

777  
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  
A. N. BRAYSHAW, B.A., LL.B.

*"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 "Schachminiaturen," 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. Briais 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 solu-

tions 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 Koltz 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 ordi-



naire, 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'ab-

sence 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 sub-

tilité 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 Löser 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

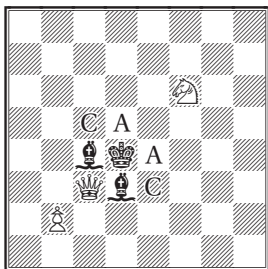


Fig. 1

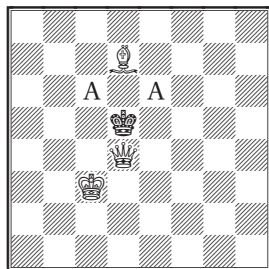


Fig. 2.

C, and, accordingly, care must be taken that the black king is 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:

Dans ces deux positions, la dame blanche se trouve sur un carré voisin du roi noir, et est protégée, non pas nécessairement par un

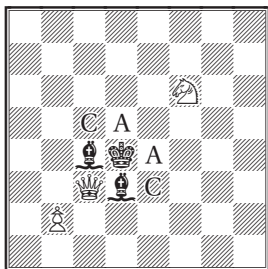


Fig. 1

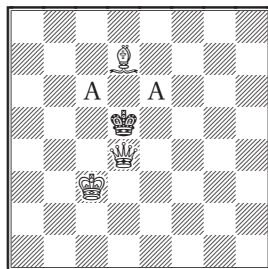


Fig. 2.

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 Anfangszug 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 Anfangszug beschränkt und bedroht schwarz gewöhnlich nicht. Unter den Problemen in diesem Buche gibt es kein einziges Beispiel wo, der Anfangszug 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 Anfangszug 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 Tatsache 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 entgegengieht 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 einen Springer oder Laufer besetzt sein, wie diese zwei Beispiele zeigen. Es mag manchmal vorkommen,



felder 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 been corrected.

The remaining unsound problems have been indicated with a [†] if there are no solutions in the stipulated number of moves, and with a [\*] if there are several. A [!] indicates a problem that is printed in reversed form, as described below.

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 [!]

*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 (Oequist), 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 small attempt has been made to find original sources of the problems. I would be grateful for further source information, to be included, with acknowledgements, in future editions of this text.

As far as I am concerned, this edition is free and may be used by anyone in any way whatever.

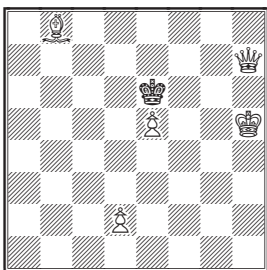
A. Thulin

Linköping, 1998-10-01

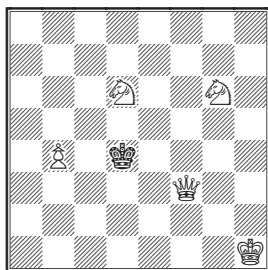
Many thanks to C. P. Ravilious who provided further source information for inclusion in the book.



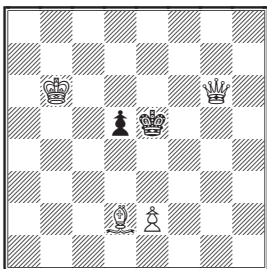
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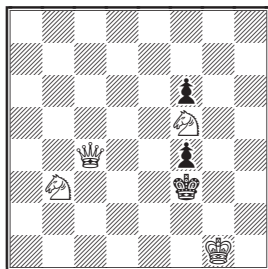
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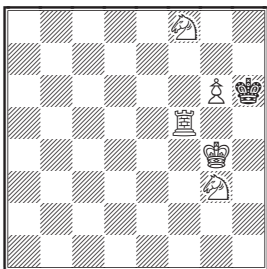
3. J. W. Abbott



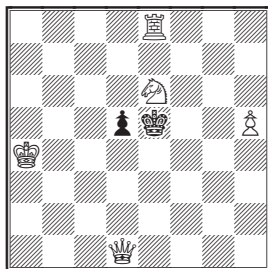
4. R. Adam



5. H. Alton

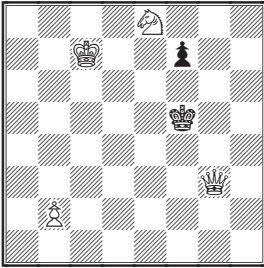


6. H. Alton

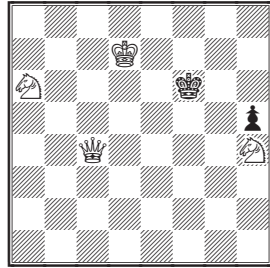


Specially Composed

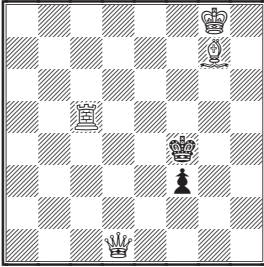
7. J. T. Andrews



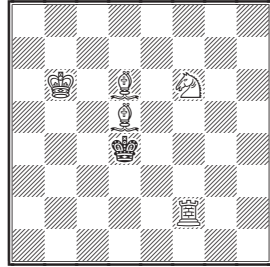
8. E. Anthony



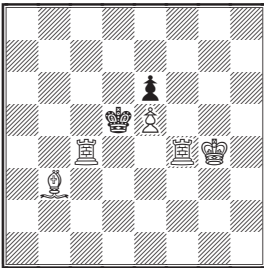
9. J. Armstrong



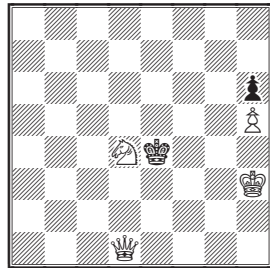
10. W. E. Arnold



11. R. Aspa

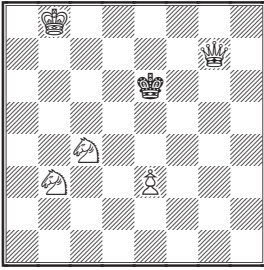


12. C. H. Avery



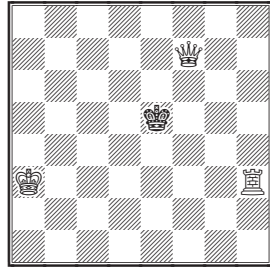


19. Mrs. Baird

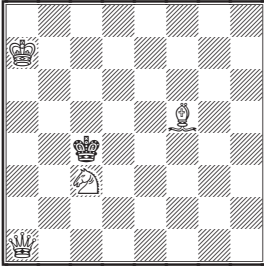


*The Field*, 1894-03-03

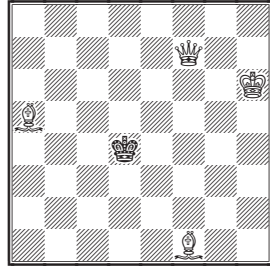
20. F. Baird



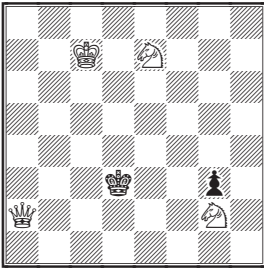
21. F. Baird



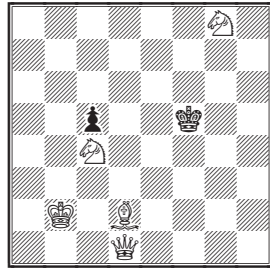
22. F. Baird



23. F. Baird

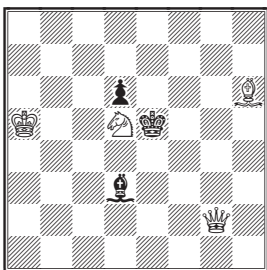


24. F. Baird



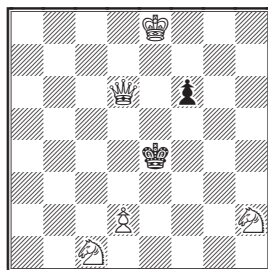
Specially composed

25. F. Baird



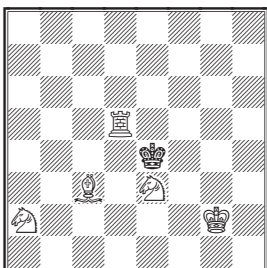
Specially composed

26. F. Baird



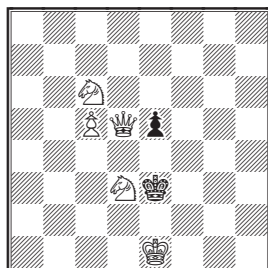
Specially composed

27. F. Baird

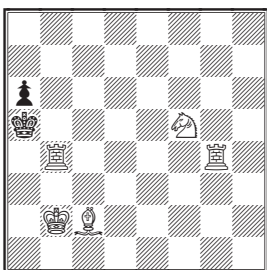


[\*]

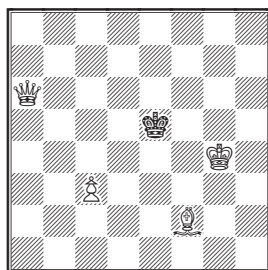
28. G. E. Barbier



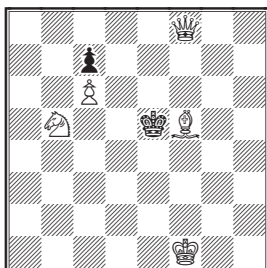
29. G. E. Barbier



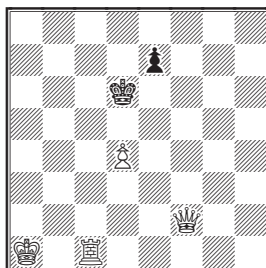
30. V. de Barbieri



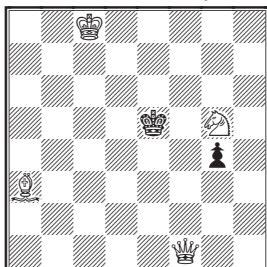
31. A. P. Barnes



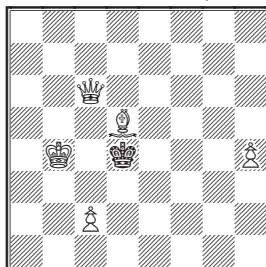
32. Barros



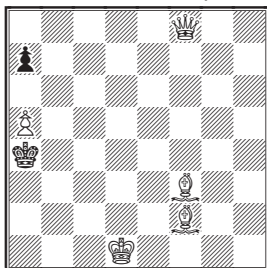
33. H. W. Barry



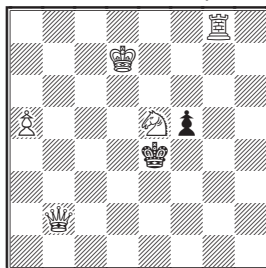
34. H. W. Barry



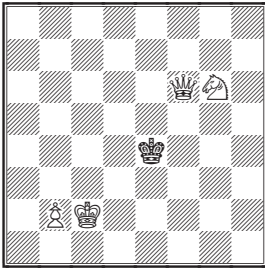
35. H. W. Barry



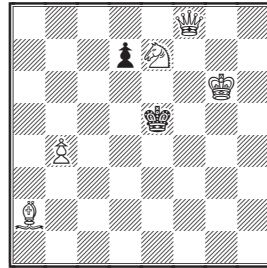
36. H. W. Barry



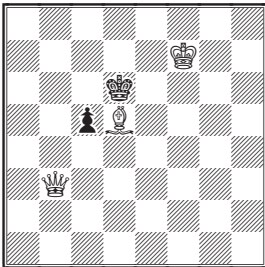
37. C. Bayer



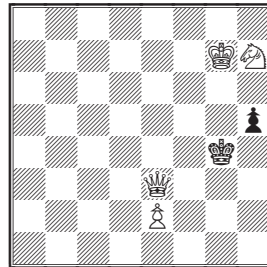
38. C. Bayer.



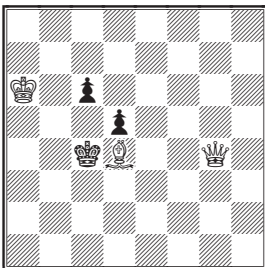
39. A. Bayersdorfer



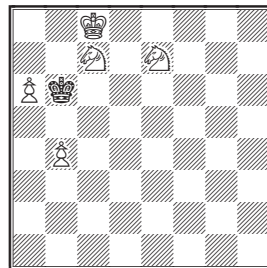
40. A. Bayersdorfer



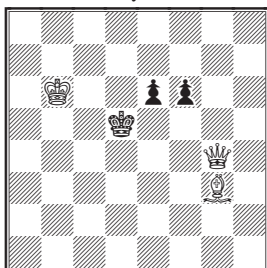
41. A. Bayersdorfer



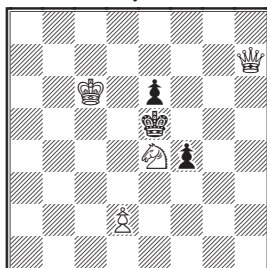
42. A. Bayersdorfer



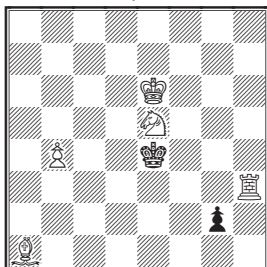
43. A. Bayersdorfer



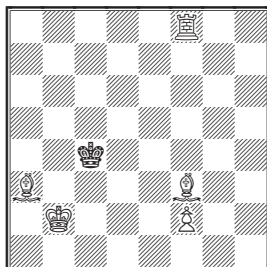
44. A. Bayersdorfer



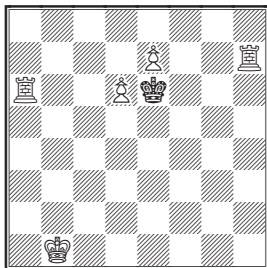
45. A. Bayersdorfer



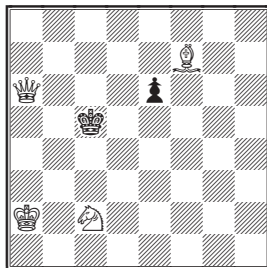
46. Beetholme



47. C. Behting

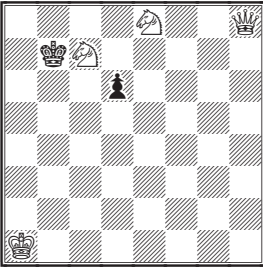


48. C. Behting

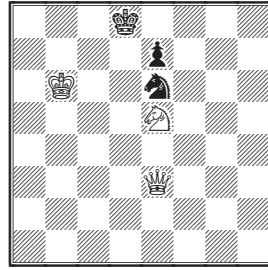




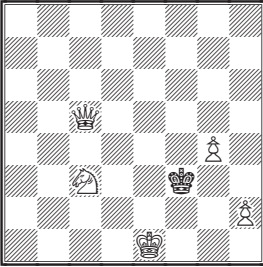
49. J. Behting



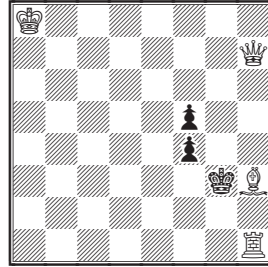
50. J. Behting



51. J. Behting

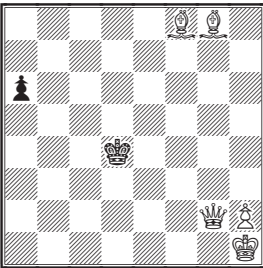


52. Behting

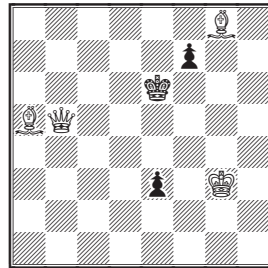


*Deutsche Schachzeitung,*  
1893

53. T. Bennett

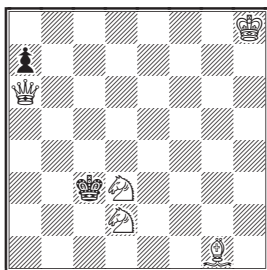


54. J. Berger

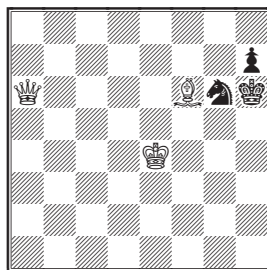


*Mirror of American Sports,*  
1886

55. H. D'O. Bernard

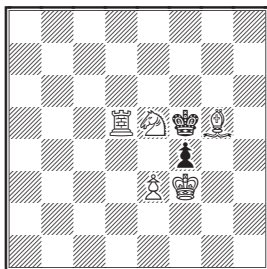


56. H. & E. Bettman

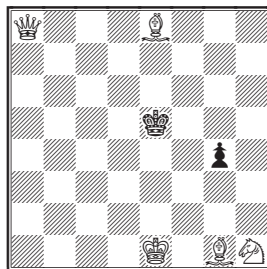


*Deutsches Wochenschach 1897*

57. Beuthner

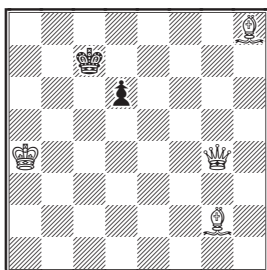


58. Biddle

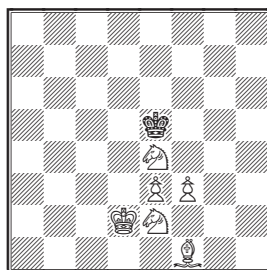


[†]

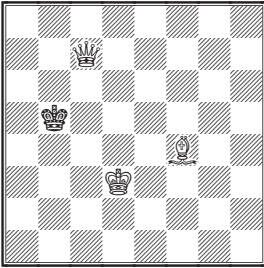
59. P. F. Blake



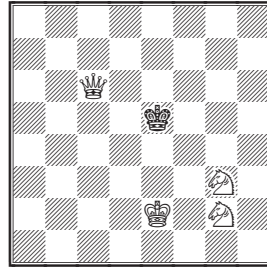
60. H. Blanchard



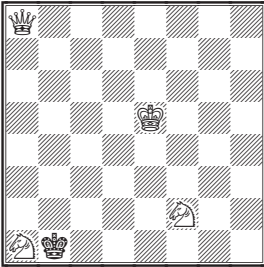
61. O. Blumenthal



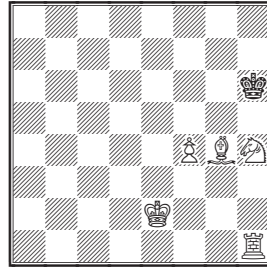
62. O. Blumenthal



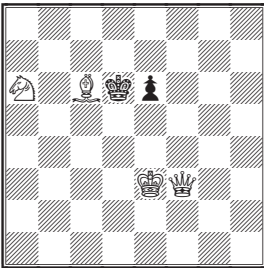
63. O. Blumenthal



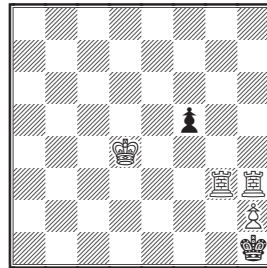
64. O. Blumenthal



65. O. Blumenthal

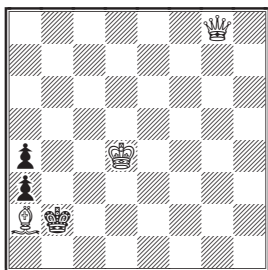


66. O. Blumenthal

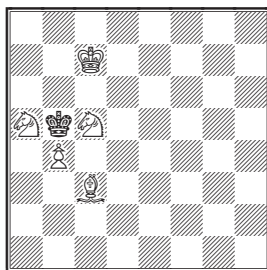


*Bohemia, 1905*

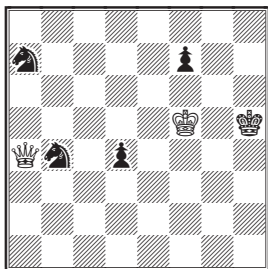
67. O. Blumenthal



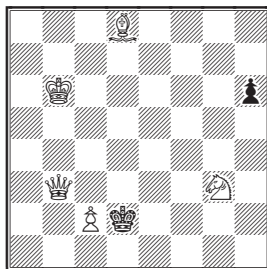
68. O. Blumenthal



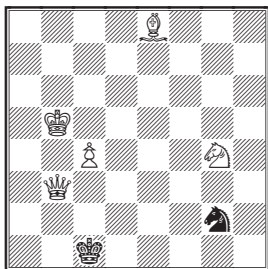
69. O. Blumenthal



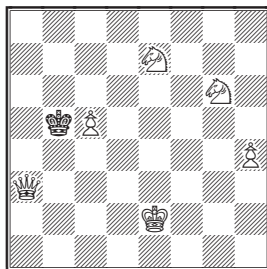
70. O. Blumenthal



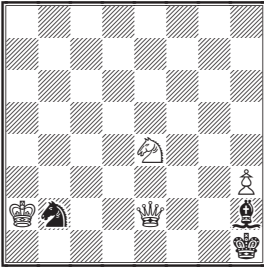
71. O. Blumenthal



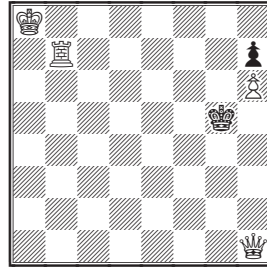
72. O. Blumenthal



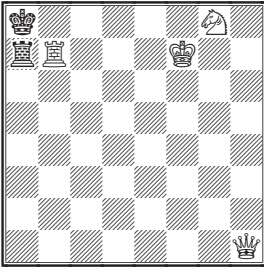
73. O. Blumenthal



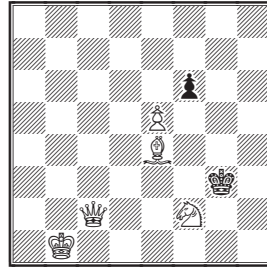
74. O. Blumenthal



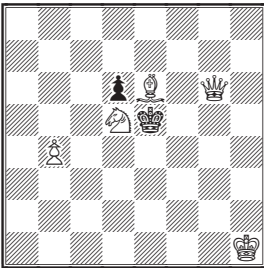
75. O. Blumenthal



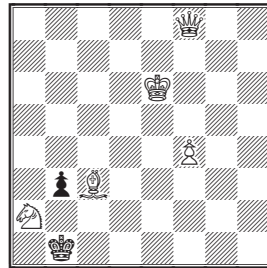
76. O. Blumenthal



77. O. Blumenthal

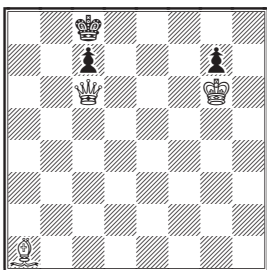


78. O. Blumenthal



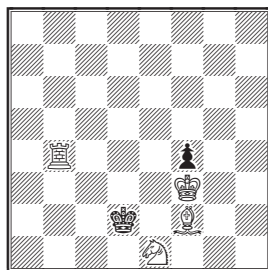


85. Borrow

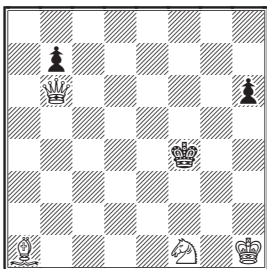


[\*]

