

# ALPINE CHESS

DR. M. HENNEBERGER

G. HUME

ALAIN C. WHITE

A.C.W.'S CHRISTMAS SERIES, 1921.

ALPINE CHESS

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A COLLECTION OF PROBLEMS BY  
SWISS COMPOSERS.

BY

DR. M. HENNEBERGER  
(Basle).

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Edited by  
GEORGE HUME  
and  
ALAIN C. WHITE.

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Translations by  
DR. J. SCHUMER.

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OFFICE OF "THE CHESS AMATEUR."  
1921.

**"A Memorial to D. J. Densmore."**

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**ERRATA.**

Page 60, No. 25A (Densmore and Hume). There is an ingenious cook 1. RxPf7, KxB; 2. Rd3+, BxR; 3. Rd7+. Add B. P. h4.

Page 78, No. 48A (Densmore). Cook 1. Qh1+. Add W. P. h2.

Page 128, No. 47 (Densmore). Duals in main-play. Add W. P. f5.

**Wishing You  
a Merry Christmas.**

**LITCHFIELD, CONN., U.S.A.**  
*Dec. 25th, 1921.*

**ALAIN C. WHITE**

To  
M. W. W.







DR. M. HENNEBERGER.

## INTRODUCTION.

SWITZERLAND, that little country in the heart of the Old World, so richly endowed by a kindly Providence, has not entirely lived up to the advantages warranted by her central position. The Swiss have, nevertheless, successfully endeavoured to compete in all branches of Art, and it is common knowledge that they have liberally contributed to the development and wealth of Problem Composition. Forming, as they do, the link between the Latin and Teutonic schools, they cannot be expected, as in the case of the Bohemians, to create a special branch. Still, guiding spirits there have always been, to whom the youthful aspirant may turn with admiration and pride; and we can follow the teacher's influence on his pupils to that point where the pupil, overstepping the boundaries of mediocrity, follows his own ideas and asserts his own personality. Now, the fully experienced composer may figure either as an archpurist or as a contemner of every recognised law of Problem Composition. Swiss composers, however, avoiding extremes, have tried their skill in every field, and the number of Swiss problems has to-day long passed the first thousand. We therefore venture to pick out the best in order to form a modest collection.

Problems need solvers, and these are furnished by Chess publications. Success for producer and publisher go hand in hand; they are dependent on one another. To the accomplished master the gates of publication stand open. Oberhänsli and Juchli thus found their solvers without difficulty in foreign chess columns and periodicals, solvers who quickly became friends and admirers. Composers of a lesser brilliance, however, who take longer to achieve success, require the local and the

home press. The appearance of such papers is essential, if problem composition is to flourish.

O. Koch, in the Bilgauer Handbook, greets F. Capraez's first attempt to found the Swiss *Revue d'Echecs* (*Schweizerische Schachzeitung*) in 1857, as "a timely flaring up of the Chess mind."

This daring enterprise was doomed, because official chess-life was then a negligible factor, and a complete absence of local tournaments made the games uninteresting. Abroad the enthusiastic exploit received high praise, but from his countrymen, for whose special benefit the paper was founded, Capraez received very little encouragement and still less thanks. This probably explains why the first *Schweizerische Schachzeitung*, which belongs to the rarities, is not to be found in Switzerland at all. Its life was too short to leave behind any deep marks. After its untimely failure, Swiss chess life was rarely heard of until the foundation of the Swiss Chess Federation in 1889.

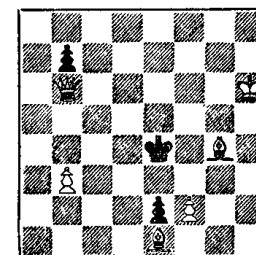
After ten years' slow and careful preparation, the Federation succeeded where the enthusiastic Capraez, in attempting to do too much, had failed. At first the Federation was satisfied with the issue of a yearly report, and later a well-edited chess column. Only after this solid foundation, was the present *Schweiz. Schachzeitung Revue Suisse d'Echecs* published. As the official organ of the Federation, printed in French, German, and sometimes even in Italian, it soon became a most popular periodical. The thanks of the Chess world are due for the appearance in its pages of some of the most beautiful problems, which will for ever remain gems of Problem literature. It withstood the trying years of the Great War, although a retrogression during these years must be admitted. Happily its neutral position enabled it to be of special service, prisoners and others isolated among both belligerents speaking gratefully of a few copies of it as the only link with printed chess for many weary months.

It would be unfair to judge Swiss composers by their successes in problem tourneys. The few distinctions they have gained would probably place them at the bottom of the list. Here we only mention one distinction—in the "Ladies Problem Tournament" of the *Sheffield Independent* in 1884 — when Frau Elise Lavater, of Zurich, won the second prize for her two problems. We append the second as No. I.

The absence of Swiss composers from Tournaments is not due to lack of ambition, but to lack of confidence. The untrodden paths of our masters are but on the rarest occasions to the taste of the recognised judges. Greater encouragement, however, was given by the yearly Solving-tourneys of the Swiss Federation, and the beautiful problems of to-day owe their existence to these tourneys, in which the finest players and most expert problemists participated. So, as the number of efficient solvers increased from year to year, the composers were obliged to give of their best for these occasions.

Before we start our short survey we would like to mention a few peculiarities, of importance for a better understanding of many of the problems. We must reluctantly admit that the Swiss of the Latin race have done very little to further problem composition. Even authors with French or Italian names prove to be pure German-Swiss. However they are not entirely absent, and the place of honour falls to F. Capraez and his two pupils, Martin Versell and Ing. Lorenzo Matossi. A few others may have been lost sight of, as the Swiss show great inclination to emigrate, and many of our authors lived abroad.

No. I.  
FRAU ELISE LAVATER.  
2 Pr. Set,  
*Sheffield Ind.*, 1884.



Mate in two.

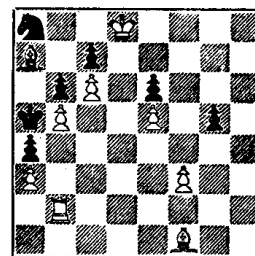
1. Pf4.

Our finest composers, Juchli and Brunner, attained masterly accomplishment through contact with the leading minds in Germany. Others, composing at first in their own country, owe their further development to influence abroad. H. Ernst, of Winterthur, emigrated early in life to New Orleans, and contributed to American papers. Oberhänsli, as far as we know, never left his country, but all his problems were originally published abroad. It is to this tendency to emigration that we attribute not only the absence of a distinct problem school, but also the versatility of treatment of the different subjects and methods employed.

It is a matter of regret that nearly all our composers only produced problems over a short period of their lives. Capraez composed over two hundred problems between 1849 and 1860, but nothing further although he did not die until 1891. Oberhänsli composed from 1868 to 1884, and was only then again inspired to fresh endeavours after a lapse of twenty-five years. The same may be said of the majority of my compatriots, with the exception of Juchli and Schaad. Is the reason for this to be found in the limitations of the human mind in this field, or is it simply a coincidence? If we believe that the zenith of human achievement is reached between the ages of twenty and thirty, then we can only conclude that the decline is due to professional and family cares; in addition there are the composer's own troubles to be considered. Having guarded against "cooks," no solution, and duals, he finds that the finished work has been anticipated by others, and feels discouraged. We have already mentioned the influence on production due to contact with sympathetic minds. Those who are favoured by living in congenial surroundings can in this way be stimulated to further endeavour, while for others we trust that the present collection will have a similar effect.

