

GLOBE PROBLEM AND
SOLUTION TOURNEY NO. 2

conducted by

C. F. STUBBS,

Chess Editor, Saint John (N.B.) Globe

[1888]

PREFACE TO ELECTRONIC EDITION

This edition of *Globe Problem and Solution Tourney, No. 2* follows the original, published by C. F. Stubbs in 1888. The most important change is that solutions, and some of the text in the Judges Reports, have been changed to algebraic notation. Apart from that, there are unimportant changes to the page layout, and some consequent changes to the report by W. Shinkman, changes in diagram presentation to follow modern printing style, and one or two corrected misprints.

In the problems section, mottos have been placed below the stipulation, and in italics.

*

I am much obliged to J. Ken MacDonald, Toronto, Canada, who provided photocopies of the original edition.

A. THULIN

GLOBE PROBLEM AND SOLUTION TOURNEY NO. 2

OPEN TO THE WORLD

One hundred composers may each enter one original and unpublished two-move problem, with motto, upon payment of an entrance fee of one dollar. Each entrant shall be entitled to compete in the Solution Tourney, and receive a copy of the Saint John WEEKLY GLOBE for the year 1888—the competing problems will be published in that year—and copies of the GLOBE containing the award of prizes in the Problem and Solution Tourneys, free of postage, mailed to their address.

Persons wishing to enter the Solution Tourney who are not competitors in the Problem Tourney, may do so upon payment of the entrance fee. They will be entitled to receive a copy of the GLOBE as above.

The problems should be plainly diagrammed, and author's name and solution written on a separate sheet. One copy of diagram is all that will be required.

All problems and entries must be received previous to 31st December 1887, and should be addressed Chess Editor, GLOBE, St. John, N.B.

Twenty problems each will be selected by three competent problematists, to be submitted to a leading composer for final adjudication.

Due notice will be given of rules to govern Solution Tourney.

PROBLEM PRIZES

First	\$25.00
Second	15.00
Third	10.00

SOLUTION PRIZES

First	15.00
Second	10.00
Five prizes of \$5.00 each	25.00
Total Prizes	\$100.00

The above announcement appeared in the Saint John GLOBE, 22nd July 1887.

*

The following appeared in the GLOBE, 9th September 1887:

“The above programme is very attractive and should be warmly supported. Obviously in reality there is no entrance fee, for, apart from being entitled to compete, each competitor will get more than his quid pro quo in the receipt of the paper for a year, and there is really little interest in taking part in a contest unless one watches its progress throughout. There is, however, one important point, which we cannot support, and that is, the system of adjudication. Three problematists are each to select 20 problems, and these (60 or less) are to be submitted to one judge for final adjudication. This is simply a mystified and round about version of the one judge farce. It is a possibility for the three preliminary judges to select as many as 60 positions, in which event the duty of the one judge will be to select the prize problem from these 60, which is obviously absurd, as it is a moral impossibility that in any event his selection could have gone outside of that number; hence the complexity of the arrangement does not detract one iota from its demerits. What is worth doing at all is worth doing well, and we trust that a tournament founded on such liberal bases will yet present a system of adjudication in accordance with those sound principles which are now being recognized in all important Tourneys. Let the four judges unite equally in deciding the issues.”—Kingston (Jamaica) Gleaner.

We shall be pleased to make any change in mode of adjudication that may be more in accordance with approved modern methods.—CHESS ED.

*

GLOBE, 6th January 1888:

Problems bearing the following mottoes have been received:

1. Ne quid nimis.
2. My warriors bold.
3. Silver spray.
4. The blue bell.
5. Neith.
6. Eldorado.
7. Home, sweet home.
8. Globe.
9. No name.
10. Uneasy lies the head that wears a crown.
11. Reciprocity.

We have received, besides the above problems, number of entrance fees from composers who have promised to send problems later on; and from some who intend to compete only in the solution tourney.

We do not deem it advisable to commence the publication of problems until the success of the tourney is assured; we will, therefore, extend the time for receiving problems for competition, and entrance fees, until 31st March 1888, and allow each competitor to enter two problems; but, in case of a competitor being awarded two prizes, the least of the two will go to the problem next in order of merit.

We hardly dare hope to receive the full 100 entrance fees by that date, but if the tourney receives a fair amount of support, in addition to that already accorded to it, the proprietors of the GLOBE are willing to add a sufficient sum to the prize money to make it one of the most interesting two-move problem tourneys ever held.

A prominent problematist and Chess editor writes as follows: "Your tournaments deserve to be eminently successful, and I hope this will be. Still, as a rule, the entrance fee idea does not seem to be successful. This, however, is in reality no entrance fee at all, and I trust 100 composers will come forward and support the idea."

*

GLOBE, 27th April 1888:

The entrance fees received for above Tourney amount to twenty-two dollars, to which we will add sufficient to bring the amount up to thirty dollars, and the tourney will be held (the subscribers having been consulted) with the following prize lists:

FOR PROBLEMS

First	\$5.00
Second	4.00
Third	3.00
Fourth	2.00
Fifth	1.00

FOR SOLVERS

First	5.00
Second	4.00
Third	3.00
Fourth	2.00
Fifth	1.00

Subscribers may enter additional problems (each subscriber's entries not to exceed two in total), to reach us not later than 31st July 1888. We commence the publication of the tourney problems in this issue of the Chess column. The problems will be published in diagram form each week, and the positions given in each succeeding issue, to serve in ease of papers going astray.

The publication of the problems was commenced on the 4th May 1888.

*

GLOBE, 17th August 1888:

The Judges

Mr. J. C. J. Wainwright of Massachusetts, Mr. W. A. Shinkman of Michigan, and Mr. S. Loyd of New York, have kindly consented to act as judges for our Tourney No. 2. Each judge will be required to appraise

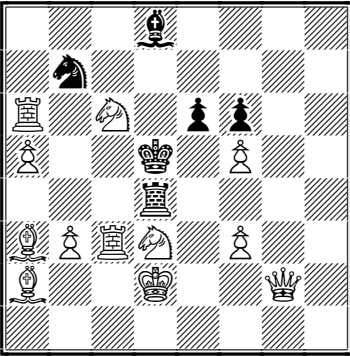
all the sound problems, awarding points to each according to its merits; commencing with a score of 100 points for the best problem.

The prizes will be awarded to the problems making the highest aggregate scores.