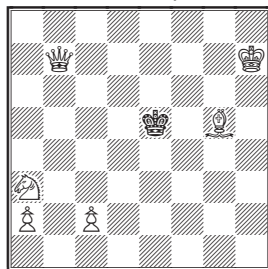
86. M. Bosch



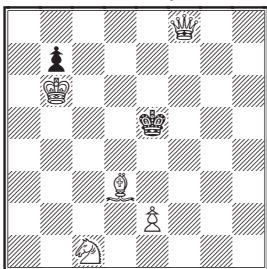
87. B. Bosch



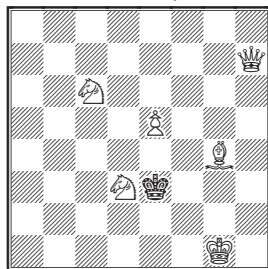
88. A. N. Brayshaw



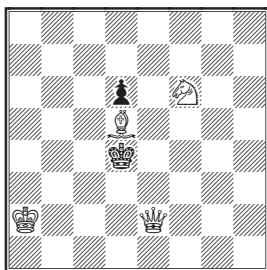
89. A. N. Brayshaw



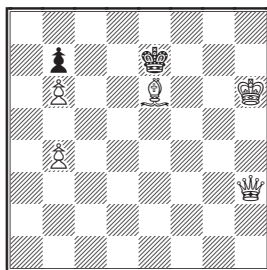
90. A. N. Brayshaw



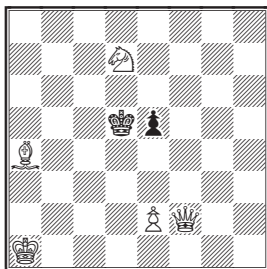
91. G. Breitenfeld



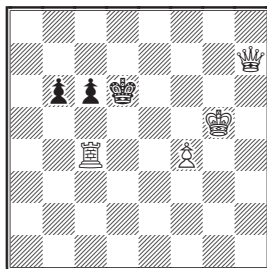
92. O. Brenander



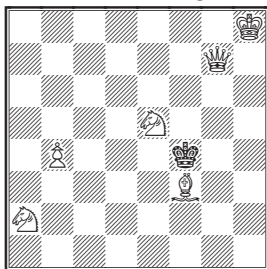
93. O. Brenander



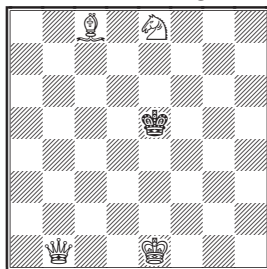
94. O. Brenander



95. E. Brenzinger

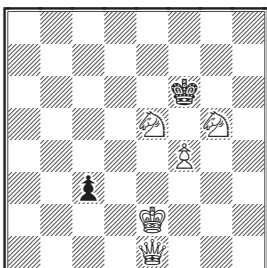


96. E. Brenzinger



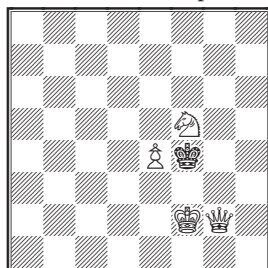


97. D. T. Brock

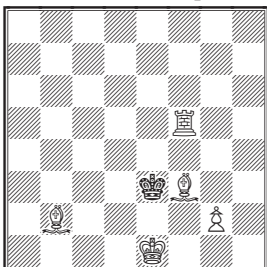


[†]

98. J. B., of Bridport

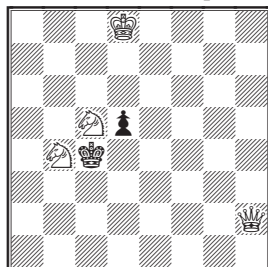


99. J. B., of Bridport

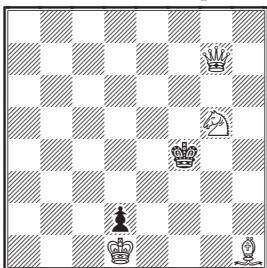


[\*]

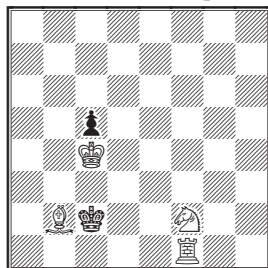
100. J. B., of Bridport



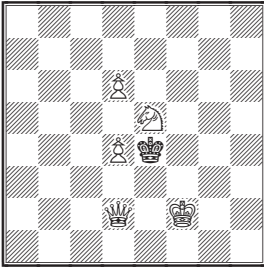
101. J. B., of Bridport



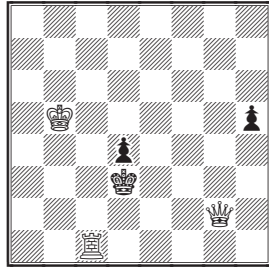
102. J. B., of Bridport



103. J. B., of Bridport

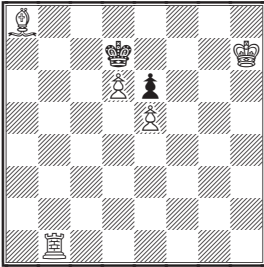


104. J. B., of Bridport

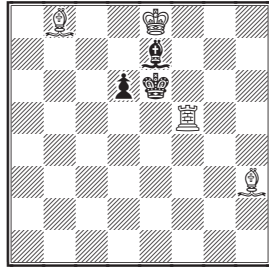


*Illustrated London News,*  
1854-04-29

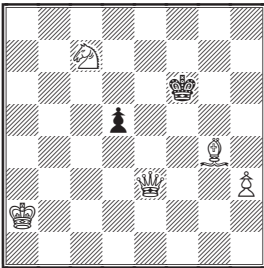
105. J. B., of Bridport



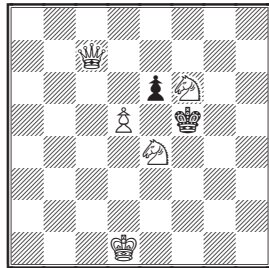
106. J. B., of Bridport



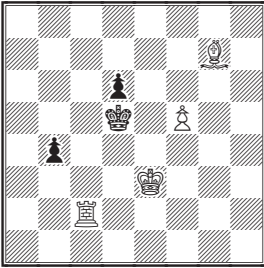
107. J. B., of Bridport



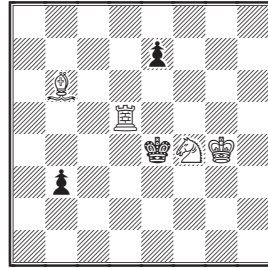
108. J. B., of Bridport



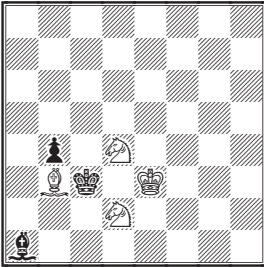
109. J. B., of Bridport



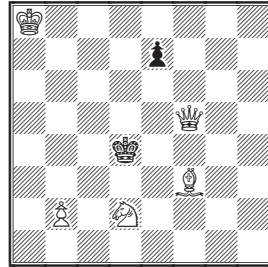
110. J. B., of Bridport



111. J. B., of Bridport

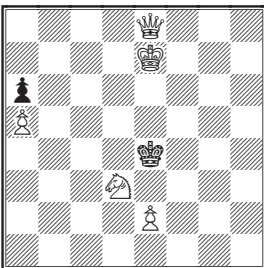


112. E. Brunner

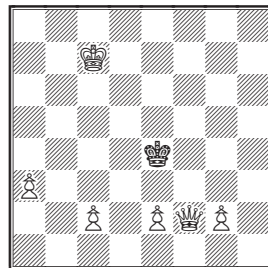


Deutsches Wochenschach,  
1907

113. T. P. Bull

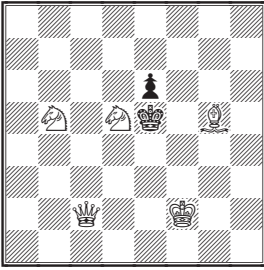


114. T. P. Bull

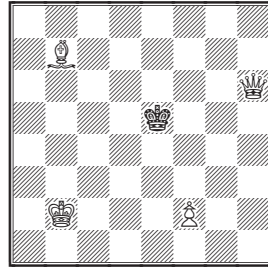




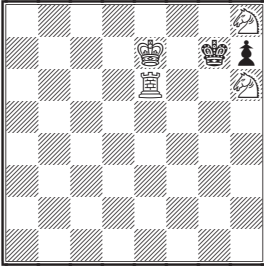
121. J. Carbo



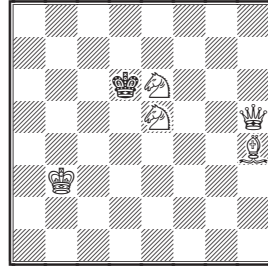
122. G. E. Carpenter



123. G. E. Carpenter

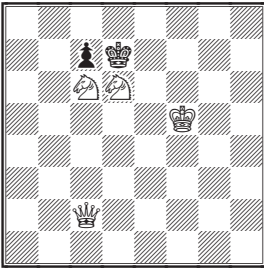


124. G. E. Carpenter

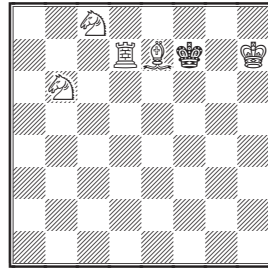


[\*]

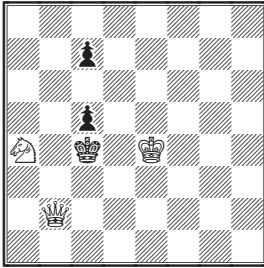
125. G. E. Carpenter



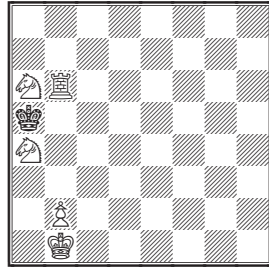
126. G. E. Carpenter



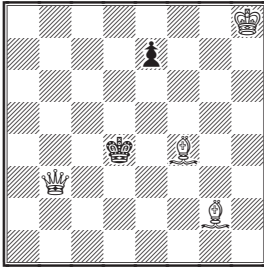
127. G. E. Carpenter



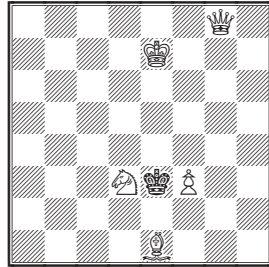
128. G. E. Carpenter



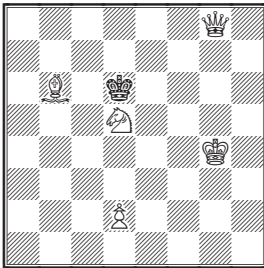
129. G. E. Carpenter



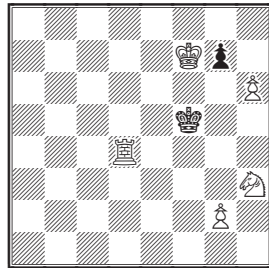
130. G. E. Carpenter



131. G. E. Carpenter



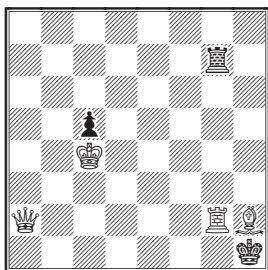
132. G. E. Carpenter



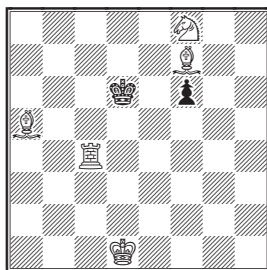
[\*]



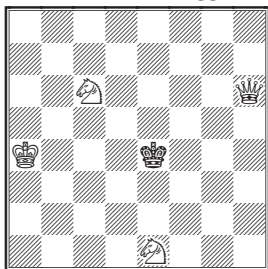
139. G. Chocolouš



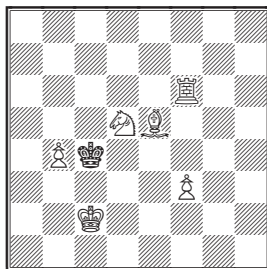
140. V. Císar



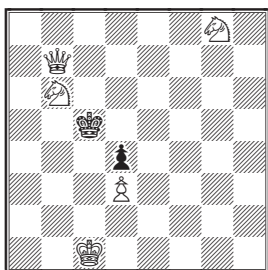
141. G. B. Clegg



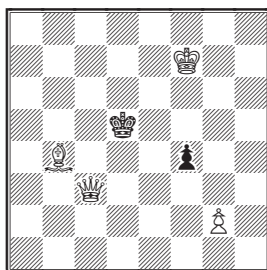
142. R. Cleland



143. W. Coates



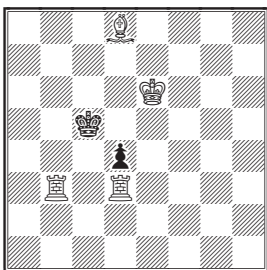
144. R. Collinson



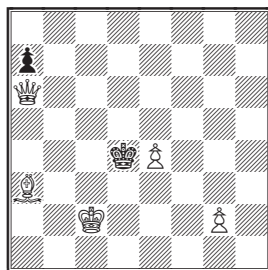
[†]



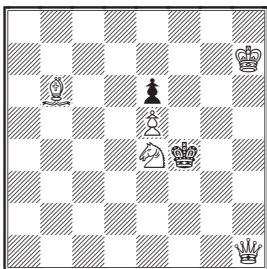
145. R. Collinson



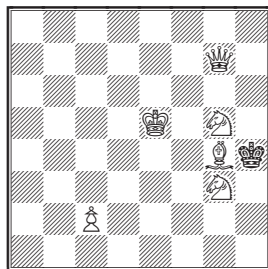
146. R. Collinson



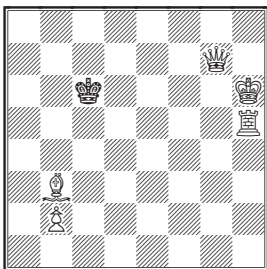
147. R. Collinson



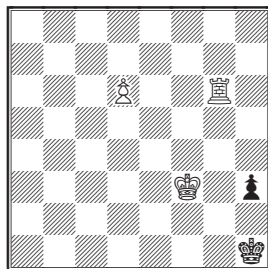
148. R. Collinson



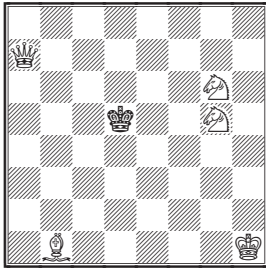
149. R. Collinson



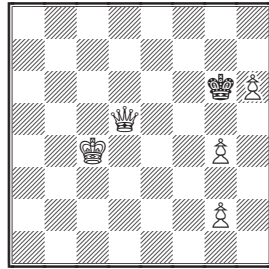
150. A. Corrias



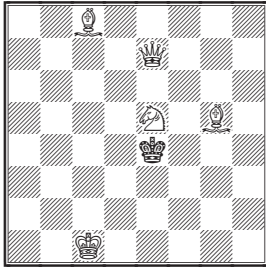
151. A. Corrias



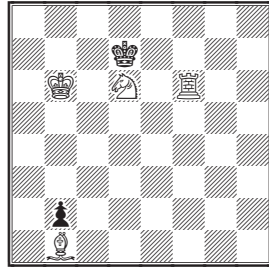
152. A. Corrias



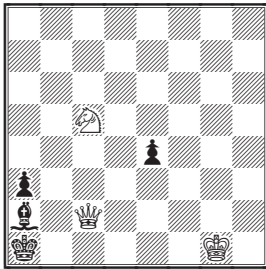
153. A. Corrias



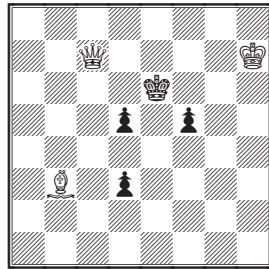
154. A. Corrias



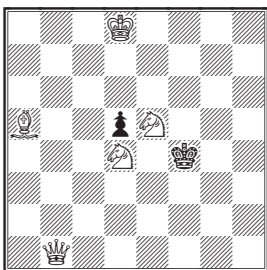
155. A. Corrias



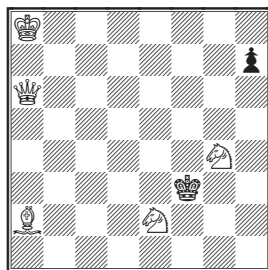
156. A. Corrias



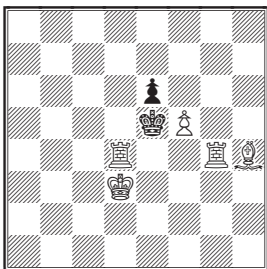
157. A. Corrias



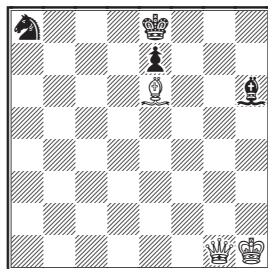
158. A. Corrias



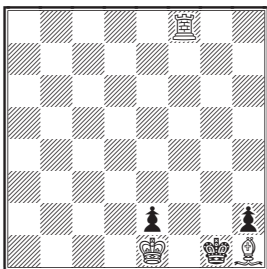
159. C. H. Coster



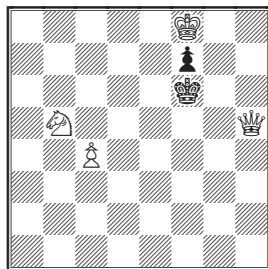
160. V. Costin



161. J. Crum

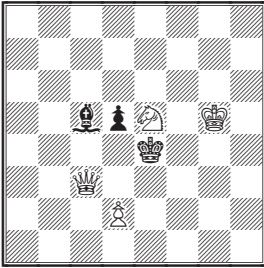


162. J. Crum

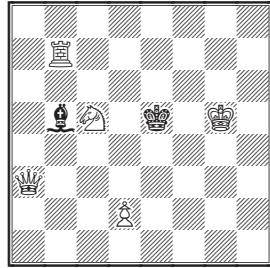


99, Schachminiaturen,  
Neue Folge, 1903

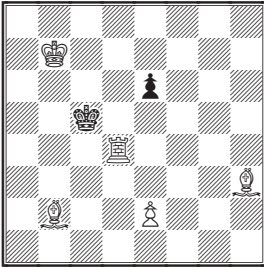
163. J. Crum



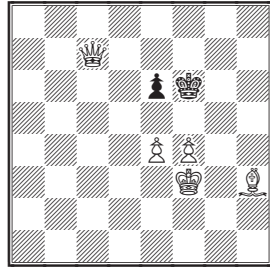
164. J. Crum



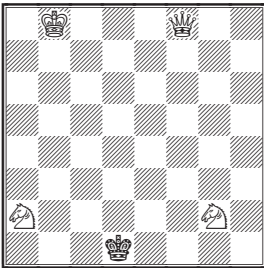
165. J. Crum



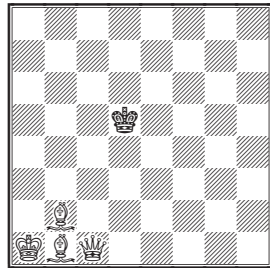
166. J. Crum



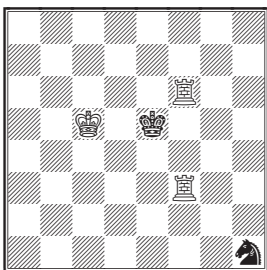
167. A. W. Daniel



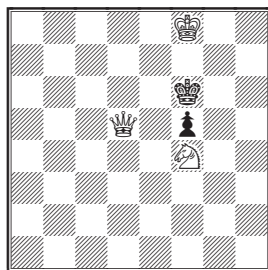
168. A. W. Daniel



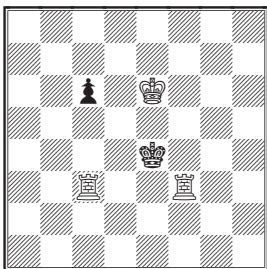
169. A. W. Daniel



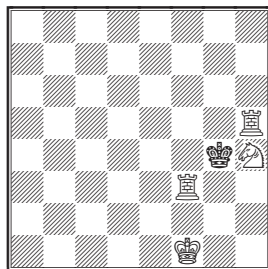
170. A. W. Daniel



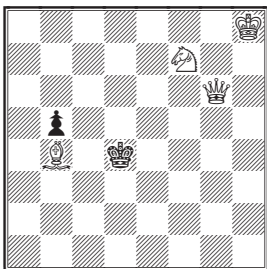
171. A. W. Daniel



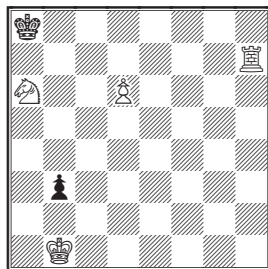
172. A. W. Daniel



173. A. W. Daniel

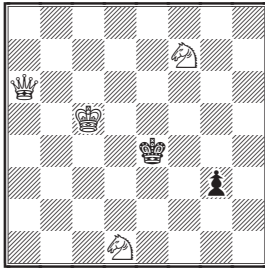


174. A. W. Daniel



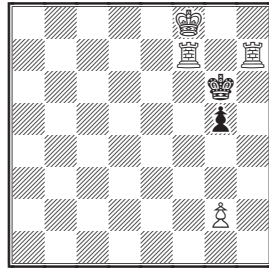
Specially composed

175. A. W. Daniel

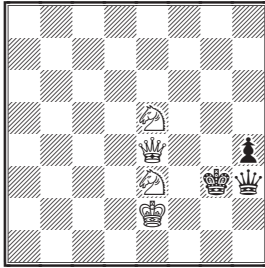


Original[\*]

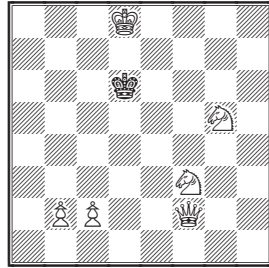
176. A. W. Daniel



177. A. W. Daniel

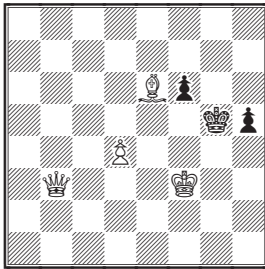


178. A. W. Daniel

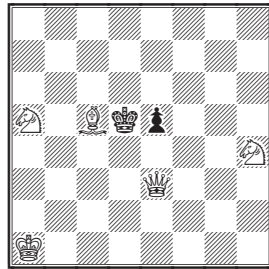


[\*]