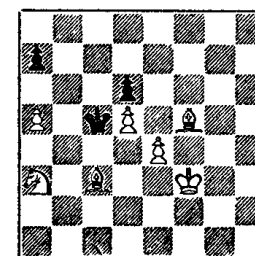
It would probably be of little value to discover the oldest Swiss problem. Perhaps it would turn out to be one of Orell's problems, most of which are based on others earlier than 1840. This so-called Orell is no doubt to be identified with Prof. Conrad von Orelli, of Zurich, who published a booklet, "Anleitung Zum Schachspiel" (A Guide to Chess) in 1852. However, we would prefer to find the oldest Swiss problem worthy to be republished. Our chess libraries are too inadequately equipped to furnish the right answer, and it is only thanks to O. Korschelt, of Leipzig, who supplied me with four hundred problems published before 1860, that I am enabled to throw some light on this subject. Most of these problems belong to Orell and Capraez. The majority of Orell's positions have the character of endgames based, as already mentioned, on previous authors. Capraez's first attempts date from 1848. Between these two appears an unknown "H. of Zurich," who published three insignificant problems in the *Palamede* in 1844. The palm is undoubtedly due to an equally unknown "E. of Basle" for the two problems which we print as Nos. II. and III.

No. II.  
E. OF BASLE.  
*Leipz. Ill. Ztg.*, 15 Dec., 1849.



Mate in five.  
1. Rg2 ; 2. Rg3 ; 3. Kd7 ;  
4. Rd3.

No. III.  
E. OF BASLE.  
*Leipz. Ill. Ztg.*, 12 Jan., 1850.



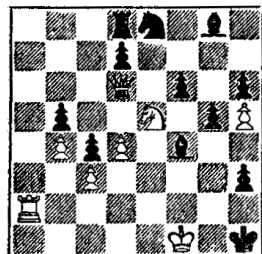
Mate in four.  
1. Bd7 ; 2. Bb5 ; 3. Ke3.

No. II. is already a good problem, for besides the nice solution, it has a very ingenious "try":

1. Rc2; 2. Rc5, PxR; 3. BxP, Sb6; 4. Bb4 mate. To-day someone might be induced to make two problems of it, one with Pg5 and another with Pg6, calling them twins. The Bishop on a7 stops a "cook" by Rh2—h8—a8, but anyone with an eye to economy would have placed a Pawn on a7.

No. IV.

HEINRICH HEER.  
*Leipz. Ill. Ztg.*, 1 July,  
1848.



Mate in three.

1. Sg4; 2. Rh2+.

Here we must mention another three-mover by Heinrich Heer, of Winterthur, which is obtained from the same source, but was published earlier than the above two. The double sacrifice with the quiet introduction is a very great achievement for those days.

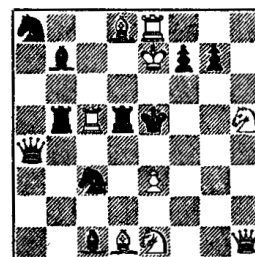
FREDERICK CAPRAEZ, 1830—1891.

Born in the mountainous region near the source of the Rhine, in the canton of Grisons, he grew up in simple surroundings and was educated for the teaching profession. In 1849 he entered the administrative service of his local canton at Chur, remaining there until 1860, when he was transferred to Berne as official interpreter. During his stay at Chur he was most prolific as a composer, and of his problems, which were more numerous than those of any of his compatriots, two hundred appear in O. Korschelt's collection. These include many versions of the same problem, conditional problems, which are out of fashion to-day, and game positions which cannot rank as problems, in addition to some old-fashioned multi-move self-

mates. After careful sifting there remains a stock of about twenty problems of lasting value. Capraez's problems are distinguished by pointed ideas without any unthematic variations. He attempted to construct his problems on artistic lines, but his ideas on the point were often of so shy and tentative a nature that he could not forego captures, checks, or the taking of flight-squares on the first move (Nos. V.—IX.)

No. VI.

F. CAPRAEZ.  
*Leipz. Ill. Ztg.*, 1858.

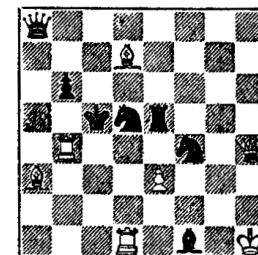


Mate in three.

1. Sg3, QxB; 2. QxR+.  
BxP; 2. Sf3+.  
Qh4+; 2. QxQ.

No. V.

F. CAPRAEZ.  
(Sissa ?) *La Rivista*,  
30 Oct., 1859.

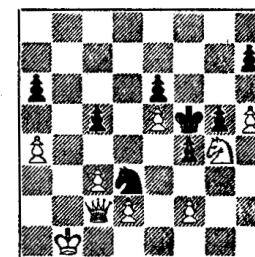


Mate in two.

1. RxSd5+.

No. VII.

F. CAPRAEZ.  
*D. Schachz.*, Sep.—Oct., 1849.



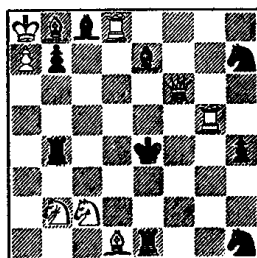
Mate in five.

1. Pf3; 2. Ka1; 3. Qb1;  
4. Qb7 or 8.

No. VIII. A Queen Merry-go-round. The composer had the Rg5 on f8, which permitted an alternative route *via* e7, h7, h4, e1, h1, e1, b4, b7, c6. The addition of W.P. on f2 or c5 respectively, and retaining Rf8, would produce an amusing pair of twins.

## No. VIII.

F. CAPRAEZ.

V., *D. Schachz.*, Jan.-Feb., 1860.

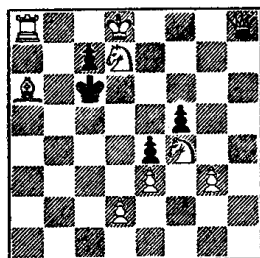
Self-mate in nine.

1. QxB+ ; 2. QxR+ ;
3. QxR+ ; 4. QxS+ ;
5. QxP+ ; 6. QxS+ ;
7. Qe7+ ; 8. QxP+ ; 9. Qc6.

No. IX. One of the earliest attempts to produce a Switchback with two pieces. The Ph6 has been added and the Rook and Pawn on h2 and 3 have been reversed, to avoid another solution by 1. Sg6+ ; 2. Se5+ ; 3. Qg5+ ; 4. Rg6+ or 2. Qh4+ ; 3. Qf6+ ; 4. Se7+.

## No. X.

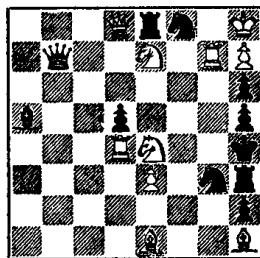
F. CAPRAEZ.

*Ch. Pl. Chronicle*, 1854.

