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CHESS MINIATURES
IN THREE

Collected and Arranged by
E. WALLIS, SPRINGFIELD, SCARBOROUGH

With an Introduction by
PHILIP H. WILLIAMS, F.C.A.

And Hints to Solvers by
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"Voluptatis multam in parvo opere."

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PREFACE

In offering this little volume of little problems to the ever-increasing body of chess lovers both at home and abroad, I have been actuated by a desire to focus in one volume all the best work of chess composers in this fascinating branch of problem construction.

It is pretty well laid down now that a Miniature Chess Problem is one containing not more than seven men all told, and I have confined my researches to those with three moves only, as being the most popular and containing some of the most beautiful play to be found in the whole range of chess strategy.

I have endeavoured to make the work a popular one, and one that could be easily carried about and looked at in odd moments. So far as I know there is only one work of similar nature, Blumenthal's "Schach-miniaturen," which, admirable as it is, is virtually closed to the ordinary solver on account of difficulties of the language. I have to acknowledge my indebtedness to Blumenthal's work for many fine examples in the following pages.

The chess enthusiast will find in these problems simplicity, beauty, and in many cases difficulty. None of the problems commence with either check, capture, or pawn promotion. English, Continental and American composers are all represented, and I have endeavoured to give the best problems of the kind I could gather together from a collection of something over 1,500 examples.

A word as to the general arrangement of the book. As all the problems are direct mates in three moves, it has not been necessary to put the conditions under each. No index is necessary as the composers' names are in strict alphabetical order, and where there is more than one problem those with the fewest pieces are placed first. I have given

the key moves only. Solvers will frequently find that they have quite a good two-mover after getting the key.

I cannot close without expressing my thanks to the many friends, most of them unknown to me, who have assisted me in various ways. In particular I must thank Mr. F. Baird, the chess editor of *The Football Field*, for his invaluable assistance. My thanks are also due to the gentlemen who undertook examination of problems—Mr. W. Geary, Mr. W. Marks, Mr. W. R. Todd and Mr. A. Neave Brayshaw; to Mr. I. M. Brown for his cordial support and researches; to Dr. Schumer and Mr. A. Briaïs for translation work; to Mr. P. H. Williams, Mr. W. H. Thompson, Mr. W. Moffatt, and others for help in various ways.

I can only say in conclusion that I hope this little book may fill a useful purpose in the chess world, and bring pleasure and instruction alike to the solver and the composer. That there are still untrodden paths in problem composing, and unseen beauties yet to present to the lovers of our fascinating game must be evident to all chess students, and if the perusal of this little work gives as much pleasure as it did to me in its preparation I shall feel that the effort has not been in vain.

E. WALLIS

For notes to the electronic edition, please see page 31.

INTRODUCTION

BY PHILIP H. WILLIAMS, F. C. A.

In introducing this unique collection of three-movers which Mr. Wallis has gathered together in such profusion, I should like to draw attention to the wonders of chess construction, its endless variety, and its charming ramifications. Here we have a huge set of problems in three moves, in none of which there are more than seven men, kings included. With such limitations it might be well imagined that many positions would bear so close a resemblance as to be almost duplicates of one another. A glance through the pages that follow will show that, on the contrary, despite the stringent conditions, variety, beauty and difficulty are to be found. It is to be wondered how it is possible to produce such a number of little three-movers, each of which stands by itself—a complete work of art.

To the expert problem enthusiast, I would say that herein are to be found many old favourites, without which no such collection would be complete; but there are also a large number of unfamiliar compositions. Mr. Wallis is to be warmly congratulated upon the success he has achieved by painstaking care and perseverance.

To the general reader I would point out that, notwithstanding all arguments to the contrary, it is possible to display wonderful strategy in spite of overwhelming strength in the attacking forces. To dismiss such positions on the ground of disparity of material is to ignore some of the finest departments of the game of chess. The whole collection points clearly to the existence of a branch of chess worthy of as much investigation as end games, openings, and other issues of the game proper.

The positions also point to a very distinct subdivision of the science of problem construction. There is of course a strong family likeness in many which are here collated, but in a large majority the resemblance is purely a superficial one, since the correct solutions differ completely, and the

variety of mating positions will be found to be astonishingly large. The peculiar subtlety of Black's defences (despite his poor resources), and the extreme nicety of attack necessary for White (despite his apparent overwhelming strength), are points worthy of careful scrutiny.

The player, accustomed as he is to analyse positions where the opponent's resources are approximately evenly balanced, will at first find his true sportsmanlike instincts offended by the relative weight of the two sides. Indeed unfavourable criticism would be justified if the play were of a heavy, smashing character. The positions would in that case have no interest whatever. But careful study will soon show him that the result is almost always accomplished by finesse, by surprising sacrifice and by exactitude.

This consideration accounts for the fact that the keen player, to whom problems in general are a sealed book, finds such positions so irritatingly difficult to master. Enough for him that "White wins;" the fact that a beautiful mate in three is possible does not seem to interest him. But if the standard set up by continual study of games is for once set aside as being beside the point, the situations to be found in this collection in such profusion stand forth in all their delicacy.

In almost all the positions here quoted, the following characteristics are to be found: (1) the surprising initial moves necessary to accomplish mate in three; a casual glance would seem to show that almost any forcible check or capture would suffice; (2) the fact that almost any move of Black, taken haphazard, will be found to require the utmost accuracy to meet successfully; (3) the almost invariable economy and beauty of the final positions; (4) the absence of any power on Black's part to make any serious threat: since any move of the black forces must infallibly lose; but, bearing in mind that the task is in every case to mate in three, it is most fascinating to find that the mate is only accomplished by a hair's breadth, even though the attacking force may be, at first sight, so overwhelming.

Such considerations show clearly that these "miniatures" are compositions upon which much skill and resource have been lovingly bestowed by composers. Amongst English authors, one of the earliest masters to produce many such graceful compositions was John Brown, familiarly known as "J. B. of Bridport," who was, perhaps, the pioneer of

the “miniature.” There are many other composers of our own country who have produced such works, but few seem to have actually specialised in this particular branch of the art. Amongst foreign and colonial authors maybe mentioned Galitzky, Loyd, Shinkman, Wurzburg, Bayersdorfer and Kohtz and Kockelkorn, all of whom have been prolific in compositions of this nature.

The question of difficulty— from the solver’s point of view—is not easy to deal with. Some skilled solvers say that these problems are very hard, owing to the liberal amount of elbow-room which is almost invariably found. Others, again, say that they are easy, owing to the very fact that there are but few pieces to mislead. Naturally if there are, at the most, but six white men which can possibly make the initial move, the task of exhaustive analysis is less than if there were a larger number. Yet one must remember that the smaller the number of men, the larger the number of vacant squares to which to move them; so paradoxically enough, the slender materials employed not infrequently lead the solver astray. With more massive problems, the idea, or part of it, is often seen almost at once, thereby affording valuable clues to the whole conception.

In conclusion, I can only say that the marvellous resources of chess, its infinite variety, its subtlety, and its grace can have no better example than this collection affords—typifying as it does but a small branch of the fascinations of problem science. That beauty, difficulty, and strategy can be produced with the most slender materials should be apparent to all lovers of Chess Problems.

PRÉFACE

PAR PHILIP E. WILLIAMS, F. C. A.

En introduisant cette unique collection de problèmes en trois coups, que Mons. Wallis, a réunis en si grande profusion, je me permettrais d'attirer l'attention sur les merveilles de la construction de problèmes d'échecs, sa variété infinie et ses ramifications charmantes. On trouvera ici un grand nombre de problèmes en trois coups, dont aucun n'a plus de sept pièces, y compris le roi. On pourrait s'imaginer qu'avec de telles restrictions, un nombre assez grand de ces positions se ressemblent suffisamment pour être presque le double l'une de l'autre. Mais si l'on jette rapidement les yeux sur les pages qui suivent, on verra, au contraire, qu'en dépit de ces restrictions forcées, on y trouve de la variété, de la beauté et de la difficulté. C'est à se demander comment il est possible de produire une si grande quantité de petits problèmes en trois coups, chacun desquels occupe sa place à part, tout en étant "un ouvrage essentiellement artistique."

En m'adressant aux enthousiastes émérites de problèmes d'échecs, je ferais remarquer qu'on trouve ici un grand nombre d'anciens problèmes favoris, sans lesquels aucune collection ne saurait être complète, mais que d'autre part, on y rencontre aussi beaucoup de compositions peu connues. On doit féliciter Mr. Wallis du succès qu'il a obtenu, par ses efforts incessants et par sa persévérance. Aux lecteurs, en général, j'indiquerais que, malgré tous les arguments contraires, il est possible de faire preuve de stratégie merveilleuse en dépit de forces écrasantes pour l'attaque. Si l'on ignorait de telles positions, à cause de la disparité des matériaux, on laisserait de côté, quelques-unes des sections les plus intéressantes des échecs. La collection toute entière, indique clairement l'existence d'une branche du jeu d'échecs qui mérite une investigation tout aussi approfondie qu'une fin de partie ordinaire, les

diverses méthodes de la commencer, ou tout ce qui dépend du jeu d'échecs proprement dit.

Les positions montrent aussi une subdivision très distincte de l'art de composer un problème. Bien entendu, beaucoup des problèmes que l'on trouvera ici, se ressemblent fortement, mais, chez la plupart d'entre eux, cette ressemblance n'est que superficielle, puisque les solutions correctes diffèrent absolument l'une de l'autre; et l'on s'étonnera de trouver, dans les positions de "mat," une plus grande variété qu'on ne l'aurait supposé.

La subtilité particulière des méthodes de défense des "noirs" (malgré le peu de ressources à leur disposition), et l'extrême habileté dans l'attaque que les "blancs" doivent employer (en dépit de leur écrasante supériorité apparente) sont des points qui valent la peine d'être soigneusement examinés.

Tout d'abord, le joueur d'échecs qui a l'habitude d'analyser des positions où les forces des adversaires sont approximativement égales, se sentira probablement froissé dans ses idées de "sportsman" par les forces relatives des antagonistes. Si, en effet, les variations des problèmes étaient lourdes ou écrasantes, il ne serait que juste de les critiquer d'une manière défavorable. Mais, en les étudiant soigneusement, on verra bientôt que l'auteur arrive à son but, avec habileté, au moyen de sacrifices surprenants et par beaucoup de justesse.

C'est cette considération qui fait que le joueur, passionné, lequel, ordinairement, ne s'occupe pas de problèmes, trouve de telles positions, difficiles et ennuyeuses à résoudre. Il lui suffit de savoir que les "blancs" gagnent; il ne semble guère attacher d'intérêt à découvrir une belle combinaison de "mat" en trois coups. Mais, si l'on met de côté, le modèle établi par une étude constante de parties d'échecs, les situations qui foisonnent dans cette collection, se font remarquer, par leur admirable délicatesse.

Dans presque toutes les positions reproduites ici, on distingue les traits caractéristiques suivants: (1) Les premiers coups surprenants qu'il faut jouer pour arriver à faire mat en trois coups; au premier abord, il semble presque, que n'importe quelle capture ou n'importe quel "échec au roi" doive suffire; (2) le fait, que pour chaque coup des "noirs," pris au hasard, auquel on doit répondre, la plus grande justesse est nécessaire;

(3) l'économie et la beauté qui s'aperçoivent souvent dans la position finale; (4) l'absence d'aucun pouvoir de la part des "noirs" de menacer sérieusement l'adversaire: car chaque coup des "noirs" doit infailliblement "amener leur défaite"; mais, si l'on se rappelle que le but, dans tous les cas, est de "faire mat en trois coups," il est extrêmement intéressant de découvrir que ceci ne peut s'accomplir que "par un cheveu" bien que les forces de l'attaque, paraissent écrasantes, au premier abord.

De telles considérations montrent clairement que ces "problèmes en miniature" sont des compositions auxquelles leurs auteurs ont apporté une grande habileté et beaucoup de ressource. Parmi les auteurs anglais, l'un des premiers "maîtres" qui ait produit des compositions si élégantes, fut John Brown, familièrement connu sous le nom de "J. B. de Bridport" qui fut peut-être le pionnier du problème en miniature. Il y a beaucoup d'autres compositeurs de notre pays, qui ont produit de tels ouvrages, mais peu semblent avoir choisi cette branche particulière de l'art de composer, comme "spécialité." Parmi les auteurs étrangers et coloniaux, on peut mentionner Galitzky, Loyd, Shinkman, Wurzburg, Bayersdorfer et Kohtz & Kockelkorn, chacun desquels s'est montré prolifique dans ses compositions de cette nature.

La question de difficulté—quant au point de vue solutionniste,—n'est pas facile à décider. Quelques-uns des plus habiles disent que ces problèmes sont très difficiles, par suite de la large "liberté d'action" qu'on y trouve invariablement. D'autres, au contraire, les trouvent faciles, à cause du nombre restreint des pièces qui puissent vous induire en erreur. Naturellement, s'il n'y a, au plus, que six pièces blanches qui puissent se déplacer pour jouer le premier coup, le travail à entreprendre pour analyser complètement le problème se trouve moindre que si le nombre des pièces était plus élevé. Mais il faut se rappeler que, moins il y a de pièces, plus il y a de places vacantes où l'on peut les placer; de sorte que, par un certain paradoxe, le peu de matériaux dont l'auteur s'est servi, conduit, assez souvent, le solutionniste, à faire des erreurs. Dans les problèmes plus chargés, l'idée de l'auteur, ou tout au moins, une grande partie de cette idée, se laisse voir souvent, presque immédiatement, mettant ainsi le solutionniste, "sur la piste" de l'idée véritable.

Pour terminer, contentons-nous de dire que les ressources

merveilleuses du jeu d'échecs, la variété infinie qu'on y trouve, sa subtilité et son élégance, ne sauraient être mieux démontrées que par cette collection de problèmes,—n'indiquant qu'une petite partie des fascinations de l'art de composer des problèmes. Tout admirateur et enthousiaste de problèmes d'échecs s'apercevra facilement qu'il est facile d'obtenir de la beauté, de la variété et de faire preuve de stratégie dans ces problèmes, même avec une très petite quantité de matériaux.

EINLEITUNG

VON PHILIP H. WILLIAMS, F. C.A.

Bei der Vorstellung dieser einzig darstehenden Collection von Dreizügern, welche Herr Wallis, in so grosser Fülle gesammelt, den Liebhabern Caissa's zur Verfügung stellt, möchte ich vor allem die Aufmerksamkeit auf die Wunder der Construction mit ihrer ins Unendliche grenzenden Abwechslung lenken.

Vor uns haben wir diese reichliche Fülle von Dreizügern, welche höchstens Siebensteiner sind, die beiden Könige mit eingerechnet. Man müsste glauben, dass bei der Verwendung solch eines geringen Materials die Ähnlichkeit zwischen den einzelnen Positionen unvermeidlich wäre; aber schon ein flüchtiges Durchblättern der Seiten, die folgen, wird uns das Gegenteil lehren. Trotz der lähmenden Bedingungen kann man da reichliche Abwechslung, Schönheit und Schwierigkeit vorfinden. Es ist wirklich zum wundern, dass es möglich war, solch eine grosse Menge von kleinen Dreizügern zu componieren, wo jeder für sich selbst ein vollkommenes Kunstwerk darstellt.

Dem Expert-Problem-Enthusiasten würde ich anvertrauen, dass er alle die alten Lieblinge wiederfinden wird, ohne welche eine solche Sammlung unvollständig wäre; ausserdem eine grosse Zahl noch wenig bekannter Compositionen. Herr Wallis verdient für den Erfolg, den er durch unermüdlichen Fleiss und Ausdauer erreicht hat, die aufrichtige Dankbarkeit aller Problem-enthusiasten.

Dem Leser im Allgemeinen würde ich, trotz aller Gegenargumente, hervorheben, dass es ungeachtet der Übermacht der angreifenden Truppen möglich ist eine wunderbare Strategie zu entfalten. Solche Positionen auf Grund der Ungleichheit des Materials auszuschalten, heisst eine der feinsten Zweige des Schachspiels zu ignorieren. Die Existenzberechtigung eines solchen Zweiges, der ebenso der Erforschung

würdig ist, als die Endspiele, Eröffnungen und andere Sprösslinge des Schachspiels, bringt uns die ganze Sammlung klar vor Augen.

Die Positionen deuten auch mit Entschiedenheit auf eine bestimmte Unterabteilung der Problemconstruction hin. Gewiss wird man in vielen Problemen, die man mit einander vergleicht, eine grosse Familienähnlichkeit finden; aber in einer grossen Majorität ist die Ähnlichkeit nur oberflächlich, die correcte Lösung ist ganz verschieden, und die Mannigfaltigkeit der Matpositionen ist erstaunend gross. Besonderer Aufmerksamkeit würdig sind die Feinheiten der Verteidigung des Schwarzen, (trotz der Armut an Mitteln), und die ausserordentliche Schönheit des Angriffes des Weissen, (trotz der augenscheinlichen Übermacht).

Der Spieler, der gewohnt ist Positionen zu analysieren, wo die Mittel der Gegner sich annähernd Gleichgewicht halten, wird vielleicht anfangs seine Sportsmans-Gefühle, durch das relative Gewicht der beiden Seiten, beleidigt finden. Gewiss würde eine ungünstige Kritik gerechtfertigt sein, wenn die Matsetzung einen schweren, zermalmenden Character hätte. In diesem Falle würden die Positionen nicht das geringste Interesse haben. Aber ein sorgsames Studium derselben wird bald lehren, dass das Resultat beinahe immer durch Finesse, überraschende Opfer und Exactheit zustande gebracht wird.

Diese Eigenschaften sind auch die Ursache, dass ein eifriger Schachspieler, für welchen die Probleme im Allgemeinen ein versiegeltes Buch sind, solche Positionen so reizbar schwierig zu meistern findet. Für den ist es hinreichend, dass "Weiss gewinnen muss"; die Thatsache, dass ein wunderhübsches Mat in drei Zügen möglich ist, scheint ihn gar nicht zu interessieren. Wenn aber einmal dieser Standpunkt der Partie beiseite geschoben wurde, da werden die Positionen, die so reichlich hier vorzufinden sind, in ihrer ganzen Schönheit erscheinen.

Beinahe alle Positionen, die hier angeführt sind, haben folgende Eigenschaften gemein:—(1) Die überraschenden Anfangszüge, welche notwendig sind um die Aufgabe in drei Zügen zu meistern; auf den ersten Blick würde es scheinen, als ob irgend ein Schachangebot oder das Schlagen einer Figur genügend wäre; (2) Die Thatsache, dass beinahe jeder Zug des Schwarzen die peinlichste Accuratesse erfordert, um mit Erfolg pariert zu werden; (3) Die beinahe durchwegs zu findende

Economie und Schönheit der Matpositionen; (4) Die Abwesenheit jeder Macht, beim Schwarzen, eine ernste Drohung zu vollführen, da jeder Zug der schwarzen Truppen unbedingt verlieren muss; aber wen man bedenkt, dass die Aufgabe in jedem Falle das Mat in drei Zügen ist, so ist es zumeist überraschend zu finden, dass es gerade Mat ist und nicht mehr, obwohl auf den ersten Blick die angreifende Macht so überwältigend erscheint.

Solche Eigenschaften zeigen es klar, dass diese "Schachminiaturen" grosse Gewandtheit, Erfahrung und Fleiss des Componisten erfordern. Unter den englischen Autoren war John Brown, allgemein bekannt als "J. B. von Bridport," einer der ältesten Meister, der solche reizende Compositionen zustande brachte. Er ist vielleicht der Pionier der "Schachminiatur." Es giebt auch mehrere andere englische Componisten, die solche Werke geschaffen haben, aber wenige scheinen sich in diesem Zweige der Problemkunst thatsächlich spezialisiert zu haben. Von den Autoren anderer Länder möchte ich erwähnen Galitzky, Loyd, Shinkman, Wurzburg, Bayersdorfer und Kohtz und Kockelkorn, welche zum Bereichern dieses Problemzweiges vieles beigetragen haben.

Die Frage der Schwierigkeit vom Standpunkte des Lösers ist nicht leicht zu behandeln. Manche gewandten Löser sagen, dass diese Probleme sehr schwierig sind, weil der Bewegungsraum nicht eingeschränkt ist. Andere wieder behaupten, dass sie leicht wären, weil es wenige Figuren giebt, die irre führen könnten. Natürlich, wenn höchstens sechs Steine den ersten Zug machen können, so ist die Aufgabe einer erschöpflichen Analyse viel leichter, als wenn die Anzahl der Steine eine grössere wäre. Jedoch darf man nicht vergessen, dass, je geringer die Anzahl der Steine, desto grösser die Anzahl der unbesetzten Felder, wohin die Figuren ziehen können. Deshalb,—wie paradox es auch klingen mag,—das geringe Material führt den Löser sehr oft irre. In grösseren Problemen kann die Idee oder ein Teil derselben sofort entdeckt werden, wodurch ein wertvoller Leitfaden zur Conception des Ganzen gegeben wird.

Zum Schlusse kann ich nur behaupten, dass die wunderbaren Hilfsmittel des Schachspiels, mit ihren unendlichen Variationen, ihrer Feinheit und Anmut, kein besseres Beispiel darbringen können als diese schöne Sammlung, vorstellend, wie sie thut, nur einen kleinen Zweig

der Feinheiten der Problemkunst. Dass Schönheit, Schwierigkeit und Strategie auch mit dem geringsten Materiale erreicht werden kann, sollte allen Problemliebhabern bekannt sein.

HINTS TO SOLVERS

BY A. NEAVE BRAYSHAW, B.A., LL.B.

A three move chess problem may be described as a position in a game between White and Black in which White, whose turn it is to play, undertakes to force mate on Black in three moves in spite of all that Black can possibly do to prevent it. If White does not succeed in his undertaking he is to be considered as having lost the game, and accordingly Black is willing to make any move, however desperate, or submit to any sacrifice however great, in order to keep his opponent at bay for three moves more.

Assuming that, the problem is sound, there is just one particular move, and only one, with which White must begin if he is to carry out his purpose. If he begins with any other, Black will be able to save off defeat beyond the stipulated number of moves. This first move is called the "key-move," and to it Black has one or more possible replies. Each of these must be examined separately, in turn, by White, and to each he must make the one, and only one, appropriate reply. Black now makes his second move, but, do what he will, White can mate him with his third. A good key-move does not, as a rule, close in upon Black, or restrict or threaten him. Among the problems in this book there is no single instance of the key-move being a check or capture, or involving the promotion of a pawn. If the position be such that Black on his first move can take a white piece or pawn, as in Nos. 11 and 14, the experienced solver hesitates to rescue the threatened man; he first considers what he shall do in case Black carries out his threat, and he endeavours to arrange his key-move accordingly. It may be that White can afford to sacrifice the piece that is in danger; if the black king takes it he may just be moving out of safety on to a square where he can be successfully attacked. Examples of this occur in Nos. 2, 4, and 17, on Black's second move. When the black king (whether in order to make a capture or not)

moves on to a square next to one of his own men, or one of his own men moves on to a square next to him, the square occupied by that man is, of course, blocked, and any white piece or pawn that is guarding it is now free to move away and conduct the attack elsewhere; among the first twenty problems see Nos. 4, 7, 13, and 18. Whenever a black piece or pawn moves (whether in order to make a capture or not) notice what squares it is leaving unguarded, it may be that a white man is intended sooner or later to occupy one of them. (Whenever a knight or pawn moves it never commands the same squares as it did before the move.) Also notice whether such move on the part of Black, by getting his man out of the way, opens up a road for the movement or action of a white piece (see No. 9); It sometimes happens that Black, in his attempt to protect himself, or to attack, blocks the action of one of his own men and so gives White an advantage. This, however, rarely occurs in a miniature where Black has seldom any pieces to be blocked. As a general principle White does not hasten to save himself from threatened danger, but first of all considers whether he cannot so arrange matters that Black, by carrying out his threat, puts himself into a trap.

Be on the watch for discovered checks—among the first twenty problems these occur in Nos. 1, 5, 6, and 11. Concerning the man which moves away notice that there is just one particular square on which he must be placed; he does more than simply get out of the way, he goes somewhere where he himself is indispensable. If one of the squares next to the black king be doubly guarded, this fact raises a presumption (nothing more) that one of the white men so guarding it is intended to move at some stage of the proceedings. Notice that when a knight checks the king it also guards one of the squares diagonally next to the king.

Do not forget the possibility of the white king moving; among the first twenty problems five key-moves, Nos. 6, 7, 8, 13, and 20, are made with him; this, however, is a most unusually high proportion. Sometimes he makes the second move (11, 14) even when he has already made the first (8 and 20), and sometimes, even, the third. This last, however, is rare, and, obviously, can only occur when he is moving away to make a discovered check (see No. 6).

The fact of the white king or a white pawn standing at a distance from the black king suggests that the latter is intended to move towards the

former. If, therefore, the road in that direction be already open it is well not to begin by blocking it. (See Nos. 3, 12, 14, 15, 17.) If it is closed the solver may consider the advisability of opening up a way (see Nos. 1, 9, 16, 18, 19). In fact it may be laid down as a general principle which has numerous exceptions (see No. 2), that the black king moves towards a distant white king or pawn. Among the first twenty problems in two instances, Nos. 6 and 20, it is the distant white king that begins by moving up towards the black one, a closing-in action which is undoubtedly a slight blemish on what are otherwise excellent problems.

When a white pawn is near the end of its journey the possibility of its promotion has to be considered. As already stated this will not take place on the first move. The successful pawn is bound to be exchanged for something, but not necessarily for a queen. Sometimes a knight must be chosen. More rarely a rook or a bishop is selected if the position is such that they are capable of doing all that is required, whereas the choice of a queen would cause stalemate.

The solver must not forget to notice the fact of a white or black man being "pinned," that is standing in front of his own king, so that he cannot move aside without exposing the king to check. It would be a poor key-move that pinned a black piece or pawn that was otherwise free.

The black king must be kept in amongst the hostile forces. If it is allowed to get too far to the edge of their range of action it escapes out into spape, and cannot be captured within the three move limit. Be on the watch for certain well known mating positions, notably the two given on the following diagrams (see next page).

In these two positions the white queen stands on a square next to the black king, and is protected from capture, not necessarily by a pawn or a king, as happens to be shown in these two particular cases. In addition the two squares marked A are also guarded, again not necessarily by a knight or bishop, as happens to be shown in the cases in question. It may be that either or both the squares marked A are blocked by black's own men (see No. 13), of course not by a knight, inasmuch as such knight would, unless pinned, take the white queen. In the former of the two cases, if either of the squares marked B is occupied by a white or black piece or pawn, the action of the queen is cut off from a square marked C, and, accordingly, care must be taken that the black king is

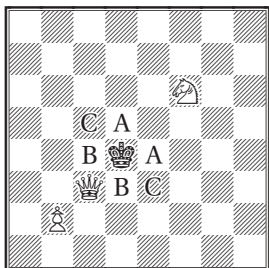


Fig. 1

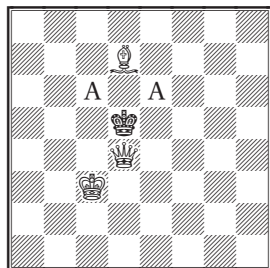


Fig. 2.

otherwise prevented from going on to that square C. Among the first twenty problems, both these mating positions occur—sometimes more than once—in each of the following: 2, 3, 4, 6, 7, 8, 12, 16. The position of Fig. 1 also occurs in No. 19, and that of Fig. 2 in No. 13.

All the white men on the board are of some use in the problem; none are put there merely to distract or mislead the solver. If therefore in a proposed solution it seems that any piece or pawn has never at any stage of the proceedings come in useful, either by moving or by restricting the black king, or by frustrating the action of a black piece or pawn, this fact is evidence either that the proposed solution is wrong, or that the solver has hit upon a second solution, which the composer has overlooked. This rule is subject to the following qualifications: It is not always possible to find a use for the white king, and even in cases where he might be used to do the work of a pawn his presence might lead to a clumsy and inartistic mate. In such instances, inasmuch as he has to be on the board, he is put somewhere out of the way, a passive spectator of the proceedings (see No. 2). Sometimes, however, the white king is not so useless as might at first sight, appear, even though he never does move and never restricts the black king. It may be that, placed where he is, he is preventing a second solution, and the same thing is sometimes true of an apparently useless white pawn. With regard to both king and pawn, however, this passive function is less likely to occur in a miniature than it is in a more complicated position.

It sometimes happens that after White has made his key-move, there is one reply of Black that permits White to mate at once on his second

move. This is called a “short mate,” and is a defect in the problem which may be of greater or less moment according to circumstances.

Try to solve the problem from the diagram; it is good practice. Do not, if you cannot find the key-move, come to the conclusion that the problem is impossible of solution. Some of the best solvers in the country have failed over some of these problems.

CONSEILS AU LECTEUR

PAR A. NEAVE BRAYSHAW, B.A., LL.B.

On peut considérer un problème en trois coups comme une certaine position d'une partie d'échecs entre Blancs et Noirs, dans laquelle les Blancs, dont c'est le tour de jouer, cherchent à mater les Noirs en trois coups, malgré tous les efforts de ceux-ci pour les en empêcher. Si les Blancs ne réussissent pas à le faire, on doit les considérer comme ayant perdu la partie, de sorte que les Noirs sont prêts à jouer n'importe quel coup, quelque désespéré qu'il soit, pour tenir en échec leurs adversaires pendant au moins trois coups.

En admettant que le problème soit exact, il y a un coup particulier, et un seul, par lequel les Blancs doivent commencer, s'ils veulent arriver à leur but. S'ils commencent de toute autre façon, les Noirs pourront reculer la défaite au-delà du nombre de coups requis. Ce premier coup s'appelle la "clef du problème" et les Noirs peuvent y répondre d'une ou de plusieurs manières. Chacune de ces manières doit être examinée par les Blancs, à leur tour, et à chacune ils doivent répondre par un coup, et un seul, qui y soit approprié. Les Noirs jouent alors leur second coup, mais de toute façon, les Blancs peuvent faire "mat" à leur troisième coup.

Une bonne clef ne restrind et ne menace pas généralement les Noirs.

Parmi les problèmes de ce livre, il n'en est pas un seul dans lequel la clef soit un échec au roi, ou une capture, ou qui repose sur la promotion d'un pion à une autre pièce. Si la position est telle, que les Noirs, à leur premier coup, puissent capturer une pièce ou un pion blanc, comme dans les Nos. 11 et 14, le solutionniste expérimenté hésite à protéger la pièce menacée; il considère d'abord ce qu'il ferait dans le cas où les Noirs exécuteraient leur menace, et il essaie d'arranger sa clef de façon à pouvoir y parer. Il se peut que les Blancs puissent sacrifier la

pièce en danger; si le roi noir la prend, il quitte peut-être une place où il se trouvait en sûreté pour s'en aller à une autre où il peut être attaqué avec plus de succès. On en verra un exemple dans les Nos. 2, 4 et 17, au second coup des Noirs. Lorsque le roi noir (soit pour opérer une capture ou non) se déplace pour aller sur un carré avoisinant une de ses pièces, ou si l'une de ses pièces vient se placer près de lui, le carré occupé par cette pièce, se trouve, bien entendu, bloqué, et toute pièce blanche qui le défendait auparavant, se trouve maintenant libre de se déplacer et d'aller attaquer autre part; parmi les vingt premiers problèmes, voir les Nos. 4, 7, 13 et 18. Chaque fois qu'une pièce ou qu'un pion noir bouge (soit pour opérer une capture ou non), remarquez le carré qu'elle ou qu'il laisse sans protection, car, peut-être, ce carré pourra-t-il être occupé, tôt ou tard, par une pièce blanche. (Chaque fois qu'un cavalier ou un pion bouge, il ne peut jamais protéger les mêmes carrés qu'auparavant). Remarquez aussi si un coup semblable de la part des noirs, en s'ouvrant un passage, permet de bouger ou de se servir d'une pièce blanche, voir No. 9. Il arrive quelquefois que les Noirs, en essayant de se protéger ou d'attaquer, bloquent l'action d'une de leurs propres pièces et donnent ainsi aux Blancs un certain avantage. Ceci, cependant, se produit rarement dans un problème en miniature, car les Noirs ont rarement des pièces à bloquer. Généralement, les Blancs ne se hâtent pas de se défendre contre un danger possible, mais considèrent d'abord s'il n'est pas possible d'amener les Noirs, en continuant leur attaque, à tomber dans le piège. Prenez garde aux échecs démasqués—parmi les vingt premiers problèmes, cela a lieu dans les Nos. 1, 5, 6 et 11. Au sujet de la pièce à bouger, remarquez qu'il faut la placer sur un certain carré, car, non-seulement laisse-t-elle ouvert un carré pour l'attaque, mais aussi elle doit aller en quelque endroit où elle devient indispensable. Si l'un des carrés près du roi noir se trouve gardé par deux pièces, ce fait semble indiquer (c'est un soupçon, mais rien de plus) que l'une des pièces blanches qui le gardent, doit probablement se mouvoir à un certain moment. Remarquez aussi que, si un cavalier fait échec au roi, il protège en même temps un des carrés en diagonale près du roi.

N'oubliez pas qu'il est possible que le roi blanc doive bouger; parmi les vingt premiers problèmes, cinq clefs Nos. 6, 7, 8, 13, et 20 en

dépendent, ceci, cependant est une proportion anormale. Quelquefois le roi se déplace au second coup (11, 14), même s'il l'a déjà fait au premier (8 et 20) et quelquefois même au troisième. Ce dernier cas, pourtant, est rare, et il est évident que cela ne se produit que lorsqu'il bouge pour démasquer un échec (voir No. 6).

Le fait que le roi blanc ou un de ses pions se trouve à quelque distance du roi noir, suggère que ce dernier doit se mouvoir vers ceux-là. Si, par conséquent, cette direction est déjà libre, il vaut mieux ne pas commencer par la fermer. Voir Nos. 3, 12, 14, 15, 17; si elle se trouve fermée, on peut considérer l'avantage de s'ouvrir un chemin (Voir Nos. 1, 9, 16, 18, 19).

En tant que principe général ayant de nombreuses exceptions, (Voir No. 2) on peut dire que le roi noir, se déplace vers un roi ou un pion blanc à quelque distance. Parmi les vingt premiers problèmes, en deux occasions, Nos. 6 et 20, c'est le roi blanc à distance qui commence à se rapprocher du noir, un rapprochement de l'attaque qui est, sans aucun doute, une légère faute dans quelques problèmes, qui, à part cela, sont excellents.

Lorsqu'un pion blanc s'approche du dernier carré de sa file, il faut considérer la possibilité de sa promotion. Comme il a été dit plus haut, ceci n'arrive pas au premier coup. Le pion de ce genre doit être échangé pour quelque autre pièce, mais non pas forcément pour une dame. Parfois il faut choisir un cavalier. Plus rarement c'est une tour ou un fou, si la position indique qu'ils puissent rendre les services voulus, tandis que le choix d'une dame amènerait pat.

