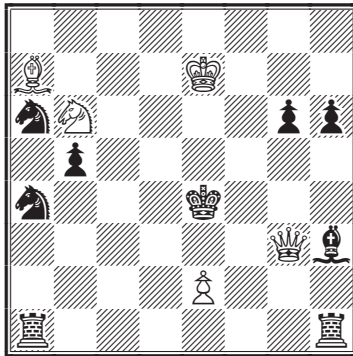Dedicated to the
Committee, Judges & Umpire
of the *Era* Problem Tournament

Mate in four moves

by Conrad Bayer, Vienna

J. LÖWENTHAL

SELECTED PROBLEMS FROM THE
ERA PROBLEM TOURNAMENT

[1857]

Dedicated to the
Committee, Judges, and Umpire
of the Era Problem Tournament
by their obliged servant,

J. Löwenthal

PREFACE

At the end of the year 1855, the idea presented itself to my mind of getting up a Problem Tournament in connection with the *Era* newspaper, of which I had become the Chess Editor; and on the 30th of December, in that year, I published the conditions under which problem composers might enter into competition for the prize of an ivory set of Staunton Chessmen, to be given by me. It was part of the plan I had formed to leave the competitors as free and unembarrassed as possible, and therefore the conditions laid down were very few and simple. They provided only that each competitor should send in six problems, bearing some mark or motto corresponding to that on a sealed envelope, containing copies of the problems and the name of the composer, and that none of the compositions should be either conditional or suicidal. By this limitation of regulations I proposed to effect two objects—the one to allow each composer to follow the bent of his peculiar genius, and thus to insure the greatest chance of obtaining the best productions; the other to ascertain the direction taken by those minds which at the present day occupy themselves with the problem branch of Chess.

As I am by habit and inclination a Chess-player rather than a composer or solver of problems, it was necessary for me to obtain assistance in order to carry out my design, and the obvious step was to form a Committee for the management of the Tournament. It was essential that that Committee should possess two requisites—first, reputation for such an amount of skill on the part of its members as would secure the proper testing of the problems sent in; next, that the character of the gentlemen composing it should be a guarantee that the Tournament would be conducted honourably and with fairness. The following gentlemen—to whom I have to tender my grateful acknowledgments for aid, without which the enterprise could not have been satisfactorily carried out—kindly consented, at my request, to act as the Committee of the *Era* Problem Tournament:—

The Rev. W. Wayte	C. Tomlinson, Esq.
The Rev. C. E. Ranken	H. Turton, Esq.
Captain Gowan	W. Grimshaw, Esq.
T. C. Oldham, Esq.	H. C. Mott, Esq.
S. Angas, Esq.	Herr Kling
T. Sutherland, Esq.	Herr Horwitz
G. White, Esq.	Herr Falkbeer

The ability and character of the gentlemen whose names I have just given will be recognised by the European Chess world, and will, I am certain, secure for the decision which has been arrived at through them, the respect and acquiescence of the Chess public.

The 1st of May, 1856, was originally proposed as the last day for the reception of problems; but, in consequence of the problem composers of the continent entering into the competition—of which they had not such early notice as the English readers of the *Era*—the period was subsequently enlarged to the 1st of August, and arrangements were made to provide a second prize, by an entrance fee from those composers who thought proper to enter into competition for it. By the latter date, sixteen sets of problems were sent in from various parts of Europe; and then commenced the work of examination by the gentlemen who had favoured me with their assistance. As the members of the committee resided at such distances apart as rendered it impossible that they should meet frequently, the scrutiny was carried on by correspondence. This involved considerable labour, and occupied much time; and it was not till toward the end of October that the preliminary labours terminated. The result so far was, that, with almost perfect unanimity, two sets of problems, bearing respectively the mottoes, *All is Well that ends Well,* and *Palmam qui Meruit Ferat*, were indicated as superior to all the others. On the relative merits of those two sets, opinions were divided—some placing one first, some the other; and it then became necessary to take the next step of appointing judges and an umpire. For that purpose a meeting of the Committee took place at the St. George's Chess Club, on the 29th of October, 1856, when the following gentlemen were unanimously elected to be judges and umpire:—

Judges—Rev. C. E. Ranken	Judges, cont.—
H. Turton, Esq.	Herr Horwitz
W. Grimshaw, Esq.	Herr Falkbeer
Herr Kling	Umpire—Silas Angas, Esq.

Nothing could be more satisfactory than that selection. All the names are known as those of Chess-players and problem composers of a high order; and perhaps in no other country in the world than England could the blending of the native and the foreign elements—so desirable where the productions to be judged of had been forwarded from many countries—have been procured. The empire of Austria, the kingdom of Prussia, and the smaller states of Germany had their representatives in Herr Falkbeer, formerly editor of the *Vienna Schachzeitung,* Herr Horwitz, one of the brilliant "seven stars" of Berlin, and Herr Kling, whose *Chess Euclid,* and other contributions to the literature of Chess, rank him as one of the first analysts and problem composers of the age. Of the merits of the English judges it is hardly necessary to speak. Two of them—Messrs. Grimshaw and Angas—have been prize-bearers in a problem tournament, and the Rev. C. Ranken is a Chess-player and problem solver of a high order. However high the character, and great the ability, of judges belonging to the same race, speaking the same language, and educated in the same Chess school, they would have been open to the suspicion of having been involuntarily biassed by feelings of nationality; but with such judges as those chosen in the *Era* Problem Tournament, no shadow of doubt of that nature can be thrown upon their final decision. I say this, because, although the sealed envelopes have been up to the last moment scrupulously respected, and the names of the composers might be presumed to be utterly unknown, it is notorious that in all such cases whispers, be they right or wrong, do spread, and guesses, more or less correct, are made. There probably never was a competition in which hints thrown out and suggestions made did not point to individuals who took part in it. Silence is, indeed, one of the tutelary deities of Chess; but the devotion to her is not so rigid as to prevent a word now and then escaping from her votaries. Competitors are not hermits, living in secluded cells, but men moving in the world: they are not isolated beings, but have friends to whom they talk, and by whom they are talked of; so that, in spite of the conventional fiction that "nobody knows," perfect security is only to be obtained by the constitution of the final tribunal.