1. Qb2 ; 2. Qb8 ;
3. Bf1 ; 4. Bg2 ;
5. Pd4 ; 6. Ra1 ;
7. Pd5+ ; 8. Pg4 ;
9. Rd1 ; 10. BxP ;
11. Qb4+ ; 12. Pxp e.p. mate.

## No. IX.

F. CAPRAEZ.

V., *Schweiz. Schachz.*, 26 Oct., 1858.

Self-mate in four.

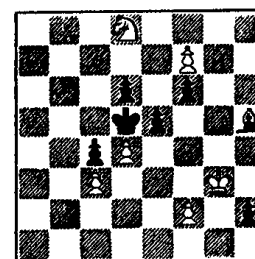
1. Sf2+ , Se4 ; 2. Sg6+ , Kg3 ;
3. SxSe4+ , Kg4 ; 4. Se7+ , Sg6 mate.

In *Running the Gauntlet* we learn that Capraez was the first to introduce a double check without a move by the checking pieces. This is shown in No. X., given below, which is a conditional problem: "Mate in 12 moves by double check from Queen and Rook, moving the Rook twice only." His contemporaries called it an "ingenious and curious subtlety," and it was frequently reproduced. We give a second *en passant* problem, which was published in the previous year, and

which Capraez regarded only as a joke. Pawn Promotion was his second favourite theme, and this forms the basis of his best problems. In 1848, while still very young, his No. XII. was published. Here again we see a misleading Be7 which stops a "cook" by 1. Rh4 ; 2. Pc8=S. Capraez varied this theme repeatedly and brought it to perfection in his Nos. 30 and 30A. He also composed several Pawn Promotions to Rook, especially Nos. XIII. and XIV., which are both of considerable merit.

## No. XI.

F. CAPRAEZ.

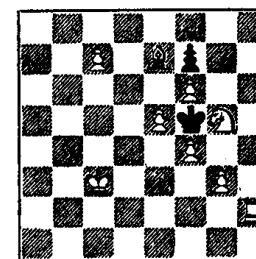
*D. Schachzeitung*, 1853.

Mate in four.

1. Bf3+ ; 2. Bh1 ; 3. Pf4 ;
4. BxP mate.

## No. XII.

F. CAPRAEZ.

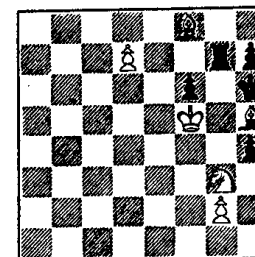
*D. Schachz.*, Nov. 1848.

Mate in three.

1. Pc8=B+ ; 2. Bh3.

## No. XIII.

F. CAPRAEZ.

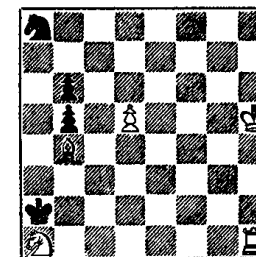
*Schweiz. Schachz.*, 3 Aug., 1857.

Mate in three.

1. Pd8=R, PxS ; 2. Rd1.
- Ph3 ; 2. Rd7.

## No. XIV.

F. CAPRAEZ.

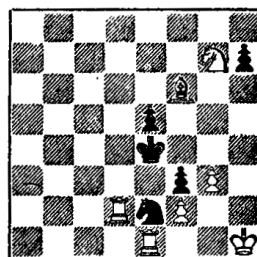
*Schweiz. Schachz.*, 16 Feb., 1860.

Mate in five.

1. Pd6, Kb2 ; 2. Pd7, Sc7 ;
3. Pd8=R, Sd5 ; 4. RxS.

Nos. XV.—XVII. belong to the Indian cycle. No. XV. illustrates a pericritical manœuvre. The Bf6 reaches c1 indirectly, not bypassing over the critical square, but as an ambushade. No. XVI. has only the mate which is common to the Indian; the Bishop's journey to h2 is curious and surprising. No. XVII. is a regular Turton, probably the first of its kind in Switzerland, and should be compared with No. 72 by Oberhänsli. The pioneer problems of this theme were by Turton in England and Loyd in America, both in 1856 (*Loyd Book*, p. 343), and a comparison is also interesting with Loyd's No. 500, published in 1858.

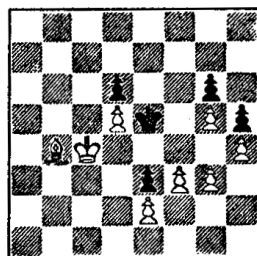
No. XV.  
F. CAPRAEZ.  
*Leipz. Ill. Ztg.*, 19 May,  
1855.



Mate in five.

1. Be7, Ph6 ; 2. Ba3 ;  
3. Bc1 ; 4. PxP.  
1. ..., Ph5 ; 2. Bg5 ;  
3. Pg4 ; 4. Sf5.

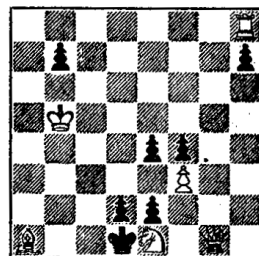
No. XVI.  
F. CAPRAEZ.  
*D. Schachz.*, 1854.



Mate in five.

1. Be1 ; 2. Bf2, Ke5 ; 3. Bg1 ; 1. Rd8, Pe3 ; 2. Bh8 ; 3. Qg7  
4. Bh2. PxP ; 3. Kd4.

No. XVII.  
F. CAPRAEZ.  
*Sissa*, 1862.



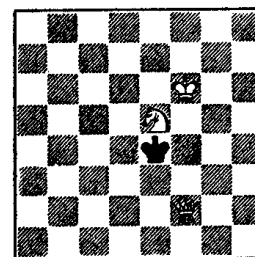
Mate in four.

- Kc1 ; 2. Qc5+.  
PxP ; 2. Bc3.

These few examples alone justify the high esteem in which Capraez was held, especially in Germany and Holland. Several problem books of the last two decades, by J. Kohtz and A. C. White, repeatedly mention Capraez's problems. This is another example of a prophet who finds more recognition abroad than in his own country—not that this is in any way meant as a reproach to Swiss chess-players. During his life Capraez's superiority over his compatriots was so marked that they were unable to understand his greatness. Shortly after his death in 1891, when chess in Switzerland was more cultivated, Capraez was forgotten until 1900, when the *Schweizerische Schachzeitung* was founded. Only a few of his contemporaries were still alive, and to these we owe the warm appreciation which appeared during its second year. But it is only with the assistance of O. Korschelt twenty years later that his problems were restored to his country.

The Swiss have every reason to be proud of this pioneer. He endeavoured to raise the standard of chess among his fellow-countrymen by the foundation of his own chess periodical in 1857, and in spite of the most adverse conditions continued for four years to give his exceptional talent and capabilities for the furtherance of Swiss chess.

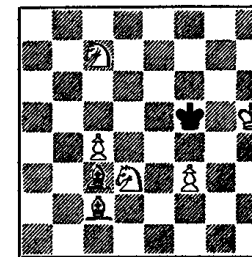
No. XVIII.  
MARTIN VERSELL.  
*V., Schweiz. Schachz.*, 2 Feb., 1857.