Il ne faut pas oublier le cas d'une pièce blanche ou noire "immobilisée," c'est à dire placée devant son propre roi, de sorte qu'elle ne peut bouger à côté sans démasquer un échec au roi. Si une clef immobilisait due pièce ou un pion noir, elle serait médiocre.

Le roi noir doit être forcé de rester parmi les pièces ennemies. Si on le laisse s'échapper trop loin de leur sphère d'action, il s'échappe sur les carrés libres, et on ne peut faire mat dans les trois coups stipulés. Faites attention à certaines positions, de mat bien connues, par exemple, celles indiquées dans les diagrammes suivants:

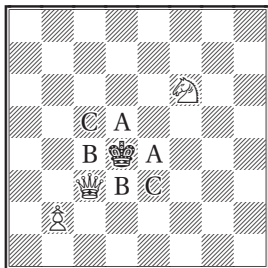


Fig. 1

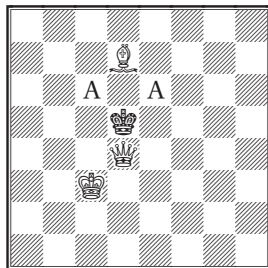


Fig. 2.

Dans ces deux positions, la dame blanche se trouve sur un carré voisin du roi noir, et est protégée, non pas nécessairement par un pion ou par le roi, comme il arrive dans ce cas particulier. De plus, les deux carrés marqués A sont aussi couverts, mais non pas nécessairement par un cavalier ou par un fou comme dans les cas en question. Il se peut que l'un des carrés ou peut-être les deux qui sont marqués A se trouvent obstrués par des pièces noires (voir No. 13,) bien entendu, pas par un cavalier car un tel cavalier, à moins d'être immobilisé prendrait la dame blanche. Dans le premier de ces deux cas, si l'un des carrés marqués B est occupé par une pièce de l'une ou l'autre couleur le pouvoir de la reine se trouve arrêté et ne peut s'opérer sur le carré C, et, par suite, on doit empêcher, par une autre pièce, le roi noir de pouvoir se rendre sur ce carré C. Parmi les vingt premiers problèmes, la première de ces deux positions se produit, quelquefois plus d'une fois,—dans chacun des problèmes suivants: 2, 3, 4, 6, 7, 8, 12, 16 et 19. Dans chacun d'eux (sauf le 19) et aussi dans le 13, seconde des deux positions se produit.

Toutes les pièces blanches de l'échiquier servent à quelque chose dans le problème, il n'y en a aucune qui serve à distraire ou tromper le solutionniste. Si donc, dans une solution proposée, il semble qu'une pièce ou qu'un pion, n'ait pas servi, à tout moment, soit en se déplaçant ou en restreignant le roi noir, ou en empêchant l'action d'une pièce ou d'un pion noirs, ceci montre, ou que cette solution n'est pas juste, ou qu'il y a une autre solution que le compositeur n'a pas vue. Cette règle est sujette aux qualifications suivantes: il n'est pas toujours possible de trouver à se servir du roi blanc, et même, quelquefois, quand il remplace

un pion, sa présence peut rendre le mat lourd et inartistique. Dans de tels cas, puisqu'il doit être quelque part, on le met n'importe où, en dehors du théâtre des opérations, un simple spectateur de la mise en œuvre,—voir No. 2. Quelquefois, pourtant, il n'est pas si inutile, qu'il le paraît à première vue même quand il ne bouge pas, et ne gêne pas le roi noir. Il peut être placé, de façon à empêcher une seconde solution, et cela a lieu aussi quelquefois pour un pion inutile. Quant au roi et au pion, cependant, cela arrive moins souvent dans un problème en miniature que dans une position plus compliquée. Il arrive quelquefois, qu'après que les Blancs ont joué leur clef, il y ait une réponse des Noirs qui permettent aux Blancs de faire mat au second coup. Ceci s'appelle un mat anticipé, et un défaut du problème qui peut ou non, avoir de l'importance, vu les circonstances.

Essayez de résoudre le problème par le diagramme. C'est de la bonne pratique, et n'arrivez pas, si vous ne trouvez pas la clef, à la conclusion que le problème est impossible. Quelques-uns des meilleurs solutionnistes de ce pays n'ont pas réussi à résoudre quelques-uns de ces problèmes.

EIN LEITFADEN FÜR DIE LÖSER

VON A. NEAVE BRAYSHAW, B.A., LL.B.

Ein dreizügiges Schachproblem kann als eine Position im Schachspiel beschrieben werden, in welcher die weissen Steine, die am Zuge sind, die Aufgabe haben, Schwarz in drei Zügen Mat zu setzen, trotz alledem was Schwarz thun könnte um es zu verhindern. Sollte der Weisse das Mat in 3 Zügen nicht zu Stande bringen können, so muss er sich als geschlagen betrachtet werden. Deshalb, kann Schwarz zu jedem noch so, verzweiflungsvollem Opfer Zuflucht nehmen nur um den Zweck des Gegners zu vereiteln und das Mat über den dritten Zug herauszuschieben.

Angenommen dass das Problem nicht nebenlöslich ist, dann gibt es für Weiss nur einen einzigen bestimmten Zug mit dem er beginnen muss um seinen Zweck zu erreichen. Sollte er mit einem anderen beginnen, dann dürfte Schwarz im Stande sein das Mat über den dritten Zug hinauszuschieben. Diesen Anfangs-zug von Weiss, (der im englischen, Schlüsselzug genannt wird) kann Schwarz verschieden beantworten. Jede dieser Antworten muss separat geprüft werden und erfordert wieder nur einen bestimmten Gegenzug. Dann folgt der zweite Zug von Schwarz, der, wie er auch sein mag, von Weiss mit einem Matzuge beantwortet wird.

Ein guter Anfangs-zug beschränkt und bedroht schwarz gewöhnlich nicht. Unter den Problemen in diesem Buche gibt es kein einziges Beispiel wo, der Anfangs-zug ein Schachangebot, ein Schlagfall oder eine Bauernumwandlung wäre. Sollte Schwarz in der Anfangsposition ein Schlagfall zu gebote stehen, dann zögert der erfahrene Löser), die angegriffene Figur in Sicherheit zu bringen; zuerst denkt er nach was er thun müsste, wenn Schwarz seine Drohung ausführen sollte, und darnach trachtet er den Anfangs-zug einzurichten. Gewöhnlich ist

Weiss im Stande die bedrohte Figur zu opfern, wenn der schwarze König sie nimmt, mag er gerade seinen sicheren Platz verlassen und nun erfolgreich angegriffen werden. Solche Beispiele im zweiten Zuge von Schwarz kommen vor in Nr. 2, 4 u. 17. Wenn der schwarze König (um einen Stein zu schlagen oder nicht) auf ein Feld in die Nachbarschaft eines schwarzen Steines zieht, oder wenn der schwarze Stein auf das dem Könige nächste Feld zieht, dann ist dieses Feld blockirt, und irgend ein weisser Stein der es angegriffen hat, wird dadurch frei seinen Angriff auf einer anderen Stelle auszuführen, (siehe Nr. 4, 7, 13 u. 18). Wann immer ein schwarzer Stein seinen Platz verlässt, (um eine Figur zu schlagen oder nicht) beobachte welche Felder er seinem Könige frei lässt, es mag sein dass ein weisser Stein dazu bestimmt ist, diese Felder zu besetzen, (wann immer ein Springer oder Bauer zieht, dann greift er immer andere Felder an als vor dem Zuge). Man sollte auch beachten, ob durch den Zug eines schwarzen Steines, der Weg für einen weissen Stein gebahnt wird (Siehe nr. 9). Es kommt oft vor dass Schwarz, in seinem Versuche sich zu schützen oder anzugreifen, die Bewegungsfreiheit seines eigenen Steines einschränkt aus diesem Umstande sollte der Weisse Vortheil ziehen. Dieses geschieht aber selten in einer Miniatur, da dem Schwarzen nicht oft Figuren zur Verfügung stehen, deren Bewegungsfreiheit eingeschränkt werden sollte. Als allgemeines Princip sollte es gelten, dass Weiss sich, einer drohenden Gefahr zu entziehen, nicht beeilt; Vor allem richtet er seine Aufmerksamkeit darauf, ob er den Verlauf nicht so einrichten könnte, dass Schwarz bei der Ausführung seiner Drohung in eine Falle geräth. Sei auf deiner Hut, wo ein Abzugschach droht (das kommt unter den ersten 20 Problemen in Nr. 1, 5, 6, u. 11 vor.) Beachte dass es nur ein bestimmtes Feld ist, wo die abziehende Figur placiert werden muss. Die Figur geht nicht, einfach aus dem Wege, sie zieht dorthin, wo ihre Dienste nothwendig sind.—Sollte eines der Felder in der Nachbarschaft des schwarzen Königs doppelt angegriffen sein, so lässt es vermuthen, dass einer der weissen Steine die es angreifen, während des Lösungsverlaufes ziehen wird.—Beachte auch dass wenn ein Springer Schach bietet, er auch ein diagonales Feld im der Nachbarschaft des Königs angreift.

Die Möglichkeit, dass der weisse König zieht, sollte nicht ausser Acht gelassen werden. Fünf Anfangszüge unter den ersten 20 Problemen

sind Königszüge (Siehe Nr. 6, 7, 8, 13 u 20). Manchmal macht er auch zwei Züge (siehe Nr. 8 u 20) und manchmal sogar den dritten. Dieser dritte Zug ist selten und kann nur mit einem Abzugschache verbunden sein (Nr. 6).

Die Thatsache dass der weisse König oder ein weisser Bauer in nicht zu grosser Entfernung, vom schwarzen Könige sich befinden, deutet an dass der letztere in diese Richtung zu ziehen beabsichtigt. Deshalb wenn der Weg dahin offen steht, ist es weise ihn nichtwieder zu versperren (Siehe Nr. 3, 12, 14, 15, u 17). Ist der Weg dahin gesperrt so muss die Räumung in Betracht gezogen werden (Siehe Nr. 1, 9, 16, 18, 19). Im Allgemeiden zieht der schwarze König (mit vielen Ausnahmen) (Siehe Nr. 2.) dem weissen Könige oder Bauer entgegen. Die Probleme Nr. 6 u 20 sind wieder Beispiele, wo der weisse König dem schwarzen entgegengeht und ihm auf diese Weise Fluchtfelder entzieht. Solch ein Vorgeben kommt selten vor, da die Feinheit des Problemes darunter leidet.

Befindet sich ein weisser Bauer in der Nähe der achten Linie, dann muss an die Möglichkeit einer Bauernumwandlung gedacht werden. Dieses geschieht selten im ersten Zuge. Auf der achten Linie muss der Bauer umgewandelt werden, er muss aber nicht, nur eine Dame werden. Öfters muss man einen Springer wählen, seltener einen Thurm oder Laufer die letzteren besonders wenn es gilt eine Pat-position zu vermeiden.

Die Fesselung eines weissen oder schwarzen Steines, darf nicht unbeachtet gelassen werden. (Ein Stein ist gefesselt wenn er sich von seinem Standorte nicht bewegen kann ohne seinen König in Schachgefahr zu bringen). Eine Fesselung im Anfangszuge kommt äusserst selten vor, da sie ein Kunstfehler wäre.

Der schwarze König soll immer im Bereiche der Wirkungskraft, der weissen Truppen gehalten werden, darüber hinaus darf man ihm nicht lassen, oder das Mat im dritten Zuge wird unmöglich.

Gewisse Matpositionen kommen öfters vor, besonders die zwei an den folgenden Diagrammen dargestellten.

In diesen zwei Mat-positionen steht die weisse Dame geschützt durch einen Bauer oder den König, auf dem, dem schwarzen König nächsten Felde. Sie kann in anderen Fällen durch einen Officier geschützt sein. Die zwei mit A bezeichneten Felder, müssen auch nicht immer durch

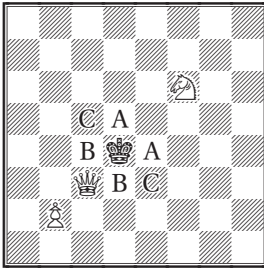


Fig. 1

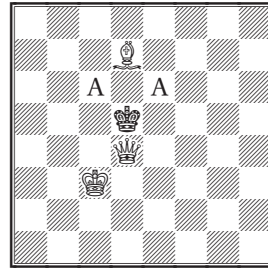


Fig. 2.

einen Springer oder Laufer besetzt sein, wie diese zwei Beispiele zeigen. Es mag manchmal vorkommen, dass eines oder beide mit A bezeichneten Felder durch schwarze Steine blockiert werden. (Siehe Nr. 13) Natürlich darf es kein Springer sein, da er, wenn nicht gefesselt, die weisse Dame angreifen würde. Wenn im ersten Diagramm, eines der mit B bezeichneten Felder durch einen weissen oder schwarzen Stein besetzt ist, dann ist der Wirkungskreis der Dame vom Felde C abgeschnitten, und der schwarze König muss anderweitig verhindert werden, das Feld C zu betreten. In den ersten zwanzig Problemen kommen diese beiden Matpositionen vor (zuweilen mehr als einmal) in jeder der folgenden 2, 3, 4, 6, 7, 8, 12, 16. Die Position der Figur 1 kommt auch in Nr. 19 vor, und diejenige der Figur 2 in Nr. 13.

Alle weissen Steine in den Problemen sind von irgend welchem Nutzen, keiner der Steine ist nur aus dem Grunde hingestellt, um den Löser irreführen zu sollen. Sollte es deshalb vorkommen, dass in einer vermeintlichen Lösung, ein weisser Stein, während des ganzen Lösungsverlaufes, weder activ noch passiv zu Nutzen gekommen ist, so ist diese Thatsache ein Zeugnis, dass die vermeintliche Lösung falsch ist, oder dass der Löser eine Nebenlösung gefunden hat, die dem Componisten entgangen ist. Folgende Ausnahmen hat diese Regel: Nicht immer ist es möglich Nutzen für den weissen König zu finden, oder in Fällen wo er einen Bauern ersetzen könnte, er das reine Künstlerische Matbild zerstören würde. Da seine Anwesenheit aber doch notwendig ist, wird er irgendwo ausserhalb des Schlachtfeldes gesetzt, wo er dann nur die Rolle eines passiven Zuschauers spielt (Siehe Nr. 2). Manchmal ist aber

der weisse König nicht so nutzlos wie es erscheint, sogar wenn er nicht zieht, oder dem schwarzes Könige keine Fluchtfelder abschneidet. Mag sein dass er durch seinen bestimmten Standort eine Nebenlösung verhindert; dasselbe gilt auch von einem anscheinend nutzlosen Bauern. Beides kommt aber selten vor in der Miniatur.

Manchmal kommt es vor, dass Schwarz eine schwache Vertheidigung wählend, schon im zweiten Zuge Mat gesetzt wird. (Kurzes Mat.) Dieses wird mehr oder weinger als Kunstfehler betrachtet.

Versuche das Problem vom Blatte zu lösen. Es ist eine gute Übung. Wenn Du den Anfangszug nicht finden kannst, schliesse nicht daraus, dass das Problem unlösbar sei. Viele guten Löser haben an der Lösung mancher von diesen Problemen gescheitert.

NOTES TO ELECTRONIC EDITION

All problems have been tested for unsoundness. After noting the errata on page xxix in the original edition, the following problems were found to be incorrect: 27, 41, 58, 70, 85, 97, 99, 117, 124, 131, 143, 175, 178, 181, 182, 198, 202, 258, 275, 277, 278, 281, 289, 307, 308, 360, 363, 367, 380, 389, 393, 397, 399, 404, 443, 447, 473, 486, 487, 492, 518, 519, 523, 540, 541, 543, 558, 559, 562, 572, 576, 584, 600, 613, 614, 621, 632, 639, 641, 653, 659, 669, 684, 689, 755, 763, 767, 771, 774 = 69 problems.

Of these, 20 have been given in correct (or corrected) version in *Wiener Schachzeitung*, 1909, p. 294-295; and of these, 15 have been corrected as probable misprints: 41 (bKc4), 70 (bPh6), 258 (wP to f2), 289 (wSe2), 360 (wQ to g4), 367 (bPe5), 380 (wKd7), 393 (wPf3), 397 (bSc1), 399 (wKe5), 447 (wKc3), 621 (wSh2 to h1), 755 (bSc6), 767 (bBf6), 774 (bSh8).

The corrections to the remaining 5 problems (492, 519, 523, 572, and 614) have not been used, as they appear to be not corrections of misprints but rather corrections to originally faulty problems. As the origin of these corrections has not been ascertained, the original text have been left unchanged; the *WSz* corrections are given on the last page of the solutions.

The obvious misprint of 639 (wQa3) has also been corrected.

The remaining unsound problems have been indicated with a [†] if there are no solutions in the stipulated number of moves, with a [*] if there are several, and with [§] indicating a short solution.

During checking it appeared that some problems appeared to have been printed in a form different to that cited elsewhere. These problems are: 343, 515, 613: vertical reversal; 473: horizontal reversal. No change has been made; the problems have been identified by a [!]. It was also noticed that a number of problems have been duplicated or anticipated: diagram 67=759, 87=542, 92≈735, 327≈407=593, 472≈567

and 716=736, where '=' indicates exact duplication, and '≈' duplication by rotation/mirroring.

Wiener Schachzeitung 1909 also notes that a number of names have been misspelled (Borrow instead of Bobrow, Gibbons instead of Gibbins, Hanc instead of Hane, Ulberg instead of Ulbing, and Votrura instead Votruba), which corrections have been incorporated into the current edition.

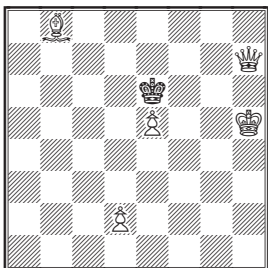
Further name corrections made: Mörtzch (Mortzoch), Öhquist (Oeq-
uist), and several missing accents restored.

The present edition contain only solutions in algebraic format: the solutions in descriptive notation that were given in the original have been dropped.

A. Thulin

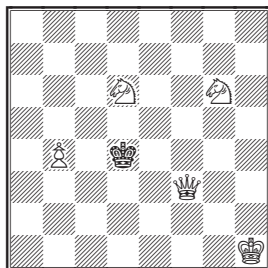
Many thanks to C. P. Ravilious who provided further source information for inclusion in the book.

1. J. W. Abbott

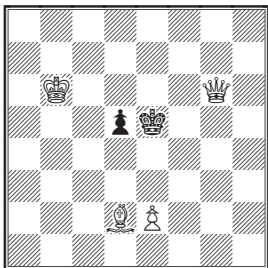


1868

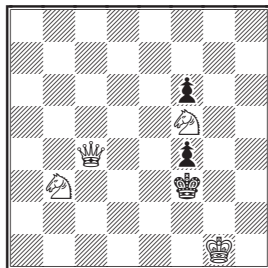
2. J. W. Abbott



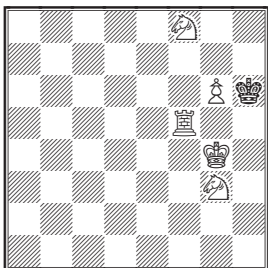
3. J. W. Abbott



4. R. Adam

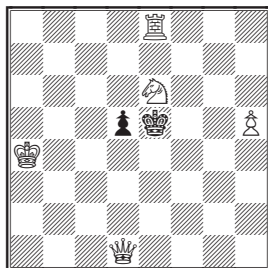


5. H. Alton

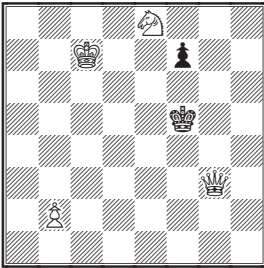


Specially Composed

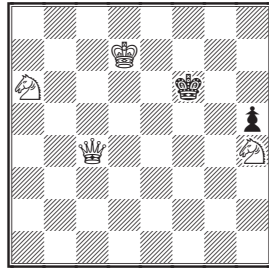
6. H. Alton



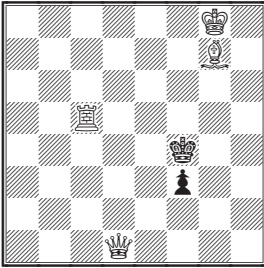
7. J. T. Andrews



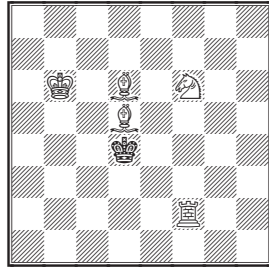
8. E. Anthony



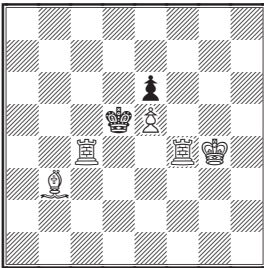
9. J. Armstrong



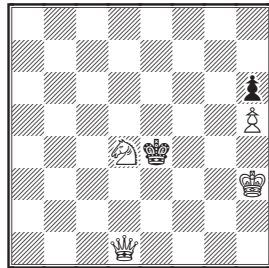
10. W. E. Arnold



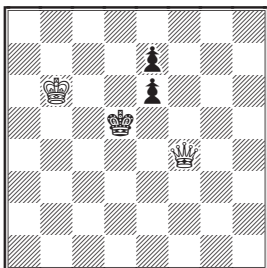
11. Signor Aspa



12. C. H. Avery

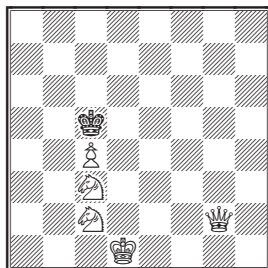


13. Mrs. Baird



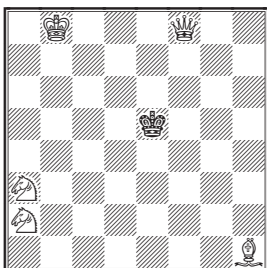
[*The Standard*, 1895-06-21]

14. Mrs. Baird



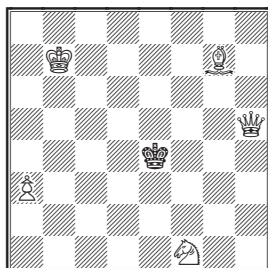
[*Hackney Mercury*, 1893-08-19]
1st prize

15. Mrs. Baird



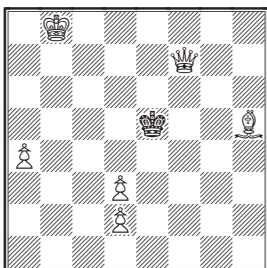
[*Leeds Mercury Weekly Supplement*, 1894-09-08 2nd prize]

16. Mrs. Baird



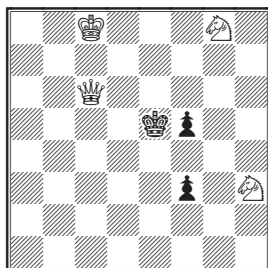
[*Illustrated London News*,
1896-05-02]

17. Mrs. Baird



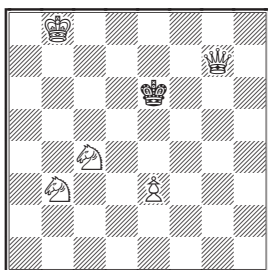
[*Cape Times*,
Christmas issue 1894]

18. Mrs. Baird



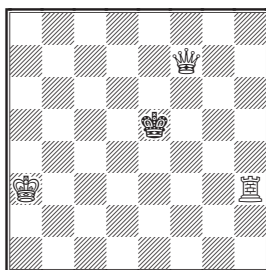
[*Brighton Society*,
1894-12-15]

19. Mrs. Baird



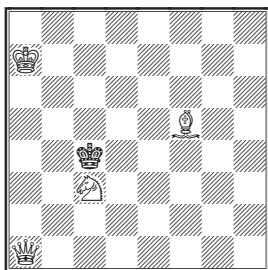
[*The Field*, 1894-03-03]

20. F. Baird



1905

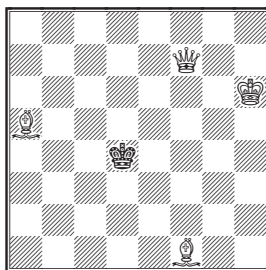
21. F. Baird



1902

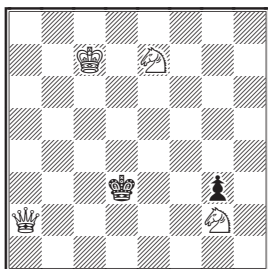
[*Manchester Times*, 1903
1st prize]

22. F. Baird



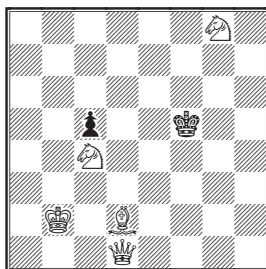
1904

23. F. Baird



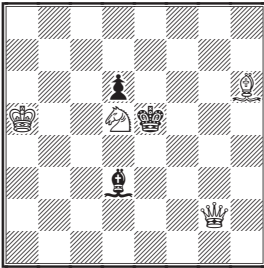
1907

24. F. Baird



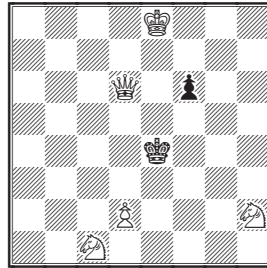
Specially composed
1908

25. F. Baird



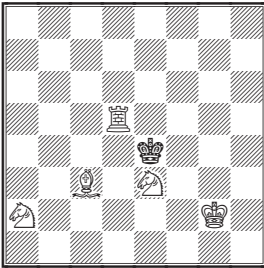
Specially composed
1908

26. F. Baird



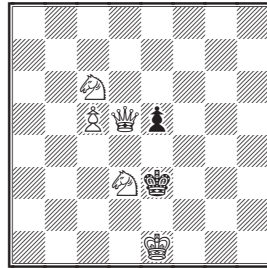
Specially composed
1907

27. F. Baird

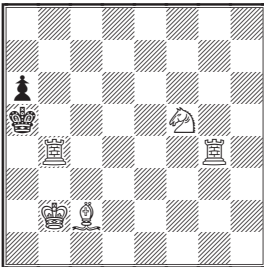


[*]

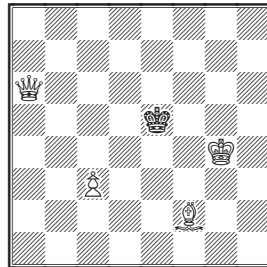
28. G. E. Barbier



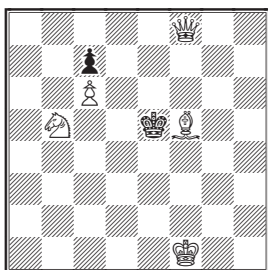
29. G. E. Barbier



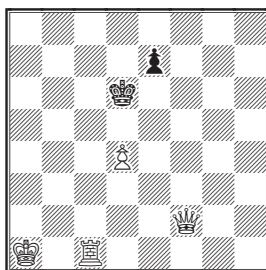
30. V. de Barbieri



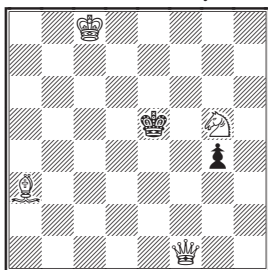
31. A. P. Barnes



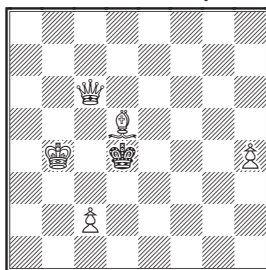
32. Barros



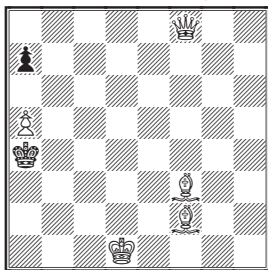
33. H. W. Barry



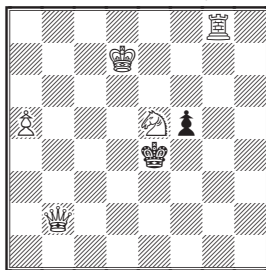
34. H. W. Barry



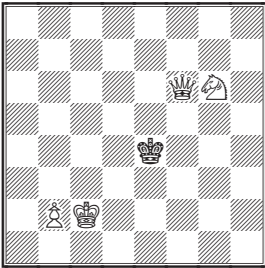
35. H. W. Barry



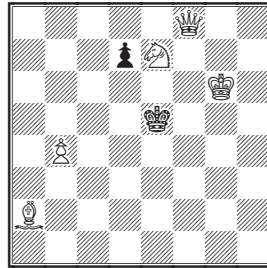
36. H. W. Barry



37. C. Bayer

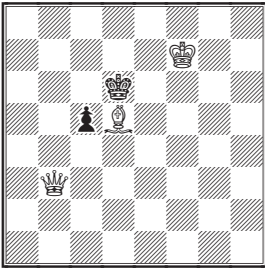


38. C. Bayer

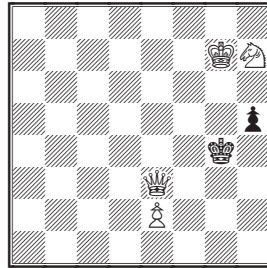


1866

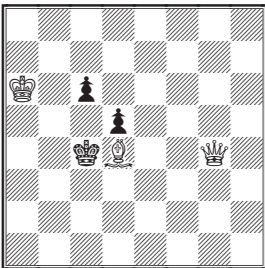
39. A. Bayersdorfer



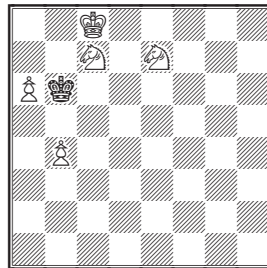
40. A. Bayersdorfer



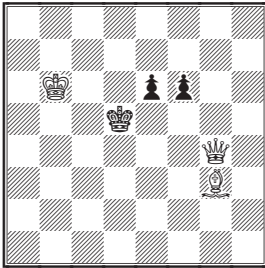
41. A. Bayersdorfer



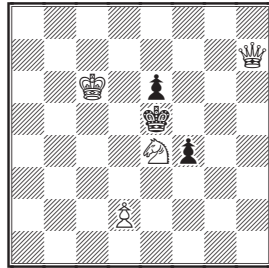
42. A. Bayersdorfer



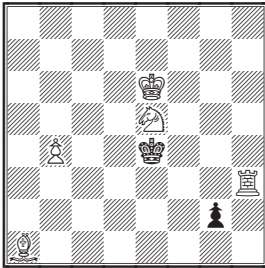
43. A. Bayersdorfer



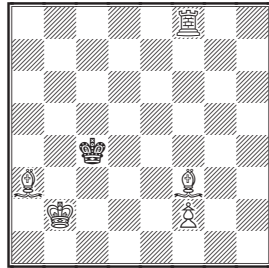
44. A. Bayersdorfer



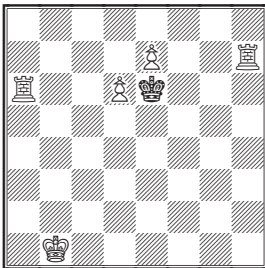
45. A. Bayersdorfer



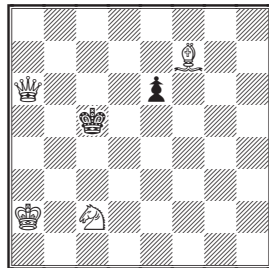
46. Beetholme



47. C. Behting

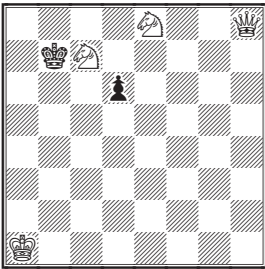


48. C. Behting

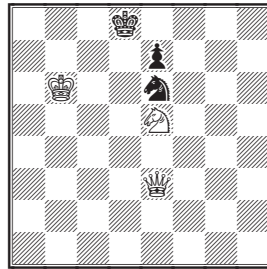


[Deutsche Schachzeitung, 1888]

49. J. Behting

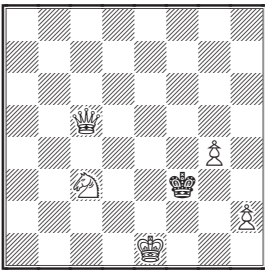


50. J. Behting



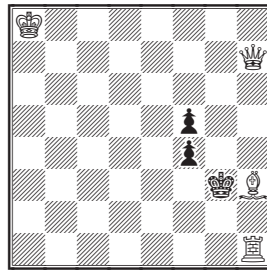
[Deutsche Schachzeitung, 1888]

51. J. Behting



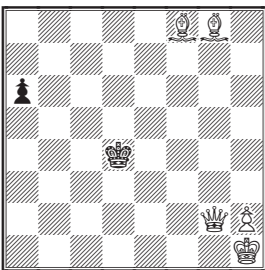
[Deutsche Schachzeitung, 1888]

52. Behting

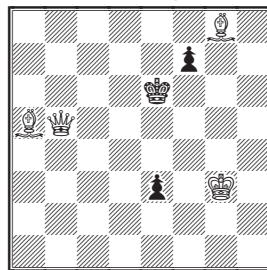


[Deutsche Schachzeitung, 1893]

53. T. Bennett

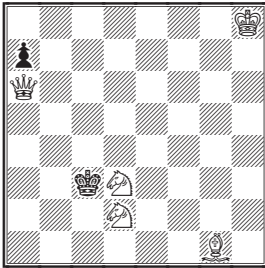


54. J. Berger

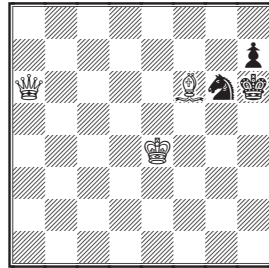


[Mirror of American Sports,
1886]

55. H. D'O. Bernard

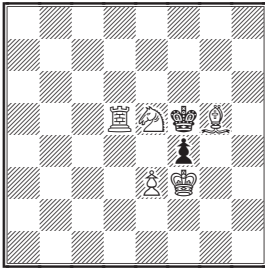


56. H. & E. Bettman

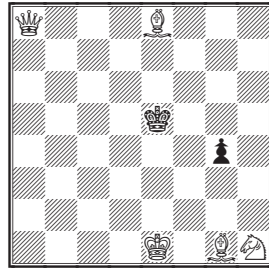


[600, *International Chess Magazine*, July 1890]

57. Beuthner

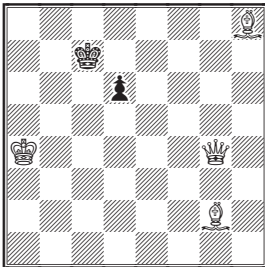


58. Biddle

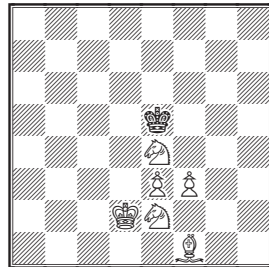


[+]

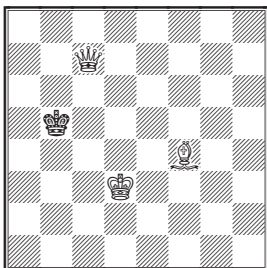
59. P. F. Blake



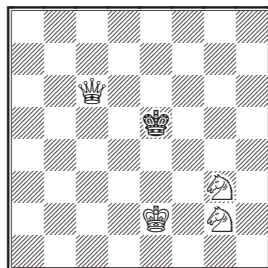
60. H. Blanchard



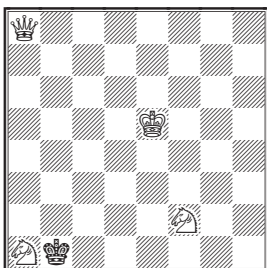
61. O. Blumenthal



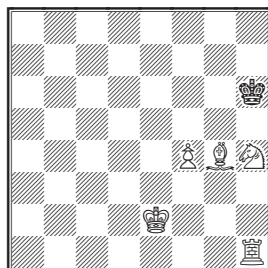
62. O. Blumenthal



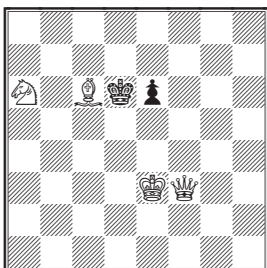
63. O. Blumenthal



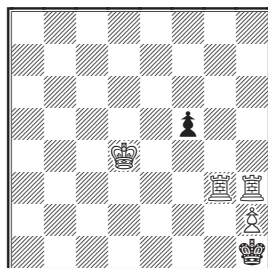
64. O. Blumenthal



65. O. Blumenthal

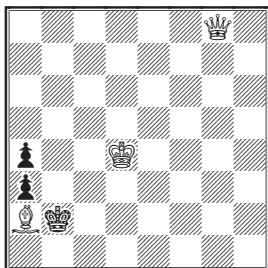


66. O. Blumenthal



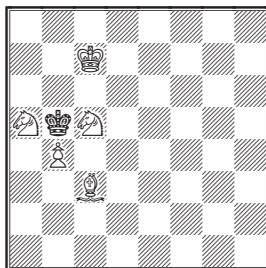
[Bohemia, 1905]

67. O. Blumenthal

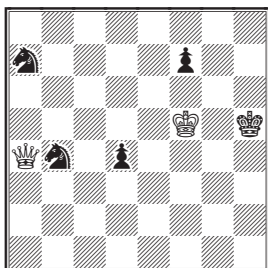


[see no 759]

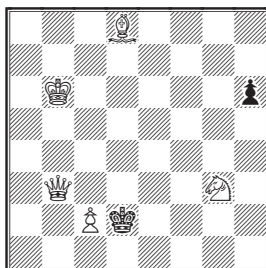
68. O. Blumenthal



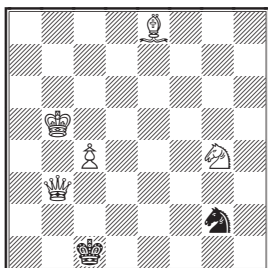
69. O. Blumenthal



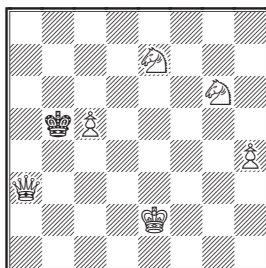
70. O. Blumenthal



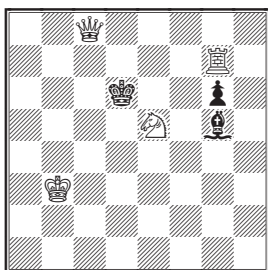
71. O. Blumenthal



72. O. Blumenthal

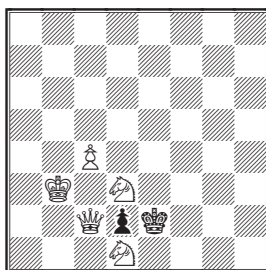


79. O. Blumenthal

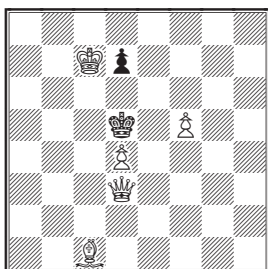


[Saale Zeitung, 1902?]