THE PROBLEMS

THE PROBLEMS

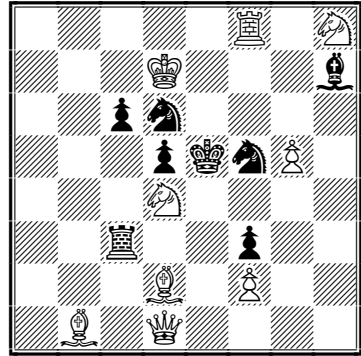
1. J. J. Jones, Kingstown, Ireland



Mate in two moves

"Ne quid nimis"

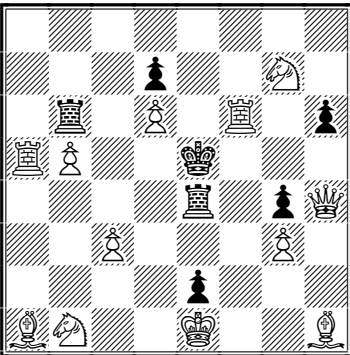
2. W. E. Perry, Yarmouth, N. S.



Mate in two moves

"My warriors bold"

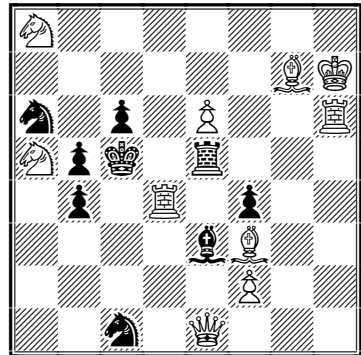
3. Eugene Woodard,
Hartford, N.Y.



Mate in two moves

"Silver spray"

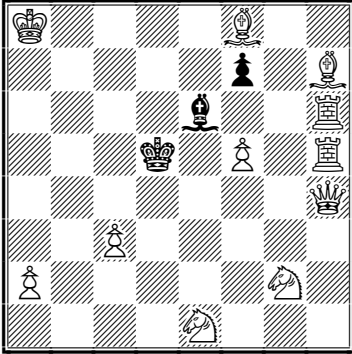
4. J. C. Bremner,
Broughty Ferry, Scotland



Mate in two moves

"The blue bell"

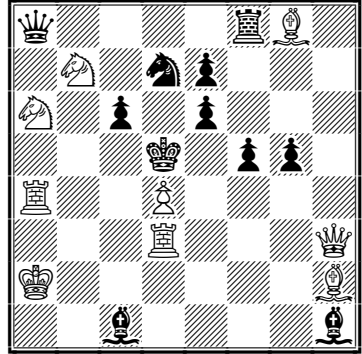
5. R. H. Seymour, Holyoke, Mass.



Mate in two moves

"Neith"

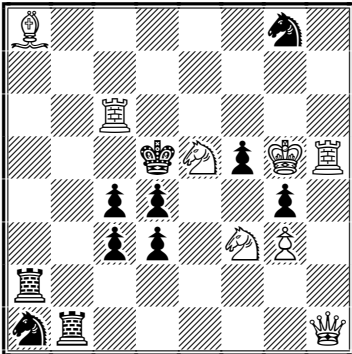
6. Herman Jonsson, Partille, Sweden



Mate in two moves

"Eldorado"

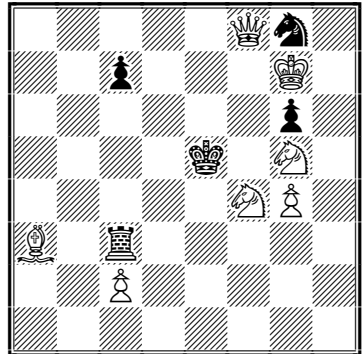
7. A. F. Mackenzie, Kingston, Jamaica



Mate in two moves

"Hope's gayest wreaths are made of earthly flowers"

8. C. Planck, London, England

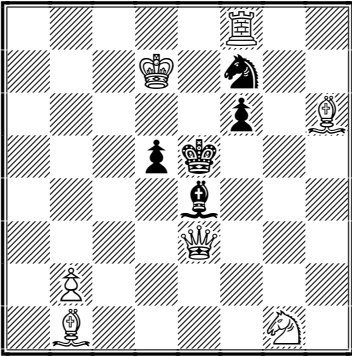


Mate in two moves

"Globe"

THE PROBLEMS

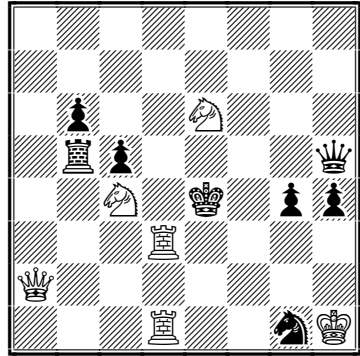
9. Hensing, Manchester, England



Mate in two moves

"No name"

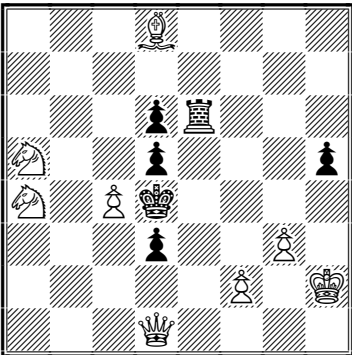
10. C. H. Wheeler, Chicago, Ill.



Mate in two moves

"Uneasy lies the head that wears a crown"

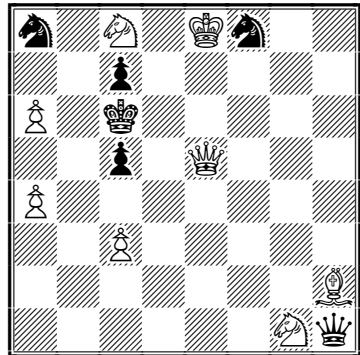
11. F. B. Phelps, Sandwich, Ill.



Mate in two moves

"Reciprocity"

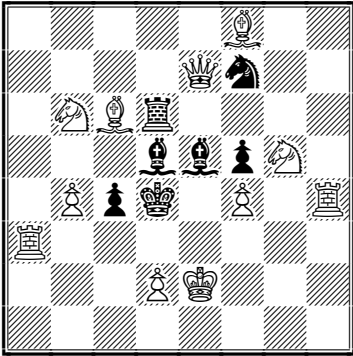
12. J. E. Narraway, Ottawa



Mate in two moves

"C'est tout egal"

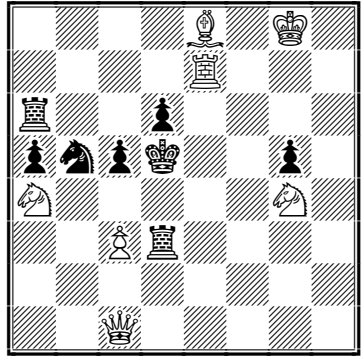
13. R. H. Seymour, Holyoke, Mass.