179. A. W. Daniel



180. A. W. Daniel



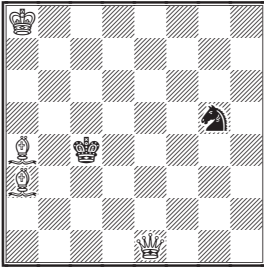




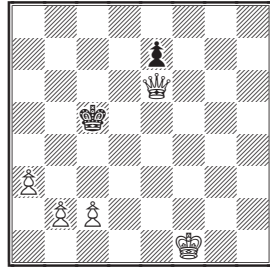




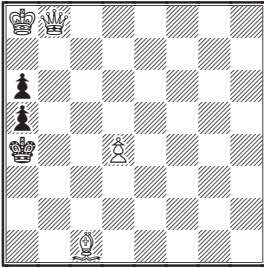
199. A. Decker



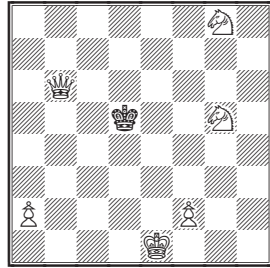
200. A. Decker



201. A. Decker

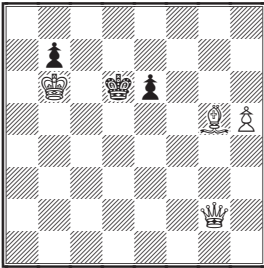


202. M. H. Delaire

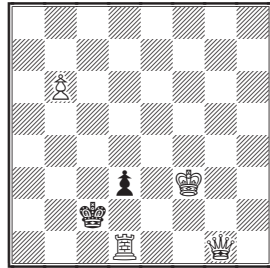


[\*]

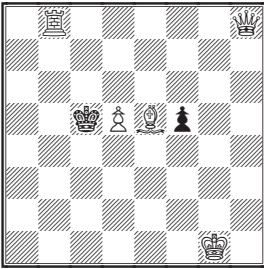
203. D. J. Denismore



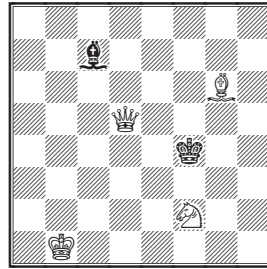
204. D. J. Denismore



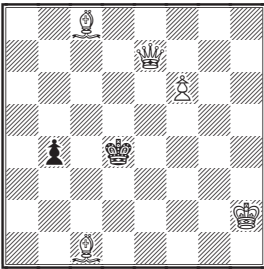
205. H. E. Dewey



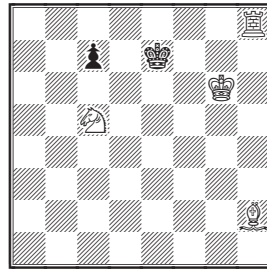
206. F. Dittrich



207. F. Dittrich

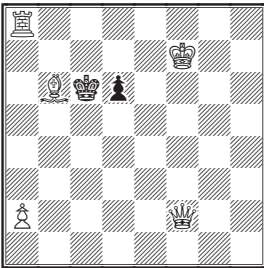


208. Rev. G. Dobbs

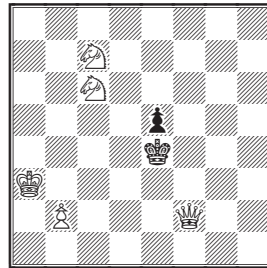


346, Schachminiaturen, 1902

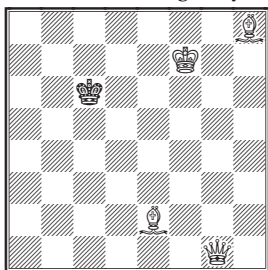
209. Rev. G. Dobbs



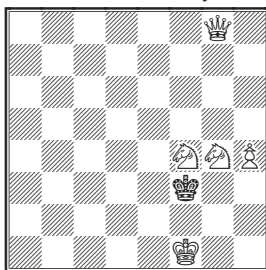
210. Jan Dobruský



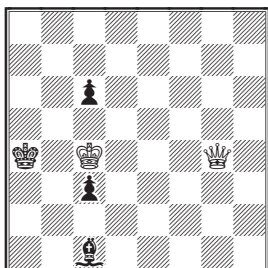
211. G. J. Dougherty



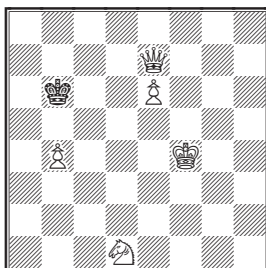
212. F. Drobny



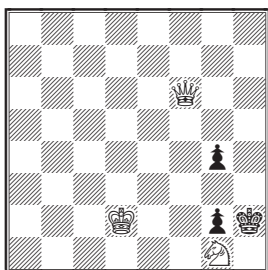
213. J. Drtina



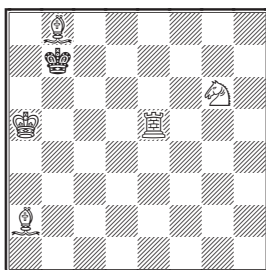
214. F. Dubbe



215. F. Dubbe

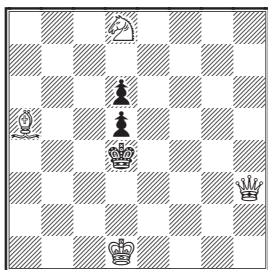


216. F. Dubbe

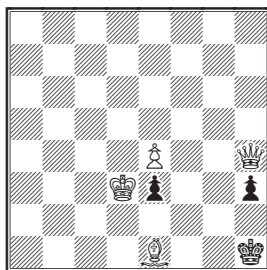




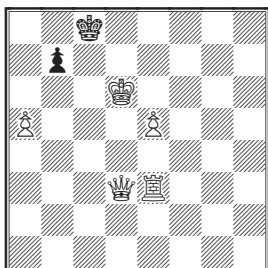
223. H. Eisele



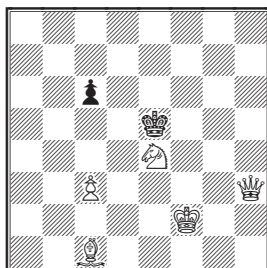
224. H. Eisele



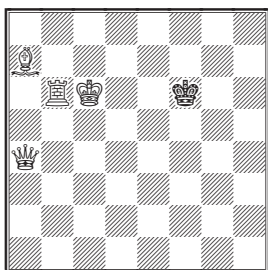
225. H. Eisele



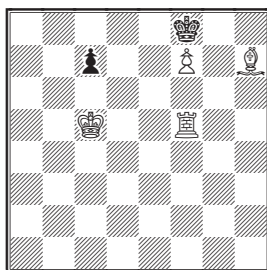
226. A. A. Elkham



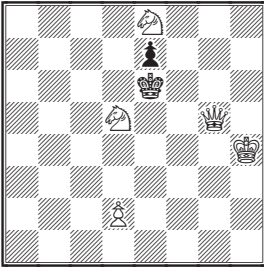
227. C. Van Elsacker



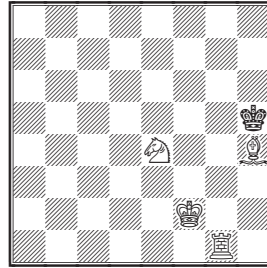
228. V. Enderle



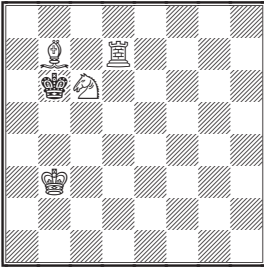
229. W. Engelhardt



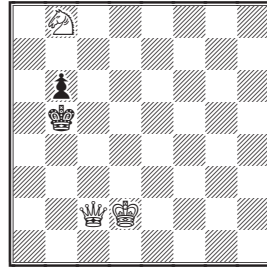
230. K. Erlin



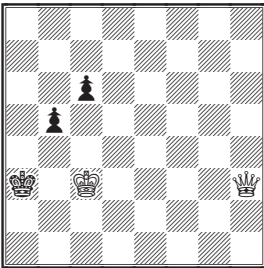
231. K. Erlin



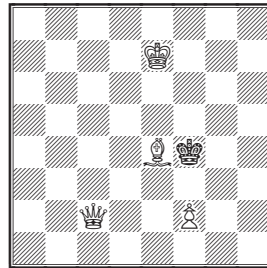
232. K. Erlin



233. K. Erlin



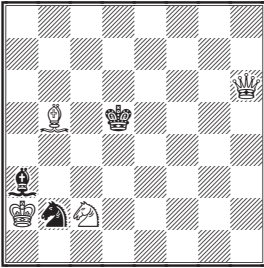
234. K. Erlin



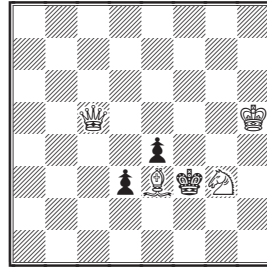




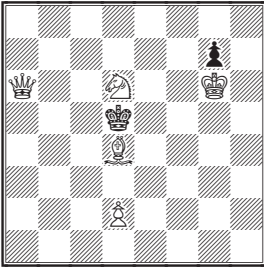
241. J. Ernst



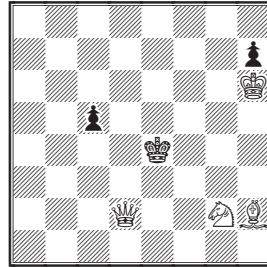
242. J. Ernst



243. M. E. Estorch

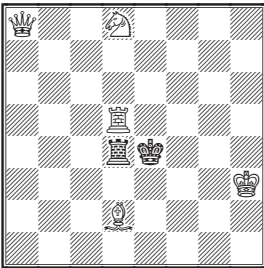


244. A. G. Fellows

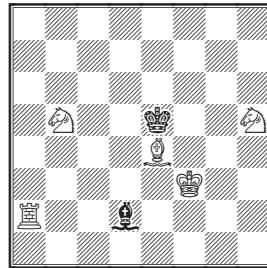


Specially composed.

245. A. G. Fellows

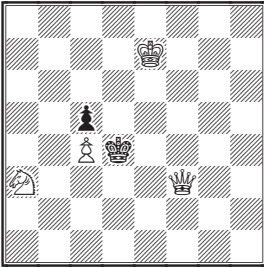


246. E. Ferber

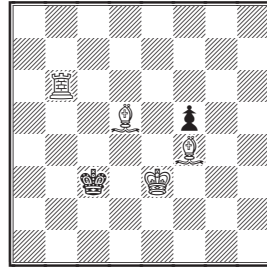




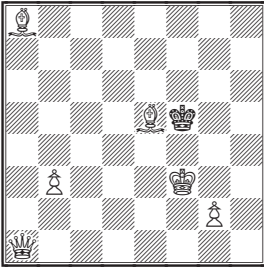
253. J. B. Fisher



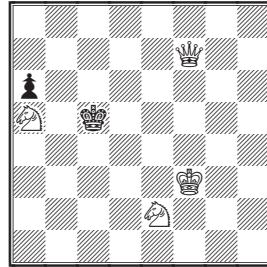
254. J. B. Fisher



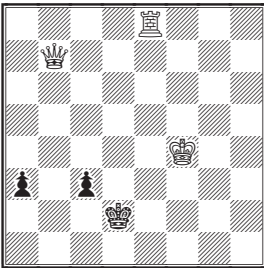
255. P. G. L. Fothergill



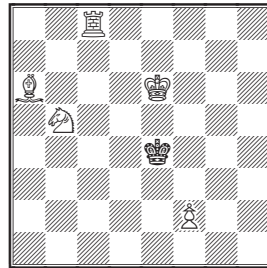
256. P. G. L. Fothergill



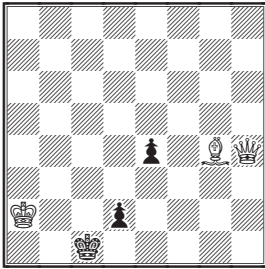
257. P. G. L. Fothergill



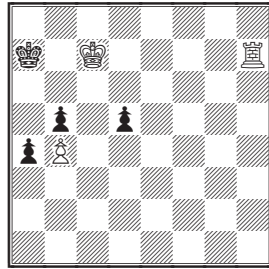
258. H. Frau



259. H. Frau

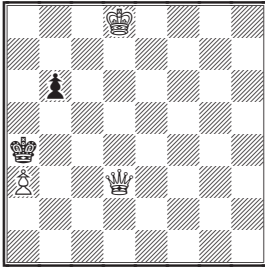


260. J. Fridliziuss

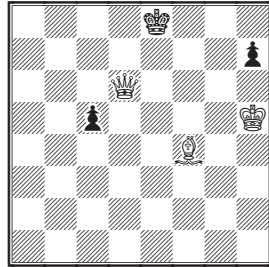


*Deutsches Wochenschach,*  
1901-12-08

261. Otto Fuss

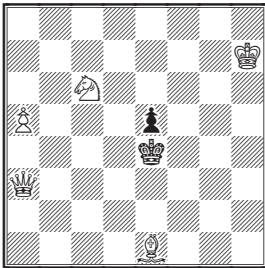


262. Otto Fuss

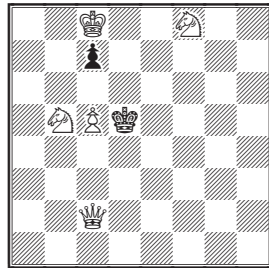


108, *Schachminiaturen,*  
Neue Folge, 1903

263. Otto Fuss



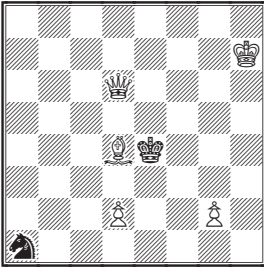
264. Otto Fuss





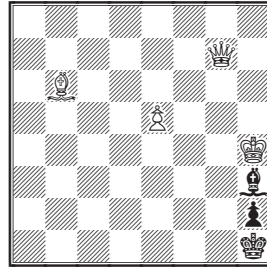


277. A. W. Galitzky



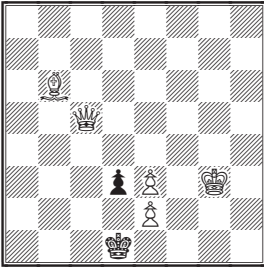
243, Schachminiaturen,  
Neue Folge, 1903 [\*]

278. A. W. Galitzky



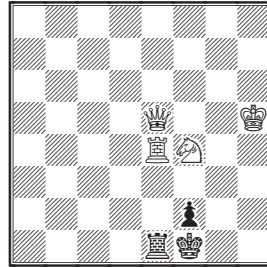
[\*]

279. A. W. Galitzky



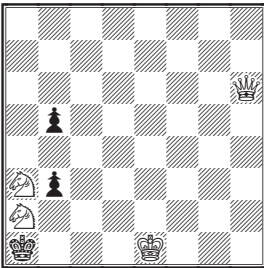
241, Schachminiaturen,  
Neue Folge, 1903

280. A. W. Galitzky



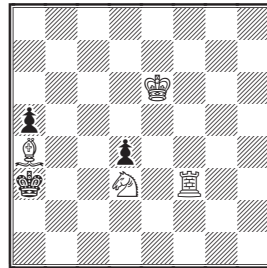
244, Schachminiaturen,  
Neue Folge, 1903

281. A. W. Galitzky



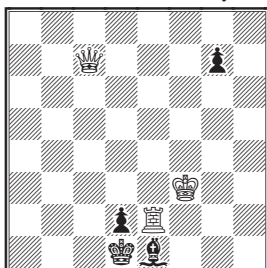
240, Schachminiaturen,  
Neue Folge, 1903 [\*]

282. A. W. Galitzky

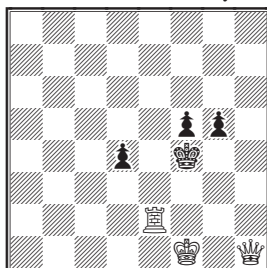


245, Schachminiaturen,  
Neue Folge, 1903

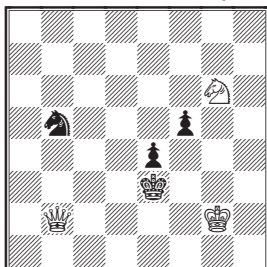
283. A. W. Galitzky



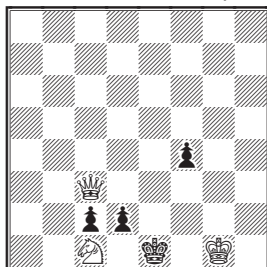
284. A. W. Galitzky



285. A. W. Galitzky

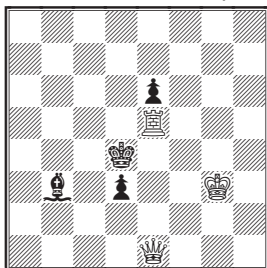


286. A. W. Galitzky

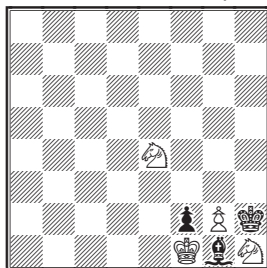


242, Schachminiaturen,  
Neue Folge, 1903

287. A. W. Galitzky

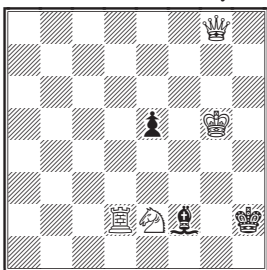


288. A. W. Galitzky

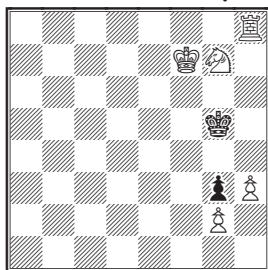




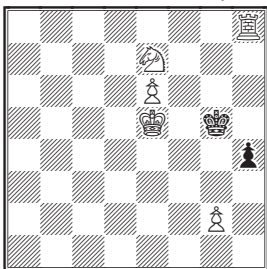
289. A. W. Galitzky



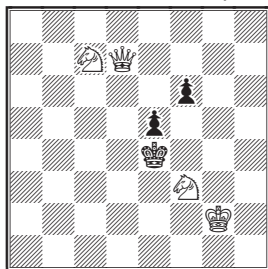
290. A. W. Galitzky



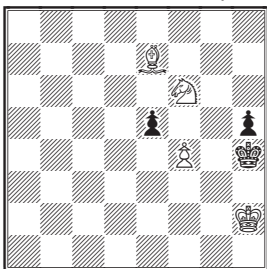
291. A. W. Galitzky



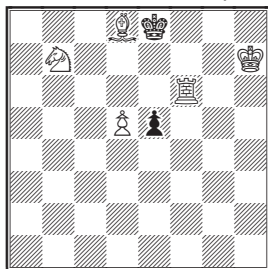
292. A. W. Galitzky



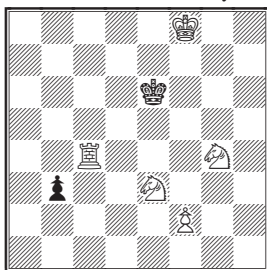
293. A. W. Galitzky



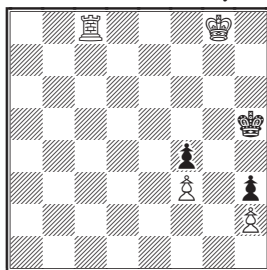
294. A. W. Galitzky



295. A. W. Galitzky

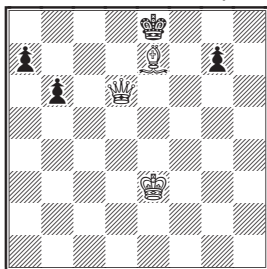


296. A. W. Galitzky

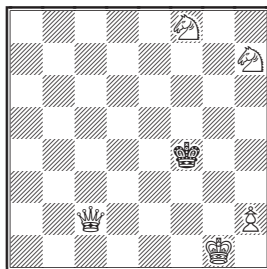


*La Stratégie*,  
February 1906

297. A. W. Galitzky

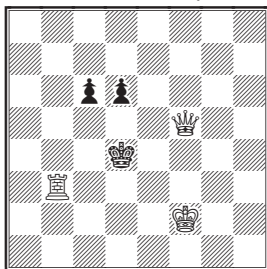


298. K. Gavrilow

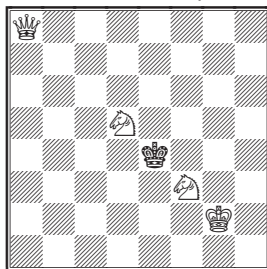


118, Schachminiaturen,  
Neue Folge, 1903

299. A. Geary

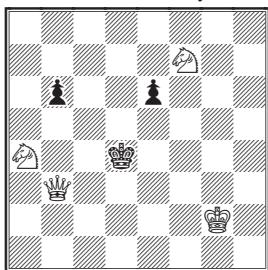


300. A. Geary



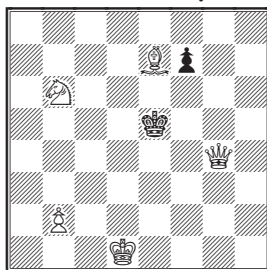


307. W. Geary



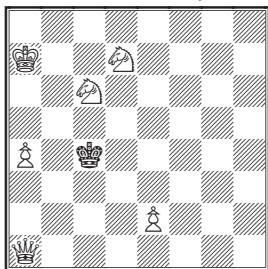
[\*]

308. W. Geary

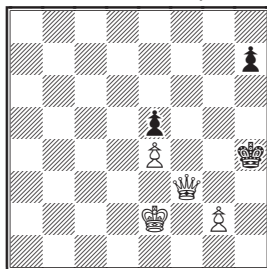


[\*]