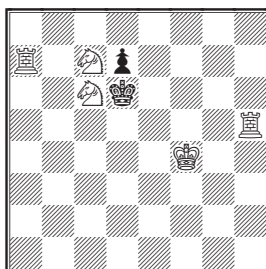
80. O. Blumenthal



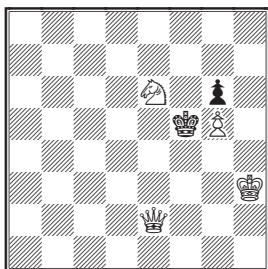
81. O. Blumenthal



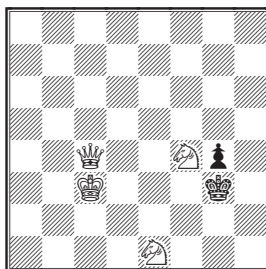
82. O. Blumenthal



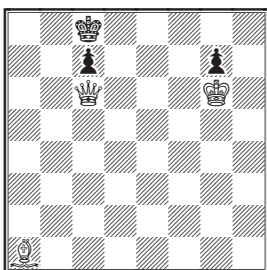
83. A. Bolus



84. A. Bolus

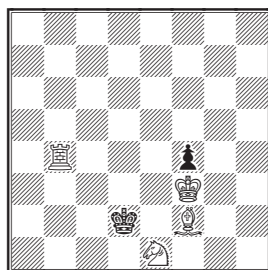


85. Bobrow

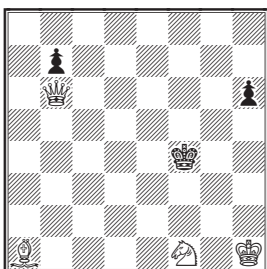


[*]

86. M. Bosch

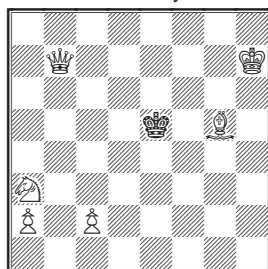


87. B. Bosch



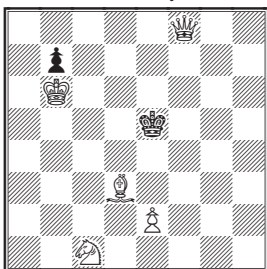
[see no. 542]

88. A. N. Brayshaw



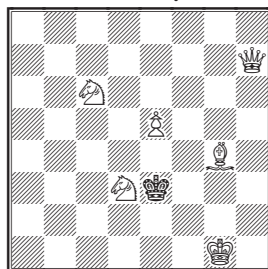
1907

89. A. N. Brayshaw



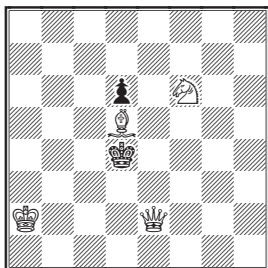
1907

90. A. N. Brayshaw

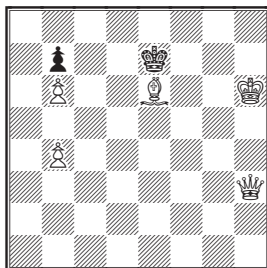


1908

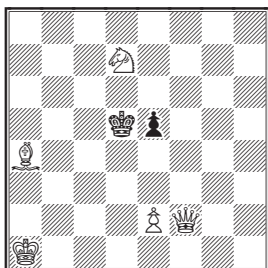
91. G. Breitenfeld



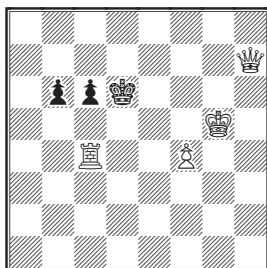
92. O. Brenander



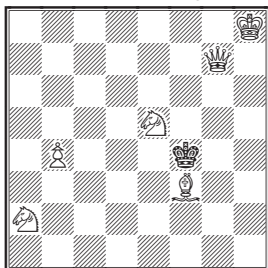
93. O. Brenander



94. O. Brenander



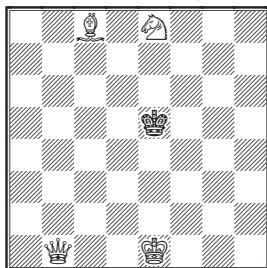
95. E. Brenzinger



1861

[42, American Chess-Nuts]

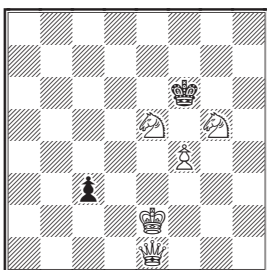
96. E. Brenzinger



1861

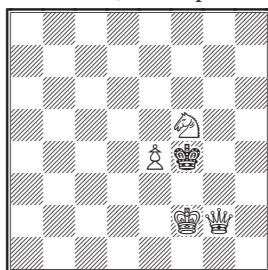
[41, American Chess-Nuts]

97. D. T. Brock

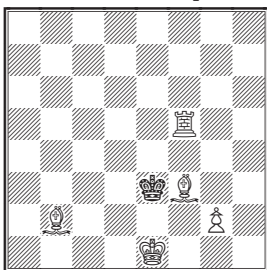


[†]

98. J. B., of Bridport

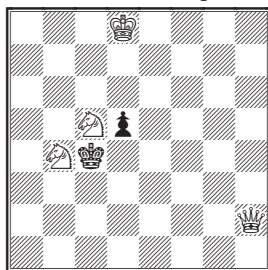


99. J. B., of Bridport

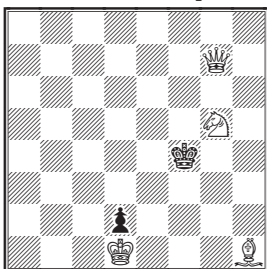


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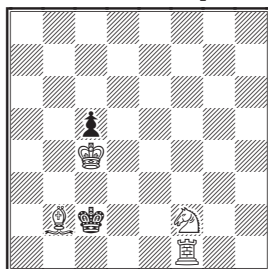
100. J. B., of Bridport



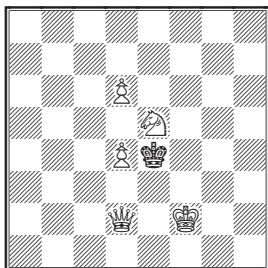
101. J. B., of Bridport



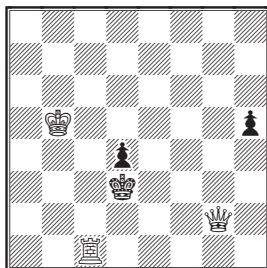
102. J. B., of Bridport



103. J. B., of Bridport

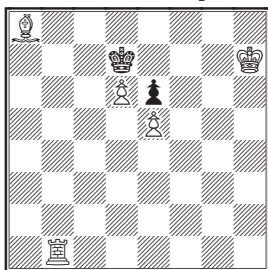


104. J. B., of Bridport

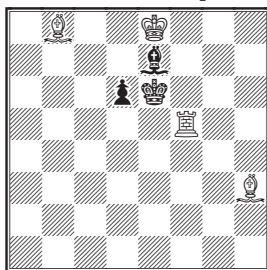


[*Illustrated London News*,
1854-04-29]

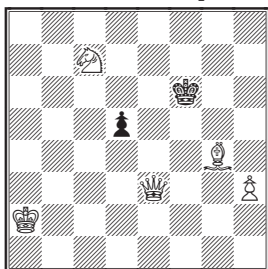
105. J. B., of Bridport



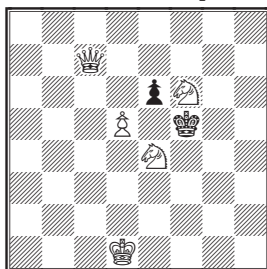
106. J. B., of Bridport



107. J. B., of Bridport

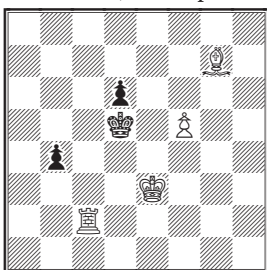


108. J. B., of Bridport

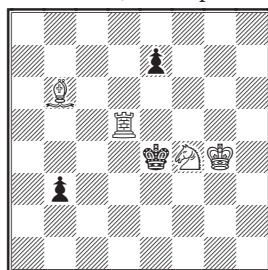


[*Illustrated London News*, 1862]

109. J. B., of Bridport

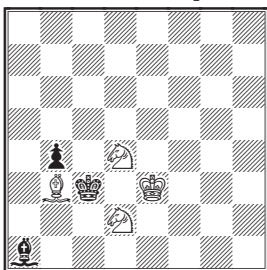


110. J. B., of Bridport

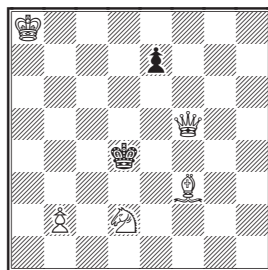


[*Cassell's Illustrated Family Paper*, 1863-04-04]

111. J. B., of Bridport

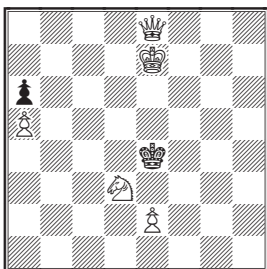


112. Brunner



[*Deutsches Wochenschach*, 1907]

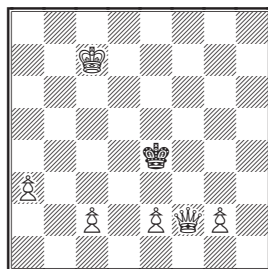
113. T. P. Bull



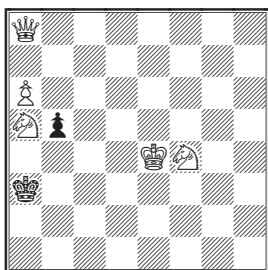
1860

[94, *American Chess-Nuts*]

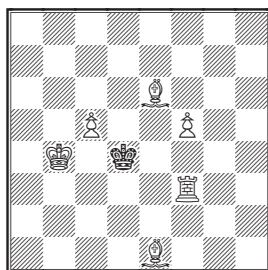
114. T. P. Bull



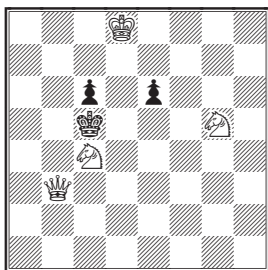
115. R. St. G. Burke



116. R. St. G. Burke

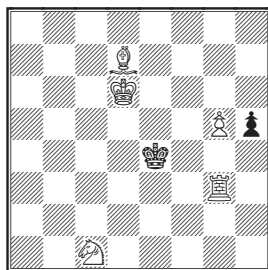


117. R. St. G. Burke

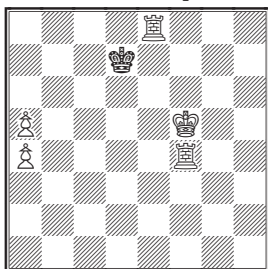


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118. R. St. G. Burke

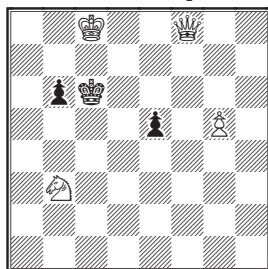


119. A. Campo

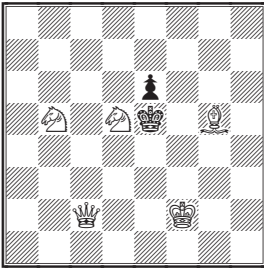


[Caissa's Ghost, 1890]

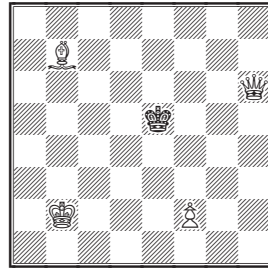
120. A. Campo



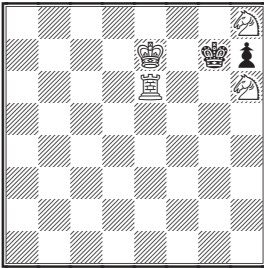
121. J. Carbo



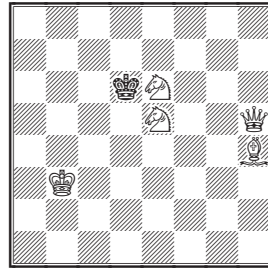
122. G. E. Carpenter



123. G. E. Carpenter

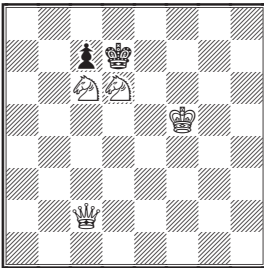


124. G. E. Carpenter

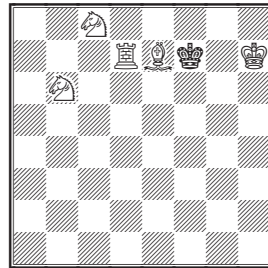


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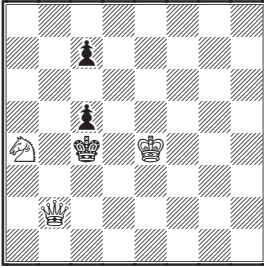
125. G. E. Carpenter



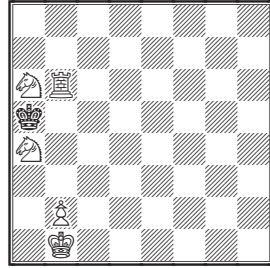
126. G. E. Carpenter



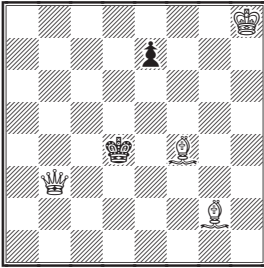
127. G. E. Carpenter



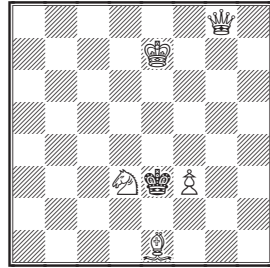
128. G. E. Carpenter



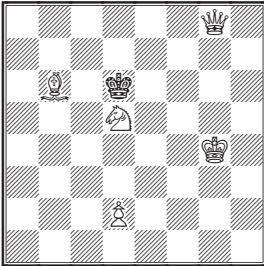
129. G. E. Carpenter



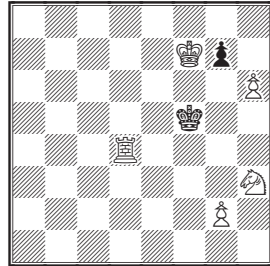
130. G. E. Carpenter



131. G. E. Carpenter

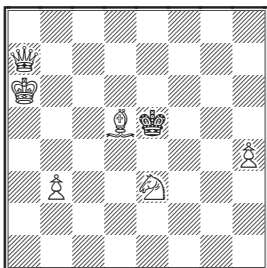


132. G. E. Carpenter

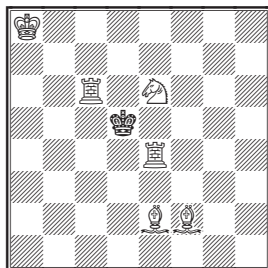


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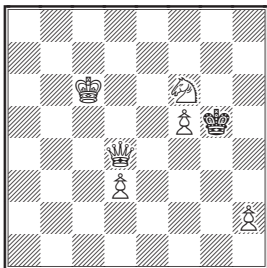
133. G. E. Carpenter



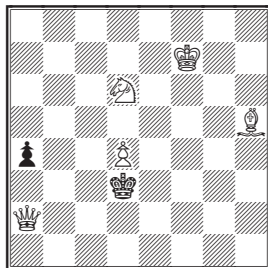
134. G. E. Carpenter



135. G. E. Carpenter

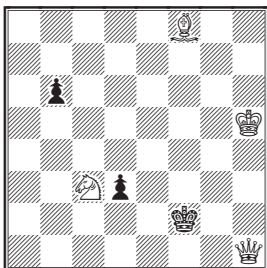


136. A. Charlick



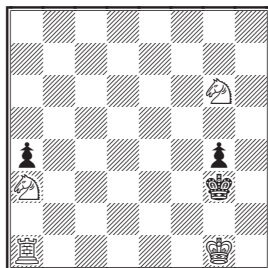
[Melbourne Leader 1905,
1st prize]

137. A. Charlick

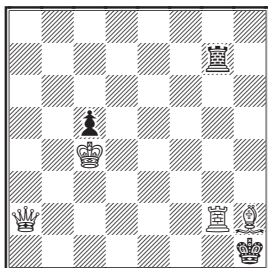


[Melbourne Leader 1905,
1st hon. mention.]

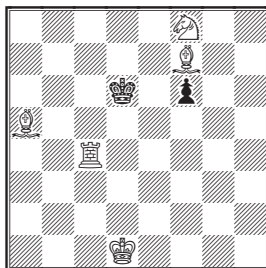
138. G. Chocouš



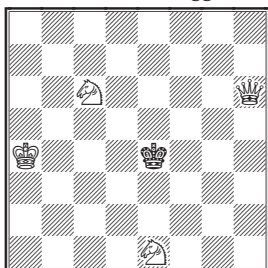
139. G. Chocouľ



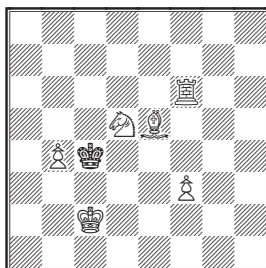
140. V. Císar



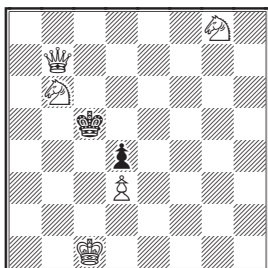
141. G. B. Clegg



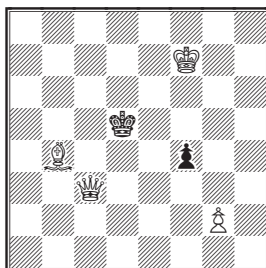
142. R. Cleland



143. W. Coates

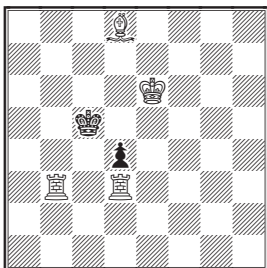


144. R. Collinson

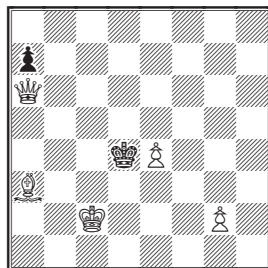


[†]

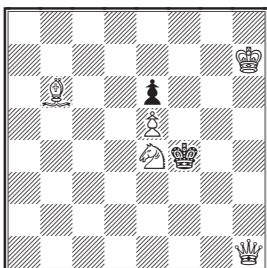
145. R. Collinson



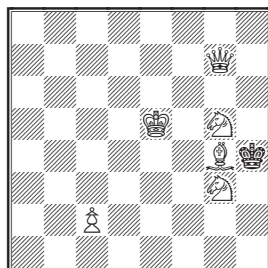
146. R. Collinson



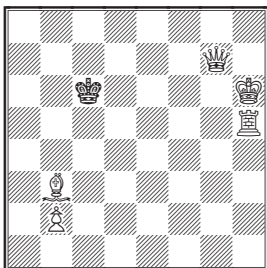
147. R. Collinson



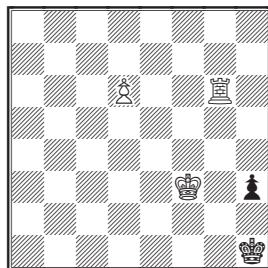
148. R. Collinson



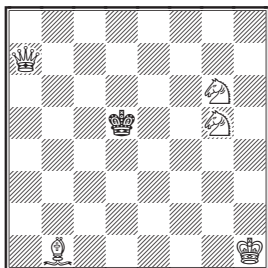
149. R. Collinson



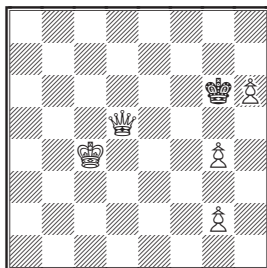
150. A. Corrias



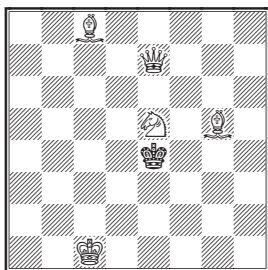
151. A. Corrias



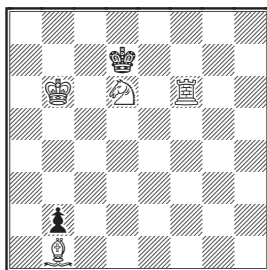
152. A. Corrias



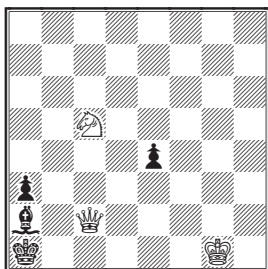
153. A. Corrias



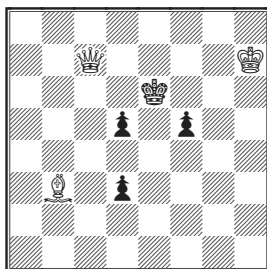
154. A. Corrias



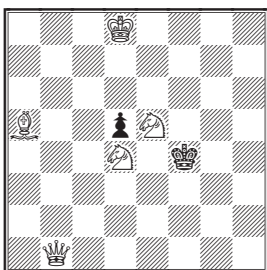
155. A. Corrias



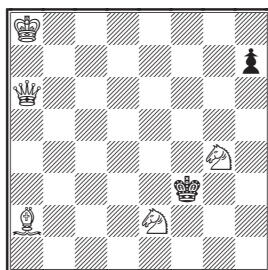
156. A. Corrias



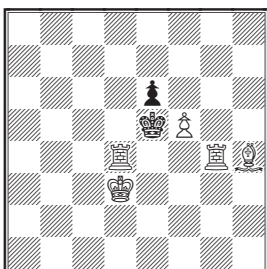
157. A. Corrias



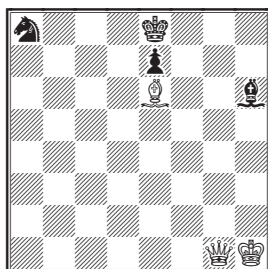
158. A. Corrias



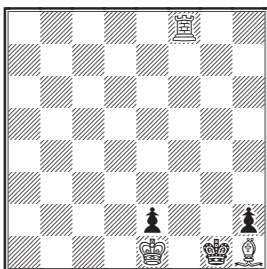
159. C. H. Coster



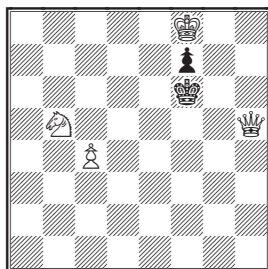
160. V. Costin



161. J. Crum

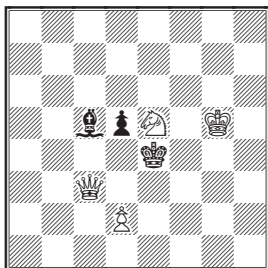


162. J. Crum

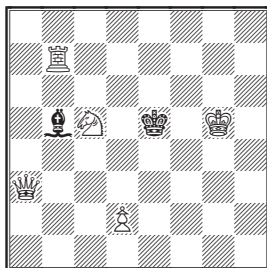


[99, Schachminiaturen,
Neue Folge, 1903]

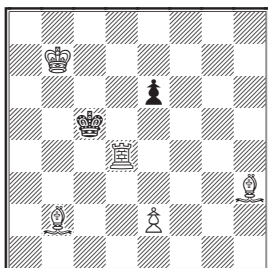
163. J. Crum



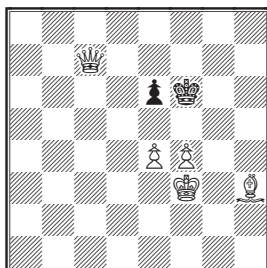
164. J. Crum



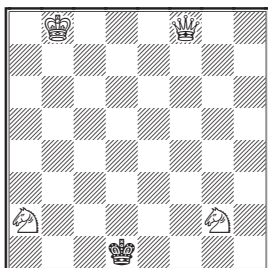
165. J. Crum



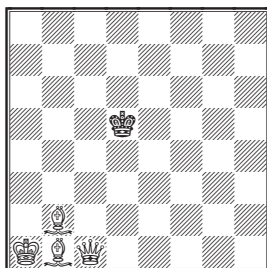
166. J. Crum



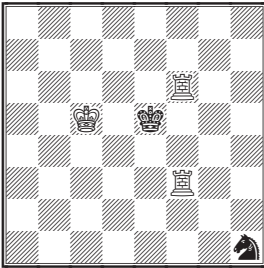
167. A. W. Daniel



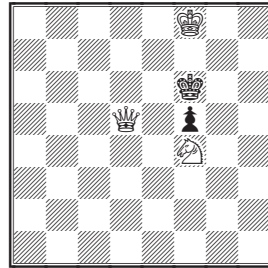
168. A. W. Daniel



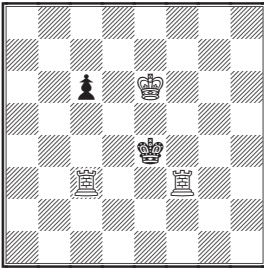
169. A. W. Daniel



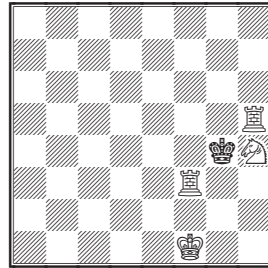
170. A. W. Daniel



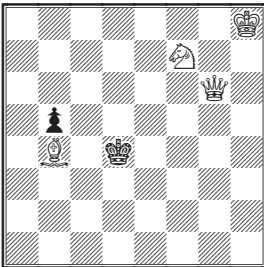
171. A. W. Daniel



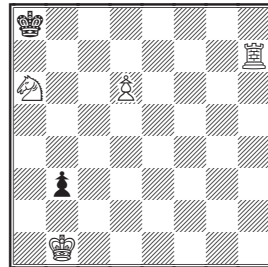
172. A. W. Daniel



173. A. W. Daniel

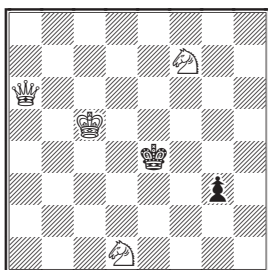


174. A. W. Daniel



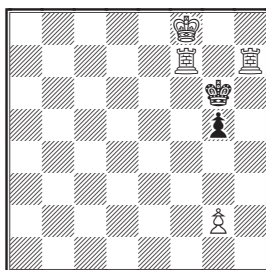
Specially composed

175. A. W. Daniel

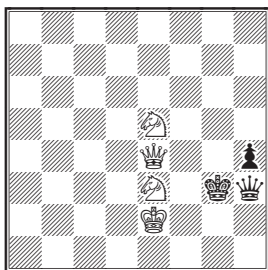


Original [*]

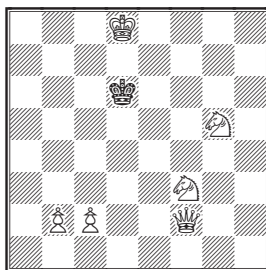
176. A. W. Daniel



177. A. W. Daniel

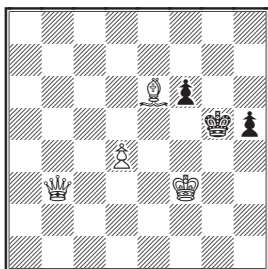


178. A. W. Daniel

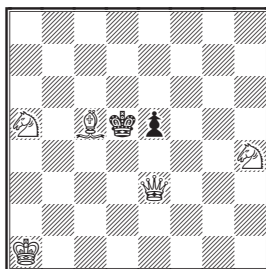


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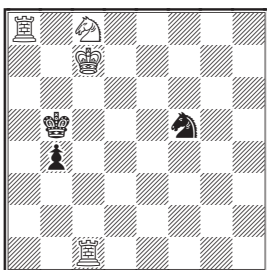
179. A. W. Daniel



180. A. W. Daniel

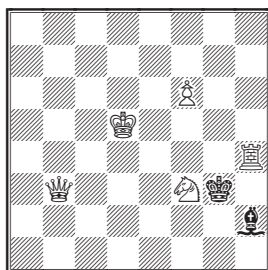


181. A. W. Daniel



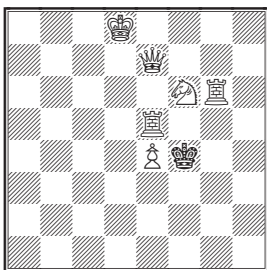
[*]

182. A. W. Daniel

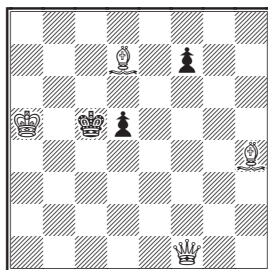


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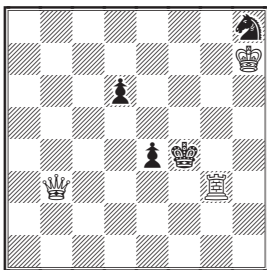
183. A. W. Daniel