Mate in two moves

"Ecce Homo"

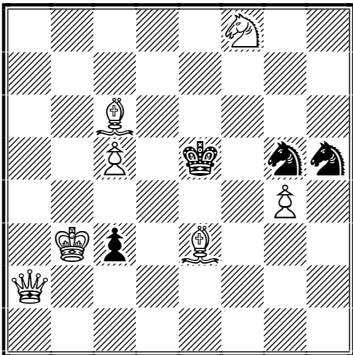
14. C. H. Wheeler, Chicago, Ill.



Mate in two moves

"Avisé le fin"

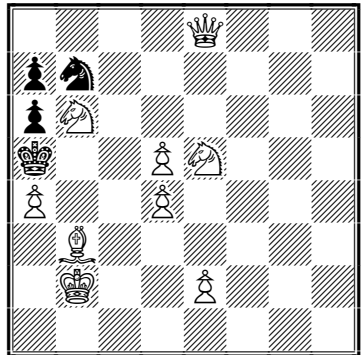
15. A. P. Silvera, Ora Cabessa,
Jamaica



Mate in two moves

"With one voice"

16. K. A. Eriksson, Falun, Sweden

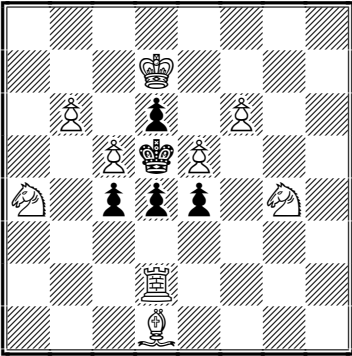


Mate in two moves

"Stanley"

THE PROBLEMS

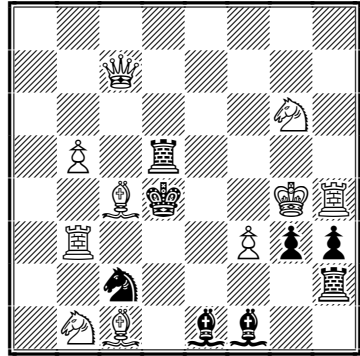
17. K. A. Eriksson, Falun, Sweden



Mate in two moves

"Time is money"

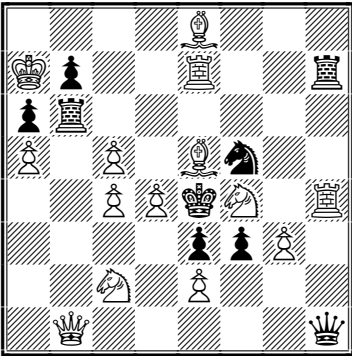
18. H. and E. Bettmann,
Cincinnati, O.



Mate in two moves

"The highest bidder"

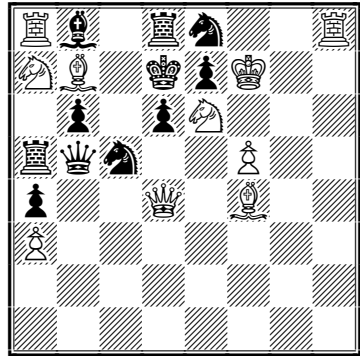
19. H. and E. Bettmann,
Cincinnati, O.



Mate in two moves

"Three black crows"

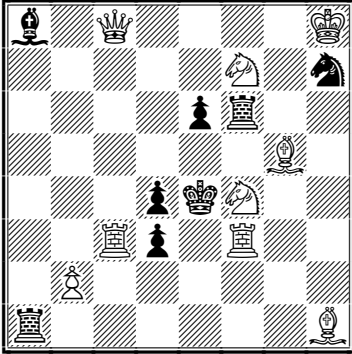
20. J. E. Narraway, Ottawa



Mate in two moves

"Valeat quantum"

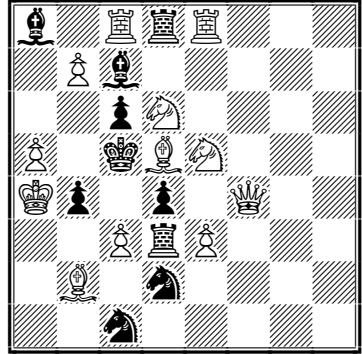
21. A. F. Mackenzie, Kingston,
Jamaica



Mate in two moves

*"While the bloom is on the
rye"*

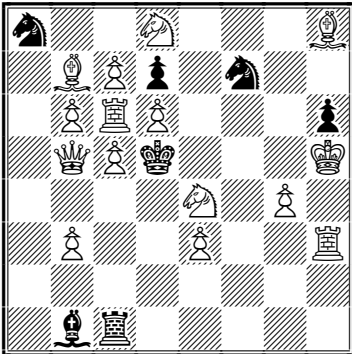
22. E. N. Harrison, Ochos Rios,
Jamaica



Mate in two moves

"Rob Roy"

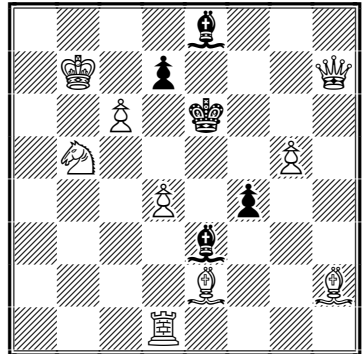
23. E. N. Harrison, Ochos Rios,
Jamaica



Mate in two moves

"The Laird o' Cockpen"

24. J. J. Jones, Kingstown, Ireland

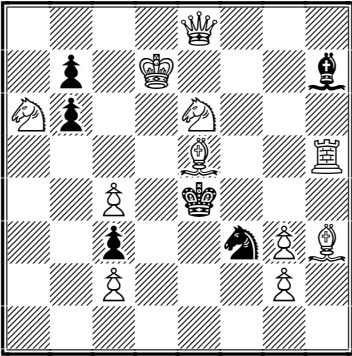


Mate in two moves

"Se no iji"

THE PROBLEMS

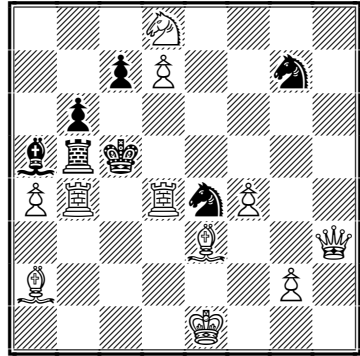
25. F. B. Phelps, Sandwich, Ill.