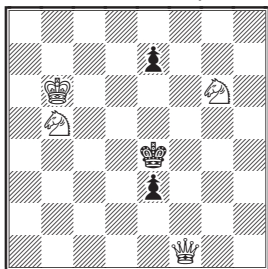
309. W. Geary



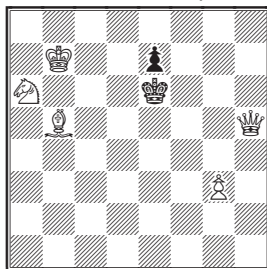
310. W. Geary



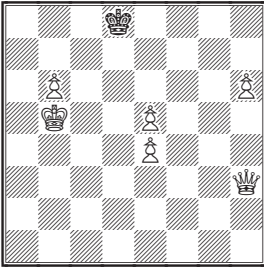
311. W. Geary



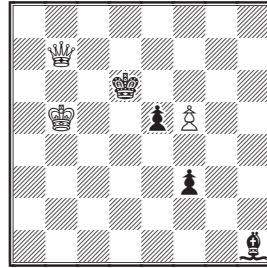
312. W. Geary



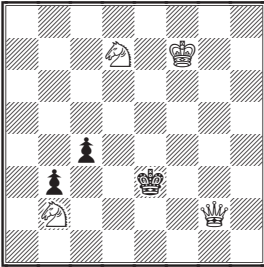
313. W. Geary



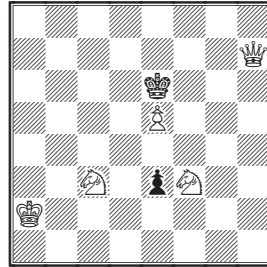
314. W. Geary



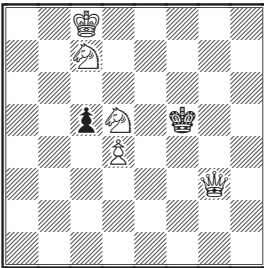
315. W. Geary



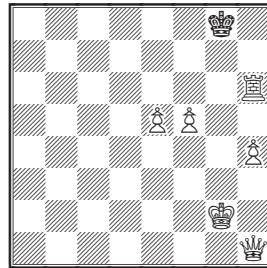
316. W. Geary



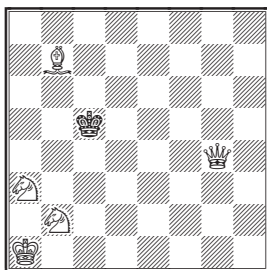
317. T. W. Geary



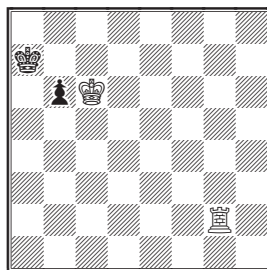
318. Gibbins



319. F. R. Gittins

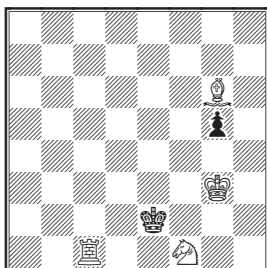


320. S. Gold

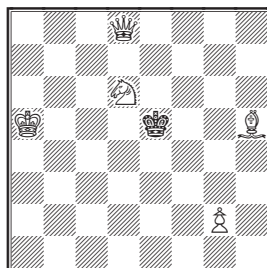


*Lasker's Chess Magazine,*  
1904

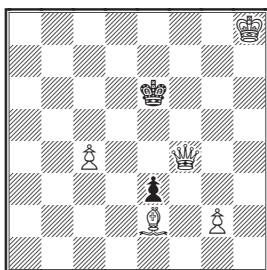
321. S. Gold



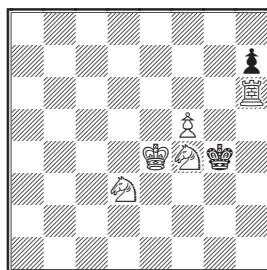
322. S. Gold



323. S. Gold



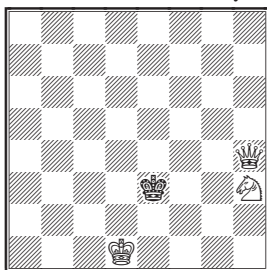
324. S. Gold



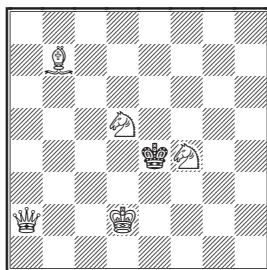
*Nuova Rivista degli Scacchi,*  
1883



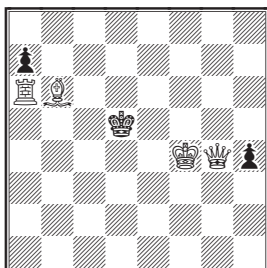
331. N. H. Greenway



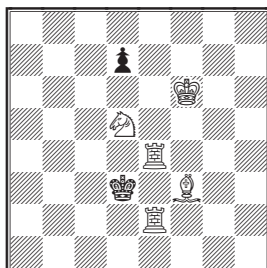
332. W. Greenwood



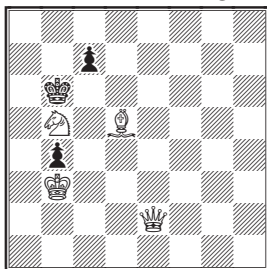
333. W. Greenwood



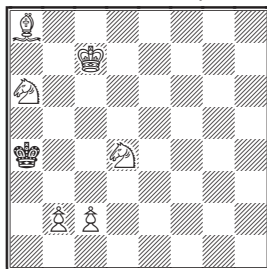
334. W. Greenwood



335. W. A. Guttridge

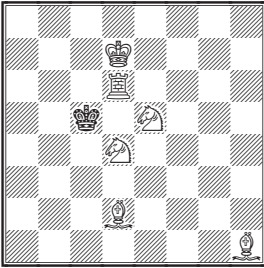


336. G. H. Gwyn

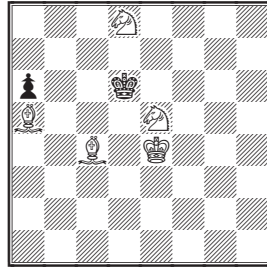




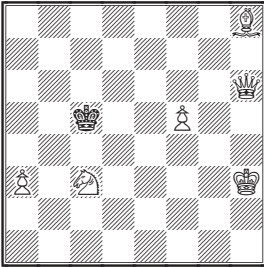
337. G. H. Gwyn



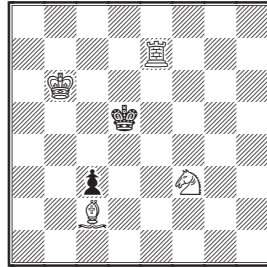
338. J. Hall



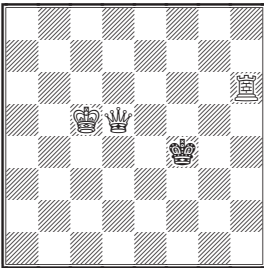
339. E. Halliwell



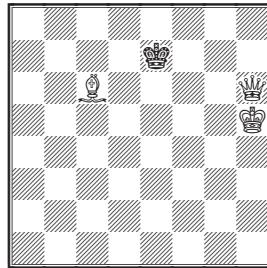
340. C. D. P. Hamilton



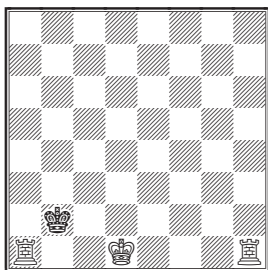
341. J. Hane



342. J. Hane

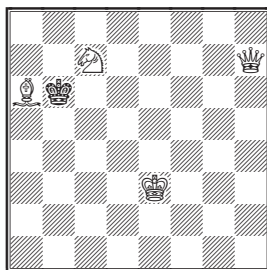


343. J. Hane

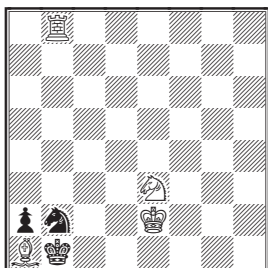


*Deutsche Wochenschach*,  
1893-08-31 [!]

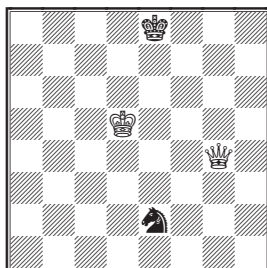
344. J. Hanauer



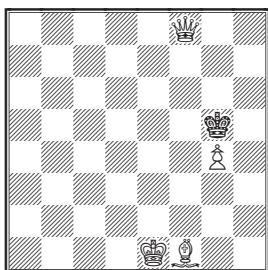
345. P. Hasse



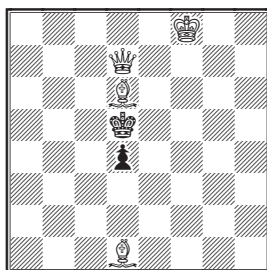
346. M. Havel



347. M. Havel

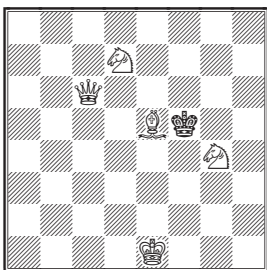


348. M. Havel

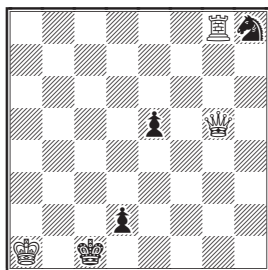


*Zlatá Praha*, 1905?

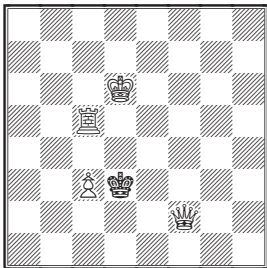
349. M. Havel



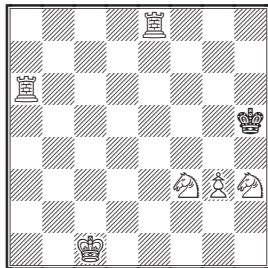
350. M. Havel



351. F Healey

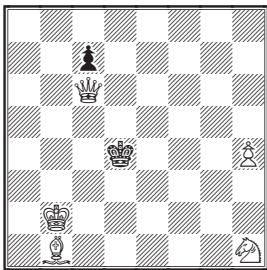


352. F Healey

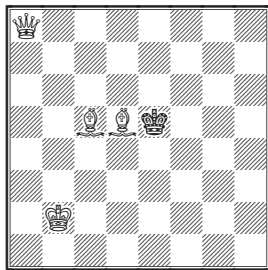


*Illustrated London News,*  
1858-06-05

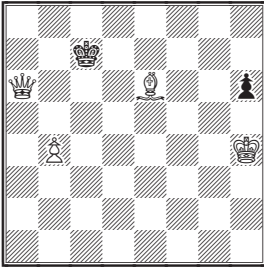
353. F Healey



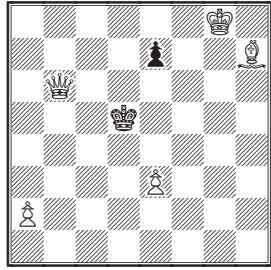
354. G. Heathcote



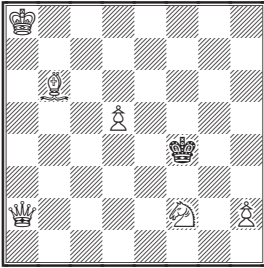
355. G. Heathcote



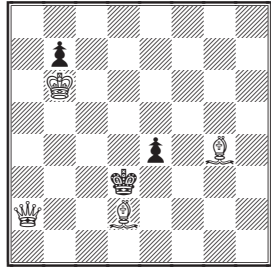
356. G. Heathcote



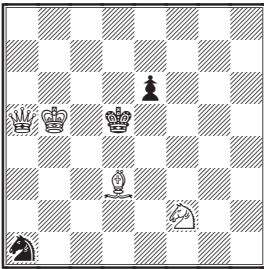
357. G. Heathcote



358. G. Heathcote

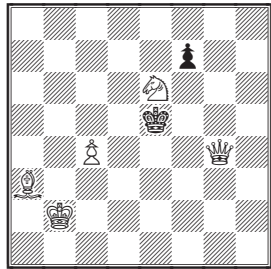


359. G. Heathcote



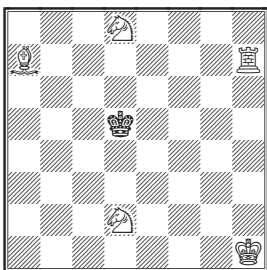
*English Mechanic* 1890,  
hon. mention

360. G. Heathcote

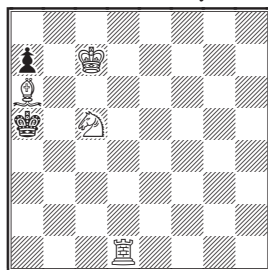


*Illustrated London News*  
1902

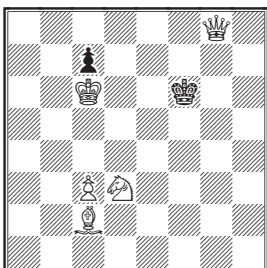
361. T. Henderson



362. E. Henry

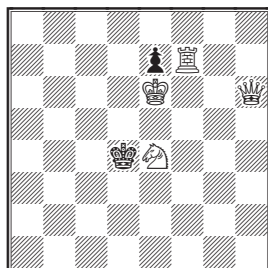


363. L. K. Herschel

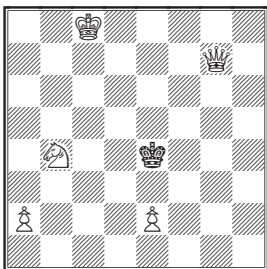


[†]

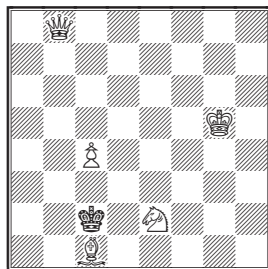
364. W. J. Hickman



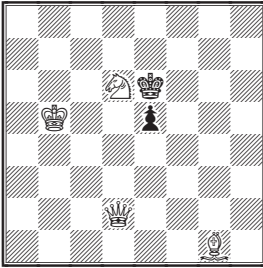
365. W. J. Hickman



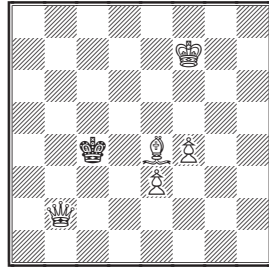
366. J. M. Hill



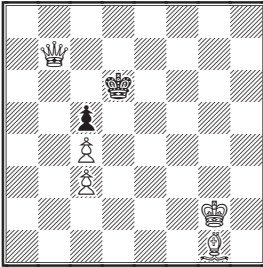
367. J. Hochmann



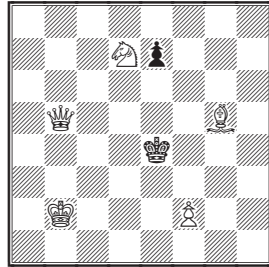
368. E. Hoffman



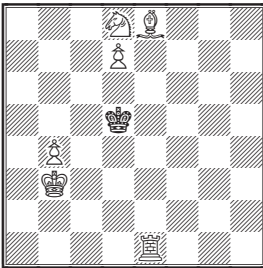
369. R. Holt



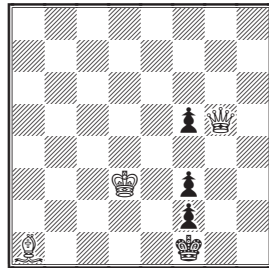
370. E. Holt



371. W. von Holzhausen

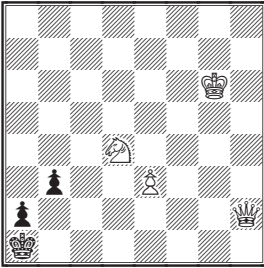


372. W. von Holzhausen

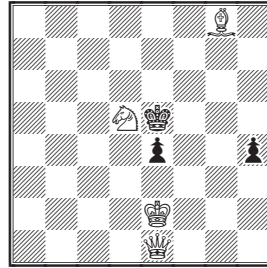


258, Schachminiaturen,  
Neue Folge, 1903

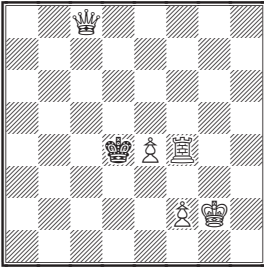
373. W. von Holzhausen



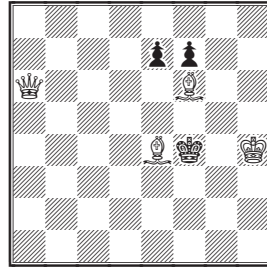
374. E. L. Hopkins



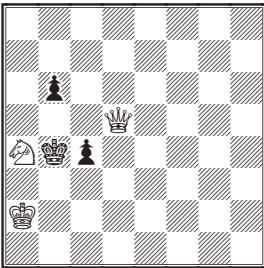
375. C. Horn



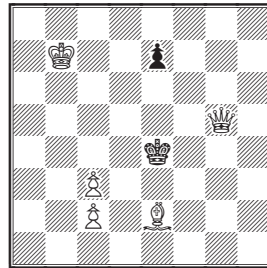
376. B. Horwitz



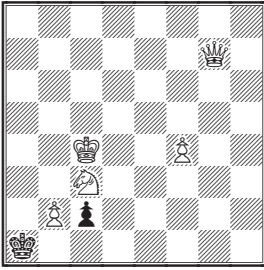
377. B. Hülsen



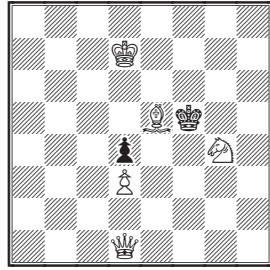
378. B. Hülsen



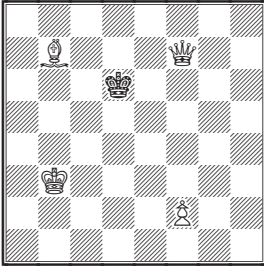
379. G. Hume



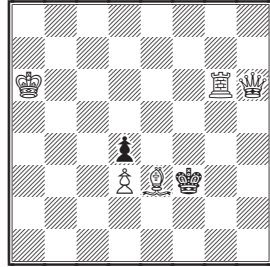
380. A. K. Istomin



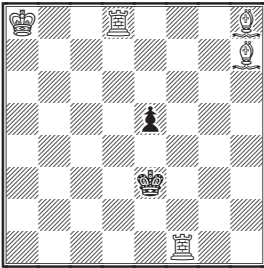
381. Iversen



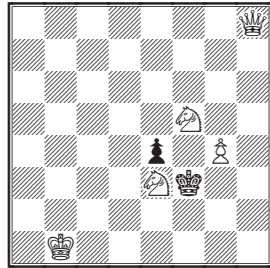
382. Iversen



383. Iversen

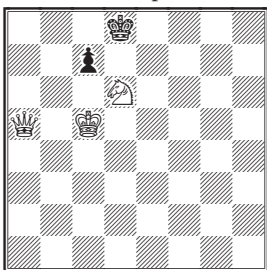


384. W. Jensen

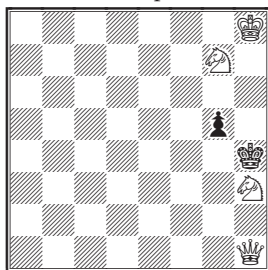




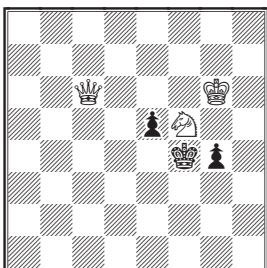
385. J. Jespersen



386. J. Jespersen

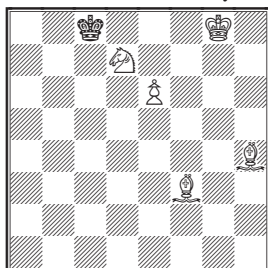


387. J. H. Jokisch

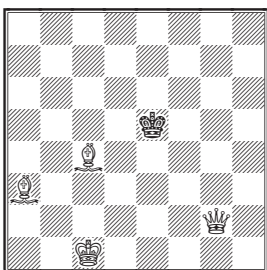


*Nashville American,*  
March 1888

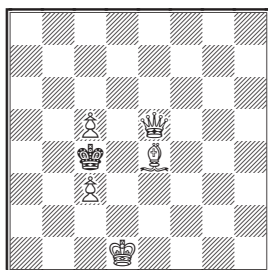
388. A. F. Kallaway



389. S. Kamstra



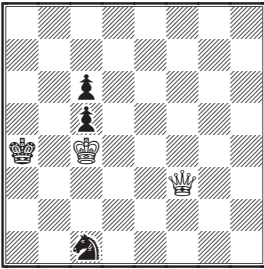
390. B. Kästner



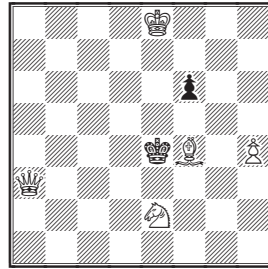
[\*]



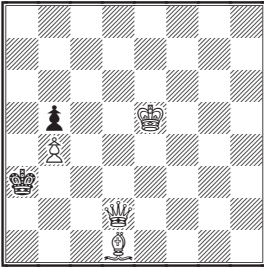
397. H. Keidanski



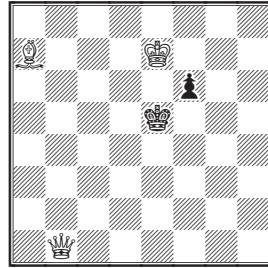
398. H. Keidanski



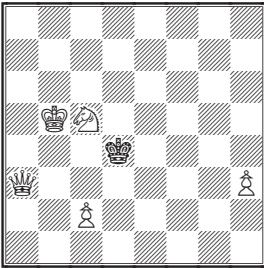
399. F. J. Kellner



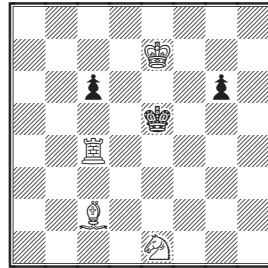
400. W. J. Kennard



401. W. J. Kennard

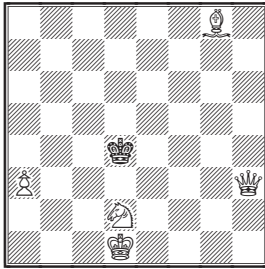


402. C. S. Kipping

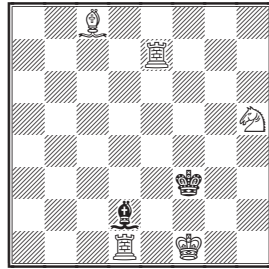


*Daily Telegraph, 1908*

403. E. Kleisch

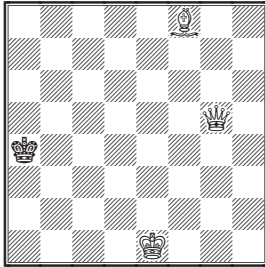


404. F Köhnlein

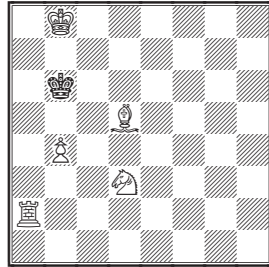


[\*]