On the appointment of the judges the task of examination was recommenced, and it was gratifying and assuring to find that the result brought out by the labours of the committee was confirmed without dissent. The two sets of problems distinguished by *Palmam qui*

Meruit Ferat, and *All is Well that ends Well,* were again placed by all at the head of the list; but with the old unanimity re-appeared the old division. Some gave the palm to those which came labelled with the words of the Latin writer; others declared their preference for those which bore the sentence from the great English dramatist. That the first and second prizes belonged to the two there was not a doubt; but which was first and which second was a vexed question. It looked like a case for the decision of the umpire; and behind that balancing of views lurked the danger of a controversy as to the correctness of the final decision. That infliction has, however, been averted, not by the wit or wisdom of man, but by what appears as the intervention of Chance. Somehow or other that blind goddess always claims her share in human affairs, Let us calculate as we will she ever sends some "accident" to set our foresight at nought. On this occasion it happened thus:—At the last moment the quick perception of one of the judges detected a flaw, which had till then passed unnoticed, in a problem which had been considered one of the best of the set *Palmam qui Meruit Ferat.* I have to thank the Rev. C. Ranken for preventing the publication of a prize problem not solvable in the mode proposed by its author. It became for the moment a question whether or not the author had sent in six problems, in compliance with the conditions of the Tournament, and was entitled to compete at all; but the judges, rightly, I think, held that he had substantially complied with the regulations. The loss of that one problem, however, settled his position as second by an overwhelming majority. Five out of the six judges, and the umpire, gave in their adhesion to that conclusion, and assigned to *All is Well that ends Well* the first place; and we hope that the winner of the second prize will be among the most ready to recognise the justice and equity of that decision.

With respect to matters exclusively pertaining to the business of the Tournament, it only remains for me to say, that the author of the set *All is Well that ends Well,* to which the first prize has been assigned, is Conrad Bayer, of Vienna; and the composer of the set *Palmam qui Meruit Ferat*, which is entitled to the second prize, is F. Healey, of London.

I have already stated that I am rather a Chess player than a problem composer and solver, but perhaps on presenting to the world the results of the *Era* Problem Tournament, I may be permitted to say a few words with respect to problems. I do so with the consciousness that

my conclusions may be moulded, perhaps some will say warped, by my specialty; but also with the conviction that, my point of view being considered, I am correct. Opposite opinions are not necessarily conflicting. Every subject is many sided, and presents to observers from various points differing aspects, each relatively true. A pleasant story told in an old book will illustrate my meaning:—Two knights in days gone by were riding along a road from opposite directions toward the same point. They met at a spot where a shield had been erected on a pedestal as the memorial of some achievement, and halted on either side of the monument to survey it. "By my faith," quoth the knight who came from the west, "a beautiful golden shield." "A beautiful shield, indeed," said the knight from the east, "but by my troth thy eyes are of the dimmest, for the shield is of silver, and not of gold." Here was the basis for a pretty quarrel. Reply, rejoinder, and retort followed, and at last the knights—not chess knights, but real paladins on barbed steeds—fought out their difference at point of lance. They ran a course and both were unhorsed. Each fell on the side of the shield he had not before seen, and looking up at the cause of strife, they saw that both were right, and, consequently, both wrong; for one side of the shield was of gold, the other of silver. The moral I wish to draw from the tale is this: I may see but one side of the shield—some one else the other. Before we begin to tilt let each see both sides. I shall not trouble the readers of this prefatory notice with an antiquarian dissertation on problems from the time of Damiano downward, specimens of which are to be found in Alexander's *Beauties of Chess*. I only wish to attempt to define their true uses. Problems may be broadly divided into two classes—those which consist of positions which cannot occur in actual play, or are highly improbable— those which illustrate positions which we can conceive of as occurring in a game over the board. The first I regard as merely intellectual puzzles, destitute of much interest for the Chess player or value for the Chess student—remarkable only for the ingenuity which has been expended upon them. The second class is, in its relations to general Chess, of more importance. I divide it into those in which the mate is suicidal—conditional problems, and ordinary positions. Of these, suicidal and conditional problems have gone out of fashion; and the inference is, that the fanciful modes of play which they illustrate have fallen into comparative desuetude. Few games are now played in which the giver of odds undertakes to compel his adversary to mate him or to give mate on a marked square;

and the kind of problems referred to have consequently lost their use, and with it their interest. Attention is then turned to the problems which give difficult positions of probable occurrence, and show the endings of games. These almost exclusively occupy the modern problem composers. We are glad to mark the change in that direction—a change which is likely to exert a beneficial influence upon Chess play. There are signs, too, that the improvement will still go on; for, as the art of problem making advances, positions become less crowded, pieces without an object are more seldom placed upon the diagram—the mates to be effected become more natural, though not more obvious —elegance and neatness of construction are studied—and the moves are limited to a reasonable number. We have fewer two-move problems, in which it is almost insuperably difficult to hide the design— fewer still of those interminable studies in which the moves approach in point of number to the tales of *The Thousand and One Nights.* In short, mere trifles are disregarded, and ponderous puzzles are thrown aside. The lovers of problems are turning to the elegant, the original, and the practically useful; and in that way they can render their pursuit profitable to the student, and interesting to the accomplished Chess-player.