Mate in two moves

"The Globe"

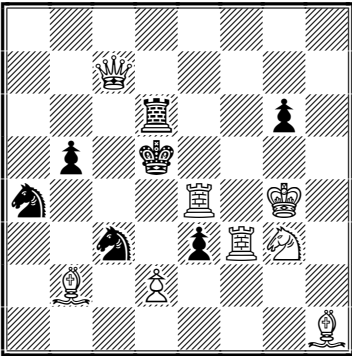
26. T. Taverner, Bolton, England



Mate in two moves

"We all love Jack"

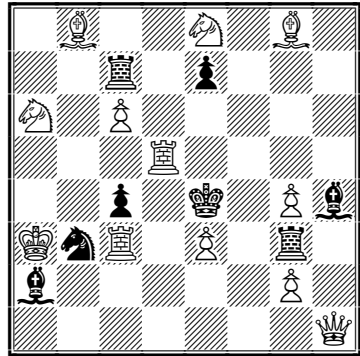
27. T. Taverner, Bolton, England



Mate in two moves

"Our Harry"

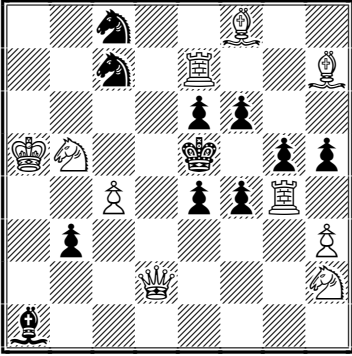
28. W. E. Perry, Yarmouth, N.S.



Mate in two moves

"Spare not, but play thee"

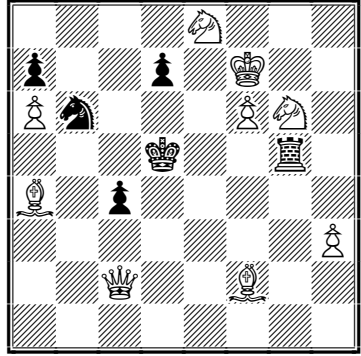
29. Hensing, Manchester, England



Mate in two moves

"Too late for dinner"

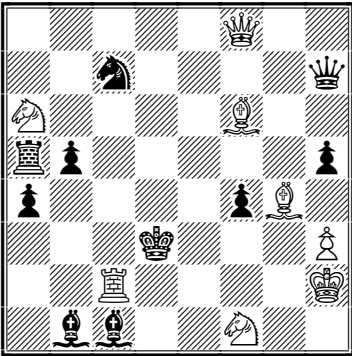
30. V. Schiffer, Vienna, Austria



Mate in two moves

"Une petitesse"

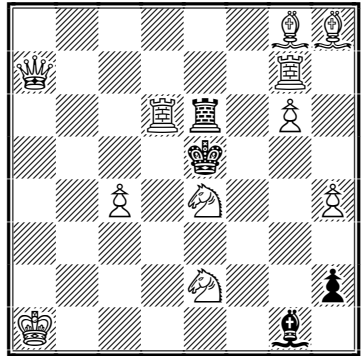
31. V. Schiffer, Vienna, Austria



Mate in two moves

"Eo ypso"

32. Eugene Woodard, Hartford, N.Y.

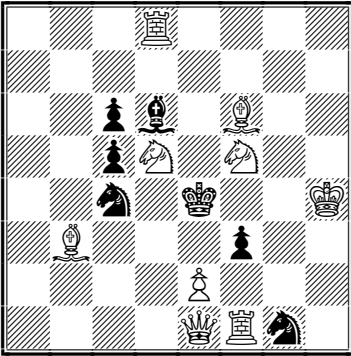


Mate in two moves

"The bird of paradise"

THE PROBLEMS

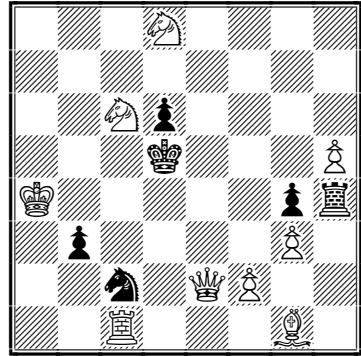
33. A. P. Silvera, Ora Cabessa,
Jamaica



Mate in two moves

"Quetta"

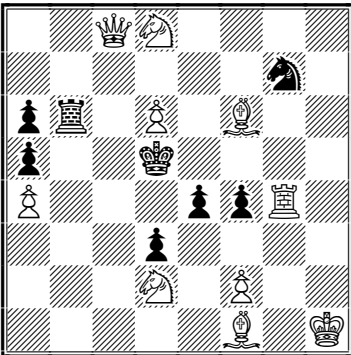
34. B. Barnett, New Orleans, La.



Mate in two moves

"Martinus scriblerus"

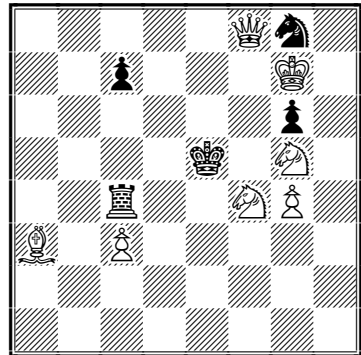
35. C. F. Stubbs, St. John, N.B.



Mate in two moves

"I'm called Little Buttercup"

8. (Corrected) C. Planck, London,
England



Mate in two moves

No. 8 would have appeared
as above, but for an error
which the author made in
writing the diagram.