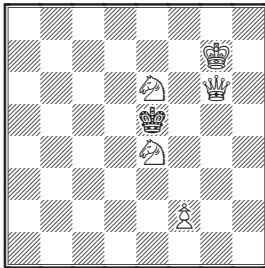
405. Kohtz & Kockelkorn



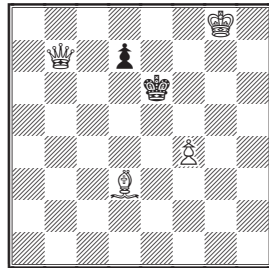
406. Kohtz & Kockelkorn



407. Kohtz & Kockelkorn

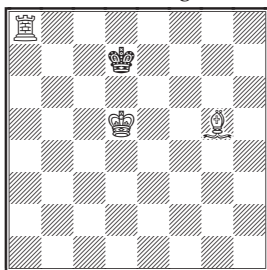


408. Kohtz & Kockelkorn

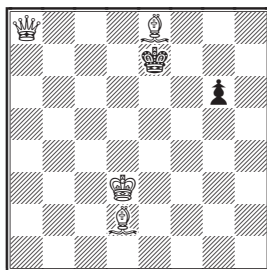




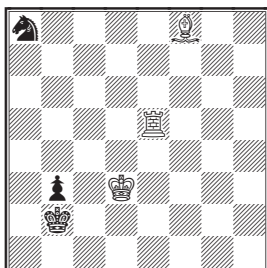
415. Kling



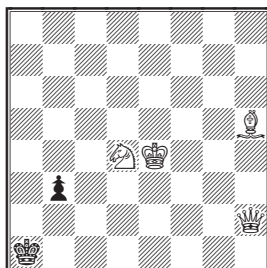
416. Johann Kos



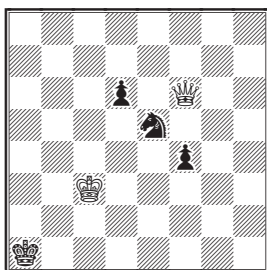
417. V. Košek



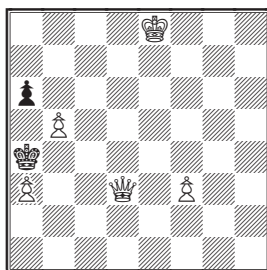
418. J. Kotrc



419. J. Kotrc

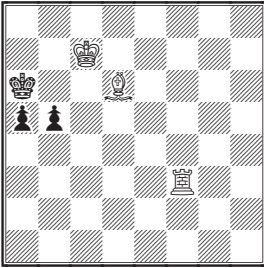


420. E. J. W. Kubbel

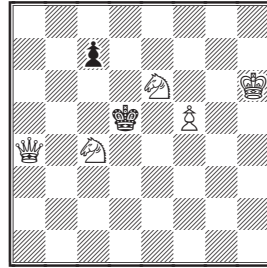


Österreichische Lesehalle,  
January 1888

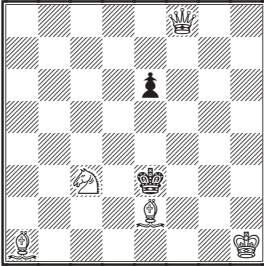
421. W. Kuhn



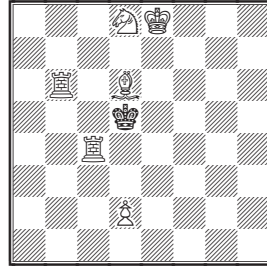
422. F. A. L. Kuskop



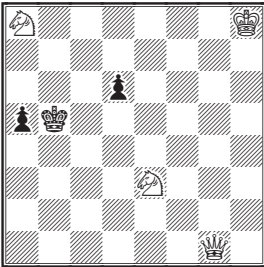
423. F. A. L. Kuskop



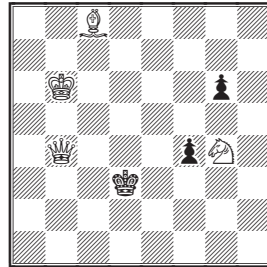
424. F. A. L. Kuskop



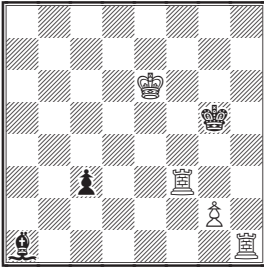
425. F. A. L. Kuskop



426. F. A. L. Kuskop

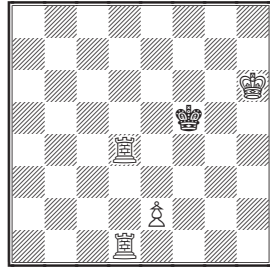


427. A. Kvicala

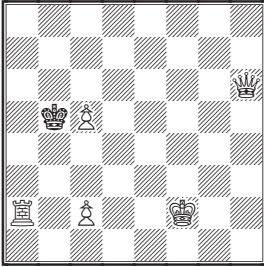


3127, *Schachzeitung*,  
March/April 1871

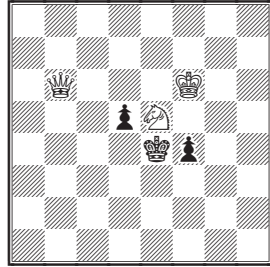
428. P. A. Larsen



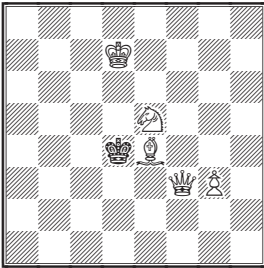
429. P. A. Larsen



430. B. G. Laws

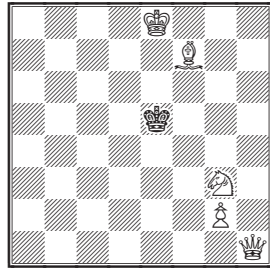


431. B. G. Laws



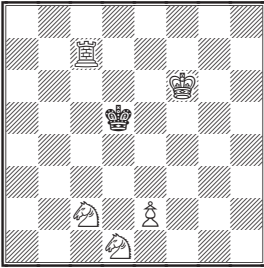
*Hackney Mercury*, 1893  
2nd prize

432. B. G. Laws

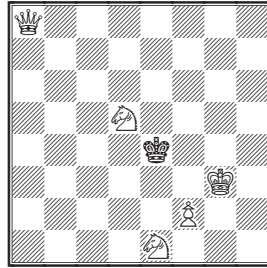




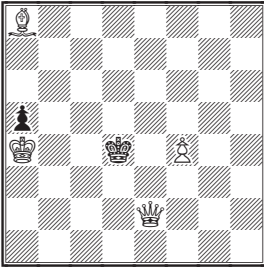
433. B. G. Laws



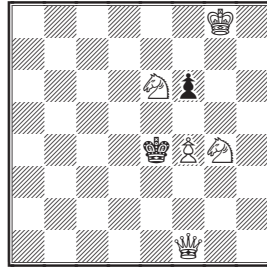
434. B. G. Laws



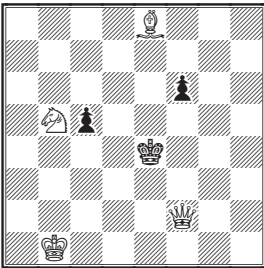
435. B. G. Laws



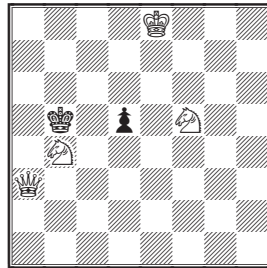
436. B. G. Laws



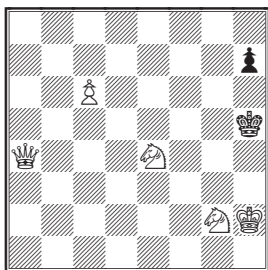
437. B. G. Laws



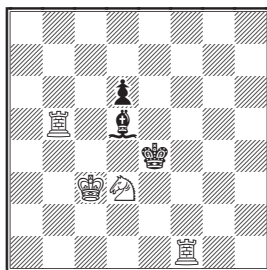
438. B. G. Laws



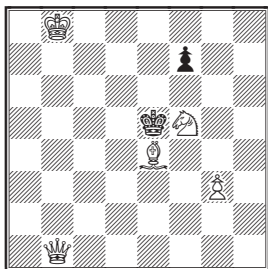
439. B. G. Laws



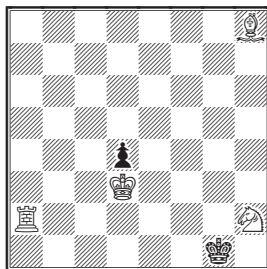
440. B. G. Laws



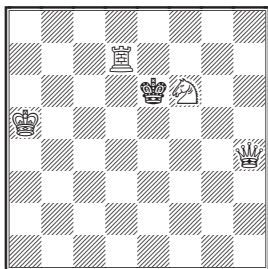
441. B. G. Laws



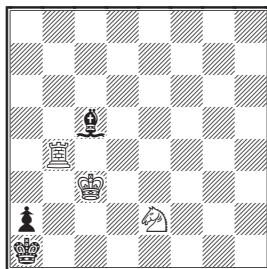
442. H. Lawton



443. H. Lawton



444. H. Lehner

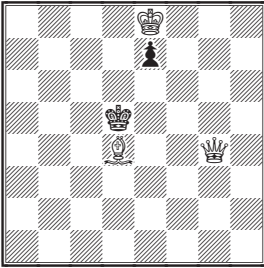


[\*]

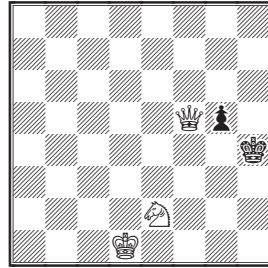




457. S. Loyd

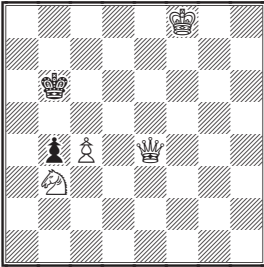


458. S. Loyd

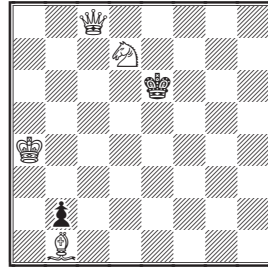


*Turf Register*, 1868

459. S. Loyd

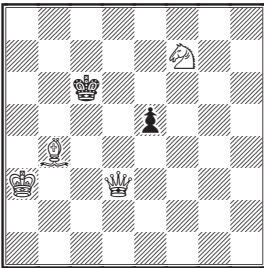


460. S. Loyd



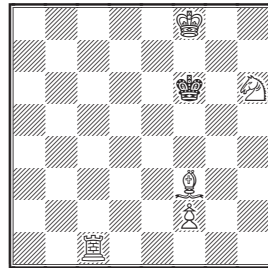
559, *American Chess Nuts*

461. S. Loyd



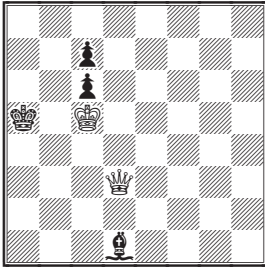
V., *Baltimore Dispatch*,  
1859-02-05

462. S. Loyd



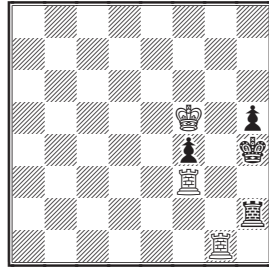
*Philadelphia Evening Bulletin*,  
1859 ?

463. S. Loyd



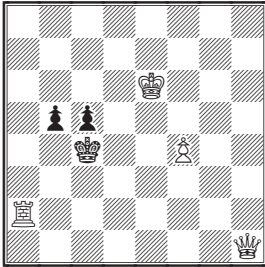
*Detroit Free Press,*  
1877-01-27

464. S. Loyd



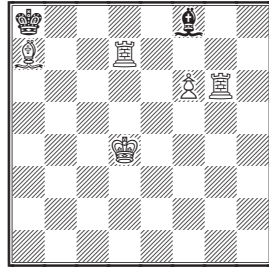
*Chess Monthly,*  
April 1859

465. S. Loyd

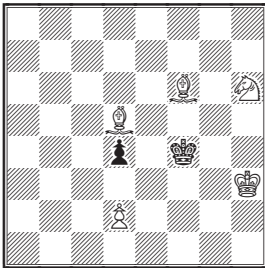


*Syracuse Standard,*  
1858-09-30

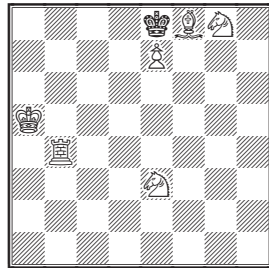
466. S. Loyd



467. S. Loyd

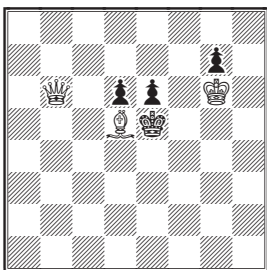


468. S. Loyd

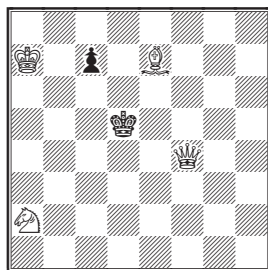


*Fitzgerald's City Item,*  
1860-04-28

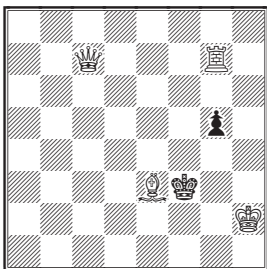
469. H. J. M.



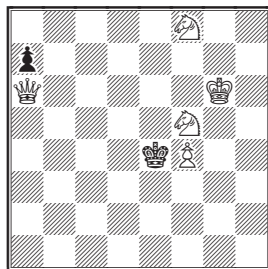
470. P. MacFarlane



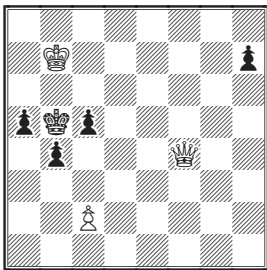
471. Z. Mach



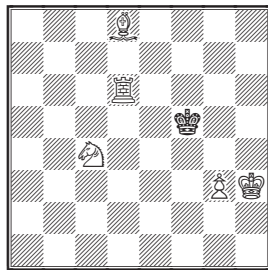
472. Z. Mach



473. Z. Mach

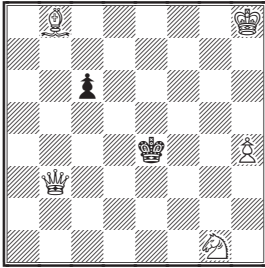


474. S. Magner

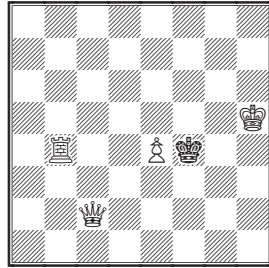


1359, *Svetozor*, 1879[!]

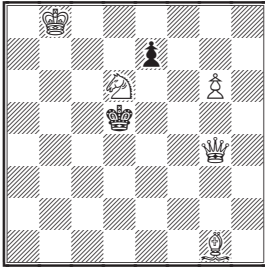
475. S. Magnier



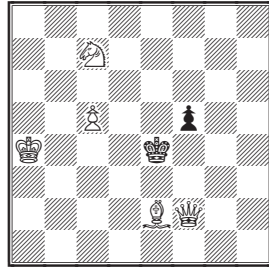
476. C. C. W. Mann



477. C. C. W. Mann

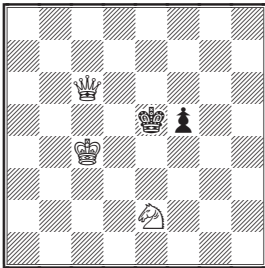


478. C. C. W. Mann

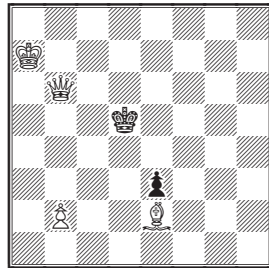


*Haagsche Courant, 1900*

479. W. Marks

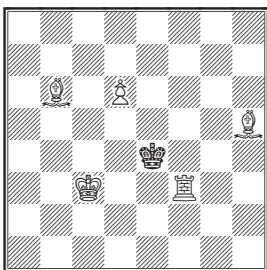


480. W. Marks

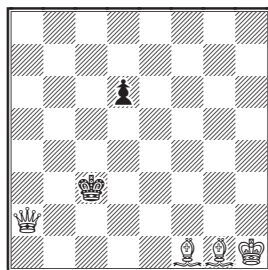




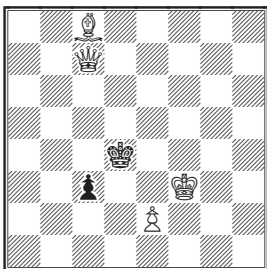
481. W. Marks



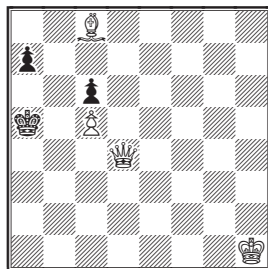
482. W. Marks



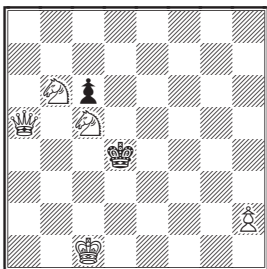
483. W. Marks



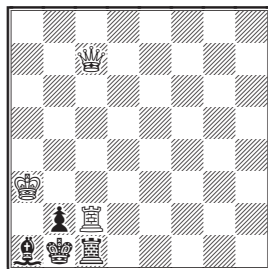
484. W. Marks



485. W. Marks

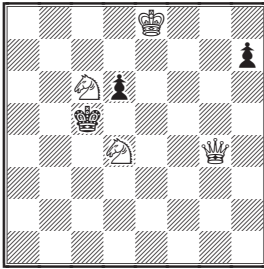


486. W. Marks



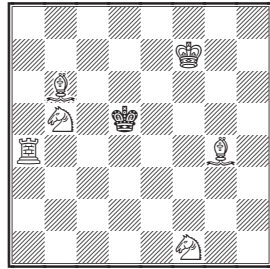
[\*]

487. W. Marks

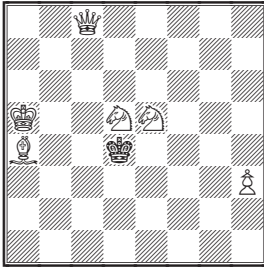


[\*]

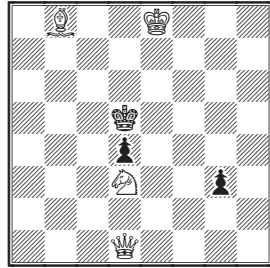
488. W. Marks



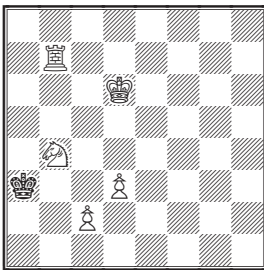
489. F. W. Martindale



490. J. R. Matthey

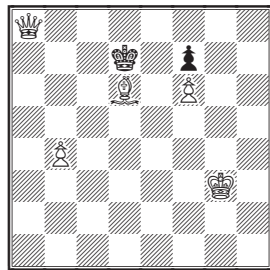


491. E. Mazel



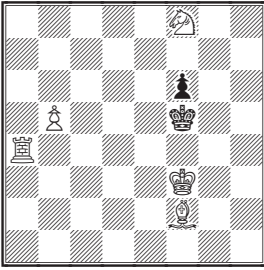
138, Schachminiaturen,  
Neue Folge, 1903

492. E. Mazel

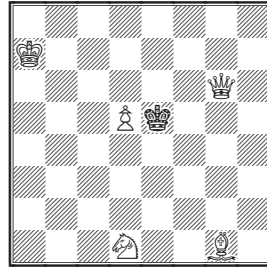


276, Schachminiaturen,  
Neue Folge, 1903 [\*]

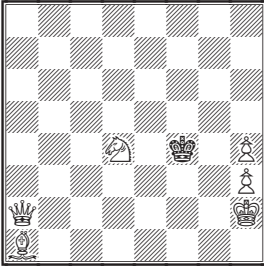
493. E. Mazel



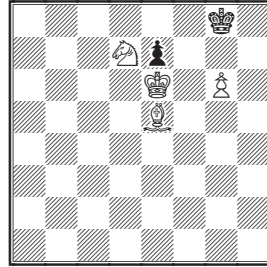
494. W. J. McArthur



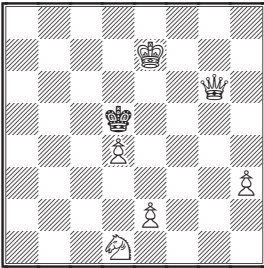
495. W. J. McArthur



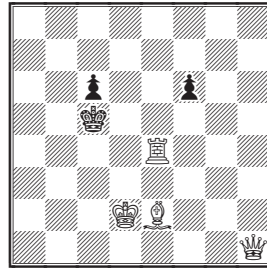
496. J. McGregor



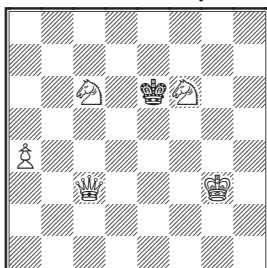
497. O. Meisling



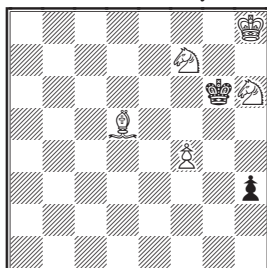
498. J. Menzies



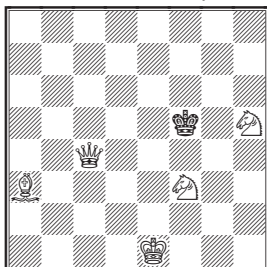
499. Max J. Meyer



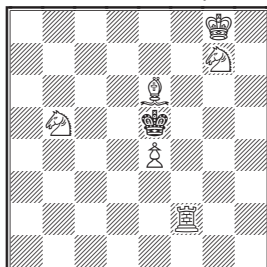
500. Max J. Meyer



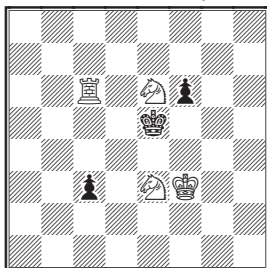
501. H. F. L. Meyer



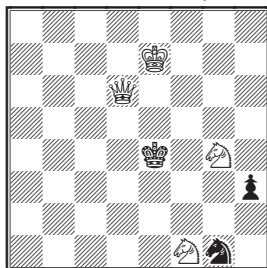
502. H. F. L. Meyer



503. H. F. L. Meyer

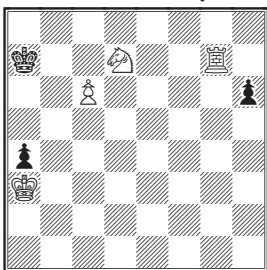


504. H. F. L. Meyer

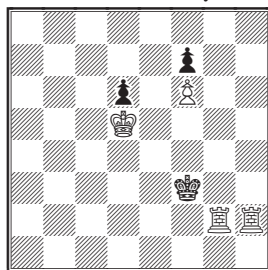


*Nationaltidende,*  
October 1882

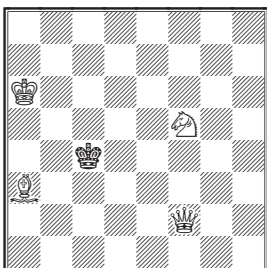
505. H. F. L. Meyer



506. H. F. L. Meyer

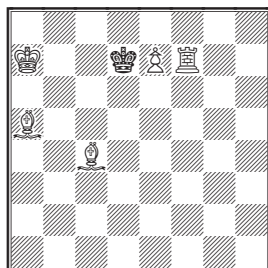


507. J. Mieses

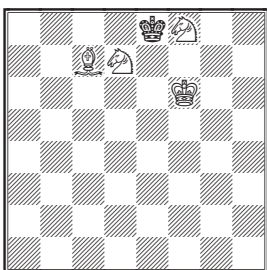


*Deutsche Schachzeitung*  
February 1883

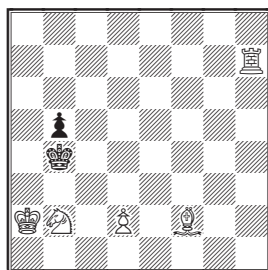
508. J. Mieses



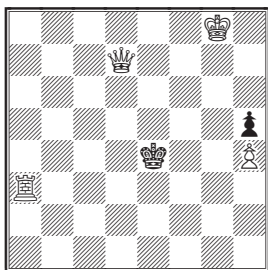
509. C. Mörtzch



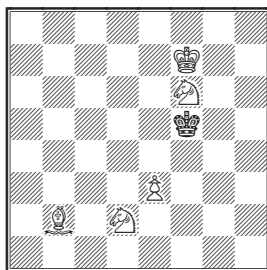
510. G. Morsch



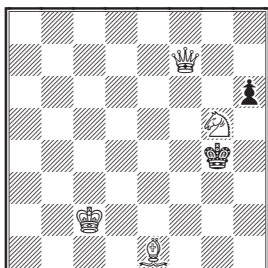
511. H. D. Morwood



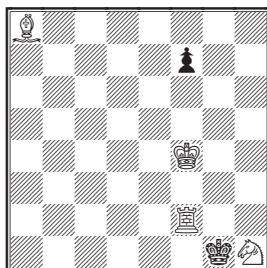
512. J. Mulacek



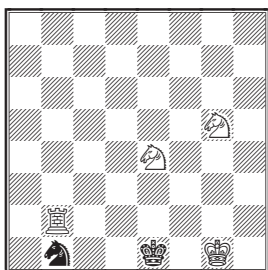
513. F. Müller



514. A. Munck

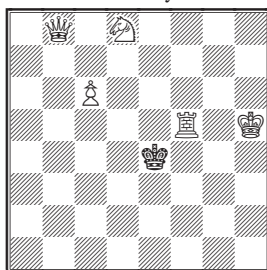


515. Alfred de Musset

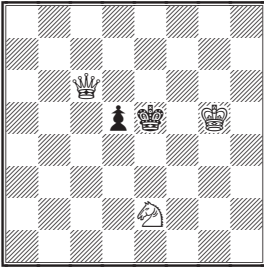


*La Régence*, 1849[!]