Mate in four.

1. Qc5 ; 2. Qc3 ; 3. Qd3+.

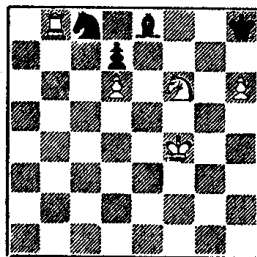
No. XIX.  
LORENZO MATOSSI.  
*Schweiz. Schachz.*, 30 Mar., 1857.



Mate in five.

1. Sd5 ; 2. Se5 ; 3. Bf5 ; 4. Pf4.

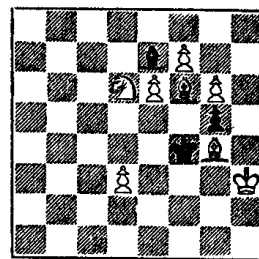
No. XX.  
KASPAR VOGEL.  
*Schweiz. Schachz.*, 15 Jan., 1860.



Mate in three.

1. Ra8, SxP ; 2. Rd8.

No. XXI.  
KASPAR VOGEL, Jun.  
*Schweiz. Schachz.*, 15 Apl., 1858.



Mate in four.

1. Sc4, BxB; 2. Pf8=S, Be7 or g7;  
3. Pg7 or e7.

Capraez's endeavours reaped an insignificant harvest. We append only a few problems by his two pupils, M. Versell and Lorenzo Matossi, also a few by his friends, the Vogels of Glarus. A problem by Matossi composed in Frankfort and one by K. Vogel, junior, in Constantinople, lead us to presume that these contributions suffered by emigration, and this fact undoubtedly explains why we have to look abroad for the beginnings of the history of Swiss problems.

With Capraez's transfer to Berne his periodical ceased to exist. Quiet and barren years followed. The chess club in Zurich, founded in 1809, did not prove an incentive to problem composition until the 'nineties. In Basle the beginnings of the chess-club date from 1863 and we have evidence that the first President, Albert Merian, tried his skill in composition, but his modest efforts did not come up to the standard of his contemporaries. He too did not stay at home, but emigrated to America. In 1863 we find in the *Deutsche Schachzeitung* a simple two-mover by Franz Lauterburg, of Rapperswill on Lake Zurich, and in 1875 in the *Oesterr. Lesehalle* a two-mover by "Zschesche of St. Gall." This year marks the appearance of Oberhansli's first three-mover of importance.

It would seem that our next division should be an Oberhansli Period, to be followed in 1885 by a Juchli Period. Such a division however seems accidental and arbitrary. Oberhansli's and Juchli's compositions were simply a cult of the artistic and ingenious without any subordinate design. Capraez had endeavoured to teach and influence by systematically developing certain themes, particularly Pawn Promotion, but Oberhansli and Juchli aspired to delight and surprise, and on occasion to tease and torment the solver. Both were simple and modest but their influence on their contemporaries, although not intentional, is apparent. Oberhansli was satisfied to see his problems published and appraised in the foreign chess columns, and remained unknown to his compatriots until very late in life. Juchli's accomplishments were mostly due to his friendship with A. Bayersdorfer and J. Kohtz, and many gifted pupils attached themselves to him.

In 1889 the Swiss Federation was founded. A well-conducted chess column in the *Neue Züricher Zeitung*, and from 1900 the *Schweiz. Schachzeitung*, provided the best medium for the development of problem composition. Juchli's achievements and those of his friends found their right environment. Lastly, we must not forget Max Pestalozzi, of Zurich. Himself a strong player and good solver, he understood how to keep up the enthusiasm of his friends and to spur them on to greater successes. His efforts were rewarded and bear fruit to this day.

The perusal of the following pages fills us with pride. To see what we have thus far achieved gives us strength and encouragement to carry on, and justifies our hopes for further treasures. May this collection of the past become a source for still finer achievements!

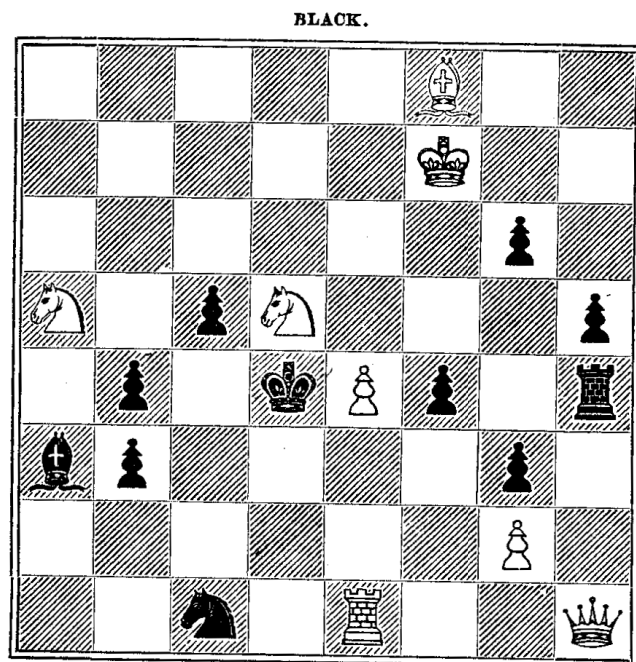
M. HENNEBERGER.



No. 1.

U. BACHMANN.

*Schweiz. Schachzeitung*, Feb., 1903.



WHITE.

Mate in three.

No. 1.

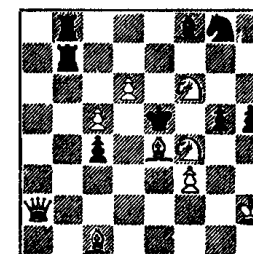
- |                |            |         |
|----------------|------------|---------|
| 1. Re2,        | SxR ;      | 2. Qb1. |
| RxQ (threat) ; | 2. Bg7+.   |         |
| Sd3 (threat) ; | 2. Qd1(+). |         |

ULRICH BACHMANN, 1856-1904, the first editor of the *Schweizerische Schachzeitung*, was raised to the rank of a Swiss Chess-master for repeated successes in tournaments from 1895 to 1898. It was chiefly owing to his great knowledge of the game and to his skill as organiser that the magazine gained such increasing popularity under his editorship. As a "Master" of the game he had little to do with problems, but the few he did compose are indeed fine specimens.

No. 1A.

U. BACHMANN.

*Schweiz. Schachz.*, Nov., 1900.



Mate in three.

