d7 23. a4† etc., etc., as shown in A) (see move 22 of A). This variation takes 49 moves.

No. 298. I. With black King standing on h8 in five moves: 1. Qc6-e8† Kh7 (if Kg7; then 2. Rh4 Kf6 3. f4 Kg7 4. Qe7† etc.) 2. Rh4† Kg7 3. Qh8† Kg6 4. Kte5† etc.

II. On h6 in five moves: 1. Qc6-e8 Kh7 (best) 2. Rh4† Kg7 3. Qh8† Kg6 4. Kte5† etc. as in I.

III. On h5 in five moves: 1. Qc6-e8† Kh6 2. Rh4† K any etc. as in I.

IV. On g6, g7 or h7 in five moves: 1. Qc6-e8 (†) 2. Rh4 (†) resp. 2. Qh8 (†) etc. as in I, only an interchange of moves.

V. On d8, f8 or f6 (e7) in six moves: 1. Re4-g4 2. Ke5 3. f4 4. f5 5. Qc8† (Rg8†) etc. resp. 2. f4 and 3. Ke5 etc.

VI. On a7 in eight moves: 1. f3-f4 2. Qa6 3. Qb5 4. Qc5 5. f5 6. Ke5 7. Qc8† etc.

VII. On b8 in eight moves: 1. Qc6-a6 2. Qb5 3. Qc5 4. Ke5 5. f4 6. f5 7. Qc8† etc. as in VI.

VIII. On d1 or d3 in nine moves: 1. Ktc4-e5 (†) 2. Kd6 3. Ktd3 4. Qc1† 5. Re1 6. Ke7 7. Re5 8. Qc4† etc.

IX. On f1, f2, g1, h1, g2 h2 or g3 in nine moves: 1. Be6-g4 2. Kte3 3. Qc1 (†) 4. Qf1 (†) 5. Qg2† 6. Re6 7. Qg1 8. Qf2 (†) or 8. Qh2† etc.

X. On a1 or a2 in ten moves: 1. Qc6-a4† 2. Kd6 3. Qa2 4. Kta3 5. Ke7 6. Qa1(†) 7. Re5 8. Qc1 9. Qc4† etc.

XI. On b1 in ten moves: 1. Qc6-a4 2. Qa2 3. Kta3 4. Kd6 5. Ke7 6. Qa1† etc., etc. as in X.

XII. On c3 in ten moves: 1. Qc6-a4 2. Qa2 3. Kta3 4. Kd6 5. Ke7 6. Qa1 7. Re5 etc., etc. as in X.

XIII. On b4 in ten moves:
1. Re4-e2 A) Kc3 2. Qb5 3. Ktb2†
4. Kd6 5. Ke7 6. Qb3† 7. Ktd1 8.
Rc2† 9. Re4† etc.

B) 1....Kb3 2. Qb5† 3. Kd6 K
any 4. Ktb2 (†) K any 5. Ke7 6.
Qb3† etc. etc. as in XIII A).

XIV. On b3 in ten moves:
Same solution as in XIII, only an inter-
change of moves.

XV. On c2 in ten moves:
1. Qc6-a4† A) Kd3 2. Qa2 3. Kta3
4. Kd6 5. Ke7 6. Qa1 7. Re5 8.
Qc1 9. Qc4† etc., etc. as in X.

B) 1....K any 2. Kd6 3. Qa2
4. Kta3 etc., etc. as in X.

White mates with Pawn in ten moves at the most, on whichever of the 30 permissible squares the black King may be placed. Cook seems to have liked this fob-shaped Conditional, as it appears from the droll heading. Though the 30 postulates can be reduced to 15 and similar and identical manoeuvres often recur (by interchanging moves) there is ample material for entertainment, especially for the beginner.

No. 299. 1. Qh2-d6† Ktb5xd6 2.
Re6-e5† etc.

It can be deduced from Cook's correspondence with his teacher, Prof. Frédéric Perrin, that this threemover is the first attempt at problem composition by our master. In the fall of 1850 he began a game by correspondence with Perrin, then counted among America's best over-the-board players. At that occasion Cook sent the above position from Princeton to his fatherly friend for comment. Perrin replied from Brattleboro, "I certainly gave you the right solution to the very easy problem." (see Introduction, p. 7)

On Washington's birthday, 1917, the problem was for the first time given to the public in Herman Helms' chess column of the "*Brooklyn Daily Eagle*."

No. 300. 1. Qc4-d5 A) Ra7-a1†
2. Rc6-cl† Ka8-a7 (best) 3. Rc1x
a1† Ka7-b6 4. Ra1-b1† Kb6-c7 5.
Rb1-cl† Kc7-b6 6. Qd5-b3† etc.

B) 1....Rb8-b1† 2. Rc6-cl†
Ka8-b8 (best) 3. Qd5-d8† Kb8-b7
4. Qd8-c8† Kb7-b6 5. Rc1xb1†
Kb6-a5 6. Qc8-c5† etc. (also 6.
Qc8-c3† etc.)

If 1....Ka8-b7; then the mate can be given at the fourth move. The defensive moves 1....Rh8† and 1....Rh7† are followed by identical play (symmetrical variations) as executed in the foregoing; that is, the discovered check is given in horizontal direction by the interposing Rook's move to h6, whereas the aforementioned defences necessitate an interposition in vertical direction to c1.

This Queen-and-Rook problem* and the sevenmover No. 629 which belongs to the same group, the aged master composed in February, 1915. They were the last offsprings of his Muse. A few weeks later, on Friday morning, March 19, he gently passed into the Realm of the Shades.

No. 301. 1. Ktd6-f5† Ke7xe6 (if 1....Ke7-e8; then 2. Ktf5-g7† Ke8-e7 3. Qa4-b4† c6-c5 4. Qb4xc5† etc.) 2. Qa4-a2† Ke6xf5 3. Kte4-g3† Kf5xf4 4. Qa2-d2† etc.

The sacrifice of White's forces except Queen and Bishop we have already met with in No. 34. In both problems the lack of technical skill is evident, as Cook could accomplish this motif only by using checking moves, without obtaining a pure mating position. In another problem, No. 93, he succeeded with two quiet introductory moves, but even there he could not get a perfect mating position.

No. 302. 1. Re7-d7† A) Kd5xe4
2. Rd7xd4† c5xd4 3. b3xc4 etc.

*Problems where the white officers consist only of the Queen and one Rook, the white Pawns and the entire black force are immaterial for classification.

B) 1....Kd5-c6 2. Ktf3-e5†
Kc6-b6 (if 2. Kc6-b5; then 3. Rd7
-b7† etc.) 3. Kte4xc5 etc.

C) 1....Kd5-e6 2. Kte4xc5†
Ke6-f6 3. g4-g5† etc.

The diversion of Black's Pawn c5 to d4, forced by the Rook's sacrifice, and in addition the capture of the Pawn c4, which deprives Black's King of his only retreat over d5, bring about an original and by no means easy mating manoeuvre. Variations B) and C) do not lack the spice of combination, yet insofar as construction is concerned, both are of little importance because they do not lead to pure and economical mating positions.

The original position of "*Illustrated London News*" proved to be without solution. The corrected version appeared first in the New York "*Albion*," May 19, 1860.

No. 303. 1. Qd1-a4 d6-d5 2. Qa4-g4 etc.

The object of Pawn g2 is to avoid the following "cook": 1. Qd1-g4 d5 2. Kt g2 etc. The black Pawn g3, on the other hand, serves to stop the white Pawn from supplying the waiting move, f. i. 1. Qd1-g4 d5 2. g2-g3.

No. 304. 1. c7-c8=B etc.

This little Pawn-promotion two-mover, the position of which is only slightly altered from that of "*Illustrated London News*," is quoted in H. Bauerreis' booklet "*Anleitung zum Lösen*," part I, p. 87, and also in Jean Dufresne's collection, "*Sammlung leichter Schachaufgaben*," part I, p. 31.

No. 305. 1. Bf4-b8† A) Kd4-d3
2. Rg4-e4 f7-f5 (if 2. f7-f6; then 3. Bb8-a7 etc.) 3. Bb8-f4 etc.

B) 1....Kd4-d5 2. Re2-d2†
Kd5-c6 (if 2....Kd5-e6; then 3. Rg4-e4† etc.) 3. a5-a6 etc.

The key-move may be considered as a clearance of a critical square (f4), the same as the key-move Ktf3-e1 in the three-move "American," No. 176. The return of the Bishop to a square from which he came is the principal part of the motif, but can hardly be termed a "return-idea." The problem is a twofold "American," because in Variation A) a backposting of the Bishop (Bb8-f4) behind the advanced Rook (Rg4-e4) and in Variation B) a backposting of the Rook (Rd2-d6) behind the advanced Bishop (Bf4-b8) are performed. The Bishop's move at the third move of Variation A) introduces an original combination (stopping Pawn's f5 advance and forcing the Rook's sacrifice). This combination was used later by the English chess editor Rev. Skipworth for the following threemover to be found in Oscar Blumenthal's "*Schachminiaturen*," part I, Leipzig, 1902, p. 303 and in Andrés Sandoval "*El Pais*," collection, Mexico 1906; No. 24: Kb3; Rs. e2 and e4; Bd8. Kd3; Ps. d4 and f4. 1. B d8-h4 f3 2. Bf2 etc.

In "*Porter's Spirit of the Times*" a simpler version of Cook's problem was published. The one presented here appeared first in the Philadelphia "*Daily Evening Bulletin*," June 16, 1860, No. 108.

No. 306. 1. Qd1-f3† Kd3xd4 (if 1....Kd3xd2; then 2. Qf3-e2† etc.)
2. Ka4-b4 h2-h1=Q (if 2....Kd4-e5; then 3. Kb4-c5 etc.) 3. Qf3-e3† etc.

A weakly constructed problem. Key-move and formation of the subvariation 1....Kxd2 are to be censured.

No. 307. 1. Rd3-a3† Ke4-d4 2. Kg7-f6 Kd4-c4 3. Bb1-d3† etc.

The same mating construction with Rook and two Bishops, but without

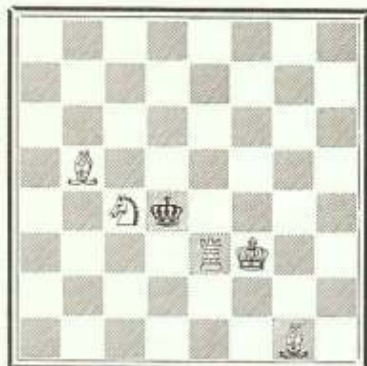
the accessory continuation 3....Kc4-d4, was rendered by Cheney, a year before, in three-move form. The young author sent his tyro composition under the nom de plume "Midnight" to Miron Hazeltine, who published it in his chess column of "New York Clipper."

No. 307A

George Nelson Cheney.

"New York Clipper"

November 1, 1856, No. 28.



A. C. N., p. 88, No. 154.

Mate in Three Moves.

1. Re3-b3† Kd5 2. Bd7 etc.

In Cook's original position of the "Albion" the white Bishop h2 was shifted to c7. This change caused the following "cook:" 1. Kg7-f7 d4 2. Rc3† d3 3. Rxd3 etc.

No. 308. 1. Bh2-d6 A) e7xd6 2. Kg1-f2 a) h3-h2 3. Bf5-e4 h2-h1-Kt† (if 3....Kd4-e5; then 4. Qc6-d5† etc.) 4. Kf2-f3 etc. b) 2....Bf8-h6 3. Bf5-e4 Bh6-e3† 4. Kf2-f3 etc. (also 3. Qc6xd6† etc.)

B) 1....Kd4-e3 2. Qc6-e4† Ke3-d2 3. Bd6-b4† etc. (also 2. Qc6-c3† etc.)

If 1....h3-h2†; then 2. Kg1-f2 h2-h1-Kt† 3. Kf2-f3 e7xd6 4. Bf5-e4 etc., as in A).

The motif consists of a diversion of the black Pawn e7 to d6, in order that

White may execute the quiet preparatory moves 2. Kf2 and 3. Be4 without disturbance, and that Black may not spoil this manoeuvre by the defensive move e7-e6. Despite some finesse the construction is defective on account of the two duals in Variations A) and B).

In the original version the black Pawn h3 was placed on h5 and an additional black Pawn was posted on a7. This made the third and fourth moves interchangeable.

No. 309. 1. Qb2-b3† A) Kd5-e4 2. Kh6-g5 c7-c5 (if 2....c7-c6 or d7-d6; then 3. Kg5-g4 etc.) 3. Ktf5-d6† Ke4xd4 4. Kg4-f4 etc.

B) 1....Kd5-c6 2. Ktf5-e7† Ke6-d6 3. Qb3-e3 etc.

By adding a black Bishop on a8 Cook could extend Variation B) to five moves and enlarge Variation A) by an additional mating position, 5. Qe3†.

No. 310. 1. Ktd6-f7† A) d7-d6 2. Be5xd6† Ke7-e6 (if 2....Ke7-e8; then 3. Ktf7-e5 etc., and if 2....Ke7-d7; then 3. Rf3-e3 etc.) 3. Kb7-c6 etc.

B) 1....Ke7-e6 2. Ktf7-g5† Ke6-e5 3. g2-g4 etc.

C) 1....Ke7-e8 2. Be5-d6 d5-d4 3. Ktf7 any etc.

No. 311. 1. Be1-a5 A) d4-d3 2. Be8-e6† etc.

B) 1....Ke4-d5 2. Be8-e6† etc.

C) 1....Kc4-b3 2) Be8-e6† etc.

No. 312. 1. Ka7-b6 A) Kd5-d4 2. Kte5-c6† etc.

B) 1....Kd5-e4 2. Kte5-c6 etc.

C) 1....Kd5-d6 2. Kte5-c6 etc.

No. 313. 1. Ktb3-c5† A) Ke4-d4 2. Bh6-e3† etc.

B) 1....Ke4-e5 2. Qf7-d7 etc.

The threefold ramification of the main play leads to pretty mating positions. Two of them, with the King standing on c3 and e5, are analogous. Nevertheless the construction is to be censured on account of the checking key-move. By converting this threemover into a fourmover Cook could have eradicated this defect, i.e. Kg1; Qf7; Bg7; Ktb3; Pa4. Kd3; Ps. a5, a6 and g2. 1. Bg7-h6 A) Ke4 2. Ktc5† etc. etc. (Cook's threemover) B) 1....Kc3 2. Ktc5 a) Kb4 3. Be3 etc. b) 2....Kd4 3. Be3† etc. c) 2....Kb2 3. Qb3† etc. C) 1....Kc2 2. Qc4† a) Kb1 3. Bc1 etc. b) 2....Kb2 3. Ktc1 etc. c) 2....Kd1 3. Qd3† etc. If 1....Ke2; then 2. Qd5 etc.

No. 314. 1. Rd6×e6 etc.

No. 315. 1. Bf4×h6 A) e6×f5 2. Ktd5-f4† Kd6-e7 (if 2....Kd6-c5; then 3. Bh6-f8† etc.) 3. Qd4-d6† etc.

B) 1....Kd6-c5 2. Bh6-c1 Bg3-e1 3. Bc1-a3† etc.

C) 1....e5-e4 2. Bh6-f8† Kd6-e5. 3. Qd3-c3† etc.

If 1....Bg3-h4; then 2. Bh6-f8† etc.

In "Porter's Spirit of the Times" as well as in Dufresne's "Anthologie der Schachaufgaben," 1864, p. 47, the black Pawn h6 is missing. The object of this Pawn is the prevention of a "cook" starting with 1. Bf4-g5.

No. 316. 1. Ktd4-b5 etc.

Concerning the twofold Rook-sacrifice cf. note to No. 108.

No. 317. 1. Qb5-b8 A) f3-f2 2. Qb8-h2† etc.

B) 1....Kth8-g6 2. Qb8-g3 etc.

C) 1....Kh5-g4 2. Qb8-h2 etc.

D) 1....any 2. Qb8-h2† etc. (Threat.)

This threemover is quoted by Salvio in his "Teoria e Pratica," Venice, 1884, No. 5.

No. 318. 1. Bb7-a8 etc.

A black Bishop on b6, instead of the black Pawn, could not be used on account of Black's Queen's Bishop's move to c6 which would frustrate the solution.

"Uncommonly beautiful and difficult" commented H. N. Stone, chess editor of the Boston "Saturday Evening Gazette" (April 20, 1861), on this twomover which, of course, does not fulfill modern requirements.

No. 319. 1. Qd2-d5 A) Ka7-b8 2. Qd5-d7 Kb8-a8 (if 2....b6-b5; then 3. a4-a5 any 4. a5-a6 etc.) 3. Qd7-c7 b6-b5 4. a4-a5 b5-b4 5. a5-a6 etc.

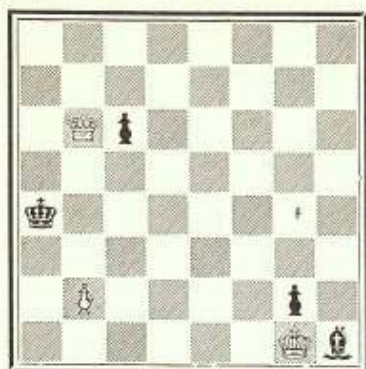
B) 1....b6-b5 2. a4-a5 b5-b4 (if 2....Ka7-b8; then 3. Qd5-d7 (c6) any 4. a5-a6 etc.) 3. Qd5-b5 any 4. a5-a6 etc.

After 1....b6-b5 White can also give a mate at the fifth move as follows: 2. Qd5×b5 Ka7-a8 3. a4-a5 Ka8-a7 4. a5-a6 etc.

"New York Saturday Press" had the white Queen posted on d3. This invited a "cook" initiated by 1. Qd3-h7†. The white King must be paralyzed (is not permitted to make a waiting move), otherwise a "cook" starting with 1. Qd2-d7† would be unavoidable.

Otto Wurzburg's sixmover shown in the appended diagram resembles Cook's, as the same force is used in a similar setting, the difference being in the motif.

No. 319A
Otto Wurzburg.
"Prager Presse"
1921.



Mate in Six Moves.

1. Qb6 - b8 A) Ka5 2. b3 a) Ka6
3. b4 c5 4. bxc5 Ka5 5. Qb3 etc. b)
2. ...c5 3. Qb7 c4 4. bxc4 Ka4 5.
Qb2 etc.

B) 1. ...c5 2. Qb7 a) c4 3. Qb6
c3 4. bxc3 Ka3 5. Qb1 etc. b)
2. ...Ka5 3. b3 c4 4. bxc4 Ka4
5. Qb2 etc., as in A) b)

The essential point in Wurzburg's problem is that the white Pawn captures the black Pawn, whereas in Cook's it passes by. Between the publication of these two problems lay an interval of over sixty years. In consideration of this fact the reader will admit that problem-art has taken tremendous strides in general, not only with regard to conception (analogy of the motif), but also with regard to technical construction (formation of variations).

No. 320. 1. Bd5-f3 A) g6-g5
2. Kd6xd7 etc.

B) 1. ...Kf4-g5 2. Qa3-e3† etc.

No. 321. 1. Bc2-h7 h5-h4 2. Kth6-f5 Kf4-e4 3. Ktf5-e7† etc.

The black Pawn f7 and, in consequence, the white one at f6 are needed

to frustrate the Bishop's introductory move to the square g6. Upon the interference follows a twomove finale which leads to an impure mating position. It would have been simplicity itself for our master to render the combination in a faultless manner, if he had attributed but the slightest importance to a pure mating position in this problem. Even in our own days many specimens of the "Indian" present the same constructional defect.

The problem was cited in an essay on the Indian theme by Frank Melville Teed of Brooklyn. (Borsodi's "American Chess Magazine," November 1899, p. 190.)

No. 322. 1. Kta4-b2 A) Ke4-f5
2. Ba5-c7 etc.

B) 1. ...Ke4-d4 2. Qd6-e6 etc.

C) 1. ...d5-d4 2. Qd6-e6† etc.

The two dual-mates in Variation A), viz. 3. Qe5†, and 3. Qf4† or 3. Qg6† resp. are somewhat annoying.

The problem appeared originally without the black Pawn a6 and with the Knight posted on d1. This allowed a "cook," viz. 1. Ktd1-f2† Kf5 (if 1. ...Kd4; then 2. Qe7 etc.) 2. Bd8 (c7) etc.

No. 323. 1. Qg1-g5 etc.

The motif consists of a Queen's sacrifice on a square which is three times guarded. With this sacrifice a diversion of Black's Rook f5 is connected. Apart from this, there is shown a double clearance, namely of the diagonal h8-d4 and of the horizontal row h7-c7. The other black Rook is superfluous and its object inexplicable. The duals after 1. ...Re5, Rd5 and Ktf7-d6 (Kth6, Kt xh8) are unavoidable.

No. 324. 1. Rb4-b5 A) e3-e2 or Be1-d2 2. Qa3-d6† etc. (Threat.)

Solutions

- B) 1....Kte7×d5 2. Qa3-c5 etc.
 C) 1....Be1-g3 2. Qa3×c3† etc.
 D) 1....Ke5-d4 2. Bg5-f6† etc.
 E) 1....Ke5-f5 2. Qa3×e7 etc.
 F) 1....Kt any 2. d5-d6 (×e6)† etc.

After 1....Be1-f2, White, besides the threat, can play 2. Qa3×c3† etc. If Black answers 1....Bh7-g8; then 2. Qa3×e7† etc. is also feasible.

No. 325. 1. Ra5-a3 etc.

This twofold Rook-sacrifice, which the reader will observe in several two-movers later on (Nos. 357, 416, 514 and 517), can not be considered the leading motif.

The problem is quoted in James Rayner's collection, entitled "*Chess Problems, their composition and solution*," IV Edition, London, 1909, p. 15 and also in Adolphe Dufresne's manual "*Der Meister im Schachspiel*," Harburg 1881.

No. 326. 1. Ktc6-e5 Kb5-a5 2. Kte5-c4† Ka5-b5 3. Kb3-c3 Kb5-a4 4. Bb7-c6† etc.

The tries offer no sufficient compensation for the uneconomical and impure mating position. As to cross-form, cf. note to No. 646.

No. 327. 1. Qd5-b7 etc.

The white Pawn was added subsequently to avoid a dual after 1....B e6, d7 or c8.

No. 328. 1. Rg6×c6 b7×c6 2. Ktd5-c7 Kh8-g7 (best) 3. b6-b7 Rh7-h8 4. Ktc7×a6 c6-c5 5. b7-b8=Q Rh8×b8 6. Kta6×b8 c5-c4 7. Ktb8-c6 etc. wins.

