

J.G.CAMPBELL – A GREAT PIONEER

Michael McDowell (**Mat Plus Review**, Spring 2008)

The Transition Period is the name commonly given to the years of the mid-19th century when the chess problem broke away from the game, many basic themes were discovered, and artistic standards were defined. The British contribution to the Transition Period was considerable; indeed the period is considered to date from 1845, when Henry Augustus Loveday published his Indian problem in the *Chess Player's Chronicle*. In the late 1840s and early 1850s a number of significant names emerged, J.B. (John Brown) of Bridport, Frank Healey, Walter Grimshaw, J.G.Campbell, and, to a lesser extent, Henry Kidson and Henry Turton. The work of the first two has been preserved in book form. J.B.'s collection appeared two years after his premature death in 1863, compiled to help offset the financial plight of his family. Healey's collection appeared in 1866 (available as an e-book thanks to the invaluable efforts of Anders Thulin), and a posthumous collection was published in 1908 by his son Percy, who was also a composer. Grimshaw, who committed suicide five days before Campbell died, was highly prolific. The quality of his work is uneven and he did not move with the times, which perhaps explains the lack of a collection. Campbell, in contrast, was anything but prolific.

This article has its origins in a book published in 1911, entitled *Akademischen Schachklub München. Festschrift zur Feier seines 25 jährigen Bestehens* (The Academic Chess Club, Munich. In commemoration of the 25th year of its existence), which includes a chapter on the work of three composing pioneers, August von Cywinski, Johann Szirmay and Campbell. Twenty years earlier Johannes Kohtz and Carl Kockelkorn had planned a book about these three and Rudolf Willmers, entitled *Vier Meister der Schwierigkeit* (Four Masters of Difficulty) but the project was abandoned. The section concerning Campbell has an introduction by Kohtz and commentary on the problems by Otto Dehler. Some years ago the text was translated into English by Chris Feather and a copy placed in the BCPS library.

The fifty problems by Campbell presented in the 1911 book, assembled mainly by Adolf Bayersdorfer and Kohtz and including some corrections by Erich Brunner, were thought to represent Campbell's complete output, however my research at the British Library's Newspaper Library unearthed a further ten. All of the problems are included in this article with the exception of a four-mover published in both the *British Chess Magazine* and the *Chess Player's Chronicle* in January 1886 whose matrix is inherently unsound. I have also amended some incorrect source details. One problem with collecting material from British sources of the mid-19th century is the practice of publishing under initials or partial names; also allowance has to be made for misprints. Campbell's work appeared under various attributions, such as J.Graham, Graham C.Campbell, J.G.C., G.G.C, and C.G.C. In some cases a judgment has been made as to whether or not a problem is by Campbell, usually by comparing the style or the idea shown with earlier problems. Only one problem, No.22, has a serious question mark over its attribution.

Personal details about Joseph Graham Campbell (he was known by his second Christian name) are sparse. He was an Ulsterman, born in Belfast in 1830 (1). He moved to England as a boy, and began a lifelong career as a linen merchant. At the time of the 1861 census he was living in lodgings in Westminster; ten years later he had moved to Hammersmith and was married with two daughters. He was active in London chess circles by the early 1850s, and had a high reputation as a player, giving his name to the Campbell variation, a line in the Kieseritzky Gambit variation of the King's Gambit (2). He was unbeaten in match play, his opponents including Falkbeer, Wormald and Barnes, and in the late 1850s was considered one of the strongest amateurs in England. He had backing for a match against Paul Morphy, which unfortunately could not be arranged, and played two friendly games against Adolf Anderssen during the latter's visit to London in 1861, scoring a win and a draw. Campbell died from an attack of pleurisy on 1st January 1891. His obituary in *The Chess-Monthly* contained a tribute from Frank Healey: "Of his genius as a composer of rare depth and originality, of his talent as a player with the well-merited reputation of being second to none of his contemporaries, I do not wish to enlarge, but rather of a close and intimate friendship of forty years standing, of my great respect for a generous adversary in many a hard-fought battle, of his genial nature, amiability of character, and *suaviter in modo* of a true gentleman whose loss will be felt throughout the Chess world." The Reverend G.A.MacDonnell wrote, in *The Knights and Kings of Chess* (1894): "Mr.Campbell was a good friend and a genial companion. There was a brightness and sweetness of expression in his countenance that charmed you. To see him was to admire him, to know him was to like him. No braver, more lovable, or more chivalrous knight ever fought under Caissa's banner."

Campbell's earliest problems date from 1854. He was reasonably active up until 1862, when an unfortunate disagreement with the organisers of the problem tourney conducted in conjunction with the London Congress led him to withdraw almost totally from chess (3). He became active again as a player when the British Chess Club was founded in 1885, but his output of problems never regained its former level, and his personal style never really developed to embrace the principles of what Laws termed "the Modern School".

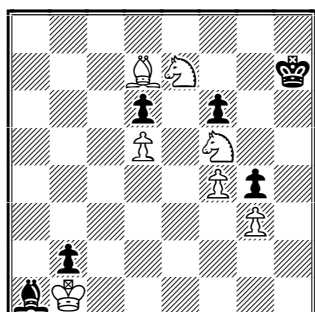
What was Campbell's significance? He was certainly not a noted tourney champion like Bayer or Healey, as the set system favoured more productive composers, but he was influential. His most famous three-mover, No.32, caused a great stir and was regarded in Germany as the progenitor of a new style of composition. In Campbell's work the puzzle element predominates. Good keys abound, and often the impression is given that the problem was built around the key, rather than a good key worked into the problem. He placed little value on quality of mate. If a pure or economical mate could be incorporated into his scheme he was happy to do so, but it was a subordinate detail. The elegant mates in the related trio 18, 24 and 29 are a natural outcome of the sacrificial idea. He liked to rework ideas, such as check provocation (20, 21 and 39) and the removal of superfluous white force (43, 48 and 53), and had a favourite retreating knight key (9, 24, 30, 46 and 50). A number of his themes may well be the earliest examples. His directmates did not stray outside the boundaries of three to five moves and, unlike many of his contemporaries, he avoided superfluous introductory moves. His only selfmate may be an aberration, but his sole study is a classic.

Notes:

- (1) The 1861 census mentions Belfast. Weenink in *The Chess Problem* (p.292) incorrectly says Cookstown.
- (2) *The Oxford Companion to Chess* (2nd edition, 1996), p.66.
- (3) The award of the London tourney degenerated into a fiasco. Campbell was originally awarded the prizes for the second best set and the best individual problem (No.42). After the prizes had been distributed the latter was found to be cooked. The Problem Committee withdrew Campbell's set on the grounds that the rules specifically asked for a set of six problems, but awarded the individual prize to another of Campbell's problems (No.39). This also turned out to be cooked! Campbell refused the Committee's request to return his prize money (£20 – worth around £1300 today), leaving them in financial straits. With no help forthcoming from the Managing Committee of the Congress the members of the Problem Committee ended up covering the deficit themselves. Howard Staunton, in his *Illustrated London News* column for 14th March 1863, was scathing about the Committee's decisions, especially as they contradicted themselves when a cook was found in one of Nowotny's problems and he was allowed to keep his set prize because his total points still exceeded that of the non-prizewinners. Kohtz, writing in 1911, supported Campbell's stance, pointing out that he could hardly be blamed for missing the cooks when Josef Kling, who was well paid for his services as examiner, and the other Committee members had done likewise. Kohtz had been a fellow competitor in the tourney, submitting a joint entry with Kockelkorn (the latter going under the name of Kannegiesser – both were still in their teens). He may have harboured some resentment against the Problem Committee for half a century, since the set was acknowledged as one of the best entries, but excluded because of the joint authorship, despite no mention of such a condition in the tourney rules.

J.G.CAMPBELL'S CHESS PROBLEMS

- 1. 5 Chess Player's Chronicle, March 1854

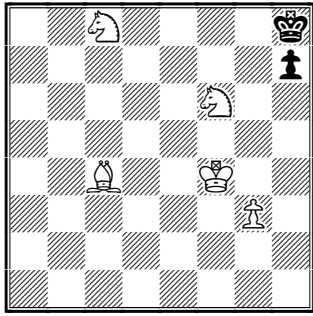


Mate in 5

- 1.Bc8 Kh8 2.Be6 Kh7 3.Sg6 Kxg6 4.Bg8 Kxf5 5.Bh7.

Campbell's first problem, published under the name "J.Graham". Introductory play, including a tempo-gaining key, is added to a finish which had already been shown in No.1a. Campbell later developed the idea in Nos.30 and 35.

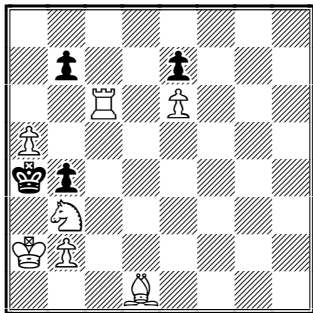
1a. Auguste d'Orville, Le Palamède 1837



Mate in 5

1.Sh5 h6 2.Se7 Kh7 3.Sg6 K×g6 4.Bg8 K×h5 5.Bf7.

2. 530 Illustrated London News, 15th April 1854

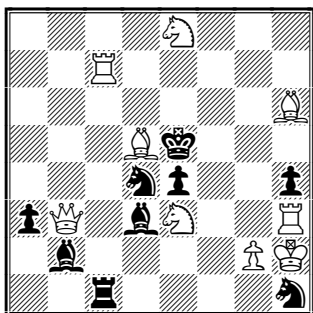


Mate in 4

1.Ra6 (>2.Bf3 and 2.Bh5) 1...b×a6 2.Bf3 Kb5 3.Bd5 Ka4 4.Bc6; 1...b6 2.Be2; 1...Kb5 2.Be2+.