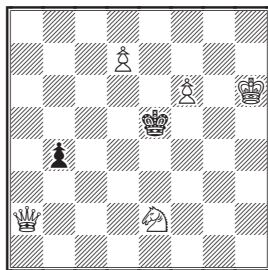
184. A. W. Daniel



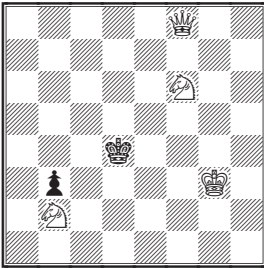
185. A. W. Daniel



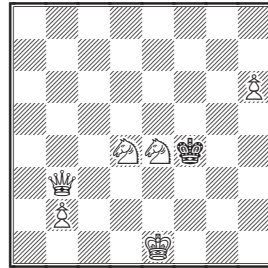
186. A. W. Daniel



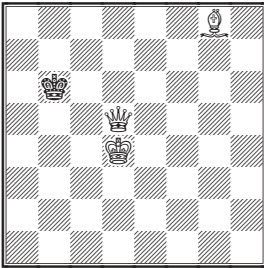
193. H. Hosey Davis



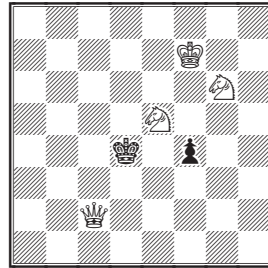
194. L. W. Davis



195. A. Decker

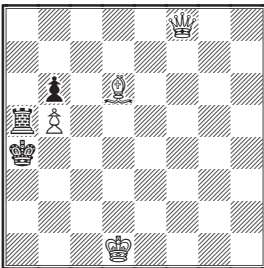


196. A. Decker



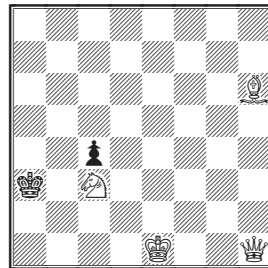
[377, Schachminiaturen,
Neue Folge, 1903]

197. A. Decker



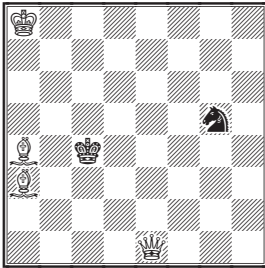
[376, Schachminiaturen,
Neue Folge, 1903]

198. A. Decker

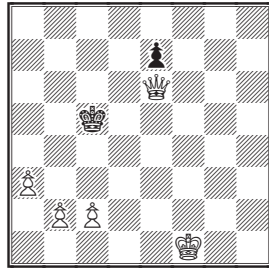


[*]

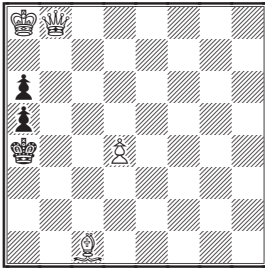
199. A. Decker



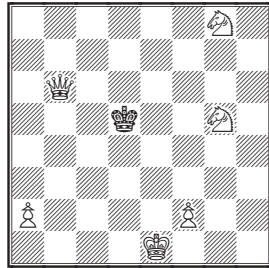
200. A. Decker



201. A. Decker

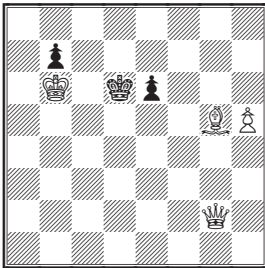


202. M. H. Delaire

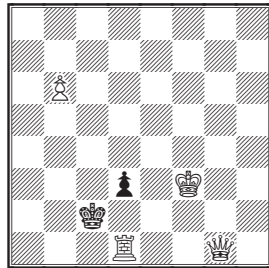


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203. D. J. Densmore

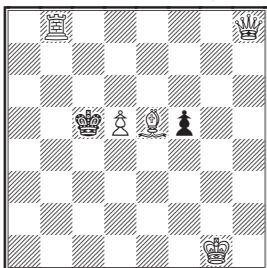


204. D. J. Densmore

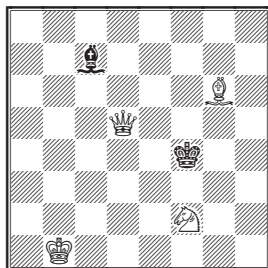


[*Cincinnati Commercial*, 1890]

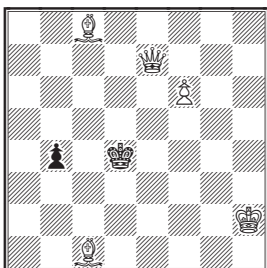
205. H. E. Dewey



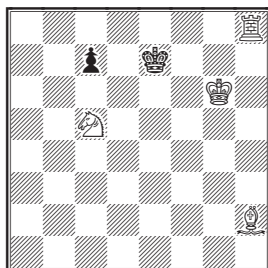
206. F. Dittrich



207. F. Dittrich

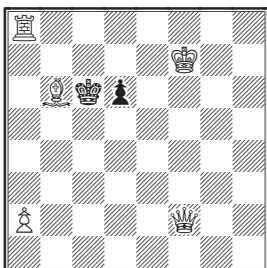


208. Rev. G. Dobbs

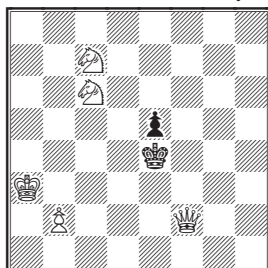


[346, Schachminiaturen, 1902]

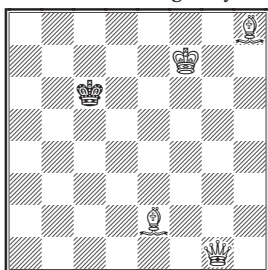
209. Rev. G. Dobbs



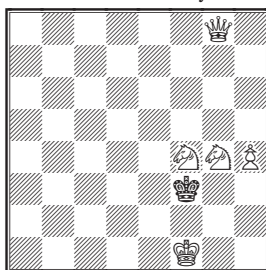
210. Dr. Jan Dobruský



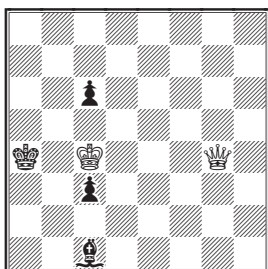
211. G. J. Dougherty



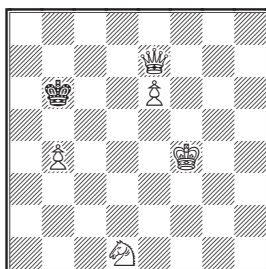
212. F. Drobny



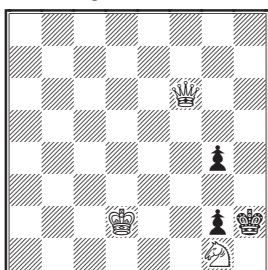
213. J. Drtina



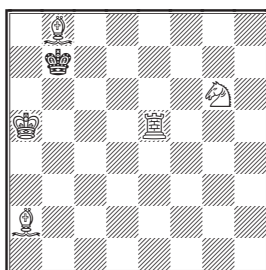
214. F. Dubbe



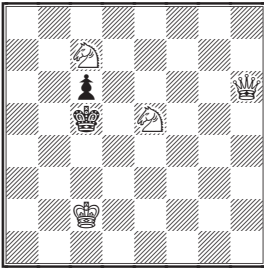
215. F. Dubbe



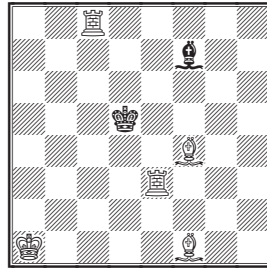
216. F. Dubbe



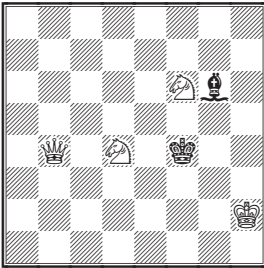
217. F. Dubbe



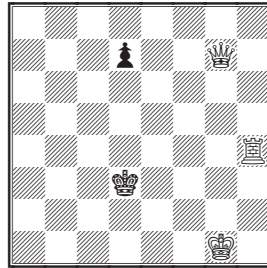
218. F. Dubbe



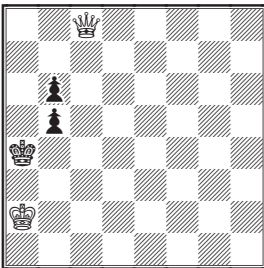
219. E. A. Dupré



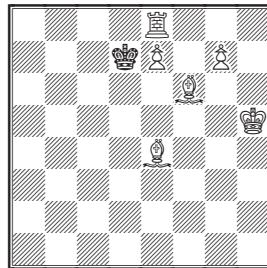
220. J. Eaton



221. M. Ehrenstein

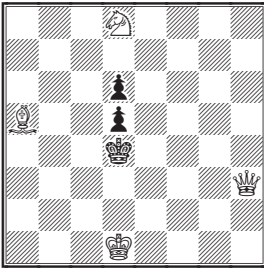


222. M. Ehrenstein

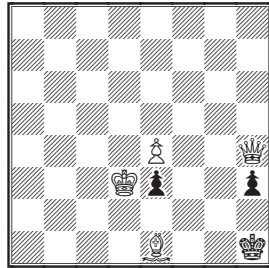


[Chess Monthly, 1879]

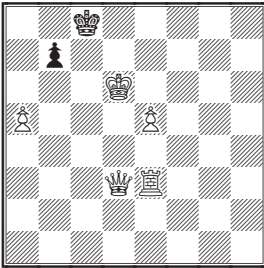
223. H. Eisele



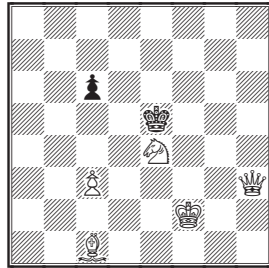
224. H. Eisele



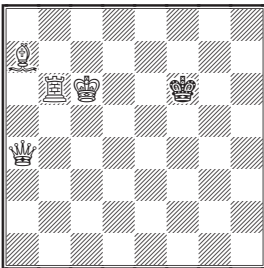
225. H. Eisele



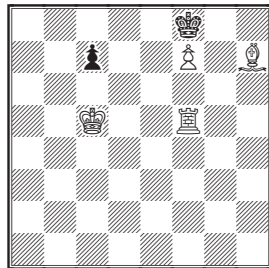
226. A. A. Elkhán



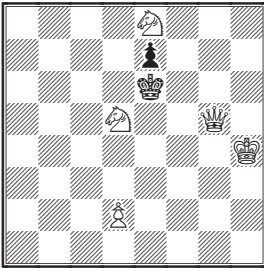
227. C. Van Elsacker



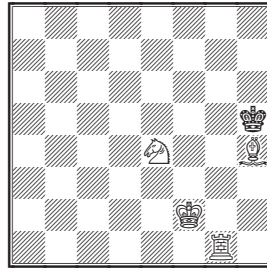
228. E. von Enderle



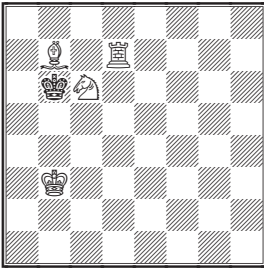
229. W. Engelhardt



230. K. Erlin

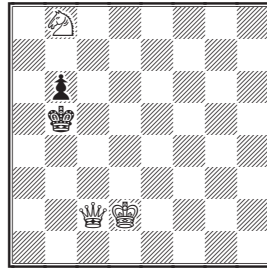


231. K. Erlin

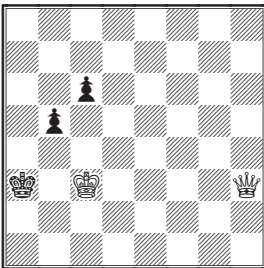


[1. Pr., *Shakhmatni zhurnal*,
1895]

232. K. Erlin

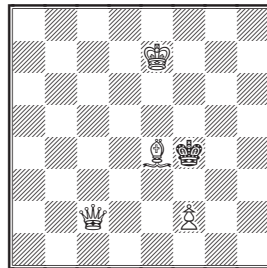


233. K. Erlin

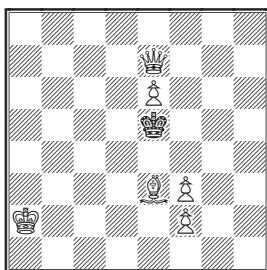


[*Shakhmatni zhurnal*, 1894]

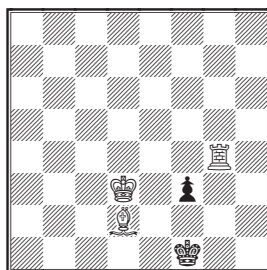
234. K. Erlin



235. K. Erlin

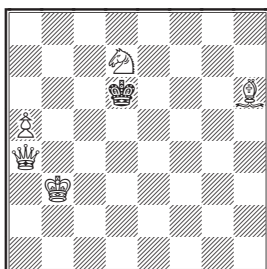


236. K. Erlin

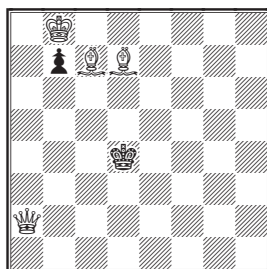


[Meckl. Schachztg. 1894 ?]

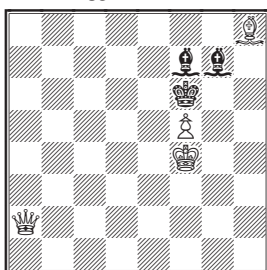
237. K. Erlin



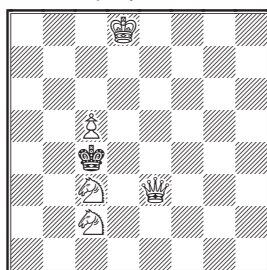
238. K. Erlin



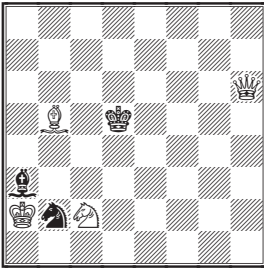
239. K. Erlin



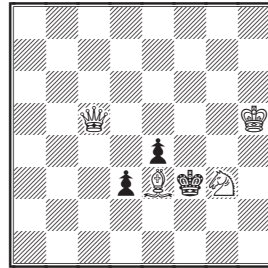
240. J. Ernst



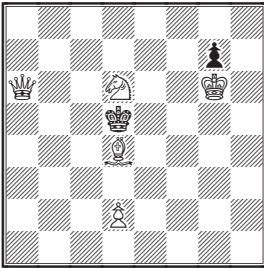
241. J. Ernst



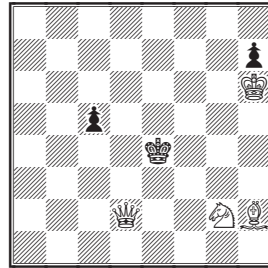
242. J. Ernst



243. M. E. Estorch

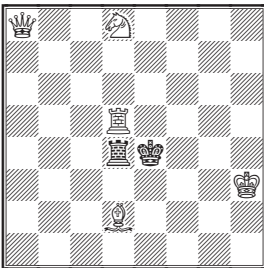


244. A. G. Fellows

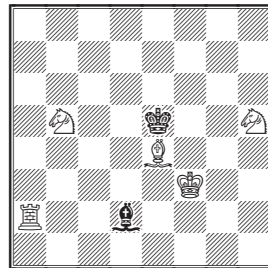


Specially composed

245. A. G. Fellows

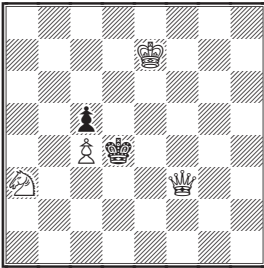


246. E. Ferber

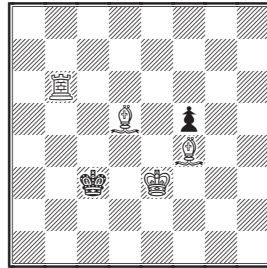


[11208, *Deutsche Schachzeitung*, 1907]

253. J. B. Fisher

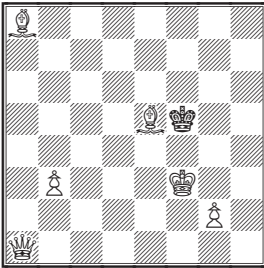


254. J. B. Fisher

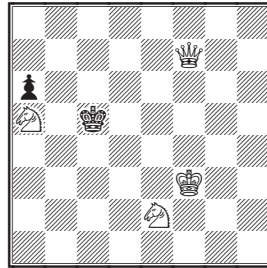


[254, *Chess Amateur*, Jan. 1907]

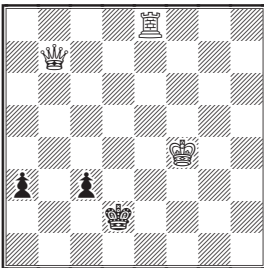
255. P. G. L. Fothergill



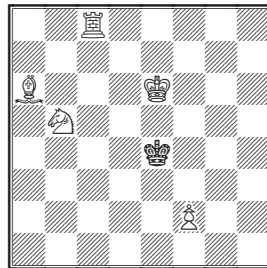
256. P. G. L. Fothergill



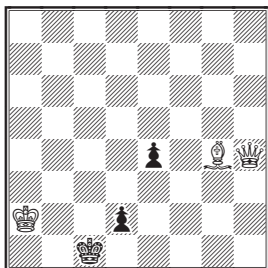
257. P. G. L. Fothergill



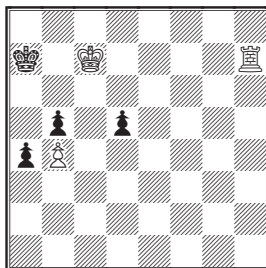
258. H. Frau



259. H. Frau

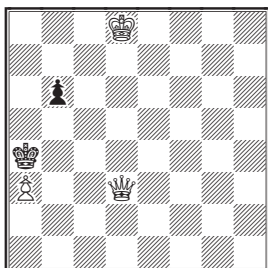


260. J. Fridlitzius

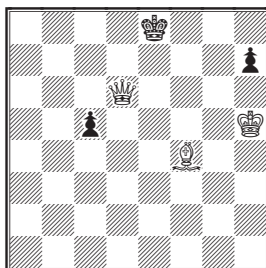


[*Deutsches Wochenschach*,
1901-12-08]

261. Otto Fuss

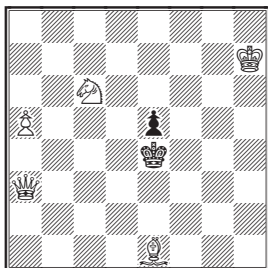


262. Otto Fuss

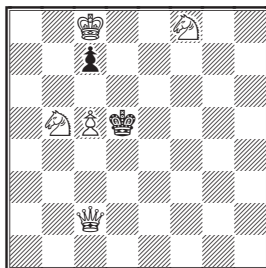


[108, *Schachminiaturen*,
Neue Folge, 1903]

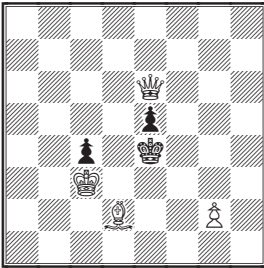
263. Otto Fuss



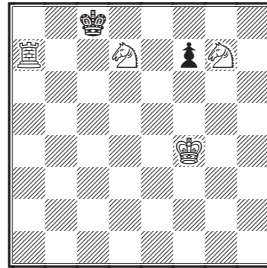
264. Otto Fuss



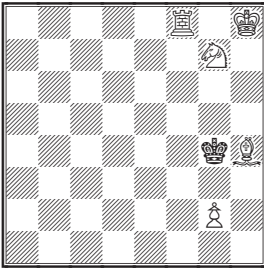
265. Otto Fuss



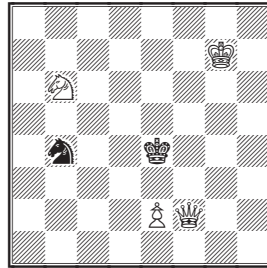
266. A. W. Galitzky



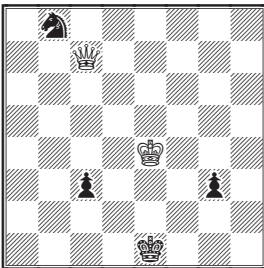
267. A. W. Galitzky



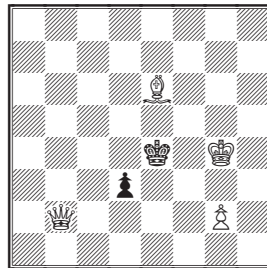
268. A. W. Galitzky



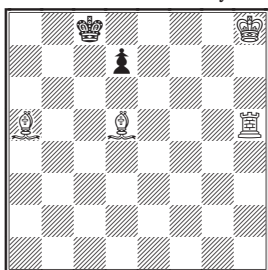
269. A. W. Galitzky



270. A. W. Galitzky

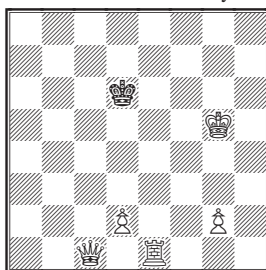


271. A. W. Galitzky



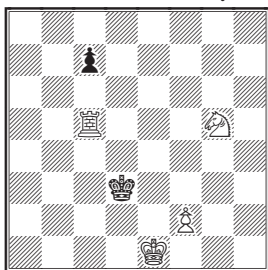
[115, Schachminiaturen,
Neue Folge, 1903]

272. A. W. Galitzky



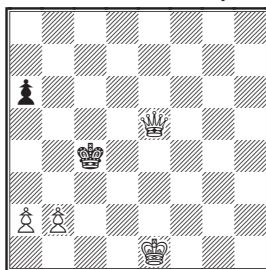
[117, Schachminiaturen,
Neue Folge, 1903]

273. A. W. Galitzky

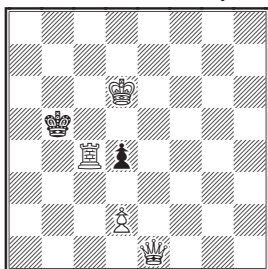


[*La Stratégie*, 1898]

274. A. W. Galitzky

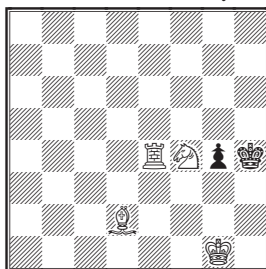


275. A. W. Galitzky

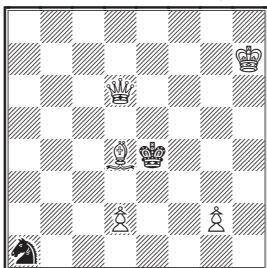


[*]

276. A. W. Galitzky

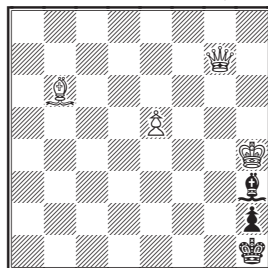


277. A. W. Galitzky



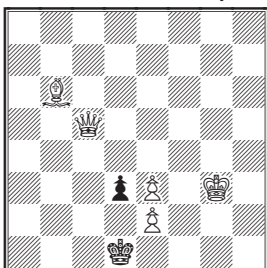
[243, Schachminiaturen,
Neue Folge, 1903] [*]

278. A. W. Galitzky



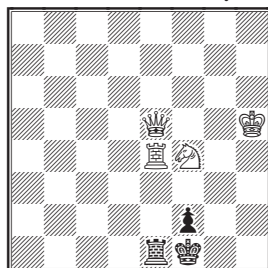
[*]

279. A. W. Galitzky



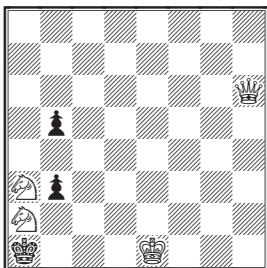
[241, Schachminiaturen,
Neue Folge, 1903]

280. A. W. Galitzky



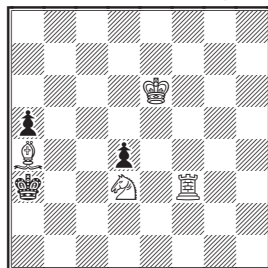
[244, Schachminiaturen,
Neue Folge, 1903]

281. A. W. Galitzky



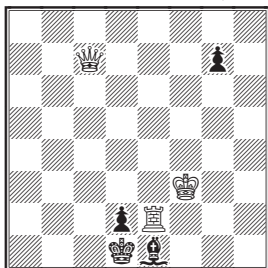
[240, Schachminiaturen,
Neue Folge, 1903] [*]

282. A. W. Galitzky

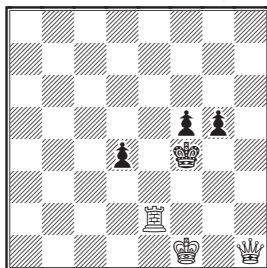


[245, Schachminiaturen,
Neue Folge, 1903]

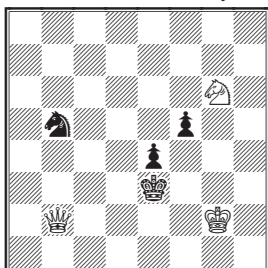
283. A. W. Galitzky



284. A. W. Galitzky

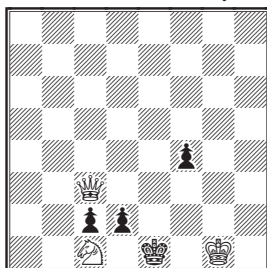


285. A. W. Galitzky



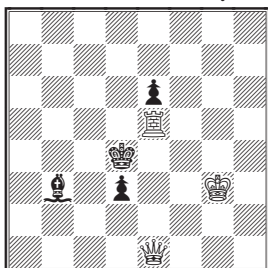
[242, Schachminiaturen,
Neue Folge, 1903]

286. A. W. Galitzky

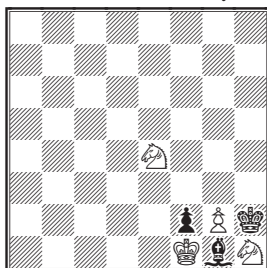


[Shakhmatni zhurnal, 1897]

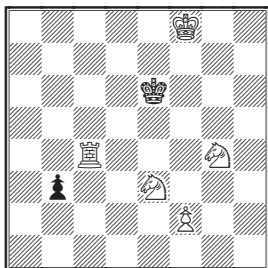
287. A. W. Galitzky



288. A. W. Galitzky

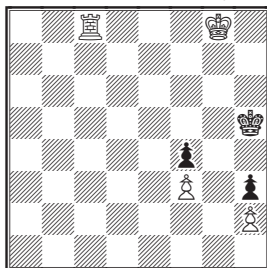


295. A. W. Galitzky



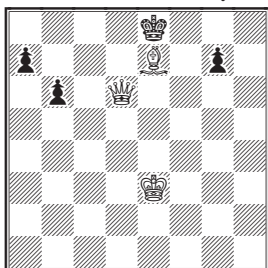
[*Shakhmatni zhurnal*, 1897]

296. A. W. Galitzky



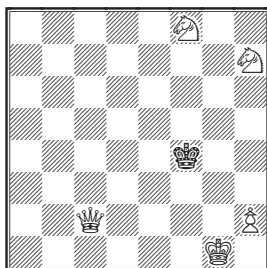
[*La Stratégie*,
February 1906]

297. A. W. Galitzky



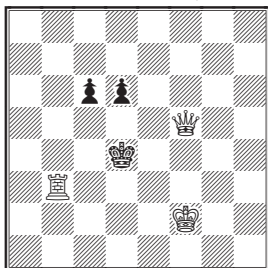
[*Shakhmatni zhurnal*, 1897]

298. K. Gavrilow

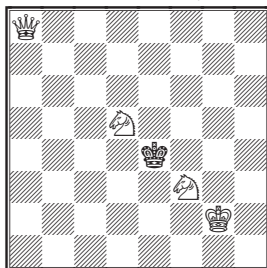


[118, *Schachminiaturen*,
Neue Folge, 1903]

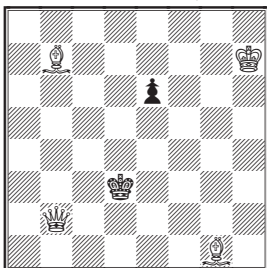
299. A. Geary



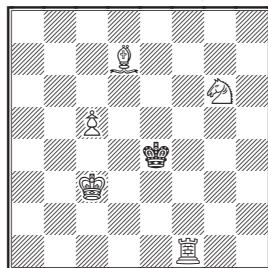
300. A. Geary



301. W. Geary

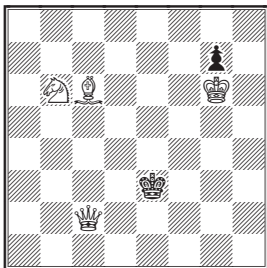


302. W. Geary

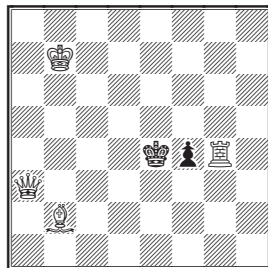


Specially composed

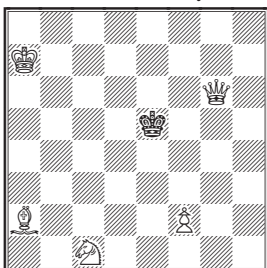
303. W. Geary



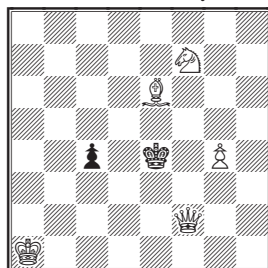
304. W. Geary



305. W. Geary

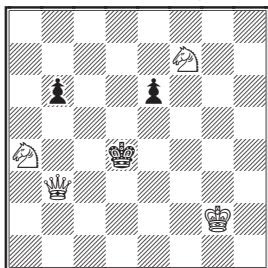


306. W. Geary



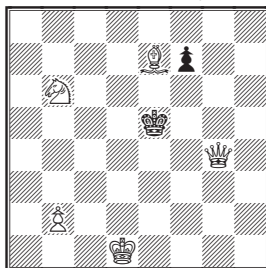
Specially composed

307. W. Geary



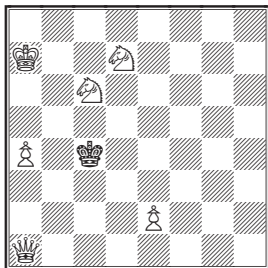
[*]

308. W. Geary

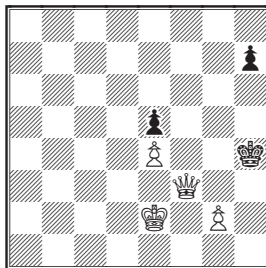


[*]

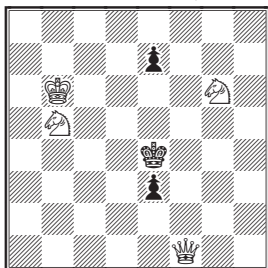
309. W. Geary



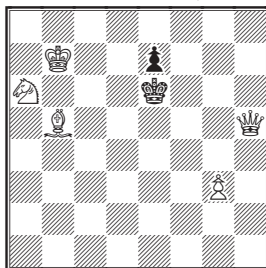
310. W. Geary



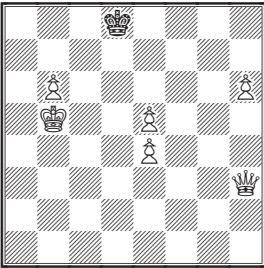
311. W. Geary



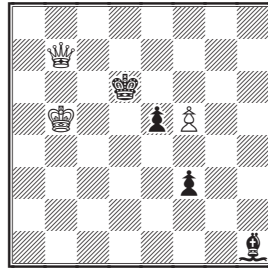
312. W. Geary



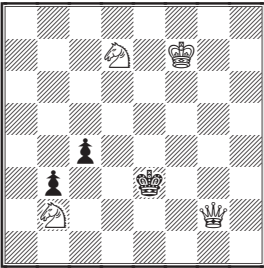
313. W. Geary



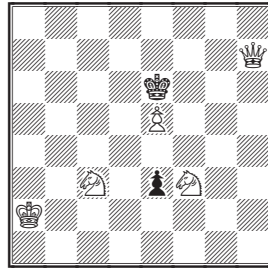
314. W. Geary



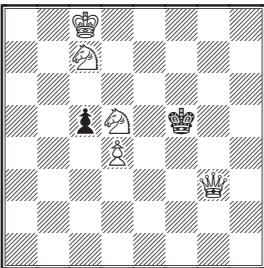
315. W. Geary



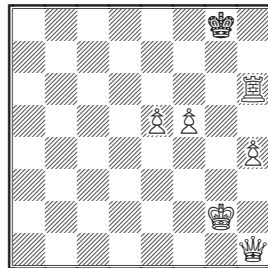
316. W. Geary



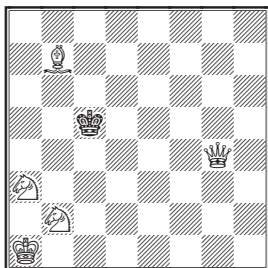
317. T. W. Geary



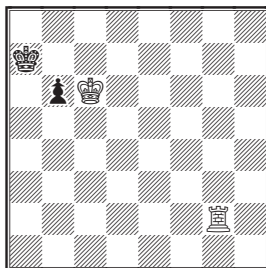
318. Gibbins



319. F. R. Gittins

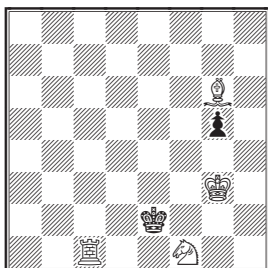


320. Dr. Gold

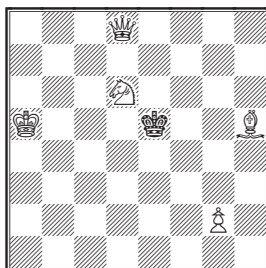


[*Lasker's Chess Magazine*,
1904]

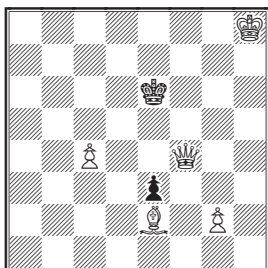
321. Dr. Gold



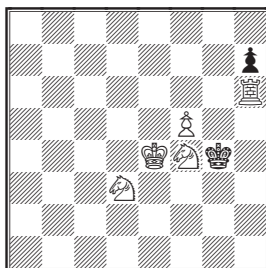
322. Dr. Gold



323. Dr. Gold

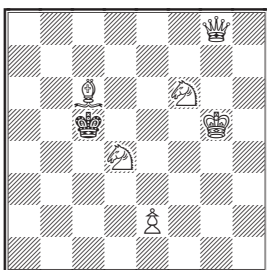


324. Dr. Gold

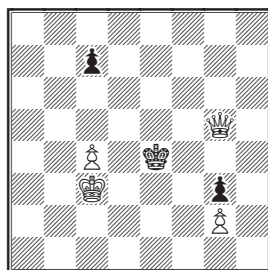


[*Nuova Rivista degli Scacchi*,
1883]

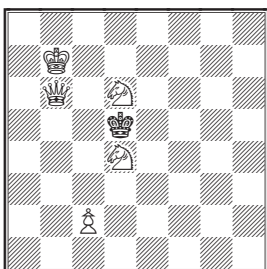
325. Dr. Gold



326. Dr. Gold

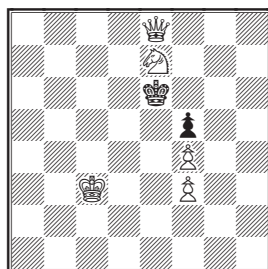


327. H. von Gottschall

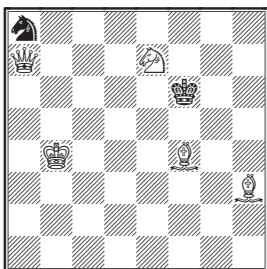


[*Zum Feierabend*, 1876]

328. H. von Gottschall

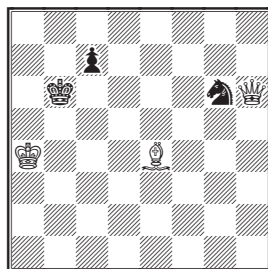


329. H. von Gottschall



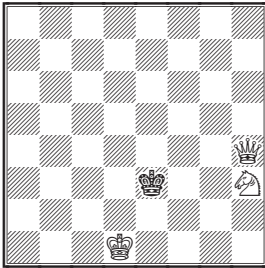
[*Über Land und Meer*, 1861]

330. E. B. Greenshields

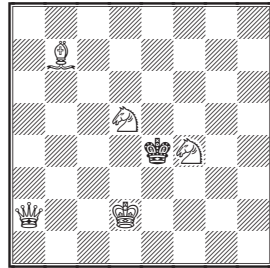


[2 Pr., *St. John's Globe* 1890]

331. N. H. Greenway

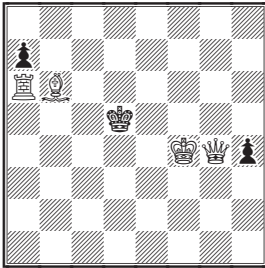


332. W. Greenwood

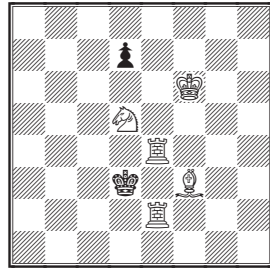


[English Chess Problems, 1876]

333. W. Greenwood



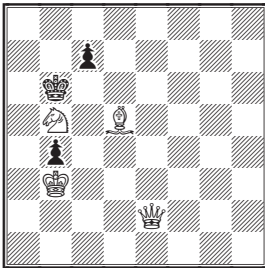
334. W. Greenwood



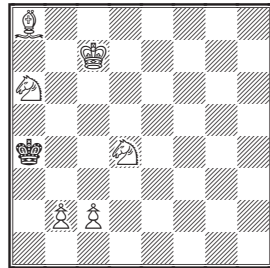
1859

[Illustrated London News]

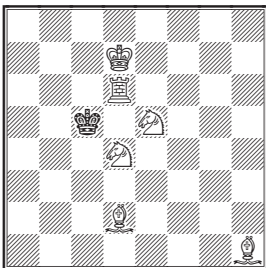
335. W. A. Guttridge



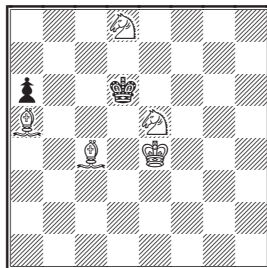
336. G. H. Gwyn



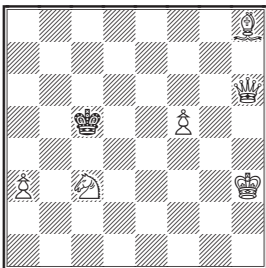
337. G. H. Gwyn



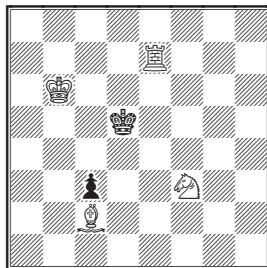
338. J. Hall



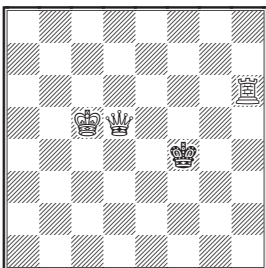
339. E. Halliwell



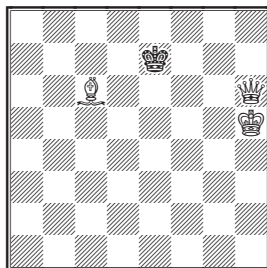
340. C. D. P. Hamilton



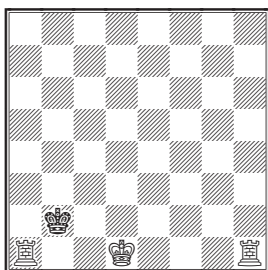
341. J. Hane



342. J. Hane

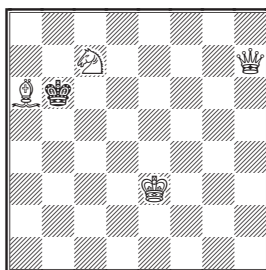


343. J. Hane

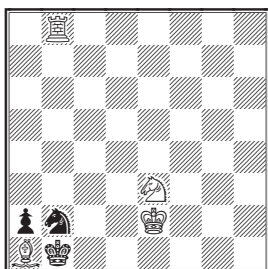


[*Deutsches Wochenschach*,
1893-08-31] [!]