TOURNEY RESULTS

TOURNEY RESULTS

Order of merit of the competing positions, according to the combined award of the Judges. The column headed "W" represents Mr. Wainwright's award, "L" Mr. Loyd's, "S" Mr. Shinkman's, and "Tot" the total of the three:—

No	Motto	Author's Name	W	L	S	Tot
18	The highest bidder	H. and E. Bettmann	95	100	100	295
21	While the bloom is on the rye	A. F. Mackenzie	100	87	93	280
6	Eldorado	Herman Jonsson	82	96	96	274
19	Three black crows	H. and E. Bettmann	80	99	95	274
10	Uneasy lies the head that wears a crown	C. H. Wheeler	75	98	98	271
7	Hope's gayest wreaths are made of earthly flowers	A. F. Mackenzie	85	95	91	271
23	The Laird o' Cockpen	E. N. Harrison	92	81	90	263
4	The blue bell	J. C. Bremner	81	97	85	263
28	Spare not, but play thee	W. E. Perry	90	84	87	261
27	Our Harry	T. Taverner	88	82	89	259
3	Silver spray	Eugene Woodard	72	93	89	254
32	The bird of paradise	Eugene Woodard	80	88	80	248
14	Avise le fin	C. H. Wheeler	70	85	85	240
31	Eo ypso	V. Schiffer	63	86	79	228
24	Se no iji	J. J. Jones	62	89	75	226
2	My warriors bold	W. E. Perry	55	92	74	221
11	Reciprocity	F. B. Phelps	45	91	85	221
12	C'est tout egal	J. E. Narraway	53	94	74	221
35	I'm called Little Buttercup	C. F. Stubbs	65	80	70	215
5	Neith	R. H. Seymour	60	79	74	213
13	Ecce Homo	R. H. Seymour	57	90	65	212
15	With one voice	A. P. Silvera	58	83	71	212
20	Valeat quantum	J. E. Narraway	54	77	65	196
25	The Globe	F. B. Phelps	40	78	60	178
17	Time is money	K. A. Eriksson	30	76	40	146

As the rules of the Tourney provide that no competitor shall take more than one prize, Mr. C. H. Wheeler will take fourth prize, and Messrs. E. N. Harrison and J. C. Bremner will divide the fifth prize.

The following problems proved unsound: No. 1, by J. J. Jones; No. 8, by C. Planck; Nos. 9 and 29, by Hensing; No. 16, by K. A. Eriksson; No.

22, by B. N. Harrison; No. 26, by T. Taverner; No. 80, by V. Schiffer; No. 33, by A. P. Silvera; No. 34, by B. Barnett.

The following gentlemen contributed to the Tourney, but did not compete: J. W. Shaw and John Barry, of Montreal, and B. S. Huntington, of Boston.

In the Solution Tourney, A. F. Mackenzie, Kingston, Jamaica, and Herman Jonsson, Partilled, Sweden, tie for first place with clean scores, 100 points each, and therefore divide first and second prizes. J. Henderson, Montreal, and J. C. Bremner (Lizzie Bee), Broughty Ferry, Scotland, have 98 points each, and divide the third and fourth prizes. The fifth prize goes to A. P. Silvera, Jamaica, his score being 97 points. The table opposite gives the full score of each competitor.

The total prize money was distributed as follows:

H. and E. Bettmann, Cincinnati, Ohio, U.S.	. . . .	\$5.00
A. F. Mackenzie, Kingston, Jamaica	. . . .	8.50
Herman Jonsson, Partilled, Sweden	. . . .	7.50
C. H. Wheeler, Chicago, Ill., U.S.	. . . .	2.00
E. N. Harrison, Ocho Rios, Jamaica	. . . .	0.50
J. C. Bremner, Broughty Ferry, Scotland	. . . .	3.00
John Henderson, Montreal, P.Q.	. . . .	2.50
A. P. Silvera, Crescent, Ora Cabessa, Jamaica	. . . .	1.00
		\$30.00

TOURNEY RESULTS

SOLUTION TOURNEY SCORE

Problem No.	A. F. Mackenzie, Jamaica	H. Jonsson, Sweden	"Lizzie Bee", Great Britain	J. Henderson, Montreal, P.Q.	A. P. Silvera, Jamaica	"Philo", United States	"Cy Linder", United States	K. A. Eriksson, Sweden	J. E. Narraway, Ottawa	W. E. Perry, Yarmouth, N.S.	J. J. Jones, Kingstown, Ire.	"Chess", United States	R. H. Seymour, Holyoke, Mass.	"Hensing", Great Britain	E. N. Harrison, Jamaica
1	2	2	2	0	2	2	2	2	0	0	0	0	2	2	2
2	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2
3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
4	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
5	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
6	2	2	2	2	2	2	2	2	2	1	2	2	2	2	2
7	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
8	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0
9	2	2	2	2	1	2	0	1	0	1	2	0	0	2	0
10	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
11	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0
12	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
13	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
14	2	2	2	2	2	2	2	2	2	2	1	2	2	2	2
15	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
16	4	4	4	4	4	4	4	0	4	4	4	4	2	0	4
17	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
18	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
19	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
20	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
21	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
22	4	4	4	4	4	2	4	4	4	4	2	2	2	2	4
23	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
24	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0
25	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2
26	6	6	4	6	6	6	2	4	0	4	2	6	2	0	2
27	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
28	2	2	2	2	2	1	0	2	2	2	2	2	2	2	2
29	14	14	14	14	14	14	14	14	12	8	10	13	4	13	12
30	4	4	4	4	4	4	4	4	4	4	4	2	2	2	4
31	2	2	2	2	2	2	2	2	2	2	2	2	2	0	2
32	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
33	8	8	8	8	6	6	8	8	8	8	8	2	6	0	2
34	4	4	4	4	4	4	4	4	4	4	4	4	4	4	1
35	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0
	100	100	98	98	97	95	92	91	88	88	85	85	74	73	73

REPORTS OF THE JUDGES

8 Porter St., Boylston Station,
Boston, Mass., 10th September 1888

To the Chess Editor of the GLOBE:

DEAR SIR,—After thoroughly sifting, reviewing and comparing the sound Problems of your late Tourney, I am now able to appraise their respective values according to my lights and instinctive preferences. There are fully a dozen of them that I must honourably rank in the first class. My favourite problem, for grandeur of design and freshness of conception combined, is No. 18, “The highest bidder”; but it is so unhappily spotted with duals, that I am reluctantly obliged to relegate it to second place in favour of No. 21, “While the Bloom, etc.” This latter conception is somewhat *blase* as compared with No. 18; but in construction, key and correctness it is irreproachable, and worthy of the highest honours. No. 23 has a clumsy exterior, but is full of novel hidden beauties.

The subjoined schedule of award will sufficiently mirror my opinion with regard to the others.