The rook deflects the pawn into blocking a potential flight before a bishop round-up similar to the conclusion of No.1.

3. v. 14 Chess Player's Chronicle, May 1854

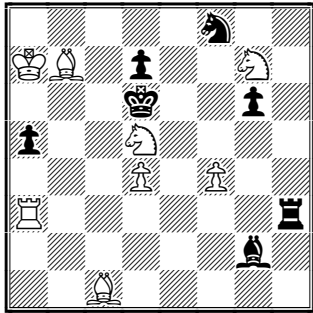


Mate in 3

1.Rc4 (>2.Qb8) 1...S×b3 2.Rf3 (>3.Bg7/Bf4/Rf5) 2...e×f3 2.Bg7/Bf4; 1...Sf3+ 2.R×f3; 1...Sb5 2.Rf3; 1...Sc6 2.Rf3/Qb7.

Clearances of diagonal and rank. Dehler points out that the exposed position of the white king is a technical device rather than a substantive addition to the play. 1.Qb8? is refuted by 1...Sf3+ 2.R×f3 Rc6! I have moved the white bishop from g5 to h6 and added the black pawn at h4 to eliminate the dual 2.Bf6+ which would otherwise feature in a number of lines, including the main variation. The dual mates were not considered important.

4. 21 Chess Player's Chronicle, June 1854

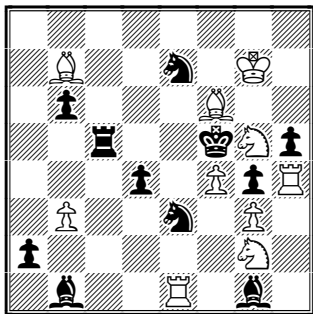


Mate in 5

1.Rf3 (>2.Ba3) 1...Rxf3 2.f5 (>3.Se8) 2...gxf5 3.Bg5 (>4.Be7) 3...Sg6 4.Sc7 (>5.Sb5/Se8) 4...Kxc7 5.Se8. If 3...Re3 4.Bf4+.

A great advance on the first three problems, even though the threat of 1...Bxd5 makes the sacrificial key obvious. Dehler described the problem as "...an outstanding achievement, proving that one move threatens, if they are connected in a logical sequence, can be used to great artistic effect even in variation problems".

5. v. 564 Illustrated London News, 9th December 1854

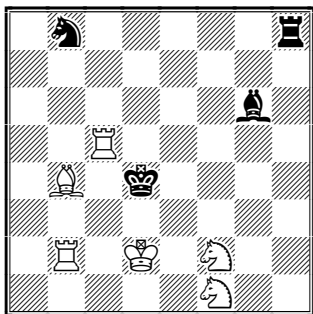


Mate in 5

1.Rh2 (>Sh4) 1...Sg6 2.Rc1 (>3.Rxc5+) 2...Rxc1 3.Sh4+ Sxh4 or 3.Sxe3+ d/Bxe3 4.Rc2 (>5.Bc8/Be4); 2...Se4 3.Rxe4; 2...Bc2 3.Rxc2 Sd5 4.Rxc5; 1...Sxg2 2.Rxe7 (>3.Bc8+/Sf7/Se4).

According to Dehler, the problem which gave Campbell his reputation for difficulty, as none of the *I.L.N.* solvers managed to solve it. The setting in *Beispiele zur Ideengeschichte des Schachproblems von Josef Breuer* adds the pawn at b6, to prevent the cook 1.Rxh5 Sg6 2.Sf7+ Ke6 3.Rxc5 etc. The resemblance to one of Campbell's most famous problems, No.46, is clear. The key draws the black knight away from guarding c8, and a sacrifice induces a critical move. A line-clearing sacrifice (unfortunately dualised) then sets up the crowning Nowotny. The short by-play variation is of little importance, though it does provide a second role for the e1 rook. In all probability Campbell discovered the central idea independently of Nowotny, whose pioneering examples were published earlier in the year. 5a was the first to add a critical move, though, oddly, the thematic mates only work after the captures.

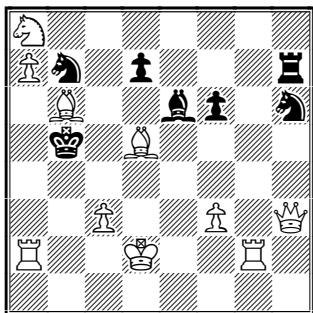
5a. Anton Nowotny, Leipziger Illustrierte Zeitung, 28th April 1854



Mate in 4

1.Sg3 (>2.Se2) 1...Re8 2.Rbc2 (>3.Rc4) 2...Bxc2 3.Sfe4 (>4.Bc3) 3...Bxe4/Rxe4 4.Se2/Sf5.

6. v. 575 Illustrated London News, 24th February 1855

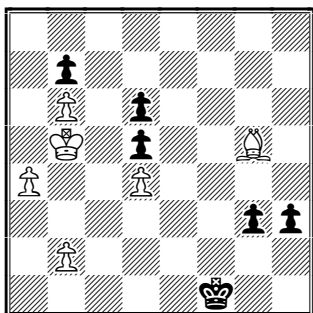


Mate in 3

1.Rg7 (>2.Qf1) 1...B×h3 2.Ra6 (>3.Sc7) 2...K×a6/Sa5 3.Bc4/R×a5; 1...B×d5 2.Q×d7+ Bc6/Kc4 3.Qd3/Qa4.

As in No.3 the rook moves in order to threaten a queen mate. The arrival effect is to close the seventh rank in preparation for both the threat mate and the by-play continuation. I have added the pawn at a7 to prevent the dual 2.Ba7.

7. 13 Chess Player's Chronicle, March 1855

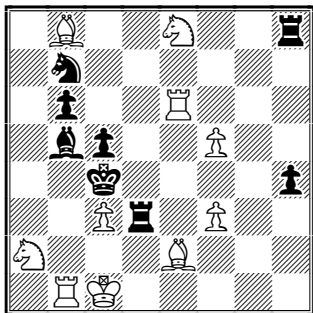


White to play and draw

1.Bd2 g2 2.Ba5 g1Q 3.b4 any Stalemate.

A famous study. The first example of White, unable to stop a promotion, drawing by stalemating his own forces.

8. 66 Era, 3rd June 1855



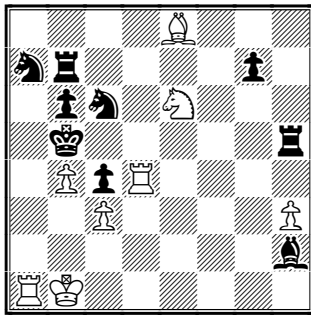
Mate in 4

1.Sc7 (>2.Re4) 1...Re8 2.Rc6 (>3.Rb4) 2...B×c6 3.Sa8 any 4.S×b6; 1...Rd8 2.Rc6/Sa8.

A strong key, taking a flight though shutting out the bishop, is followed by the central idea of the problem, a sacrifice to block c6 and close the sixth rank in preparation for the final knight manoeuvre. At first sight it is

not clear why 1.Sf6 should be weaker than 1.Sc7. The problem may have inspired an idea which Frank Healey presented in a number of problems, such as No.8a.

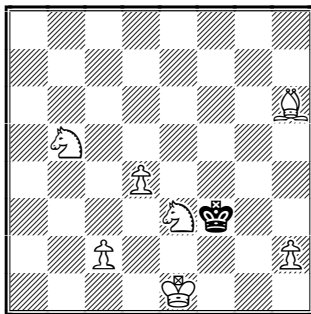
8a. Frank Healey, 2nd Prize set, Era Tournney 1856



Mate in 4

1.Rd8 (>2.Sd4) 1...Bg1 2.Rb8 (>3.Sc7+/Rxb7) 2...Rxb3 3.Sc7+ Rxc7 4.Ra5; 1...Rd7 2.Rxd7 etc.

9. 86 Era, 4th November 1855

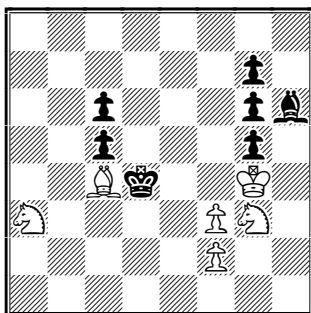


Mate in 5

1.Sa7 Ke4 2.Sc6 Kf3 3.Sa5 Ke4 4.Sb3 Kf3 5.Sd2.

A simple but pleasing idea which has been often repeated, and, as usual with Campbell, there is an emphasis on the quality of the key. No.9a is the longest example I have found, if the irrelevant key move is ignored.

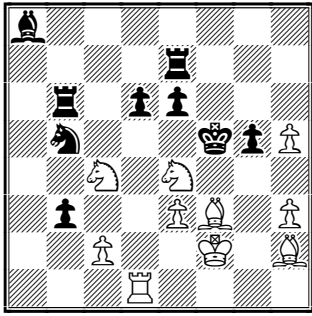
9a. Alexander Galitzky, Shakhmatnoe Obozrenie 1902



Mate in 14

1.Se4 Ke5 2.Sb1 Kd4 3.Sd2 Ke5 4.Sf1 Kd4 5.Se3 Ke5 6.Sd1 Kd4 7.Sb2 Ke5 8.Sa4 Kd4 9.Sb6 Ke5 10.Sc8 Kd4 11.Sd6 Ke5 12.Sb7 Kd4 13.Sa5 Ke5 14.Sxc6.