If 4....Kg7-f6; then 5. b7-b8=Q Rh8×b8 6. Kta6×b8 c6-c5 7. Ktb8-d7† etc. wins. And if 4....Kg7-f7 or -g6; then 5. b7-b8=Q

Rh8×b8 6. Kta6×b8 c6-c5 7. Ktb8-d7 c5-c4 8. Ktd7-e5† etc. wins. The try 1. Ktd5-f6 is met by 1....Kte7.

This position may have occurred in one of the games Cook played with Perrin, Fuller, Fiske, or Marache, all of whom participated in the first American masters' tournament, in 1857. Cook's playing strength most probably equalled that of any one of the above-mentioned masters.* Only his natural diffidence caused him to exclude himself from that memorable tournament, while the talented Cheney of Syracuse, who was then 19 years old, was deterred by the inability to pay his fare to New York.

No. 329. 1. Bd8-f6 A) Kg6-f5 2. Rf7-f8 etc.

B) 1....Kg6-h6 (h7) 2. Rf7-f8 etc.

C) 1....any 2. Rf7-f8† etc. (Threat.)

A year after the publication of this threemover a new version appeared in Boston "*Saturday Evening Gazette*" which our master has included in his "*Chess-Nuts*," p. 96, No. 201 as follows: Kd5; Rf7; Bs. d8 and e8; Ktb1; Ps. d2 and h3. Kg6; Ra4; Ba3; Ps. a5, b4 and b2. 3‡. (Same solution.) This proves that he rated it higher than the diagrammed setting. There seems to be no clear reason for this resetting. One thing, however, is certain; he must have had little regard for economy, since he could have discarded the inactive white Knight without effort by an insignificant alteration of that position, i. i. by adding a black Pawn on d3.

No. 330. 1. Ktf6-g4† A) Kf5-e4 2. Qf8-f1 etc.

*Problem masters are generally not matadors in practical play. In Morphy's time Cook, Loyd, Cheney and Theodore Morris Brown were counted among the leading chess-players of America, as may be seen from a compiled list published in New Orleans "*Sunday Delta*," April 8, 1860.

B) 1. . . . Kf5-e6 2. Kte8-c7† etc.

C) 1. . . . Kf5-g6 2. Ktg4-e5† etc.

D) 1. . . . Kf5×g4 2. Qf8-f3† etc.

This motif (King's flight in four diagonal directions, after the discovered check of the Knight to g4) Cook should have treated in a four-mover initiated by a quiet key-move.

No. 331. 1. Rc8-c6 etc.

No. 332. 1. Qe8-b5 etc.

White's Pawn g6 is needed to avoid a "cook," 1. Qe8-b5† etc.

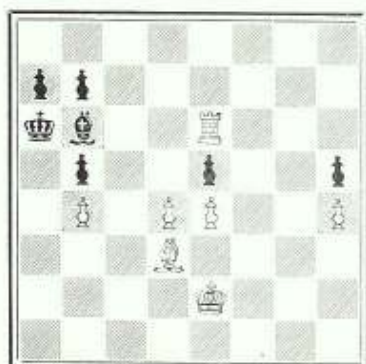
No. 333. 1. Bb7-a6 a7×b6 2. Ka2-b2 b6-b5 3. Ba6-c8 etc.

This fourmover was chosen by Theodor Lichtenhein, third-prize winner of the first American masters' tournament (after Morphy and Paulsen), for his German chess column as starting problem. The three-move version, No. 346, seems to have been preferred by Cook.

No. 333A

Robert Braune.

"Deutsche Schachzeitung"
March 1864, No. 1755.



Mate in Five Moves.

1. Ke2-d1 e×d4 2. Bf1-d3
3. Bh3-d2 4. Rc6 etc.

The main feature is the sacrifice of a white Rook in connection with a diversion of a black Pawn. The same motif, but enlarged and deepened by a clearance of two diagonals (d3-f1 and h3-e8) was rendered by R. Braune of Gottschee, Carniola. (see Diagram.)

No. 334. 1. Ktg6-e7† A) Kh7-b6
2. Qf5-f6† Kh6-b5 3. Kte7-f5 etc.

B) 1. . . . Kh7-h8 2. Qf5-f6 any
3. Qf6-h6† etc.

If 1. . . . Rg7-g6; then 2. Qf5×g6†
etc.

In the original version the black Pawn c6 stood at d7, and instead of the white Pawn b5 a black Pawn was posted on b3. The black Bishop was missing. The change was made with the object of preventing a dual-continuation at the third move of Variation B), viz: 3. Qh6† or 3. Ktf5.

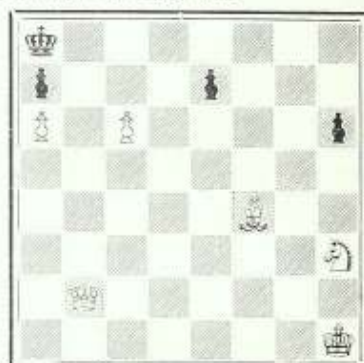
At this point I was informed by Mr. Pauly that Cook's selfmate No. 223, p. 99 has been anticipated by the illustrious master Dr. Conrad Bayer of Olmutz.

His beautiful selfmate is appended here.

No. 223B

Dr. Conrad Bayer.

"Deutsche Schachzeitung"
January, 1857, No. 733.



Selfmate in Eight Moves.

1. Bf4-e5 h5 or e6 2. c7 P any
3. c8-B P moves 4. Ktg1-h3 5. Bh2-
e5 6. Bg4-e4 7. Bf3-e×f3 8. Qg2 etc.

Solutions

No. 335. 1. Rf5-c5 etc.

Again the checking peril. Parry of six checks of Black's.

No. 336. 1. Qc7-c1 etc.

In Philadelphia *"Sunday Mercury"* the white Queen stood at c1 and the white Queen's Rook (d3) was placed there on b3. That is to say, the key-move had to be changed in *"Chess-Nuts,"* not for aesthetic reasons but for the purpose of eradicating the "cook," 1. Re5-c5 (b5, a5) which existed in the position of that Philadelphia paper.

No. 337. 1. f5-f6 etc.

The slight cooperation of the white Rook b4, which plays only a modest part in variation 1....c3, can not be justified today from a constructional standpoint. Reason for this is that the mating position after 1....Kxg4 loses thereby much of its charm. The black Pawn b5 is superfluous and should be omitted for the sake of tries.

No. 338. 1. Rb3-c3 etc.

The somewhat clumsily constructed "Zugzwang" is adjusted by the key-move. At that time a tenfold defence in a twomover was considered an extraordinary feat. Sam Loyd, in publishing this twomover which was later remodeled by Cook and included in his *"Chess-Nuts"* in a more refined setting (cf. No. 141) adorned it with the same flattering motto: ("Ars est celare artem") which he gave to the three-mover No. 347.

No. 339. 1. Qc4-e2 etc.

That this twomover and the twomover No. 341 are in spiritual connection with each other can be deduced from their King's flight in four diagonal directions, leading to symmetrical mating positions. In

both, however, the construction is to be censured, as no economy exists, except in variation 1....Kd6 of the present number. Cook indicated the relationship of the problems by their side-by-side position in *"Chess-Nuts."*

No. 340. 1. Qe6-d7 etc.

No. 341. 1. Kta6-b8 etc.

The white King could have been used in place of the Knight's Pawn. Cook seems to have preferred the King's position on b6, in order to furnish the try 1. Kta6-c5 which is met by 1....Kd4 only.

No. 342. 1. Qe2-d2 etc.

The inactive white Knight c1 can not be discarded without considerable change of construction. This Knight is a mere spectator, a sentry as it were, to restrain Black's Queen from entering the squares d1, e1, f1 or g1. The move of the black Bishop to g7 and that of the black Queen to e5, blocking flight-squares for the black King in two directions, engender analogous frontal mates. The white King on a6 prevents the "cook" 1. Qe2-a6† etc. The try 1. Qe2-e3 is of no avail on account of 1....Qb2; another try, viz. 1. Qe2-e8, is met by 1....Kg7.

This twomover is quoted by Jean Dufresne in his booklet *"Sammlung leichter Schachaufgaben,"* part I, p. 32.

No. 343. 1. Kte4-c3 etc.

Here, again, the construction is defective, as no economy in the main mating position is achieved. Cook should have renounced the Knight-sacrifice and the two variations arising from the moves of the black Bishop. In that case he could discard the white Rook, black Bishop and the two black Pawns on c5 and d4. Had he succeeded in converting this twomover,

with its three main variations, (Qf2†, Ktd5† and Qg3†) into a three-mover, he would have anticipated G. J. Slater's well known prize-winner of the "English Mechanic" theme—Tourney 1890: Kf7; Qf5; Bd6; Ktg3. Kd4; Kth2; Ps. c4 and f3. 3† 1. Qf5 - b1 a) Ke3 2. Qc2 etc. b) 1....Kc3 2. Bb4† etc. c) 1....any 2. Kt15† etc.

No. 344. 1. Rd8×d6 etc.

The two sacrifices of the white Rooks lead to symmetrical but not perfect mating positions. The capturing key-move should have been avoided, even at the cost of an obvious key-move.

No. 345. 1. Rd7 - d6 etc.

In Hazeltine's book and also in "Chess-Nuts," p. 21, No. 124, this two-mover was printed with two additional white Pawns on h5 and h6 and with a black Pawn on h7. These three Pawns had to be discarded for the sake of correcting the position as to game-possibility.

No. 346. 1. Rc6 - c4 A) b6 - b5 2. Bf1 - h3 etc.

B) 1....Ka4 - b5 2. Re4 - c1† etc.

That Cook had considered this simple three-mover an amended version of the four-mover from Lichtenhein's chess column, No. 333 of this collection, can be deduced from the fact that he did not include the four-mover in his "Chess-Nuts."

Cook's three-move version seems to have been anticipated by John Wilkinson, whose problem was given in 1860 for publication to St. Louis "Missouri Daily Democrat" as No. 44, and may be found in "Chess-Nuts," p. 192, No. 778.

No. 347. 1. Rb5×a5 A) Ka3 - b3 2. Ra5×a4 etc.

B) 1....Ba1 - b2 2. Qe2 - c2 etc.

C) 1....any 2. Ra5×a4† etc. (Threat.)

The black Pawn on a5 has to prevent a "cook" beginning with 1. Rb5 - b4. The good try 1. Kta6 - c7 is met by 1....Bc3 2. Rb1 Bd2, but not by 1....d3, on account of 2. Rb2 which leads to a mate on the next move.

The hyperbolic motto "Ars est celare artem" given by Loyd when he published this three-mover in his chess column of "New York Illustrated News" is, in my opinion, out of place. It indicates his peculiar comprehensive view on problems and proves clearly that he attached the greatest importance to the veiling of the key-move (regardless of aesthetic requirements), to the cleverness of tries and—generally speaking—to the difficulty of the solution.

No. 348. 1. Kta4 - b2 etc.

A waiting manoeuvre with six different mating positions of which one (Q×b7†) is pure and economical. The absence of duals makes the construction flawless. Of course, delicacy of the key-move and tries, which constitute the principal requirements for modern twomovers are not conspicuous in this easy composition.

No. 349. 1. a7 - a8 - Kt etc.

The avoidance of duals is cleverly accomplished.

No. 350. 1. Kb1 - a1 etc.

This twomover is a good example of a "Zugzwang" which is initiated by a pure waiting move*, the No. 92 by an adjusting move.* That is to say, in the present problem White could mate instantly after each of Black's moves, if Black were on

*Definition of Philipp Klett, the originator of German problem theory.

the move. But in No. 92 White, assuming that Black moves first, can not give mate after every one of Black's moves.

No. 351. 1. Rc6xc8 etc.

An excuse for the uncouth key-move may be found in the fact that Cook has carefully worked out the position with regard to correctness* and that there is not one dual in the eleven different variations.

No. 352. 1. Bg7-d4 A) Kd5-e4 2. Qe2-h5 etc.

B) 1....Kd5-e6 2. Qe2-f3 etc. (also 2. Qe2-b5 etc.)

C) 1....Kd5-c6 2. Qe2-c4† etc.

In "*Wilke's Spirit of the Times*" and in "*Chess-Nuts*," p. 97, No. 205, the white Pawn h6 was placed on h4 and two additional black Pawns were posted on h5 and h6. Also in the present position the object of Black's Pawn h7 is to prevent a dual in Variation B), viz. 2. Qe2-h5 d5 3. Qg6†. Cook's technical skill seems to have failed in eradicating another dual in this variation, which is given in parenthesis.

No. 353. 1. Kta3-c4 etc.

No. 354. 1. Qc3-b2 etc.

The black Pawn b4 has to prevent the black Knight from moving to h4, by which the solution would be frustrated. The white Pawn c6 seems to be superfluous, as its purpose defies explanation.

This twomover is quoted by Salvioi in his "*Teoria e Pratica*," Venice, 1884, No. 3.

*The four missing white pieces suffice precisely for the four supposed captures by the black Pawns.

No. 355. 1. Rd2-f2 etc.

Here interference, diversion and blocking (the latter procedure is executed by the Knight's moves to f3 and h3) are performed in the manner of a "Zugzwang." The construction shows two flaws, namely, in variation 1....Bd3-e4, not only 2. Bf4† but also 2. Ktf1† is possible; and secondly, in variation 1....Bd3-f1, the mate of the Knight can be given either on f5 or on f1. It is regrettable that on account of the first mentioned flaw the mutual interference of Black's Bishop and Rook (Re4 blocking Bd3, and Be4 blocking Rd4), which is one of the principal points of the motif, becomes worthless.

No. 356. 1. Ka5-b4 A) Re4xd4† 2. Kb4-c5 etc.

B) 1....Re4 any 2. Ktd4-f3† etc.

C) 1....Rg5xf5 2. Qa1-a5† etc.

D) 1....f4xg3 2. Qa1-a5† etc.

E) 1....any 2. Qa1-a5† etc. (Threat.)

White's King's Bishop acts only in Variation A). Its function is the protection of Pawn e6 after the Rooks have captured the supports of the latter. (Ktd4 and Pf5). The white King by moving to b4 despite the danger of a check opens a file for the white Queen. The try 1. Ka5-b6 fails on account of 1....Rxf5. Another try 1. e6-e7 is met by 1....Kd6.

No. 357. 1. Rc4-e4 etc.

This and the next twomover are twins. The similarity is not formal but ideal and may be deduced from the fact that a black Pawn is not permitted to take a Rook with check on account of being pinned by the Queen. The try 1. Qd7-b5 is met by 1....Ke2, another try 1. Rc4-c2 by 1....d4. The white Knight on g7 lessens the economy of construction and should be replaced by a white Pawn on g4.

But Cook would rather violate the law of economy than allow a dual arising after 1....f5xg4.

The relationship of both problems is indicated by their side-by-side position in "*Chess-Nuts*."

No. 358. 1. Qe8-h8 etc.

A pinned black Pawn is released by the key-move, and thus a checking-peril is conjured upon the white King. In most other renderings of the checking-peril by our master the release of a piece is made the leading motif.

No. 359. 1. Ktd5-c3 A) Ke5xf4 2. Qa3xc5 etc.

B) 1....c5-c4 2. Rf4-f3 etc.

C) 1....Ke5-d6 2. Qa3-a7 etc.

In the original position of Philadelphia "*Daily Evening Bulletin*" the black King stood at g5 and the introductory Rook's sacrifice was offered on the border-square h4, capturing a black Knight. The constructional weakness of this remodeled version consists—disregarding the triple-Pawn—of the twice guarded square g3 in the mating position of Variation A).

No. 360. 1. Qe6-g6 etc.

A waiting manoeuvre of five variations, but initiated by an unaesthetic key-move.

No. 361. 1. Rc1-c7 A) Kd5-d4 or -e5 2. Kth4-f3† etc.

B) 1....Kd5-e4 2. Kta4-c3† etc.

C) 1....Ktf6-e4 2. Kta4-b6† etc.

D) 1....Ba2-c4 2. Kth4-f3 etc.

E) 1....any 2. Kta4-c3† etc. (Threat).

The black Pawn a5 is necessary to prevent a dual which would arise after 1....a6-a5, viz. 2. Kth4-f3 etc.,

or 2. Kta4-c3† etc. The American theme is rendered here uneconomically. The setting is not elegant on account of Variation C) which Cook wanted to preserve at all costs. If he had placed a black Pawn on f6 he could easily have discarded the inactive white Bishop, Rook g5, Pawn d7 and, likewise, the black Rook, presenting the problem as follows: Kc8; Rc1; Kts. a4 and h4; Ps. e2, f5, g3 and g4. Kd5; Ba2; Ps. a6, a5, d6, e3 and f6. 3†. (Solution the same.)

A two-move "American" with the same succession of moves (Rc2-c7 and Ktc3) may be found in G. Heathcote's problem collection. (No. 39 of "*Chess Idylls*" by A. C. White, Stroud 1918). But there a task-theme is rendered, namely eight different mates in response to eight different moves of the black Knight, and the idea of backposting is immaterial.

No. 362. 1. b3-b4 etc.

This twomover and No. 422 are related to each other—with regard to their motifs—inasmuch as in both a Rook is sacrificed by the key-move. The difference is that here the Queen is protected in the mating position by a Bishop, whereas in No. 422 a Knight supplies the protection. Cook indicated the relationship of both problems by their side-by-side position in "*Chess-Nuts*."

The problem may be classified as a "White-to-play" twomover, (cf. note to No. 366) with an added mate, like the twomover No. 414.

No. 363. 1. d5-d6† A) Kh5-h4 2. Qb5-e5 etc.

B) 1....g6-g5 2. Qb5-f5 etc.

C) 1....Kh5-h6 2. h3-h4 etc.

After 2....Kh4, in Variation B), a dual-mate which spoils the analogy of the mating positions is noticeable, viz. 3. Qh7† or 3. Qg4†.

The diagram in "*Kingston Journal*" showed the white Queen on b8 and the white Pawn d5 posted on d6. The corrected version is nothing but a change of the key-move.

No. 364. 1. Re2-e3 A) Kb1-a2
2. Kc3-c2 etc.

B) 1....Kb1-a1 2. Kc3-b3 etc.

The object of Pawn g3 is to prevent a "cook" beginning with 1. Re2-f2.

This easy problem is also quoted in A. C. White's book "*More White Rooks*," Stroud 1911, p. 67, No. 12A.

No. 365. 1. Rc7-a7 A) Kb5-c6
2. a2-a4 etc.

B) 1....d7-d6 2. a2-a4† etc.

No. 366. 1. Rf3-e3 etc.

Again the quest of the checking-peril, met with several times previously. Here it is a Knight which is released from the pin, in No. 118 it was a Rook. Pawn g2 stops a "cook" by 1. Rf3-f1† etc. Pawn h4 another one by 1. Rf3-g3 etc. Finally, Pawn g6 frustrates the pure waiting move, 1. Bg5-h6, by its moving to g5.

Cook's twomover is, perhaps, the first example of the so-called "White-to-play"* a class of twomovers favored by modern composers.

By looking at the position of such a twomover the solver sees almost at a glance that, were Black on the move, White could reply to every move of Black's with an immediate mate. After vain attempts to find a pure waiting key-move, he must look either for a threat-move or for a move which adjusts a new waiting

manoeuvre.* Either alternative causes a complete or partial change of the mating positions.

No. 367. 1. Qb3-e6 A) Kh5-g5
2. h2-h3 etc.

B) 1....Kh5-h4 2. Qe6-f5 etc.

C) 1....B any 2. Qe6-f5† etc. (Threat).

The key-move cuts off two flight-squares for the black King, but a better introduction, without a considerable change of the position, could not be supplied on account of the danger of "cooks." For, if the white Queen be posted on a6, not much would be gained, as the necessity of bringing the Queen near the black King would be just as evident for the solver. Bishop a1 renders several services. Apart from the formation of Variation C), it has to prevent several "cooks" and a dual in Variation B), viz. 2. Ke7-f6 etc.

No. 368. 1. Rc4-h4 A) Ke5-f5
2. e2-e4† etc.

B) 1....Ke5-d5 2. Ba3-d6 etc.

The two-square advance of the King's- and Bishop's Pawn (which may be called "pendants") gave perhaps the impulse for the rendering of this little three-mover. Variation A) must be termed "American," but Variation B) has to be regarded as "Pseudo-American," since in the latter only an evacuation, not a crossing of the critical square is performed. Had Cook i. e. placed the Rook on b4, instead of c4, the problem could be classified as "American" with two critical squares (c4 and e4).

No. 369. 1. Kte6-g7 A) h6xg5
2. Ktd5-f6 etc.

B) 1....Kg3-h4 2. Rg5-g6 etc.

*In my aforementioned article in "*Wiener Schachzeitung*" 1911 (cf. foot-note p. 262) I have called this kind "imaginary 'Zugzwang'."

*The date of first publication of Loyd's well-known twomover, to be found in "*Chess-Nuts*," p. 50; No. 298, could not be ascertained. The terms "change-mate" and "block-threat" which are sometimes used by others do not seem to me very appropriate.

The additional protection of the Bishop by a Knight as key-move, either 1. Ktd5-f6 or 1. Ktd5-e3 exhibits promising tries. The former is defeated by 1...h5, the latter by 1...h×g5.

No. 370. 1. Kte4-c5† A) Kc6-d5
2. Bh6-g7 etc.

B) 1...Kc6-f5 2. Qb2-g7 etc.

C) 1...Kc6-d6 2. Bh6-g7 etc.

As in the case of some other checking keyed threemovers our master should have remodeled this problem into a fourmover initiated by a quiet key-move. For economical reasons, at least, he should have replaced the white Knight g1 by a white Pawn on g2. This Knight is nothing but a mere spectator and plays his insignificant part only in Variation B).

No. 371. 1. Qb4-d2 A) Kf3×f4
2. Ktf2-g4 etc.

B) 1...g5×f4 2. Qd2-d1† etc.

C) 1...g5-g4 2. Kte3×g4 etc.

D) 1...Rh5-h4 2. Kte3-c4 etc.

That this problem bears relationship to the following diagrammed threemover (No. 371A) may be deduced from the fact that Cook placed them side-by-side in his "Chess-Nuts". From the similarity of form and the conformity of the white material, although the variations are totally different, it may be assumed that one of them must have caused the production of the other.

No. 372. 1. Re4×e6 A) Qb1×c2 2. Qh4-e4† etc.

B) 1...Kd5×e6 2. Qh4-e4† etc.