Yours, &c.,
J. C. J. WAINWRIGHT

No. 21, 100; 18, 95; 23, 92; 28, 90; 27, 88; 7, 85; 6, 82; 4, 81; 32, 80; 19, 80; 10, 75; 3, 72; 14, 70; 35, 65; 31, 63; 24, 62; 5, 60; 15, 58; 13, 57; 2, 55; 20, 54; 12, 53; 11, 45; 25, 40; 17, 30.

*

New York, 1st October 1888

MY DEAR MR. STUBBS,—The following is my verdict: After carefully solving and examining all the competing positions, which were found sound, and weighing them carefully in regard to their respective merits in regard to difficulty, beauty and constructive features, I arrange them as follows:

No. 18, 100; 19, 99; 10, 98; 4, 97; 6, 96; 7, 95 12, 94; 3, 93; 2, 92; 11, 91; 13, 90; 24, 89; 32, 88; 21, 87; 31, 86; 14, 85; 28, 84; 15, 83; 27, 82; 23, 81; 35, 80; 5, 79; 25, 78; 20, 77; 17, 76.

The collection embraces many beautiful stratagems, representing all the different styles; and while I feel that none of my associate Judges will give the middle positions the exact position I have accorded them, I think that there will be found unanimity of views in regard to the extreme ends of the line—representing the best and the poorest.

Respectfully,

SAMUEL LOYD

*

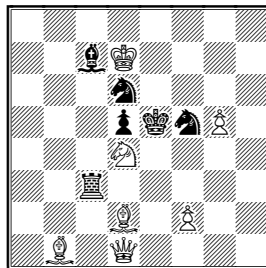
Grand Rapids, Michigan, 18th October 1888.

Mr. C. F. STUBBS, Chess Editor GLOBE, St. John, N.B.

DEAR SIR,—Enclosed I beg to hand you my report on the Problems of your Tourney. Starting with 100 points for the best, I rate the problems as follows:

No. 18, 100; 10, 98; 6, 96; 19, 95; 21, 93; 7, 91; 23, 90; 3, 89; 27, 89; 28, 87; 11, 85; 14, 85; 4, 85; 32, 80; 31, 79; 24, 75; 5, 74; 2, 74; 15, 71; 35, 70; 13, 65; 20, 65; 26, 60; 17, 40.

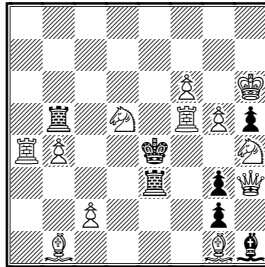
No. 2. *My warriors bold*.—Key rather weak, but the effects of it are somewhat surprising, the Kt play being interesting and pointed. Economy is not a leading feature, and the position is unattractive. It may interest solvers to notice the effect of the following changes. See diagram:



Mate in two moves

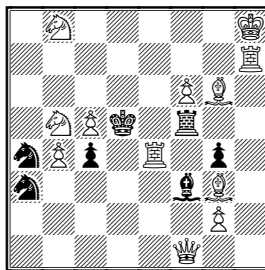
No. 3. *Silver spray*.—A combination of two well-known ideas of mating by discovery nicely rendered. The posing is excellent. One cannot

expect much difficulty in a two mover: yet I think the key move might have been somewhat improved here. See diagram:



Mate in 2 moves

No. 4. *The blue bell*.—Contains much that is good. I like the move of the White R, and the effect of the moves of the Black R. There is, however, some force to the objection made by some of your solvers, that the necessity of providing for $K \times R$ soon becomes apparent, and the key readily found, thus depriving the solver of what might otherwise, to some extent, be a pleasant surprise, if another way of answering that move existed. The diagram may suggest a way of remedying this weakness:



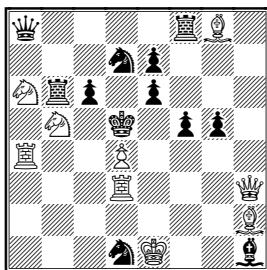
Mate in 2 moves

I would say that the solver might be tempted to try 1 Qd1 or 1 Qa1 (mating at d4 if $K \times R$). This, together with the exposed position of the Black King and the free and threatening position of the White King's Rook, would be apt to engage the attention of the solver before trying the right key. The study of this problem proved very interesting.

No. 5. *Neith*.—A peculiar idea, difficult to handle economically. Although rather easy of solution, on account of the sign-posts—White Rook's Pawn and Kt at e1—it requires some analysis to discover that

only the little Black P defends successfully against the apparently more powerful opening move of Qb4. It is not a problem that strikes one favourably, in spite of the rather happy result reached.

No. 6. *Eldorado*.—This, in my opinion, is a superior problem, the idea being handled with great skill. The key move is beautiful, not because of the long sweep of the Bishop, but rather because of the reasons necessitating it. The same idea—the character of which does not permit of much elegance or variety—might be rendered more economically as a waiting move problem, but by no means so effectively as we have it here; and yet I cannot say that the problem is above criticism, for I think the construction might have been improved. The office of the Black B at c1 is to prevent solutions by either 1 Qe3 or 1 Ktc7†. This strong try (Qe3) should have been preserved by a little alteration; for instance, see diagram:



Mate in 2 moves

No. 7. *Hope's gayest wreaths, etc.*—A fine conception elegantly rendered. It is not difficult, but very beautiful. Neither is the idea new, but taking everything into consideration, the result reached here is certainly a most happy one. A Pawn might have been saved in its construction by removing Black Pawns at d4 and c3, and adding a White P at c3, but I prefer the *picture* as it is. The effect and action produced by the two Black Rooks is unique.

No. 8. *Globe*.—This was evidently wrongly transcribed by the author in sending, and I quite agree with the solver who suggests that the White Pawn and the Black Rook on c file, should be elevated one square; with this correction I regard it as a simple but very handsome and natty version of this idea—the prettiest I have seen.

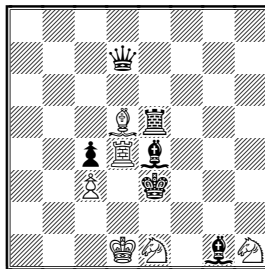
No. 10. *Uneasy lies the head, etc.*—A remarkably fine problem; carefully finished; fresh, pointed and elegant. The variations created by the

Black Queen being especially good. But for a weakness in the opening move which, perhaps, is unavoidable, the problem would be above criticism.