10. 88 Era, 18th November 1855

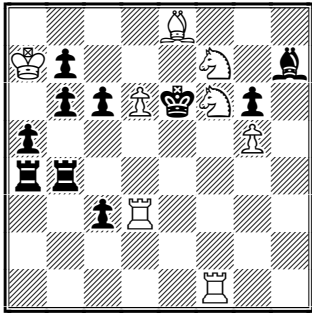


Mate in 4

1.Be5 (>2.Sg3) 1...dxe5 2.Rd5 (>3.Rxe5) 2...exd5/Bxd5 3.Bg4+ Kxe4 4.Sd2.

The two-move finish requires guards on d5 and e5, but the intended mating move Sd2 interferes with the rook. An immediate attempt to block d5 by 1.Rd5+ fails if Black ignores the sacrifice and plays 1...e5!, so a preliminary sacrifice replaces the guard of e5 with a selfblock. 10a is an excellent modern elaboration of the idea.

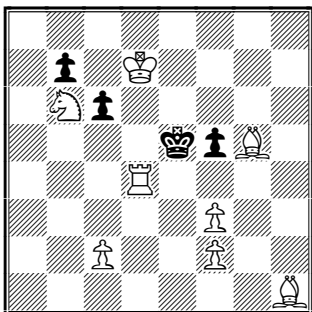
10a. Vladimir Pachman and Erich Zepler, 1st Prize The Problemist 1972



Mate in 4

1.Sh5? Rd4! 1.Rd5 cxd5 2.Sh5? d4 3.Sf4?? 1.Rf5! gxf5 2.Rd5 cxd5 3.Sh5 d4 4.Sf4; 1...Kxf5 2.Bd7+ Kf4 3.Bg4.

11. Tomlinson's Chess Player's Annual 1856

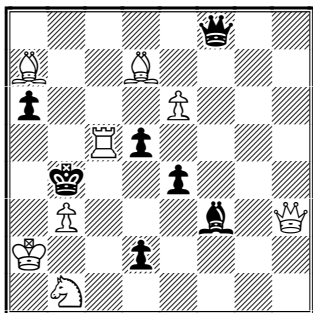


Mate in 3

1.Rf4 c5 2.Rd4 (>3.Rd5) 2...Kxd4/cxd4 3.Bf6/f4.

A switchback idea which will be found again in No.16. In both problems the advance of the pawn unguards a square while creating an anticipatory selfblock.

12. 103 Era, 16th March 1856

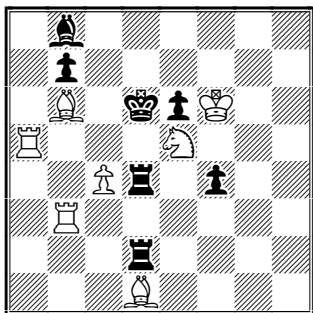


Mate in 4

1.Qh6 (>2.Q×d2 and longer threats 2.Rb5+/Qe3/Q×f8) 1...Q×h6 2.Ra5 (>3.Ra4) 2...K×a5 3.Bc5 (>4.b4).

The decoy key prepares a second sacrifice to lure the king to the board edge. The quiet play in the main line is pleasing.

13. 113 Era, 1st June 1856

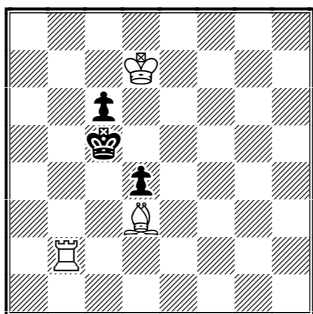


Mate in 3

1.Rd3 (>2.Ba4/Bb3/Bf3/Rd5+/c5+) 1...R×d1 2.Rd5+ any 3.c5; 1...either R×d3 2.Ba4 (>3.Sf7).

A problem whose effect lies entirely in the oddness of the key move. Strictly speaking there are no variations due to the multiple threat. The central idea is unclear, which is unusual for Campbell.

14. Cassell's Illustrated Family Paper, 7th June 1856

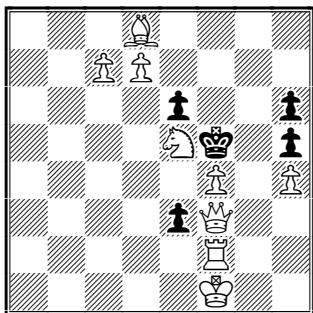


Mate in 4

1.Rb1 Kd5 2.Rc1 any 3.Rf1 and 4.Rf5. (Set 1...Kd5 2.Rc2 etc.).

A modest problem contributed to a minor column. The retreating key simply maintains the set play.

15. v. 133 Era, 2nd November 1856

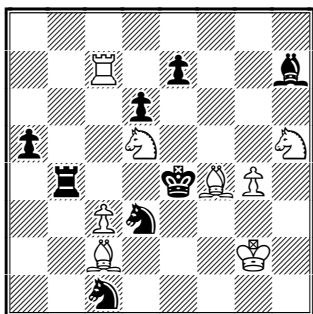


Mate in 3

1.Qa8 (-) 1...e2+ 2.Bf6 Kxf6/Kxf4 3.Qf8/Qf3; 1...e2+ 2.Rxe2 Kxf4 3.Qf3.

A Loydesque queen-to-the-corner key. I have added the pawn at c7 to prevent a dual 2.Bc7 in the main line.

16. Era Tourney, 1856

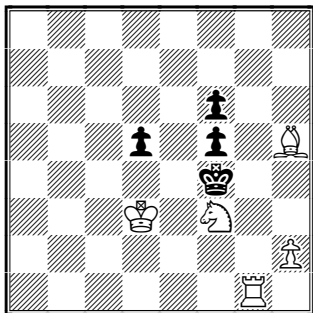


Mate in 3

1.Se3 (>2.Rxe7) 1...e6 2.Sd5 (>3.either Sf6) 2...Kxd5/exd5 3.Sf6/Re7; 1...e5 2.Bg5/Bh6 (>3.Sf6/Sg3).

A more elaborate setting of the switchback idea seen in No.11. The proof that Campbell regarded the subsidiary variation 1...e5 as incidental is the omission of a pawn on h6 to remove the dual.

17. Era Tourney, 1856

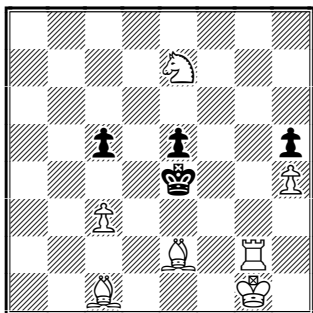


Mate in 3

1.Rg6 d4 2.Bg4 fxg4 3.Rxf6.

The judge, Ernst Falkbeer, commented: "Ingenious; a simple position and – even though not all that difficult since Black's moves are forced – still very well worked out." The idea has often been exploited by later composers. The recent No.17a combines it very neatly with an Indian.

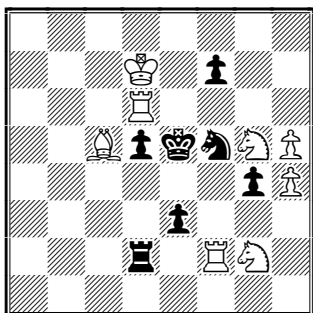
17a. Steve Giddins, The Problemist Supplement, July 2007



Mate in 3 b) g2→f2

a) 1.Bh6 c4 2.Rg5 Ke3/Kf4 3.R×e5/Rg4. b) 1.Rf6 c4 2.Bf4 e×f4 3.Re6.

18. Era Tourney, 1856

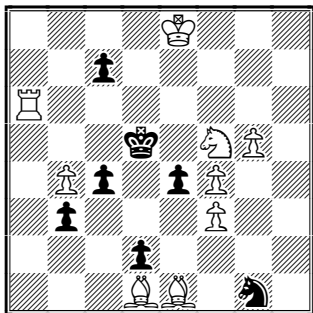


Mate in 3

1.Rf4 (>2.S×f7) 1...R×g2 2.Rf6 (>3.either R×f5) 2...K×f6/K×f4 3.Bd4/Bd6; 1...Sh6 2.Re6+/S×f7+; 1...S×d6 2.B×d6.

The first example of a favourite Campbell idea, namely alternating rook sacrifices with matching mates in which the remaining rook pins. In this rendering both rooks are moved into position. See also No.24 and No.29. "Elegant style, which clearly distinguishes this composer's work in general. It is noteworthy that of all the competitors he is the most prolific in pointed three-movers." (Falkbeer)

19. Era Tourney, 1856 (unsound)

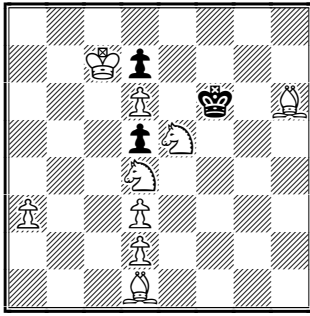


Mate in 4

An unsound Campbell problem which it seems impossible to repair. The intended solution is 1.Bg3 ("zugzwang" says Dehler, but there is a threat 2.Kd7 and 3.Ra5+; if 2...e×f3 3.Re6) with a main line 1...e×f3 2.Re6 (>3.Kd7) K×e6 3.Se7 and 4.f5, and other variations 1...S×f3 2.Bf2 c6 3.Se7 and 4.R×c6, 1...c6 2.Ra5+ c5 3.R×c5+ Ke6 4.Re5 and 1...Se2 2.Kd7 Sc3 3.Re6. The composer and judges all missed that there is no

mate after 1...e×f3 2.Re6 c5 3. Kd7 c3. A pity, as the point of the key move is well-hidden, and 1.Bf2, refuted only by 1..e×f3, is a much more plausible key. I'm reminded of No.19a, which combines similar keys with the king marches seen in Nos. 1, 25, 30 and 35. Campbell would have enjoyed this problem!