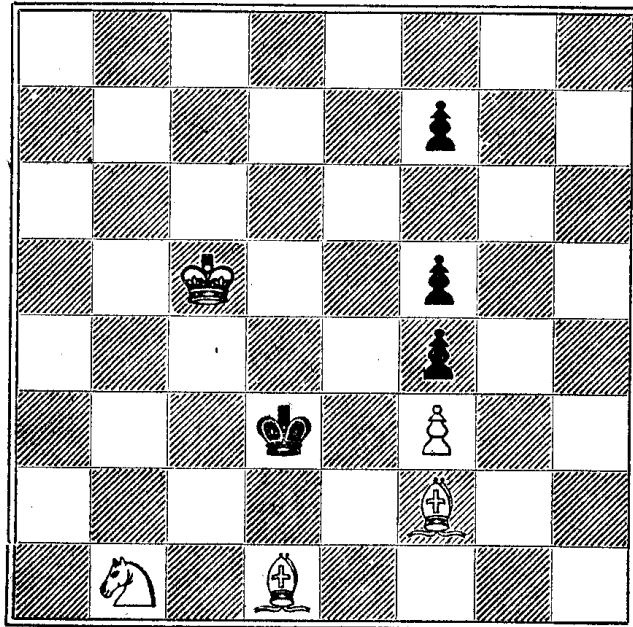
- |               |                  |
|---------------|------------------|
| 1. Qb3, RxQ ; | 2. Sd7+.         |
| PxQ ;         | 2. Bb2+.         |
| PxS ;         | 2. Bb2+.         |
| KxS ;         | 2. Bb2+ or Qc3+. |
| Kd4 ;         | 2. Qe3+ or Be3+. |

No. 2.

E. BRUNNER.

*Wochenschach*, 20 Feb., 1916.

BLACK.



WHITE.

Mate in seven.



ERICH BRUNNER.

## No. 2.

1. Kd5, Pf6; 2. Bh4 (waiting), Ke3; 3. Be1, Kd3;
4. Ba5, Ke3; 5. Bb6+, Kd3; 6. Kc5, Ke3;
7. Kc4 mate.

The "try" 1. Kd5; 2. Bb6 is defeated by stalemate. The critical manoeuvre is here substituted by Herlin's ambushade, the Bishop uses a side-track as it opens the flight-square e3.

J. Kohtz made this problem the subject of his article entitled "The Parrot," in the *D. Wochenschach* for April 9th, 1916. Many problems illustrating Herlin's ambushade followed its appearance.

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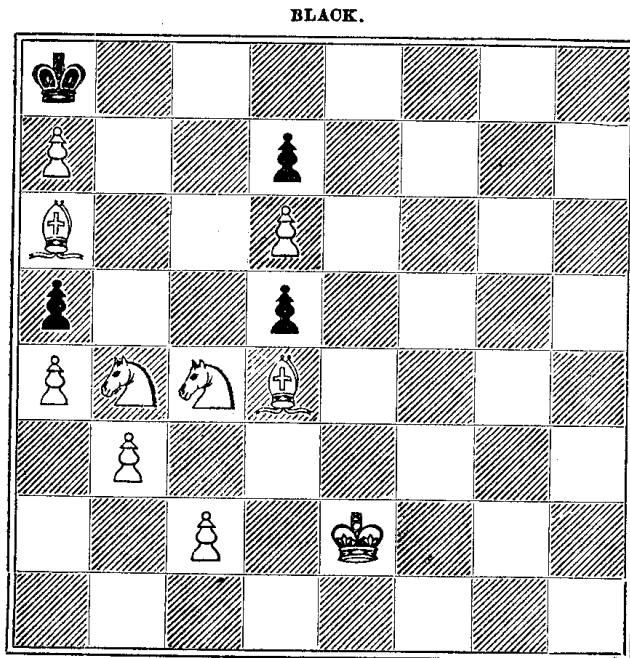
E. BRUNNER is the most prolific and most ingenious of Swiss composers, ranking as one of the great modern composers of Europe. Until a short time ago he had always lived in Germany, cultivating there the friendships of distinguished composers, especially Kohtz and Holzhausen. The origin of many of his fine problems is due to their influence, the interceptional school of composition particularly appealing to him. He gives much of his ingenuity to the manipulation of the Black rooks, and also displays skill in the use of the White rooks.

Additional problems by this composer will be found in *More White Rooks*, *The White King* and *Running the Gauntlet*, and his Brunner - Plachutta problem will be found in the *Densmore Book*.

No. 3.

E. BRUNNER.

V., *Skakbladet* Tourney, 1919-20.



WHITE.

Mate in three.

No. 3.

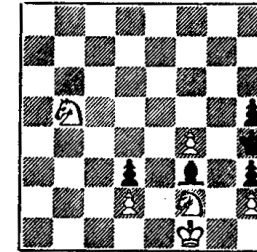
1. Pc3, PxSb4; 2. Sa5.  
PxSc4; 2. Sd5.

A chameleon echo in the course of the solution, but not in the mating position. The "tries," either SxP, lead to stalemate. A faulty version of this problem was sent under the motto "Narkissos" to the *Skakbladet* Tourney, 1919. The motto indicates the echo and mirror character of the problem. Such examples with symmetrical variations on different coloured squares are very rare in problem literature. We generally find them on the same coloured squares, like the appended example, No. 3A. Also see No. 26B in *The White King*.

No. 3A.

E. BRUNNER.

*Wochensach*, 21 Aug., 1910.



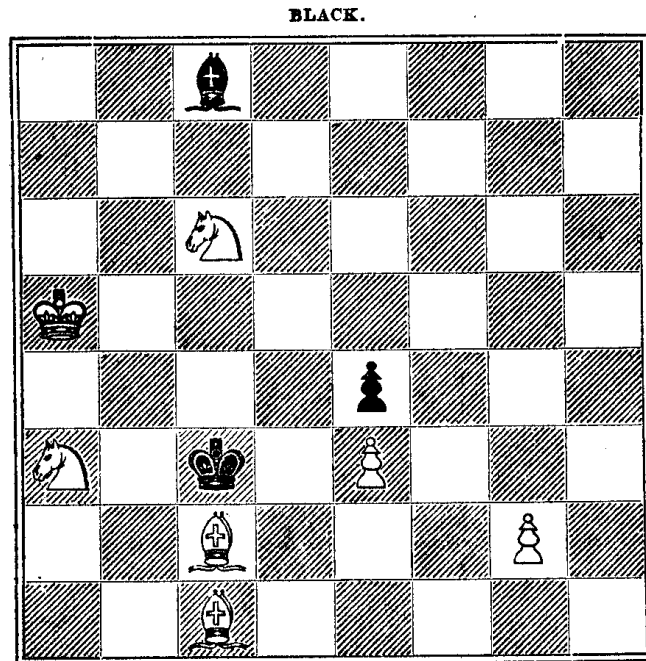
Mate in four.

1. Sd4, Bg2+; 2. Ke1, Be4; 3. Kdr.  
Be2+; 2. Kg1, Bg4; 3. Khr.

# No. 4.

E. BRUNNER.

*Akad. Monatshefte*, Jan., 1911.



WHITE.

Mate in three.

# No. 4.

1. Pg4 (block), Bb7 or a6; 2. Sb4.  
Bd7, e6, f5 or xP; 2. Sd4.

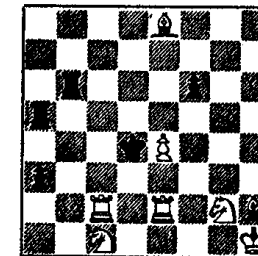
A block position after the key-move. The "try" 1. Sb4 is defeated by 1. ..., Be6, and 1. Sd4 by 1. ..., Ba6. 1. Pg3 is followed by 1. ..., Bh3. The problem illustrates cumulation of decoy in a very pleasing form.