No. 11. *Reciprocity*.—I like this very much. The idea is fresh; key subtle. The picture is not attractive, but the execution of the design is A1. The mate with Q at a1 is by no means on the surface, for one must discover the threat of 2 Qxd5, and Qf3 looks most promising. The problem possesses, in my opinion, more true artistic merit than many of its more heavily-built rivals. I may add that it is my conclusion, based upon critical observation, that it requires some courage to give a proper rating to certain problems, because of the idea being handled in a masterly manner. The idea may be so clean cut, so thoroughly finished, and rendered with the minimum of force, that these give it an appearance—or produce an effect—which may be mistaken for simplicity.

No. 12. *C'est tout egal*.—Compare with No. 518 of Loyd's *Chess Strategy*.

No. 18. *Ecce Homo*.—Lacks point and beauty. The material used in its construction has not been handled with economy. Evidently the composer laboured hard to eradicate duals; overlooking, in his zeal, that, in consequence, the problem suffers more in beauty and economy than is gained in correctness and difficulty. The following simple position may suggest a way of presenting the idea in better form (see diagram). An idea may be troublesome to handle, but it is the artistic result reached that should receive the consideration of the judge.



Mate in 2 moves

No. 14. *Avise le fin*.—A skilfully constructed and, I may say, handsome problem. I have nothing but praise for it. A modest little move opens it, and discloses eight variations, five of which are noticeable for

beauty and purity. There is, however, a weakness in its character which prevents it taking rank with the leaders in this competition.

No. 15. *With one voice*.—This is all pretty enough, but lacks depth. I have seen the idea rendered more elaborately many times. Evidences of constructive skill are, however, apparent, and I venture to predict that if the author has not already done better, he will surpass this before long. The idea is handled with great economy.

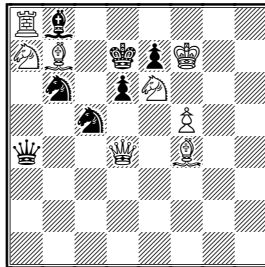
No. 17. *Time is money*.—A trifle that cannot hope to compete with many of its more powerful rivals, and, as “time is money” we will pass on.

No. 18. *The highest bidder*.—It is needless to point out the many beauties of this fine production. They are apparent on every side. The weakest part of the problem is in the key-move, which, in this style of two move composition, it is difficult and quite often impossible to overcome. I may here add *en passant* that in many of these heavily-built two movers, e.g., Nos. 8, 18, 21, 27, 82 in the present Tourney, and others I could mention, I have noticed that the Kt is used to make the key move, and I have reached the conclusion that in most of these cases the Kt is about the only piece that can be used to make a suitable opening. To provide a fine pointed key for a complex two-move problem is by no means an easy task. Problems of this kind are rarely built upon a single idea, such as a fine strategic key. The composer, starting with a simple theme, gradually develops it. His mind, constantly conceiving new ideas and combinations, grasps those that bear some relation to the work before him, and by the power of constructive skill he grafts them on to the original theme. Thus the problem gradually grows, until it reaches a stage which leaves nothing to be done but the work of providing a suitable key. Suppose it to be a waiting move problem. He looks about to retract some move, the necessity of which involves more or less point and frequently finds it very troublesome, sometimes impossible, to make a satisfactory choice; and it is then that the composer seeks the resources of the Kt, whose peculiar movement can be used to disconnect or disarrange the position more than any other piece. Referring again to the problems I would call attention to its similarity in design to Wainwright’s 4th prizier in Baltimore Tourney. The execution of the design in this, however, is superior, the author using the Rook and Bishop cut off—so brilliantly executed by Loyd—with fine and original effect.

No. 19. *Three black crows*.—Another great problem, in fact a wonderful conception. The idea of combining three lines of attack by dis-

covery, with a double defence to each, created by only three Black pieces is, to say the least, *immense*, and must have cost the composer considerable time, labour and patience. The result reached, however, has well repaid his efforts. It is not an attractive position, the character of the design precluding the possibility of an economical rendering. Removing the Black P₇, and adding a White P on d7 would have gained a variation. The shallowness of the key-move, together with its meagre stock of constructive beauty—due to the idea rather than the composer—weakens the problem.

No. 20. *Valeat quantum*.—Correct, and this is its only merit. Construction awkward, lacks point, and is uninteresting. The following position embodies all there is of it, and saves six pieces:



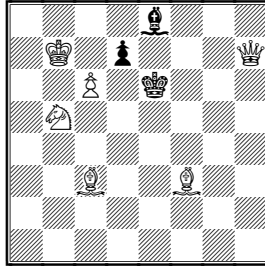
Mate in 2 moves

Later.—Upon looking over my corrections, I find the above to be without solution. The position, however, may serve as a suggestion to the author. Should he desire it, I will take pleasure in providing him with a corrected version. (See P.S. at end of letter.)

No. 21. *While the bloom is on the rye*.—Something of the style of No. 7. Comparing the two I consider this better. As in Nos. 8, 7, 18 and 27, it soon becomes evident that the Kt must move. The construction is superior, and the subtle play of the Black develops more real variety. Both this and No 7 look like Mackenzie's work. The character of either can be detected readily. They are both fine specimens of constructive skill.

No. 23. *The Laird o' Cockpen*.—Unique idea, finely rendered. The Black pieces are artistically placed. No question as to the author's ability for invention and construction. When the position is picturesque, its we find it here, I would not adversely criticise any unnatural grouping.

No. 24. *Se no iji*.—The author of this started with a very pretty idea but failed to make the most of it. A golden opportunity lost in not making this one of the prettiest Problems of the tourney. Whenever the White Queen alone guards three or more squares adjoining the Black King, there generally exists a better opportunity of introducing novelty or difficulty into the key move than when the Queen is otherwise placed. See diagram:



Mate in 2 moves

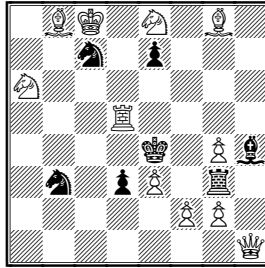
No. 25. *The Globe*.—Sound, and this is its only merit; for it is very weak, both in design and construction. The Black P at c3 is useless.

No. 26. *We all love Jack*.—It is unfortunate this was unsound. The design is similar to Taverner's first-prizer in the recently closed Baltimore Tourney; but this, if sound, would have been much superior in construction.

No. 27. *Our Harry*.—Contains much that is pleasing, and some that is very good. The variations, created by moves of the Rook and Kt are excellent. I should have preferred g2 for the White KB, instead of h1; otherwise construction is perfect.