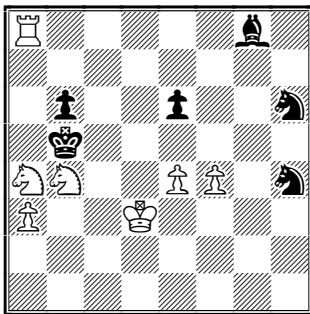
19a. Armin Geister, 1st Prize, The Problemist 1974-75



Mate in 4 b) WKd8

a) 1.Be2 K×e5 2.Bg5 K×d4 3.Bf6+ Kc5 4.d4; b) 1.Bc2 K×e5 2.Ke7 K×d4 3.Be3+ Ke5 4.d4.

20. Era Tourney, 1856

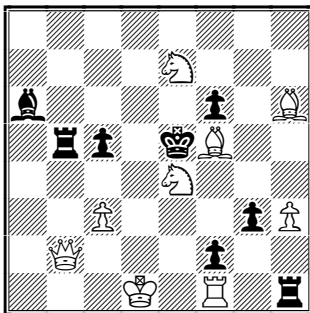


Mate in 4

1.e5 (>2.Sc3+ Kc5 3.Rc8) 1...Bh7+ 2.f5 B×f5+ 3.Kd4 (>4.Sc3).

The next two problems show what in Dehler's opinion were the earliest examples of check provocation. I can only assume that he followed a very strict definition, with the white king perfectly safe in the diagram but exposed to consecutive checks after the key move, otherwise problems such as No.20a and No.20b would qualify. The elegant construction of No.20 compensates for the lack of tries.

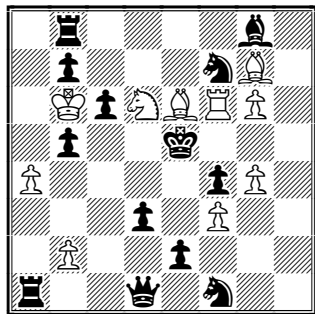
20a. Eugene B.Cook, New York Albion, 20th October 1855



Mate in 4

1.Ke2 (>2.Ke3/Kf3 >3.Bf4, also 2.Bf4+ K×f4 3.Qd2+ Ke5 4.Qd6) 1...R×b2+ 2.Kf3 (>3.Bf4) 2...Be2+ 3.Ke3; 1...g2/R×h3 2.Bf4+ etc.

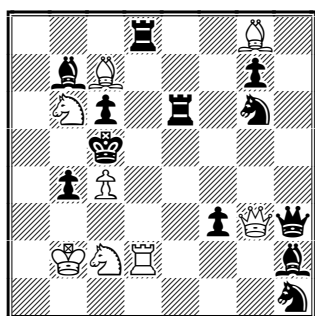
20b. Conrad Bayer, 1st Prize set, Era Tourney, 1856



Mate in 5

1.Bc4 (>2.Re6) 1...bxc4 2.Sb5 (>2.Rd6) 2...cxb5 3.Kc5; 1...Kd4 2.Re6+ Se5 3.Rxe5.

21. Era Tourney, 1856

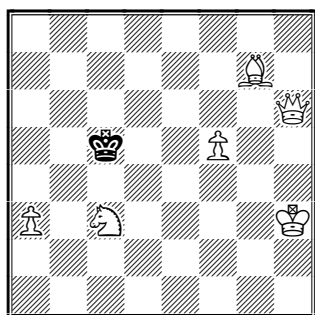


Mate in 5

1.Qe1 (>2.Rd4/Qe3+) 1...Be5+ 2.Rd4 (>3.Sa4) 2...Bxd4+ 3.Qc3 (>4.Sa4) 3...Bxc3+/bxc3+ 4.Kb3 (>5.Sa4); 1...Ra8 2.Sd7+ Kxc4 3.Rd4+/Qe4+; 1...f2 2.Sd7+ Rxd7 3.Rd5+ Kxc4 4.Qxb4+ Kxd5 5.Qd4; 3...cxd5 4.Qxb4+ Kc6 5.Qb6.

Dedicated to Kling, and widely regarded as the outstanding problem from the *Era* tourney. White allows himself to be checked three times in succession, sacrificing queen and rook in the process, finally advancing his king safely to guard c4. A fine example of Campbell's constructional skill.

22. 1856?

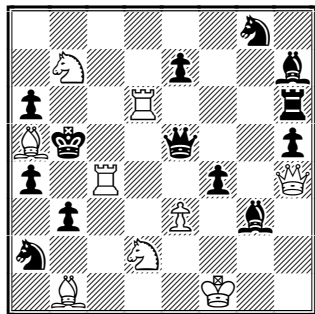


Mate in 3

1.Kg4 Kc4 2.Qh2 Kb3/Kd3/Kc5 3.Qa2/Qe2/Qc7.

A classic miniature. It was composed (with Bg7 on h8) by Ernest Halliwell (b.1864), and included in his selection for the *Chess Bouquet* (1897). Blumenthal gave Halliwell's setting in the first edition of his *Schachminiaturen*, but credited Campbell in the second edition (still with B at h8 – Kohtz and Dehler place it on g7). I have been unable to trace Campbell's source to settle the question of authorship. Dehler is inclined to accept it as a genuine Campbell on the grounds of the "interesting and difficult" key. He rejects another problem in *Schachminiaturen* by J.Graham on the grounds that it bears no resemblance to Campbell's style, while being similar to a five-mover by J.H.Graham of Prescott, Canada.

23. 1857?

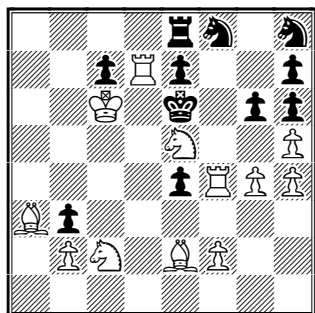


Mate in 4

1.Qg5 (>2.Q×e5) 1...Q×g5 2.Bg6 (>3.Rb6/Be8/Sb1) 2...R×g6 3.Sb1 (>4.Sa3) 3...Qc5 4.R×c5; 1...Bf5 2.Q×f5 Q×f5 3.B×f5.

The 1911 book gives the source as *Era* 1857?, but this is incorrect. White wants to vacate b1 for his knight, and the sacrifice on g6 (a Nowotny with a long and short threat) must be preceded by a decoy of the black queen to prevent Qa1+. The problem may have suggested the idea of No.43.

24. 79 Schweizerische Schachzeitung, May 1857

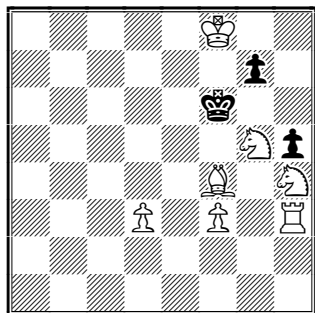


Mate in 3

1.Se1 (-) 1...K×e5 2.Rd4 (>3.Rd×e4) 2...K×d4/K×f4 3.Sf3/Sd3; 1...S×d7 2.S×d7 (>3.Bc4); 1...Sf7 2.S×f7 (>3.Bc4); 1...g×h4 2.Bc4+ K×e5 3.Rf5; 1...g5 2.Be4+/Rf5; 1...e3 2.Bc4+/either Sf3.

The idea shown in No.18 in a block setting, with Campbell's favourite retreating knight key.

25. 171 *Era*, 19th July 1857

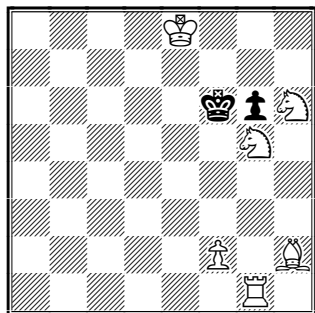


Mate in 4

1.Rh1 g6 2.Bh2 K×g5 3.Kg7 K×h4 4.Bf4.

Campbell's imaginative elaboration of the Indian theme. Both critical move and interference take place while the black king is two files away from the mating line. The next *Era* column featured No.25a, which suggests either an amazing coincidence or that there must have been an extremely efficient postal service in those days! I have added the pawn at f2 to stop the cook 1.Shf7 Kg7/Kf5 2.Be5+/Kf8.

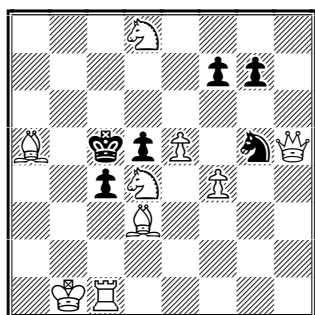
25a. Conrad Bayer, v. 172 Era, 26th July 1857



Mate in 3

1.Rh1 Kxg5 2.Kf7 any 3.Bf4; 1...Kg7 2.Be5.

26. Manchester Tourney, 1857

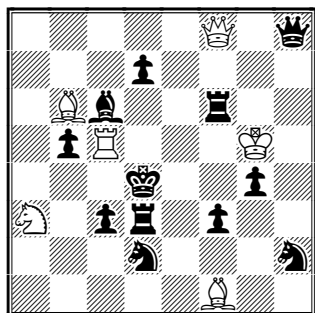


Mate in 3

1.Qg6 (>2.Qb6) 1...fxg6 2.Kc2 cxd3+/c3/Kxd4/S~ 3.Kxd3/Sb3/Bb6/S8e6; 1...Se6 2.Rc3 Kxd4/S~/f~ 3.Qg1/Qb6/S8xe6; 1...f6 2.Ka1/Ka2/Kc2/Rc2/Be2/Bf1/Sb7+.