344. J. Hanauer

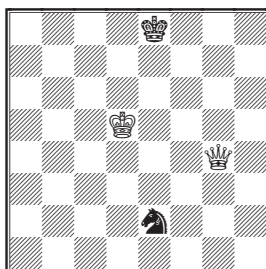


345. P. Hasse

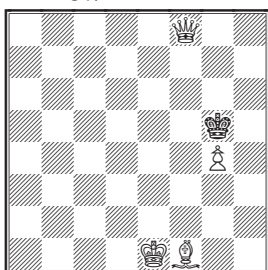


[*Deutsche Schachzeitung*, 1886]

346. M. Havel

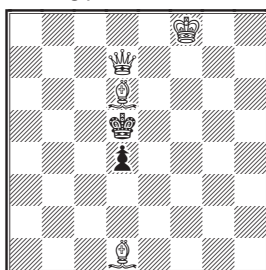


347. M. Havel



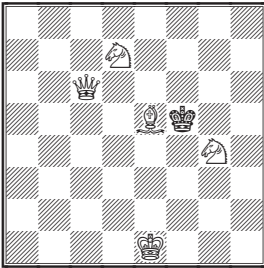
[1546, *The Field*, 1902-08-16]

348. M. Havel

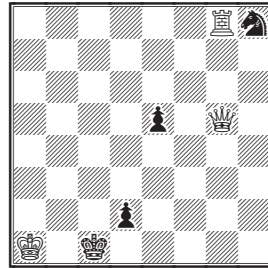


[*Zlatá Praha*, 1905 ?]

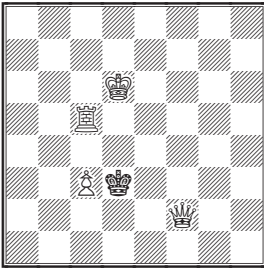
349. M. Havel



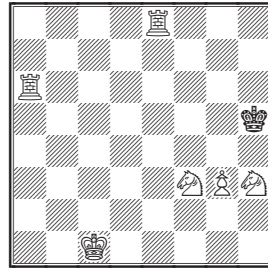
350. M. Havel



351. F. Healey

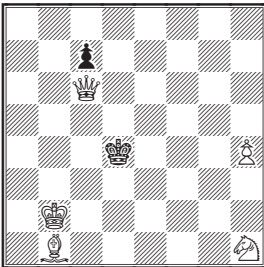


352. F. Healey

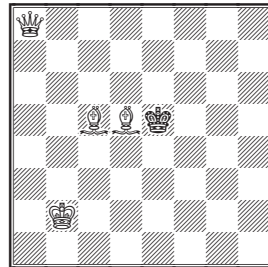


[*Illustrated London News*,
1858-06-05]

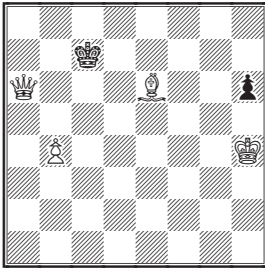
353. F. Healey



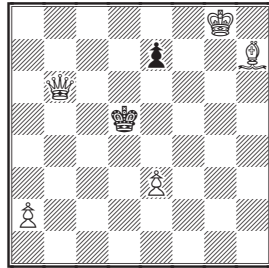
354. G. Heathcote



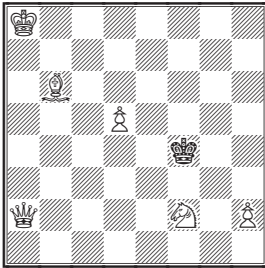
355. G. Heathcote



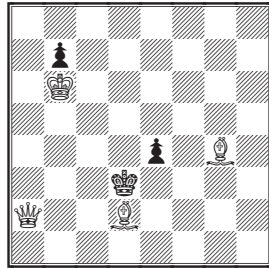
356. G. Heathcote



357. G. Heathcote

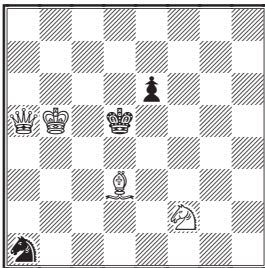


358. G. Heathcote



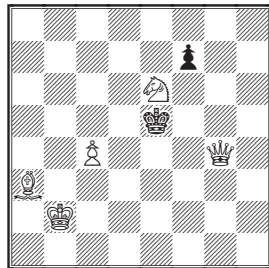
[*Illustrated London News*,
1892]

359. G. Heathcote



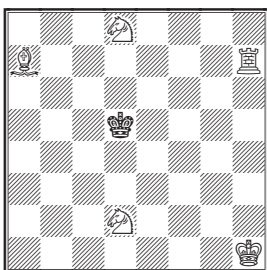
[*English Mechanic*, 1890,
hon. mention]

360. G. Heathcote

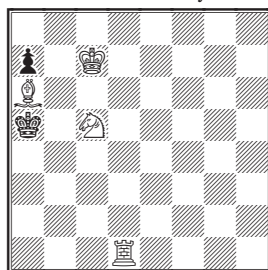


[*Illustrated London News*,
1902]

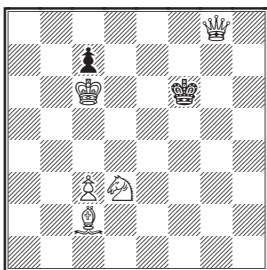
361. T. Henderson



362. E. Henry

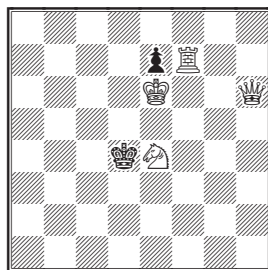


363. L. K. Herschel

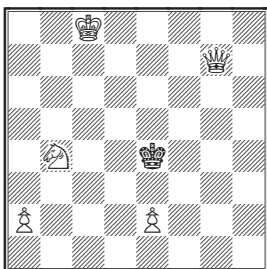


[†]

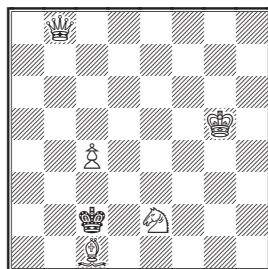
364. W. J. Hickman



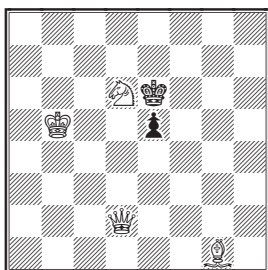
365. W. J. Hickman



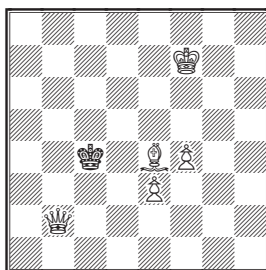
366. J. M. Hill



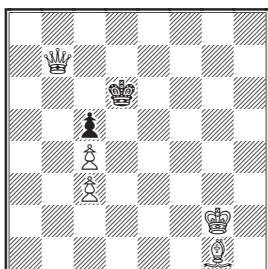
367. J. Hochmann



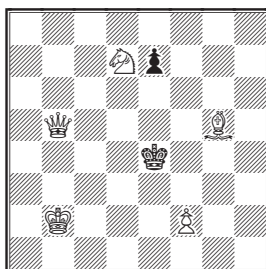
368. E. Hoffman



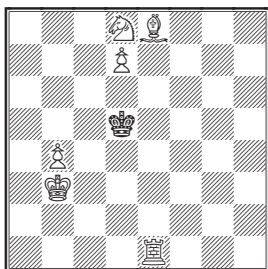
369. R. Holt



370. E. Holt

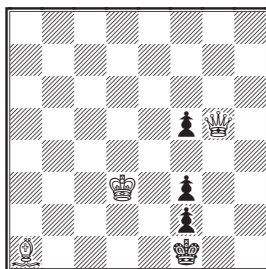


371. W. von Holzhausen



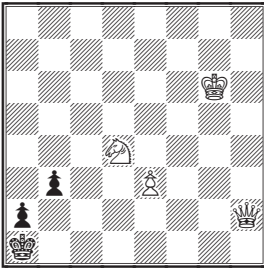
[258, Schachminiaturen,
Neue Folge, 1903]

372. W. von Holzhausen



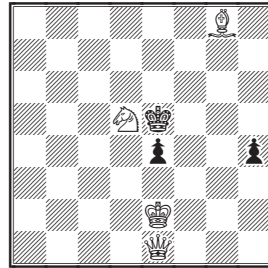
[257, Schachminiaturen,
Neue Folge, 1903]

373. W. von Holzhausen

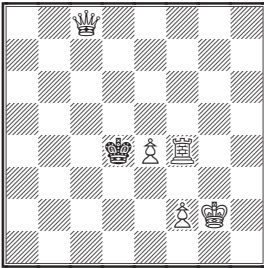


[*Deutsche Schachzeitung*, 1902]

374. E. L. Hopkins

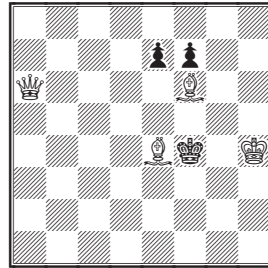


375. C. Horn



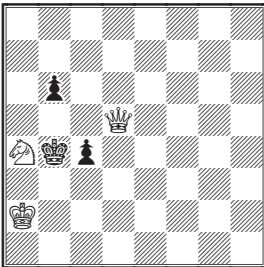
[*British Chess Magazine*, 1898]

376. B. Horwitz

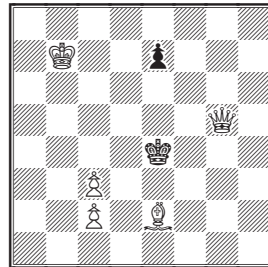


1849

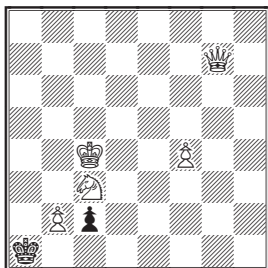
377. B. Hülsen



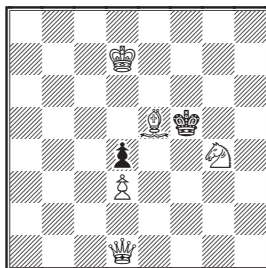
378. B. Hülsen



379. G. Hume

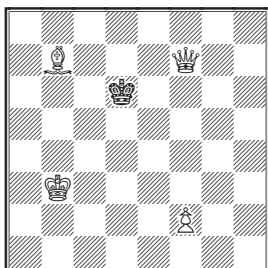


380. A. K. Istomin

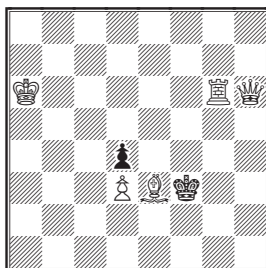


[Shakhmatni zhurnal, 1897]

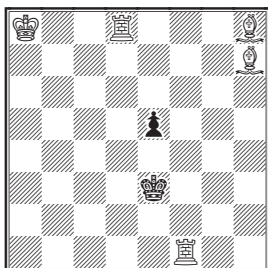
381. Iversen



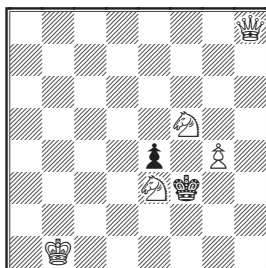
382. Iversen



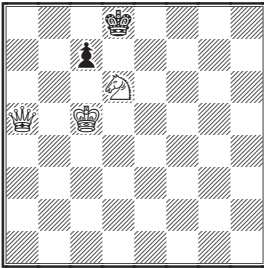
383. Iversen



384. W. Jensen

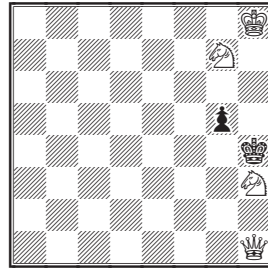


385. J. Jespersen

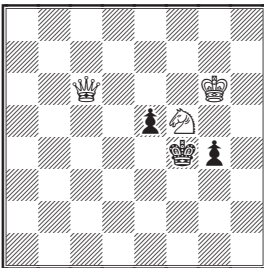


[*Nationaltidende*, 1884]

386. J. Jespersen

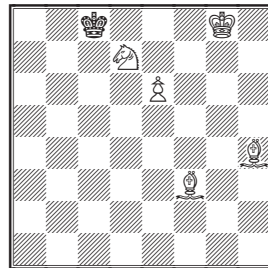


387. L. H. Jokisch

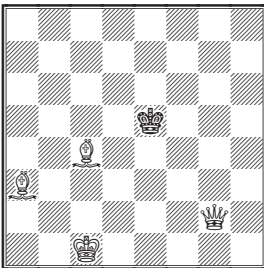


[*Nashville American*,
March 1888]

388. A. F. Kallaway

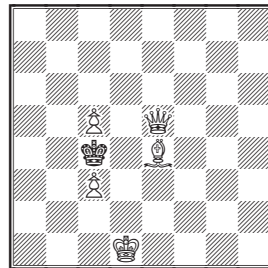


389. S. Kamstra

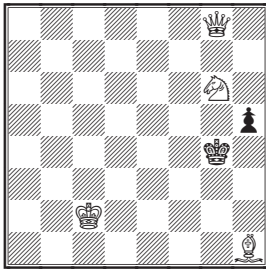


[*]

390. B. Kästner

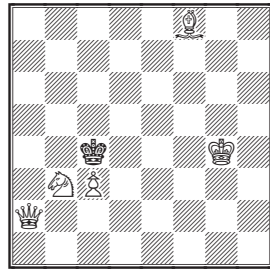


391. A. Kauders

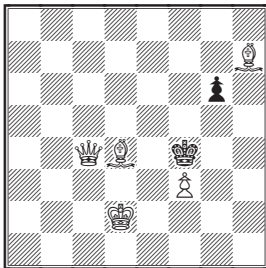


[4487, *Deutsche Schachzeitung*,
1879-03]

392. A. Kauders

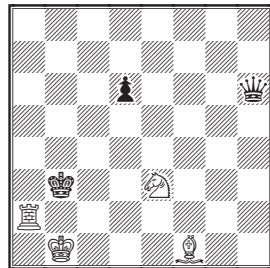


393. F. Kay

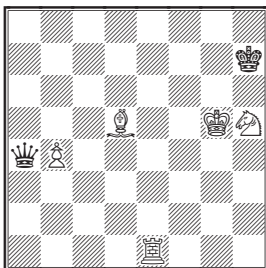


[*Melbourne Leader*, 1905,
2nd hon. mention]

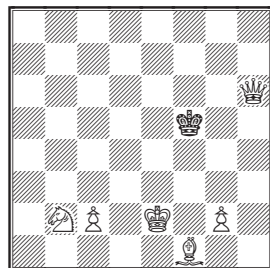
394. J. Keeble



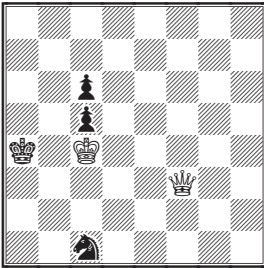
395. J. Keeble



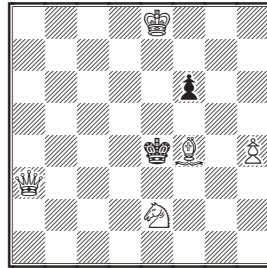
396. J. Keeble



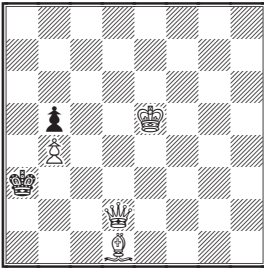
397. H. Keidanski



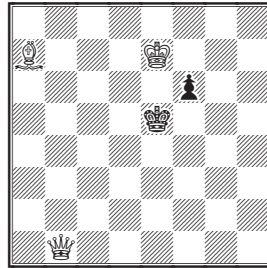
398. H. Keidanski



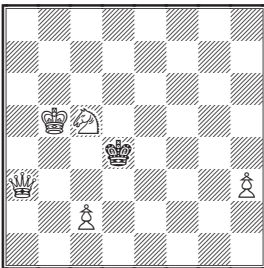
399. F. J. Kellner



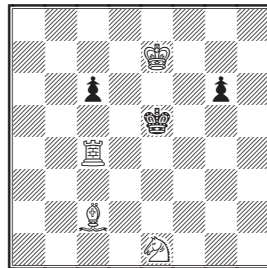
400. W. J. Kennard



401. W. J. Kennard

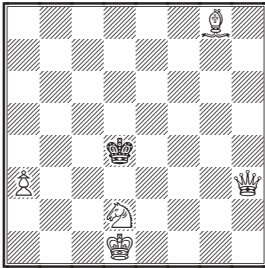


402. C. S. Kipping

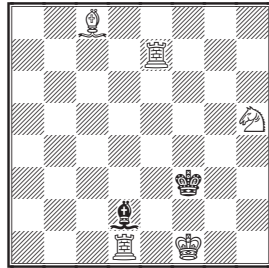


[Daily Telegraph, 1908]

403. E. Kleisch

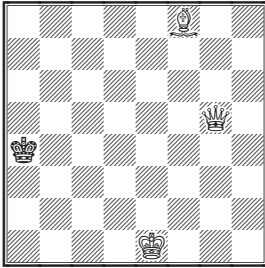


404. F. Köhnlein



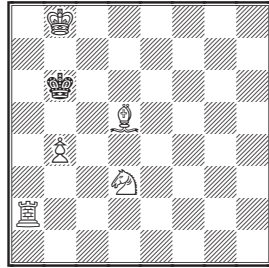
[*]

405. Kohtz & Kockelkorn



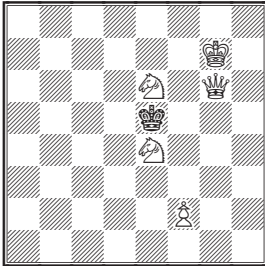
[*Illustriertes Sonntagsblatt*,
1888]]

406. Kohtz & Kockelkorn



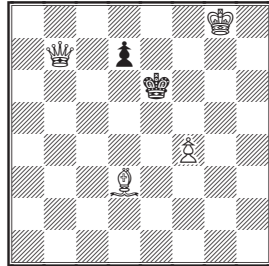
[*Münchener Neueste
Nachrichten*, 1901]

407. Kohtz & Kockelkorn

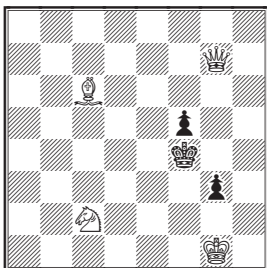


[see no. 593]

408. Kohtz & Kockelkorn

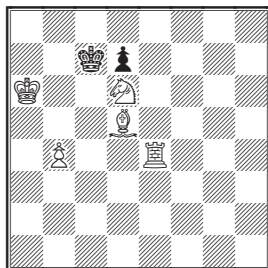


409. Kohtz & Kockelkorn



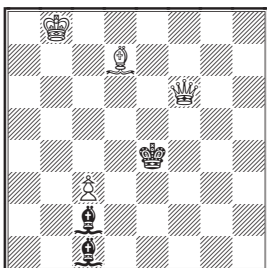
[Das Indische Problem, 1903]

410. Kohtz & Kockelkorn



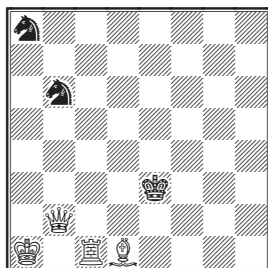
[264, Schachminiaturen,
Neue Folge, 1903]

411. K. Kondelík

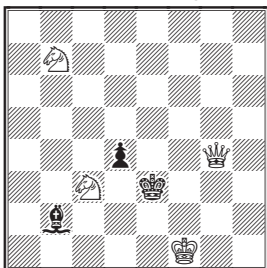


[266, Schachminiaturen,
Neue Folge, 1903]

412. K. Kondelík

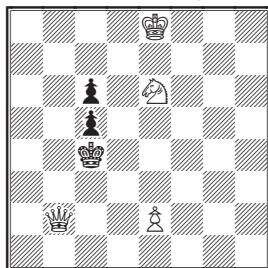


413. A. König

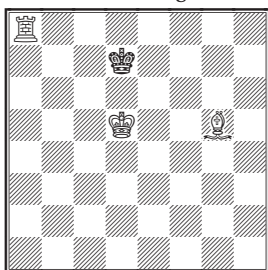


[Svetozor, 1860]

414. A. König

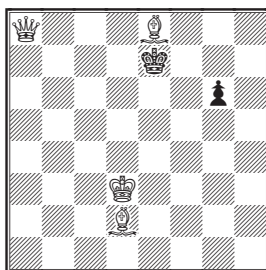


415. Kling



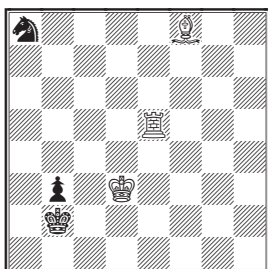
1848

416. Johann Kos

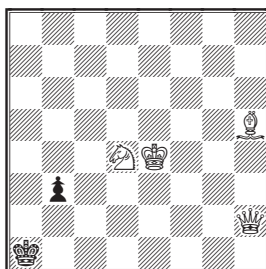


[Shakhmatni listok, 1876]

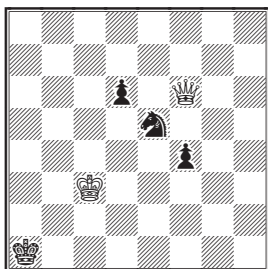
417. V. Košek



418. J. Kotrč

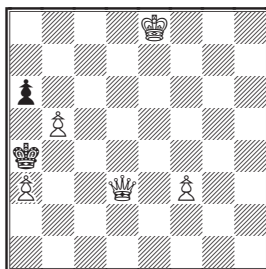


419. J. Kotrč

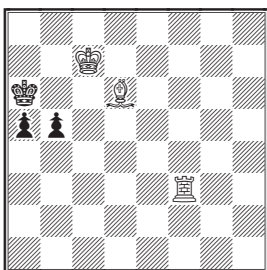


[Österreichische Lesehalle,
January 1888]

420. E. J. W. Kubbel

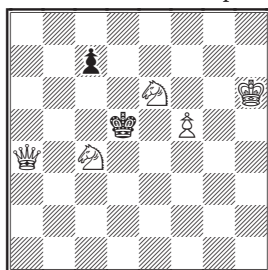


421. W. Kuhn

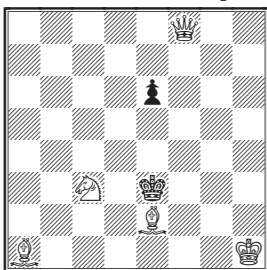


[Deutsche Schachzeitung, 1888]

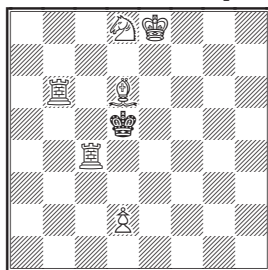
422. F. A. L. Kuskop



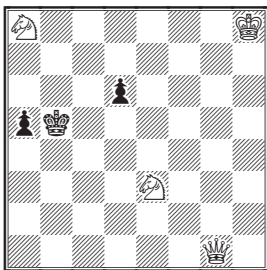
423. F. A. L. Kuskop



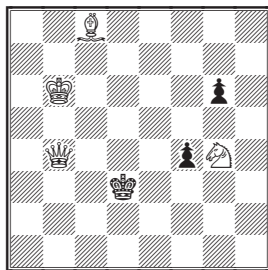
424. F. A. L. Kuskop



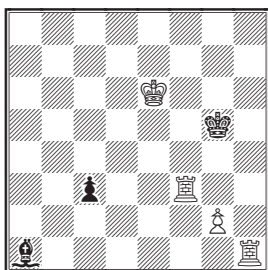
425. F. A. L. Kuskop



426. F. A. L. Kuskop

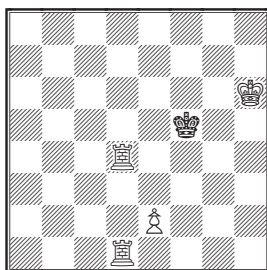


427. A. Kvičala

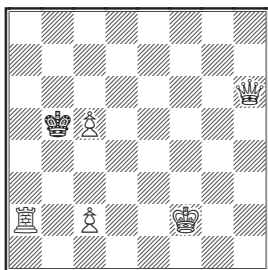


[3127, *Schachzeitung*,
March/April 1871]

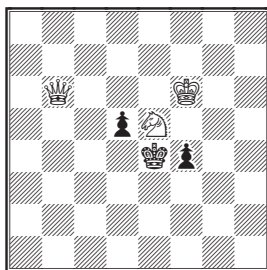
428. P. A. Larsen



429. P. A. Larsen

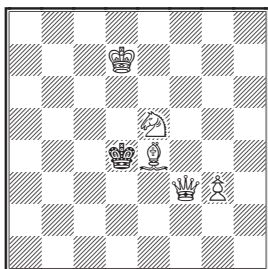


430. B. G. Laws



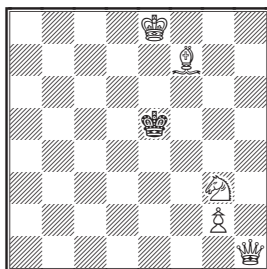
[*Nashville American*, 1888]

431. B. G. Laws

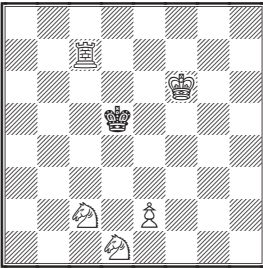


[*Hackney Mercury*, 1893
2nd prize]

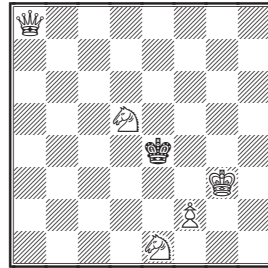
432. B. G. Laws



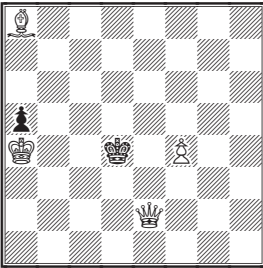
433. B. G. Laws



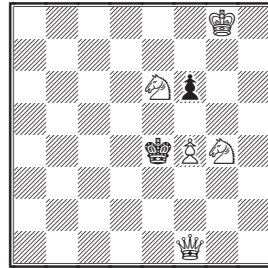
434. B. G. Laws



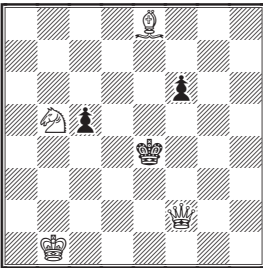
435. B. G. Laws



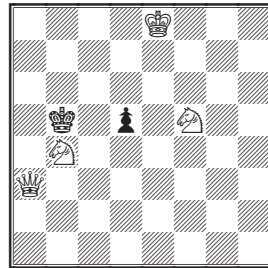
436. B. G. Laws



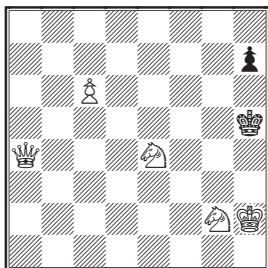
437. B. G. Laws



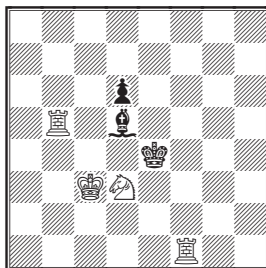
438. B. G. Laws



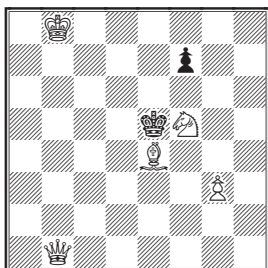
439. B. G. Laws



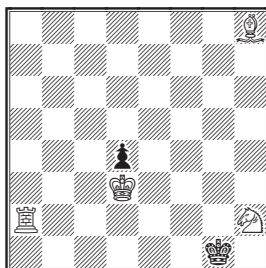
440. B. G. Laws



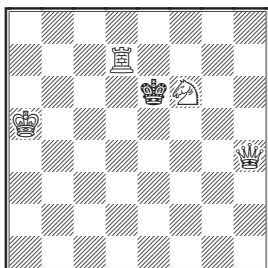
441. B. G. Laws



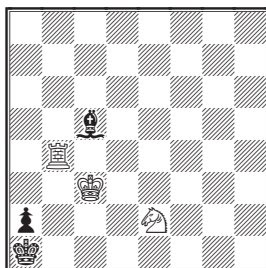
442. H. Lawton



443. H. Lawton

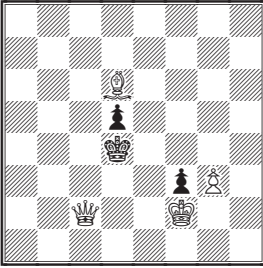


444. H. Lehner

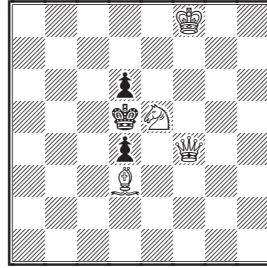


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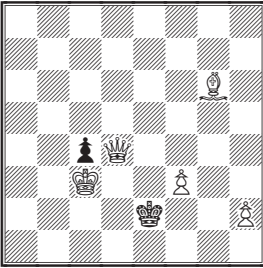
445. H. Lehner



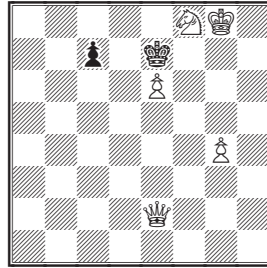
446. R. L'Hermet



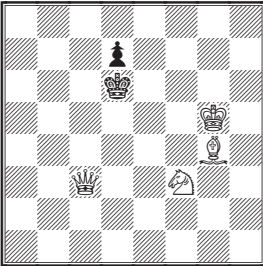
447. R. L'Hermet



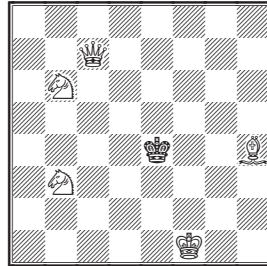
448. R. L'Hermet



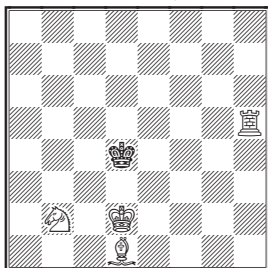
449. R. L'Hermet



450. W. I. Lourie

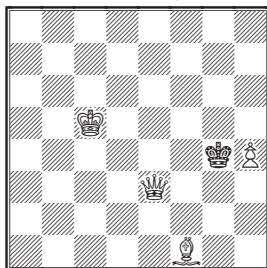


451. S. Loyd



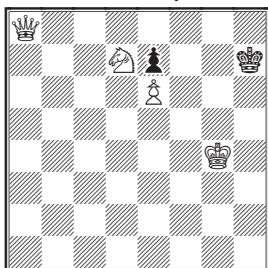
[*New York Albion*,
1858-02-13]

452. S. Loyd



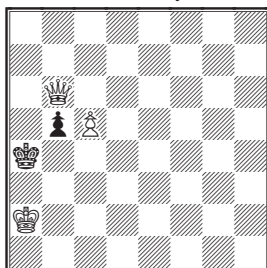
[*New York Albion*,
1856-08-02]

453. S. Loyd



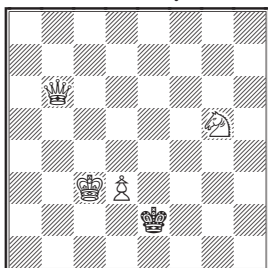
[*Illustrated London News*,
1867-02-02]

454. S. Loyd



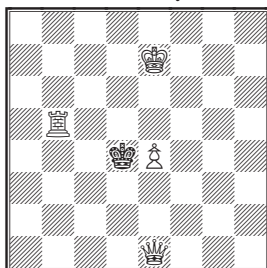
[*Sissa*, July 1868 ?]