No. 4A shows the simple mutual obstruction of two Black Rooks, brought about by the sacrifice of a White piece on the critical square b5 (Plachutta interference), followed by quiet threats which permit Black to continue the defence in a direct line as well as in the usual rectangular manner. Comparison should be made with No. 7A.

# No. 4A.

E. BRUNNER.

*Wochensach*, 1918.



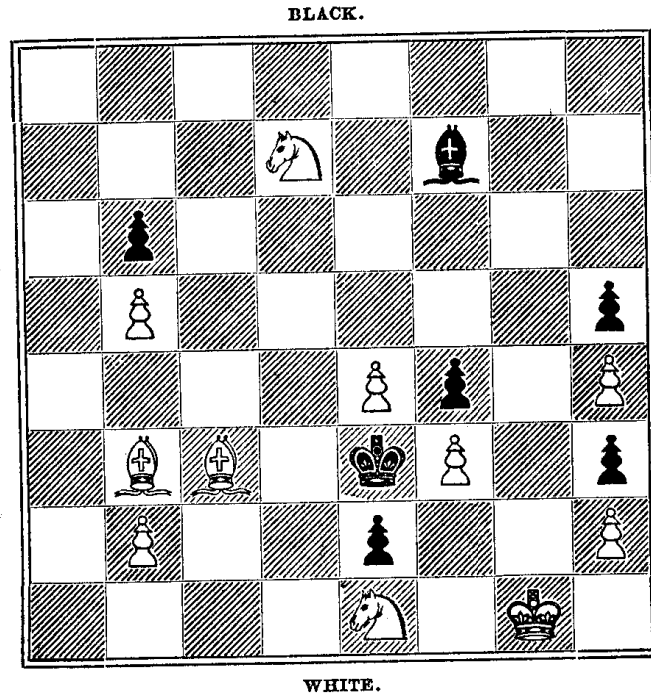
Mate in three.

1. Bb5, RaxB; 2. Sh4.  
RbxB; 2. Ser.

No. 5.

E. BRUNNER.

*Wochensach*, 13 Feb., 1910.



Mate in four.

No. 5.

1. Ba2, BxB; 2. Pb3, BxP; 3. Se5 (block).  
 Bb1; 3. SxP.  
 threat; 2. Se5, Bb3; 3. Bb1.

The "try" 1. Se5 is defeated by 1. ..., BxB and White has no spare move.

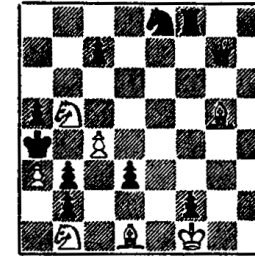
No. 5A is a new version of an old style problem dating from 1848, which was published under the pseudonym "Puttino." The principal idea is the obstruction of Rook by Queen.

No. 5A.

E. BRUNNER.

After "Puttino."

*Tagl. Rundschau*, 27 Oct., 1915.



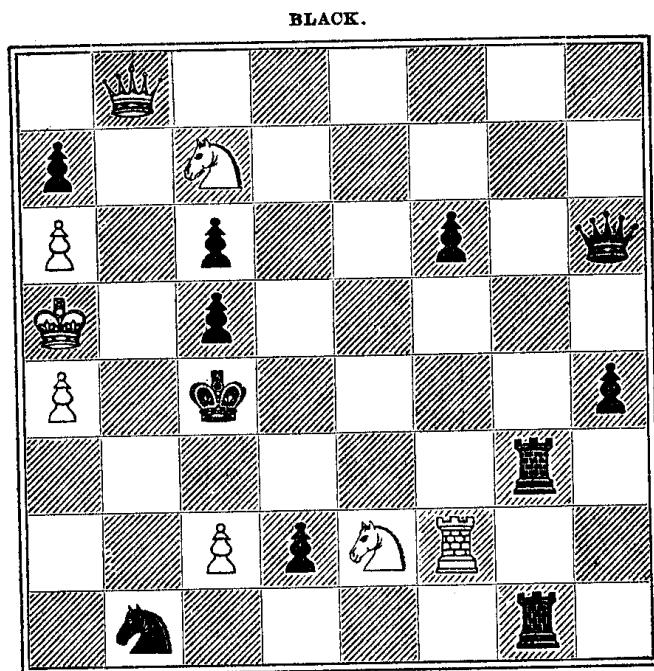
Mate in five.

1. Bg4, Rf7; 2. Bf6, QxBf6;  
 3. Bf3, Sd6; 4. Bc6.  
 1. ..., Rf5; 2. BxR, Pc6;  
 3. Bd7, Sd6; 4. BxP.  
 1. ..., threat; 2. Sb5-c3+; 3. Bd7+.

# No. 6.

E. BRUNNER.

*Tagl. Rundschau*, 15 Dec., 1915.



WHITE.

Mate in three.

# No. 6.

1. Rf5, threat; 2. RxP+.
- Qg5; 2. Qg8+.
- Qe3; 2. Qb3+.

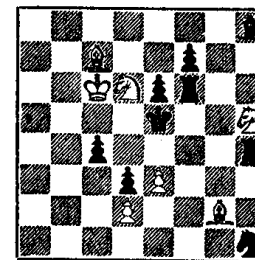
Here the obstruction of Rook by Queen is duplicated. As a contrast to No. 5A, it is composed in quite modern style.

No. 6A illustrates the obstruction of the line of action of a Black Rook (Rh4-d4) by another Black Rook. 1. Ba5 is defeated by 1. ..., Rf6-f4; 2. Bc3+, Rd4. The author's key decoys the first Rook to the left of the square f4, so that the second Rook must defend behind it and remain open to capture.

# No. 6A.

E. BRUNNER.

*Tagl. Rundschau*, 14 June, 1916.



Mate in four.

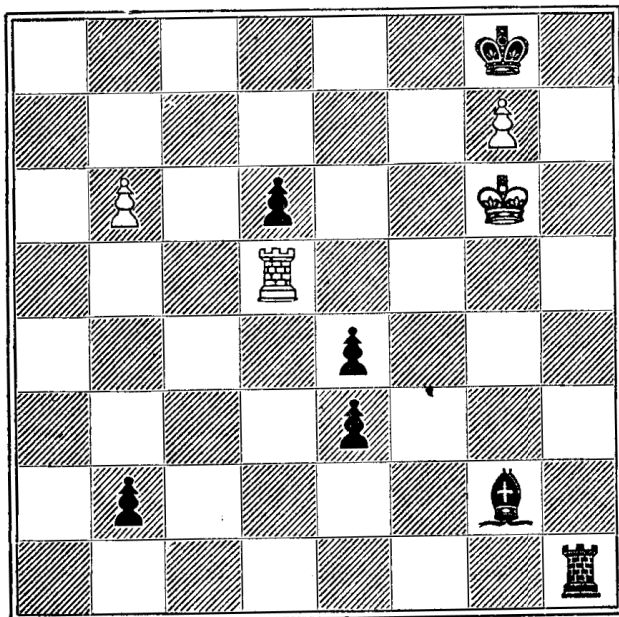
1. Be4 (threat 2. Ba5; 3. Bc3+), RxB;
2. Ba5, Rf6-f4; 3. Bc3+, Rd4; 4. PxRf4 mate.
1. ..., Rf6-f4; 2. Bh7, Rf5; 3. SxPf7+, Ke4; 4. Sg5 mate.