A strange problem which combines two inset block two-movers, one with four variations, the other three. "Campbell's analytical skill finds the most outstanding expression in this splendid work." (Dehler)

27. 25 Chess Player's Chronicle, July 1859

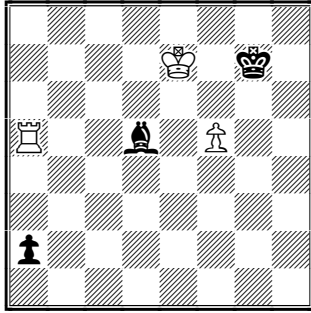


Mate in 3

1.Qd6+ Rxd6 2.Kf4.

With the white king facing mate in the diagram, a strong key is indicated. A spectacular deflecting sacrifice allows the king to approach to a square where the multiple threat protects it against all checks. The finish is reminiscent of Bayer's 20b.

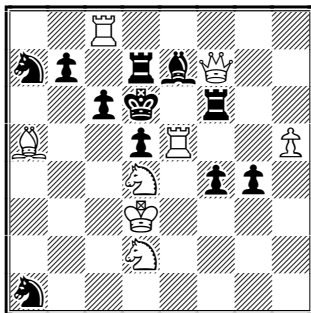
28. Era 8th January 1860 (with Frank Healey, Bernhard Horwitz, Josef Kling & Adolf Zytogorski)



Win

A didactic position jointly analysed by the noteworthy quintet. The solution given was 1.Ra6 Bf7* 2.Ra3 Bd5 3.Ra5 Bb3 4.Ra7 Bd5 5.Kd6+ Bf7 6.Ke5 Kg8 7.Kf6 Bd5 8.Ra4 Kf8** 9.Ra3 Kg8 10.Ke7 wins. * If 1...Bc4 or 1...Bb3 White would push the pawn, checking, and then attack bishop with rook. On the bishop moving, White checks on g-file and occupies g1 with the rook, winning. ** 8...Kh7 9.Ke7 Bc4 10.Ra3 Bb3 11.Kf8 wins, for if 11...Kh8 12.Rxb3, and if 11...Kh6 12.f6 Kg6 13.f7 Bxf7 14.Ra6+ wins. Nowadays we have the Nalimov Endgame Tablebases to tell us that 1.Ra3, Ra4, Ra6 and Ra7 all win in 33 moves, while 1.Kd6 wins in 35 moves. The position has its origins in the *Chess Player's Chronicle* for July 1856, where the setting 8/4K3/5Pk1/3b4/8/R7/p7/8 was given with the note "Black has the move. White cannot win. This chess study is founded on a position occurring in a game of Mr.Zytogorski". Nalimov confirms that 1...Bb3 draws, while 1.Rg3+ would win in 20 moves.

29. 836 Illustrated London News, 25th February 1860

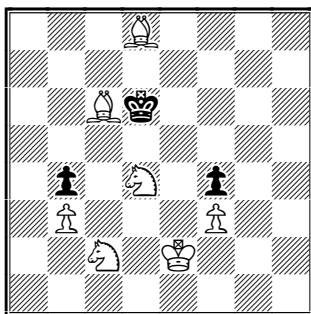


Mate in 3

1.Qxd5+ cxd5 2.Rc5 (>3.either Rxd5); 2...Kxc5 3.Se4; 2...Kxe5 3.Sc4; 2...B~ 3.Rcd5; 2...b6 3.Red5.

Another variation on the idea shown in No.18 and No.24. This time a queen sacrifice key clears a path for the second rook to complete the matrix.

30. 117 Chess Player's Chronicle December 1860

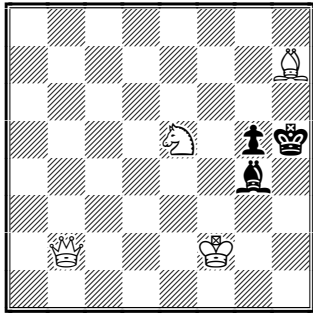


Mate in 4

1.Sa1 Kc5/Ke5 2.Bc7/Be7 Kxd4 3.Bd6 Kc3 4.Be5.

Clearly developed from No.1, adding a sharp retreating key.

31. 150 Chess Player's Chronicle, April 1861

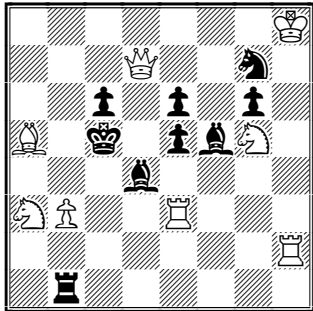


Mate in 3

1.S×g4 (>2.Bf5/Kf3) 1...K×g4 2.Qh8 Kf4/else 3.Qd4/Bf5.

Capture keys are unusual in Campbell's work, No.29 furnishing the only other example. The problem has been reprinted many times with the queen on f6 and the first move omitted, a version which seems to have originated with the British composer J.W.Abbot around 1875. Whether or not Campbell authorised his name appearing above this version must remain a matter for speculation, as he never composed a two-mover. Two of his favourite themes – clearance and ambush – are combined in a miniature setting.

32. 893 Illustrated London News, 6th April 1861

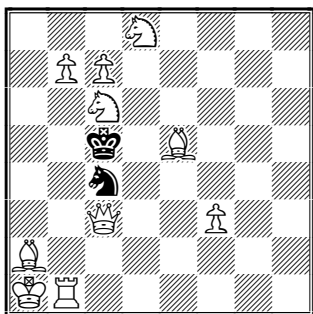


Mate in 3

1.R3h3 (-) 1...Ba1 2.Rb2 (>3.b4/Rc3); 1...Be3 2.R×e3; 1...Bd3 2.R×d3; 1...Bc2 2.R×c2+; 1...Rb2 2.R×b2; 1...R×b3 2.R×b3; 1...e4/S any 2.Rc2+.

One of Campbell's most famous problems. An incomplete block whose key, by closing the h-file, prepares the star variation, which features a Nowotny.

33. 156 Chess Player's Chronicle, May 1861

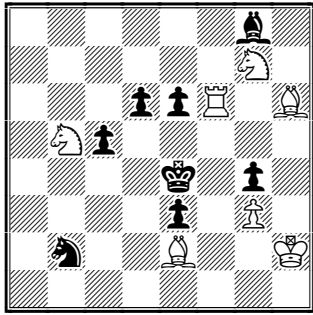


Selfmate in 9

1.Qc2 Kd5 2.b8Q Kc5 3.c8S Kd5 4.Bb2 Kc5 5.Sa5 Kd5 6.Se7+ Kc5 7.Qf2+ Se3 8.Sb3+ Kc4 9.Qc2+ S×c2.

Campbell's only selfmate, and apparently not intended as a serious composition given the alternative orders possible in the early moves. This may seem bizarre to modern eyes, but even the most famous problem of the 19th century, Loveday's Indian, has a similar defect.

34. 898 Illustrated London News, 11th May 1861

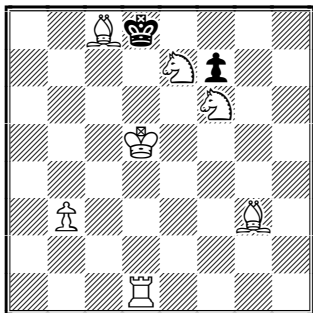


Mate in 5

1.Sf5 (>2.Sc3+ Ke5 3.Bg7) 1...Sa4/Sd1 2.Se7 (>3.Rf4+) 2...e5 3.Bg7 ~ 4.Rf4+; 1...e×f5 2.Re6+ Kd5 3.R×d6+ Ke4 4.Sc3+ Ke5 5.Bf4; 3...Ke5 4.Bg7+/Bf4+; 2...B×e6 3.Sc3+ any 4.Bg7+; 1...Kd5 2.Se7+ K~ 3.Rf4; 1...Ke5 2.Bg7 Ke4 3.Sc3+.

Described in the *I.L.N.* as “a very hard nut”. In the main line 3.Bg7, setting up an indirect battery aimed at two squares, one of which is blocked, the other masked, is well-hidden, though the effect is somewhat reduced by the fact that the move is repeated in the threat. The matrix is essentially a mating net.

35. 247 Chess Player’s Chronicle, April 1862

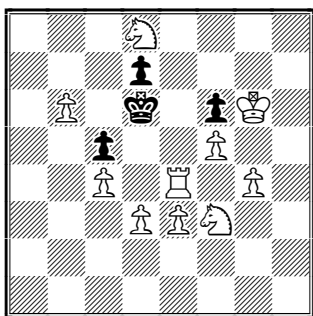


Mate in 3

1.Rg1 K×e7 2.Bc7 K×f6/Kf8 3.Bd8/Bd6.

Abandonment of a direct battery for an indirect one which is exploited two moves later. Another development of the idea shown in Nos.1 and 30, and bearing a family resemblance to No.25.

36. v. 263 Chess Player’s Chronicle, (July?) 1862

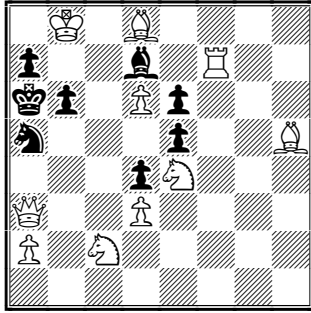


Mate in 3

1.Sg5 f×g5 2.Re5 K×e5 3.Sf7.

Straightforward deflecting sacrifices. The original setting was 8/3S4/3p4/1P1k1pK1/2p2P2/2P1R1R1/5SP1/8 – cooked by 1.Re4 2.Kf6.