455. S. Loyd



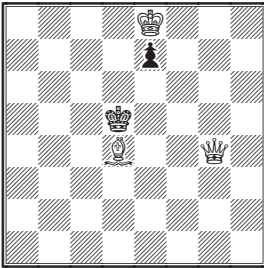
[*Toledo Blade*, 1887]

456. S. Loyd

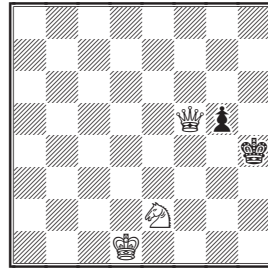


[v., *New York Albion*,
1857-03-28]

457. S. Loyd

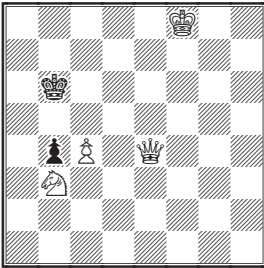


458. S. Loyd

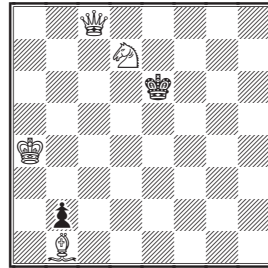


[*Turf Register*, 1868]

459. S. Loyd

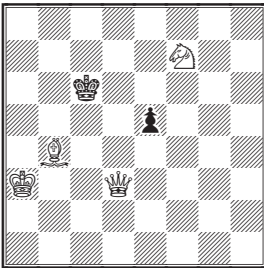


460. S. Loyd



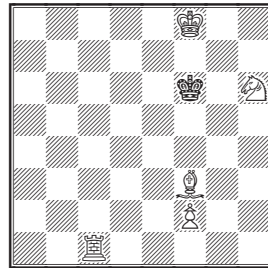
[559, *American Chess Nuts*]

461. S. Loyd



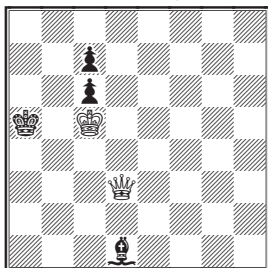
[v., *Baltimore Dispatch*,
1859-02-05]

462. S. Loyd



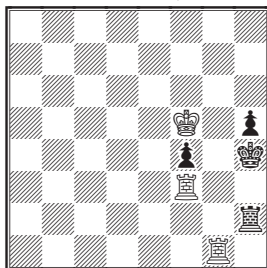
[*Philadelphia Evening Bulletin*,
1859 ?]

463. S. Loyd



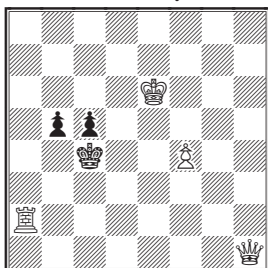
[*Detroit Free Press*,
1877-01-27]

464. S. Loyd



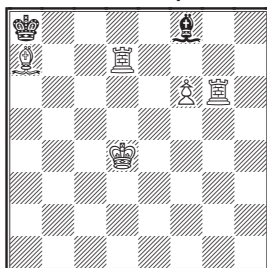
[*Chess Monthly*,
April 1859]

465. S. Loyd



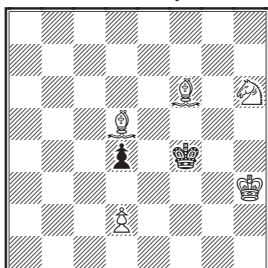
[*Syracuse Standard*,
1858-09-30]

466. S. Loyd



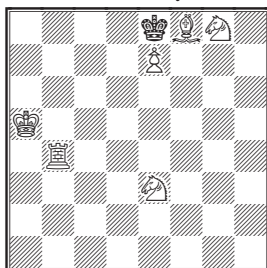
[*Newark Sunday Call*, 1877]

467. S. Loyd



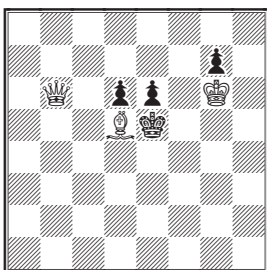
[*Saturday Courier*, 1856]

468. S. Loyd

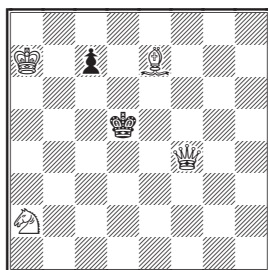


[*Fitzgerald's City Item*,
1860-04-28]

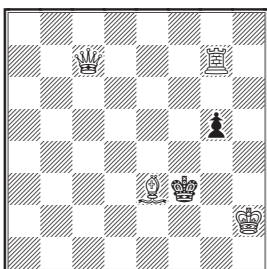
469. H. J. M.



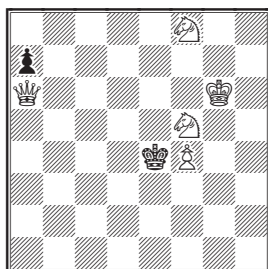
470. P. MacFarlane



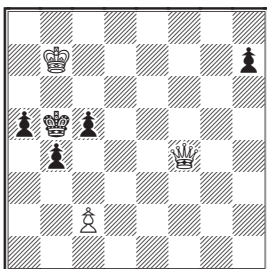
471. Z. Mach



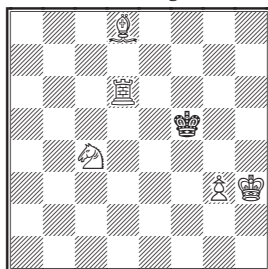
472. Z. Mach



473. Z. Mach

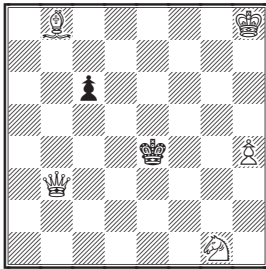


474. S. Magner

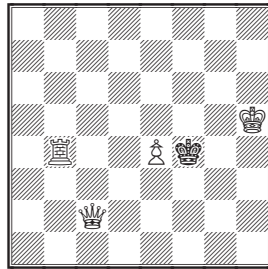


[1359, *Svetozor*, 1879][!]

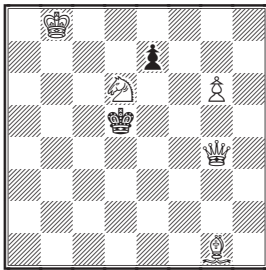
475. S. Magner



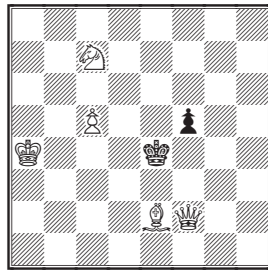
476. C. C. W. Mann



477. C. C. W. Mann

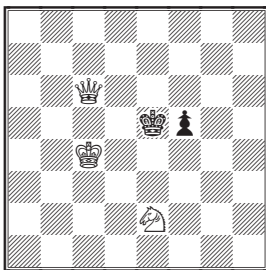


478. C. C. W. Mann

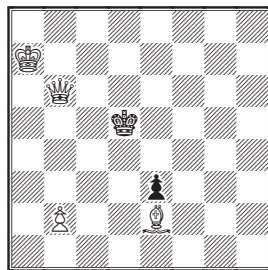


[*Haagsche Courant*, 1900]

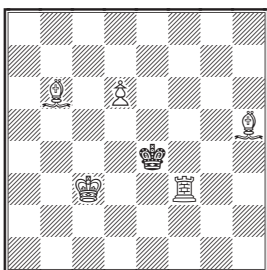
479. W. Marks



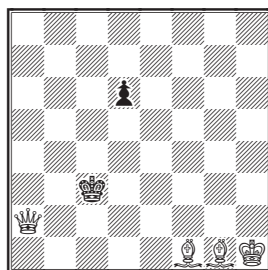
480. W. Marks



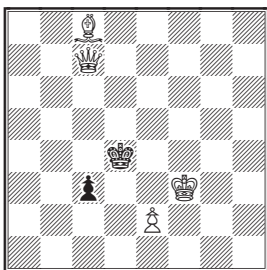
481. W. Marks



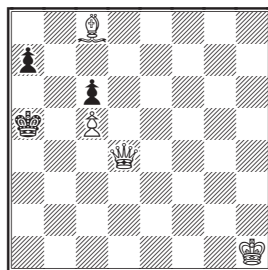
482. W. Marks



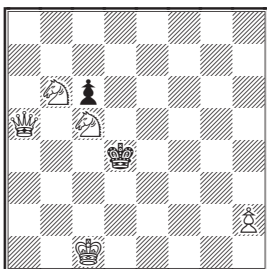
483. W. Marks



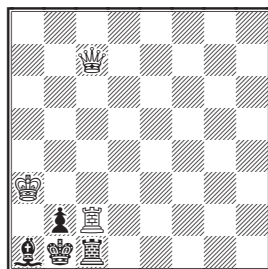
484. W. Marks



485. W. Marks

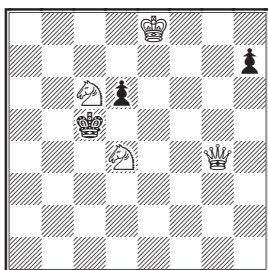


486. W. Marks



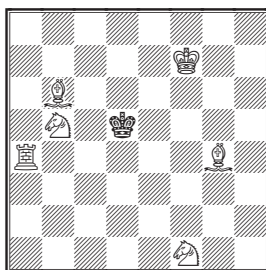
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487. W. Marks

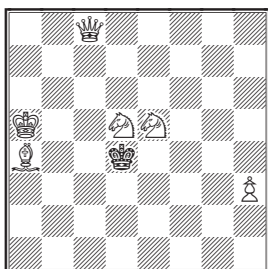


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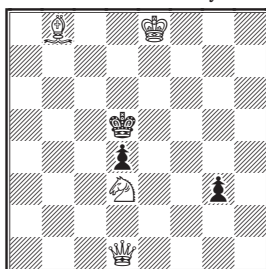
488. W. Marks



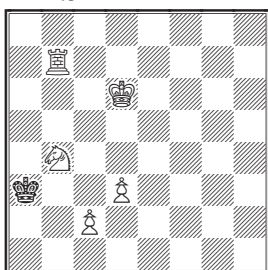
489. F. W. Martindale



490. J. R. Matthey

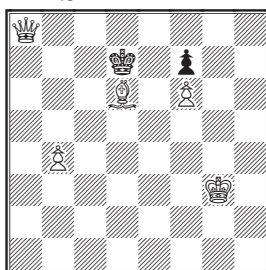


491. Dr. E. Mazel



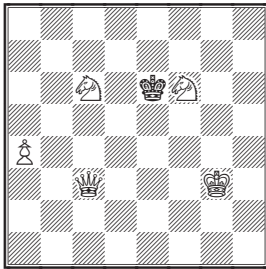
[138, Schachminiaturen,
Neue Folge, 1903]

492. Dr. E. Mazel

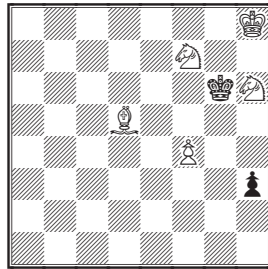


[276, Schachminiaturen,
Neue Folge, 1903] [*]

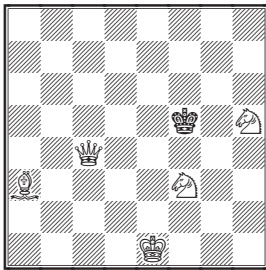
499. Max J. Meyer



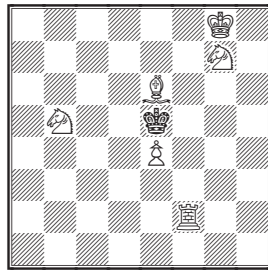
500. Max J. Meyer



501. H. F. L. Meyer

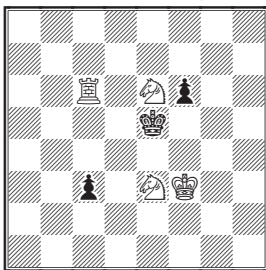


502. H. F. L. Meyer

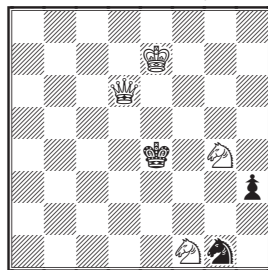


[*English Mechanic*, 1888]

503. H. F. L. Meyer

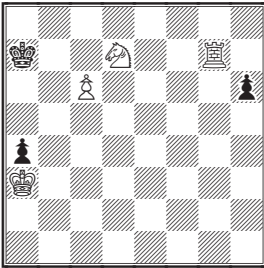


504. H. F. L. Meyer

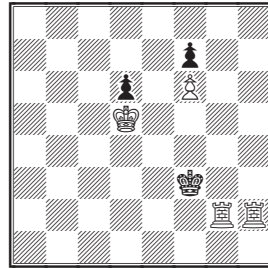


[*Nationaltidende*,
October 1882]

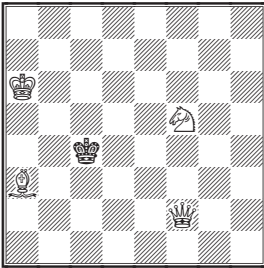
505. H. F. L. Meyer



506. H. F. L. Meyer

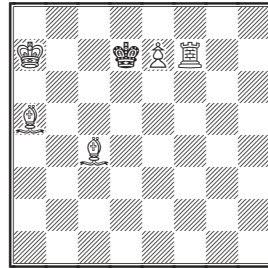


507. J. Mieses



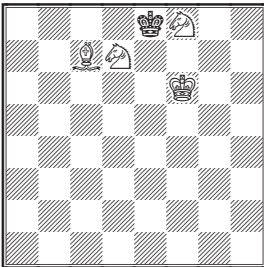
[5234, *Deutsche Schachzeitung*
February 1883]

508. J. Mieses

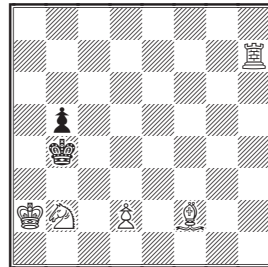


[*Illustrierte Zeitung*, 1882]

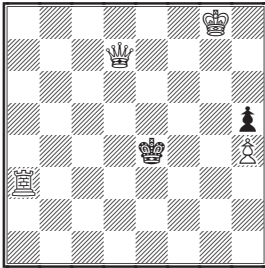
509. C. Mörtzch



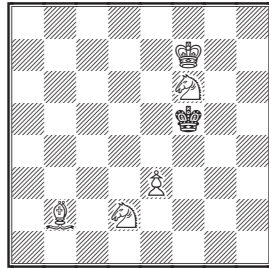
510. G. Morsch



511. H. D. Morwood

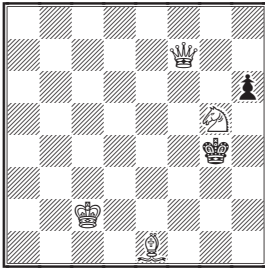


512. J. Mulacek



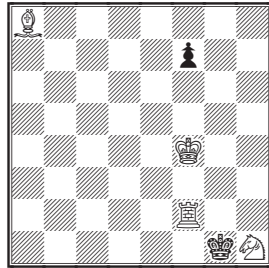
[*Deutsches Wochenschach*, 1889]

513. F. Müller

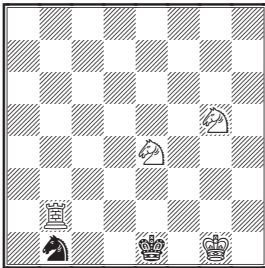


[*Deutsches Wochenschach*, 1889]

514. A. Munck

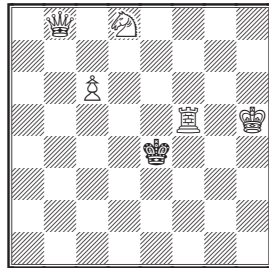


515. Alfred de Musset

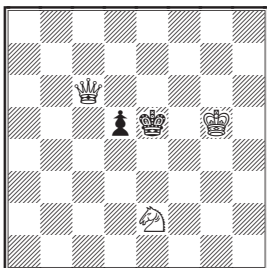


[*La Régence*, 1849] [!]

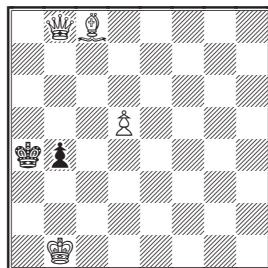
516. J. Myers



517. H. Nanz

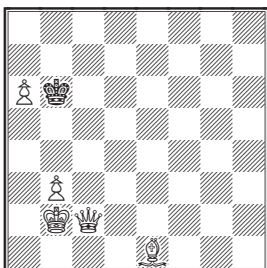


518. O. Nemo



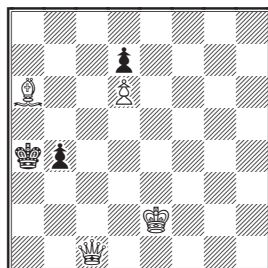
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519. O. Nemo

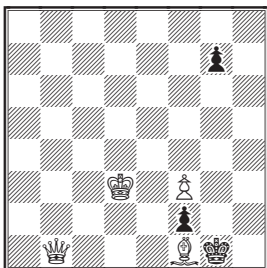


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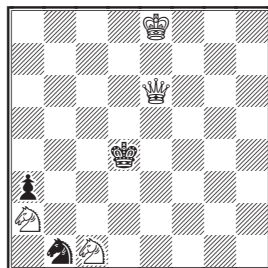
520. O. Nemo



521. O. Nemo

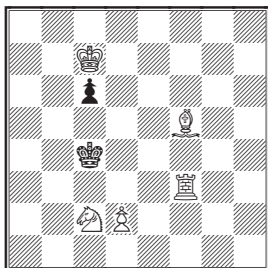


522. O. Nemo



[Deutsche Schachzeitung,
May 1886]

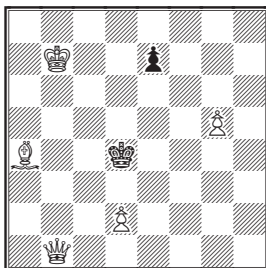
523. O. Nemo



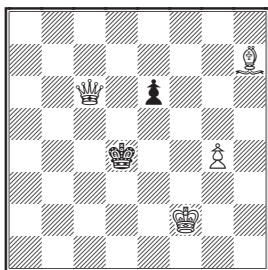
[267, Schachminiaturen, 1902]

[*]

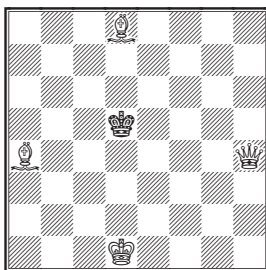
524. A. Nicholls



525. J. G. Nix

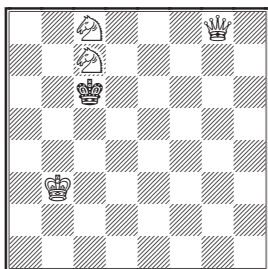


526. L. Noack



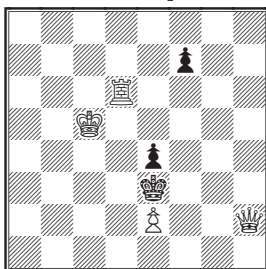
[Deutsche Schachzeitung
July 1882]

527. L. Noack



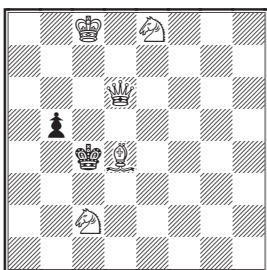
[4492, Deutsche Schachzeitung,
March 1879]

528. J. Öhquist



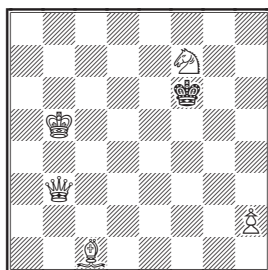
[Deutsches Wochenschach,
November 1896]

529. A. W. Ohlson

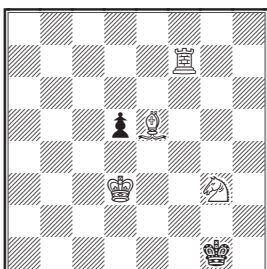


[Über Land und Meer, 1889]

530. P. L. Osborn

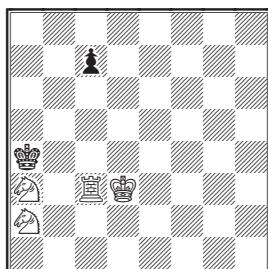


531. E. Palkoska



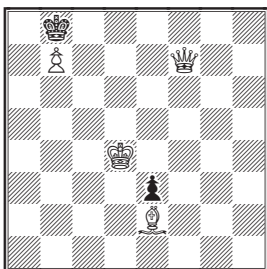
[144, Schachminiaturen,
Neue Folge, 1903]

532. E. Palkoska



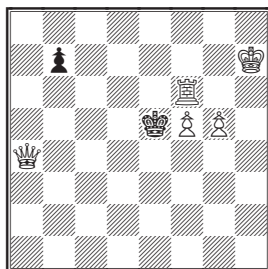
[146, Schachminiaturen,
Neue Folge, 1903]

533. E. Palkoska

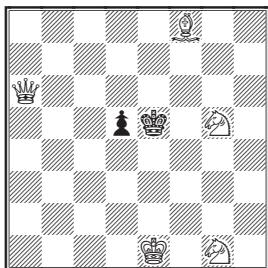


[Shakhmatni listok, 1898]

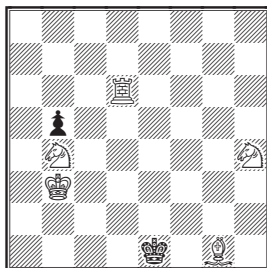
534. E. Palkoska



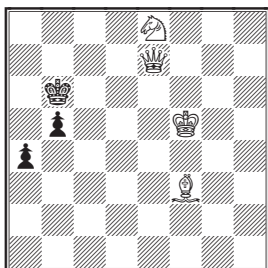
535. E. Palkoska



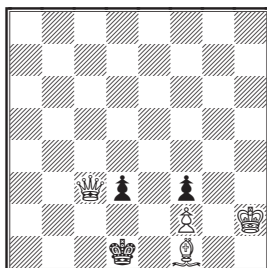
536. E. Palkoska



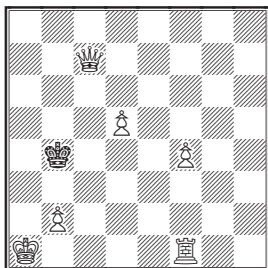
537. E. Palkoska



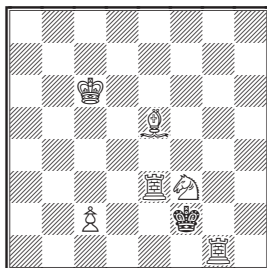
538. E. Palkoska



539. E. Palkoska



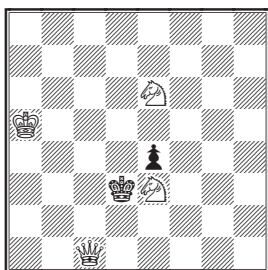
540. E. Palkoska



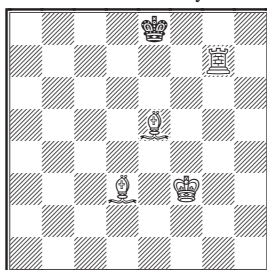
[Wiener Schachzeitung,
May/June 1902]

[*]

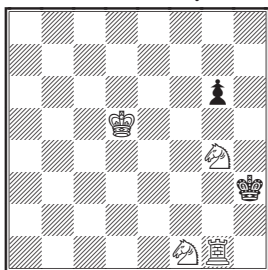
547. K. Pater



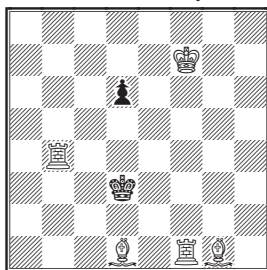
548. W. Pauly



549. W. Pauly

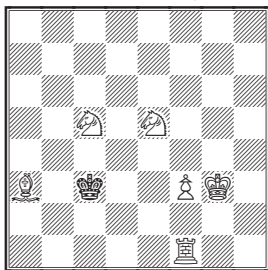


550. W. Pauly

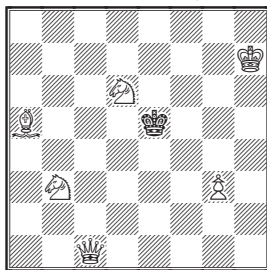


[11427, *Deutsche Schachzeitung*,
1907]

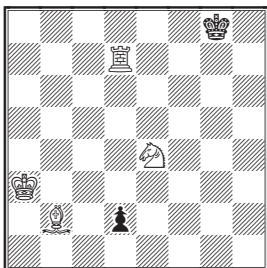
551. W. Pauly



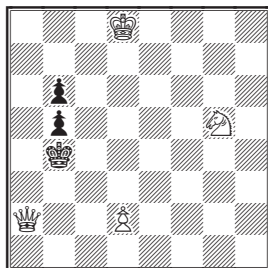
552. W. Pauly



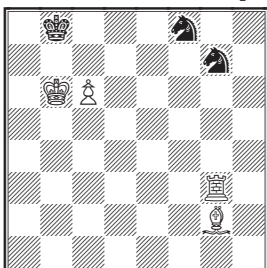
553. E. Petsch-Manskopf



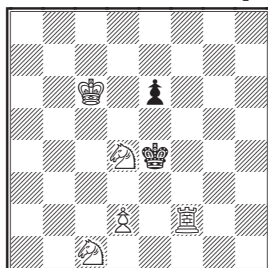
554. E. Petsch-Manskopf



555. E. Petsch-Manskopf

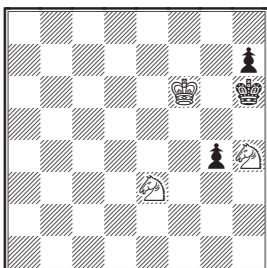


556. E. Petsch-Manskopf

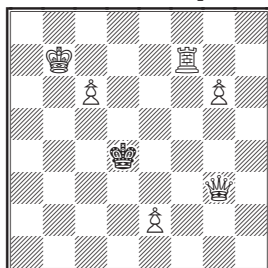


[Von Feld zum Meer, 1889]

557. A. Petschauer

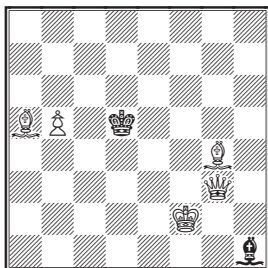


558. F. B. Phelps



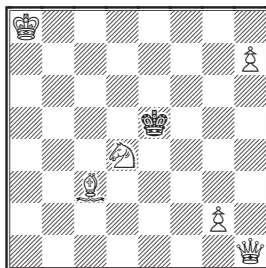
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559. W. T. Pierce

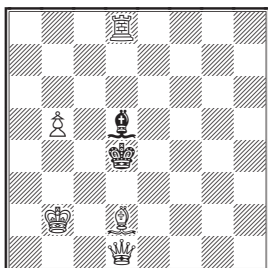


[+]

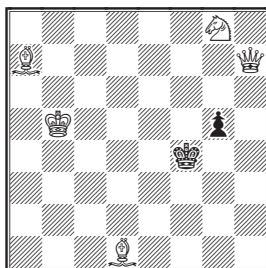
560. W. T. Pierce



561. W. T. Pierce

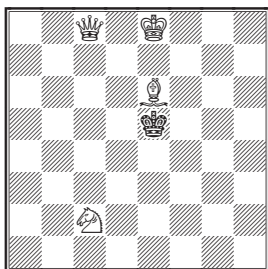


562. W. T. Pierce

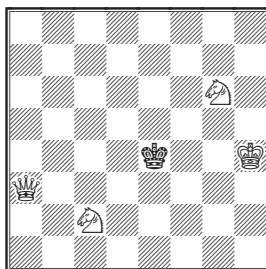


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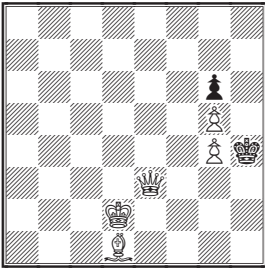
563. J. Pierce



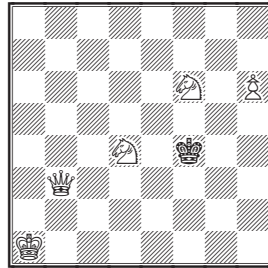
564. J. Pierce



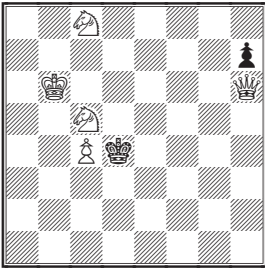
565. J. Pierce



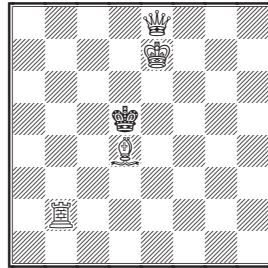
566. V. Portilla



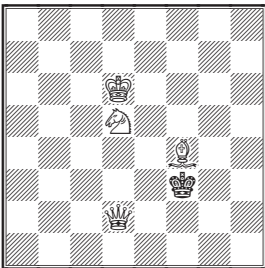
567. J. Pospíšil



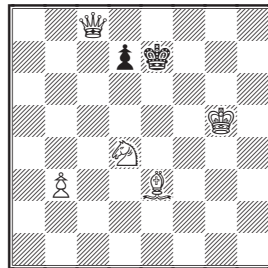
568. E. Pradignat



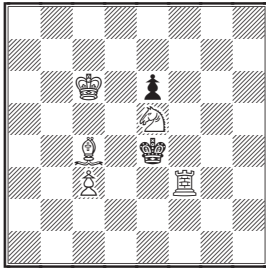
569. E. Pradignat



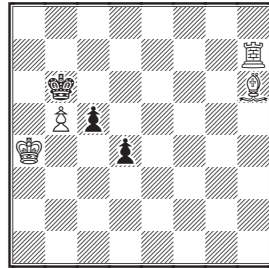
570. E. Pradignat



571. E. Pradignat

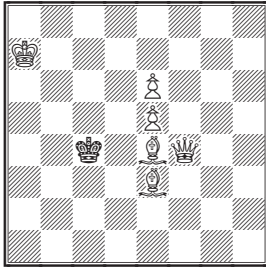


572. H. M. Prideaux

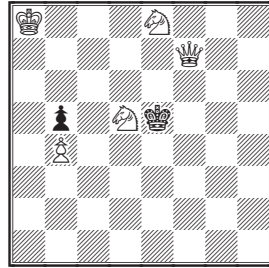


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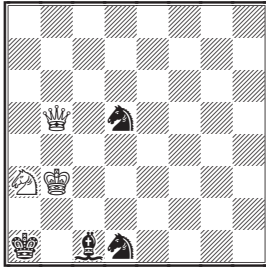
573. H. M. Prideaux



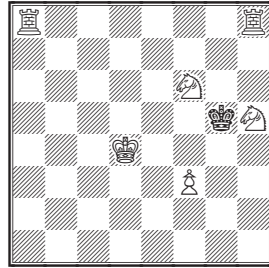
574. J. Rayner



575. J. Rayner

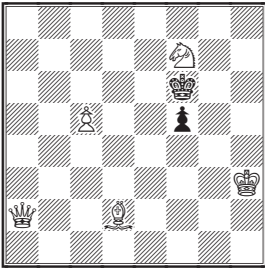


576. F. Reimann

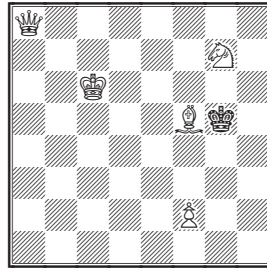


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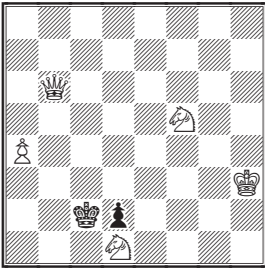
577. J. Richter