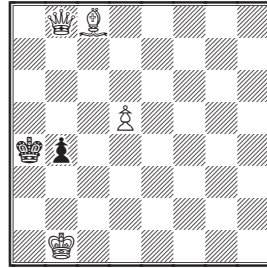
516. J. Myers



517. H. Nanz

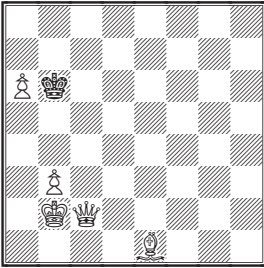


518. O. Nemo



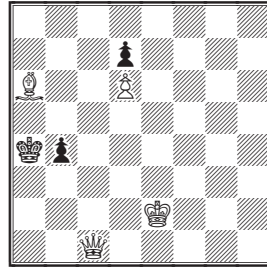
[\*]

519. O. Nemo

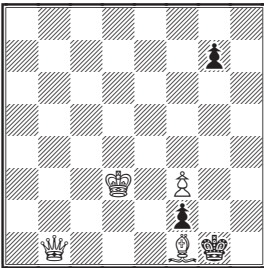


[\*]

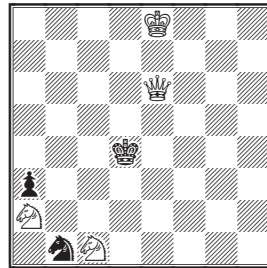
520. O. Nemo



521. O. Nemo

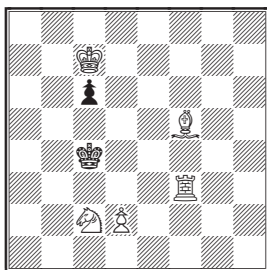


522. O. Nemo



*Deutsche Schachzeitung,*  
May 1886

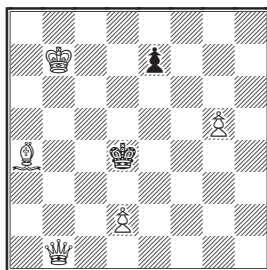
523. O. Nemo



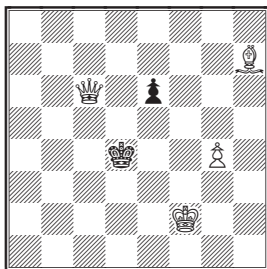
267, Schachminiaturen, 1902

[\*]

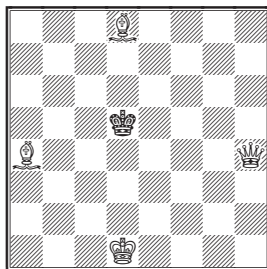
524. A. Nicholls



525. J. G. Nix

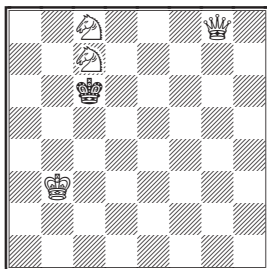


526. L. Noack

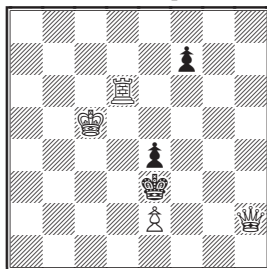


*Deutsche Schachzeitung*  
July 1882

527. L. Noack



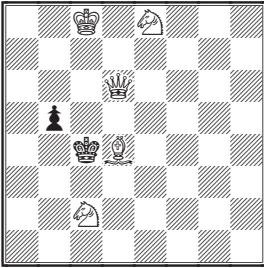
528. J. Öhquist



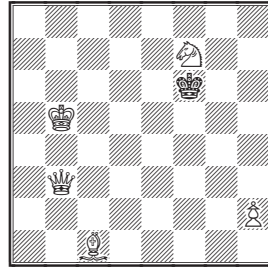
*Deutsches Wochenschach,*  
November 1896



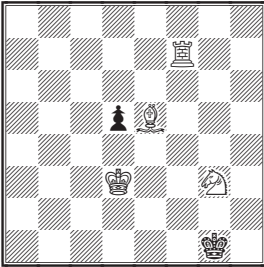
529. A. W. Ohlson



530. P. L. Osborn

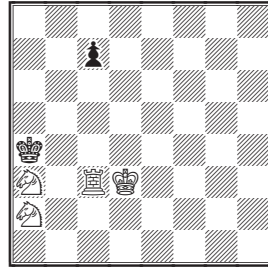


531. E. Palkoska



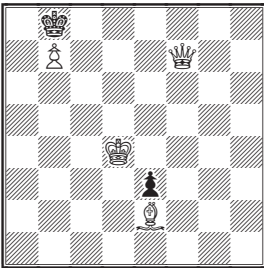
144, Schachminiaturen,  
Neue Folge, 1903

532. E. Palkoska

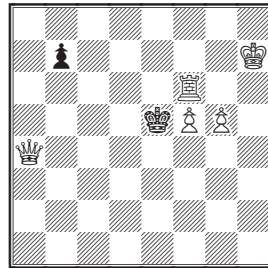


146, Schachminiaturen,  
Neue Folge, 1903

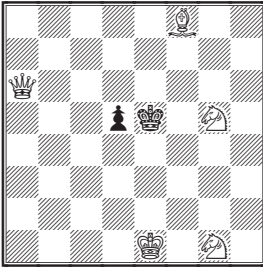
533. E. Palkoska



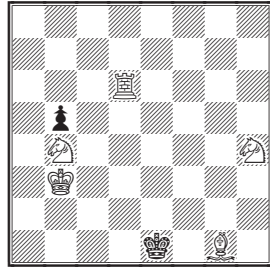
534. E. Palkoska



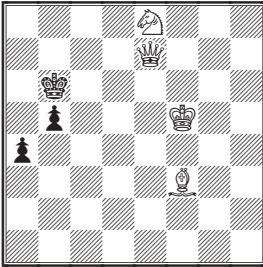
535. E. Palkoska



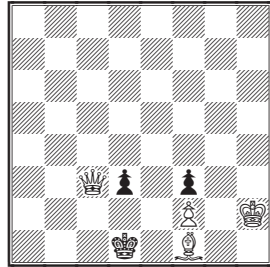
536. E. Palkoska



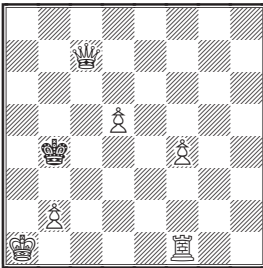
537. E. Palkoska



538. E. Palkoska

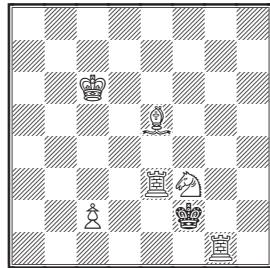


539. E. Palkoska



Wiener Schachzeitung,  
May/June 1902

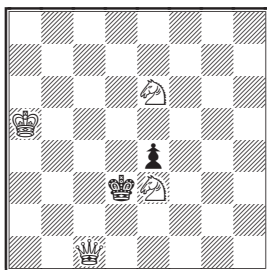
540. E. Palkoska



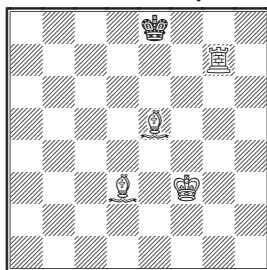
[\*]



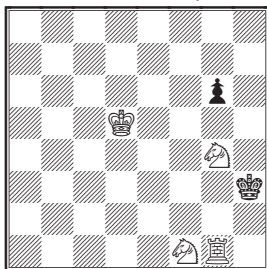
547. K. Pater



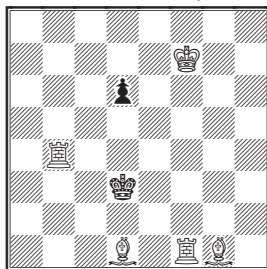
548. W. Pauly



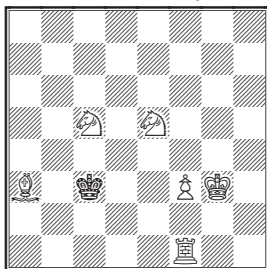
549. W. Pauly



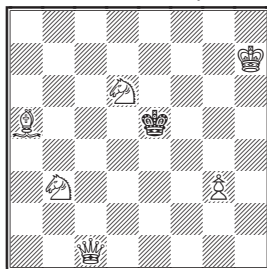
550. W. Pauly



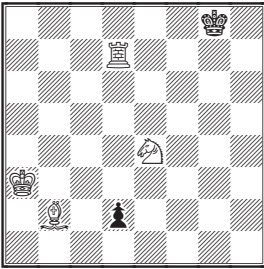
551. W. Pauly



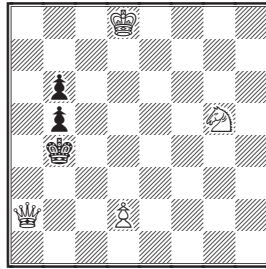
552. W. Pauly



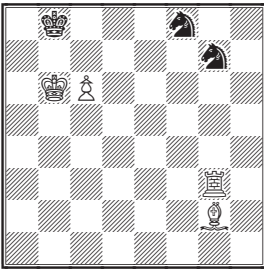
553. E. Petsch-Manskopf



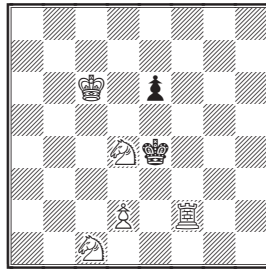
554. E. Petsch-Manskopf



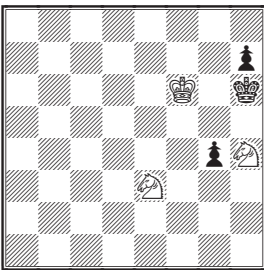
555. E. Petsch-Manskopf



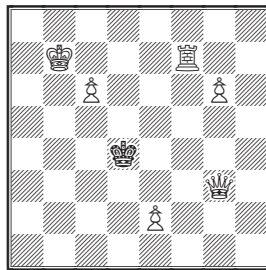
556. E. Petsch-Manskopf



557. A. Petschauer

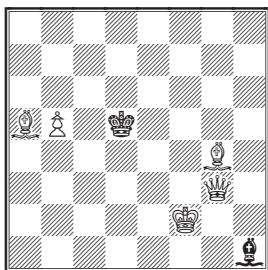


558. F. B. Phelps



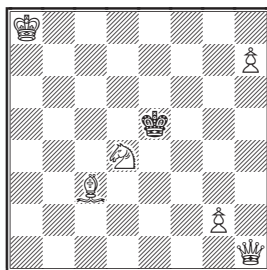
[\*]

559. W. T. Pierce

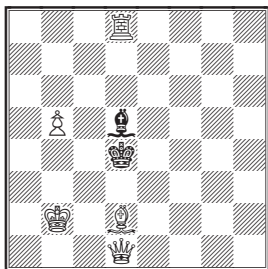


[†]

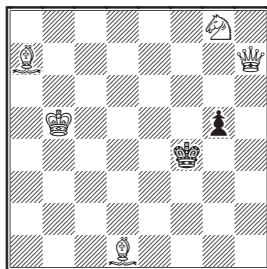
560. W. T. Pierce



561. W. T. Pierce

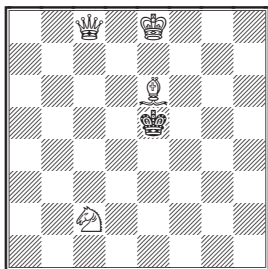


562. W. T. Pierce

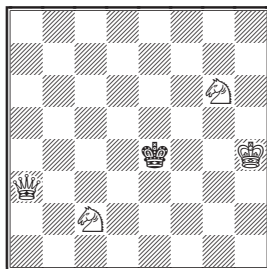


[\*]

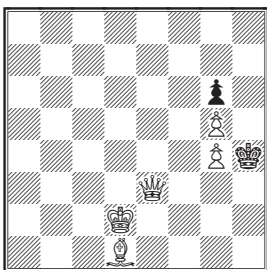
563. J. Pierce



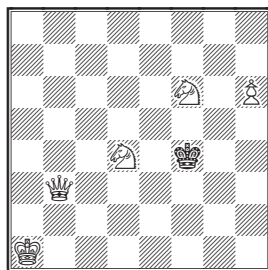
564. J. Pierce



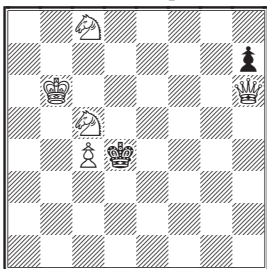
565. J. Pierce



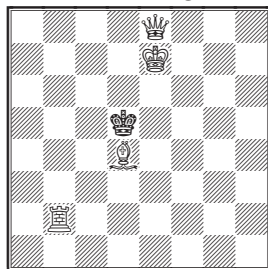
566. V. Portilla



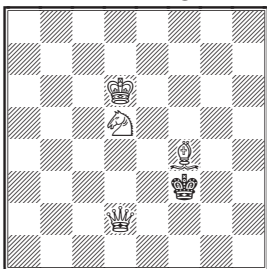
567. J. Pospíšil



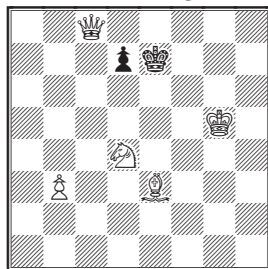
568. E. Pradignat



569. E. Pradignat



570. E. Pradignat



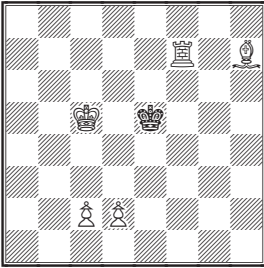




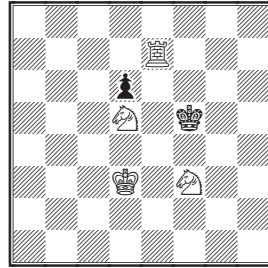




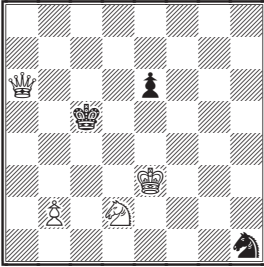
589. Sophie Schett



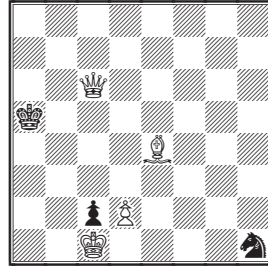
590. S. S. Schoch



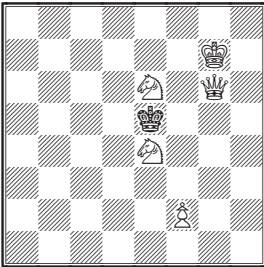
591. A. J. Schoschin



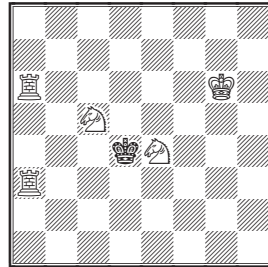
592. A. J. Schoschin



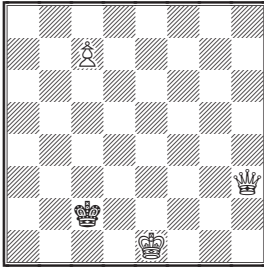
593. R. Schwartz



594. H. W. Sherrard

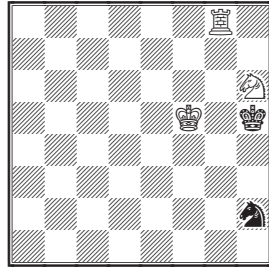


595. W. A. Shinkman



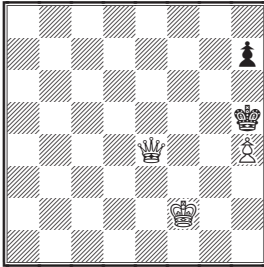
361, Schachminiaturen,  
Neue Folge, 1903

596. W. A. Shinkman

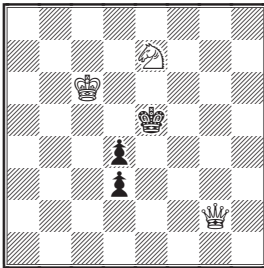


46, Schachminiaturen, 1902

597. W. A. Shinkman

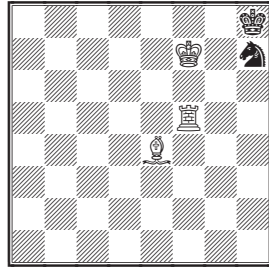


599. W. A. Shinkman



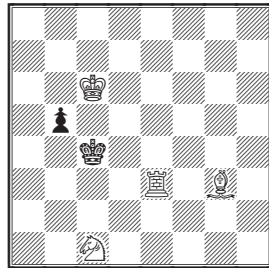
140, Schachminiaturen, 1902

598. W. A. Shinkman



366, Schachminiaturen,  
Neue Folge, 1903

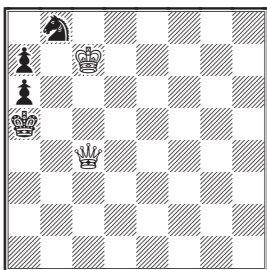
600. W. A. Shinkman



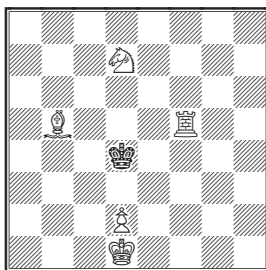
[\*]



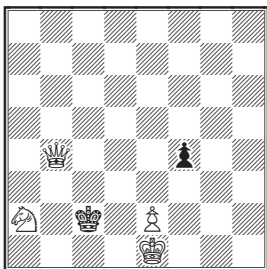
607. W. A. Shinkman



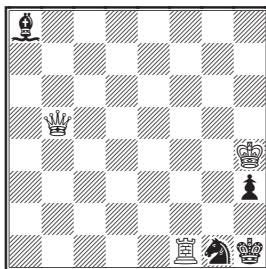
608. W. A. Shinkman



609. W. A. Shinkman

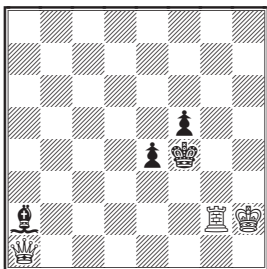


610. W. A. Shinkman

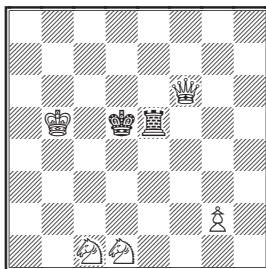


142, Schachminiaturen, 1902

611. W. A. Shinkman

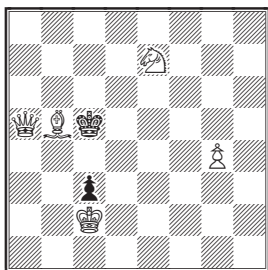


612. W. A. Shinkman



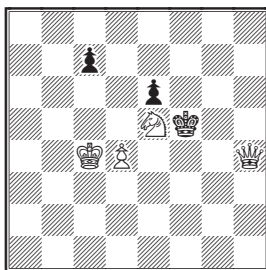


619. W. A. Shinkman



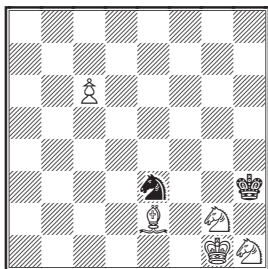
296, Schachminiaturen,  
Neue Folge, 1903

620. W. A. Shinkman

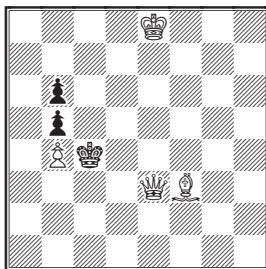


295, Schachminiaturen,  
Neue Folge, 1903

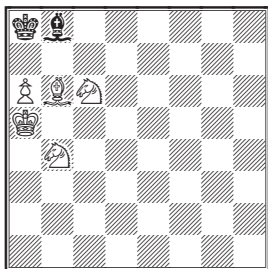
621. W. A. Shinkman



622. W. A. Shinkman

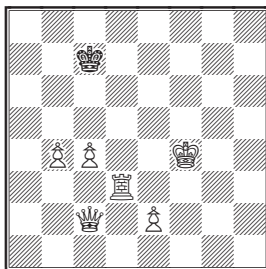


623. W. A. Shinkman



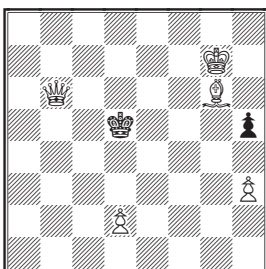
291, Schachminiaturen, 1902

624. W. A. Shinkman

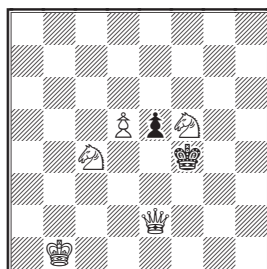




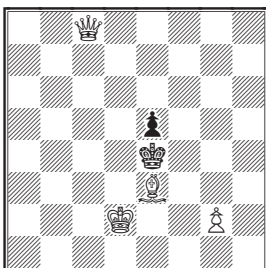
625. W. A. Shinkman



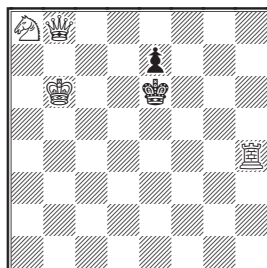
626. W. A. Shinkman



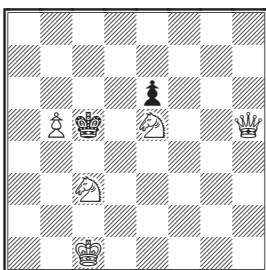
627. G. J. Slater



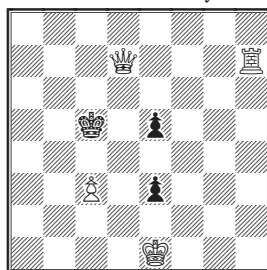
628. G. J. Slater



629. G. J. Slater

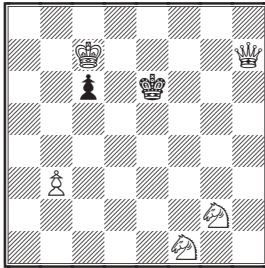


630. J. Smutný

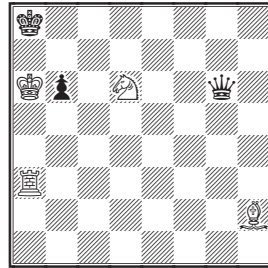


*Knowledge* 1903,  
2-3 hon. mention ex æq.