C) 1...f7×e6 2. Qh4-d4† etc.

Although an economical mating position in Variation A) is obtained the construction is nevertheless blameworthy. The purpose of the black Rook

in the corner can not be demonstrated, but Pawn e6 is necessary to prevent a "cook" initiated by Qh4-g5†.

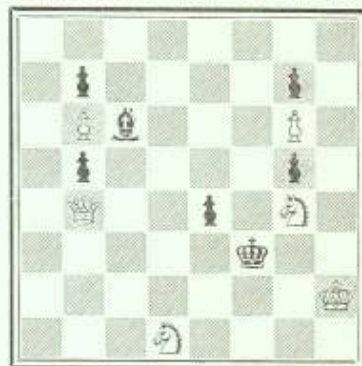
This threemover was selected by John Augustus Miles for his book "Chess Gems," II Edition, Fakenham 1878, No. 372.

No. 371A

E. B. C.

"American Chess Nuts"

December 25, 1868, p. 103, No. 242.



Mate in Three Moves.

1. Kt d1 - f2 A) e3 2. Qb3 etc.

B) 1...Ke2 2. Qd4 etc.

C) 1...Bd5 2. Qd2 etc.

No. 371A is also quoted by Jean Dufresne in his booklet "Sammlung leichter Schachaufgaben," part I, p. 82.

No. 373. 1. Rf3×f4 A) Ba6-b7
2. Rd6×f6 etc.

B) 1...Ba6-c8 2. Rd6×d4 etc.

C) 1...f6-f5 2. Rf4×d4 etc.

D) 1...Ke5×f4 2. Rd6×f6† etc.

The Rook's sacrifice becomes of less value due to the Pawn-capture in the key-move and the cutting off of a flight-square for the black King. But owing to the danger of "cooks" there seems to be no better key-move. The perfection of the construction is evident, as our master has avoided every dual and supplied many tries, especially in the second moves of Variations

A) and B); f. e. After 1....Bb7, the continuation 2. Rf4×f6 fails on account of 2....Be8, and on the other hand the continuation 2. Rd6×d4 is defeated by 2....Bd5. If Black answers the key-move with 1....Bc8, then 2. Rd6×f6 is of no avail on account of 2....Be6, and again 2. Rf4×f6 is refuted by a Bishop's waiting move to d7 (f5 or h3).

The present position, to be found also in "*Chess-Nuts*," is a remodeled version of that of Boston "*American Chronicle*." The original position appeared a few weeks before in the same chess column.

No. 374. 1. Kta5-b3 Q any (†)
2. Ra8, h1, Ba1 or K×Q etc.

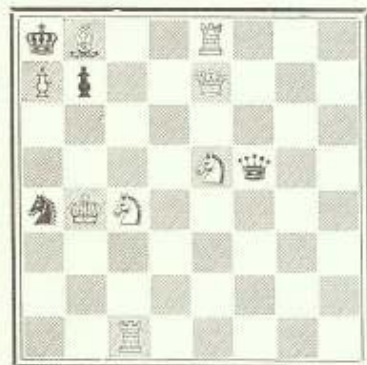
The problem-idea consists of a forced diversion of Black's Bishop from the squares c5 or d2 after the capture of the black Queen. The same theme will be found later in No. 472. It is strange that Cook did not place these twins side-by-side in "*Chess-Nuts*."

No. 374A

Samuel Loyd.

"*Seaforth Expositor*"

May 21, 1868, No. 21.



A. C. N. p. 161, No. 589.

Mate in Three Moves.

1. Qc7-h4 Q any (if 1....P any; then 2. Qh1† etc.) 2. Rc1, Re8, Kte5 or Q×Q etc.

The capture of the black Queen on every square she enters is made the leading motif also by Loyd in the annexed threemover. It is very probable that Loyd was inspired by Cook's problem.

No. 375. 1. Rg1-c1 A) Qa8×c6
2. Rc1-d1† etc.

B) 1....Rb4-c4 2. b3×c4† etc.

C) 1....Ktf8-e6 2. Qe7-d7† etc.

D) 1....Bg4-e6 2. Qe7-c5† etc.

E) 1....Ktf8-d7 2. Ktc6×b4† etc.

An immediate mate by the Queen on c5 or by the Rook on c5 is threatening, apart from the regular threat which is given in Variation E).

No. 376. 1. Rd7-e7 A) Ke4-c3
2. Kte6-g5† etc.

B) 1....Ke4-e5 2. Kte6-c7† etc.

C) 1....f5-f4 2. Kte6-g7† etc.

D) 1....d5-d4 2. Kte6-c7† etc.

E) 1....any 2. Kte6(×) g5† etc. (Threat.)

In order to preserve unity of construction (harmonious cooperation of the white pieces) Cook should have discarded the white Knight at a6, a mere super, giving the problem a simpler setting as follows: Kb3; Rs. c7 and g1; Kte6; Ps. b4 and e2. Ke4; Ps. d6, d5 and f5. 3†. 1. Rc7-e7. (Variations almost the same.) By this alteration the duals which arise from the moves of the Bishop to d2 and c3 would have been removed. However, dual-mates are unavoidable.

No. 377. 1. Rd3-d6 A) Kg5-g6 or -h7 2. Ktf6-e4† etc.

B) 1....Kg5-f5 or -f4 2. Ktf6-h7† etc.

The analogous feature (cutting off the retreat of the black King in both variations) is hardly noticeable at first glance. Without the two Pawns

of the c file, White could play in Variation B) also 2. Ktf6-e4† Kxe4 3, Rd4†.

No. 378. 1. Kth6-d7 A) Kf5-e6 2. Ktf3-d4† etc.

B) 1....Kf5-g4 2. Pc6-e4 etc.

C) 1....Kf5-g6 2. Bc6-e4† etc.

The motifs of this threemover and of the fourmover, No. 616, find expression in the mutual protection which the four white pieces afford each other in the main mating position. The same motif is presented in a later threemover (No. 437), the difference being only that in Variation A) of that problem the mate is given on the white square d3, here on the black square e5, and on e1 in No. 616. In both problems this is done by a Bishop. In a previous fourmover, No. 229, Cook has combined both motifs (mates given alternately by the white and black Bishop), but did not succeed in bringing about the mutual protection-idea perfectly.

The relationship of the present threemover and No. 437 is indicated by their side-by-side position in "Chess-Nuts," p. 105, No. 256 and p. 106, No. 257.

No. 379. 1. Qd2-d7 etc.

No. 380. 1. Qa8-d5 A) Rf7xe7 2. Qd5-d6 etc.

B) 1....Rf7-f6 2. Kth8-f7† etc.

The object of Black's Rook's Pawn is to prevent the following "cook" 1. Qa8-c6 Kxe7 2. Ktg6† etc.

No. 381. 1. Re6-c6 etc.

No. 382. 1. e2-e4 etc.

A momentary stalemate appears immediately after the key-move. But this is automatically suspended by the

forced e. p. capture. At the same time either the blocked Rook's file (d3-d6) or the blocked Bishop's diagonal (g2-d5) is opened for the mate.

No. 383. 1. Kb3-a2 etc.

The white King, in entering the safeguarded square a2, evades a pinning of his Rook by the black Rook on b5 (adjusting waiting move).

This twomover was selected by Jean Dufresne for his popular collection "Sammlung leichterer Schachaufgaben," part I, p. 30.

No. 384. 1. Kth2-g4† etc.

The form of this little "Curiosity" represents the letter L and the mating position the letter D. My surmise is that the problem is a frolic inscription to Loyd. However, this can not be proved unless the original publication be ascertained.

No. 385. 1. Re8-d8 etc.

Backposting of the Rook e8 behind the black Knight d7. If the black King takes the white Pawn, a pinning of the Knight d7 will be effected; and if the Knight moves the white Pawn is protected by the Rook on d8.

This little twomover is quoted in Henry Delaire's "Traité-Manuel des Echecs," Paris 1911, p. 217.

No. 386. 1. Kte5-c6 etc.

Two duals are feasible in Black's moving with his Knight to c4 and g4. The white Pawn e6 should be discarded, as the try 1. e6-e7 is obviously of no use.

No. 387. 1. Rf5-d5 etc.

White's Pawn e3 is superfluous, and its object not apparent. The other

white Pawn on the e file is added for the sake of tries.

No. 388. 1. Ra5-a6 etc.

Here, again, a backposting of a white Rook behind a black Knight is accomplished. The waiting manoeuvre is even more complicated than in No. 385.

No. 389. 1. Kte5xc6 etc.

As regards construction the economy of forces in variation 1.....Kc4 fulfill modern requirements. But here the mating position is ugly, the square b3 being held three times. The capture of a Pawn in the key-move, although for the purpose of veiling the solution, is not excusable. And in the same way the rendering of the three other variations is to be censured, as they result in impure and uneconomical mating positions. Up-to-date composers strive for perfect mating positions, if possible, in all variations, as is the case f. i. in the following twomover of mine, published in "*La Stratégie*," Sept. 1915; No. 2695: Kf8; Rf6; Bs. b6 and g8. Kte6; Ps. a4, c2 and f3. Kd5; Pc4. 1. f3-f4 etc.

No. 390. 1. Rc5-c4 etc.

If the solver tries the key-moves 1. Rc5-c8 or 1. Rc5-c6, each variation works, except d5-d4. This latter defence gives him a clue to the right key-move.

No. 391. 1. Qf8-e8 etc.

A black Bishop on e2 substituted for the black Pawn a4 would enlarge Cook's motif by one variation. In this case the white Pawn, likewise, could be replaced very properly by a white Bishop for the purpose of producing tries. The best key-move, then, would probably be 1. Qa4-c8. However, this change is nothing more than the transposed position of a twomover by

an anonymous author to be found in "*Reynold's Miscellanies*," August 29, 1868.

No. 392. 1. Ka3-b2 etc.

No. 393. 1. Rb3-b6 etc.

No. 394. 1. Qb4-a3 etc.

No. 395. 1. Qd4-d7 etc.

No. 396. 1. Qe2-d3 etc.

No. 397. 1. Kb7-c7 etc.

The object of the black Bishop is to avoid a "cook," viz. 1. Qg6-f6, met only by 1.....c3-c2.

No. 398. 1. Qb6-b5 etc.

The black Pawn g6 has to prevent a "cook," viz. 1. Be6-f5 etc. There are two good tries for a beginner, viz. 1. Ktb7-c5 and 1. Be6-g4. However, the problem lacks purity of the mating positions.

No. 399. 1. Bh6-e3 etc.

Here are five variations. The same problem with only four variations was found in Cook's literary remainders among his unpublished compositions: Kh3; Qg7; Bs. c6 and d6; Pd2. Kf5; Rf8; Ps. f7 and h4. 2† 1. B d6-f4 etc.

No. 400. 1. Qf2-e2 etc.

No. 401. 1. Rd7-d3 etc.

No. 402. 1. Qa2-c2 etc.

No. 403. 1. Bg7xf6 etc.

The black Pawn f6 which is captured in the key-move is needed to avoid a second solution, viz. 1. Qe3-g3 etc.

No. 404. 1. Qa3-e7 etc.

Without the white Pawn e5 the problem could be solved by 1. Qa3-d6 etc.

No. 405. 1. Kh8-h7 etc.

This waiting-twomover which exhibits good tries for a beginner is selected by Jean Dufresne for his noted booklet "*Sammlung leichterer Schachaufgaben*," part I, p. 31.

No. 406. 1. Qg6-f7 etc.

No. 407. 1. Rf5-f2 etc.

No. 408. 1. Rb6-b3 etc.

No. 409. 1. Kte6-d4 etc.

No. 410. 1. Ktc5-b3 etc.

No. 411. 1. Rd6xd5 etc.

No. 412. 1. Qe8-g8 etc.

No. 413. 1. Ka5-b6 etc.

No. 414. 1. Ka1-b2 etc.

In this twomover as well as in the preceding No. 362 White could reply with a mate on every move of Black, if Black were on the move. And as White can not execute a pure waiting move to impose the "Zugzwang" on Black, he adjusts by the key-move a waiting manoeuvre which is only a little different, thereby granting Black an additional variation (defensive move). In the "White-to-play" twomover, No. 356, an entirely different waiting manoeuvre appears after the key-move and new mates are developed by the same.

No. 415. 1. Rf6-d6 etc.

The white Rook in the corner is a mere super. It seems that Cook could not make up his mind to discard that

Rook and replace Black's Rook, Bishop and Pawn a2 by a black Knight on a5 and an additional black Pawn on d7. Apparently he would rather violate the law of economy than renounce the variations 1....Bc2 and 1....Re3. The mating position after 1....Ke4 the reader has seen before, in the three-mover No. 243, where it is rendered thematically.

No. 416. 1. Ra5-d5 etc.

Here, likewise, the white Rook b2 is a mere super and should be replaced by a white Pawn. Tries with this Rook do not come into consideration at all, as they are obviously of no use. In spite of a double-threat duals are avoided in all eight variations.

No. 417. 1. Qg4-c8 etc.

There are several good tries for a beginner. Key-move and mating positions are surprising.

No. 418. 1. Rg2-g5 etc.

No. 419. 1. Qb6-c7 etc.

The key-move grants Black a check which is met by capturing e. p. The waiting manoeuvre is not perfect, but this deficiency is excusable, as the two duals, after 1....Rd2 and after 1....Rd6, are unavoidable.

No. 420. 1. Ktc3-d5 etc.

Here, a diversion and an interference of a black Rook are performed. In Nos. 105 and 138 it was the diversion and interference of the black Queen. As far as the construction is concerned, the duals after 1....Re7 and 1....Rh4 are unavoidable, the formal arrangement of the motif being responsible for their existence. Also as regards economy our master can not be blamed for not

having achieved even one pure and economical mating position. Difficulty and tries generally stand higher than economy in twomovers. With three-four- and fivemovers in constructive style, embellished with excellent variations, it is, of course, a different matter. By posting the white Pawn d6 on a4 (in place of the white Knight at a4), and adding a white Bishop on d6 Cook could have discarded the white Queen, but this change would have made the problem even more easy to solve.

No. 421. 1. Qa5-d8 etc.

Several good tries for a beginner are noticeable.

No. 422. 1. Qh4-h1 etc.

As to construction this twomover is inferior to No. 362 on account of lack of economy in the two mating positions. Tries are as little supplied as in the former.

No. 423. 1. Qe2-c4 etc.

No. 424. 1. Qc2-c7 etc.

No. 425. 1. Kte5-f7 etc.

No. 426. 1. Re1-b1 etc.

The leading motif of this twomover is the clearance of the a and b files. With this procedure a waiting manoeuvre which results in four different mating positions is connected. The Pawn-promotion is immaterial, as the whole position could be shifted one rank higher up without spoiling the solution. The problem was a favorite for several decades, for it has been republished many times in chess columns and magazines.

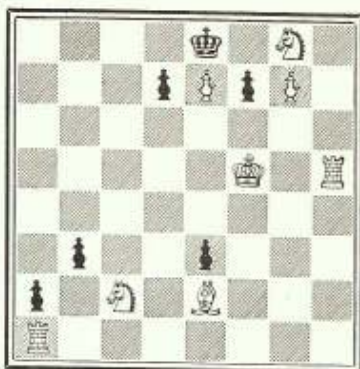
Cook's motif was copied frequently among others by Will. H. Lyons of Newport, Ky., whose twomover may be found in his book *"Chess-Nut Burrs,"* 1886, p. 64. In 1876 Loyd extended Cook's motif to three moves in the following manner.

No. 426A

Samuel Loyd.

"Boston Globe"

June 22, 1876.



Mate in Three Moves.

1. Rh5-h1 (if 1...bxc2; then
2. Rh1-c1) 2. Rh1-b1 etc.

Without the black Pawn e3 Loyd's problem could be solved as follows:
1. Be2-c4 b2 (best) 2. Re1 etc.

In recent years Dr. Ernst Krüger of Gemersheim, Germany, well-known under the pseudonym P. A. Orlimont * has also turned to Cook's motif and, in order not to sail under false colors, added the inscription "after Loyd." Orlimont's threemover appeared in the Danish chess magazine *"Shakbladet,"* 1921 in the following position: Ka4, Rs. g1 and h1; Bs. d4 and e4. Kts. g7 and h7. Ps. e2 and g2. Kh6; Ps. b2, c3, g3, g4 and h2. 1. Rg1-b1 c2 2. Rh1-c1 etc.

No. 427. 1. Rd2-d5 etc.

The black Rook at a3 in this clumsily constructed twomover serves the purpose of preventing a dual-mate after 1...Bc4, viz. 2. Qe6† or 2. Ktc3‡. The other black Rook is superfluous. On the square where it stands should be posted the white King. In that case the white Pawn d7 and the black Pawns b5 and c6 could be discarded.

*A transposition of the letters of Plato minor.

No. 428. 1. Ktd5-b6 etc.

A good try, 1. Ktd5-e3, nullified by 1.... Qxe5, is noteworthy.

No. 429. 1. Rd6-d5 etc.

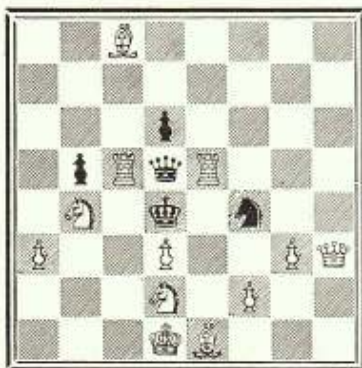
The constituent part of the motif consists of a symmetrical threefold sacrifice of both Rooks. If the black King or the black Pawn captures one of them, a pinning of the black Queen occurs each time. Apart from this, a corresponding diversion of the black Queen from the squares c3 and g3 is performed, as soon as she leaves her place.

Cook's motif was rendered in later years by A. F. Mackenzie of Kingston, Jamaica, in a similar setting. The latter's version which carried off a prize in a tourney of "*Burnley Express*" (by the way, the first tourney of a hundred Mackenzie entered) is, with regard to economy, to be censured too. The difference is mainly that in Mackenzie's position, after the capture of both Rooks by the black King, no pinning of the black Queen is effected and that after the key-move a waiting manoeuvre instead of a threat, as in Cook's, appears.

No. 429A

Arthur Ford Mackenzie.

"*Burnley Express*" Tourney
1879/1880, III Prize.



Mate in Two Moves.

1. Qh3-d7 etc.

No. 430. 1. Rh5-f5 etc.

An adjusting waiting manoeuvre with 13 different mates. The key-move is not difficult to find and there are few tries. The only noteworthy one is 1. Bb2xg7 which is met by 1.... Rxg7 or Rg5.

**No. 431. 1. Rf3-h3† Kh6-g6
2. Rh3-h5 etc.**

The analogous self-blocking of the black King is here executed, as in the twomovers Nos. 141, 355 and No. 579, by a black Knight. In the fivemover No. 88 it was a black Rook which played this part.

**No. 432. 1. Ktf3-h4 A) Kh6-g5
2. Be6-f5 etc.**

B) 1.... Kh6-h7 2. Be6-g8† etc.

**No. 433. 1. Ktd3-e1 A) Kf5-e5
2. Kte1-f3† etc.**

B) 1.... Kf5-g5 2. Kte1-f3† etc.

**No. 434. 1. Ktg6-h4 A) Ke4xf4
2. Kc4-d4 etc.**

B) 1.... g4-g3 2. h2xg3 etc.

**No. 435. 1. Rg7-f7 A) d7-d6
2. Rf7-f8† etc.**

B) 1.... d7-d5 2. Bc8-d7 etc.

C) 1.... Kd8-e8 2. Bc8xd7† etc.

D) 1.... Kd8xc8 2. Rf7-f8 etc.

No. 436. 1. g4-g5 A) h6xg5 2. Rf7-e7† etc.

B) 1.... d5-d4 2. Rf7-e7† etc.

**No. 437. 1. Kf8-f7 A) Kg5-f4
2. Ktg7-e6† etc.**

B) 1.... Kg5-h4 2. Ktg7-f5† etc.

C) 1.... Kth1-g3 2. h2xg3 etc.

D) 1....d5xe4 2. Bd4-e3† etc. (Threat.)

Concerning the mating position of Variation A) cf. note to No. 378.

No. 438. 1. Bb7-c8 A) Kta6 any 2. Kte6 (x) c5† etc.

B) 1....Kth7 any 2. Kte6 (x) g5† etc.

C) 1....b5-b4 2. Bc8xa6 etc.

No. 439. 1. Ktc4-a5 A) Kc5xb6 2. b2-b4 etc.

B) 1....Bb8xc7 2. Bf4-e3† etc.

C) 1....Kc5-d4 2. Rb6-d6† etc.

In "Chess-Nuts" a black Pawn at a5 may be found. As its object can not be proved it is omitted in the present version. The immediate threat lessens the value of this otherwise well constructed threemover.

No. 440. 1. Bb1-a2 A) e6xf5 2. Ktb3-c5† etc.

B) 1....e5xd4 2. Ktb3-c1† etc.

C) 1....Kd5-c4 2. Ktb3-a5† etc.

No. 441. 1. d2-d3 A) Be4xd3 2. Re6-e4 etc.

B) 1....Kth8-f7 2. Re6-d6† etc.

C) 1....Be4-f5 2. Bg4xf5 etc. (also 2. Bg4-f3† etc.)

This problem is in distant relation to the next following threemover, inasmuch as in both the black Bishop is forced to leave its place, (in No. 442 this is effected by a checking key-move) whereupon the Rook, at the second move, is put en-prise on this very square. But the mating positions in both problems are different.

The two problems may be called "Pseudo-Indians," as only an evacuation of the critical square and not a passing-over is performed. If f. e. the black Bishop were transferred from e4 to f5 and an additional white

Pawn were posted on h3 (instead of the black Knight in the corner) then a black-and white inter-section would be created, such as has already occurred in the threemover No. 147. By this procedure a black piece would have to execute the critical move (Bf5xd3) and a white piece the interference, (Re6-e4.)

No. 442. 1. Rc5xa5† A) Bb4xa5 2. Rf4-b4 etc.

B) 1....Ka3-b2. 2. Rf4xb4† etc.

Black's Rook's Pawn which is captured in the key-move is needed to avoid the following "cook": 1. Rf4xb4 Kxb4 2. Be7. The black Knight, on the other hand, frustrates a "cook" beginning with 1. Kd3-c2, which is defeated by the Knight's move to b6 only. Finally without the black Pawn a6 the problem could be solved as follows: 1. Rf4xb4 a4 (best) 2. Rc5-b5 etc.