37. London Tourney 1862

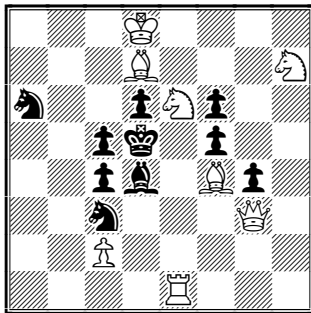


Mate in 3

1.Rf4 (-) 1...Kb5 2.Qa4+ Kxa4/Ka6 3.Sc3/Sb4; 1...exf4 2.Sc5+ Kb5/bxc5 3.Sxd4/xa5; 1...Be8 2.Bxe8 (>3.Sb4); 1...Bc8 2.Qa4; 1...Bc6 2.Sc5+; 1...Ba4 2.Qxa4.

The rook looks well placed to check at a7 if the bishop moves, so the waiting sacrificial key comes as a surprise. The anticipatory pin, which requires a queen sacrifice to function, is reminiscent of the style of Fritz Giegold, and there is an attractive variation after the rook is captured. The anticipatory selfblock 1...Bc6 is a neat addition, but the bishop on h5 is uneconomical, working in only one side variation.

38. London Tourney 1862

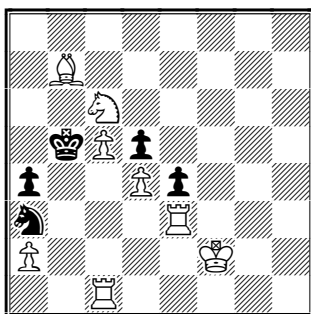


Mate in 3

1.Rc1 (-) 1...Se4 2.Qb3 (>3.Qb7) 2...cxb3/Sb4/Sb8 3.c4/Sc7/Sc7; 1...Sa~ 2.Qg2+ Se4 3.Sc7; 1...Be5 2.Rd1+ Bd4/else 3.Sxf6/Qg2.

An incomplete block with only 1...Se4 needing attention. A curious feature is that the key gives the king a flight square which the leading defence immediately blocks. Von Holzhausen commented "It seems to me that with this cunning arrangement Campbell achieved some kind of theoretical maximal disguise for his key. His masterly handling of the material is also shown to advantage. He is not concerned whether all the white pieces contribute to the concluding position. His only consideration is to set his idea in the most impressive and surprising manner." Dehler described Kohnlein's reconstruction as "a little masterpiece which by no means attains the expressive power of Campbell's setting".

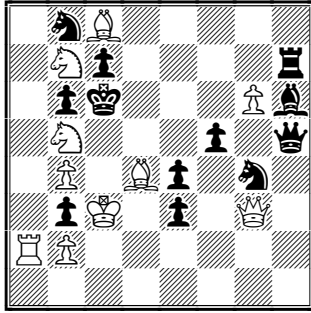
38a. Friedrich Kohnlein (after J.G.Campbell), Festschrift des Akademischen Schachklubs München, 1906



Mate in 3

1.Ra1 (-) 1...Sc4 2.Rb3+ axb3 3.a4; 1...Kc4 2.Ba6+ Sb5 3.Rc1; 1...S else 2.Rb1+.

39. v. London Tourney 1862

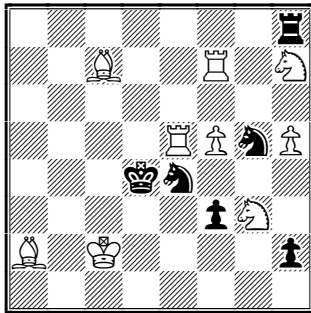


Mate in 4

1.Bg7 (>2.Sd4+/Qxc7+) 1...Bxg7+ 2.Qe5 (>3.Sd8/Sa7/Sd4) 2...Bxe5+ 3.Kc4 (>4.Sd8/Sa7); 1...Kxb5 2.Qxc7 (>3.Sd6/Qc4) 2...Bxg7+ 3.Kxb3.

Erich Brunner moved the rook from a1 to a2 and added the pawns at b2 and b3 to eliminate a cook by 1.Sd8+ Kxb5 2.Be6. This problem gives the impression of being an elaborated version of No.20, as the underlying logic is identical.

40. London Tourney 1862

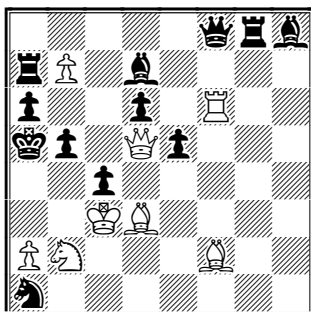


Mate in 4

1.Sf6 (>2.Rd5+ Ke3 3.Sg4) 1...Sxf6 2.Rd7+ Sxd7 3.f6 (>4.Sf5) 3...Sxe5 4.Bb6; 1...Sd6 2.Sg4 (>3.Rd5/Bb6) 2...Sc4 3.Rd7+; 1...Rd8 2.Sg4 (>3.Bb6+/f6/Bxd8).

White's aim is to play f6 and Sf5 mate, but first the e4 knight must be decoyed. The key is paradoxical, blocking the very pawn which wants to move! The main line ends in a model mate.

41. London Tourney 1862

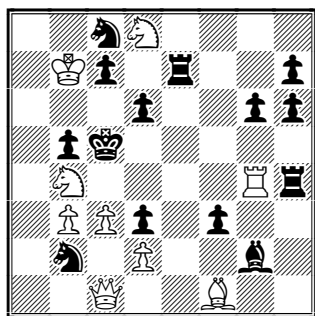


Mate in 5

1.Bg6 (>2.Sxc4+ Ka4 3.Qd1+) 1...Bg4 2.Be8 (>3.Qxc4/Bb6+/b8Q) 2...Qe7 3.Qxc4 Sc2 4.Qa4+ bxa4 5.Sc4; 2...Be2 2.Bb6+ Kxb6 4.Qc6+ Ka5 5.Qc7; 1...Bf5 2.Sxc4+ Ka4 3.Qd1+ Sc2 4.Qxc2+ Bxc2 5.Bxc2.

The key clears the line for the queen to reach d1, while preventing a rook check. In the main line the black bishop blocks the g-file while opening the b5-e8 diagonal for White to set up multiple threats, the third of which may have been unintended by the composer. Black is defenceless, and while there is a second queen sacrifice at a4 the solution as a whole is very untidy. The lengthy threats are unusual for Campbell.

42. v. London Tourney 1862

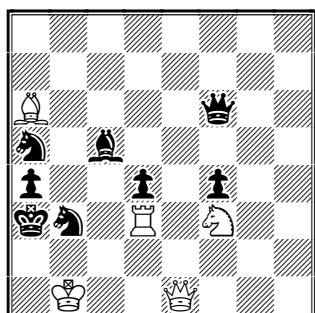


Mate in 5

1.Qe1 (>2.Qxf2+) 1...Rxe1 2.Be2 (>3.Se6) 2...Rxe2 3.Ka6 (>4.Sb7) 3...f2 4.Re4 (>5.Sb7/Se6); 2...f2+ 3.Kxc7 (>4.Se6) 3...Rxe2 4.Re4; 1...f2+ 2.Bxg2 (>3.Sa6) 2...d5 3.Qxe7+ Sxe7 4.Kxc7/Sf7; 3...Sd6 4.K various.

A correction by Brunner, who moved the queen from b1 to c1 and added the pawns at d2 and d3 to eliminate the cook 1.Se6+ Rxe6 2.Qd1 or Qd3 S(x)d3 3.Sxd3+ Kd5 4.c4+. The key is not difficult, as 1...c6+ must be dealt with, and once the rook has been decoyed the king is free to set up knight threats. In each sub-variation the Nowotny interference Re4 concludes matters. It is possible that Campbell would not have found the correction wholly satisfactory, as it removes the possibility of 1.Qe4.

43. 1131 Illustrated London News, 7th March 1863

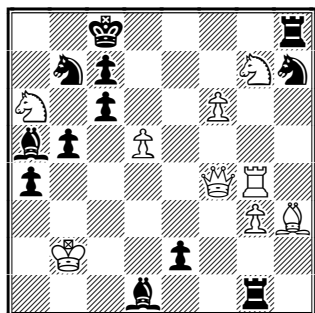


Mate in 4

1.Qc1+ Kb4 2.Qa3+ Kxa3 3.Se1 any 4.Sc2.

Remove the queen and there is a mate in two, so the initial moves are spent eliminating the strong but superfluous force. A paradoxical idea which had been shown as early as the 9th century. No.43a shows the queen clearing a line rather than freeing a square, while No.43b combines line clearance and square vacation in a classic setting.

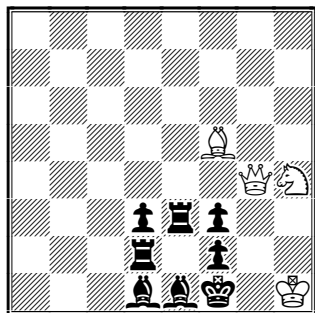
43a. Conrad Bayer, 125 Era, 31st August 1856



Mate in 5

1.Qf5+ Kd8 2.Qc8+ Kxc8 3.Rxa4+ Kd8 4.Sb4 (>5.Sxc6) 4...Bxb4 5.Ra8.

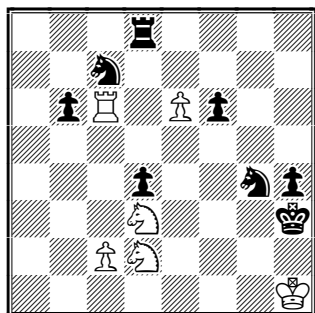
43b. Herbert Grasmann, 2nd Prize, Deutsche Schachblätter 1950



Mate in 6

1.Qh3+ Ke2 2.Qf1+ Kxf1 3.Bh3+ Ke2 4.Bf1+ Kxf1 5.Sf5 any 6.Sg3.

