

CHESS.

The proprietors of THE CRITIC offer two prizes—to consist of books on Chess—to those subscribers who shall send in the greatest number of correct solutions during the current year. No entrance fee required. All communications for this department should be addressed—CHESS EDITOR, Windsor, N. S.

TO CORRESPONDENTS.

Columbia Chess Chronicle.—Vol. 1. Nos. received with thanks. Kindly forward index which failed to reach us.

Toronto Week.—Your issues of the 5th and 26th ult., have not come to hand.

E. S. C.—Thanks for problem. After much anxious study, we finally deciphered your hieroglyphic post-script.

F. Mackie, (Eng)—Correct solutions of 18, 19, 20, and 21 received.

(Correct solutions of Nos. 24 and 25 received from J. W. Wallace, H. B. Stairs, Mrs. H. Moseley, and F. W. Beckman.)

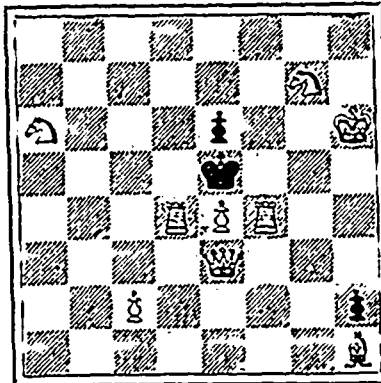
Solution to Problem 26.—R to QB2.

Solution to Problem 27.—B to QR8.

(Correct solutions of both the above received from Rev. C. E. Willets, J. W. Wallace, H. B. Stairs, Mrs. H. Moseley, and C. Cutbill.)

PROBLEM No 29.

By G. N. Cheney from "Chess-Nuts." BLACK.



WHITE.

White to play and mate in 2 moves.

ON PROBLEMS.—'Tis true that a beautiful position is liable to be impaired by an obvious solution, at the same time, when composing, care should be taken that difficulty does not predominate to the detriment of beauty. Key-moves, in particular, should be well hidden without being separated from the theme. A problem is formed before the key is made, the key is the last touch given to it, and if the key is weak, it detracts from the merits of the problem. It may happen that in order to make a difficult key the position must be altered. It is in thus altering that injury may be done to the beauty of the position; composers, therefore, must be cautious in considering the effect of a single change, and make provision for a good key when carrying out their conceptions in the main.

The first step for a young composer is to study the known gems of compositions. Take, for instance, a number of prize two-movers; analyze and endeavor to discover the idea, or theme, that underlies each composition, and the exact duty of each piece and pawn—if this one is to prevent a dual, or a cook; and mark how the powers of the pieces are utilized, as much as possible in their position:

To come to the practical part of the subject: there are two methods in the art of composition; the first is to arrange the men on the board to effect mate, and then to put them back to squares from which they can be played to the original position of mate. The second, and more advanced plan, is to conceive an idea, theme, or combination of themes, and to illustrate it on the board.—T. B. Rowland.

CHESS IN SPRING.

Chess in the mountains. Foaming lynn flies down Over red granite steps, by giants hewn:

We dreamers hearken, where huge turrets frown, 'To the wild waters' tune.

We watch the dark-blue pool, for ever calm;

We mark the falcon in mid-aether soar;

While the free wind brings up its pleasant psalm

From some far mountain-shore.

Quaff we the manzanilla festucine— Dash the bright flask into the wave away;

Then range the ivory pageant, half divine,

'Mid floating shadows grey.

And thou, sweet maiden, loop thy golden tresses

Back from the mystic field of endless strife.

Thought lurks within thy blue eye's dark recesses.

Chess is a mimic life.

DRAUGHTS-CHECKERS

All Checker communications should be addressed to W. Forsyth, 36 Grafton Street, Halifax.

TO CORRESPONDENTS.

We have received many attempted solutions to Problem 11, but none of them have been correct and complete. This problem has brought us into communication with several players with whom we were previously unacquainted, but whom we are glad to know. In the hope that checker friends in the Upper provinces may attempt it, we further extend the final time for solving this problem for a fortnight, and trust that in that time all our old and new friends will try to reach the correct solution. We repeat the position which is as follows:—black men—5, 9, 13, k., 16; white men—21, 23, 26, k., 7. Black to play and win.

W. Halifax.—If you will call on the editor of this column he will show you a stronger line of defence for black in problem 11.

LYNCH, Shubenacadie.—Congratulations on being the first to correctly solve problem 11.

SOLUTIONS

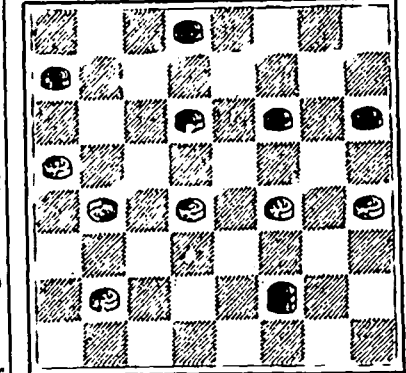
PROBLEM 20.—Correct solution to this problem received from Mrs. H. Moseley. The position is:—black men—1, 4, k., 11; white men—5, 10, k., 18. White to move and draw:— 18 22 13 9 2 6 14 18 4-8 16-20 (a) 20-24 32-27 22 17 9 6 6 9 10 6 8-12 11-8 24-28 1-10 17 13 6 2 9 14 5 1 12-16 8-3 28-32 drawn. (a) If black here plays 3-8, white follows with 2 6, and then black 8-3,

and 6 2 by white draws by continuing this line of play.

PROBLEM No. 23.

By D. McGregor, Doune, in the Glasgow Herald.

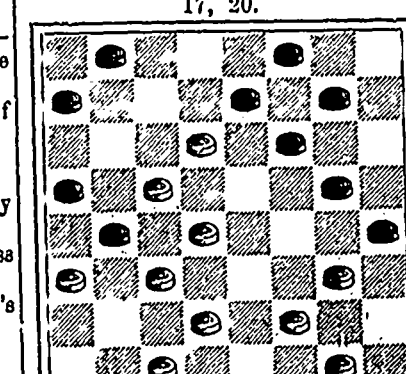
Black men—2, 5, 10, 11, 12; k., 27.



White men—13, 17, 18, 19, 20, 25. Black to move and win.

PROBLEM 24.

By the late E. R. Jacques, Malvern. Black men—1, 3, 5, 7, 8, 11, 13, 16, 17, 20.



White men—10, 14, 18, 21, 22, 24, 26, 27, 30, 32.

White to play and win.

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S. E. LEFEBVRE, Secretary, 19 St. James Street, Montreal

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