The identical Rook sacrifice on the second move of Variation A) was presented by Cook later on in the two-mover No. 517.

No. 443. 1. Bb8-a7 A) Kd5-e5 2. d2-d4† etc.

B) 1....Qd6xd7 2. Rc7xd7 etc.

C) 1....e6-e5 2. Bh7-g8† etc.

D) 1....f5-f4 or any 2. Rc7-c5† etc. (Threat.)

No. 444. 1. Bb8-d6 A) Ktd8xe6 2. Ktd4-f5 etc.

B) 1....c4-c3 2. Ktb5xc3† etc.

C) 1....Ktc6xd4 2. Re6-e5† etc.

D) 1....e4-e3 or Ktd8 any 2. Ktb5-c3† etc. (Threat.)

White's Knight-move to f5 in Variation A) brings about a fourfold finale in the way of a "Zugzwang", but with the cooperation of an idle officer (Bf1). This finale, economically rendered, can

frequently be found in modern compositions.

No. 445. 1. Ktd1-c3 A) Kf4×e3
2. Ktc3-e2† etc.

B) 1....Kf4-e5 2. Kte4-f6† etc.

No. 446. 1. Bc5-b4 A) Be8×h5
2. Rd6×e6† etc.

B) 1....Bb8-c7 2. Bb4×c3† etc.

C) 1....Be8-g6 2. h5×g6 etc.

D) 1....a7-a6 2. c4-c5 etc.
(Threat.)

As to construction, cf. note to No. 130.

No. 447. 1. Rf7-d7 A) g3×f2 2.
Rd7×d6† etc.

B) 1....Kd5-e6 2. Rd7-b7† etc.

C) 1....Re3×b3 2. Rd7×d6† etc.

D) 1....Re3-e7 2. Rd7×e7 etc.

E) 1....Re3-e8 2. Rg8×e8 etc.

The threat is 2. Rd7×d6† etc.
Black's Pawn b2 seems to be superfluous as its object defies explanation.

No. 448. 1. Qe5-f5 A) Kh4-h3
2. Qf5-f2 etc.

B) 1....g4-g3 2. h2-h3 etc.

This simple motif Cook could have enlarged by one variation if he had posted the white King on g7, the white Queen on e4, and an additional black Pawn on e5.

No. 449. 1. Qh3-f3† A) Rg1-g2
2. Qf3-a8 etc.

B) 1....Kh1×h2 2. Qf3-f2† etc.

The construction is, of course, to be censured on account of the introductory checking move, although the two mating positions in which the Queen is standing on h8 and h4 resp. are analogous.

No. 450. 1. Ke6×e7 A) Ke3-d4
2. Qe1-d2 etc.

B) 1....Ke3-f4 2. Qe1-f2 etc.

The four white men surrounding the black King form a cross. This represents the lower end of a shield, the triangular shape of which was customary with the Crusaders during the Middle-Ages. The black Knight can not be dispensed with, since it is the only means of preventing a "cook" initiated by 1. e4-e5.

This problem together with No. 466 was sent to Stanley, at the end of 1868, but before "*Chess-Nuts*" was issued. He published both simultaneously as first numbers in his new chess column of the New York "*Round Table*" on January 2, 1869.

No. 451. 1. Qd2-d6 A) Kf6×g5
2. Qd6×e6 etc.

B) 1....h6×g5 2. g3-g4 etc.

C) 1....h6-h5 2. Rg5-e5 etc.

In "*Chess-Nuts*" a black Bishop stood at g5, which was captured by the white Rook in the key-move. In the present version this ugly key-move is eliminated.

No. 452. 1. Ktf8-g6† A) Ke5-f5
2. Qa4-d7 etc.

B) 1....Ke5×d5 2. Kg8-f7 etc.

The clumsy setting of the "*Chess-Nuts*" shows a black Rook at g6 which was captured in the key-move. There was also posted on d2 a white Rook as a mere makeshift. However, the serious constructional defects in this new position are by no means eradicated, although it is freed from turgidity.

No. 453. 1. Qe7-a7 A) d5-d4
2. Qa7-c5 etc.

B) 1....Kh6-g5 2. Qa7-e3† etc.

C) 1....Ra4×b4 2. Qa7-e3† etc.

The black Bishop has to prevent a "cook" beginning with 1. Qe7×e6. The black Knight, however, is superfluous, as the presumptive key 1. Qe7

-c7 is defeated not only by 1... Ktc6, but also by 1... Kg5 which latter defence Cook seems to have overlooked.

In "Chess-Nuts" the white King stood at h1. This caused an incorrectness of the problem, the solution being frustrated by a check of the black Bishop in Variation A). Moreover, the black Pawn a5 was posted there one square higher up. This made the problem again unsolvable, viz. 1. Qc7-a7 d4 2. Qc5 Ra5, and mate can not be given at the next move.

No. 454. 1. Re6xe5† A) Ke4-f3 2. Qc5-g1 etc.

B) 1... Ke4-d3 2. Re5-e3† etc.

C) 1... Ke4xe5 2. e7-e8-Q† etc.

The black Knight should be replaced by a black Pawn for aesthetic reasons at least. Cook probably thought that this Knight was the only means of avoiding a second solution beginning with 1. Qc5xa3. But he seems to have been unaware that Black's defence 1... d5-d4 in that case would be sufficient.

No. 455. 1. Rg7xg5 A) Kf4xg5 2. Qa2-g8† etc.

B) 1... Kf4xe5 2. Qa2-d5† etc.

C) 1... any 2. Re5xf5† etc. (Threat.)

The drastic key-move could not be mitigated by the capture of a Pawn instead of a Bishop, as a "cook" beginning with 1. Qa2-a7 would be the result.

No. 456. 1. Kte6-d8 A) Kd5-e4 2. Qa7-d7 etc.

B) 1... Kd5-d6 2. Qa7-h7 etc.

C) 1... Kd5-c4 2. Qa7-c5† etc.

In this problem the lack of co-operation among the white pieces is striking. At that time, certainly, composers had little sense for such constructional offenses.

In "Chess-Nuts" another key-move was chosen, viz. 1. Bg1-h2, by which a "cook" beginning with 1. Qa7-b7† crept in.

No. 457. 1. Kte6-c5† A) Kd5xc5 2. Ktd4-b3† etc.

B) 1... Kd5xd4 2. Ktc5-b3† etc.

C) 1... Bd7-e6 2. Qf7xe6† etc.

The motif is based upon the key-move in connection with the two Knight-sacrifices. Therefore, in rendering it as a threemover the checking key is unavoidable. Modern requirements rightly ask for a four-move setting initiated by a quiet key-move.

No. 458. 1. Kte5-c4 A) d3xe2 2. Ktf4-g2† etc.

B) 1... Bf7xe6 2. Ktf4-g6† etc.

Pawn f5 prevents a second solution, viz. 1. Ktf4xd3† Ke3 2. Qf4† etc. The other white Pawn on the fifth row is needed to avoid a mate in two by 1. Ktf4-d5† etc. The key-move is, of course, blameworthy. By selecting another key-move and substituting the black Bishop by a black Pawn instead, Cook could have discarded these white Pawns on d5 and f5. By this alteration the two analogous mating positions with the black King standing on d5 and f5 would have been improved. Notwithstanding the white Bishop is the cause for the uneconomical rendering of Variation A). Such a case I may perhaps term "incompatibility" of the problem-idea. (cf. note to No. 587.)

No. 459. 1. Qd3xd4† A) Kc5xd4 2. Ktf4-d3 etc.

B) 1... Qg1xd4 2. Ktf4xe6† etc.

C) 1... Kc5-c6 2. d7-d8-Q etc.

Without the black Knight the problem could be solved in two

moves, viz. 1. Ktf4×e6† etc. Moreover, that Knight has to prevent two other "cooks" beginning with 1. Qd3-c3† or 1. Qd3-b5†.

No. 460. 1. Qa3-b4 A) d5-d4 2. Kth8-f7† etc. (Threat.)

B) 1....Kd6-e5 2. Kth8-f7† etc.
C) 1....Kd6-c7 2. Kth8-f7 etc.
D) 1....Kd6-e7 2. Qb4-b8 etc.
E) 1....any 2. Qb4-b8† etc. (Threat.)

The Bishop's object is merely to protect Pawn g6 in Variation B). For economical reasons this Bishop should be replaced by a white Pawn posted on h5.

No. 461. 1. Be2-d1 A) Bf5-g4 2. Bd1×g4† etc.

B) 1....Bf5-e4 2. Qe3×e4 etc.
C) 1....Ke6-d6 or -f6 2. Bd1-b3 etc.
D) 1....e5-e4 2. Qe3-d4 etc.
E) 1....any 2. Bd1-b3† etc. (Threat.)

The Rook has little to do. Its functions count only in the mating positions of Variation B).

No. 462. 1. Ktg6-e7 A) Ktd2 or Rh3×f3 2. Kte7-c6† etc. (Threat.)

B) 1....Kd4×e5 2. Kte7-c6† etc.
C) 1....Bh6-e3 2. Kte7-c6† etc.
D) 1....Kd4-c4 2. Qf3-c6† etc.
E) 1....Qa1-c3 2. Bb4×c3† etc.
F) 1....Bh6-f4 2. Qf3×f4† etc.

In "Chess-Nuts" the black Rook is standing on g3, the black Knight e8 is missing and the black Pawn h5 replaced to e7. The reason for the alteration was the fact that the old version had no solution on account of 1....Rg3-g6.

The faulty position of "Chess-Nuts" was entered by J. A. Miles in his noted collection "Chess Gems", II Edition, Fakenham 1878; No. 670.

No. 463. 1. Kte5-g4 A) Qa8×d5 2. Be8-f5† etc.

B) 1....Ktf7-d6 2. Qf1-d3† etc.
C) 1....Qa8×c8 2. Ktg4-f6† etc.
D) 1....Rg7×g4 2. Qf1-d3† etc.
E) 1....Ke4×d5 2. Qf1-d3† etc.
F) 1....Ktf7-e5 2. Rd5×e5† etc.

Two immediate mates by the Queen on c4 and on f5 are threatening, apart from three other regular threats, viz. 2. Qf1-d3† etc. (Variation B)), 2. Ktg4-f6† etc. (Variation C)) and 2. Rd5-d4† etc.

No. 464. 1. Qa2×c4† A) Kc5×c4 2. Rh2-h5 etc.

B) 1....Kc5×b6 2. c7-c8=R etc.
C) 1....Kc5×d6 2. c7-c8=R etc.

The delicacy of the quiet second moves and the economical and pure mating-position of Variation A) are not enough compensation to offset the cruelty and ugliness of the key-move by which White murders the last "subject" of "His Black Majesty." The object of Pawn g2 is to preserve the analogy of the two minor variations, because without its existence the mate (after 1....K×d6) could be given instantly. The try 1. c7-c8=Q is met by 1....Re4 and, on the other hand, the attempt 1. Rh2-h5† would fail on account of 1....K×b6.

No. 465. 1. Qa4-d1 A) Ktb7×d6 2. Qd1×g4† etc.

B) 1....Rh7-h4 2. Qd1-f1† etc.
C) 1....Rh7×f7 2. Qd1×g4† etc.

One of the few monstrosities of Cook's: Uneconomical construction, unaesthetic key-move, immediate threat, prosaic variations, "made only to baffle the useless attempts of the solver," as a commentator once remarked about Loyd's monstrosities.*

No. 466. 1. Kte8×d6 A) Bf8×d6† 2. Qg3×d6† etc.

B) 1....a6×b5 2. Qg3-e5† etc.

*Frédéric Perrin in his chess column of the New York "Albion," July 23, 1859.

- C) 1....Qa1xc3 2. Qg3xc3† etc.
 D) 1....Qa1-a2 (h1) 2. Qg3-c3† etc. (Threat.)
 E) 1....Bf8-g7, Qa1-e1, Ktd2-c4 (f3) 2. Re6-e5† etc. (Threat.)

In this problem the constructional weakness consists first of an immediate threat (2. Qe5†), secondly of a Pawn-capturing key-move and finally of an idle white Knight (in the corner), a mere makeshift. This Knight acts only in Variation E).

Concerning the first publication cf. note to No. 450.

- No. 467.** 1. Qb1-h1 A) Kg6-h6† 2. Ktd6-f7† etc.
 B) 1....Kg6-f6† 2. Qh1xh5 etc.
 C) 1....Bh5-g4 2. Bg8-f7† etc.
 D) 1....g5-g4 2. Ktd6-f7 etc.

Although there are several good tries for a beginner, the checking-peril for the white King gives at once a hint to the expert solver. The Knight b3, covering only the square d4 in the mating position of Variation B), should be replaced by a white Pawn on e3, as Black's Pawn f4 is superfluous.

- No. 468.** 1. Rb7-d7 A) Ra8-a6 2. Qc5xd5† etc.
 B) 1....Ke6-e5 2. Qc5-d6† etc.
 C) 1....Ke6xd7 2. Bg6-f5† etc.
 D) 1....Bh5xg6 2. Qc5-d6† etc.

A dual-mate in Variation C), viz. 3. Qd6† or 3. f7-f8=Q† is frustrated by Black's Bishop. But this officer's presence, in turn, necessitates an idle white Knight which plays a part only in the minor Variation D). In order to balance the harmonious co-operation of the white pieces Cook should have discarded the white Knight and the black Bishop, replacing the latter by a black Pawn, and thus give up that immaterial variation at the cost of the aforementioned dual-mate.

- No. 469.** 1. Qa8-a1 A) Qg8-h8 2. Rc6-b6 etc.
 B) 1....Qg8-h7 2. g6xh7 etc.

The diversion and interference of the black Queen in horizontal and vertical direction (Variation A) we have met with before in the twomover No. 138. The covering variation (i.e. the variation which covers the threat), settled simply by the capture of the black Queen, is a constructional finesse. For if White would play 2. Rc6-b6, as in the main variation, threatening mate on a8, Black could then answer 2....Qh7-h8 and thus avoid exposing himself. The Bishop acts in Variation A) when the black King is moving to e4.

- No. 470.** 1. Qg7xb2 A) b3xa2 2. Qb2-b7 etc.
 B) 1....g6xh5 2. Qb2-h8 etc.
 C) 1....Qb1xc1 2. Qb2xc1 etc.

After the key-move, Black is forced by a waiting manoeuvre either to open the b file (Variation A) or to expose himself in two other ways. (Variations B) and C). By this latter alternative White is enabled to reach the squares h5 and f1 with his Queen. The object of Black's Knight at b2 is to prevent two "cooks," one beginning with 1. Qg7-e5 (or -d4) and the other with 1. Ktc6-e5† (or -d4†) RxKt 2. QxR, both by means of the reply 2....Ktb2xd3. The black Knight in the corner serves the avoidance of Queening of Black's Rook's Pawn in Variation A).

- No. 471.** 1. d3xc4 A) Ktb5xc3 2. c4-c5† etc.
 B) 1....Qc8-c6 2. Qf7-f5 etc.
 C) 1....Qc8xc4 2. Ba2xc4 etc.
 D) 1....Ktb5-c7 2. Ba5xc7† etc.
 E) 1....Qc8-e6 2. Qf7xf8† etc.

The Pawn-capturing key-move is a component part of the motif (pinning of the black Knight at c3) and for this reason excusable. But the construction

is blameworthy, inasmuch as the five defensive moves of Black against the immediate mate by the Queen on d5 produce variations which are rendered without technical skill, for not even one satisfactory mating position with regard to economy is attained.

No. 472. 1. Kte6×f8 Qd5 any 2. K, Q, R or B × Q etc.

The motif is based upon the capture of the black Queen and, in consequence, upon the forcing of Black's Bishop to leave its place, just as in the threemover No. 374. The sortie* 1. Qh1×d5 is defeated by 1....Kt×h7 only, and, on the other hand, 1. Rh5×d5 works, except when Black answers K×h7. The black Knight, however, is indispensable, as without its presence the problem would yield to a "cook" initiated by 1. Ba2×d5.

No. 473. 1. Rb8-d8 A) Qd5 any 2. Ktd4-c6† etc.

B) 1....Bf6×d8 2. Kth6-g4† etc.

C) 1....Rg7×g3 2. Kth6×f7† etc.

D) 1....Ke5×d4 2. Qa5-c5† etc.

E) 1....e2-c1=Q† 2. Qa5×c1† etc.

In "*Chess-Nuts*" the position shows the following alteration: The two white Rooks have their posts at c8 and e2, the black Knight in the corner is missing and the black Rook g8, the object of which is to protect the black Knight e8, is standing at e6. In that position the black Rook blocked its King's surroundings superfluously. The constructional defect of an immediate threat by the Knight on f3 could not be eradicated in the present version either.

No. 474. 1. g4-g5 A) Ba5-d2 2. g5-g6 Bd2×h6 3. g6×h7 Bh6-g7 4. Ktf6-h5† Kg3 any 5. Kth5×g7 wins.

*An obvious attempt to "cook" by force.

B) 1....Bb7-a6 2. g5-g6 Ba6-d3 3. g6-g7 Bd3-c4 4. Ktf6×h7 Ba5-d2 (if 4....Ba5-b6; then 5. Kth7-f6 etc.) 5. Kth7-g5 Bd2×g5 6. h6-h7 wins.

The strategic manoeuvre is very plain, but the execution is clever and has a touch of practical play.

No. 475. 1. Bd2×f4 a4-a3 2. Bf3-d5 Qg7×b2† 3. Kg2-h3 Qb2-c3† 4. Kh3-g4 Qc3-d4 5. Bd5-e4 a) Qd4-d7† 6. Kg4-h4 Qd7-g7 or -e7 7. Bf4-e5 (†) wins. b) 5.... Qd4-d1† 6. Kg4-h4 Qd1-c1† 7. Bf4-g3 wins.

In "*Chess-Nuts*" and also in Salvio's "*Teoria e Pratica*," Venice 1887, p. 117, the black Pawn f4 is missing. It was added subsequently to avoid another possibility of winning, viz. 1. Bf3-e4 a3 (best) 2. Bc3 etc. wins. After 1....a3, White can play 2. Be4 (instead of 2. Bd5) and win likewise.

No. 476. Remove Black's Pawn g5 from the board.

White had checked with his Queen on h6, and Black had covered with g7-g5. Now, White had captured this Pawn 'en passant', but had forgotten to remove the same. The witty and humorous postulate of this Curiosity is expressed outwardly and enhanced by its form which represents the letter Y. However, from the present position it can not be proved conclusively that Black's last move was g7-g5. Black could reply g7×h6 as well. Hence, the development of the position is merely assumed, not confirmed by logic.

This curious puzzle found its way into several problem collections and is discussed by Dr. Tolosa y Carreras in his book "*Traité analytique du Problème d'Echecs*," Paris 1892, p. 296.

Solutions

No. 477. 1. Bf5-c8† A) Ka6-a5
2. Ktd5-b6 b5-b4 3. Bc8-b7 b4-b3
4. Ktb6-c4† etc.

B) 1....Ka6-a7 2. Ktd5-e7 Ka7
any (if 2....b5-b4; then 3. Kte7-
c6† Ka7-a8 4. Kc5-b6 etc.) 3. Kc5-
-b6 any 4. Bc8-b7 (†) etc.

The four-move mating manoeuvres of Variations A) and B) are patched together by the checking key-move. The mating position of the former is shown in the sevenmover No. 67 (with slight modification), of the latter in the winning endgame No. 273.

"*Echo Americano*" was a Spanish periodical published in London. The chess column was conducted by the prominent German-English composer Heinrich F. L. Meyer.

No. 478. 1. Ktc3-b5† A) Kd4-e3
2. Be4xf5† Ktc6xe5 3. f4xe5† etc.

B) 1....Rc5xb5 2. Kta7xc6† K
d4-c5 (if 2....Kd4-e3; then 3. B
e4xf5† etc.) 3. Bg5-e7† etc.

John G. Belden, warden of Hartford jail and chess editor of the "*Weekly Times*", accompanied Cook's picturesque composition with a witty ghost-story entitled "The Nightmare." Lack of space forbids me to relate that story. Only his letter-box note may be quoted here:

"E. B. Cook, New Jersey: Are Jerseymen subject to nightmare, and do those eccentric colts always yield horse chess-nuts? If you still adhere to the determination to forswear chess, then may you be haunted by a troop of equines in your sleep, and harassed by your conscience when awake. To be continued in our next."

No. 479. 1. Qe7xf7 A) Bb2xc1 2.
Ktf6-d7† etc. (Threat)

B) 1....Bb2-a3 2. Ktf6-d5† etc.
C) 1....Ktf8-e6 or -g6 2. Qf7x
Kt etc. (accordingly).

D) 1....g5-g4 2. Ktf6-h7† etc.
E) 1....e5-e4 2. Ktf6-d7† etc.
F) 1...Kt any 2. Ktf6 (x) d7† or
xh7† etc. (accordingly)

The black Pawn which is captured in the key-move unfortunately is needed to prevent a "cook" beginning with 1. c7-c8=Q. However, White's Bishop's Pawn acts in Variation F) when Black plays 1....Ktf8-h7.

No. 480. 1. Qe2-g2 A) Kd5xc6 2.
Ktf3-e5† etc.

B) 1....Kd5-e4 2. Qg2-a2† etc.
C) 1....Kd5-e4 2. Ktf3-e1† etc.
D) 1....any 2. Ktf3-d2† etc.
(Threat.)

The flight-square for the black King (escape over c6) at once gives a hint to the expert solver. The object of Black's Rook defies explanation.

No. 481. 1. Qc3-d2 etc.

No. 482. 1. Bh3-e6 etc.

No. 483. 1. Qf7-d5† etc.

This and the following five two-movers belong to a group of letter-compositions which represent an acrostic, the name *Morphy*. The letters M., O. and P. were republished a year later in Loyd's chess column of the "*Scientific American Supplement*" where they were used for the Initial ornaments to the editor's biographical sketches. The letter R may be found in Max Weiss' book "*150 excentrische Schachaufgaben*," Halle (1910) as No. 58, and in his similar collection "*150 Schachkuriositäten*," Leipzig 1910 as No. 18, that he had published under the anonymous authorship "Problematicus."

No. 484. 1. Ktf6xd7 etc.

No. 485. 1. Bf6xe7 etc.

No. 486. 1. Qc3xc4 etc.

No. 487. 1. Rc3-e3 etc.

No. 488. 1. Rb7-b3 etc.

No. 489. 1. Ba6-b7 A) Ke4-f3
2. Qg5xd5† etc.

B) 1....Ke4-d3 2. f2-f3 etc.