If I may venture to express my judgment upon a matter in which I am so nearly concerned, I would say that the present collection, in all the essential requisites of problems, as I regard them, are—as the latest productions of minds made rich by the efforts of the past should be— superior to any that have been hitherto placed before the public. The best are remarkable for their originality and depth; and many, which are comparatively inferior in those respects, are examples of elegance and neatness scarcely to be surpassed. This, from the opinions I gather from the communications of the committee and the judges, is endorsed by those gentlemen, and will, I believe, be ratified by the Chess world. The production of such a collection shows that the *Era* Problem Tournament has done good service in the present; and the stimulus which the emulation it excited has afforded promises to make itself beneficially felt in the future. In that I feel amply repaid for the labours of many days spent in making and carrying out the arrangements.

In conclusion, I tender my earnest thanks to my continental Chess contemporaries who have generously aided me by giving publicity to the project; to the competitors who have furnished such admirable productions; to the gentlemen of the committee, without whose kind

aid I must have failed in my undertaking; to the judges who have given so much time and thought to the formation of their decisions; and to Mr. Silas Angas, the umpire, who has so ably presided over the final stage of the Tournament.

J. Löwenthal
Era Office, March, 1857.

PREFACE TO ELECTRONIC EDITION

The original edition was published by Thomas Day in 1857 under the title 'A Selection of the Problems of the Era Problem Tournament with a Preface by Herr Lowenthal'. The frontespice in the original was printed in red and blue with a very ornate page border in gold.

The present edition largely follows the original. The main change has been to convert solutions to algebraic form, using 'S' to indicate knights, and make slight changes in their format.

All problems have been tested for correctness, using Problemist 2.20 for ths main body of problems, and Popeye for the remaining. Discovered errors have been added to the solutions, in brackets, and also indicated in the stipulations: [§] indicates a problem with a shorter solution than stipulated, [†] a problem with no solution in the stipulated number of moves, and [*] a problem with more than one solution. Minor errors in the original solutions have been silently corrected.

Conrad Bayer, Vienna
"All is Well that ends Well"

1.
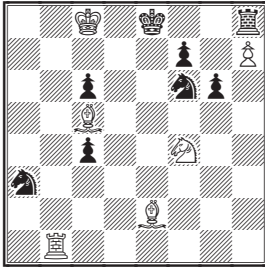
Mate in 3 moves

2.

Mate in 4 moves

3.

Mate in 4 moves

4.

Mate in 5 moves

5.

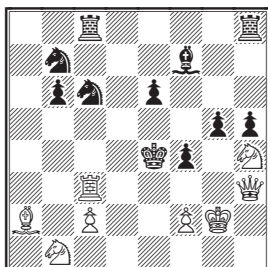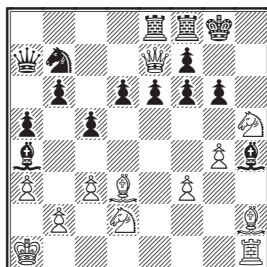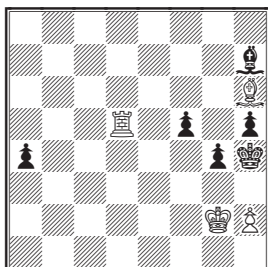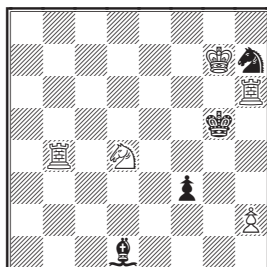Mate in 5 moves

6.

Mate in 5 moves

F. Healey, London
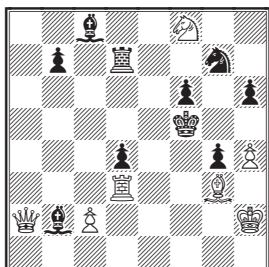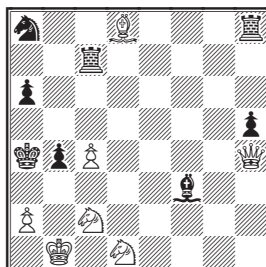### *"Palmam qui Meruit ferat"*

1.

Mate in 3 moves

2.

Mate in 4 moves

3.

Mate in 4 moves

4.

Mate in 4 moves

5.

Mate in 4 moves

6.
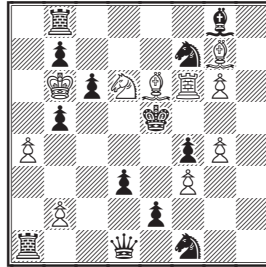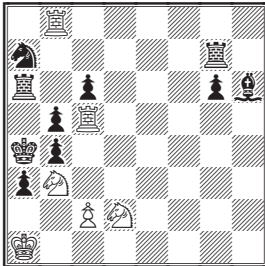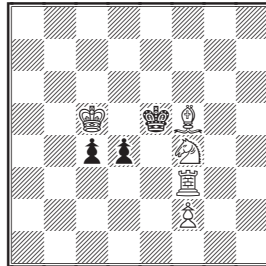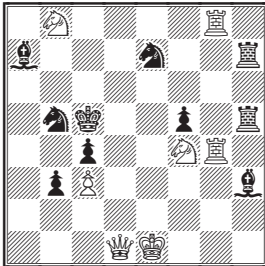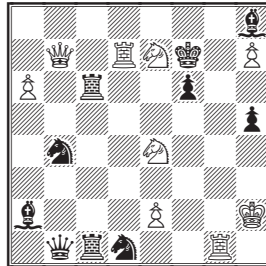
Mate in 4 moves

J. Graham Campbell, London
"The Author's Dream"

1.