No. 28. *Spare not, but play thee*.—The peculiar relation of the Black King and Rook to the White Pawn and Queen (or B) which exists here is found in no less than three other problems in this Tourney (Nos. 1, 3 and 8). One of my earliest efforts was a duplication of this feature. The version before us, however, contains more than this. The key move is modest, but good. The variations created by the Black Pe7 are very fine. The construction is somewhat loose. Let us look into it. The use of the Black Pc4 is necessary to prevent a second solution by Qf1. The uses of the other pieces are apparent, except the Black Rc7 and White Bb8 and Pc6, which exist for only one stupid variation. Why not take these three pieces off? Or, by substituting a Black Kt for the Rook,

and moving the White King to c8, the White Pawn at c6 can be dispensed with, and a new variation added. The following (see diagram on the following page) preserves all there is in it, with a saving of two pieces. I am not sure but that removing the four pieces on a, b and c file would be a still further improvement.

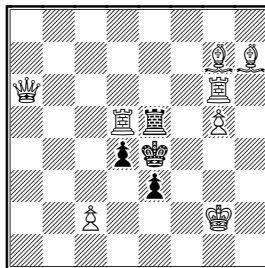


Mate in 2 moves

No. 31. *Eo yppo*.—A good clean problem, well constructed. Idea rather commonplace.

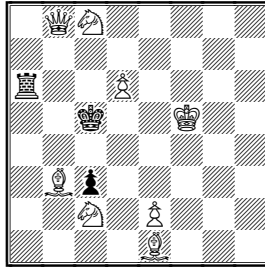
No. 32. *The bird of paradise*.—The opening is easy. The after-play quite novel and extra good, but in the mating positions the pieces are not used economically; though I apprehend it would be difficult to render the idea with much less force, preserving the character of the problem. I presume the object of the author in using the Black P was to prevent duals when Bh7. For my part I should have left it off, believing that a dual that is created by a *purposeless* move of Black is of little account. After the key-move, mate by R×e6 is threatened, and *it is Black's duty to defeat that purpose*. The White Pawn at h4 might have been saved by transferring White King to c3, and Kt from e2 to h3.

Later.—The following position seems to indicate that the idea might be handled with greater economy of force:



Mate in 2 moves

No. 35. *I'm called Little Buttercup*.—Loosely constructed. The presence of the three Pawns on the a file might have been avoided by transferring the entire position one square to the left. The following may, perhaps, suggest a way of giving it with less force:



Mate in 2 moves

Having freely criticised the problems, I expect that this method of making a report may be looked upon as a departure from the beaten path commonly pursued by judges, and attract notice and provoke comment, doubtless both favourable and adverse. I am fully prepared to see the criticising judge criticised in turn. A few words concerning my motive in this matter may not be out of place. I have adopted this course in the firm belief that it is better than the usual way of simply rating the problems without further remarks. Fairness to the contestants demands, in my opinion, that a judge state his reasons for his award; the contestant has thus the satisfaction of knowing, to some extent, how thoroughly his work has been sifted, and is thereby saved a good deal of guess-work, inward remonstrance and perhaps open protest. It may also serve as a benefit to composers—at least the younger ones—by showing them the weaknesses and shortcomings of their work, and thus materially assist their progress in composition. Lastly, providing his work is thoroughly done, this method of making awards also furnishes a justification of the judge, and shields him against suspicion of bias, narrowness and negligence. The important and responsible position of judge ought not to be treated lightly, and should be accepted only by those who, are willing to devote the proper time to it. The complete and satisfactory performance of his duties require much labour. He should be required not only to point out the chief characteristics of the problems, but also to call attention to their defects and shortcomings, thus indicating the basis of his conclu-

sions; and I believe if the report of every judge included a review of the principal features of all the problems of merit, it would be more satisfactory as showing that he had fully endeavoured to perform his duty, apart from the fact that Problem chat is always interesting, to solver and composer alike.

The versions I have given were for the most part rather hastily constructed, and may not survive a critical analysis; my only object being to illustrate certain points in support of my criticisms.

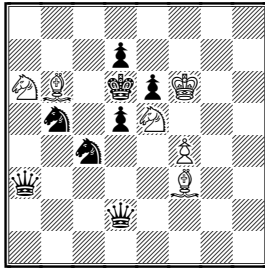
In conclusion I wish to congratulate you on the quality of the problems entered. They are of the highest order and their examination was a real work of pleasure.

With best wishes I remain,

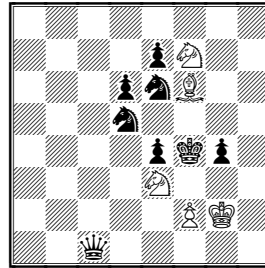
Yours truly,

W. A. SHINKMAN

P.S.—Mr. Shinkman subsequently supplied the two following versions of Mr. Narraway's Tourney Problem, No. 20:



Mate in two moves



Mate in two moves

SOLUTIONS

SOLUTIONS

1. No solution. The author's key, 1. Bf8 is defeated by Black playing 1. ..., Bb6.
2. 1. Qa4.
3. 1. Sa3.
4. 1. Rh4.
5. 1. Qe7.
6. 1. Bb8.
7. 1. Sd7
8. No solution.
9. 1. Rxf7. The author's key is 1. Qf3, but if Black play 1. ..., Bf5†, there is no mate.
10. 1. Rf3.
11. 1. Qh1.
12. 1. Qe2.
13. 1. Qe6.
14. 1. Qc2.
15. 1. Qa7.
16. Two solutions: 1. Qb8. 1. Sbc4†.
17. 1. Rd3
18. 1. Sa3.
19. 1. Bg6.
20. 1. Qc4.
21. 1. Sh5.
22. Two solutions: 1. Bg6. 1. Be6
23. 1. Qf1.
24. 1. Re1.
25. 1. Bd4.
26. Three solutions: 1. Qh7. 1. Qh8. 1. Sb7†.
27. 1. Se2.
28. 1. g5.
29. Seven solutions: 1. h4. 1. Sf3†. 1. R×g5†. 1. Bg7. 1. Qe3. 1. Qd3. 1. R×c7.
30. Two solutions: 1. Qb1. 1. Qd1†.
31. 1. Qf7.
32. 1. S4g3.
33. Four solutions: 1. Qg3. 1. e×f3†. 1. Qb1†. 1. S×d6†.
34. Two solutions: 1. Qd3†. 1. Qe6†.
35. 1. S×e4.
8. (corrected) 1. Bb2.