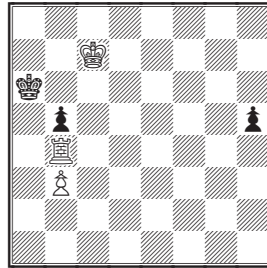
578. A. H. Robbins



579. A. Roegner

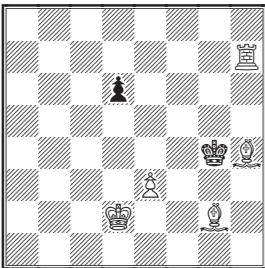


580. Dr. Rohr

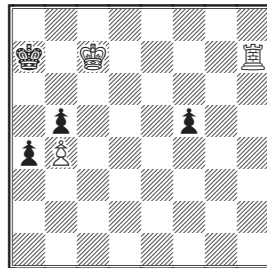


[8487, *La Stratégie*,
January 1907]

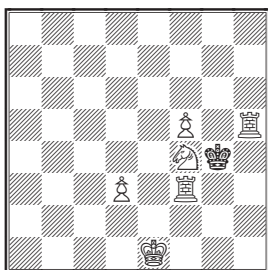
581. Dr. Rohr



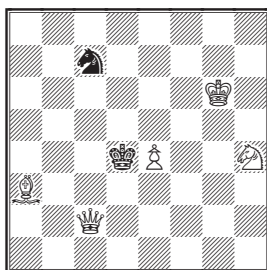
582. Dr. Rohr



583. Dr. Rohr

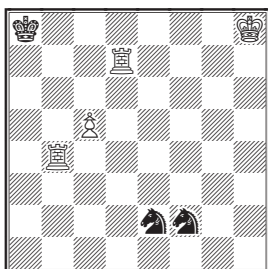


584. Dr. Rohr



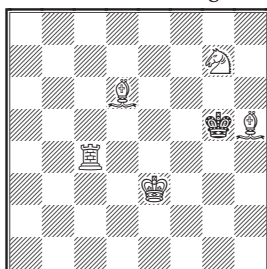
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585. H. Rübesamen



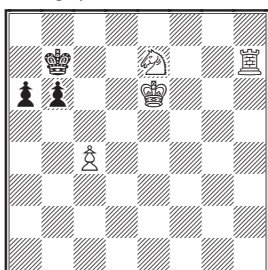
[*Münchener Neueste Nachrichten*, 1908]

586. R. Sahlberg

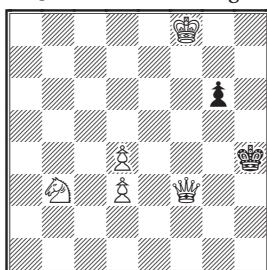


[2877, *Schachzeitung*, August, 1869]

587. T. Salthouse

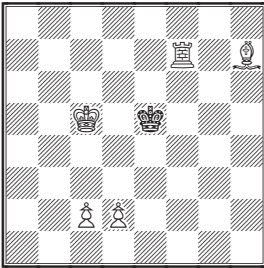


588. E. Schellenberg

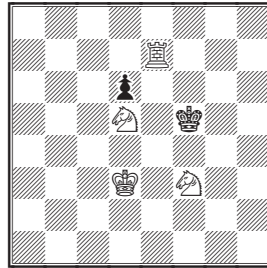


[11433, *Deutsche Schachzeitung*, 1907]

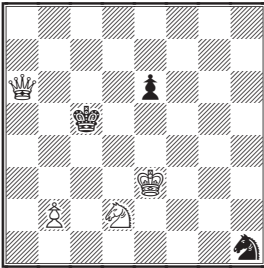
589. Sophie Schett



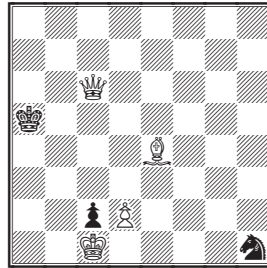
590. S. S. Schoch



591. A. J. Schoschin

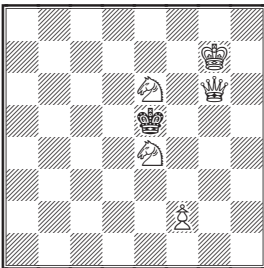


592. A. J. Schoschin



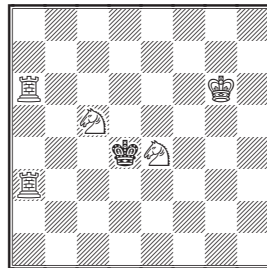
[*La Stratégie*, 1894]

593. R. Schwartz

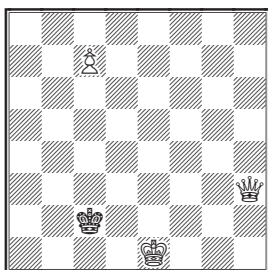


[see no. 407]

594. H. W. Sherrard

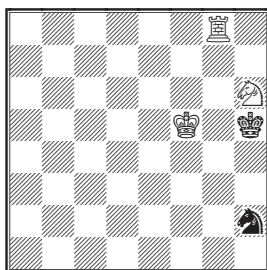


595. W. A. Shinkman



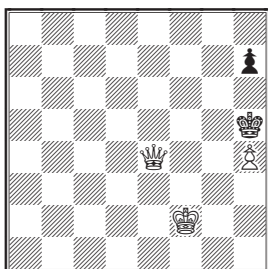
[361, Schachminiaturen,
Neue Folge, 1903]

596. W. A. Shinkman

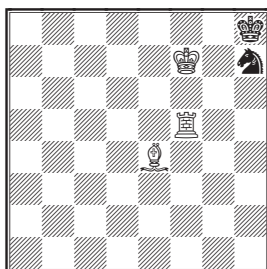


[46, Schachminiaturen, 1902]

597. W. A. Shinkman

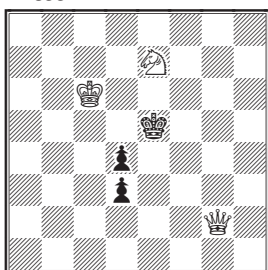


598. W. A. Shinkman



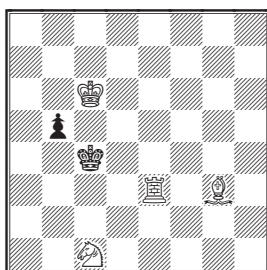
[366, Schachminiaturen,
Neue Folge, 1903]

599. W. A. Shinkman



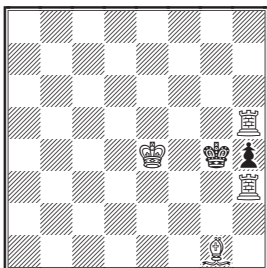
[140, Schachminiaturen, 1902]

600. W. A. Shinkman

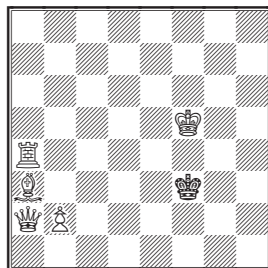


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601. W. A. Shinkman

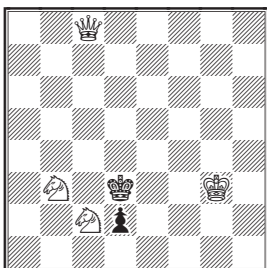


602. W. A. Shinkman



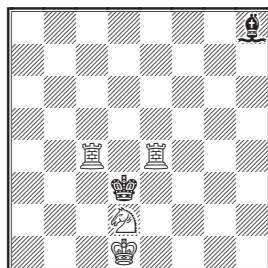
[*Detroit Free Press*, 1876]

603. W. A. Shinkman

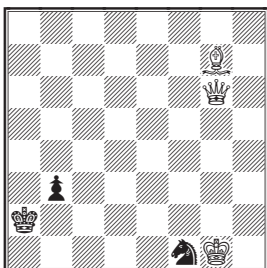


[141, *Schachminiaturen*, 1902]

604. W. A. Shinkman

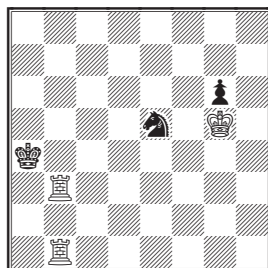


605. W. A. Shinkman

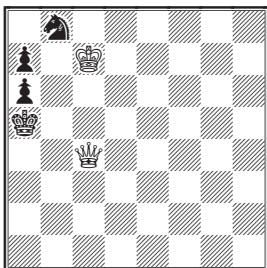


[*St. John's Globe*, 1890]

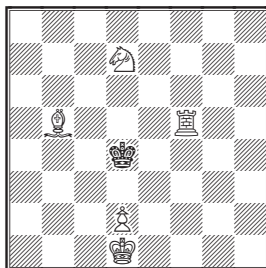
606. W. A. Shinkman



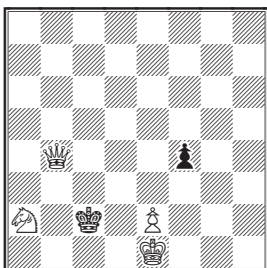
607. W. A. Shinkman



608. W. A. Shinkman

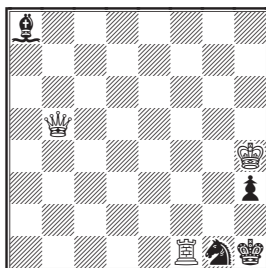


609. W. A. Shinkman

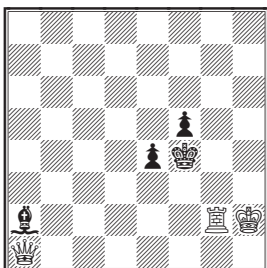


[142, Schachminiaturen, 1902]

610. W. A. Shinkman

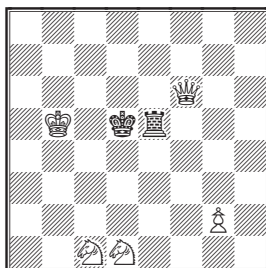


611. W. A. Shinkman

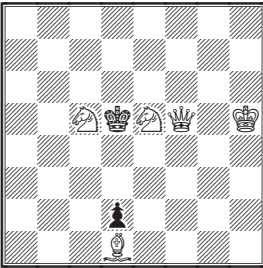


[Zlata Praha, 1888-01-06]

612. W. A. Shinkman

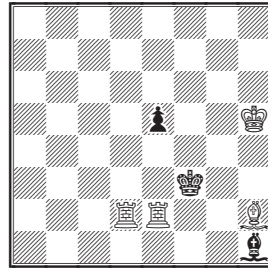


613. W. A. Shinkman



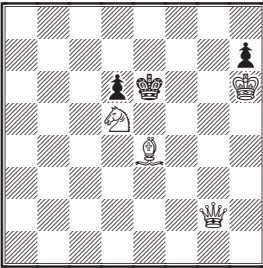
[3270, *Deutsche Schachzeitung*,
April 1874] [*]

614. W. A. Shinkman

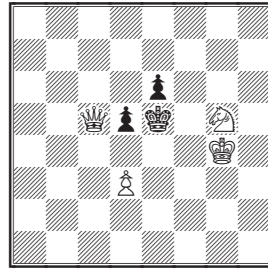


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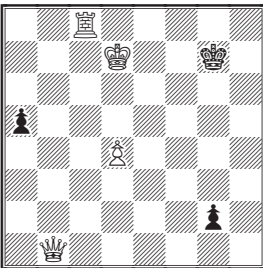
615. W. A. Shinkman



616. W. A. Shinkman

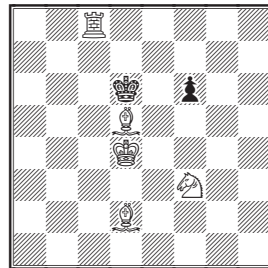


617. W. A. Shinkman



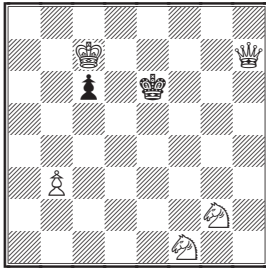
[*Checkmate*,
December 1901]

618. W. A. Shinkman

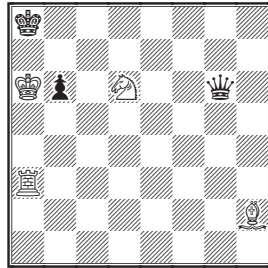


[388, *Schachminiaturen*,
Neue Folge, 1903]

631. J. Smutný

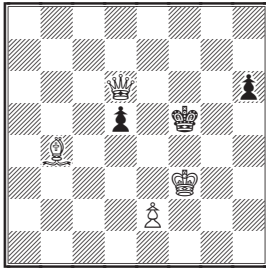


632. L. Solyom

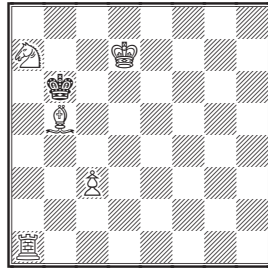


[*]

633. F. Sorko

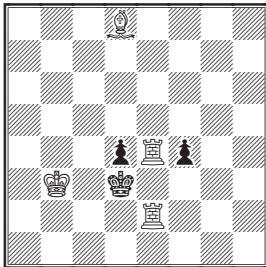


634. J. Stent



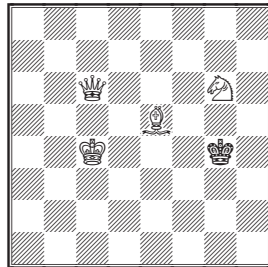
[Hackney Mercury, 1893
3rd prize]

635. Rev. A. B. Skipworth



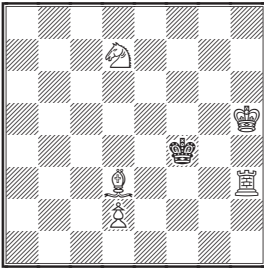
1861

636. R. Steinweg

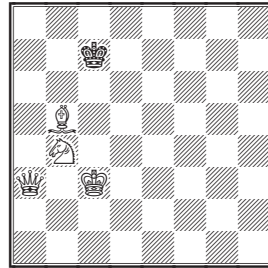


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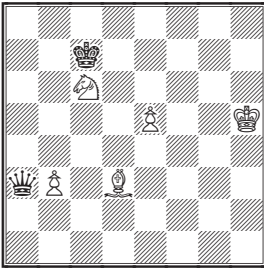
637. F. W. Storck



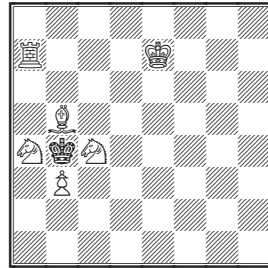
638. C. F. Stubbs



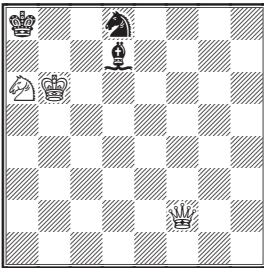
639. C. F. Stubbs



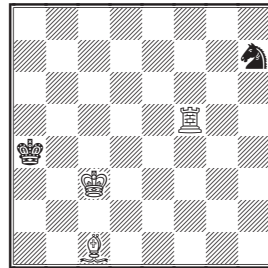
640. C. F. Stubbs



641. C. F. Stubbs

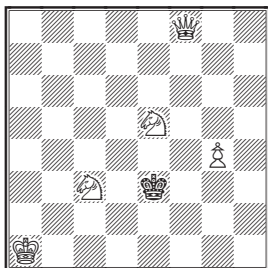


642. C. F. Stubbs

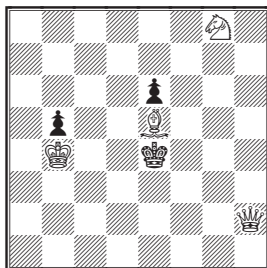


[*]

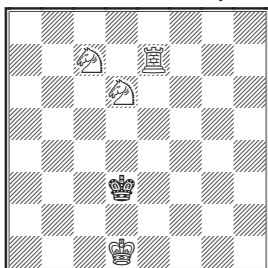
643. C. F. Stubbs



644. G. Szabó

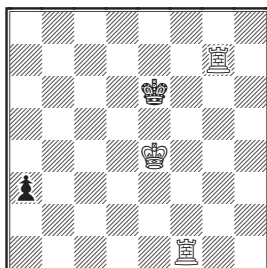


645. A. von Szászy



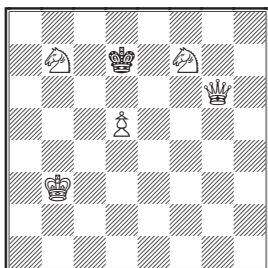
[*Romanleser*, 1900?]

646. F. M. Teed



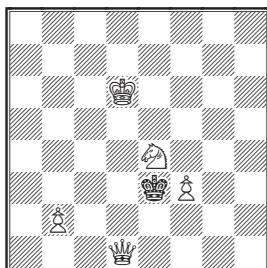
[*Dubuque Chess Journal*,
January 1891]

647. F. M. Teed

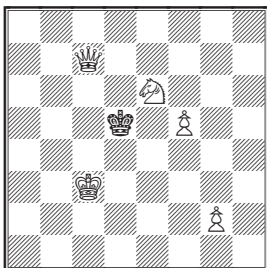


[*Deutsche Schachzeitung*,
1889]

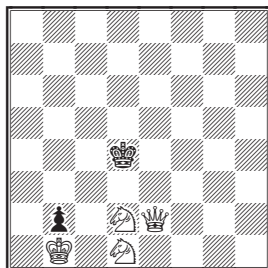
648. F. M. Teed



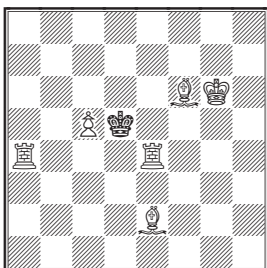
649. F. M. Teed



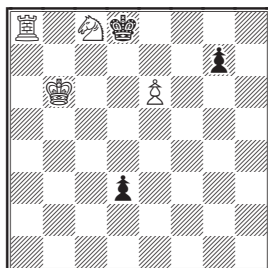
650. F. M. Teed



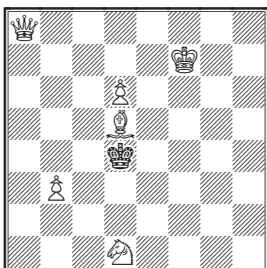
651. F. M. Teed



652. F. M. Teed

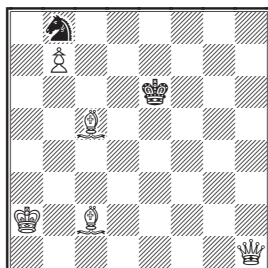


653. F. M. Teed

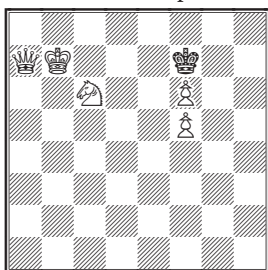


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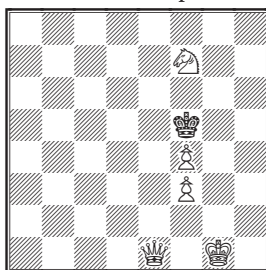
654. N. S. Terentchenko



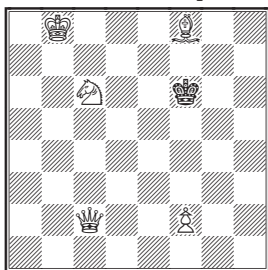
655. F. Thompson



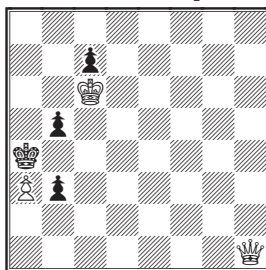
656. F. Thompson



657. W. H. Thompson

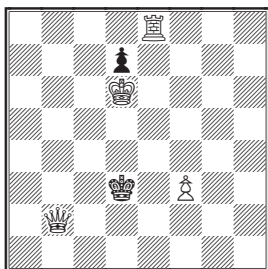


658. R. G. Thompson



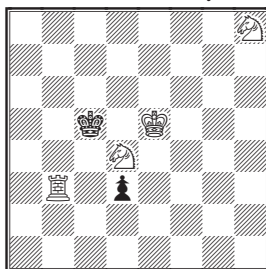
1908
Original

659. J. Tolosa

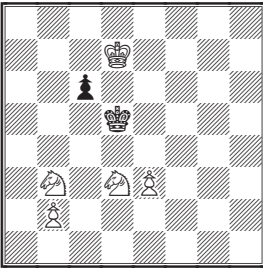


1908
[*]

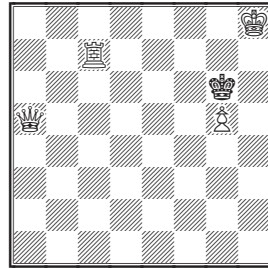
660. J. F. Tracey



661. J. F. Tracey

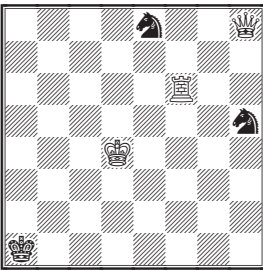


662. P. K. Traxler

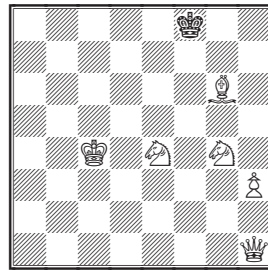


1907

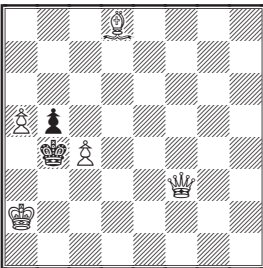
663. P. K. Traxler



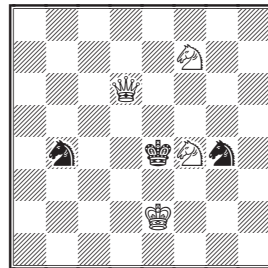
664. H. Ulbing



665. A. Ursic

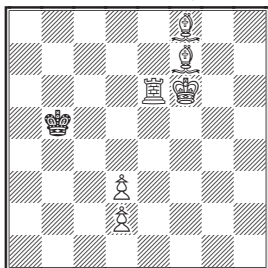


666. Dr. Vallejo

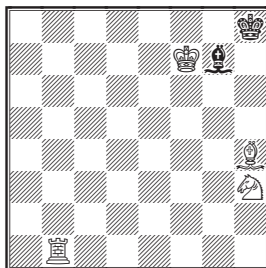


[11314, *Deutsche Schachzeitung*,
1907]

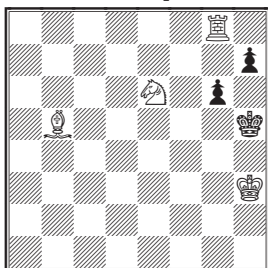
667. J. Van Dyk



668. J. T. Vance

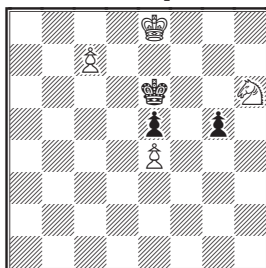


669. Vasquez

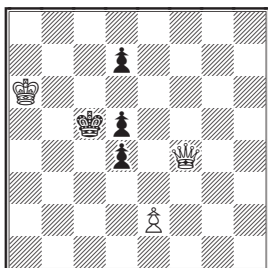


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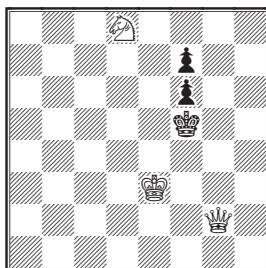
670. Vasquez



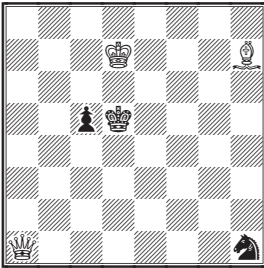
671. L. Vetešník



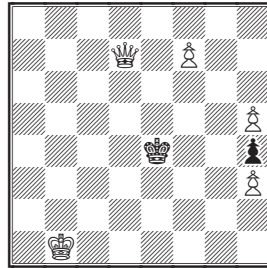
672. Votruba



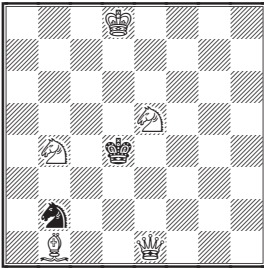
673. J. C. J. Wainwright



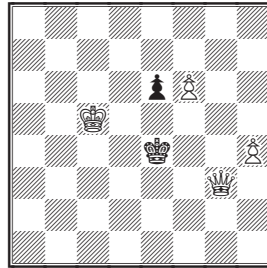
674. J. C. J. Wainwright



675. C. A. Walbrodt

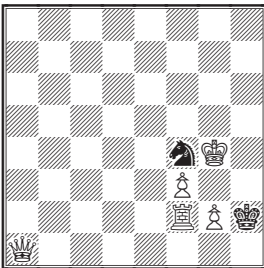


676. Baron Wardener



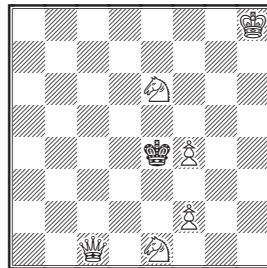
[Wiener Schachzeitung,
December 1900]

677. Baron Wardener



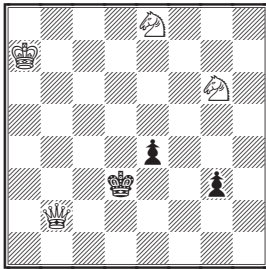
[Bohemia, 1908]

678. H. von Walthoffen

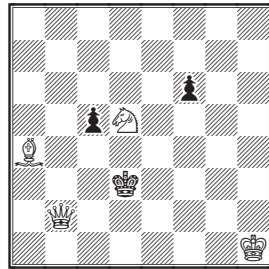


[Wiener Schachzeitung,
February 1898]

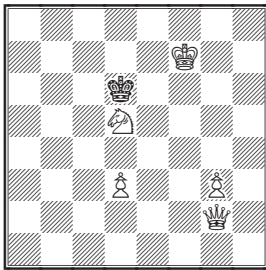
679. C. H. Waterbury



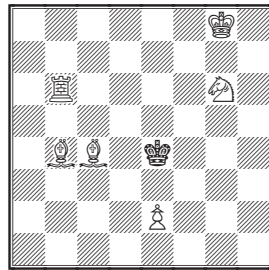
680. A. Waterhouse



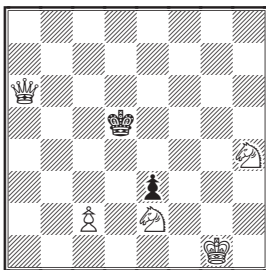
681. N. Wesin



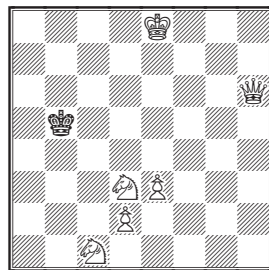
682. N. Wesin



683. N. Wesin

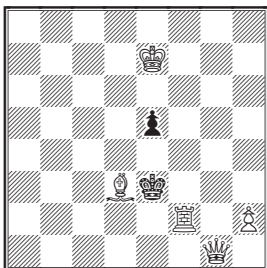


684. N. Wesin

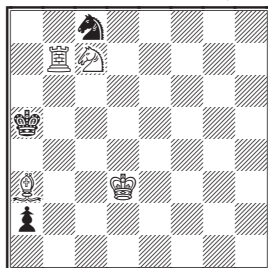


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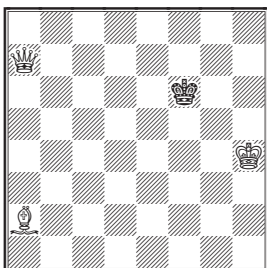
685. N. Wesin



686. E. E. Westbury

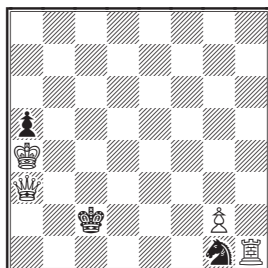


687. C. H. Wheeler

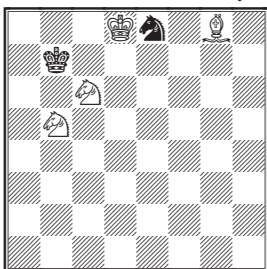


A 1st prize winner

688. C. H. Wheeler

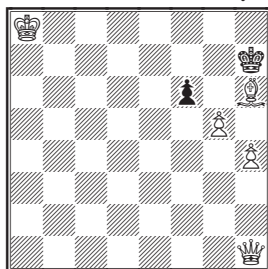


689. C. W., of Sunbury

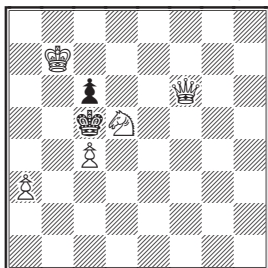


[†]

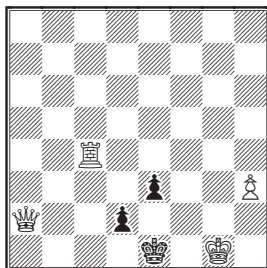
690. C. W., of Sunbury



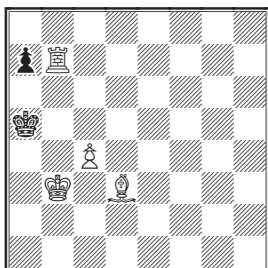
691. C. W., of Sunbury



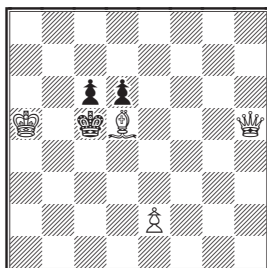
692. C. Wiehe



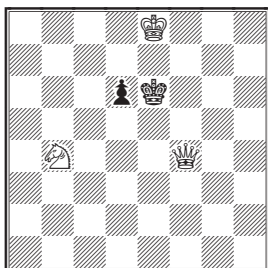
693. F. G. Wieck



694. F. G. Wieck

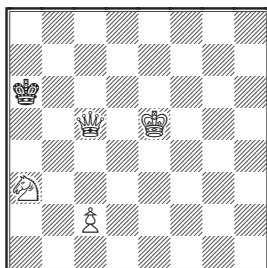


695. P. H. Williams



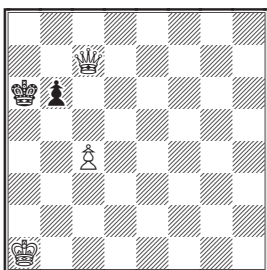
1897

696. P. H. Williams



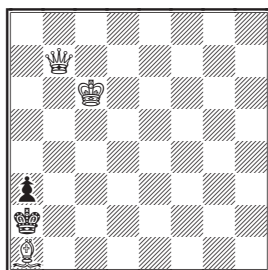
1902

697. P. H. Williams



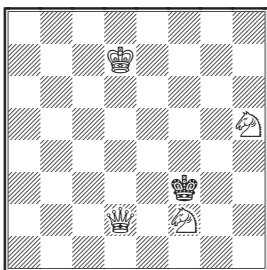
1897

698. P. H. Williams



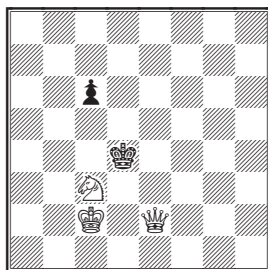
1908

699. P. H. Williams



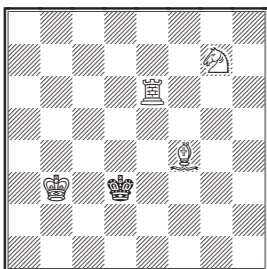
1903

700. P. H. Williams



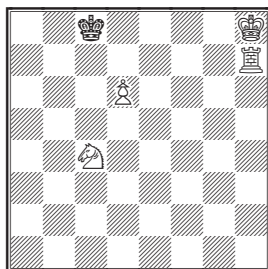
1893

701. P. H. Williams



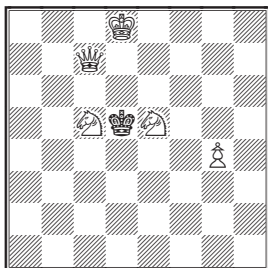
1893

702. P. H. Williams



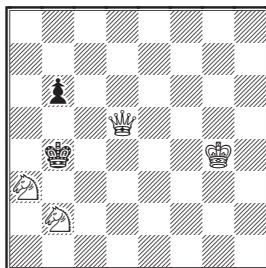
1905

703. P. H. Williams



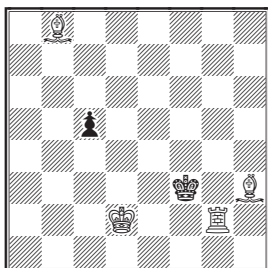
1903

704. P. H. Williams



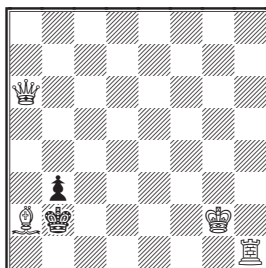
1901

705. P. H. Williams



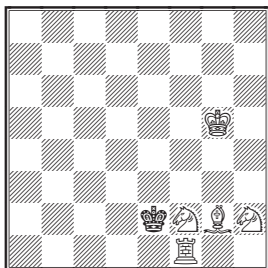
1894

706. P. H. Williams



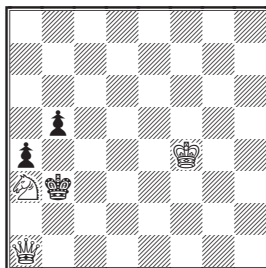
1900

707. P. H. Williams



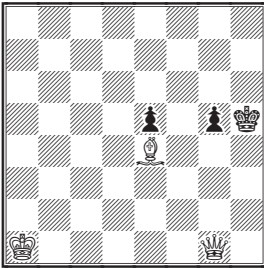
1898

708. P. H. Williams



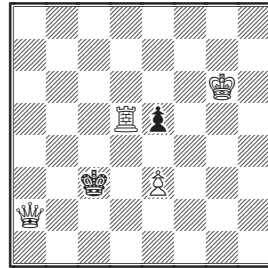
1898

709. P. H. Williams



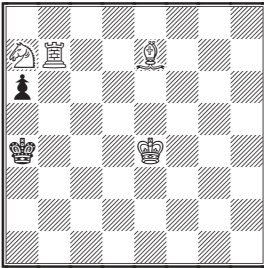
1899

710. P. H. Williams



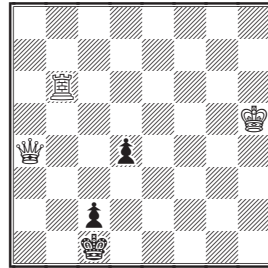
1903

711. P. H. Williams



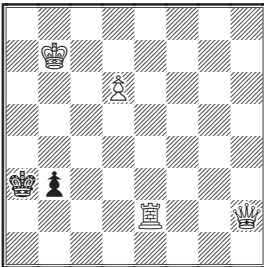
1904

712. P. H. Williams



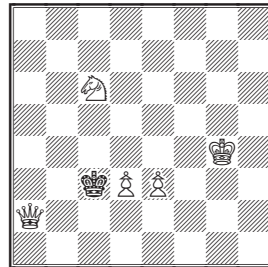
1905

713. P. H. Williams



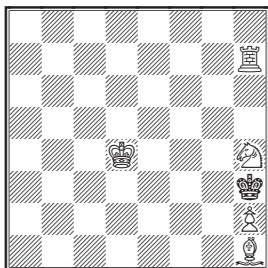
1903

714. P. H. Williams



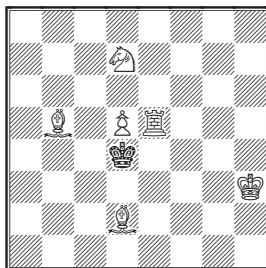
1907

715. P. H. Williams



1906

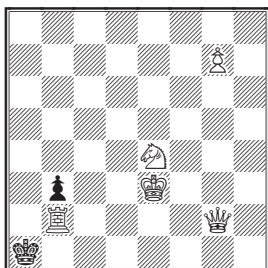
716. P. H. Williams



1890

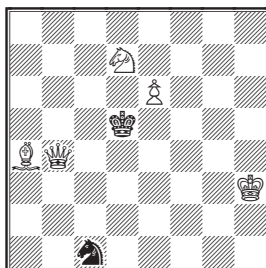
[see no. 736]