Mate in 3 moves

2.

Mate in 4 moves [†]

3.
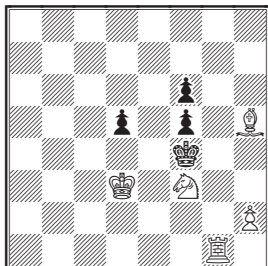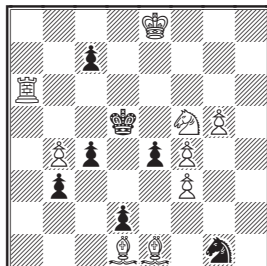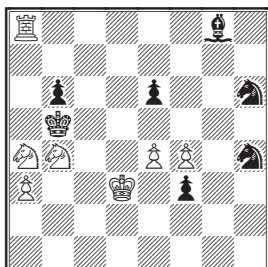
Mate in 4 moves

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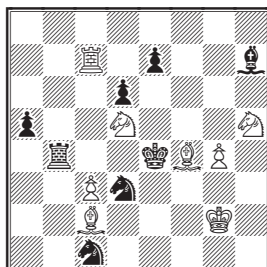
Mate in 3 moves

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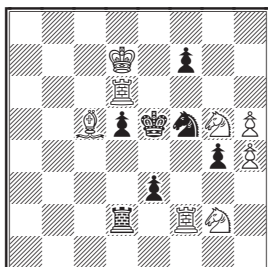
Mate in 3 moves

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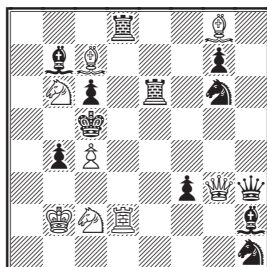
Mate in 5 moves

Herr Bayer, Vienna & Count Pongrácz
"Jeder thut Sein Bestes"

1.

Mate in 3 moves

2.

Mate in 4 moves

3.

Mate in 4 moves

4.

Mate in 5 moves

5.
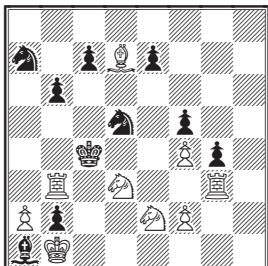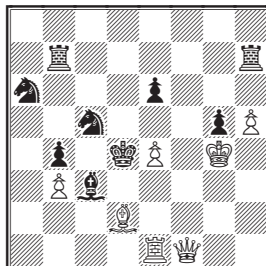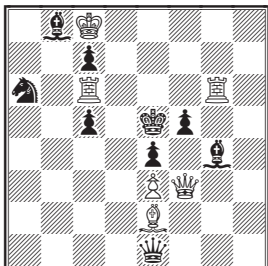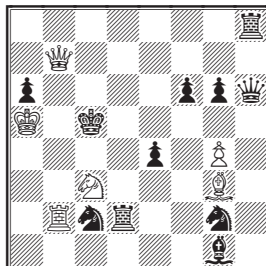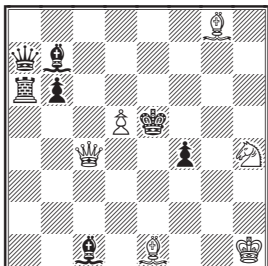
Mate in 5 moves

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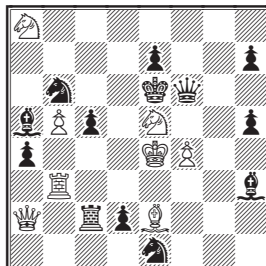
Mate in 6 moves

R. Willmers, Vienna
"A Kingdom for a Horse"

1.

Mate in 3 moves

2.

Mate in 4 moves

3.

Mate in 4 moves

4.

Mate in 5 moves

5.
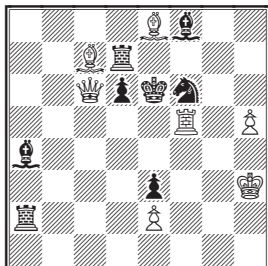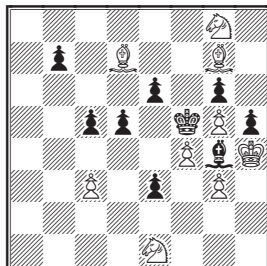
Mate in 5 moves

6.

Mate in 4 moves

Franz della Torre, Vienna
"Matt ohne Ermatten"

1.

Mate in 3 moves

2.

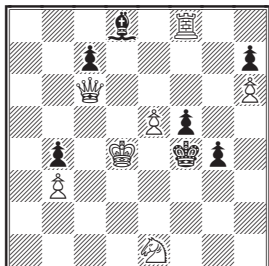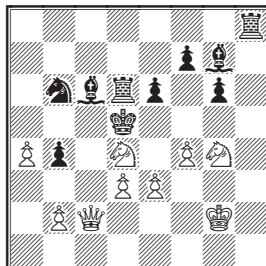
Mate in 4 moves

3.