C) 1....Kth4-f3 2. Kth1-g3†
etc.

D) 1....Kth4 any 2. f2-f3† etc.

E) 1....Ktg6 any 2. f2-f3† etc.

The problem is spiritually related to threemover No. 496 from the Cleveland "Leader," as is proved by the similarity of the Queen's sacrifice.

No. 490. 1. Qb7-d7 etc.

This and the following five letter-compositions form an acrostic, the name von der Lasa. They are dedicated to the illustrious German theoretician, the author of von Bilguer's "Handbuch des Schachspiels", with whom Cook was in literary communication in the field of chess history for half a century. The twomover No. 493 also appeared in Loyd's "Scientific American Supplement," March 9, 1878, No. 114.

No. 491. 1. Re7-e5 etc.

No. 492. 1. Qc4xc5 etc.

No. 493. 1. Qc6-a4 etc.

No. 494. 1. Kf7xe7 etc.

No. 495. 1. a2-a3 etc.

Letter-compositions came into vogue during the middle of the Seventies and were especially favored in this country. One would not go astray in assuming that Cook himself was instrumental in spreading the fad chiefly by publishing the fore-going twelve problems. In the Centennial Celebration Tournament (1878), when Cook acted as judge, a section for this kind of composition was provided for. After the year 1868 Cook, in general, occupied himself often with such "trifles," where attention is paid to the mere outward form of a composition. Our master composed cipher-problems and cipher-and letter-problems combined which

the reader will see later on. In fact, he composed two complete sets of the Alphabet and almost finished a third (C and P only missing), all of them twomovers. Those who are interested in such oddities are referred to the following publications: "Unique Chess Problems," Auburn 1890, a collection of 100 picturesque and symmetrical positions by Charles F. Wadsworth; "Alphabet Problem Set," New York 1875 by J. B. Muñoz, and "Crumbs from the Chess-Board," New York 1890 by Charles A. Gilberg.

No. 496. 1. Ktg5-e6 A) Be1-f2
2. Qf4-c4† etc.

B) 1....Rd1-c1 2. Kte6-d4† etc.

C) 1....c6-c5 2. Ba6xb5† etc.

D) 1....any 2. Kte6-d4† etc.
(Threat.)

Concerning Variation A) cf. note to No. 489.

No. 497. 1. Kte6-d8 A) Ka6-b5
2. Qc2xa4† etc.

B) 1....Ka6-b6 2. Qc2-g2 etc.

C) 1....a4-a3 2. Qc2-a4 etc.

No. 498. 1. Rb3-a3 etc.

Several good tries for a beginner are noticeable.

No. 499. 1. Kb6xc6 e5-e4 2. Kc6-d6 e4xf3 (if 2....e4xd3; then 3. Ktd1-c3 etc.) 3. g2xf3 g3-g2 4. Ktd3-e5 etc.

This picturesque composition is incorrect with regard to possibility of the position (the three absent black pieces do not suffice to explain White's four Pawn-captures).

The men on a4, a3 and b2 signify the elephant's bent trunk, on b5 his eye, on b6 and c6 his ear, on d3, d2, d1 and, correspondingly, on g3, g2, g1 the fore- and hind-foot, on h4 and h3 the tail and the big mass in the center

makes up the compact body. The solver may behold in the short and uncouth moves the ponderous steps of an elephant's gait. John G. Belden when publishing the problem in his chess column wrote the following jocular item :

The Elephant

"When did you visit the Zoological garden and how did you manage to capture the animal. Give us a sea-serpent next and send him to Hartford overland. 'The sea-serpent has been seen in Kinsale roads,' said a traveler. 'What,' exclaimed an Irishman, 'is he coming to Cork by land, then?'"

No. 500. 1. Ktc5-d3 A) Bh4-f2 2. Qh7-h3† etc.
B) 1....Kg4xf5 2. Qh7-f7† etc.
C) 1....g6xf5 2. Kh1-g2 etc.
D) 1....Bh4-e1 2. Ktf5-c3† etc.

The intrusion-sacrifice of the Queen on the border which results in a perfect two-Knight-mating position is shown in Cook's early problems No. 10 and No. 25.

No. 501. 1. Ba4-d7† Kf5-e4 2. Bd7-c6† Ke4-f5 3. Ktb4-d5 a) Kf5-e4 4. Ktd5-c3† etc. b) 3....Kf5-g4 4. Ktd5-f6† etc. c) 3....any 4. Ktd5-f6 etc.

The object of the two introductory checking moves is to veil the three-move finale. In other respects our master had always tried to shorten the motif. He made only one exception, when by an extension of the number of moves the problem gained in beauty or difficulty. But this being a construction-problem the first two moves are, in my opinion, not justified. Cook should therefore have presented this composition in a three-move frame, omitting the two checking moves entirely.

"*Brentano's Monthly*" appeared only for a few months and was then changed into "*Brentano's Chess Monthly*", the leading American illustrated chess periodical of the Eighties.

No. 502. 1. Qe3-c3† etc.

The twomovers Nos. 502-511 inc. are cipher-problems. They produce the first decade of numbers in regular order.

No. 503. 1. Qe4-b4 etc.

No. 504. 1. Ktd5-e3 etc.

No. 505. 1. Ktd5-f6 etc.

No. 506. 1. Kte5-c6 etc.

No. 507. 1. Qd2-e1 etc.

No. 508. 1. Rd3-f3 etc.

No. 509. 1. d7-d8-Q etc.

No. 510. 1. Rd4-d6 etc.

No. 511. 1. Qd7-d8 etc.

No. 512. 1. Kta5-c6 etc.

No. 513. 1. Rc3xc7 etc.

The black Pawn which is captured by the key-move is probably used by Cook to veil somewhat the easy solution. Without the white Pawn e3 the problem would yield to a "cook", viz. 1. Rc3-f3† etc.

No. 514. 1. Bc4-e2 etc.

The capture of the Rook by King or Bishop (twofold Rook's sacrifice, cf. note to No. 325) leads to uneconomical mating positions.

Jean Dufresne has selected this little twomover for his booklet "*Sammlung leichterer Schachaufgaben*", part II, p. 21.

No. 515. 1. Bh6-c1 A) b7-b6† 2. Ka5-b4 b6-b5 3. Rd1-d2 etc.

B) 1.... b7-b5 2. Rd1-d2 b5-b4
3. Ka5xb4 etc.

This composition was probably occasioned by Cook's desire to remove the inaccuracies of Loveday's original "Indian" which had already been amended,

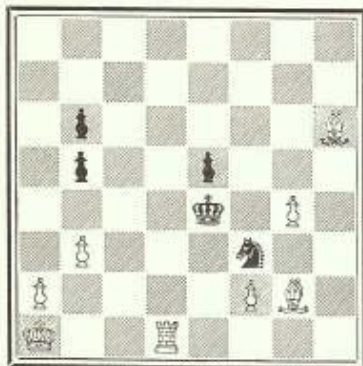
No. 515A

Henry Augustus Loveday.

The Indian Problem.

"Chess Players Chronicle."

February 1, 1845, p. 54.



Mate in Four Moves.

Intention: 1. B h6 - c1 b4 2. K any b5 3. Rd2 etc.

as is well known, by Saint-Amant in the "Palamède", March, 1845.* The facetious heading supports this assumption. Several weeks later Cook published another version of Loveday's "Indian" in the same chess column. (White King on a4 and a white Pawn on b3 added.)

No. 516. 1. Ktd7-f6 etc.

The black Pawn h2 has to prevent a "cook", viz. 1. a7-a8-Q, the other black Pawn a dual after 1....Ba5.

*The French master eliminated Loveday's pure walking move with the white King. Dispensing with all of the Queen's side Pawns employed by Loveday he simply put a white Pawn on b2 opposed by a black one on b7, thus forcing by the relative advance of these Pawns a stalemate for Black, suspended by the interference move with the Rook. However, St. Amant's version also lacks correctness due to the interchangeability of the second and third move.

No. 517. 1. Kte6-f4 etc.

Almost at the same time, exactly a day before, the following twomover of Cook's appeared in "Hartford Weekly Times" as No. 839: Kc8; Re7; Ba3; Kts. b4 and b7; Ps. c4, f5 and h4. Kf6; Qb2; Bf8; Ps. b3 and g7. 1. Ktb7-d6 etc. This problem is even more defective from the standpoint of construction, because the Rook's sacrifice does not result in a perfect mating position and several duals occur on account of the double-threat.

The version of "Brooklyn Chess Chronicle" is included in Will. H. Lyons book entitled "Chess-Nut Burrs," Newport, Ky. 1886, p. 72.

No. 518. 1. Qe5-c7 c6xd5 (best) 2. Rc4xc5† Kb5-a6 3. a3xb4 Rb6-b5 (if 3....Rb6-g6†, then 4. h5xg6 etc.) 4. Rc5-c6† etc.

Other moves of Black lead to a mate on the fourth move at the latest.

In "Hartford Weekly Times" a black Pawn was printed on b4 (in place of the black Rook). This caused the following "cook". 1. Rc4xc5† Ka4 (if 1....Ka6; then 2. Qc7cxd5 3. axb4 Rb5 4. Rc6† etc.) 2. Ktxc3† Kxa3 3. Ktd1 (a4) b2 4. Qxb2† etc.

The position illustrates a hatchet the handle of which is formed by the men in the fifth rank. The four conjoined Pawns of the third rank represent the cutting edge. On this picture-composition inscribed to the memory of Washington John G. Belden, the editor, remarked as follows:

Washington's Hatchet.

"Washington's birthday is coming and the Sage of Hoboken contributes a hatchet for the occasion. If the little axe can be handled in less than five moves it will not be appropriate for the 22nd, because of its untruthfulness."

No. 519. 1. **Bd1-a4** A) **Bb2xc1** 2. **Ba4-b5†** etc.

B) 1....**Ktc3xa4** 2. **b4-b5†** etc.

C) 1....**b6-b5** 2. **c4xb5** etc.

D) 1....any 2. **Ba4-b5†** etc. (Threat.)

A "cook", viz. 1. **Rc1xc3**, threatening 2. **b4-b5†** etc., is defeated by 1....**h2-h1=Q**. Black's Pawn f7 is needed to avert another "cook" beginning with 1. **Bd1-g4**.

No. 520. 1. **Qa2-c4** etc.

The black Rook e2 and, in consequence, the black Knight and the Pawns at e5 and h2 are used by Cook for the purpose of avoiding a dual-mate after 1....a3-a2.

No. 521. 1. **Rg6-e6** A) **Be5-f6** 2. **Qh6-h5†** etc.

B) 1....**Kf5-e4** 2. **Kta2-c1** etc.

C) 1....**Kf5-g4** 2. **Re6xe5** etc.

The construction is to be censured, partly because of an immediate threat, partly with regard to an idle Knight (a mere super). This piece contributes his little share only in the minor Variation B).

No. 522. 1. **Ktd5-e3** A) **Ra8xa5†** 2. **Ktb6-a4†** etc.

B) 1....**Ra8-a7** (a6) 2. **Qb7-d5†** etc.

C) 1....**Kb5-c5** 2. **Qb7-d5†** etc.

D) 1....any 2. **Ktb6-c4†** etc. (Threat.)

The "night-watchman" Bh5 (cf. note to No. 126) plays his part only in Variation B), after 1....Ra7. This Bishop, just as the white Knight in the three-mover immediately preceding, is not in organic connection with the motif. Quite a number of Cook's problems show lack of unity in construction. But we must not judge our master by the same standards by which a critical commentator is obliged to judge modern composers.

No. 523. 1. **Rg8-g5†** A) **Kf5-e4** 2. **Rg5-e5†** **Bf4xe5** (if 2....**Ke4-d3**; then 3. **Rf1-f3†** etc.) 3. **Ktf7-g5†** etc.

B) 1....**Kf5-f6** 2. **Rg5-e5** **Kf6xf7** (if 2....**Ktc8-d6** or **-e7**; then 3. **Rf1xf4†** etc.) 3. **Rf1xf4†** etc.

The main feature is the diversion of the Bishop from f4 to e5.

No. 524. 1. **Qb7-f7** etc.

The black Knight obviously has to guard the square g3. The black Pawn on g7 is for the purpose of avoiding a dual in variation 1....e6-e5.

No. 525. 1. **f6-f7** etc.

The Pawn-promotion is the chief design of this twomover. White's King is placed on the only safe square; posted on h7 he would make the key-move even more conspicuous due to the danger of a check by the black Bishop.

No. 526. 1. **Bh7-g6** g3-g2 (best). 2. **Ktf8-h7†** **Kf6xg6** 3. **Ktf5-e7†** **Kg6-h5** 4. **Kth7-f6†** etc.

Without the black Pawn a7 the following solution would be possible: 1. **Ktf8-e6** **Be1** 2. **Bxc5** **Ba3** 3. **Bb6** **Be7** 4. **Be3** etc.

A chase by the two Knights in connection with the sacrifice of the King's Bishop forms the motif of this insignificant fivemover.

No. 527. 1. **Kte4-g5** A) **Ktc7xd5** 2. **d3-d4†** etc.

B) 1....**Ke5xd5** 2. **Rc3-c4** etc.

C) 1....**Ktc7** any 2. **Rf4-f5†** etc. (Threat.)

If 1....**Ktc7-e6**, also 2. **Ktg5-f3†** etc.; and if 1....**Ktc7-a6** (a8), then 2. **Rc3-c4** etc.—apart from the threat—is permissible.

The position in "La Strategie" was faulty, neither had the amended ver-

sion suggested by the editor Numa Preti a solution.

No. 528. 1. Ktb6-c4 etc.

There are hardly any tries. The sortie 1. Rg4xb4† is settled with 1... Kxc6. The variations 1... Ra4 and 1... Qxc6 engender analogous mating positions by self-blocks.

No. 529. 1. Qe1-e2 etc.

In consideration of the double-threat, duals arising from certain moves of the black Queen are unavoidable. Even by replacing the black Queen with the black Pawn d6 two duals, after 1. e6x either Rook, would still remain. The try 1. Qe1-d1 is met by 1... Ktd2 only, and on the other hand 1. Qe1xf1 is defeated by 1... R or Qxd5.

No. 530. 1. Bd4-g1 A) Bd2-c3 2. Rh8-h4 etc. (Threat.)

B) 1... Kg3xf4 2. Rh8-g8 etc.

C) 1... Bd2-e1 or -e3 2. Bg1(x) e3 etc.

D) 1... any 2. Rh8-g8† etc. (Threat.)

After 1... Bc1, either threat works. The mating positions of Variations A) and C) are analogous.

No. 531. 1. Rg6-d6 etc.

The object of Pawn c6 is to prevent a "cook" by 1. Rd4xd5 etc. (or 1. c4xd5 etc.). The Pawn h4 is superfluous and its object not apparent.

No. 532. 1. Qd2-a5 A) Kd6xd5 2. Ktc5-e4† etc.

B) 1... e5-e4 2. Ktc5-d7 etc.

One of the two analogous mating positions of Variation A) in which Black's King is standing at e6 is not quite pure, the square f7 being doubly guarded. This deficiency could be remedied only by a thorough remodel-

ing. The two other analogous mates by the Knights on d2 and d8 we have seen before in No. 458. There the analogy is even further extended though at the cost of economy.

No. 533. 1. Qf7-g8 etc.

Only two of the four variations lead to economical mating positions.

No. 534. 1. Bg5-f4 A) Kd5-e6 2. Bf4-b8 (c7). Ke6-d5 (if 2... Ke6-e7; then 3. Rh4-e4† etc.) 3. Rh4-e4 etc.

B) 1... Kd5-c5 2. c3-c4 Kc5-b4 3. Bf4-d6† etc.

The key-move is a preparatory manoeuvre for the American theme here presented. The critical square is e5 and the backposting of the Rook behind the advanced Bishop is executed in a zig-zag of two moves (Rh4-e4 and Re4-e5). The object of the white Pawn h5 is to avoid an immediate mate (Rh5†) on the second move of Variation B).

In Steinitz' chess magazine the Rook and the white Pawn of the h file were shifted one square to the left, and the promoted Bishop stood at e3. In that position two "cooks" beginning with 1. Rg4-d4† and with 1. Be3xb6 crept in. The former was pointed out by Dr. Vasquez and is mentioned in his book "*El Ajedrez critico*," Habana 1889, p. 73.

The present version is again "cooked" by 1. Bg5-d8 Kd6 (best) 2. Rd4† K any 3. Bd7 (†) etc. The change of the key-move to 1. Kh7-g6 (instead of 1. Bg5-f4) will make the problem sound.

No. 535. 1. Ktc7-b5 etc.

The danger of a discovered check by the black King renders the solution obvious. The Bishop acts only in variation f5-f4. The white Pawn prevents

a dual in this variation. By posting the Knight c7 on b5 and adding a black Pawn on b6 (to prevent a "cook", viz. 1. Qf7-a7 etc.) the Bishop and the white Pawn could have been discarded. In this case the problem becomes a "White-to-play" twomover in which the key-move, 1. Qf7-d7, adjusts nearly the same waiting manoeuvre, only symmetrically performed to the left, and with a change of two mating positions.

No. 536. 1. b3-b4 A) h2-h1-Q 2. c3-e4 Qh1xe4 (f5xe4) 3. Ktc7-b5† etc.

B) 1....Bc8-b7 or -a6 2. Rc2-c5 B-d5† or -c4† (accordingly) 3. Kf7-f6 etc.

If 1....any; then 2. Rc2-c5 etc. (Threat.)

No. 537. 1. Qb2-b3 A) Kf5-e6 2. Qb3xd5† etc.

B) 1....h6-h5 2. Qb3-e3 etc.

C) 1....Kf5-f4 2. Rg7-f7† etc.

D) 1....Bb1xc2 2. Qb3xc2† etc.

E) 1....any 2. Qb3-d3† etc. (Threat.)

Turgidity of style; nothing but complexity of variations without organic connection.

No. 538. 1. Qc6-c4 etc.

In "*Noah's Sunday Times*" the problem was incorrectly printed, with the Pawn b4 posted on c3. This permitted another solution, viz. 1. Qc6-c7†, but frustrated Cook's intention.

No. 539. 1. Kc5-c6 A) a4-a3 2. b2-b4† etc.

B) 1....Ka5-a6 2. Ktd5-b4† etc.

C) 1....Kta8-b6 2. Ktd5xb6 etc.

No. 540. 1. Qc5-g1 etc.

The dual after 1....Rg3 is a serious constructional defect.

No. 541. 1. f4-f5 Kd5xe5 2. Rf6-f8 Ke5-d5 3. Rf8-c8 etc.

The introductory Pawn's move sacrificing the Knight and, in addition, the Rook's detour over f8 to c8 make up the problem-idea. It is doubtful whether this combination was presented by other composers before 1886, and its original invention must be attributed to Cook as long as proof to the contrary can not be furnished.

The mating position is not perfect owing to the presence of the black Pawn. This Pawn is needed to avoid the following solution in three moves: 1. Ke3-f3 Kd4 2. Bb4 etc. Of another "cook" in three moves, viz. 1. Rf6-f7 Ke6 2. Kd4 etc., the master was unaware, else he probably would have placed the black Pawn on g4 and added another black Pawn on g3 and a white one on g2, thus achieving a pure mating position.

No. 542. 1. Qd1-b1 A) Kf5xg6 2. Ktc2-e3† etc.

B) 1....d2-d1-Q† 2. Ktc2-e1† etc.

C) 1....Kth8xf7 2. Ktc2-d4† (e1†) etc.

D) 1....Kth8xg6 2. Ktc2-e3† etc.

E) 1....Kf5-e4 2. Ktc2-e1† etc.

F) 1....f5-f4 2. Ktc2-e3† (b4†) etc.

A clumsily constructed threemover with an immediate threat. The idle Bishop f8 which plays his part only in Variation A), when Black covers White's check by 2....Ktg7-f5, should be replaced by a white Pawn at h6, for economical reasons at least. The black pieces on g7 and g8 could then be discarded. This alteration would necessitate an additional black Pawn on h4 to make the solution correct.

No. 543. 1. Kte7-f5 A) f4-f3 2. Bg4xf3† a) Ke4-f4 3. g2-g3†

Kf4xf3 4. Rc5-c4 c6-c5 5. a4-a5 etc. b) 2....Ke4-d3 3. Kf1-e1 g5-g4 4. Bf3-d1 Kd3-e4 5. g2-g3 etc.

B) 1....Ke4-d3 2. Kf1-e1 f4-f3 (if 2....Kd3-e4; then 3. Ke1-e2 f4-f3† 4. Bg4xf3† etc.) 3. Bg4xf3 g5-g4 4. Bf3-d1 Kd3-e4 5. g2-g3 etc., as before.

The two Pawns of the b file were added subsequently to avoid a "cook" beginning with 1. Kte7xc6.

No. 544. 1. Qd4-c5 etc.

The construction of this twomover is faultless. Each piece has its function and stands in its proper place. The Pawn at h7 is needed to prevent a dual, viz. 2. Ktxb2† or 2. Ktb6†.

No. 545. 1. Rd2-d1 Kh1-h2 (best) 2. Kf1-e2 Kh2-g2 (if 2....g3-g2; then 3. Ke2-f2 follows) 3. Rd1-a1 (b1, c1, e1) Kg2-h3 4. Ke2-f3 Kh3-h2 5. Ra1-b1 (c1, d1, e1) g3-g2 6. Kf3-f2 wins.

No. 546. 1. Qc3-c8 A) Ba4xb3 or Ra5xa6 2. Qc8-f5† Kf4-g3 3. Kte3-f1† etc. (Threat.)

B) 1....b5-b4 2. Qc8-f8† a) Kf4-g3 3. Kte3-f5† etc. b) 2....Kf4-g5 3. Kh8-h7 etc. (Threat.)

C) 1....Kf4-g5 2. Qc8-f5† Kg5-h6 3. Ba7-c5 etc.

If 1....f3-f2; then 2. Qc8-f5† etc.; and if 1....Kf4-g3; then 2. Kte3-f5† etc.

The purity of two mating positions, in Variations A) and B), is unfortunately impaired by the presence of Black's Bishop's Pawn. Cook should have posted that Pawn (f3) preferably on the square where the black Rook h3 is standing and should have transferred the latter to a2. With this change he could have gained a new variation, viz. 1....Rf2 2. Qf5† Kg3 3. Qxe5† etc.

The threemover No. 188 seems to have given the suggestion for this four-mover (cf. note to No. 188).