717. P. H. Williams



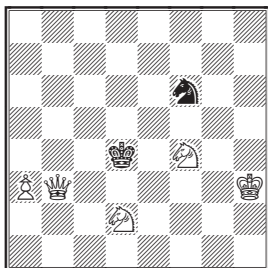
1904

718. P. H. Williams



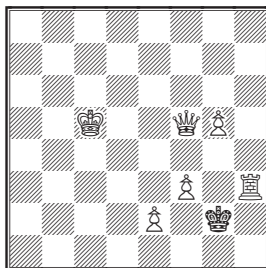
1902

719. P. H. Williams



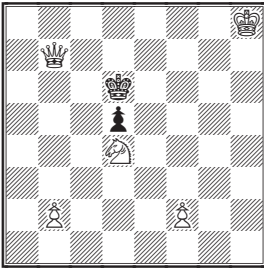
1899

720. P. H. Williams



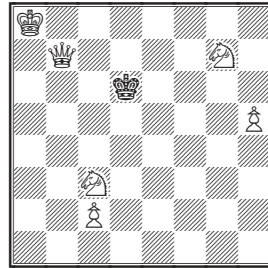
1901

721. P. H. Williams



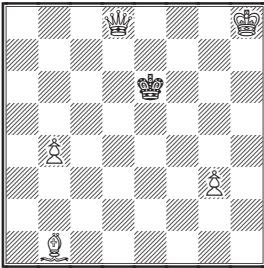
1898

722. P. H. Williams



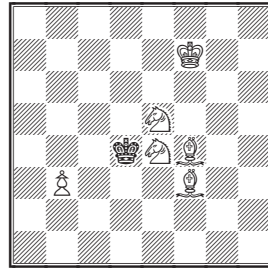
1894

723. P. H. Williams



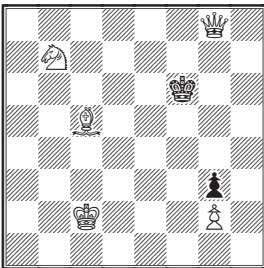
1908

724. P. H. Williams



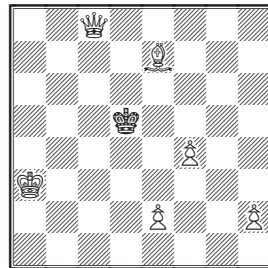
1893

725. P. H. Williams



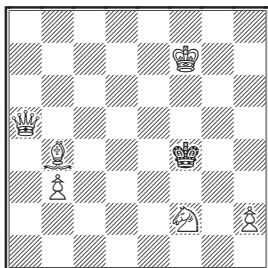
1894

726. P. H. Williams



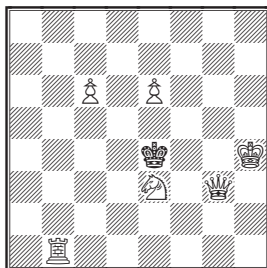
1894

727. P. H. Williams



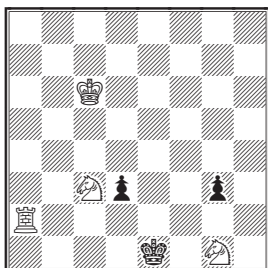
1894

728. P. H. Williams



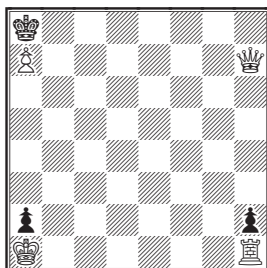
1907

729. P. H. Williams



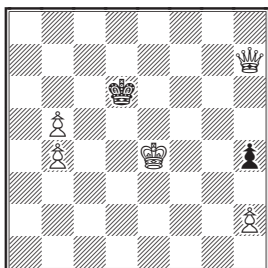
1903

730. P. H. Williams



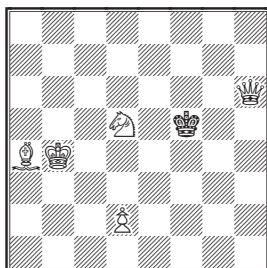
[Christmas Greeting, 1904]

731. P. H. Williams



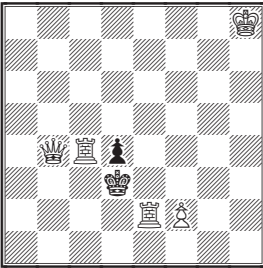
1903

732. P. H. Williams



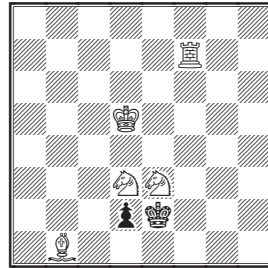
1904

733. P. H. Williams



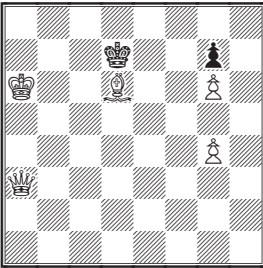
1907

734. P. H. Williams



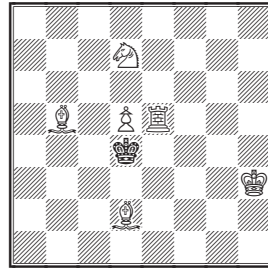
1894

735. P. H. Williams



1889

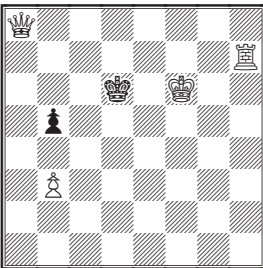
736. P. H. Williams



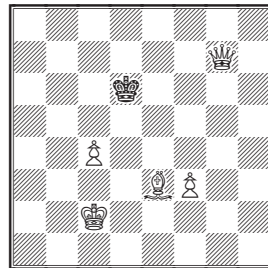
1892

[see no. 716]

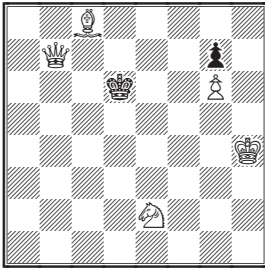
737. E. J. Winter-Wood



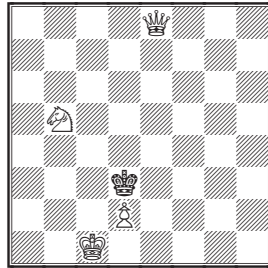
738. E. J. Winter-Wood



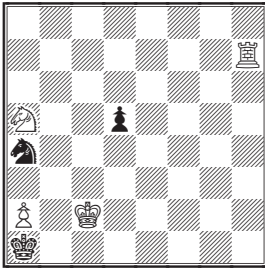
739. E. J. Winter-Wood



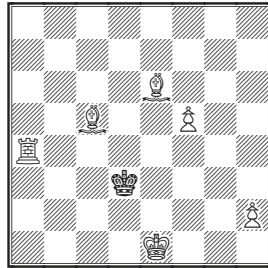
740. W. J. Wood



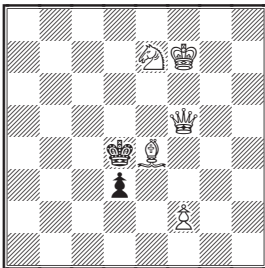
741. W. J. Wood



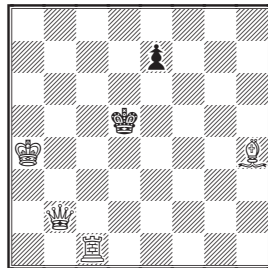
742. W. J. Wood



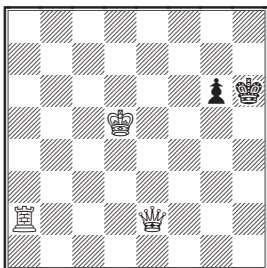
743. W. J. Wood



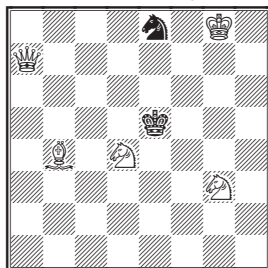
744. E. Woodward



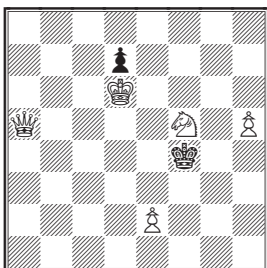
745. E. Woodward



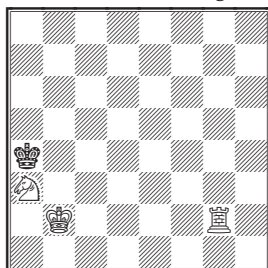
746. R. J. Wright



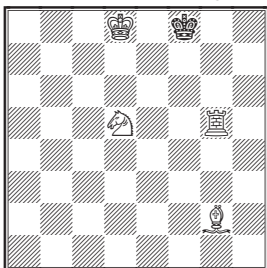
747. S. Wulff



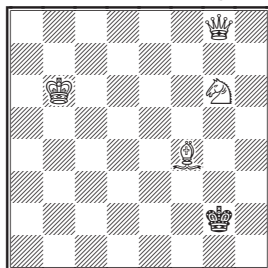
748. O. Wurzburg



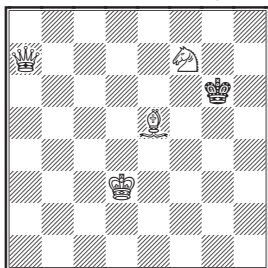
749. O. Wurzburg



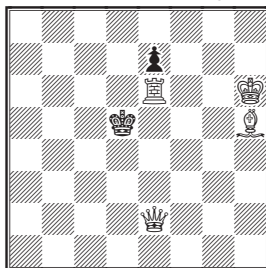
750. O. Wurzburg



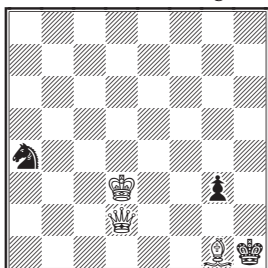
751. O. Wurzburg



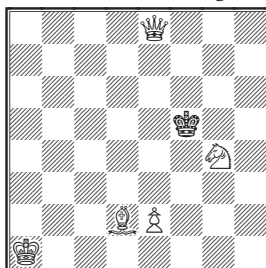
752. O. Wurzburg



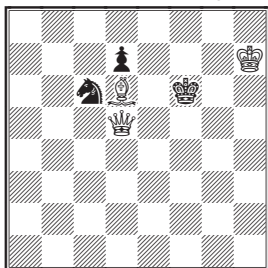
753. O. Wurzburg



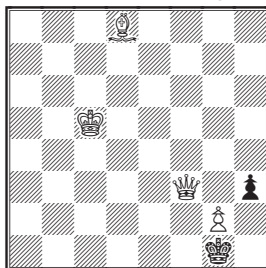
754. O. Wurzburg



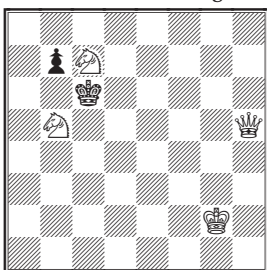
755. O. Wurzburg



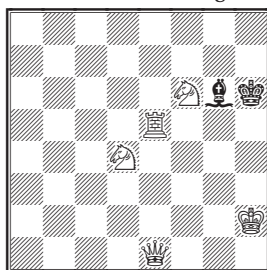
756. O. Wurzburg



757. O. Wurzburg

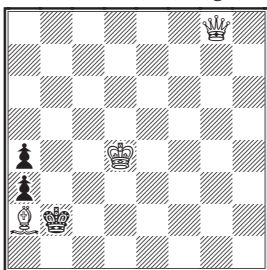


758. O. Wurzburg



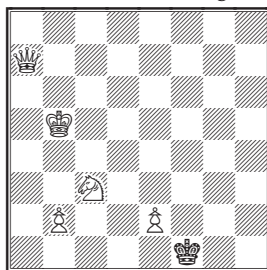
[311, Schachminiaturen,
Neue Folge, 1903]

759. O. Wurzburg

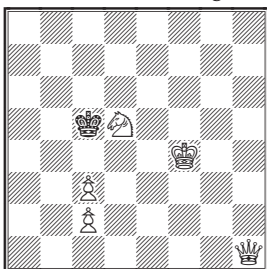


[see no. 67]

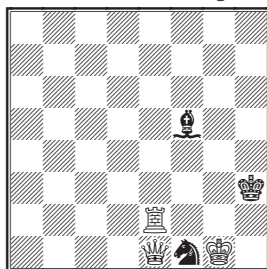
760. O. Wurzburg



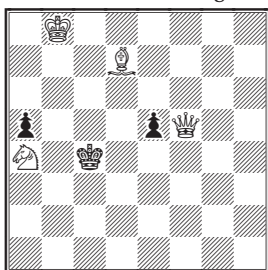
761. O. Wurzburg



762. O. Wurzburg

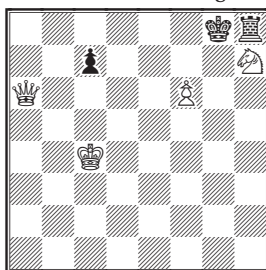


763. O. Wurzburg



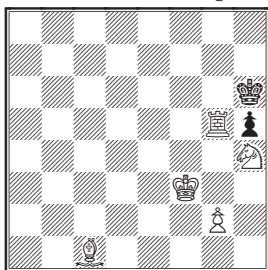
[312, Schachminiaturen, Neue Folge, 1903] [*]

764. O. Wurzburg

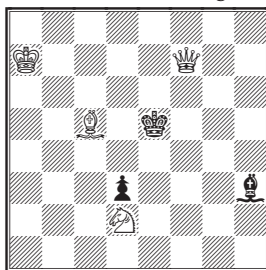


[St. John's Globe, 1898]

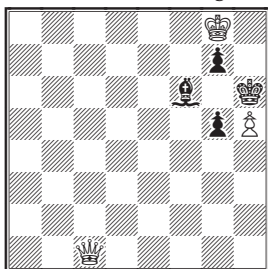
765. O. Wurzburg



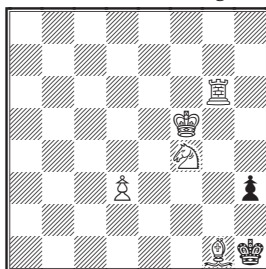
766. O. Wurzburg



767. O. Wurzburg

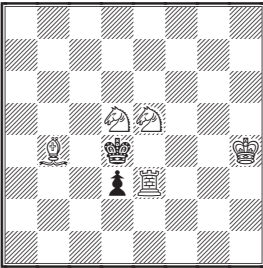


768. O. Wurzburg

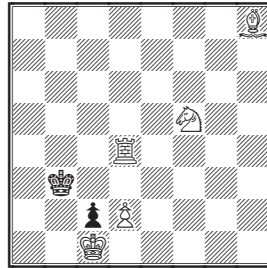


[308, Schachminiaturen, 1902]

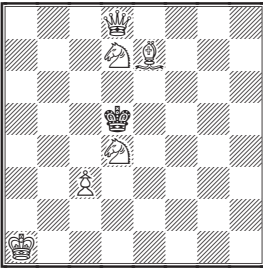
769. O. Wurzburg



770. O. Wurzburg

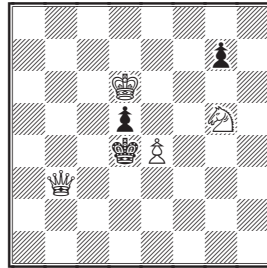


771. O. Wurzburg

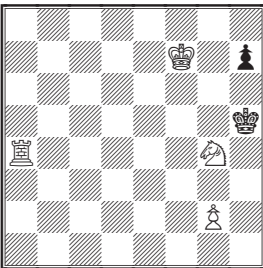


[*]

772. O. Wurzburg

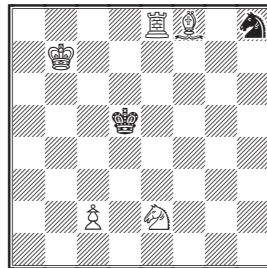


773. F. W. Wynne



1905

774. F. W. Wynne



1903

“It matters nothing that oceans roll between and nationalities separate; there, upon the universe of the chess-board, when most we are rivals for fair Caissa’s smiles, then too do we most keenly feel how closely we are brothers in her love, how closely we are brothers in her cause.”

—A. F. MACKENZIE

“A good problem—to the connoisseur is canvas, a poem, a symphony, and quite as permanent.”

—W. E. NAPIER

“My theory of a Key move was always to make it just the reverse of what a player in 999 cases out of 1000 would look for.”

—S. LOYD

“Il faut donc se consacrer à l’étude des problèmes si l’on veut apprendre l’ancien, noble et intéressant Jeu des Echecs. Nous ignorons si nos raisons, basées sur la logique, pourront convaincre les esprits réfractaires, s’il en était ainsi nous les engageons à composer ou à résoudre ces oeuvres poétiques; nous sommes persuadés qu’ils nous remercieront un jour lorsqu’ils apprécieront plus sainement les choses.”

—J. TOLOSA Y CARRERAS

“Zum Schachspiel sind drei Dinge nothwendig: Verstand, Verstand, Verstand.”

MAX WEISS

“Ein jedes Problem ist nebenlösig, nur findet man halt die Nebenlösung nicht immer.”

—J. L. VOTRUBA

“Ideen sind nicht patentfähig! Das Reich der Ideen ist aller Welt gemeinsames Eigentum. Nur die Form, in die ich eine Idee kleide, gehört mir, sonst nichts! Je künstlicher, je vollendeter diese Form ist, desto grösser wird mein Anteil an dem gemeinsamen Besitz.”

—A. BAYERSDORFER

SOLUTIONS, LÖSUNGEN, SOLUTIONS

KEY MOVES, ENLEITUNGSZÜGE, LES COUPS INITIALS

“Give me a key for this,
And instantly unlock my fortunes here.”
—*Merchant of Venice, Act II.*

1. Qb7	27. Be1 [<i>Kg3,</i>	53. Bh7	80. Se1
2. Sf8	<i>Kf2]</i>	54. Qf1	81. Be3
3. Be1	28. Kd1	55. Sb4	82. Rha5
4. Qf7	29. Rg5	56. Qa7	83. Qc4
5. Re5	30. c4	57. Rd6	84. Sed3
6. Kb5	31. Bd7	58. Sg3[†]	85. Bc3 [<i>K×g7,</i>
7. Kc6	32. Qf7	59. Bh3	<i>Be5]</i>
8. Ke8	33. Qd3	60. Sd4	86. Bb6
9. Rg5	34. Bh1	61. Bg5	87. Sh2
10. Bb4	35. Bd5	62. Kd1	88. c4
11. Rf5	36. Rg2	63. Qg2	89. e3
12. Sc6	37. b4	64. Be6	90. Sc5
13. Kb5	38. Bd5	65. Kf4	91. Kb3
14. Qg7	39. Bg2	66. Ke3	92. Qe3
15. Sc1	40. Sg5	67. Qg1	93. Qf8
16. Qh3	41. Qd1	68. Bb2	94. Rb4
17. Bd1	42. Kd8	69. Qb3	95. Kg8
18. Qc4	43. Be5	70. Bh4	96. Bb7
19. Qf8	44. Qg6	71. Ka6	97. Qb1[†]
20. Kb4	45. Bd4	72. Sh8	98. Qh1
21. Sa4	46. Rf6	73. Sd2	99. g3 [<i>Bd5]</i>
22. Bg2	47. Ra5	74. Qe4	100. Sbd3
23. Sc6	48. Bg6	75. Sf6	101. Bd5
24. Bh6	49. Sd5	76. Bf5	102. Sd1
25. Sc7	50. Qc1	77. Bg8	103. Qd1
26. Kf7	51. Se4	78. Qc5	104. Rh1
	52. Bg4	79. Re7	105. Ra1

106. Bc7	141. Se7	177. S5g4	212. Sg6
107. Qa7	142. Bb2	178. Se5 [<i>Qb6</i> †, c4]	213. Qg2
108. d6	143. Sh6[†]	179. Bf5	214. Sb2
109. Bb2	144. Qc2	180. Qg1	215. Qb6
110. Rc5	145. Bh4	181. Ra6 [<i>Ra7</i>]	216. Sf8
111. Se6	146. Bc1	182. Qa2 [<i>Ke4</i>]	217. Sc4
112. Bg2	147. Sg5	183. Qa3	218. Re1
113. Qh8	148. Qa7	184. Bb5	219. Qe1
114. e3	149. Rb5	185. Kg7	220. Qb2
115. Qh8	150. Rh6	186. Qb3	221. Qc6
116. Bc8	151. Se4	187. Qd1	222. Rc8
117. Se5 [<i>Sf3</i> , <i>Sd2</i>]	152. g3	188. Qb2	223. Bd2
118. Bb5	153. Be6	189. Bd7	224. Bf2
119. Ke5	154. Sc8	190. Qe5	225. Qa6
120. Qf5	155. Sa6	191. Kd7	226. Bb2
121. Be7	156. Bd1	192. Qb8	227. Qg4
122. Bg2	157. Qh1	193. Sd7	228. Rf6
123. Re5	158. Qh6	194. Sf6	229. Qg2
124. Qf3 [<i>Kc4</i>]	159. Rg6	195. Be6	230. Rg8
125. Qb3	160. Qa7	196. Se7	231. Se7
126. Rd4	161. Re8	197. Qf5	232. Kc3
127. Qb1	162. Sa7	198. Bg7 [<i>Bf8</i> †]	233. Qd3
128. Rb7	163. d4	199. Bc2	234. Qc6
129. Bc7	164. Qd3	200. a4	235. Kb3
130. Sf4	165. Bf1	201. Qg3	236. Bg5
131. Se7 [<i>Qc8</i>]	166. Bf5	202. Sh6 [<i>Se7</i> †]	237. Sc5
132. Sg1	167. Qf5	203. Qa2	238. Bb5
133. Sf5	168. Ba3	204. Qd4	239. Qa3
134. Be1	169. R6f7	205. Qh5	240. Se4
135. Sh5	170. Qb3	206. Sh1	241. Bd7
136. Sb5	171. Rf5	207. Be6	242. Qc1
137. Bg7	172. Rhf5	208. Ra8	243. Qc8
138. Re1	173. Sg5	209. Ba7	244. Sf4
139. Qa8	174. Sb4	210. Sb8	245. Qa6
140. Bd2	175. Sh6 [<i>Qfi</i>]	211. Qa7	246. Ra8
	176. Rf1		247. Qa8

248. Se5	283. Qc3	316. Sa4	352. Re2
249. Se7	284. Kg2	317. Se8	353. Bc2
250. Be5	285. Kg3	318. Qa1	354. Qg8
251. Ba3	286. Kh2	319. Qg6	355. Bf5
252. Ra4	287. Qa5	320. Rc2	356. Kf8
253. Qg3	288. Sf6	321. Ra1	357. Qa7
254. Ke2	289. Kh5	322. Bg6	358. Bh6
255. Qa7	290. Re8	323. c5	359. Bh7
256. Sc3	291. Sf5	324. f6	360. Kc2
257. Re1	292. Se8	325. Qa2	361. Rf7
258. Sd4	293. Kg2	326. c5	362. Sd3
259. Bd1	294. Bc7	327. Sc4	363. Se5[†]
260. Rh5	295. Se5	328. Kb4	364. Qc1
261. Kc8	296. Kf7	329. Qf2	365. Sd3
262. Be3	297. Qe6	330. Qh2	366. Be3
263. Se7	298. h3	331. Sg5	367. Qf2
264. Sd7	299. Qe6	332. Qa6	368. Ke8
265. Qg8	300. Qc6	333. Bd4	369. Qf7
266. Kf3	301. Bc6	334. Bh1	370. Se5
267. Rg8	302. Se5	335. Qe7	371. Re7
268. Sd7	303. Sc8	336. c4	372. Bh8
269. Ke3	304. Qh3	337. Rf6	373. Qb8
270. Bc4	305. Bb3	338. Bf7	374. Bf7
271. Rh7	306. Bd7	339. Kg4	375. Kfi
272. Kf6	307. Sg5 [<i>Sb2</i>]	340. Sd4	376. Qd3
273. Se6	308. b4 [<i>b3</i> ,	341. Qg2	377. Kb2
274. Qd6	<i>Bc5, Bd8,</i>	342. Bb5	378. Bg4
275. Qfi [<i>Qc1,</i>	<i>Qf3, Kc2,</i>	343. Rh4	379. Qg2
<i>Rc2</i>]	<i>Kd2, Ke2</i>]	344. Bc4	380. Sf6
276. Re6	309. Sf6	345. Sc4	381. Bf3
277. Be3 [<i>Bf6</i>]	310. Qf5	346. Ke6	382. Qh7
278. e6 [<i>Qg6</i>]	311. Sh4	347. Kf2	383. Bd3
279. Ba5	312. Qf3	348. Ke7	384. Qa1
280. Qd5	313. Qa3	349. Qh6	385. Qa2
281. Sb4 [<i>Sc3</i>]	314. Kb6	350. Qg2	386. Sh5
282. Kd5	315. Sf6	351. Kd7	387. Qa8

388. e7	423. Bb2	459. Sa5	495. Bb2
389. Bd3 [<i>Be7</i> , <i>Qf1</i> , <i>Qf3</i>]	424. Se6	460. Ka5	496. Kf5
390. Qf4	425. Qg7	461. Qh7	497. Qe8
391. Qd8	426. Qb2	462. Sf7	498. Qh8
392. Qb2	427. Rh4	463. Qg3	499. Se8
393. Ke1	428. Kg7	464. Rg5	500. Sd6
394. Sc2	429. Ra4	465. Ra3	501. Qc3
395. Re6	430. Qg1	466. Rh7	502. Sh5
396. c4	431. Qb3	467. Bh1	503. Sf4
397. Qg2	432. Se2	468. Rg4	504. Sgh2
398. Bd6	433. Sd4	469. Bh1	505. Kb4
399. Qf2	434. Sf3	470. Qg4	506. Rg1
400. Qf1	435. Bg2	471. Qd6	507. Bc5
401. Sd7	436. Kf7	472. Sd7	508. Bc3
402. Sg2	437. Qg3	473. Qf7	509. Kg6
403. Sc4	438. Kd7	474. Kg2	510. d4
404. Bf5 [<i>Re2</i>]	439. Qd4	475. Sh3	511. Qd8
405. Ke2	440. Kd2	476. Ra4	512. Bc1
406. Ra8	441. Qh1	477. Kc8	513. Kd3
407. Sf4	442. Sf1	478. Bh5	514. Rd2
408. Qc7	443. Sd5 [<i>Qf2</i>]	479. Qg6	515. Rd2
409. Bh1	444. Sd4	480. Qf6	516. Qb3
410. Ba8	445. Bf8	481. Rf6	517. Kg4
411. Bg4	446. Qc1	482. Bb6	518. Ba6
412. Rc5	447. Qg1	483. Ba6	[<i>Qa7†</i>]
413. Sc5	448. Qb5	484. Qb2	519. Bb4 [<i>Ba5†</i> , <i>Bf2†</i> , <i>Qc4</i> , <i>Qc8</i>]*
414. Sf8	449. Sd2	485. Sbd7	520. Bd3
415. Bd8	450. Sd7	486. Qh7 [<i>Qc4</i>]	521. Qb7
416. Qd5	451. Sd3	487. Qh3 [<i>Qg8</i>]	522. Kd7
417. Bg7	452. Bc4	488. Bd4	523. Bd7
418. Bf7	453. Qa1	489. Sd3	[<i>Rc3†</i>]*
419. Qg7	454. Qh6	490. Qc2	524. Bc6
420. Kd7	455. Se6	491. Sd5	525. Qc7
421. Bb4	456. Rb3	492. Kf4 [<i>Qd5</i>]*	526. Bd7
422. Se5	457. Ba7	493. Ra7	
	458. Ke1	494. Bc5	

527. Sa6	563. Bh3	598. Bd5	633. Qc6
528. Ra6	564. Sb4	599. Kd7	634. Rb1
529. Qg6	565. Qa3	600. Se2 [<i>Re2</i>]	635. Bh4
530. Sd6	566. Kb2	601. Bd4	636. Sf4 [<i>Qg2</i> †]
531. Sf5	567. Se7	602. b3	637. Bc4
532. Kc2	568. Be5	603. Sa5	638. Sc6
533. Kc4	569. Bg5	604. Ref4	639. Sd8[†]
534. Rb6	570. Kf5	605. Qd6	640. Rd7
535. Bh6	571. Ba6	606. R3b8	641. Qf4 [<i>Qg3</i> , <i>Qh2</i>]
536. Sa2	572. Rd7 [<i>Bg5</i>]*	607. Kd6	642. Bg5
537. Sc7	573. Bc5	608. Rf6	643. g5
538. Bh3	574. Sd6	609. Qb7	644. Qf2
539. Rb1	575. Qd3	610. Qb2	645. Se6
540. Rge1 [<i>Sh4</i>]	576. Raf8 [<i>Ke5</i>]	611. Rg3	646. Rc1
541. Sa1 [<i>Qb7</i> †]	577. Sg5	612. Sd3	647. Qg1
542. Sh2	578. Sh5	613. Qf8	648. b4
543. Sa6[†]	579. Kg2	[<i>Sed7</i> †]	649. Kc2
544. Bb5	580. Rh4	614. Re1 [<i>R×e5</i>]*	650. Qh5
545. Qh8	581. Bd5	615. Qa2	651. Bd4
546. Bh5	582. Rh5	616. Kh5	652. Ra1
547. Sg7	583. Se6	617. Rc2	653. Bf3 [<i>Bh1</i>]
548. Rb7	584. Kf7 [<i>Bb2</i> †, <i>Bc5</i> †, <i>Bd6</i>]	618. Sg5	654. Bb4
549. Sf6	585. Rh7	619. Sg6	655. Qg1
550. Bd4	586. Rc8	620. Kd3	656. Qe7
551. f4	587. Kd6	621. c7	657. Se7
552. Sd4	588. Sc5	622. Bd1	658. Qa1
553. Bh8	589. Be4	623. Sd5	659. Rb8 [<i>Ra8</i> , <i>Re2</i> , <i>Re5</i> , <i>Kc5</i>]
554. Sh3	590. Rg7	624. Rg3	660. Sf7
555. Ra3	591. Qb7	625. Bc2	661. Sd2
556. Rf3	592. Bf5	626. Sce3	662. Rc5
557. Shg2	593. Sf4	627. Qg8	663. Kc3
558. Re7 [<i>Rf5</i>]	594. Sd7	628. Qf8	664. Sg3
559. Qc7 [†]	595. Qa3	629. Qf7	665. Bf6
560. Qh3	596. Kf6	630. Qb7	
561. Rd7	597. Ke3	631. Sg3	
562. Sf6 [<i>Qd3</i>]		632. Sc4 [<i>Sc8</i>]	

666. Se6	694. e3	723. Qc7	752. Qb2
667. Rd6	695. Kd8	724. b4	753. Ba7
668. Rh1	696. Sb5	725. Sd8	754. Be1
669. Be8 [<i>Be2</i> †, <i>Rf8</i>]	697. Kb2	726. Bc5	755. Qc5
670. Sg4	698. Qh7	727. Bc5	756. Bh4
671. Ka5	699. Sh3	728. Sf5	757. Qh4
672. Qg1	700. Qe7	729. Sh3	758. Rg5
673. Qc1	701. Sh5	730. Kb2	759. Qg1
674. Qd2	702. Se5	731. Kf5	760. Se4
675. Qc1	703. Se6	732. Bb5	761. Qh6
676. f7	704. Sa4	733. Qb7	762. Rg2
677. Ra2	705. Rg5	734. Bc2	763. Qf3 [<i>Qf2</i> , <i>Qh3</i> , <i>Bb5</i> †, <i>Be6</i> †]
678. Qc8	706. Qc4	735. Qd3	764. Qb5
679. Sf6	707. Rd1	736. Rf5	765. Bb2
680. Bd1	708. Ke5	737. Qe4	766. Be3
681. Qb2	709. Qf2	738. Kc3	767. Qf1
682. Bd2	710. Ra5	739. Bd7	768. Ba7
683. Sg6	711. Kd3	740. Sc7	769. Kg5
684. Se2 [<i>Sb3</i>]	712. Re6	741. Ra7	770. Sg7
685. Qg6	713. Qh8	742. Bd4	771. Bh4 [<i>Qa5</i> †, <i>Qh8</i>]
686. Se6	714. Sd4	743. Qa5	772. Ke7
687. Qc5	715. Rg7	744. Qe2	773. Sh2
688. Qe3	716. Rf5	745. Qe6	774. Bb4
689. Qa5 [†]	717. Sf2	746. Se6	775. Kc5
690. h5	718. Bc2	747. Qe1	776. Qd2
691. Qh4	719. Sc4	748. Kc3	777. Qh8
692. Rc3	720. Qb1	749. Sc3	
693. c5	721. f3	750. Bd2	
	722. Qa7	751. Bf4	

Corrections from *Wiener Schachzeitung*, 1909, p. 294-295:

492: Move all pieces one square down.

519: Move all pieces one square to the right.

523: Move all pieces one square up.

572: Move all pieces one square up.

614: 8/8/8/4p1R1/6R1/5k2/8/3K2Bb