Mate in 4 moves
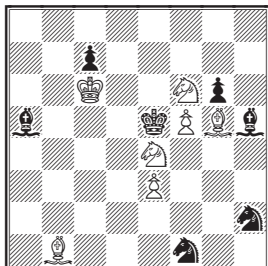
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Mate in 4 moves

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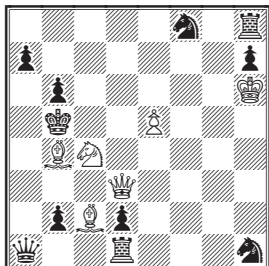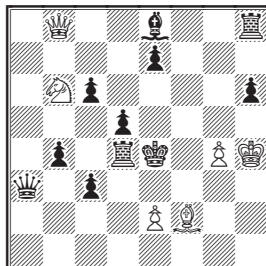
Mate in 4 moves

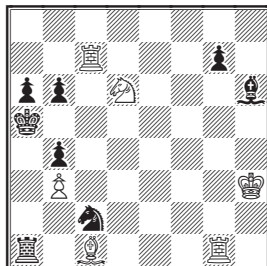6.

Mate in 5 moves

E. Grosdemange, Paris

"G—e"

1.

Mate in 3 moves

2.

Mate in 3 moves

3.

Mate in 3 moves

4.

Mate in 4 moves

5.

Mate in 5 moves

6.

Mate in 5 moves

Ad. Rothmaler, Nordhausen, Prussia
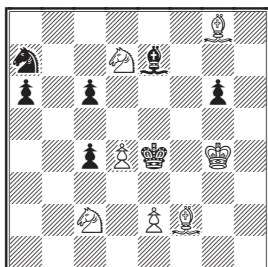
"H—e"

1.
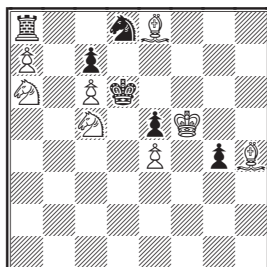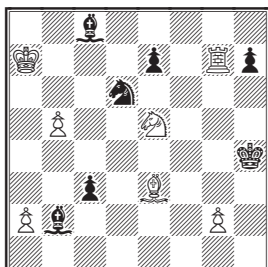
Mate in 3 moves
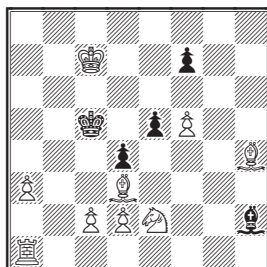
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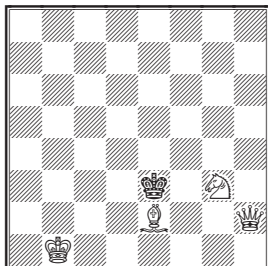
Mate in 3 moves

3.

Mate in 4 moves

4.

Mate in 4 moves

5.
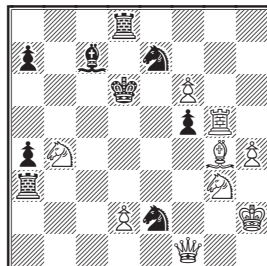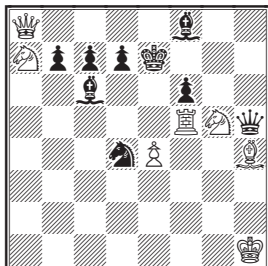
Mate in 5 moves

6.

Mate in 7 moves

"Böse Menschen"

1.
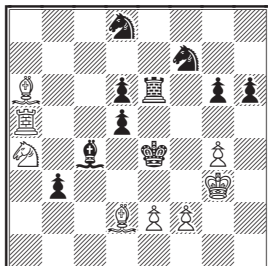
Mate in 3 moves
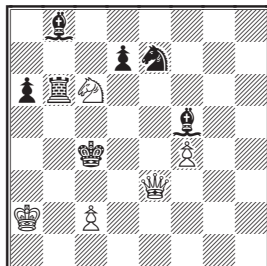
2.

Mate in 3 moves

4.
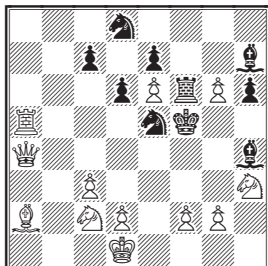
Mate in 4 moves

5.

Mate in 5 moves

6.

Mate in 5 moves

1.
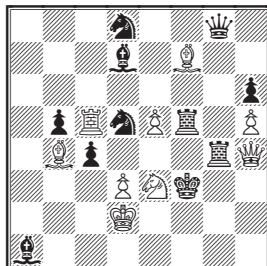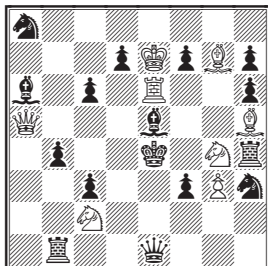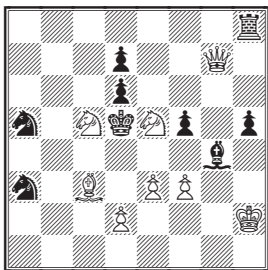
Mate in 5 moves [*]

2.

Mate in 4 moves

3.
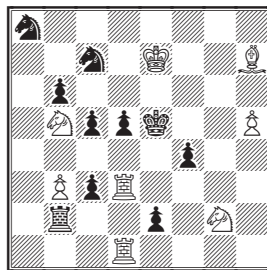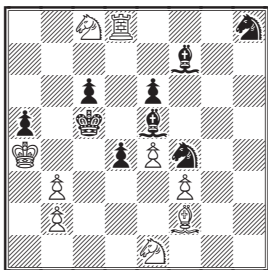
Mate in 4 moves

4.
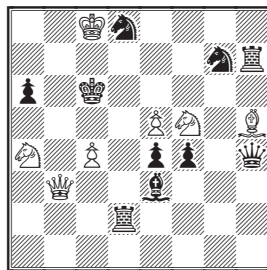
Mate in 3 moves

A. Liechtenstein, Prussia

*"Die Launen des Geschicks für uns Probleme sind
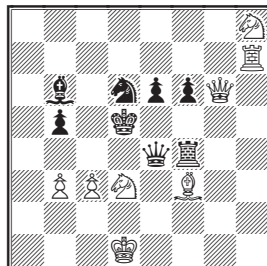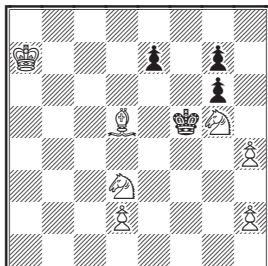Wo man Bei allem Grübeln nicht die Lösung find't."*
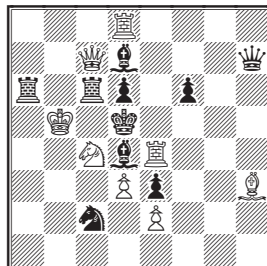
1.