No. 547. 1. Ra7-b7 A) Kd6-e5 2. Qg3-g7† etc.

B) 1....Kd6-c5 2. Qg3-d3 etc.

C) 1....Kd6-c6 2. Qg3-f3† etc.

D) 1....b4-b3 2. Qg3-c3 etc.

Here we have an adjusting "Zugzwang", whereas in the similar No. 198 a threat is used.

No. 548. 1. Bb2-c1 A) f5-f4 2. Kth3-f2 a) Bd8-c7 (g5, b6) 3. g2-g3† etc.

B) 1....Bd8-b6 2. Bc1-g5† Kh4-g4 3. a5xb6 etc.

If 1....Kh4-g4; then 2. Kth3-f2† etc.; if 1....Bd8-c7 or xa5; then 2. Bc1-g5† etc.; and finally if 1....any; then 2. Kth3-f2 f5-f4 (best) 3. Bc1xf4 etc. (Threat.)

A black Knight in the corner a8 has to be added for the purpose of avoiding a "cook" beginning with 1. Bb2-e5.

No. 549. 1. Ba3-c5 Bd8-h4 (c7) (best) 2. Rf2-d2† Kg1-f1 (if 2....Kg1-h1; then 3. Rd2-d1† etc.) 3. Rd2-d1† etc.

White threatens also 2. Rxf3† etc. If 1....Bd8-b6; then 2. Rd2-e2† etc.

No. 550. 1. Rd6-d7 Ktg8-e7 (if 1....Ktg8-h6; then 2. Kc4-d5 Pany 3. Kd5-d6 etc.) 2. Ktc7-d5† Kf6-g7 (if 2....Kf6xe6; then 3. Rd7xe7† Ke6-d6 4. b4xc5† etc.; and if 2....Kte7xd5; then 3. Kc4xd5 etc.) 3. Rd7xe7† Kg7-f8 (if 3....Kg7 any; then 4. Ktd5-f6 (†) etc.) 4. Re7-d7 any 5. Ktd5-f6 (†) etc.

No. 551. 1. Kte6-g5 etc.

In New Orleans "Times Democrat" the white Knight e6 was posted on e4.

No. 552. 1. Qc6-e6 etc.

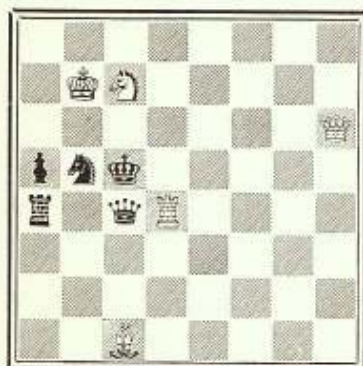
The sacrifice of the white Queen resulting in a perfect mating position of Rook and Knight was shown by Loyd, in a twomover, as early as 1859. This

No. 552A

Samuel Loyd.

"Baltimore Weekly Dispatch."

September 17, 1859, No. 59.



A. C. N., p. 47, No. 276.

Mate in Two Moves.

1. Q h 6 - e 6 etc.

well-known twomover is, indeed, much more dainty than Cook's, in which key-move and threat are obvious. But Loyd's problem is to be depreciated because of several duals and of the uneconomical rendering, as the white Bishop acts only as a super and should be replaced by Pawns. However, an economical rendering was presented by him in the following twomover to be found in "Chess-Nuts" too, p. 48; No. 284 as follows: Ka2; Qd4; Rb6; Ktd6. Ka5; Qb5; Ra7; Bc7; Pa4. 1. Q d 4 - e 5 etc.

No. 553. 1. Rg7-g4† etc.

In the early twomover, No. 68, a beginner would hesitate to start the solution with a check by the Queen on g6, as White, after Qh7xg6†, seemingly would be on the horns of a dilemma. Although nothing of the kind is to be

feared in the present twomover, the solver has no choice after being convinced of the futility of starting otherwise.

No. 554. 1. Qd5-g2 etc.

No. 555. 1. Rb2-b4 A) Kc5-c6 2. Ktd5-e7† etc.

B) 1....c7-c6 2. Ke8-d7 etc.

Two weeks before the publication of this problem Cook had published the following setting in the same chess column: Ke7; Rb2; Bh7; Kts. d5 and f4. Kc5; Pc7. 3† (solution nearly the same). This he repudiated, and rightly so, because in Variation B), after 1....c6 2. Kd7 etc., the Bishop was condemned to idleness. Moreover, a severe dual in that variation, viz. 2. Ktd3† etc. made the remodeling necessary.

No. 556. 1. Rb1-b4 A) a7xb6 2. e2-e4 etc.

B) 1....Ktc6xb4 2. Bb6-d8 etc.

C) 1....d7-d5 2. e2-e3 etc.

D) 1....any 2. e2-e4 etc. (Threat.)

In "Bahn-Frei" a black Bishop can be found on d8. This Bishop had to be discarded, as it frustrates the solution by moving to f6 at the first move. This alteration deprives the problem of a finesse which consists of the obstruction of the black Bishop d8 by the Knight's move to e7.

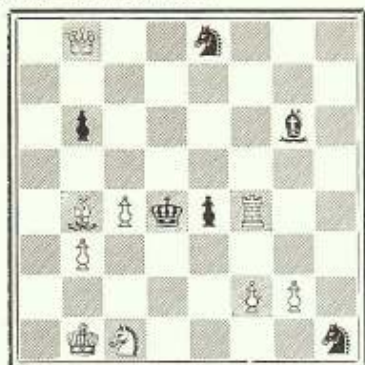
The effectiveness of a white Rook to prevent e. p. capture of a white Pawn is shown in the appended threemover by the late Hungarian master Ehrenstein of Budapest. The well constructed problem was awarded an honorable mention in the German Chess Association Tourney, Dresden, 1892.

No. 556A

Moritz Ehrenstein.

"Deutsche Schachzeitung."

June, 1892, No. 7561.



Mate in Three Moves.

1. R f4 - g4 A) Bh7, h5 2. f4 etc.
(Threat.)

B) 1.... Kt x f2 (g3) 2. Q (x) g3 etc.

C) 1.... Bf7 2. Rg5 etc.

D) 1.... b5 2. Q x b5 etc.

E) 1.... Ktf6 2. Qd6† etc.

If 1.... Bf5, also 2. Q x b6† etc.—
apart from the threat—can be played.

No. 557. 1. Rb6 - e6 etc.

No. 558. 1. Qh2 - f2 A) Kg4 - h5 2.
Bb1 - g6† Kh5 - h6 (best) 3. Qf2 - f3
g5 - g4 (if 3.... Kh6 x g6; then 4.
Qf3 - f7† etc.) 4. Qf3 x g4 etc.

B) 1.... Kg4 - h3 2. Qf2 - f3† Kh3
- h2 (if 2.... Kh3 - h4; then 3. Bb1
- f5 etc.) 3. Bb1 - e4 etc.

C) 1.... Be7 - d6 2. Bb1 - f5† Kg4
- h5 3. Qf2 - f3† g5 - g4 4. Qf3 x g4†
etc.

The two-move threat is 2. Bb1 - f5†
etc.

No. 559. 1. Ktf2 - d1 Ka1 - a2 2.
Bc1 - b2 b4 - b3 3. Ktd2 - c4 Ka2 - b1
4. Kf3 - e2 etc.

If 1.... b4 - b3; then 2. Bc1 - b2†
Ka1 - a2 3. Ktd2 - c4 Ka2 - b1 4.
Kf3 - e2 etc. as before. (also 2. Ktd1 -
c3 etc.).

The constructional defect (demolishing of the subvariation by means of the Knight's move to c3, given in parenthesis) induced Cook to turn again to this motif. However, the appended attempt likewise failed to satisfy him, since the incorrectness of the sub-variation is still unremedied, e. g. Ke1; Be1; Kt, c5 and d2. Ka1; Ps. a5, b4 and e2. 5†. 1. Kt c5 - a4 b3 2. Bb2† Ka2 3. Ktc4 Kb1 4. K x c2 etc. (also 2. Ktc3 a4 3. Ktc4 a3 4. Ktd2 or Kta5 etc.)

No. 560. 1. Qa4 - c2 etc.

No. 561. 1. Bg7 - f6 Kd7 - e8 2. e5 -
e6 Ke8 - f8 3. Qb6 - b1 Kf8 any 4.
Qb1 - g6† etc.

Pawn g3 hardly veils the solution, but in reality serves the avoidance of a dual-continuation, viz. 3. Qb6 - g1, instead of 3. Qb6 - b1. By placing the Queen on a6 our master could obviate this and hence make that Pawn unnecessary.

Four more Pawn-mate Conditionals the reader will encounter later in Nos. 643-646. The tenmover, No. 298, christened by Cook "position on my watch-chain" belongs to Curiosities or Fancies.

No. 562. 1. Rh4 - h3 A) h5 - h4 2.
Kth1 - g3 h4 x g3 (if 2.... Kg1 - g2;
then 3. Ktg6 - f4† etc.) 3. Ktg6 - h4
etc.

B) 1.... Kg1 - g2 2. Ktg6 - f4†
Kg2 - g1 3. Kth1 - g3 etc.

The two blocked Pawns of the d and f files have to prevent two "cooks" beginning with 1. Ke2 x e3 or with 1. Ktg6 - e5 resp.

No. 563. 1. Qf8 - e5 etc.

Variation-complexity. Eleven different mates. The only try 1. Qf8 - d6 is defeated by 1.... f3.

No. 564. 1. Bd1-a4 A) Kg4xf4 2. Kth4-g6† etc.

B) 1....d5xe4 2. Ba4-d7† etc.

C) 1....d5-d4 2. Kth4-g6 etc.

The mating positions of Variations A) and B) are pure and economical. It is very probable that these two variations combined can be found before 1909. However, a forerunner could not be ascertained.

No. 565. 1. Ka5-b6 A) Kc4xb3 2. Rd5-d3† etc.

B) 1....Ktc2-e3 2. Rb3-d3 etc.

C) 1....Rc1-f1 2. Rd5-c5† etc.

The mating position of Variation A) in which Black's King is standing on b2, represents a kind of the so-called "epaulette" mate. A good try is 1. Rb3-d3, met by 1....Ktd4 2. Rb5† Kte6 only. The numerous threats and especially the short threat (2. Rxd6†) diminish the value of this threemover.

In the Russian chess magazine a white Pawn on d7 was printed causing the problem to be "cooked", viz. 1. Rd5xd6† Kc5 2. d8=Q etc. Apart from this a black Pawn had to be added on a3 in that version. This Pawn, which impaired the purity of the "epaulette" mate, fortunately is superfluous in the corrected version.

No. 566. 1. Rg1-b1 etc.

The black Bishop has the task of guarding the diagonal b7-h1 and keeping the Rook away from the square b8 after the key-move. Each of these two functions is nullified by the imposed "Zugzwang."

No. 567. 1. g2-g4† A) Kf5-e5 2. f2-f4† Ke5-d5 3. e2-e4† etc.

B) 1....Kf5-g5 2. Kh8-g7 a) Kg5-h4 3. Rb6-h6† etc. b) 2....a6-a5 2. Rb6-b5† etc. c) 2....b3-b2 3. Rb6-h6 etc.

The two-square advance of four white Pawns gives to this fourmover the character of a task-problem (cf. No. 624).

No. 568. 1. Rf5-f6 A) Bg7xf6 2. Kg6xf6 etc.

B) 1....Bg7xh6 2. Kg6xh6 etc.

C) 1....B any 2. Rh6 (x) h8† etc.

These simple Rook-sacrifices resulting in symmetrical mating positions were perhaps originated by Cook. Generally speaking, of several miniature themes of this sort which were later on amplified and rendered in a more complicated setting by other composers, our master may be considered the inventor.

No. 569. 1. Ktg5-h7 Kg7xh7 (if 1....Kg7-h8; then 2. f7-f8=Q† etc.) 2. f7-f8=B Kh7-h8 3. Kh5-g6 etc.

There are almost no tries. The Pawn-promotion to Bishop is the only clever idea.

No. 570. 1. Kte4-c3 etc.

The discovered check and mate by a Rook in all four directions was rendered in twomovers by others long before.* The charm of this problem lies in the defence of a sixfold checking-peril. The Bishop a2 is a mere super. Its only function is to protect the Pawn b3, which could be done by a white Pawn at a2, of course. But Cook would rather violate the law of economy than disfigure the setting by an ugly congestion of Pawns. After the capture of the Knight by the black King a dual (2. Rc5† or 2. Re2†) resulting in impure mating positions arises. This deficiency could be remedied by adding a black Bishop on a7 and posting the black Queen on the corner-square a1. The other duals are immaterial.

*The publication in the Philadelphia chess magazine is posthumous. Cook's manuscript shows the date March 14, 1910.

No. 571. 1. Kt e6-g5 Kh8-g8 2. Kt g7-e6 Kg8-h8 3. Kg1xh2 g2-g1-Q† 4. Kh2xg1 h3-h2† (if Black moves his Bishop to e4, instead of giving check, then follows 5. Kth5-f6 Be4-g6 6. Kg1-h2 etc., etc., as will be shown forthwith in a); and if the Bishop moves to d5, then White plays 5. c4xd5, and mate in two additional moves can be delayed only by a checking move of the Pawn) 5. Kg1xh2 a) Bh1-e4 6. Kth5-f6 Be4-g6 7. Kh2-g1 (g3) Bg6-e8 (h5) 8. Ktf6xe8 (h5) Kh8-g8 9. Kt-f6† etc. b) 5. . . . Bh1-f3 (c6) 6. Kth5-f6 B-h5 (e8) 7. Ktf6xh5 (e8) Kh8-g8 8. Kt-f6† etc., as before.

Resurrection of Black's dead men in the lower corner. Concerning three white Knights cf. note to No. 648.

No. 572. 1. e7-e8=Kt etc.

No. 573. 1. Bd7-c6 etc.

This little adjusting-twomover was christened by Cook "Episcopal Rookery", very likely on account of the cunning back postings of the Bishops behind the Rooks (ambush by the Queen's—and ambush-key of the King's-Bishop).

No. 574. 1. Rb2-b1 etc.

Here we have the discovered check and mate by a Rook to all the squares at his command, except b8. ("Rook's-cross" theme, cf. note to No. 236.) Several more examples of this theme are compiled by Alain C. White in his books *"Les Tours de Force sur l'Echiquier,"* Paris, 1906, and *"Tasks and Echoes,"* Stroud, 1915.

No. 575. 1. Ktc7-e8 etc.

This quadruple finale is not flawless, the square f6, already twice guarded by White, being unnecessarily occupied by a black Pawn in the mating position after 1. . . . Kf5.

No. 576. 1. Qc1-e3 etc.

Imaginary double-threat. Pawn g3 has to prevent a dual after a move of Black's King's Bishop to g3 (f2, e1). The white Pawn d4 is needed to avoid a dual in variation 1. . . . Qc5.

No. 577. 1. Qd5-g8 etc.

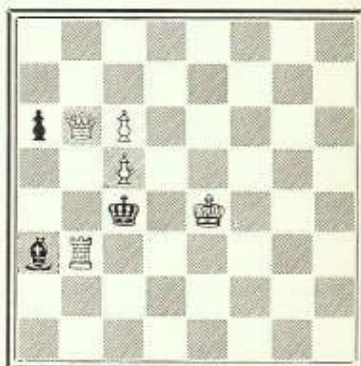
No. 578. 1. Rh5-h3 etc.

The identical formation of these four variations with Queen and Rook, except that it is performed in vertical direction, not as in Cook's in horizontal direction, was presented in 1915 by the late German-American composer, Dr. Adolph Decker of Chicago, formerly of Molschleben, Germany, in the following position.

No. 578A

Dr. Adolph Decker.

Chicago, *"Der Westen,"*
1915.



Mate in Two Moves.

1. Qb6-b8 etc. ("cooked" by 1. Pc6-c7 etc.).

Cook's problem was composed about 1870, soon after *"Chess-Nuts"* was issued, but the master refrained from publishing it.

No. 579. 1. a5-a6 etc.

Analogous self-blocking by a black Knight.

No. 580. 1. Qh3-b3 etc.

The main feature is the ambushcade.

Solutions

No. 581. 1. Bf2-b6 etc.

The black Pawn b7 can not be replaced by a black Bishop as this would involve another solution—apart from Cook's intention—viz. 1. Qa6-a5 etc. A fine point is that, after the capture of the white Rook, the black Rook is still pinned in the mating position.

No. 582. 1. Qf3-f6 etc.

The Queen's sacrifice on a square which is five times guarded is somewhat obtrusive and obvious to expert solvers. It would be sufficient to have the control of the square f6 by one black man. Cook could have spared the black Queen and the black Rook at f7, if he had placed the black Bishop at e7 (instead of h4) transferred the black Knight to h1 and added another black Knight on g6. By this resetting the double-threat could have been eliminated.

The problem may be classified as a two-move "Bristol."

No. 583. 1. Qd5-c6 etc.

No. 584. 1. b3-b4 etc.

The giving up of both Rooks either by Pawn's advance, as in the present twomover, or by the Queen's retreat (Qb3-b2) is somewhat common-place. Well known are especially the settings (twomovers) by Cheney, Nicolo Sardotsch of Trieste and Benjamin G. Laws, the prominent English master. Our Cheney, as the oldest of these three, may be considered the originator of this motif.

No. 585. 1. Qb3-b2 etc.

That the motifs of this and the twomover immediately following are related to each other can be deduced from their Pawn's Queening and double-threats. It is therefore presumable that one of them gave the inspiration for the other. But Cook's manuscript does not tell which of the twins is the elder.

The good try 1. Qb3-b8 fails on account of a2-a1 becoming a Knight.

No. 586. 1. Qc2-b2 etc.

The black Pawn b4 has to prevent a "cook", viz.: 1. Qc2-c3 etc.

No. 587. 1. Ktd4-b3 etc.

This twomover is a failure with regard to formal arrangement, because the two main variations (1....Kxd5 and 1....Kd3) as well as the two sub-variations (1....Kxf5 and 1....Kf3) result in uneconomical mating positions, the Rook being superfluous in the former, the Queen and one Knight in the latter variations. The incompatibility of the problem-idea (cf. note to No. 458) is responsible for the uneconomical rendering.

No. 588. 1. Qe1-e2 etc.

Each group of the men of the four upper rows, and those of the four lower rows represents one of the two "Chimney Cups." The symmetry of this picture composition affords for the unnatural position of the black Bishop.

The problem is "cooked" by 1. either KnightxP†. This can not be remedied without destroying the picture of the upper "Chimney Cup." Even by changing the color of the black Pawns d7 and f7 to white the problem could be solved by 1. either PxBe8.

No. 589. 1. Qh8-a8 etc.

No. 590. 1. Qb4-e7 etc.

No. 591. 1. Ktf3-h2 A) Kg3xh2 2. Bf6-e5† etc.

B) 1....Kg3-h3 2. Ktd3-f2† etc.
C) 1....h4-h3 2. Kf1-g1 etc.

No. 592. 1. Bb4-a5 A) Rb8-b7 2. Rg7-e7 etc.

B) 1....Rb8-c8 or -a8 2. b6-b7† etc.

No. 593. 1. Bc1-e3 A) f6-f5 2. Be6-g8† etc.

B) 1....d6-d5 2. Be6-c8† etc.

C) 1....Ra7-a8 2. Be6-c8† etc.

D) 1....Ke5-e4 2. Be6-g4† etc.

Each two of the four variations result in symmetrical mating positions, namely A) and B) on right and left side and, correspondingly, C) and D) on the upper and lower side of the black King. It seems that a veiling of the solution, even if Cook had supplied a better key-move, was not attainable.

The discovered check given by a Bishop is performed here in three directions. Delivered in all four directions the discovered check by a Bishop will be found in the threemover No. 609.

No. 594. 1. Rf6-b6 A) f7-f6 2. Ktg7-e6† etc.

B) 1....Kd4-e5 2. Rb3-b4 etc.

C) 1....Kd4-c5 2. Rb3-b4 etc.

D) 1....g6xh5 2. Ktg7-f5† etc.

The backposting of the Knight behind the advanced Rook is executed after the removal of Pawn f7. This impairs the usefulness of the critical move. Technically the construction shows three defects, namely two dual-mates and one dual-continuation, f. e., after 1....Kc5 2. Rb3-b4 f7 any, the Queen's Pawn or the Knight can give the mate. Secondly, after 1....Ke5 2. Rb3-b4 f7 any 3. d4† or 3. Re6† is possible. Finally, after 1....f7-f5, either 2. Kte6† etc. or 2. Kf4 etc. is feasible.

The problem may be classified as "American", but one with a masked face, as it were, to conceal the true intention of the critical move, similar to No. 60 which was termed a masked "Indian."

No. 595. 1. Bc3-d4 A) Ke6-d5 2. Rg7-g6 etc.

B) 1....P moves 2. Ktc2(x) e3 etc.

C) 1....Ke6-f5 2. Ktc2-e3† etc.

The try 1. Rg7-c7 is refuted by 1....e4-e3.

No. 596. 1. Rd6-e6 A) Kd4xe4 2. Bf4xe5 etc.

B) 1....d5(f5)xe4 2. Bf4xe5† etc.

The two analogous mating positions of Variation A) the reader has met with before in the twomover No. 360.

No. 597. 1. Be5-d4 A) Ke4xd5 2. Rc7-d7† etc.

B) 1....Ke4-d3 2. Bd4-f2† etc.

C) 1....f4-f3 2. Bd1xf3† etc.

D) 1....b4-b3 2. Bd1-f3† etc. (Threat.)

The two-move finale of Variation A) (King's flight in four diagonal directions initiated by the Rook's checking) belongs to Joseph Kling. His two-mover may be found in the New York "Albion", 1853, No. 264. This finale represents a part of Prof. Bayersdorfer's well-known "chameleon" theme given for prize-competition in the giant tourney of the "Muenchner Neueste Nachrichten," in 1892, where Bayersdorfer conducted a chess column.

The white Pawn on b6, necessary to prevent White from moving his Bishop to that square when giving a discovered check, unfortunately impairs the purity of one of the four mating positions of Variation A).

No. 598. 1. Be5-f6 A) Ke6xf6 2. Qc5-e5† etc.

B) 1....Qg7xf6 2. f4-f5† etc.

C) 1....Qg7-g5 2. f4xg5 etc.