631. J. Smutný

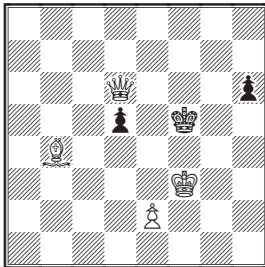


632. L. Solyom

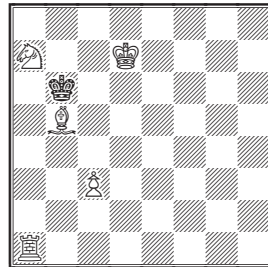


[\*]

633. F. Sorko

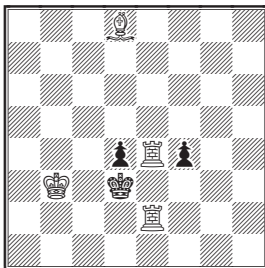


634. J. Stent

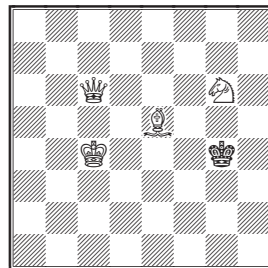


*Hackney Mercury*, 1893  
3rd prize

635. A. B. Skipworth

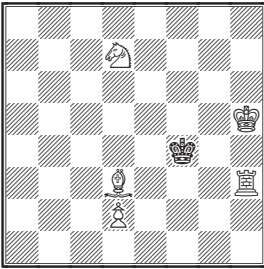


636. R. Steinweg

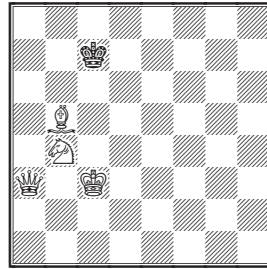


[\*]

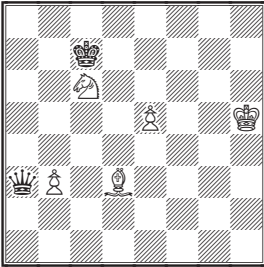
637. F. W. Storck



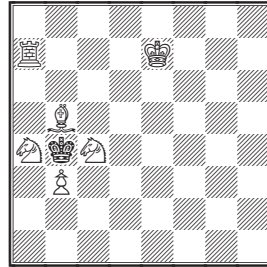
638. C. F. Stubbs



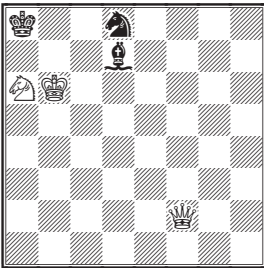
639. C. F. Stubbs



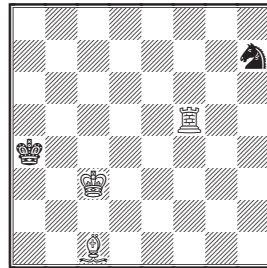
640. C. F. Stubbs



641. C. F. Stubbs

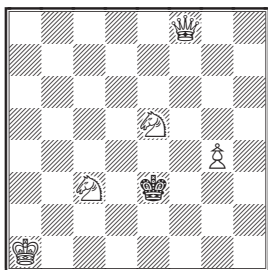


642. C. F. Stubbs

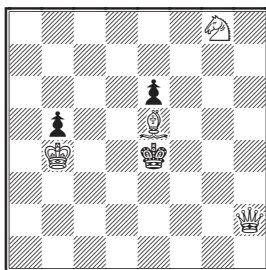


[\*]

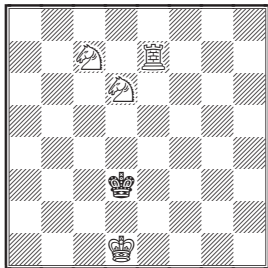
643. C. F. Stubbs



644. G. Szabó

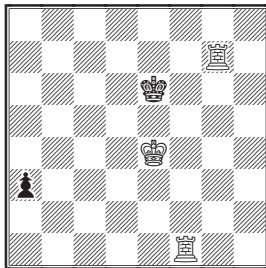


645. A. von Szászy



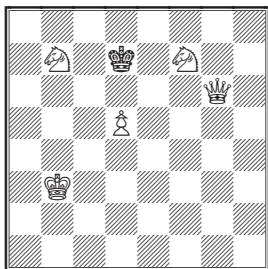
*Romanleser, 1900 ?*

646. F. M. Teed

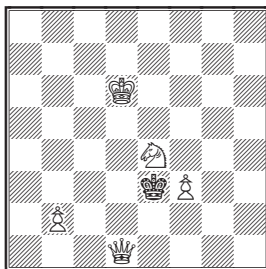


*Dubuque Chess Journal,  
January 1891*

647. F. M. Teed

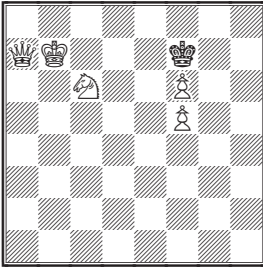


648. F. M. Teed

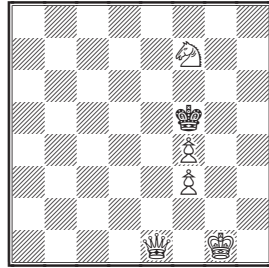




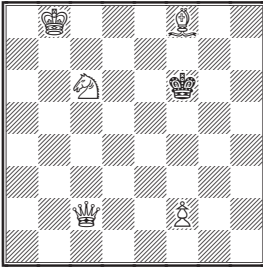
655. F. Thompson



656. F. Thompson

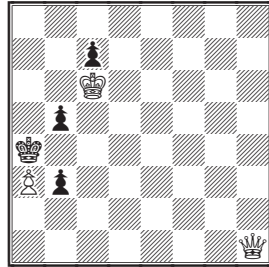


657. W. H. Thompson

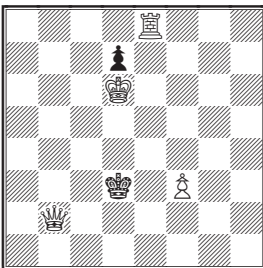


Original

658. R. G. Thompson

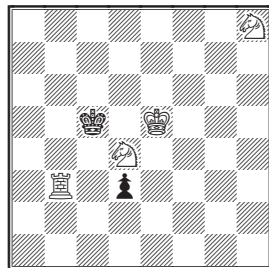


659. J. Tolosa



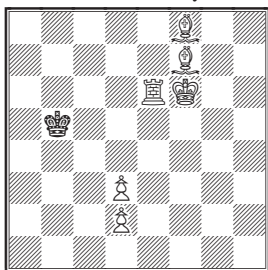
[\*]

660. J. F. Tracey

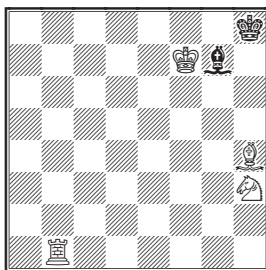




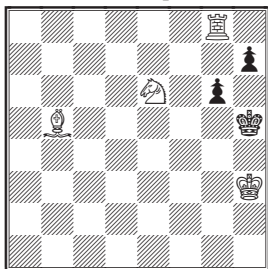
667. J. Van Dyk



668. J. T. Vance

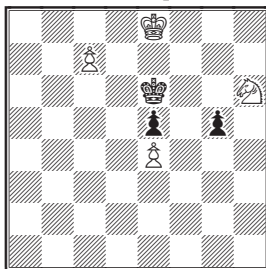


669. Vasquez

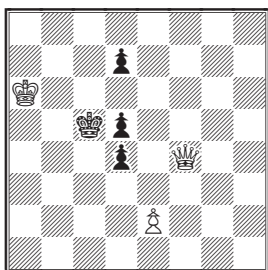


[\*]

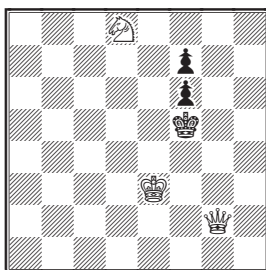
670. Vasquez



671. L. Vetešník



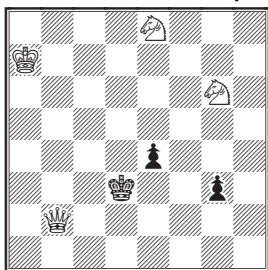
672. Votruba



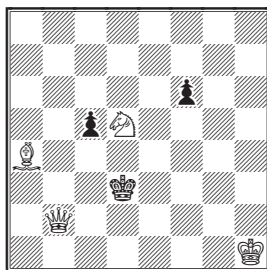




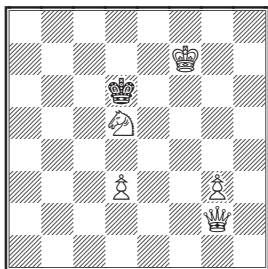
679. C. H. Waterbury



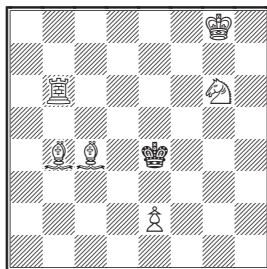
680. A. Waterhouse



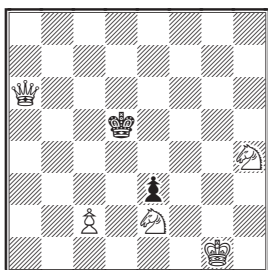
681. N. Wesin



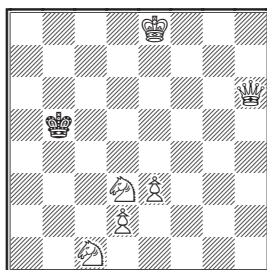
682. N. Wesin



683. N. Wesin

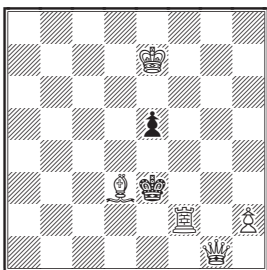


684. N. Wesin

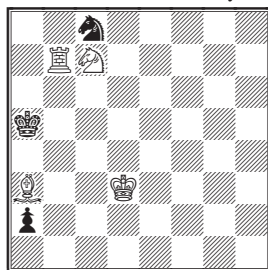


[\*]

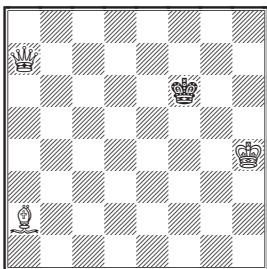
685. N. Wesin



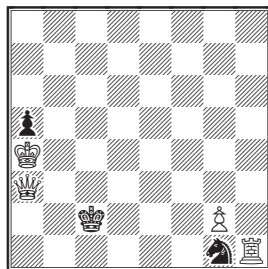
686. E. E. Westbury



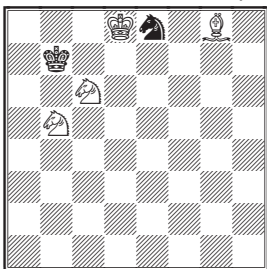
687. C. H. Wheeler



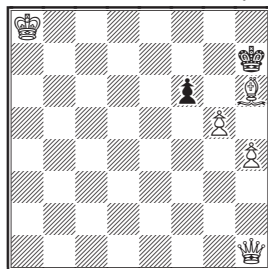
688. C. H. Wheeler



689. C. W., of Sunbury

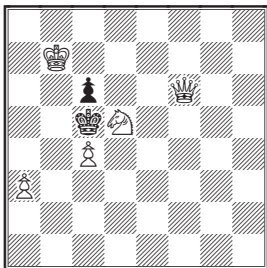


690. C. W., of Sunbury

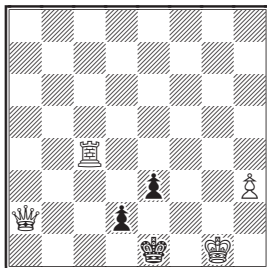


[†]