Mate in 3 moves [*]

2.
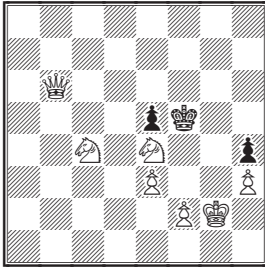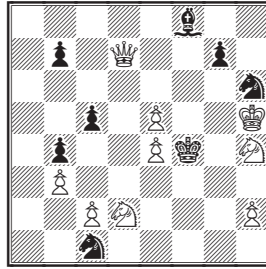
Mate in 4 moves

3.
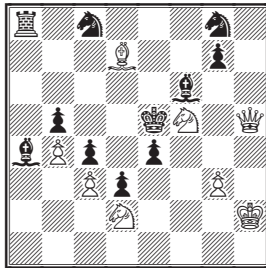
Mate in 4 moves [*]

W. Martini, Elbingrode

"Man läuft den grossen Herren an ihre Höfe nach."

1.
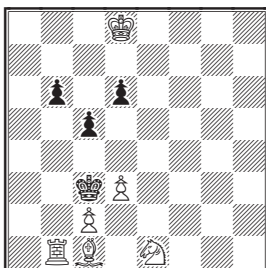
Mate in 5 moves [*]

F. Deacon, Bruges

"Pre-Raphaelite"

1.
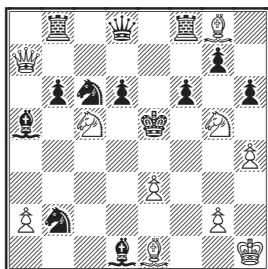
Mate in 5 moves

2.
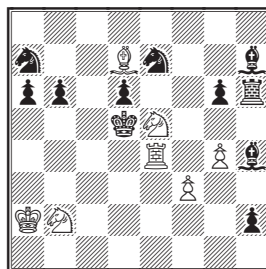
Mate in 7 moves [§]

SOLUTIONS

Conrad Bayer, Vienna

1. 1. Bh5, S×b1   2. Se6, ~   3. B/S ‡
    1. ... Sd5   2. S×d5, ~   3. S/B/R ‡
2. 1. Bc4, b×c4   2. Sb5, c×b5   3. Kc5, ~   4. R‡
       2. ... Kd5   3. Rd6†, S×d6   4. Sc7‡
    1. ... Kd4   2. Re6†, Se5   3. R×e5, ~   4. S/R ‡
3. 1. Rg5, a2   2. Rb6, R×b6   3. Sc4, ~ 4. R/S ‡
    1. ... Rb7   2. Sc5†, Ka5   3. Sdb3†, Kb6   4. R×b7‡
4. 1. Sh5, c3   2. Rg3, c2   3. f4†, K×f5 4. Kd5, c1Q   5. Rg5‡
5. 1. R8g6, B×b8   2. Qd5†, S×d5   3. Sd3†, c×d3
                                   4. Rc4†, K×c4   5. Rc6‡
    1. ... S×c3   2. Qd6†, Kb5   3. Qa6†, Kc5   4. Sd3†, ~
                                                  5. Q ‡
    1. ... Sd4   2. Q×d4†, Kb5   3. Qd7†, Sc6   4. Q×c6†, Ka5
                                                  5. Qa6‡
        [*2. Sa6†!*]
6. 1. S×c6†, Ke6   2. Rg5, f×g5   3. Rdd5, K×d5
                                   4. Qf7†, K×S   5. Q ‡
       3. ... S×d5/B×d5   4. Qc8†, Kf7   5. Qg8‡
       3. ... Q×e4   4. Sd8†, Kf6   5. Qf7‡

F. Healey, London

1. 1. Qc6, Sb6   2. Re5, ~   3. Q ‡
2. 1. Q×d1, Sc6   2. Bc4†, Kc5   3. Qb3, ~   4. ‡
    1. ... d3   2. Qb3†, Sc4   3. B×c4†, K~   4. Q ‡
    1. ... R×f6   2. Qb3†, Sc4   3. B×c4†, K~   4. Q ‡

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F. Healey, London (cont.)