This position illustrates the wide disparity between game and problem.* As the forces are

* In my article, entitled "Problem und Partie," (Wiener Schachzeitung, May-June, 1908, pp. 129) I have outlined the difference between game and problem from a theoretical standpoint.

equal the position appears to be the result of an actual game, and for this reason nobody can blame the player who has the white pieces and is on the move, if he simply takes the black Queen and lets his adversary rack his brains. But in a problem (direct mate) there is never a trace of a brutal winning-idea. On the contrary, we look for an aesthetic way to mate Black and, what is more, in an exactly stipulated number of moves. Here we see White rejecting the win of the Queen and even sacrificing his Bishop for the sake of obtaining the mate at the third move.

The two mating positions of Variations A) and B) are not quite pure, but analogous. Their shape is similar to the "epaulette" mate of No. 565 and I might term them "swallow-tail" mates.

No. 599. 1. Ba6-d3 A) Ke6xe5 2. Qb4-e7† etc.

B) 1....Ke6-d7 2. Qb4-d6† etc.

C) 1....Ke6-f7 2. Qb4-d6 etc.

D) 1....f3-f2 2. Qb4-d6† etc. (Threat.)

No. 600. 1. Rc5-e5 Ke8xc7 2. Re5xe6† etc.

Without the white Pawn e4 the problem would yield to a "cook" beginning with 1. Qh2-h7 or -c7.

No. 601. 1. Qe8-b8 A) Kc5-d4 2. Ktb6-c4 etc.

B) 1....Kc5-b5 2. Qb8-d6 etc.

C) 1....a6-a5 2. Ktb6-a4† etc. (Threat.)

D) 1....Kc5-c6 2. Ktb6-a4 etc.

E) 1....Kc5-b4 2. Ktb6-c4† etc.

As in the three-mover of "Bahn-Frei," No. 210, the Pawn-promotion is merely a constructional make-shift. That the white King is not brought into the motif (more exactly in connection with the formation of the variations) is of

minor importance. But a serious offence is the key-move which should be replaced by a less unaesthetic move, even at the cost of difficulty.

No. 602. 1. Re5-e6 A) Ba8-b7 or P any 2. Rh3-g3 etc. (Threat.)

B) 1....Rg7-a7 (b7) 2. Qf5-f3† etc.

C) 1....Rg7-g6 2. Re6xg6 etc.

D) 1....Rg7-f7 2. Qf5xf7† etc.

Other moves of the black Rook permit duals.

No. 603. 1. Qf3-g3 A) Kd4-c5 2. Ktf8-d7† etc.

B) 1....Kta7-c6 2. c2-c3† etc.

C) 1....Bg1-h2 2. Qf3-f2† etc.

On account of the immediate threat and the uneconomical construction of two variations the problem is practically worthless. White's four officers coöperate only in the mating position of Variation A) when the black King is standing at c6.

No. 604. 1. Qc1-f1 A) Ke4-e5 2. Kta5-c4† etc.

B) 1....Ke4xe3 2. Kta5-c4† etc.

If a black Pawn (instead of the Bishop) had been used by Cook, a dual in Variation A) would be feasible, viz. 2. Kte3-c4† etc.

No. 605. 1. Qf8-a3 A) g5-g4 2. Ktf6-d5† etc.

B) 1....e5-e4 2. Qa3-d6† etc.

C) 1....Kf4xf5 2. Bb7-e4† etc.

D) 1....Kte2-c3, (d4 or g1) 2. Qa3-c1† etc.

The object of Black's Pawn a5 is to prevent a "cook" beginning with 1. Qf8-b4† etc. The black Knight in the corner has to stop a dual-mate in Variation C).

No. 606. 1. Qh8-e8 A) Kg4-h5
2. Rg6xh6† etc.

B) 1....Kg4-f3 2. Qe8-d7 etc.

C) 1....Ba6-c8 2. Qe8xc8† etc.

D) 1....any 2. Qe8-d7† etc.
(Threat.)

If 1....Kg4-h3, also 2. Rg6xh6†
(besides the threat) is feasible.

The object of Black's Knight is to prevent the following "cook" 1. R g 6 x h 6 Kta2-c3 2. Qb8xh7 Ba6-c8 and the mates with the Queen on f5 and e4 are frustrated.

No. 607. 1. d3-d4 A) Kth8-f7
2. Qg7-f6 etc.

B) 1....Ktg5-f7 2. Qg7-f6 etc.

C) 1....Kd5-e6 2. Qg7-e7† etc.

The white Rook plays only a modest though important part in Variation B), where it unfortunately is responsible for a triple-mate when Black moves his Pawn (g6-g5).

No. 608. 1. Rg3-e3 A) f5-f4 2.
Ra4xf4 etc.

B) 1....e5-e4 2. Qd6-c7† etc.

C) 1....h5-h4 2. Ra4xh4 etc.

D) 1....any 2. Rc3xe5 etc.
(Threat.)

The fifth row is entirely occupied by Pawns. The problem might have been designated by Cook a symbolic composition if he had christened it with the motto of Arnold Winkelried, the Swiss patriot, "A lane for liberty."

No. 609. 1. Rg2-f2 A) Bd3-b1
2. Bd5-a2† etc.

B) 1....Bd3-c2 2. Bd5-b3† etc.

C) 1....g6-g5 2. Bd5-g8† etc.

D) 1....Bd3-c4, (b5, xa6) 2.
Bd5-g2† etc.

E) 1....Qa8xb7 2. Bd5xb7† etc.

F) 1....Qa8(Rc8)x b8 2. c7xb8 =
Q† etc.

G) 1...Rc8 any 2. c7-c8=Q† etc.

If 1....Bd3-35; then 2 Bd5-a2
(b3)† etc.

The motif consists of a discovered check by the Bishop in all four directions. The construction is cumbersome and not free from dual-mates. But they are excusable, as they can not be avoided because of the complicated waiting manoeuvre.

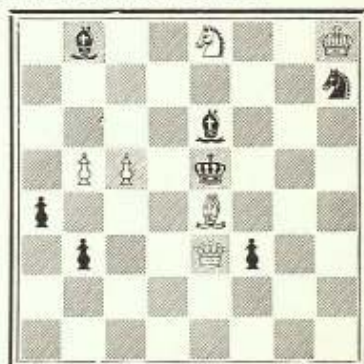
Among others, Shinkman has made the discovered check by a Bishop in all four directions the leading motif in the following threemover awarded an honorable mention in the third tourney of the Chicago "Mirror of American Sports," 1885.

No. 609A

William A. Shinkman.

"Chess Monthly."

June 1886, p. 318, No. 791.



Mate in Three Moves.

1. Kh8-g7 A) f2 2. Bg2† etc.
B) b2 or a3 2. Bb1† or Bc2† etc.
(accordingly).

C) Be8, d7(g4, h3) 2. Bb7† or 2)
Bc6† etc. (accordingly).

D) 1....Bg8, f7 (c4) 2. Bxh7 or
2 B-g6† etc. (accordingly).

If 1....Bd5 or 1....Bf5; then 2.
Bd3† or 2. Bxf3† etc. (accordingly);
if 1....Kt any or 1....Bd6; then
2Bd3† or 2. Bxf3† etc. (accordingly);
and if finally 1....Bb8 any; then 2;
Bd3† etc.

This problem, elegant in form and rich in variations, is included in Max Weiss' collection, entitled "240 Schachaufgaben von W. A. Shinkman," Potsdam (1902) as No. 104.

No. 610. 1. e5-e6 A) Kd8-e8 2. c6-c7 Kc8-f8 3. Kg5-h6 etc.

B) 1....Kd8-c8 2. e6-e7 Kc8-b8 3. b5-b6 etc.

C) 1....any 2. e6-e7† Kd8-e8 3. Kg5-f6 etc. (Threat.)

Scarcely one hundred problems (direct mates), where White has only Pawns at his disposal, can be found in all problem-literature. The solution of such problems is mostly accomplished by the aid of Pawn-promotion,* as is the case with Cook's fourmover.

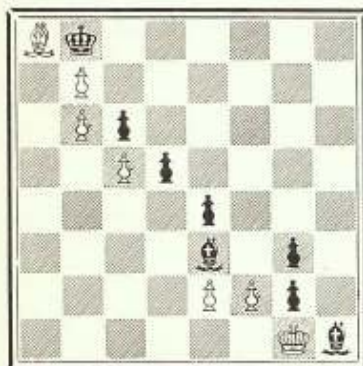
No. 611. 1. c3-c4 f5-f4 2. c4-c5 f5-f4 3. c5-c6 etc.

This trifle Cook composed in a satirical vein, as the motto indicates. It can be taken for an ironical invitation to those solvers who become horror-struck when asked to try a fourmover. This, however, they must solve, even though they are incapable of solving any other, since there is no choice of moves whether they start with White or Black.

No. 611A

E. B. C.

Unpublished.



Mate in Five Moves.

1. f2 x e3 d4 2. exd4 c3 3. d5 c x d5 4. c6 etc.

*Without this aid only three or four are known, amongst them the following five-mover by the writer published in "Schweizerische Schachzeitung", Febr. 1917, No. 3757: Kf5; Pa. b5, c3, e5, f2 and f6. Kd5; Pa. c5, c4, d7 and f7. 1. f2-f3 d6 2. e6 fxe6† 3. Kf4 e5† 4. Kf5 etc.

Another similar chess-joke was indulged in by our master in the following five-mover in which Black with the move can mate instantly.

An additional sportive composition of Cook in which the white pieces have no choice of moves whereas Black's pieces on the eighth row have full mobility of action was published in Philadelphia "Good Companion," December 25, 1915, p. 4 on a diagram turned one quarter of the board (i. e., with a black square on the lower right corner). White's King is placed on h1 and his only Pawn on h2. Black's forces consist of two sets, namely 2 Kings on e8 and f1; 2 Queens on d8 and e1; 4 Rooks on b1, b2, f5 and h8; 4 Bishops on c8, d1, f8 and g5; 4 Knights on a1, b8, c1 and g8; and of 16 Pawns on a2, b3 c2, d2, d3, e2, e3, e4, e5, f2, f3, f4, f6, h4, h5 and h6. White to play and draw. (1. h2-h3 Black any 2. Kh2 any 3. Kh1 any, etc.) The master called this chess-joke "The Hermit" accompanying it with the following words: "The King and peasant quietly enjoy their hermitage, while two complete armies of the Black heathen may rage without."

Friedrich Amelung, the noted Russian composer has presented in No. 7 of "Baltische Schachblatter," Berlin-Riga, 1900, p. 308-316 several of this kind of compositions in which all the moves for White and Black are automatic because there are no other possibilities.

No. 612. 1. Ktd6-b5 Ka1-a2 2. Be7-a3 Ka2-a1 3. Ba3-b2† etc.

■ A counter-part to this simple combination was composed by Cook as follows: Kc2; Bg5; Ktd2. Ka2. 4† 1. Ktd2-b1 Ka1 2. Bc1 Ka2 3. Ktc3† etc. In both a clearance of the Bishop's diagonal is performed. The difference is chiefly expressed by the two-move finale.

The same mating construction, only extended by one move, was published

long ago by Loyd in his article in "American Chess Monthly," February 1860, p. 41-43, entitled "Knights and Bishops." Loyd's five mover may be found also in "Chess-Nuts" p. 315; No. 123, or in Blumenthal's "Schachminiaturen," Leipzig 1902, p. 18. No. 16 in the following position: Ka3; Bh2; Kta2. Ka1. 1. Ka3 - b3 2. Bd6 3. Ba3 4. Ktc3† etc. (the first two moves of White are interchangeable).

No. 613. 1. g2-g3 f6-f5 2. Rh3-h4 f5-f4 3. Kth6-f7† etc.

Nearly the same mating position, but removed to the border and perfect with regard to purity, is shown in the "Racket", the picture-problem immediately following.

No. 614. 1. Ktd8-c6 Bb6-c7 2. Ktb7-d6† Bc7xd6 3. e5xd6 etc.

This border-mating position, with a Bishop instead of a Pawn as support for the Rook, has been encountered by the reader in the three-mover No. 184.

No. 615. 1. Ra3-a7† A) Kd7-e8 2. Bg5-h6 any 3. Ktf7-d6(†) etc.

B) 1....Kd7-c6 2. Bg5-e3 any 3. Ka8-b8 etc.

C) 1....Kd7-e6 2. Ra7-e7† Ke6-f5 3. h2-h3 etc. (also 2. h2-h3 any 3. Ra7-e7(†) etc.)

The three variations are patched together by the c h e c k i n g key-move.

No. 616. 1. Be7-b4 Kg1-h2 2. Kte4-g5 Kh2-g1 3. Ktg5-f3† etc.

The same mating position illustrating mutual protection of all four minor pieces has been seen in three-mover No. 378.

The object of the two black Pawns is to prevent a "cook" beginning with 1. Kd4-e3.

No. 617. 1. Qa8-d5 A) Qd7-g4 or xh3 2. PxQ (accordingly) Bd6-c5 or -e5 3. Qd5-g5† or -a5† etc. (accordingly).

B) 1....Qd7-b5 or -f5 2. QxQ Bd6-c5 or -e5 3. Q-a5† or -g5† etc. (accordingly).

C) 1....Qd7-c7 2. Qd5-b3 Qc7-c6 3. Kte1-f3† etc. (Threat.)

If Black plays differently, three other two-move threats starting with 2. Qd5-a5† etc., 2. Qd5-g5† etc. and 2. Qd5-d4 etc. can be executed. The try 1. Qa8-e4 fails on account of 1....Qd7-c7, another try, 1. Qa8-h8, is met by 1....Qd7-c7.

No. 618. 1. Ktc3-d5 A) Ktf8-e6 2. Qc1-c3† Kte6-g7 3. Bb1xg6 etc.

B) 1....Kh8-g7 2. Qc1-c3† Kg7xf7 3. Qc3-f6† etc.

C) 1....h7-h6 2. Qc1xh6† Ktf8-h7 3. Qh6xh7† etc. (also 3. Q or Bxg6 etc.)

Other defences of Black lead to a mate on the t h i r d move at the latest.

Presumably a letter-composition after the model of No. 159. It is regrettable that the master did not indicate this on his original diagram. My reason for suspecting a hidden meaning is that the arrangement of the forces in the four corners signifies the Initials or the final letters of Loyd (D—upper left), Cook (C—lower left), von der Lasa (V—upper right) and Morphy (Y—lower right). Without the aigrette above the letter C (black Pawn c4) the problem would be "cooked" by 1. Qc1-b2 and so on (solution practically the same).

No. 619. 1. Rf3-e3† A) Ke2xd2 2. Re3-d3† a) Bc2xd3 3. Qg4xd1† etc. b) 2....Kd2-c1 3. Q or Rxd1† etc.

B) 1....Ke2-f2 2. Qg4-e2† Kf2-g1 3. Re3-g3† etc.

The men on a4, d7, g4 and d1 form the corners of a second rectangle, the

first being outlined by the pieces on the b and f files, and the second and sixth rows.

No. 620. 1. **Ke5-f4** A) **Kh1-g2** 2. **Kte6-g5** **Kg2** any 3. **Kf4-g3** **K-g1** or **-h1** (accordingly) 4. **Ktg5-h3†** or **Ktg4-f2†** etc. (accordingly).

B) 1....**Kh1-g1** 2. **Kf4-g3** any 3. **Kte6(x)g5** **K** or **P** moves 4. **Kt** checks accordingly on **h3** or **f2** etc., as in A).

If 1....**g6-g5†**; then 2. **Kf4-g3** any 3. **Kte6xg5** and mate in two additional moves, as before.

White's two introductory moves of Variation A) can not be interchanged, as Black, after 1. **Kte6-g5**, would move his King to **g1** and then afterwards, if 2. **Ke5-f4**, his King to **g2**, whereupon a mate in three additional moves is not attainable. The two Pawns of the e file have to prevent the following "cook": 1. **Bc4-f1** any 2. **Bh3** any 3. **Ktd4** any 4. **Ktf3(†)** etc.

No. 621. 1. **Kte5-c6** **Ke8-f8** 2. **Be4-g6** **Kf8-g8** (if 2....**Kf8-g7**; then 3. **Ktc6-e7** etc.) 3. **Ktc6-e7†** **Kg8-g7** 4. **Be3-f4** (**g5**) etc.

The form is easily recognizable and needs no explanation. The idea, however, is less poetic than one might expect of the roguish offspring of the goddess Venus.

No. 622. 1. **Ktg2-e3** A) **Ka8-a7** 2. **Qh1-a1†** **Ka7-b8** 3. **Qa1-a6** **Rb7-c7** 4. **Rc6-b6†** etc.

B) 1....**Ka8-b8** 2. **Qh1-h8†** **Kb8-a7** 3. **Qh8-c8** **Rb7-b6** 4. **Rc6-c7†** etc.

C) 1....**Rb7-f7** (**h7**, **b1**) 2. **Rc6-c8†** **Ka8-a7** 3. **Qh1-a8†** **Ka7-b6** 4. **Ktc3-c4†** etc.

If Black answers the key-move otherwise, White continues 2. **Rc6-b6†** or

-c7† (accordingly) and mates in two additional moves.

Variations A) and B) have a n a - l o g o u s mating manoeuvres. A trace of them the reader will observe in the sevenmover No. 629. The two-move finale occurs in "Washington's Hat-chet," No. 518.

No. 623. 1. **Rb6xa6†** **Ka7-b7** 2. **Ra6-a7†** a) **Kb7-c8** 3. **Be2-a6†** **Ktb8xa6** (if 3....**Kc8-d8**; then 4. **Qa2-d2†** etc.) 4. **Qa2xa6†** etc. b) 2....**Kb7-c6** 3. **Qa2-a4†** **Kc6** any 4. **Qa4-d4†** etc.

The men at the upper left side of the board form the letter D, upper right side E and lower left side C. The four men of the lower part of the e file represent the cipher 1, the remainder at the g and h files the cipher 2.

Before I had the opportunity to ask our master the meaning of these letters and ciphers, he unfortunately closed his eyes forever.

No. 624. 1. **Kta3-c2** **Kta1xc2** 2. **Bd3xc2†** **Ka4-b4** 3. **a2-a3†** **Kb4-c4** 4. **b2-b3†** **Kc4-d4** 5. **e2-e3†** etc.

A drive by four white Pawns, but entirely different from that of No. 567.

No. 625. 1. **Be7-f6** **Ke4xf4** 2. **Kd1-c2** a) **Kf4-e4** 3. **Rh3-c3†** **Ke4-f4** 4. **h2-h3** **h5-h4** 5. **Ke2-f2** etc. (also 5. **Bf6-e7** (**d8**, **xh4**) etc.

b) 2....**g6-g5** 3. **Bf6-e5†** **Kf4-g4** 4. **Rh3-g3†** **Kg4-h4** 5. **Be5-f6** etc.

If Black plays 1....**g6-g5** or 1....**h5-h4** White mates on the fifth move at the latest.

No. 626. 1. **Rd5-f5** **g5-g4** (best) 2. **Kh2-g1** (**h1**) **g4-g3** (if 2....**g4xh3**; then 3. **K-h2** **d6-d5** 4. **Rf5xd5** **f6-f5** 5. **e6-e7** etc.) 3. **K-g2** **d6=**

d5 4. Rf5xd5 f6-f5 5. e6-e7 etc. as before.

The white King and the Pawns posted on the second, third and fourth row represent the pillars, Pawn c7 the chimney and the balance of the force the roof of the "Log Cabin."

Nine black Pawns! At first I was of the belief that the master had indulged in a chess-joke. Upon further comparison with the original diagram, however, I find that the Pawns on a3 and e3 should be white. The error, for which a correction unfortunately comes too late, was due to a mistake in judging the color of the Pawns, which was slightly blurred.

No. 627. 1. Rb1-b5 e3-e2† 2. Kd1xe2 d2-d1=Q† 3. Ke2xd1 Bb8-a7 4. b7-b8=Q† Ba7xb8 5. Rc5xc6† etc.

Here, likewise, the shape is unmistakable. The play in this, as in most other picture-compositions, is rather compulsory (game-like); for the composer has to take care of the form first of all and then fit his idea as best he can to the form. Thus a certain freedom in construction must be allowed.

The position of the black Pawns presupposes seven captures, and, as White's four Pawns, both Knights and both Bishops are off the board, the position is correct with regard to game-possibility.

No. 628. 1. Re5xe7 A) e7-c6 2. Ktb1xc3 a) c6xd5 3. Ktc3xd5 Rd8-h8 4. e3-e4 f5xe4 (if 4.... Rh8-h4; then 5. Rc5xb5 Rh4xe4† 6. Re7xf7 Rh8-e8, f8 6. Rc5xb5 etc. b) 2.... Rd8-h8 3. e3-e4 Rh8-h4 4. Ktc3xb5† c6xb5 5. Rc5xb5 Rh4xe4† 6. Re7xe4 etc. The third and fourth moves of sub-variation b) are interchangeable.

B) 1.... b5-b4 2. Rc5xc7 Rd8-h8 3. e3-e4 Rh8-h4 4. Rc7-b7 Rh4xe4† 5. Re7xe4 etc.

If 1.... any; (except Rd8-e8, whereupon 2. Re7xe8 follows) then 2. e3-e4, with 3. Ktb1xc3 next, and mate at the fourth move. (Threat.)

The Bishop f1 and the Pawns c2, c3 and e2 are superfluous. They are just added to complete the picture of the dancer*, a common procedure in picture-, letter- or cipher-compositions; for the solution would remain unchanged after the removal of the aforementioned men. The essential part of the motif is a four-move combination, initiated by 4. e3-e4 in Variation A) a) and leading to symmetrical mates of the Rooks at f6 or b6 accordingly. As to the key-move White might have captured a black Pawn on e7 as well (instead of the black Rook) without incurring the danger of a possible "cook."

No. 629. 1. Qe1-e6 A) Rb7-f7† 2. Kf3-e2 Rf7-f2† 3. Ke2-e1 a) Rf2-f7 4. Qe6-d6† Rf7-e7† (if 4.... Kf8-e8; then 5. Rg1-g8† etc.) 5. Ke1 any Kf8-e8 (if 5.... Kf8-f7; then 6. Qd6-g6† etc.) 6. Rg1-g8† etc. b) 3.... Rf2-g2 4. Rg1-f1† Rg2-f2 (best) 5. Rf1xf2† Kf8-g7 6. Rf2-f7† etc. c) 3.... Rf2-e2† 4. Qe6xe2 Kf8-f7 5. Qe2-e5 Kf7-f8 6. Qe5-c7 etc.