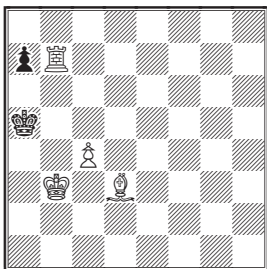
691. C. W., of Sunbury



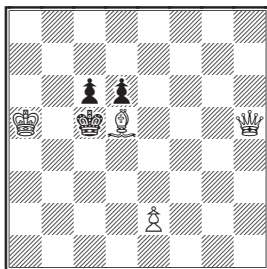
692. C. Wiehe



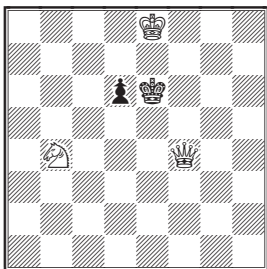
693. F. G. Wieck



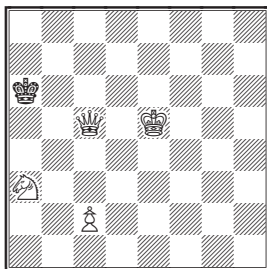
694. F. G. Wieck



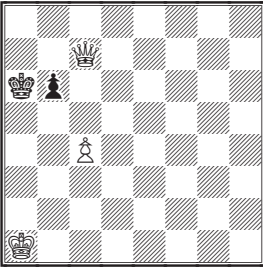
695. P. H. Williams



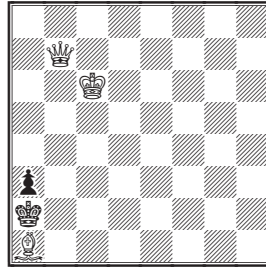
696. P. H. Williams



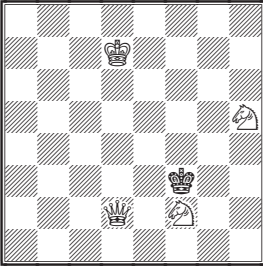
697. P. H. Williams



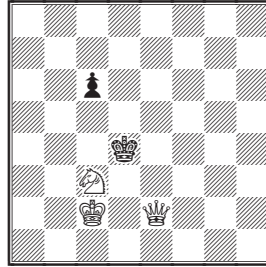
698. P. H. Williams



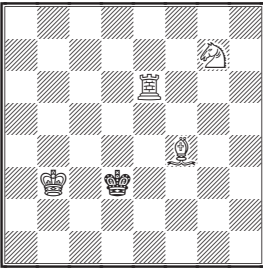
699. P. H. Williams



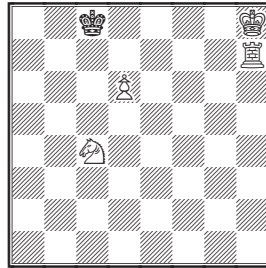
700. P. H. Williams



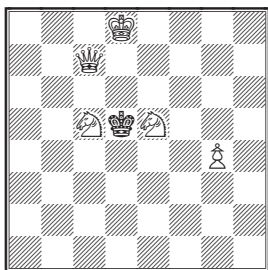
701. P. H. Williams



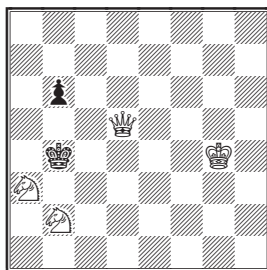
702. P. H. Williams



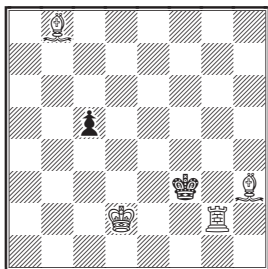
703. P. H. Williams



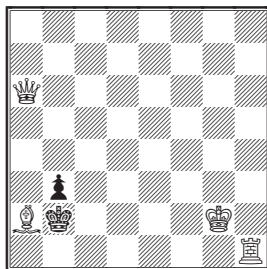
704. P. H. Williams



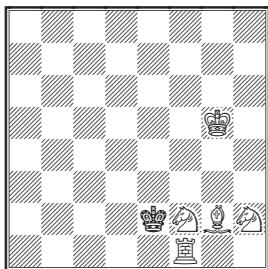
705. P. H. Williams



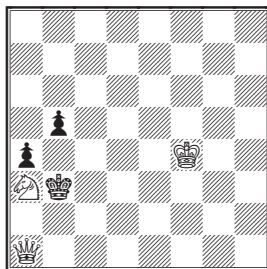
706. P. H. Williams



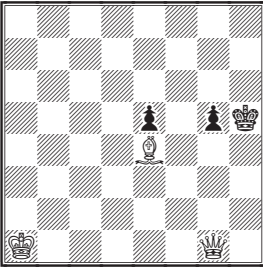
707. P. H. Williams



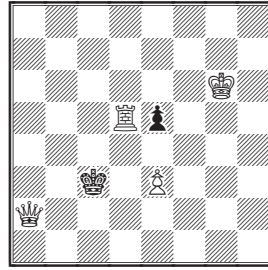
708. P. H. Williams



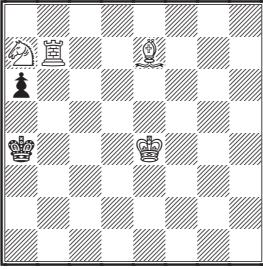
709. P. H. Williams



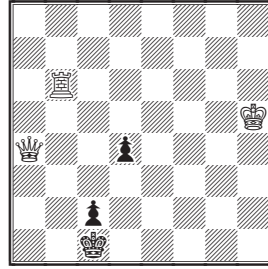
710. P. H. Williams



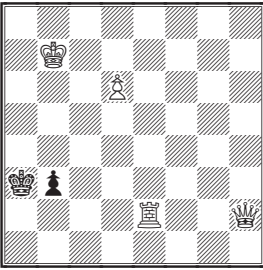
711. P. H. Williams



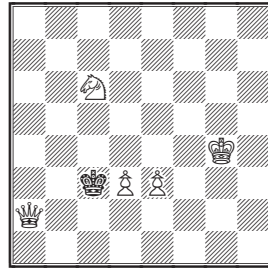
712. P. H. Williams



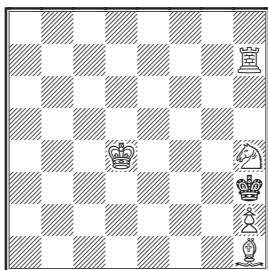
713. P. H. Williams



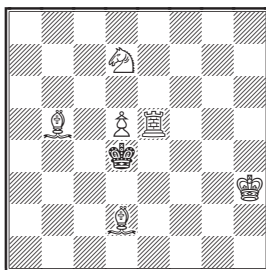
714. P. H. Williams



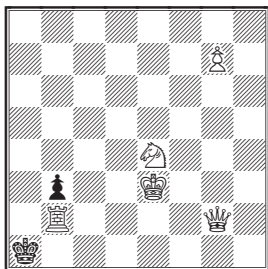
715. P. H. Williams



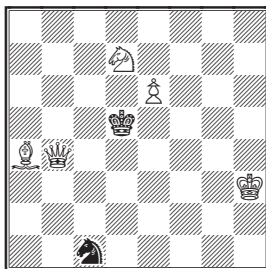
716. P. H. Williams



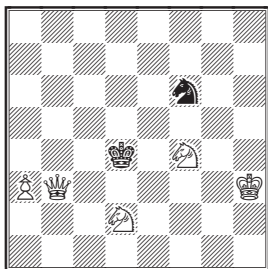
717. P. H. Williams



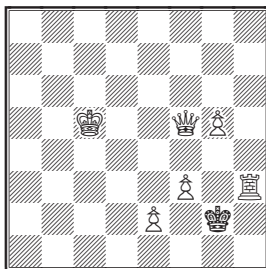
718. P. H. Williams



719. P. H. Williams

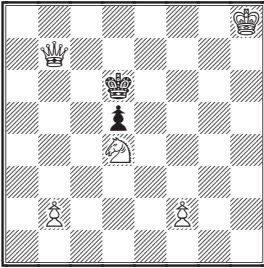


720. P. H. Williams

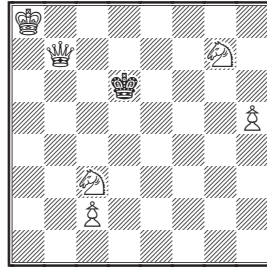




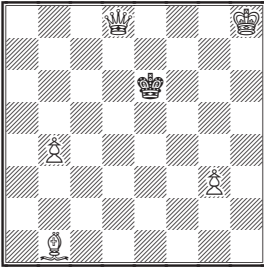
721. P. H. Williams



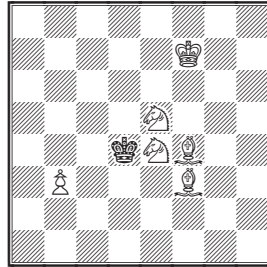
722. P. H. Williams



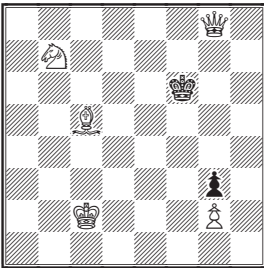
723. P. H. Williams



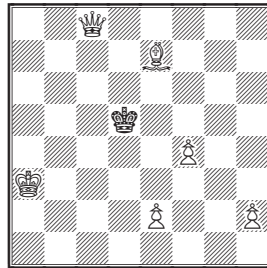
724. P. H. Williams



725. P. H. Williams

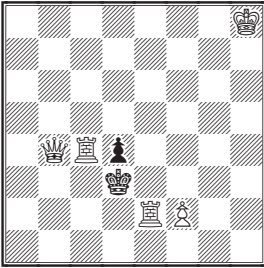


726. P. H. Williams

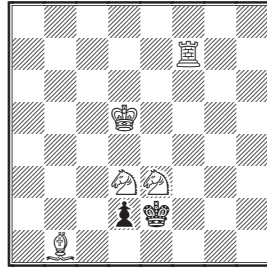




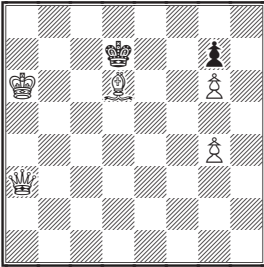
733. P. H. Williams



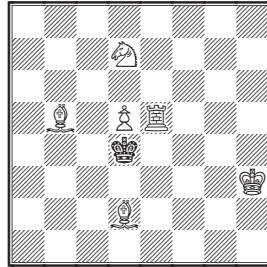
734. P. H. Williams



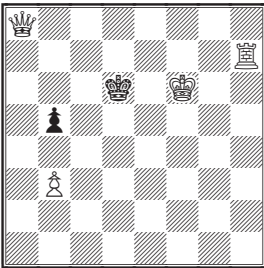
735. P. H. Williams



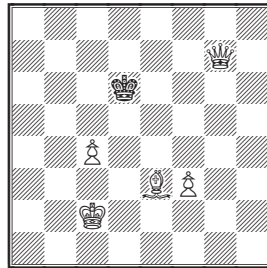
736. P. H. Williams



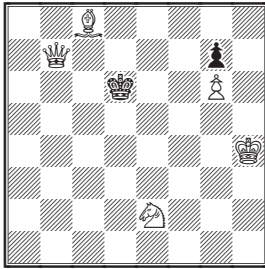
737. E. J. Winter-Wood



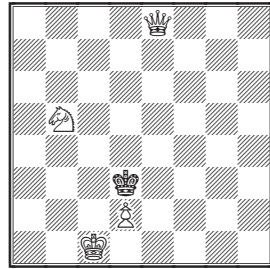
738. E. J. Winter-Wood



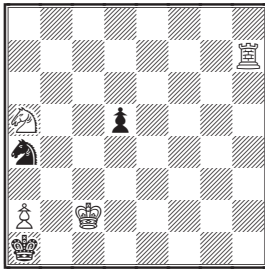
739. E. J. Winter-Wood



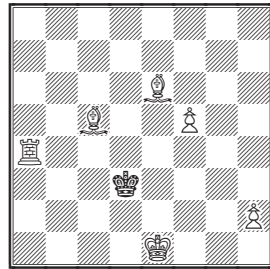
740. W. J. Wood



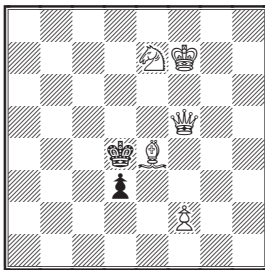
741. W. J. Wood



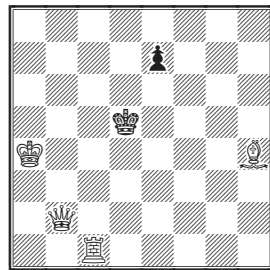
742. W. J. Wood



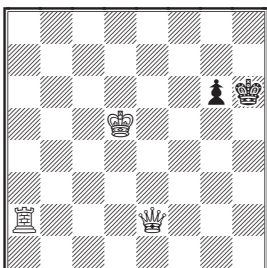
743. W. J. Wood



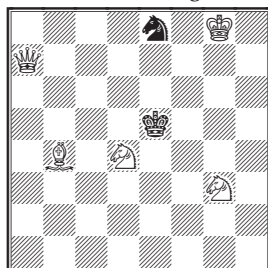
744. E. Woodward



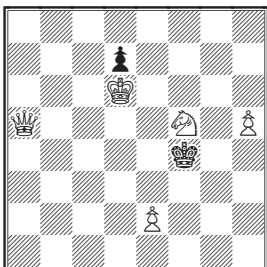
745. E. Woodward



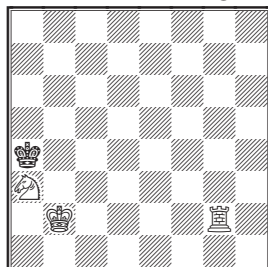
746. R. J. Wright



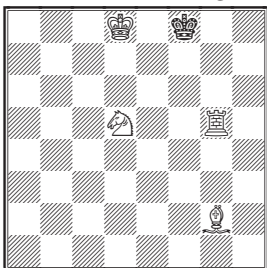
747. S. Wulf



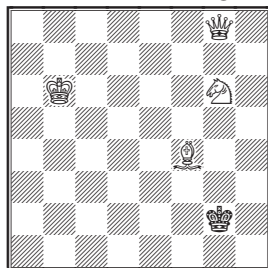
748. O. Wurzburg



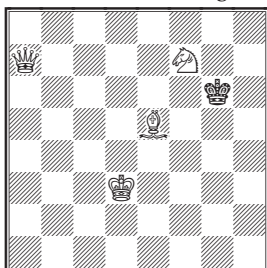
749. O. Wurzburg



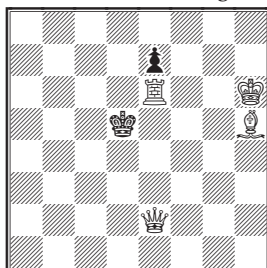
750. O. Wurzburg



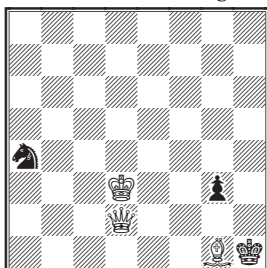
751. O. Wurzburg



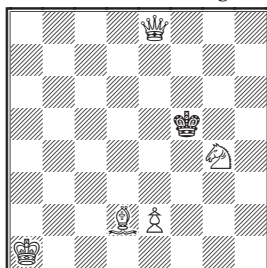
752. O. Wurzburg



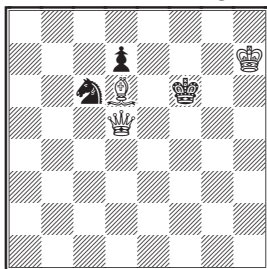
753. O. Wurzburg



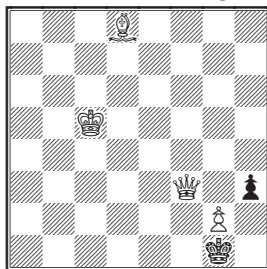
754. O. Wurzburg



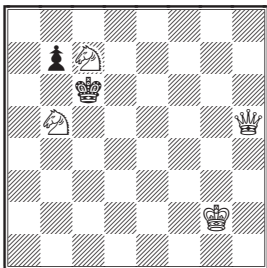
755. O. Wurzburg



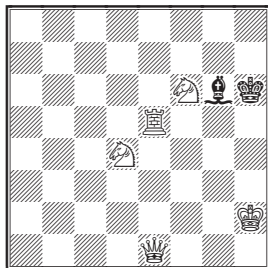
756. O. Wurzburg



757. O. Wurzburg

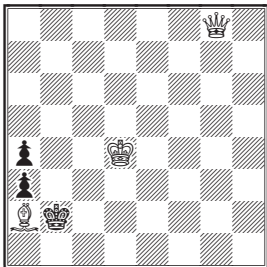


758. O. Wurzburg

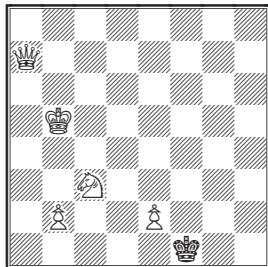


311, Schachminiaturen,  
Neue Folge, 1903

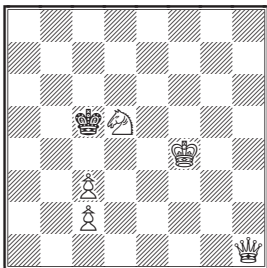
759. O. Wurzburg



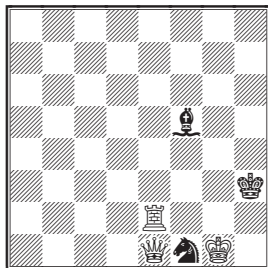
760. O. Wurzburg



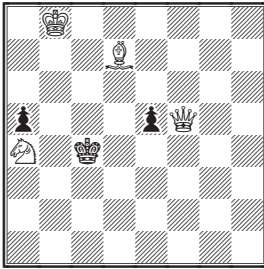
761. O. Wurzburg



762. O. Wurzburg

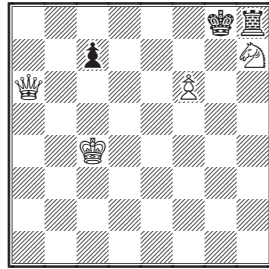


763. O. Wurzburg

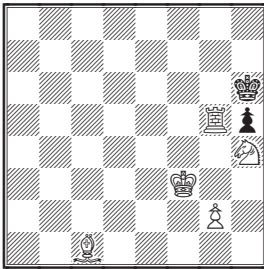


312, Schachminiaturen,  
Neue Folge, 1903 [\*]

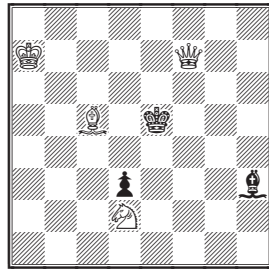
764. O. Wurzburg



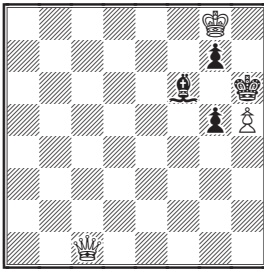
765. O. Wurzburg



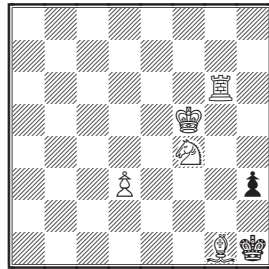
766. O. Wurzburg



767. O. Wurzburg

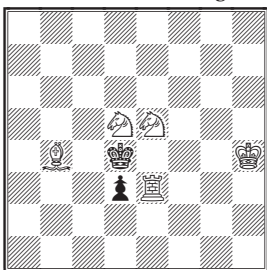


768. O. Wurzburg

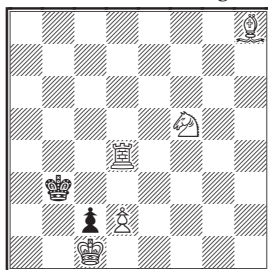




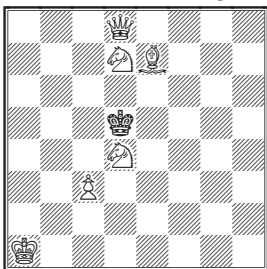
769. O. Wurzburg



770. O. Wurzburg

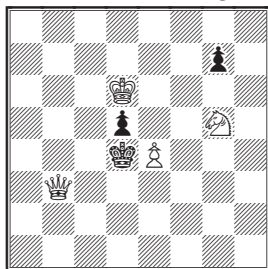


771. O. Wurzburg

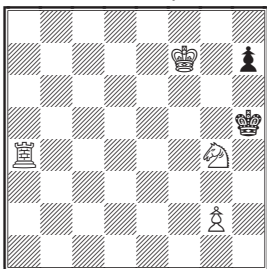


[\*]

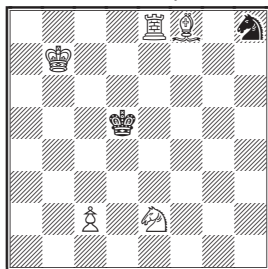
772. O. Wurzburg



773. F. W. Wynne



774. F. W. Wynne





“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 sagement 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	29...Rg5	58...[Sg3]	86...Bb6
2...Sf8	30...c4	59...Bh3	87...Sh2
3...Be1	31...Bd7	60...Sd4	88...c4
4...Qf7	32...Qf7	61...Bg5	89...e3
5...Re5	33...Qd3	62...Kd1	90...Sc5
6...Kb5	34...Bh1	63...Qg2	91...Kb3
7...Kc6	35...Bd5	64...Be6	92...Qe3
8...Ke8	36...Rg2	65...Kf4	93...Qf8
9...Rg5	37...b4	66...Ke3	94...Rb4
10...Bb4	38...Bd5	67...Qg1	95...Kg8
11...Rf5	39...Bg2	68...Bb2	96...Bb7
12...Sc6	40...Sg5	69...Qb3	97...[Qb1]
13...Kb5	41...Qd1	70...Bh4	98...Qh1
14...Qg7	42...Kd8	71...Ka6	99...g3
15...Sc1	43...Be5	72...Sh8	[Bd5]
16...Qh3	44...Qg6	73...Sd2	100...Sbd3
17...Bd1	45...Bd4	74...Qe4	101...Bd5
18...Qc4	46...Rf6	75...Sf6	102...Sd1
19...Qf8	47...Ra5	76...Bf5	103...Qd1
20...Kb4	48...Bg6	77...Bg8	104...Rh1
21...Sa4	49...Sd5	78...Qc5	105...Ra1
22...Bg2	50...Qc1	79...Re7	106...Bc7
23...Sc6	51...Se4	80...Se1	107...Qa7
24...Bh6	52...Bg4	81...Be3	108...d6
25...Sc7	53...Bh7	82...Rha5	109...Bb2
26...Kf7	54...Qf1	83...Qc4	110...Rc5
27...Be1	55...Sb4	84...Sed3	111...Se6
[Kg3, Kf2]	56...Qa7	85...Bc3	112...Bg2
28...Kd1	57...Rd6	[K×g7, Be5]	113...Qh8

114...e3	150...Rh6	185...Kg7	222...Rc8
115...Qh8	151...Se4	186...Qb3	223...Bd2
116...Bc8	152...g3	187...Qd1	224...Bf2
117...Se5	153...Be6	188...Qb2	225...Qa6
[Sf3, Sd2]	154...Sc8	189...Bd7	226...Bb2
118...Bb5	155...Sa6	190...Qe5	227...Qg4
119...Ke5	156...Bd1	191...Kd7	228...Rf6
120...Qf5	157...Qh1	192...Qb8	229...Qg2
121...Be7	158...Qh6	193...Sd7	230...Rg8
122...Bg2	159...Rg6	194...Sf6	231...Se7
123...Re5	160...Qa7	195...Be6	232...Kc3
124...Qf3	161...Re8	196...Se7	233...Qd3
[Kc4]	162...Sa7	197...Qf5	234...Qc6
125...Qb3	163...d4	198...Bg7	235...Kb3
126...Rd4	164...Qd3	[Bf8†]	236...Bg5
127...Qb1	165...Bf1	199...Bc2	237...Sc5
128...Rb7	166...Bf5	200...a4	238...Bb5
129...Bc7	167...Qf5	201...Qg3	239...Qa3
130...Sf4	168...Ba3	202...Sh6	240...Se4
131...Se7	169...R6f7	[Se7†]	241...Bd7
[Qc8]	170...Qb3	203...Qa2	242...Qc1
132...Sg1	171...Rf5	204...Qd4	243...Qc8
133...Sf5	172...Rhf5	205...Qh5	244...Sf4
134...Be1	173...Sg5	206...Sh1	245...Qa6
135...Sh5	174...Sb4	207...Be6	246...Ra8
136...Sb5	175...Sh6	208...Ra8	247...Qa8
137...Bg7	[Qf1]	209...Ba7	248...Se5
138...Re1	176...Rf1	210...Sb8	249...Se7
139...Qa8	177...S5g4	211...Qa7	250...Be5
140...Bd2	178...Se5	212...Sg6	251...Ba3
141...Se7	[Qb6†, c4]	213...Qg2	252...Ra4
142...Bb2	179...Bf5	214...Sb2	253...Qg3
143...[Sh6]	180...Qg1	215...Qb6	254...Ke2
144...Qc2	181...Ra6	216...Sf8	255...Qa7
145...Bh4	[Ra7]	217...Sc4	256...Sc3
146...Bc1	182...Qa2	218...Re1	257...Re1
147...Sg5	[Ke4]	219...Qe1	258...Sd4
148...Qa7	183...Qa3	220...Qb2	259...Bd1
149...Rb5	184...Bb5	221...Qc6	260...Rh5

261...Kc8	296...Kf7	330...Qh2	369...Qf7
262...Be3	297...Qe6	331...Sg5	370...Se5
263...Se7	298...h3	332...Qa6	371...Re7
264...Sd7	299...Qe6	333...Bd4	372...Bh8
265...Qg8	300...Qc6	334...Bh1	373...Qb8
266...Kf3	301...Bc6	335...Qe7	374...Bf7
267...Rg8	302...Se5	336...c4	375...Kf1
268...Sd7	303...Sc8	337...Rf6	376...Qd3
269...Ke3	304...Qh3	338...Bf7	377...Kb2
270...Bc4	305...Bb3	339...Kg4	378...Bg4
271...Rh7	306...Bd7	340...Sd4	379...Qg2
272...Kf6	307...Sg5	341...Qg2	380...Sf6
273...Se6	[Sb2]	342...Bb5	381...Bf3
274...Qd6	308...b4	343...Rh4	382...Qh7
275...Qf1	[b3, Bc5,	344...Bc4	383...Bd3
[Qc1, Rc2]	Bd8, Qf3,	345...Sc4	384...Qa1
276...Re6	Kc2, Kd2,	346...Ke6	385...Qa2
277...Be3	Ke2]	347...Kf2	386...Sh5
[Bf6]	309...Sf6	348...Ke7	387...Qa8
278...e6	310...Qf5	349...Qh6	388...e7
[Qg6]	311...Sh4	350...Qg2	389...Bd3
279...Ba5	312...Qf3	351...Kd7	[Be7, Qf1,
280...Qd5	313...Qa3	352...Re2	Qf3]
281...Sb4	314...Kb6	353...Bc2	390...Qf4
[Sc3]	315...Sf6	354...Qg8	391...Qd8
282...Kd5	316...Sa4	355...Bf5	392...Qb2
283...Qc3	317...Se8	356...Kf8	393...Ke1
284...Kg2	318...Qa1	357...Qa7	394...Sc2
285...Kg3	319...Qg6	358...Bh6	395...Re6
286...Kh2	320...Rc2	359...Bh7	396...c4
287...Qa5	321...Ra1	360...Kc2	397...Qg2
288...Sf6	322...Bg6	361...Rf7	398...Bd6
289...Kh5	323...c5	362...Sd3	399...Qf2
290...Re8	324...f6	363...[Se5]	400...Qf1
291...Sf5	325...Qa2	364...Qc1	401...Sd7
292...Se8	326...c5	365...Sd3	402...Sg2
293...Kg2	327...Sc4	366...Be3	403...Sc4
294...Bc7	328...Kb4	367...Qf2	404...Bf5
295...Se5	329...Qf2	368...Ke8	[Re2]

405...Ke2	443...Sd5	481...Rf6	517...Kg4
406...Ra8	[Qf2]	482...Bb6	518...Ba6
407...Sf4	444...Sd4	483...Ba6	[Qa7†]
408...Qc7	445...Bf8	484...Qb2	519...Bb4
409...Bh1	446...Qc1	485...Sbd7	[Ba5†, Bf2†,
410...Ba8	447...Qg1	486...Qh7	Qc4, Qc8]*
411...Bg4	448...Qb5	[Qc4]	520...Bd3
412...Rc5	449...Sd2	487...Qh3	521...Qb7
413...Sc5	450...Sd7	[Qg8]	522...Kd7
414...Sf8	451...Sd3	488...Bd4	523...Bd7
415...Bd8	452...Bc4	489...Sd3	[Rc3†]*
416...Qd5	453...Qa1	490...Qc2	524...Bc6
417...Bg7	454...Qh6	491...Sd5	525...Qc7
418...Bf7	455...Se6	492...Kf4	526...Bd7
419...Qg7	456...Rb3	[Qd5]*	527...Sa6
420...Kd7	457...Ba7	493...Ra7	528...Ra6
421...Bb4	458...Ke1	494...Bc5	529...Qg6
422...Se5	459...Sa5	495...Bb2	530...Sd6
423...Bb2	460...Ka5	496...Kf5	531...Sf5
424...Se6	461...Qh7	497...Qe8	532...Kc2
425...Qg7	462...Sf7	498...Qh8	533...Kc4
426...Qb2	463...Qg3	499...Se8	534...Rb6
427...Rh4	464...Rg5	500...Sd6	535...Bh6
428...Kg7	465...Ra3	501...Qc3	536...Sa2
429...Ra4	466...Rh7	502...Sh5	537...Sc7
430...Qg1	467...Bh1	503...Sf4	538...Bh3
431...Qb3	468...Rg4	504...Sgh2	539...Rb1
432...Se2	469...Bh1	505...Kb4	540...Rge1
433...Sd4	470...Qg4	506...Rg1	[Sh4]
434...Sf3	471...Qd6	507...Bc5	541...Sa1
435...Bg2	472...Sd7	508...Bc3	[Qb7†]
436...Kf7	473...Qf7	509...Kg6	542...Sh2
437...Qg3	474...Kg2	510...d4	543...[Sa6]
438...Kd7	475...Sh3	511...Qd8	544...Bb5
439...Qd4	476...Ra4	512...Bc1	545...Qh8
440...Kd2	477...Kc8	513...Kd3	546...Bh5
441...Qh1	478...Bh5	514...Rd2	547...Sg7
442...Sf1	479...Qg6	515...Rd2	548...Rb7
	480...Qf6	516...Qb3	549...Sf6



550...Bd4	584...Kf7	618...Sg5	653...Bf3
551...f4	[Bb2†,	619...Sg6	[Bh1]
552...Sd4	Bc5†, Bd6]	620...Kd3	654...Bb4
553...Bh8	585...Rh7	621...c7	655...Qg1
554...Sh3	586...Rc8	622...Bd1	656...Qe7
555...Ra3	587...Kd6	623...Sd5	657...Se7
556...Rf3	588...Sc5	624...Rg3	658...Qa1
557...Shg2	589...Be4	625...Bc2	659...Rb8
558...Re7	590...Rg7	626...Sce3	[Ra8, Re2,
[Rf5]	591...Qb7	627...Qg8	Re5, Kc5]
559...[Qc7]	592...Bf5	628...Qf8	660...Sf7
560...Qh3	593...Sf4	629...Qf7	661...Sd2
561...Rd7	594...Sd7	630...Qb7	662...Rc5
562...Sf6	595...Qa3	631...Sg3	663...Kc3
[Qd3]	596...Kf6	632...Sc4	664...Sg3
563...Bh3	597...Ke3	[Sc8]	665...Bf6
564...Sb4	598...Bd5	633...Qc6	666...Se6
565...Qa3	599...Kd7	634...Rb1	667...Rd6
566...Kb2	600...Se2	635...Bh4	668...Rh1
567...Se7	[Re2]	636...Sf4	669...Be8
568...Be5	601...Bd4	[Qg2†]	[Be2†, Rf8]
569...Bg5	602...b3	637...Bc4	670...Sg4
570...Kf5	603...Sa5	638...Sc6	671...Ka5
571...Ba6	604...Ref4	639...[Sd8]	672...Qg1
572...Rd7	605...Qd6	640...Rd7	673...Qc1
[Bg5]*	606...R3b8	641...Qf4	674...Qd2
573...Bc5	607...Kd6	[Qg3, Qh2]	675...Qc1
574...Sd6	608...Rf6	642...Bg5	676...f7
575...Qd3	609...Qb7	643...g5	677...Ra2
576...Raf8	610...Qb2	644...Qf2	678...Qc8
[Ke5]	611...Rg3	645...Se6	679...Sf6
577...Sg5	612...Sd3	646...Rc1	680...Bd1
578...Sh5	613...Qf8	647...Qg1	681...Qb2
579...Kg2	[Sed7†]	648...b4	682...Bd2
580...Rh4	614...Re1	649...Kc2	683...Sg6
581...Bd5	[Rxe5]*	650...Qh5	684...Se2
582...Rh5	615...Qa2	651...Bd4	[Sb3]
583...Se6	616...Kh5	652...Ra1	685...Qg6
	617...Rc2		686...Se6

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

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