3. 1. Rd8, Rd7   2. R×d7, Bb8   3. Rb7, ~   4. Ra5‡
     2. ... Rc5   3. Rb7, ~   4. Ra5‡
4. 1. Qg5, g×f3   2. d5†, Ke5   3. Qg3†, Ke4   4. d6‡
   1. ... Bd8   2. Q×d8, Rg7†   3. S×g7†, S×g7   4. Q ‡
5. 1. Se6, f×e6   2. Be5, d×e5   3. Q×c5, ~   4. Qf8‡
6. 1. Qd8, Se6   2. Qf6, B×f6   3. Rf5, ~   4. ‡
     2. ... Bf4   3. R×f4†, ~   4. S/Q ‡
   1. ... Rf4   2. Sc5†, Kf5   3. Qh4, ~   4. ‡

J. Graham Campbell, London

1. 1. Rg6, d4   2. Bg4, f×g4   3. R×f6‡
2. 1. Bg3, e×f3   2. Re6, K×e6   3. Se7, ~   4. f5‡
               [2. ... c5 !]
   1. ... S×f3   2. Bf2, c6   3. Se7†, K~   4. R×c6‡
3. 1. e5, Bh7†   2. f5, B×f5†   3. Kd4, ~   4. Sc3‡
4. 1. Se3, e6   2. Sd5, K×d5   3. Shf6‡
                     2. ... e×d5   3. Re7‡
5. 1. Rf4, R×g2   2. Rf6, K×f4/K×f6   3. Bd6/Bd4 ‡
6. 1. Qe1, Be5†   2. Rd4, B×d4†   3. Qc3, B×c3†/b×c3†
                               4. Kb3, ~   5. S ‡
   1. ... f2   2. Sd7†, R×d7   3. Rd5†, c×d5   4. Q×b4†,
                                     Kc6   5. Qb6‡

Graf Pongráz (Einsiedler of Tyrnau) and Conrad Bayer, Vienna

1. 1. Be6, Sc6   2. a3, ~   3. S/R ‡
2. 1. Be3†, K×e4   2. B×c5†, Kd5   3. R×e6, ~   4. ‡
     2. ... B×e1   3. Qc4†, Ke5   4. Qd4‡
   1. ... Ke5   2. Bf4†, Kf6   3. Bd6†, Kg7   4. Qf8‡
     2. ... g×f4   3. Q×f4†, Kd4   4. Qd6‡
3. 1. Rge6†, Kd5   2. R×e4, B×f3   3. Bc4†, K×R   4. Re6‡
     2. ... f4†   3. Q×g4, ~   4. Qe6‡
     2. ... Qd2   3. Rd4†, Ke5   4. Q ‡

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4. 1. Be5, f×e5   2. R×c2, Kd4   3. Q×e4†, Kc5
                                                  4. Qd5†, R×d5   5. Sb5‡
     2. ... Kd6   3. Sb5†, Ke6/a×b5   4. Rc6†, ~   5. ‡
     2. ... Rhd8   3. Qb6†, Kc4   4. Qb4†, Kd3   5. Q×e4‡
     2. ... Qe3   3. Qd5†, R×d5   4. Sb5†, Qc3†   5. R×c3‡
5. 1. Qc3†, Kd6   2. Sf5†, Kd7   3. Be6†, Kd8   4. Bh4†, Ke8
                                                    5. Qh8‡
    1. ... Ke4   2. Sf5, K×f5   3. Bh7†, K~   4. Qg7†, Kh5   5. Qg6‡
        3. ... Kg4   4. Qh3†, K~   5. Q/B ‡
     2. ... f3   3. Qd4†, K×f5   4. Bh7†, Kg5   5. Qh4‡
6. 1. Sc7†, Kd6   2. Se8†, Ke6   3. R×h3†, R×a2   4. Bg4†, h×g4
                                           5. Rh6, ~   6. f5‡

R.Willmers, Vienna

1. 1. Qc5, R×c7   2. Q×e3†, K×f5/Se4   3. ‡
2. 1. Bd4, c×d4   2. Sf6, e2   3. Sc2, ~   4. S ‡
3. 1. Rc5, R~d8   2. Qf3†, Kd4   3. Qc3†, Ke4   4. f3‡
4. 1. Be5, R×e7   2. R×h4, d×e5/f×e5   3. S(×)f6†, Kg7
                                   4. Rh7†, K×f6   5. Sde4‡
    1. ... g×h5   2. Q×f6, B×f6   3. B×f6 and mates in two moves
5. 1. Rd3, B~/a3   2. Rh3†, g×h3†   3. Kf3, ~   4. K(×)f4, ~   5. B ‡
6. 1. Rh5†, K×h5   2. Sf5, ~   3. Sg3(†), ~   4. h4‡
    1. ... Kg4   2. Se2†, K×h5   3. Sg3†, Kg5   4. h4‡

Franz della Torre, Vienna

1. 1. Qe4, K×b4   2. Sa3†, ~   3. ‡
    1. ... Sf2   2. Sd6†, Ka6   3. Qb7‡
2. 1. Sa4, Rc4   2. Sc5†, R×c5   3. Bd4, ~ 4. Q ‡
    1. ... e5   2. Sc5†, Kf4   3. B×d4, ~   4. Q×e5‡
    1. ... Q×a4   2. Qg3, ~   3. ‡
3. 1. Qc4, b5   2. Rf3†, Ke4   3. Re3†, K×e3   4. Qd3‡
               2. ... g×f3   3. Qd3†, Kg4   4. Qg6‡
    1. ... Re7   2. Qd5†, Re5   3. Rf3†, g×f3   4. Q×f3‡
4. 1. Qe7, R×c4   2. Qc5, R×c5   3. Sb2†, Kb5   4. Sd4‡

5. 1. Rg8, Bg5   2. Rg7, B~   3. Qf3†, g×f3   4. Sd3‡
        2. ... Kg3   3. Qg2†, K~   4. Q ‡
6. 1. Qc1, f5   2. e4†, f×e4   3. Qc5†, K×c5   4. Sb3†, Kd5
                                                5. Se3‡