B) 1.... Rb7-g7 2. Rg1-g4 a) Rg7xg4 3. Kf3xg4 Kl8-g7 4. Kg4-g5 Kg7-f8 or -h8 (best) 5. Qe6-d7 K-g8 6. Kg5-g6 etc. b) 2.... Rg7-f7† (if 2.... Rg7-g6 or -g5; then 3. Rg4-f4† and mates in a few moves) 3. Kf3-e4 Rf7-f4† 4. Rg4x14† Kf8-g7 5. Rf4-f7† etc.

In Variation B), also 2. Qe6-c8† (instead of 2. Rg1-g4) leads to a mate in seven. If Black answers the key-

*It is not unlikely that the master indulged in a pun, as was the case before in Nos. 260 and 261. The solution, however, does not symbolize an ecstatic dance, but the position signifies the characteristic figure.

move with Rb7-b3†, White plays 2. Qe6xb3 and the mate will be given on the fifth move at the latest.

In No. 300 White's defence against the checking peril consists of a discovered check by his Rook in the respective directions. In the present sevenmover, however, White attains the postulate by an immediate threat (Rg8†) in connection with the avoidance of the checking-peril by an interesting King's flight (Kf3-e2-e1).

No. 630. 1. Qe1xe2 A) Kc4-b5 2. Ktd3xc5† Kc5-b6 3. Qe2-a6† Kb6-c7 4. Qa6-a7 d7-d6 5. Bf6-e7 (d6xc5 (xe5) 6. Ktb3xc5 or d4xe5 (accordingly) etc.

B) 1....Kc4-d5 2. Ktd3xc5 Kt b7xc5 (best) 3. Ktb3xc5 Bc8-a6 4. Qe2-e4† Kd5-c4 5. d4-d5† Kc4xc5 6. Qe4-d4† etc.

If 1....Kc4xb3; then 2. Ktd3-c1† and the mate will be given at the fifth move. White threatens a mate in two, viz. Ktd3xc5† and c3-c4†. Black in answering the key-move with Ktb7-d6 (a5) can delay this threat only one move.

Firedogs are not a rare species in American metropolises. They are trained animals of high pedigree that race ahead of the speeding engines. At times they even act as life-savers. The position here pictures a speeding beast, as it appears to the pedestrians on the side-walk: Ktb3; Pb2 and Ka1 the front-, Ktd3; Pe2 and Qe1 the hind-leg; Bc8; Ktb7; Ps. d7 and c6 the head; Bf6; Ps. g5, g6 and h4 the waving tail.

With the chase of the black King over the board (c4, b5, b6, c7) and the "watchful" waiting-manoeuvre, until Black is forced to move his Bishop, the Sage of Hoboken seems to symbolize a dog's conduct.

No. 631. 1. Kta8-c7 A) b5xa4 2. Ba3-c5 Rc8xc7 3. Qb6xc7† Kb8-

a8 4. Qc7xa5† Ka8-b8 (best) 5. Bc5-a7† Kb8-a8 6. Ba7-b6† Ka8-b8 (best) 7. Bb6-c7† Kb8-c8 8. Qa5-a7 etc.

B) 1....b5-b4 2. c4xd5 e7xd6 (best) 3. Ktc7-a6† Kb8-a8 4. Rc2-c7 Rc8xc7 5. Kta6xc7† Ka8-b8 6. Ba4-c6 d7xc6 7. d5xc6 etc.

C) 1....Rc8xc7 2. Qb6xc7† Kb8-a8 (best) 3. Qc7xa5† Ka8-b8 4. Ba3-c5 b5xa4 (best) 5. Bc5-a7† Kb8-a8 6. Ba7-b6† Ka8-b8 7. Qa5-a7† Kb8-c8 8. c4xd5† etc. or 8. Bb6-c7 etc., as in A).

The form of this composition is expressed by the three letters "T" (a8, b8, c8, b7 and b6), "M" (d8, d7, d6, d5, e7, f6, g7, h8, h7, h6 and h5), "B" (the balance of men). It is inscribed to the memory of Theodore Morris Brown, the "American Bolton"*, born in 1837, the same year as the unforgettable George Nelson Cheney. As is well known Cheney, at the age of 24, died the death of a hero in one of the preliminary skirmishes of the first battle of Bull-Run (August, 1861). The talented Brown also fell a victim to an early demise. He died shortly before the Centennial - Celebration (1876). Brown left behind the imposing number of about 700 compositions. Cheney who was active as a composer for only five or six years, left about 200 problems in all, of which 110 incorporated in "Chess-Nuts" have become generally known. They can also be found in Daniel Willard Fiske's book in Icelandic, entitled "Skakaemakort", Reykjavik, 1901, and in Dr. Edward Mazel's and George Marco's book, entitled "Meister des Problems", Vienna, 1924.

No. 632. 1. Kg4-g5 A) Kc7-e6 2. Kg5-g6 Ke6-e7 3. Kg6-g7 a) Ke7-e6 4. Kg7-f8 Ke6-d7 5. Kf8-f7 Kd7-d8 6. Kf7-e6 Kd8-c7 7. Ke6-e7 Kc7-c8 8. Ke7-d6 Kc8-b7

*So called on account of his predilection for problems with a great number of moves.

9. Kd6-d7 wins. b) 3....Ke7-e8 4. Kg7-f6 Ke8-d7 5. Kf6-f7 Kd7-d8 6. Kf7-e6 Kd8-c7 7. Ke6-e7 etc. Black's Pawn c6 must fall in a few moves:

B) 1....Ke7-f7 2. Kg5-f5 Kf7-e7 3. Kf5-e5 Kc7-d7 4. Ke5-f6 Kd7-d8 5. Kf6-e6 Kd8-c7 6. Ke6-e7 etc., as before.

If White starts with 1. Kg4-f5, Black replies Ke7-f7 and gets the opposition with his King, which enables him to draw.

An instructive example for beginners. That Cook had considered this easy endgame as an entertaining sportive composition may be inferred from the facetious motto given to it.

No. 633. 1. Ke2-f3 A) Kc1-c2 2. Kf3-e4 a) Ktf5-g7 (if 2....Ktf5-h6 (h4); then 3. Rd3-g3 Kth6-f7 4. Ke4-d5 any 5. Rg3-g7 and wins) 3. Rd3-d6 Kc2-b3 (best) 4. Ke4-e5 Kb3-b4 5. Rd6-d8 Kb4-c5 6. Rd8-g8 Ktg7-h5 7. Rg8-g5 and the Knight will be captured next move) b) 2....Ktf5-e7 3. Rd3-d7 Kte7-g6 4. Rd7-g7 Ktg6-f8 (h4) 5. Ke4-f5 (f4) accordingly and the Knight is lost by next move.

B) 1....Ktf5-h4† 2. Kf3-g3 Kth4-g6 3. Rd3-e3 Kc1-d2 4. Rc3-e6 Ktg6-f8 5. Rc6-f6 Ktf8-h7 6. Rf6-f5 Kd2-e3 7. Kg3-g4 Ke3-e4 8. Rf5-f7 wins.

If the Knight, at the first move, moves to e7, g7 or h6 the procedure of winning the Knight is similar to that in Variation A).

No. 634. 1. g3-g4 Kd7-e6 2. Kc1-d2 Ke6-e5 3. Kd2-e3 Ke5 any 4. Ke3-f3 and wins, as Black's Bishop is lost by 5. Rg1-h1.

Should Black try 2....Bh3xg4, then White wins in ordinary style as follows: 3. Rg1xg4 Ke6-f5 4. Rg4

-a4 h4-h3 (best) 5. Kd2-e3 h3-h2 6. Ra4-a1 Kf5-g4 7. Ke3-f2 Kg4-h3 8. Ra1-a3† Kh3 any 9. Kf2-g2 etc.

No. 635. 1. Ktf4-e2 Bg4-e6 2. Kte2-d4 Be6-g4 3. Ktd4-f5 Bg4-d1 4. Kc6-c7 Bd1-a4 5. any Kte7-c6 wins.

If 1....Bg4-h3; then 2. Kte2-d4 Kf6-f7 3. Ktd4-f5 Kf7-e8 4. Kc6-c7 wins.

The motifs of this and the next following endgame show points of relationships in some respects.

No. 636. 1. Kf6-e6 A) Bd8-b6 2. Ktf7-d6 Kc5-d4 (if 2....Bb6-c7; then 3. Kte7-d5 Bc7-a5 (d8) 4. Ktd6-b7† wins) 3. Kte7-d5 Bb6-d8 (best) 4. Ktd6-b7 Bd8-g5 (h4) 5. Ktd5-f6 (e7) wins.

B) 1....Bd8-c7 2. Ktf7-d6 Bc7-b6 3. Kte7-d5 B any 4. Ktd6-b7† wins.

C) 1....Bd8-a5 2. Ktf7-d6 Ba5-b6 or c7 3. Kte7-d5 B-d8 or a5 4. Ktd6-b7†, as before.

There are three variations which, after all, represent but one motif, namely, to prevent the black Bishop from guarding the square d8. If White captures the Bishop outright Black, of course, would have a draw by 1....Kc5-d6.

No. 637. 1. Kte5-g4 A) Kh8-g8 2. Ktg4-h6† Kg8-h8 3. f5-f6 Rc8-e8 4. Rf7-g7 Re8-f8 5. Rg7-g8† etc.

B) 1....Rc8-g8 2. Ktg4-h6 Rg8-e8 (if 2....Rg8-g2†; then 3. Kb2-a3 Rg2-h2 4. f5-f6 and the mate can be delayed only by one check by Black) 3. f5-f6 Ktb6-c8 4. Rf7x d7 Re8-f8 5. Rd7-g7 Ktc8-d6 6. Kb2-c2 Rf8-c8† 7. Kc2-d3 wins.

Solutions

White threatens 2. Kt \times g4-f6 and mate next move.

No. 638. 1. Rb6-a6 \dagger Bc8 \times a6 2. Rc6 \times a6 \dagger Ka7-b7 3. Ra6-a7 \dagger Kb7 \times a7 4. c7-c8=Kt \dagger wins.

If 1....Ka7-b7; then 2. Rc6-b6 \dagger Kb7 \times c7 3. Ra6-a7 \dagger etc.

The final combination of this manoeuvre (Rook or Queen-sacrifice on a7 with subsequent Pawn-promotion to Knight) was generally attributed to Dr. Emanuel Lasker (1905), but it had already occurred several years before in practical play, as is proved from Steinitz' "International Chess Magazine," June, 1887, p. 188 (game O. H. Labone (White) against an anonymous player).

No. 639. 1. c7-c8=Q \dagger Kb7 \times c8 2. Ktc6 \times e7 \dagger Kc8-b8 3. Ba5-c7 \dagger Kb8-a7 4. Bc7-b6 Ka7 \times b6 (best) 5. Kte7-d5 \dagger Kb6-c5 6. Ktd5 \times e3 Kc5-d4 7. Be4-d5 Kd4 \times e3 8. Kg2 \times h1 Ke3-d4 9. Bd5 \times a2 d7-d5 10. Kta1-b3 \dagger Kd4-c3 (e3) 11. Ktb3-c5 d5-d4 12. Ba2-b1 h7 any 13. Ktc5-d3 wins.

No. 640. 1. Rd2-d7 Rg7 \times d7 2. Qg2 \times g8 \dagger Kh7 \times g8 3. b5-b6 Rd7-b7 (if 3....Rd7-d4; then 4. b4-b5 Rd4 \times a4 5. b6-b7 wins) 4. a4-a5 Kg8-f7 5. b4-b5 Kf7-e7 6. a5-a6 Rb7 \times b6 7. a6-a7 Rb6-g6 \dagger 8. Kg1-f2 Rg6-g8 9. b5-b6 Ke7-d7 10. b6-b7 wins.

This is the right way to manipulate with the Pawns against the Rook. If f. e. White tries to win by 3. a4-a5 (instead of 3. b5-b6); then Black escapes with a draw as follows: 3....Rd7-d5 4. a5-a6 (if 4. b5-b6; then 4....Rd5-b5 and Black wins) 4....Rd5-d1 \dagger 5. Kg1-f2 Rd1-a1 6. Kf2-e3 Kg8-f7 7. Ke3-d4 Kf7-e6 8. Kd4-c5 Ke6-d7 9. Kc5-b6 Kd7-c8 10. Kb6-a7 Ra1-a4 11. b5-b6

Ra4 \times b4 12. b6-b7 \dagger Kc8-c7, drawn.

The white Queen is seemingly lost, just as in No. 275.

No. 641. 1. Ktc3-e2 f5-f4 (best) 2. Re8 \times e4 f4-f3 3. Re4-h4 \dagger Kh7-g8 4. Rh4-g4 \dagger Kg8-f8 5. Kte2-f4 Ktc6-d4 6. Ktf4 \times g2 f3 \times g2 7. Rg4 \times g2 draw.

If Black tries to win at the fifth move by 5....f3-f2, he will lose as follows: 6. Ktf4-e6 \dagger Kf8-e8 7. Rg4-g8 \dagger Kc8-d7 8. Kte6-c5 \dagger Kd7-d6 9. Ktc5-e4 \dagger Kd6 any 10. Kte4 \times f2 and wins.

No. 642. 1. Rf3-d3 A) f4-f3 2. Rd3-d5 \dagger Kh5-h4 3. Qg7-h6 \dagger Kh4-g4 4. Qh6-h5 \dagger Kg4-f4 5. Rd5-d4 \dagger Kf4-e3 6. Qh5-e5 \dagger Kc3-f2 7. Rd4-d1 etc.

B) 1....Kh5-h4 2. Rd3-d5 f4-f3 3. Qg7-h6 \dagger Kh4-g4 4. Qh6-h5 \dagger etc., etc., as in A).

No. 643. 1. Bh5-e8 Kd6-c5 2. Qb7-b8 Kc5-c4 3. Be8-c6 Ke4-c5 4. Bc6-a8 Kc5-c4 5. Ba8-d5 \dagger etc.

Pawn-mate Conditionals, i. e., problems with the expressed postulate of a mate by a Pawn, were favored long ago by the earliest composers and flourished up to the middle of the last century. Nearly every European author of that period, especially Lucena, Damiano, Greco, Heinse, Koch, Mendheim, Dollinger, d'Orville, Schmidt, Lichtenstein, Brede and Kling (who presented in his "Euclid," London, 1849, 13 of this kind of compositions) have mentioned Pawn-mate Conditionals. Mendheim even has offered a complete collection of 34 in his "Taschenbuch für Schachfreunde," Berlin, 1814.

No. 644. 1. Bd8-c7 Ke6-f6 2. Bc7-f4 Kf6-e6 3. Qh7-g6 \dagger Ke6-

Solutions

e7 4. Kc6-c7 Ke7-f8 5. d3-d4 Kf8-e7 6. d4-d5 Ke7-f8 7. Bf4-b6† etc.

No. 645. 1. Qg5-f6 Ke4-d5 2. Qf6-f4 Kd5-e6 3. Rc7-c5 Ke6-d7 4. Qf4-e5 Kd7-d8 5. Qe5-g7 Kd8-e8 6. Qg7-f6 Ke8-d7 7. Rc5-c7† etc.

After the third move the solution can be shortened as follows: 4. Qf4-f6 (instead of 4. Qf4-e5) Kd7-e8 5. Rc4-c8† (also a tempo-move by the Rook or King) Ke8-d7 6. Rc8-c7† etc.

No. 646. 1. Qe5-h2 Kd3-e3 2. Qh2-g2 Ke3-d3 3. Bd6-e7 Kd3-e3 4. Rc5-c3† Ke3-f4 5. Kd5-d6 Kf4-f5 6. Kd6-d7 Kf5-f4 7. Kd7-e8 Kf4-f5 8. Rc3-e3 (also Rc3-c6) Kf5-f4 9. Re3 (c6)-e6 Kf4-f5 10. Qg2-g5† etc.

The sign of a cross* is represented hundredfold in problem literature. It is hardly to be assumed that it inspired Cook to compose this Pawn-mate Conditional. More probably he may have deemed the cross-form a sort of an excuse for the dual-continuation at the eighth move which could not be eradicated without destroying the cross-shape, i. e. Kd5; Qh2; Rc2; Bf4; Ps. b6 and d4. Kd3; Pb7. 1. Bf4-d6 Ke3 2. Qg2 Kd3 3. Be7 Ke3 4. Rc3† Kf4 5. Kd6 Kf5 6. Kd7 Kf4 7. Ke8 Kf5 8. Re3 Kf4 9. Rc6 Kf5 10. Qg5† etc.

No. 647. With Bishop in eight moves. 1. Bf4-h2 f5-f4 2. Re3-e4 f4-f3† 3. Ke2-f1 Kc1-d1 4. Bh2-g1 Kd1-c1 5. Re4-c4† Kc1-d1 6. Rb2-b3 Kd1-d2 7. Qa1-a5† Kd2-d1 8. Rb3-d3† etc.

*In the battle at the Mulvian Bridge, 312 A. D., as the legend goes, a cross suddenly appeared in the sky which inspired the Emperor Constantine to victory over Maxentius, his co-regent. Cook must have had this occurrence in mind, as the heading indicates.

White can play also 6. Rb2-d2† (instead of 6. Rb2-b3) Kd1xd2 7. Qa1-c3† Kd2-d1 8. Qc3-d3† etc. Apart from this, an interchange of moves starting the solution with 1. Ke2-f1 is unavoidable.

Concerning the two-move finale cf. note to No. 286.

With Pawn in ten moves: 1. Ke2-f1 Kc1-d1 2. Bf4-h2 A) f5-f4 3. Re3-d3† Kd1-c1 4. Bh2-g1 f4-f3 5. Rb2-b3 Kc1-c2 6. Qa1-a3 Bb1-a2 7. Rb3-b2† Kc2-c1 8. Rd3-c3† Kc1-d1 9. Qa3-d6† Ba2-d5 10. Rb2-e2 etc.

B) 2.... Kd1-c1 3. Re3-d3 f5-f4 4. Bh2-g1 f4-f3 5. Rb2-b3 etc., etc., as in A).

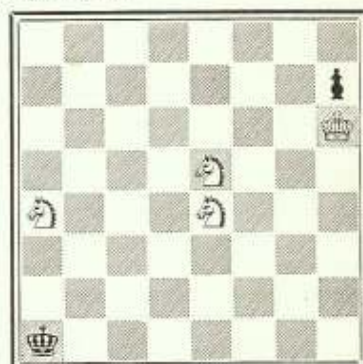
Concerning the three-move finale cf. note to No. 285.

In this conditional selfmate the strategic manoeuvres of Nos. 285 and 286 are combined. These two, the present one and No. 287, all four perhaps composed at the same time, are related to each other, as can be seen from their strikingly similar positions.

No. 648A

E. B. C.

Unpublished.



Mate in Five Moves.

1. Kte4-d2 Ka2 2. Kte5-c4 Ka1 3. Kg7 P any 4. Ktc3 etc.

Solutions

No. 648. 1. **Kd5-e6** Ke8-d8 2. Ke6-f7 Kd8-c8 3. Kf7-e7 (e8) Kc8-b8 4. K-d7 (d8) Kb8-a8 5. Ktg6-e7 (xc5) Ka8-b8 6. Kt-c6† etc.

The old master indulged himself with three-Knight compositions on three occasions: apart from the preceding tenmover, No. 571, the present one, and the following in five moves (Diagram, see page 352).

No. 649. 1. **Be8xc6** Ka3-b4 (best) 2. Bd8xc7 Kb4-c5 3. Kc1xc2 etc.

We have here again an incident referring to ecclesiastical history, pictured in a Curiosity. As we beheld in

"Controversial Exit," No. 57, two disputing Bishops, so we see here six nuntii of the pope in a hot dispute over the dogma. The numerically weaker side in this "Synod" is vanquished by the stronger party.

No. 650. 1. **Qf3-c6** etc.

The men on the three upper rows represent the letter A, on the lower left side rectangle a1-a4-d4-d1 the letter N and the remainder the letter D.

With this heading the Sage of Hoboken in a jocular way indicates the conclusion of his collection and bids us adieu.



Solution to dedication problem, p. 206. 1. **Bh4-g5** A) Ke6-e5 2. Bh5-f7 a) d4-d3 3. Bf7-b3 e7-e6 4. Bb3-c2 etc. b) 2....e7-e6 3. Bf7-g6 d4-d3 4. Ktg3-e2 etc. (also 3. Bf7-h5 d4-d3 4. Bh5-e2 etc.).

B) 1....d4-d3 2. Bh5-g6 Ke6-e5 3. Bg6xd3 a) e7-e6 4. Bd3-b5 etc. b) 3....Ke5-e6 4. Bd3-c4† etc.



Explanation of the Algebraic Notation

In the different stages of chess development there have appeared many methods of recording a move. Of these only two are at present in use, namely the descriptive notation and the so-called algebraic notation. The latter was invented about the middle of the XIV Century by the Lombardic scholar Nicolas of St. Nicolai, who designated each square, except those of the top rank, by the use of two letters, one a capital and the other a small letter. Philipp Stamma, a native Syrian from Aleppo, however, employed a combination of letters and ciphers in his book, "Essai sur le jeu des Echecs," Paris, 1737. This notation was an improvement on Nicholas' method and is now in use in all countries where the descriptive notation is not favored.

From the following diagram the reader may easily understand the algebraic notation.

a8	b8	c8	d8	e8	f8	g8	h8
a7	b7	c7	d7	e7	f7	g7	h7
a6	b6	c6	d6	e6	f6	g6	h6
a5	b5	c5	d5	e5	f5	g5	h5
a4	b4	c4	d4	e4	f4	g4	h4
a3	b3	c3	d3	e3	f3	g3	h3
a2	b2	c2	d2	e2	f2	g2	h2
a1	b1	c1	d1	e1	f1	g1	h1

The file on the extreme left is called the "a" file. Next to it comes the "b" file, then the "c" file and so on up to the "h" file. The lowest horizontal row is the first rank, next above it the second rank, then the third, etc., up to the eighth rank. As for an example: the move 1. King's Knight to Bishop three (Zukertort's Opening), expressed in algebraic notation becomes, 1. Kt g1—f3, (or using the abbreviated method, 1. Ktf3, simply). Initials are used only for the moves of the pieces (officers), whereas Pawn-moves are printed without initials, e.g., the move 1, e2—e4 means the advance of White's King's Pawn two squares from his original post, and, correspondingly, the move e7—e5 means the advance of Black's King's Pawn two squares. A dash (—) signifies that a piece or Pawn moves without capturing, whereas the sign x denotes a capture.

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(The numbers indicate DIAGRAMS. Those in parentheses signify POSITIONS among the respective solutions).

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