44. 618 Sissa, 1863

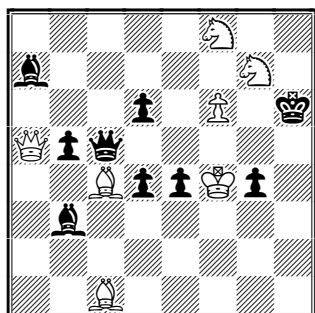


Mate in 4

1.Sf1 (>2.Sf4) 1...Sd5 2.c4 (>3.cxd5) 2...dxc3 e.p. 3.Rxc3 (>4.Sf2/Sf4); 1...Sxe6 2.Rxe6; 1...Sf2+ 2.Sxf2.

The ambush manoeuvre involving the rook is pleasing, but the flight-taking key is weak. 1.Se4? is refuted by 1...Sd5 2.c4 Ra8! The problem was dedicated to the London-based player Stefano Dubois.

45. v. 479 The Field, 26th September 1868

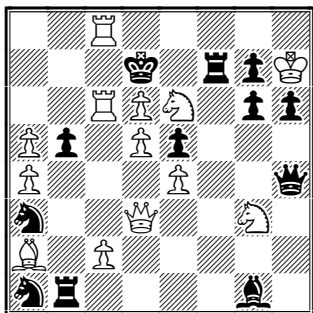


Mate in 4

1.Qd2 (>2.Qh2/Kxg4+) 1...Qg5+ 2.Kg3 (>3.Qh2/Qxg5) 2...Qe3+/Qxd2 3.Kh4 (>4.Sf5); 1...Qe5+ 2.Kxg4+/Kxe5+.

The odd key reinforces the battery line. In the main line the white king does an amusing sidestep around the pawn. The original setting had black rook b7 and white rook c7 instead of the pawns at d6 and f6 and was cooked by 1.Kxg4+ e3 2.Rc6+ etc.. It is not clear to me why Campbell used such an expensive arrangement to guard g7.

46. 1295 Illustrated London News, 19th December 1868

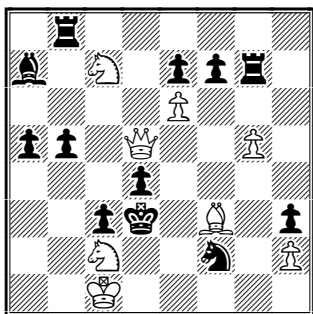


Mate in 4

1.Sh1 (>2.Qh3) 1...Rb3 2.Qf1 (>3.Qxg1/Qxf7+/R8c7+) 2...Rxf1 3.Sf2 (>4.Sc5/Sf8); 3...Qxf2 4.Rd8; 2...Bf2 3.Qxf2; 1...Rf5 2.R6c7+ Kxd6 3.Rb7 (>4.Rc6); 1...Rf3 2.Qxf3/R6c7+; 1...Qe7 2.dxe7 Kxe7 3.d6+; 1...Bb6 2.axb6.

Another retreating knight key, to the corner farthest from the black king, clearing a path for the quiet queen threat. The main line allows a sacrifice to force a critical move followed by a Nowotny. Though a shorter problem, this rendering of the idea is arguably more subtle than No.5. Nowotny had earlier combined the corner key with a Nowotny threat but no critical move. Brunner simplified Campbell's problem in No.46b.

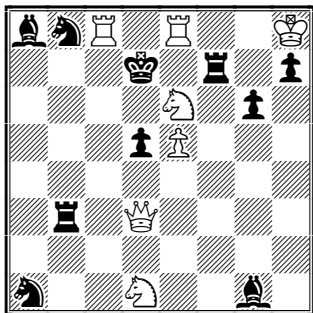
46a. Anton Nowotny, 3rd Prize set, London Tourney 1862



Mate in 4

1.Sa8 (>2.Sb6 >3.Qxb5/Qxd4) 1...fxe6 2.Sb6 exd5 3.Se1+ Ke3 4.Sxd5, but 2.Qe5 also works; 1...Rc8 2.Qxb5+ Rc4 3.Qe5/Qf5+; 1...Rxc5 2.Se1+.

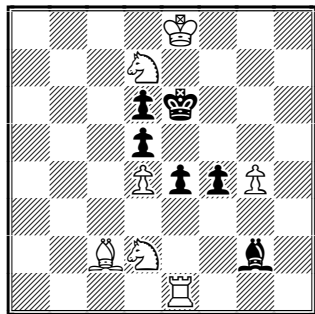
46b. Erich Brunner, Festschrift des Akademischen Schachklubs München, 1911 (suggested by J.G.Campbell's No.46)



Mate in 3

1.Qf1 (>2.Qxf7) 1...Rxf1 2.Sf2 (>3.Sc5/Sf8); 1...Rbf3 2.Qb5+ Bc6 3.Rcd8; 1...Rff3 2.Qh3; 1...Rf4 2.Qxf4; 1...Rf5 2.Qxf5; 1...Rf6 2.Qxf6/Red8+; 1...Bf2 2.Qxf2.

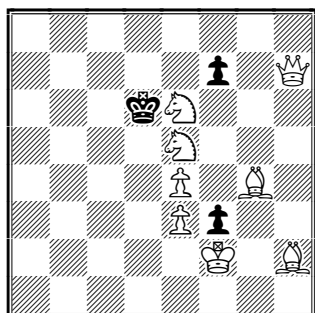
47. 1515 Illustrated London News, 8th March 1873



Mate in 3

1.Rd1 (-) 1...f3/Bh3 2.S×e4 (>3.Sg5) 2...d×e4 3.d5; 1...Bf3 2.S×f3; 1...Bh1 2.R×h1; 1...Bf1 2.Sf3/S×e4.
 A key reminiscent of No.38. Again the ambush is combined with clearance, though of a simpler kind.

48. Westminster Papers 1873

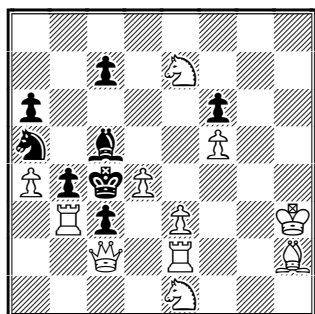


Mate in 3

1.Bg1 (>2.Q×f7) 1...f×e6 2.Qa7 K×e5 3.Qd4; 1...f5 2.Q×f5 Ke7 3.Qf8; 1...K×e5 2.Q×f7 K×e4/Kd6 3.Qf5/Qc7.

Set variations exist for all moves except 1...f×e6. The play is completely accurate. When the problem was quoted in the *Leipziger Illustrierte Zeitung* in 1878, the editor commented "In this idiosyncratic composition the Bh2 not only serves no useful purpose in making the solution work, but even has to be prevented from hindering it. Now since the presentation of this basic idea has to be considered the real purpose of the problem, neither the rules of economy nor the aesthetic principle that all the white pieces should participate in the mate can apply; rather this work must serve as proof that an exception to the general aesthetic rules can be fully justified."

49. v. 591 English Chess Problems 1876



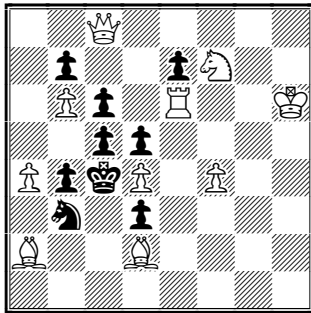
Mate in 4

1.Bd6 (>2.Sd3 >3.Sb2) 1...B×d6 2.Rh2 (>3.Qe2+/Qg2) 2...B×e7 3.Qg2 (>4.Qg8) 3...K×b3 4.Qa2; 2...B×h2 3.Sd3/Sf3; 1...Sc6 2.Qa2/R×c3+/Rb2/Rb1.

The pawn at c7 has been added to stop a cook by 1.Qd3+ K×b3 2.Qd1+ Ka3/Kc4/c2 3.Qa1+/d×c5/Q×c2+. The key has a double purpose – to stop the knight being captured prematurely, and to cope with B×d4 by

enabling R×b4. The clearance in the mainplay is reminiscent of Healey's Bristol problem. The clearance motivation is pure, as only the need to remove the rook as an obstruction forces it to h2, not any need to guard a2. Dehler gives the continuation 2.Qa2 after 1...Sc6, but other moves also work. *English Chess Problems* details only the main line.

50. 2066 Illustrated London News, 27th October 1883

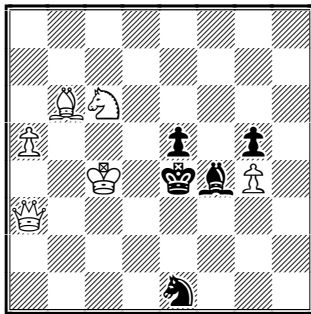


Mate in 3

1.Sh8 (-) 1...K×d4 2.Qg8 (-) 2...Kc4/c4/S×d2 3.Re4/Qg1/Qg7 (duals after other S moves); 1...c×d4 2.R×c6+/Q×c6+/Q×b7.

The key to the corner is nicely forced and the pin of the d5 pawn is not obvious in the diagram. Clearly neither the multiple continuation in the by-play nor the illegal position bothered Campbell. The combination of line clearance plus avoidance of line closure is reminiscent of a problem by Healey (No.50a), which itself employs a matrix similar to that of the famous Bristol problem.