E. Grosdemange, Paris

1. 1. Sd2, S×e3   2. Sd7†, Kd4   3. Bf6‡
    1. ... g×f5   2. Sd7†, Ke6   3. Ba2‡
    1. ... Bf3†   2. S×f3†, S×f3   3. Sd7‡
2. 1. Bg5, R×g1   2. Rc5†, b×c5   3. Bd8‡
    1. ... B×g5   2. R×g5†, b5   3. Sc4‡
    1. ... b5   2. Rc6, ~   3. S ‡
3. 1. Bg3, ~   2. Bd6, ~   3. S ‡
4. 1. Kf6, R×a7   2. Be1, R×a6   3. Bb4, ~ 4. S ‡
                      2. ... Rb7   3. Bg3, ~ 4. ‡
5. 1. Rg5, S×b5†   2. Kb6, Sd4   3. Sf7, Se2   4. Bf2†, Sg3
                                               5. B×g3‡
    1. ... Bb7   2. Rg4†, Kh5   3. g3, Sf5   4. Rh4†, S×h4
                                            5. g4‡
6. 1. c4, e4†   2. Bg3, e×d3   3. Rc1, d×e2   4. B×h2, ~
                                              5. B ‡

If 1. ... f6,mate is given in the same way.

Ad. Rothmaler, Nordhausen, Prussia

1. 1. Sf5†, Kd2   2. Bb5†, K~   3. Q ‡
    1. ... Ke4   2. Bd3†, K~   3. Q ‡
2. 1. Sb4†, Kc5   2. Qg1†, Qd4†   3. Sd3‡
    1. ... Ke5   2. Qf5†, ~ 3. R/S ‡
3. 1. Be6†, Kf6   2. Sc5, Ke5   3. Kb6, K~   4. S ‡
4. 1. Q×f5, S×f5   2. S×f5†, K~   3. Sd6†, K~   4. R/S ‡
5. 1. Sc8†, Ke8   2. Sd6†, Ke7   3. Re5†, f×e5   4. Qd8†, K~   5. Q/S
        3. ... K×d6   4. Qa3†, K×e5   5. Qg3‡
6. 1. Be6†, B×e6   2. R×d6†, R×d6   3. Re5†, f×e5
        4. S×e3†, S×e3   5. Qc4†, S×c4   6. e4†, Q×e4   7. d×c4‡

——, Hanover

1. 1. B×c4, Kd4   2. R×d5†, K×c4   3. Sb6‡
                    2. ... Ke4   3. Sc3/f3‡
2. 1. Sa5†, Kb5   2. c4†, K~   3. Qa3‡
    1. ... Kb4   2. Qa3†, Kb5   3. c4‡
3. This problem is defective [*and hence not included in the book*]
4. 1. R×e5†, d×e5   2. Qe4†, K×e4   3. Se3, ~   4. Bb1‡
    1. ... K×g6   2. Qg4†, Bg5   3. R×g5†, h×g5   4. Q×g5‡
    1. ... K×e5   2. Se3, d5   3. Qd4†, K~   4. Q×d5‡
5. 1. B×d5†, Q×d5   2. Qh3†, Kf4   3. Q×g4†, K×e5   4. R×d5†, K~
        5. Q ‡
    1. ... Kf4   2. Sg2†, K×e5   3. Bf7†, Kd6   4. Qe7†, K×e7   5. R×f5‡
6. 1. Q×a6, Kd5   2. Sge3†, Q×e3   3. B×f3†, Kc5   4. R×c6†, d×c6
        5. Q×c6‡
    1. ... Kf5   2. Sge3†, Q×e3   3. S×e3†, Ke4   4. R×e5†, Kd4   5. Qc4‡
    1. ... Q×g3   2. Qc4†, Kf5   3. S×h6†, Kg5   4. S×f7†, K~   5. ‡
    1. ... P×e6   2. Qc4†, Bd4   3. Q×d4†, Kf5   4. S×h6†, Kg5   5. Q×h4‡
    1. ... R×h5   2. Qc4†, Kf5   3. Sge3†, Q×e3   4. S×e3†, Kg5   5. Qg4‡

Anton Novotny, Vienna

1. 1. Bd4, f4   2. e4†, K×d4   3. Se6†, d×e6   4. Qa7†, K×e5
        5. Qg7‡
    [*1. Q×d7*]
2. 1. Re3†, f×e3   2. Rd4, S×b5   3. Se1, ~   4. S ‡
3. 1. Bg3, Shg6   2. R×d4, B×d4   3. Sd3†, S×d3   4. Bd6‡
4. 1. Bf3, e×f3   2. Sd4†, ~   3. Q ‡

Lichtenstein, Prussia

1. 1. Sa5, K×e4   2. Qg6†, Kd5   3. Qc6‡
    [*1. f4*]
2. 1. Sg2†, K×e5   2. Kg6, Bd6   3. Sf3†, K×e4   4. Q×b7‡
3. 1. Qf7, Ra6   2. Q×c4, b×c4   3. S×c4†, Kd5   4. Sfe3‡
    [*1. Qg4   1. Sf3†*]

Martini, Elbingrode

1. 1. Rb3†, Kd4   2. Sf3†, Kd5   3. Kd7, b5   4. c3, ~   5. ‡
    [*1. Kc7   1. Kd7   1. Ke7*]

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1. 1. g4, B×e1   2. Qa4, Sb4   3. Qd7, B×g4   4. Q×g4, ~   5. ‡
       2. ... Bb4   3. Q×c6, &c.
     1. ... B×g4   2. Bg3†, Kf5   3. Bh7†, g6   4. e4‡
     1. ... R×g8   2. Qf7 &c.
2. 1. Sc6, a5   2. Sa4, Bf6   3. Sb8, Bg8   4. Sa6, Bd4
                       5. Kb3, Sb5   6. B×b5, h1Q   7. Sc7‡

   [*1. ... Bg8!*]
   [*1. Sed3!*]