No. 7.

E. BRUNNER.

*Wochensach*, 23 Oct., 1910.

BLACK.



WHITE.

Mate in five.

No. 7.

1. Rf5, Rf1; 2. Ra5, Ra1; 3. Pb7, P=Q; 4. Rh5.  
Rf6+; 3. KxR, Kh7; 4. Ra8.

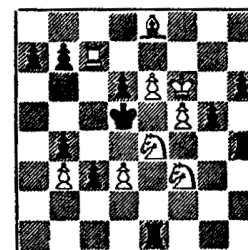
The purpose of the key is to decoy the Rook to the left of the White King, as after 2. ..., Rf6+; 3. KxR the limited space at the border is utilised. The problem is an example of the Holzhausen interference.

No. 7A is a four-mover with Plachutta continuations, two moves falling between the interference and the mate, instead of only one move as in the more usual form as shown in No. 4A.

No. 7A.

E. BRUNNER.

*Tagl. Rundschau*, 1916.



Mate in four.

1. Kg7, RhxS; 2. Bb5; 3. Bc4+.  
RexS; 2. Bf7; 3. Pe7+.

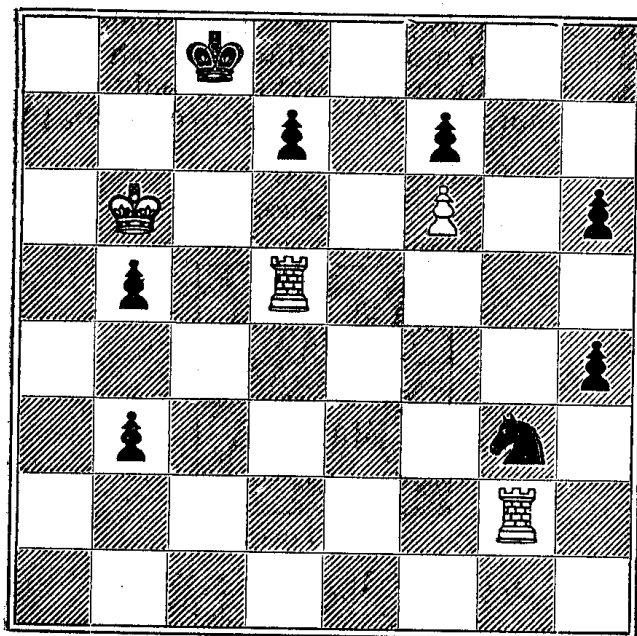


No. 8.

E. BRUNNER.

*Tagl. Rundschau*, 8 May, 1918.

BLACK.



WHITE.

Mate in five.

No. 8.

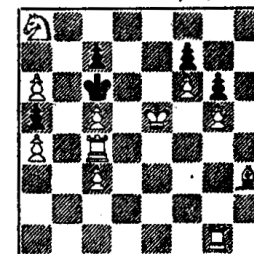
1. Rd1, Ph5 (threat); 2. Rg2-d2, Se4; 3. RxP.  
 Pb2 ; 2. Rc2+, Kd8; 3. Rc2-d2.  
 Pd5 ; 2. RxP.

The move 1. Rg2-d2, played at once, would be defeated by 1. ..., Se4; 2. RxPd7, SxR. The correct key-move renders the Knight's defence powerless, its attack now falling on an intermediate vacant square, where it is itself open to capture. The problem is an example of a Turton with two White Rooks. W. von Holzhausen was the first to illustrate this method of countering a Black Knight in an end-game. No. 8 is believed to be the first problem in which this phase of the theme is clearly expressed. An earlier and simpler experiment by Brunner is seen in No. 8A, in which the motive for the extreme retreat of the Rook is to have the line of the Bishop open at the right moment.

No. 8A.

E. BRUNNER.

*Akad. Monatshefte*, 1910.



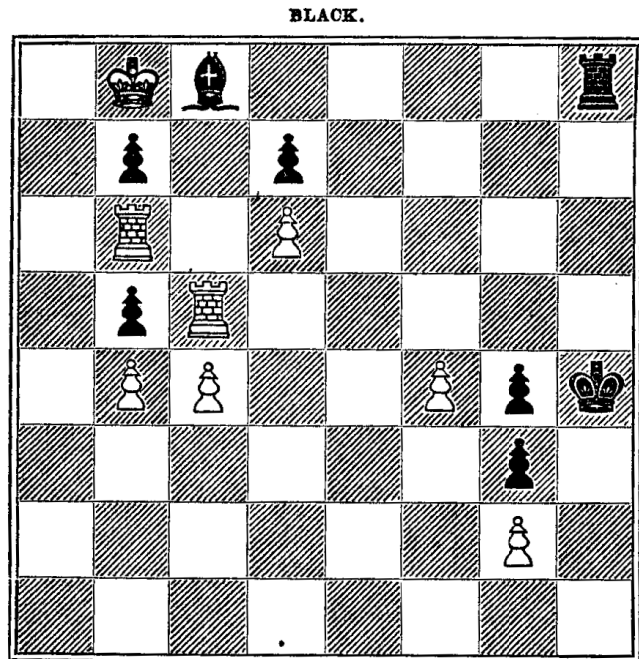
Mate in three.

1. Rh4, KxP; 2. Rg1-g4.

# No. 9.

E. BRUNNER.

V., *National-Zeitung*, 25 Feb., 1921.



WHITE.

Mate in six.

# No. 9.

1. Rd5, PxP ; 2. Ra5, Pc3 ; 3. Rb6-b5, Pb6 ;  
4. Rh5+, RxR ; 5. Ra1.

3. ..., Pc2 ; 4. Ra1.

1. ..., Rh6 or h7 ; 2. Rb6xPb5 ; 3. Rd1.

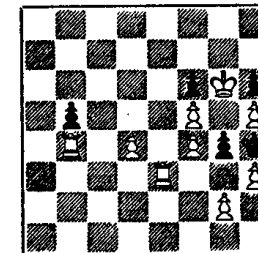
Here we see the Turton in effect only after 1. ..., PxP, which is enforced by the block-position, the Black Rook striving to retain command of both the h-file and the 8th rank, in order that the Bishop's move shall open check. The theme is exemplified in this problem in a beautiful and simple form.

No. 9A is again a Turton with two White Rooks, but with a different motive, and brought about by an ambushade in order to prevent a threatened stalemate (by 1. Rd3, Pg3 ; 2. Rb4-b3, Pb4 ; 3. RxPg3 stalemate).

No. 9A.

E. BRUNNER.

*Wochenschach*, 25 May, 1919.