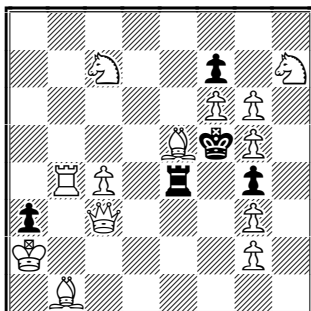
50a. Frank Healey, 1043 Illustrated London News, 20th February 1864



Mate in 3

1.Sa7 (-) 1...Bd2/Bc1 2.Qf8 (>3.Qf5) 2...Bf4 3.Qa8.

51. 2074 Illustrated London News, 22nd December 1883

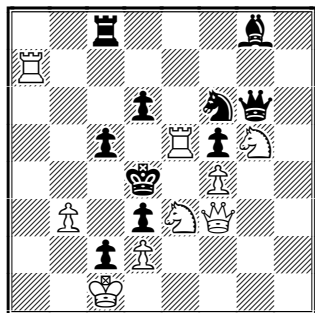


Mate in 3

1.Qa1 (-) 1...f×g6 2.Bb2 a×b2 3.Rb5; 1...K×g6 2.B×e4+ Kh5 3.Qh1.

This time the queen retreats to the corner, aiming for h1 while continuing to guard e5. The line clearance is exploited for the purpose of relieving stalemate.

52. v. 2189 Illustrated London News, 6th March 1886

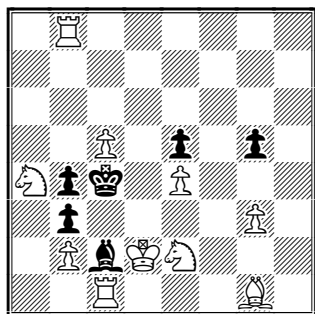


Mate in 3

1.Rf7 (>2.Se6, also 2.Rd5+/Qxd5+/2.Qa8) 1...Bxf7/Qxf7 2.Qa8 (>3.Qa1/Sf3); 1...Qxg5 2.Rd5+ Sxd5 3.Qxd5; 1...Re8 2.Qa8/Rd5+/Qd5+.

A correction by Brunner. The original setting 2r3b1/R5pq/3p1s2/2p1R1S1/3k1P2/1P1pSQ1s/3P4/1K4b1 was cooked by 1.Sf5+ Qxf5 2.Qe3+ and 1.Qe4+ Qxe4 2.Sf5+ Rxe4+/Sf3+. The mainline is reminiscent of Nos.3 and 6 except that here the clearance of the a-file is more subtle since it is not exploited until the mating move. The short threat disguises the fact that the variations are really full-length threats.

53. 2222 Illustrated London News, 6th November 1886

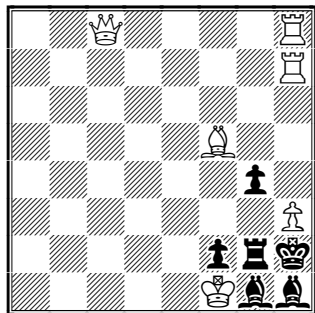


Mate in 3

1.Bh2 g4 2.Sg1 Kd4 3.Rxb4.

A.C.White termed this type of strategy "passive sacrifice", the surrender of its powers and activities by any piece without its removal by capture. Two guards on d4 must be removed. In 1867 Loyd had shown how to eliminate four guards on the same square (No.53a).

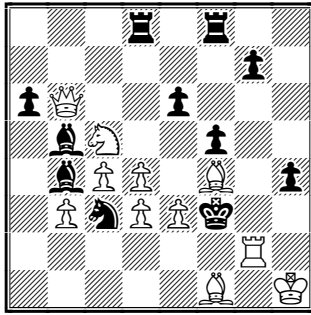
53a. Sam Loyd, 989 New York Albion, 28th December 1867



Mate in 3

1.Rd7 (-) 1...g3 2.Bh7 Kxh3 3.Bf5; 1...Kg3 2.Qb8+/Qc7+; 1...Rg3 2.hxg4+.

54. v. 2280 Illustrated London News, 17th December 1887

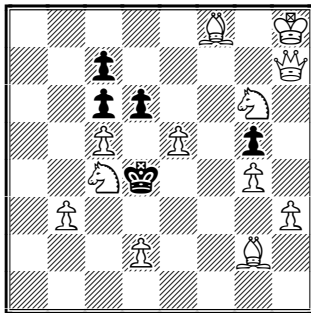


Mate in 3

1.Qa5 (>2.Qa2 >3.Qf2) 1...Ba4 2.Se4 (>3.Sg5/Sxd2) 2...fxe4/Sxe4 3.Qh5/Be2; 1...Bxa5 2.Sxe6 (>3.Sg5); 2...Se4 3.Be2; 1...Ba3 2.Qxc3 (>3.Be2).

Campbell's setting 3r4/8/1Q2p1s1/1bS2p1p/1bPp1p2/1PsP1k1P/6R1/5BBK has no solution after 1...Se5. No.58 is a reworking which, however, lacks many of the interesting points of the original setting. Brunner's correction retains both leading variations, the clearance of the rank after 1...Ba4 and the decoy 1...Bxa5, losing only 1...Ra8 2.Sxe6.

55. 2309 Illustrated London News, 7th July 1888

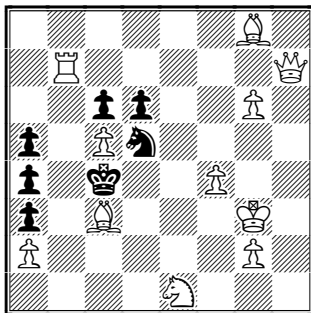


Mate in 3

1.Kg8 (-) 1...d5 2.Sh8 dxc4 3.Qe4; 1...Kd3 2.Sf4+ Kd4 3.Se6; 1...Kxc5 2.Qxc7 (>3.Qb6) 2...Kd4 3.Qxd6.

Another experiment with a knight clearance move to the corner. This time a preliminary square vacation is required. A development of No.50.

56. v. 2374 Illustrated London News, 5th October 1889

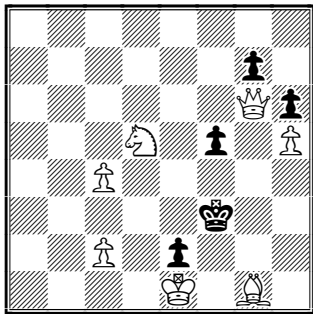


Mate in 3

1.Bh8 (>2.Qg7) 1...dxc5 2.g7 Kc3 3.Qd3; 1...dxc5 2.Qc7 (-) 2...Kc4/Sxc7/Sb4/Sxf4 3.Qxc6/Sd3/Qb6/Qb6.

The Indian type of passive sacrifice, an idea shown by Loyd in No.56a. There is a Turton threat which is never realised. The pawns on the a-file were added by Brunner to eliminate the cook 1.g7. The subsidiary variation 1...Kxc7 is curious, with the queen placing herself en prise to the newly-unpinned knight.

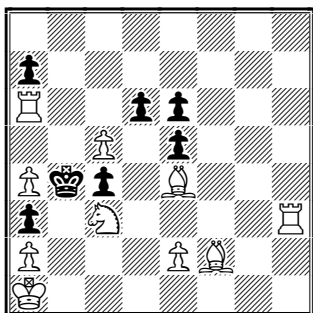
56a. Sam Loyd, Cleveland Leader Ty., 24th August 1876



Mate in 3

1.Ba7 (-) 1...f4 2.Sb6 Ke3 3.Qd3; 1...Ke4 2.Qg3.

57. 910 The Field, 19th October 1889

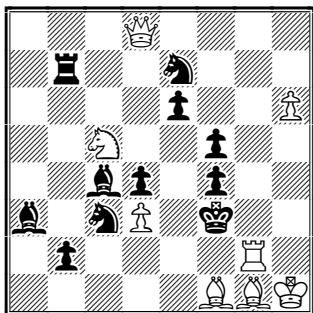


Mate in 3

1.Bh4 (-) 1...Kxc5 2.Ra5+ Kd4/Kb4/Kb6 3.Bf2/Rb5/Bd8; 1...dxc5 2.e3 Kxc3 3.Be1; 1...d5 2.Be7 (>3.c6).

An excellent flight-giving key needed to provide for 1...d5. The main variation concludes with three mates, including a switchback.

58. 2392 Illustrated London News, 8th February 1890

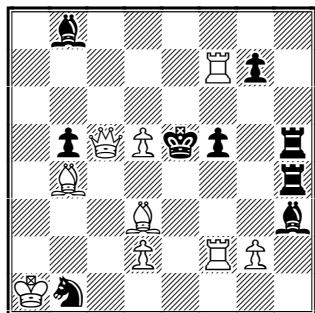


Mate in 3

1.Qa5 (>2.Qxc3 >3.Be2; 2...Bxd3 3.Qxd3; and 2.Se4 >3.Sd2/Sg5; 2...fxe4/Sxe4 3.Qg5/Be2) 1...Sd5 2.Sxe6 >3.Sxd4/Sg5.

A not wholly satisfactory correction of No.54. The sacrificial threat in the earlier problem has been replaced with a double threat, one of which was the leading variation of the earlier version.

59. 2583 Illustrated London News, 7th October 1893



Mate in 3

1.g4 (>2.either Rxf5+) 1...Bxg4 2.Rf4 (>3.Qd4) 2...Kxf4/Ba7 3.Qe3/Qd6; 1...g6 2.Rf6 (>3.Re6) 2...Kxf6 3.Qe7.

Published posthumously. The defences are anticipatory selfblocks allowing matching sacrifices. In addition 1...g6 is an anticipatory interference, neutralising 2...Rh6. Strategically different but visually similar to No.18.