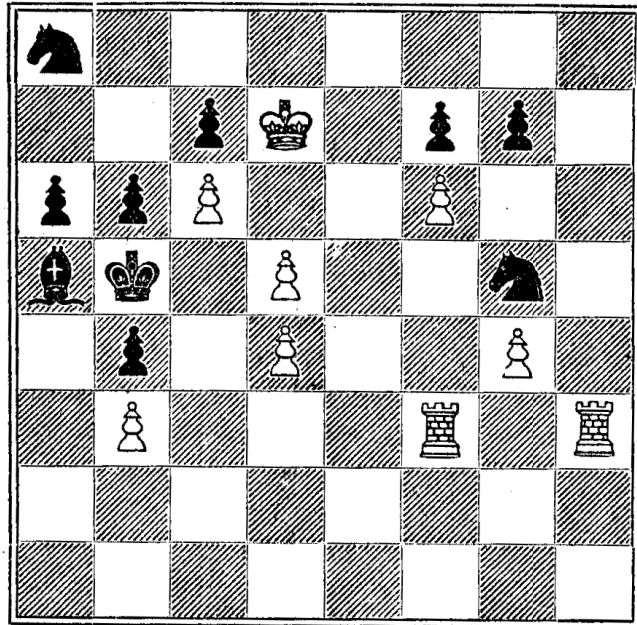


Mate in four.

1. Ra3, Pg3 ; 2. Rb4-b3, Pb4 ; 3. RxPg3.  
PxP ; 2. RxP+, Kg4 ; 3. KxPf6.

E. BRUNNER.

**BLACK.**



Mate in five.

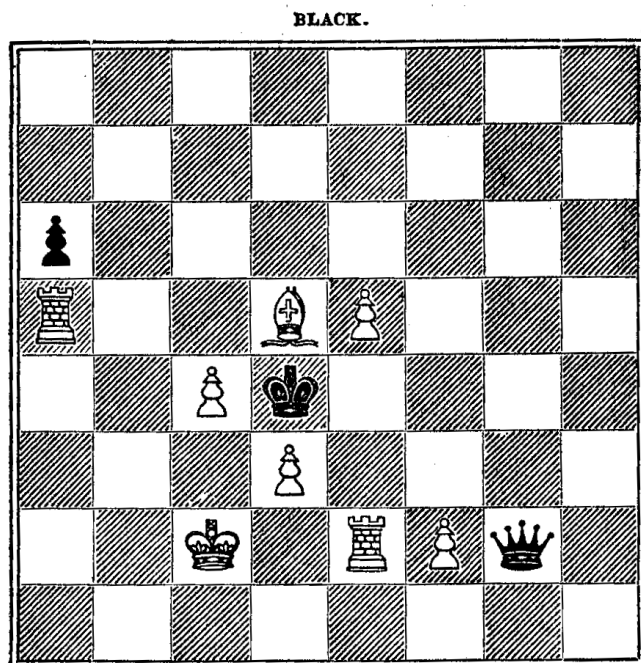
1. Rf<sub>4</sub>, Pg<sub>6</sub>; 2. Rh<sub>4</sub>!, Sh<sub>7</sub> or h<sub>3</sub>; 3. RxS, Pg<sub>5</sub>; 4. Rh<sub>5</sub>.  
 Sf<sub>3</sub>; 3. RxS, Pg<sub>5</sub>; 4. Rf<sub>5</sub>.  
 Se<sub>4</sub>; 3. RxS, Pg<sub>5</sub>; 4. Re<sub>5</sub>.  
 Se<sub>6</sub>; 3. PxS.  
 PxP; 2. Rh<sub>5</sub>, Pf<sub>5</sub>; 3. RxS, Pf<sub>6</sub>; 4. Rf<sub>4</sub>xP.  
 SxR; 2. Rf<sub>5</sub>, Pg<sub>6</sub>; 3. Re<sub>5</sub>, Sf<sub>4</sub>; 4. Pd<sub>5</sub>+.  
 Selse; 2. R or PxS.

The two White Rooks are alternately offered to the Black Pawn to prevent stalemate after RxS. A fine idea, the correct execution of it gave the composer great trouble.

No. 11.

E. BRUNNER.

*Tagl. Rundschau*, 29 Aug., 1917.



Mate in four.

No. 11.

1. Be4, Qg8; 2. Bf3, Qa8; 3. Bd5.  
QxP+; 3. PxQ.

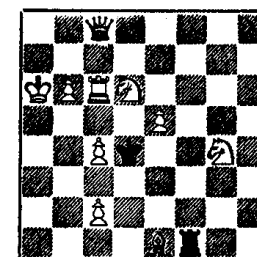
A centrifugal march of the Black Queen. This combination could be more fully developed on a board with 9 x 9 squares in a six-mover.

No. 11A is a very difficult three-mover, although White has five pieces with which to circumvent one Black Rook.

No. 11A.

E. BRUNNER.

*Wochensach*, 1915.



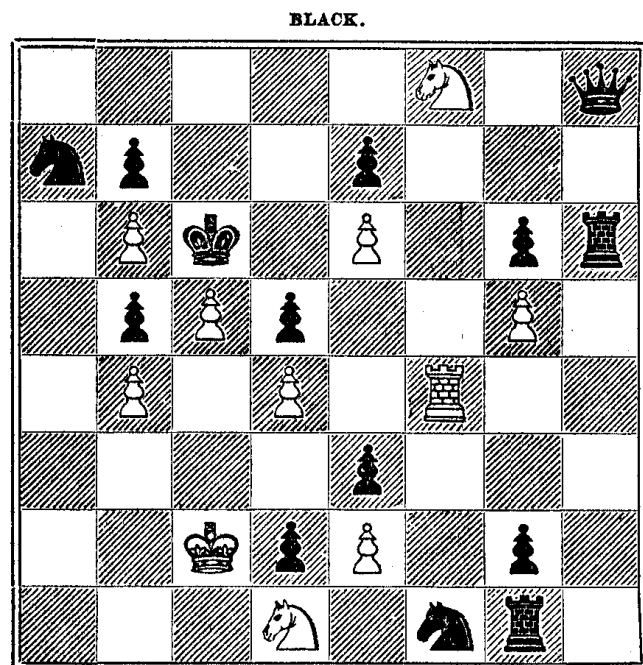
Mate in three.

1. Qb7, Rf5; 2. Qh7.  
Rf7; 2. Rc7.  
threat; 2. Sb5+.

# No. 12.

E. BRUNNER.

*Wochenschach*, 24 May, 1908.



WHITE.

Mate in four.

# No. 12.

1. Sd7, Rh6-h1 ; 2. Kb3 (waiting), Rh2 or 3, etc. or Sh2 or g3 ; 3. Rf8.

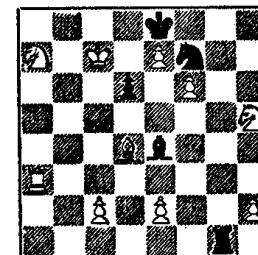
The focal idea in combination with "clearance" and "clearance obstruction"—a Black Bristol and Anti-Bristol. Black's 1. ..., Rh6-h1 is necessary to provide against 2. Rf8. W. von Holzhausen mentioned this difficult and ingenious problem in an article on focal problems in the *D. Wochenschach*, 1908.

In No. 12A the last two variations show that the Bd4 cannot be used to make the pure waiting move, as it has to guard the squares f6 and c5. As in No. 12 the idea lies in the play of the Black pieces, viz., 1. ..., Rg8 and 2. ..., Bg6. The Bishop shelters the Black Rook from the attack of the White Rook. The manœuvre exemplifies escape and shelter.

## No. 12A.

E. BRUNNER.

*V., Wochenschach*, 7 Nov., 1915.



Mate in five.

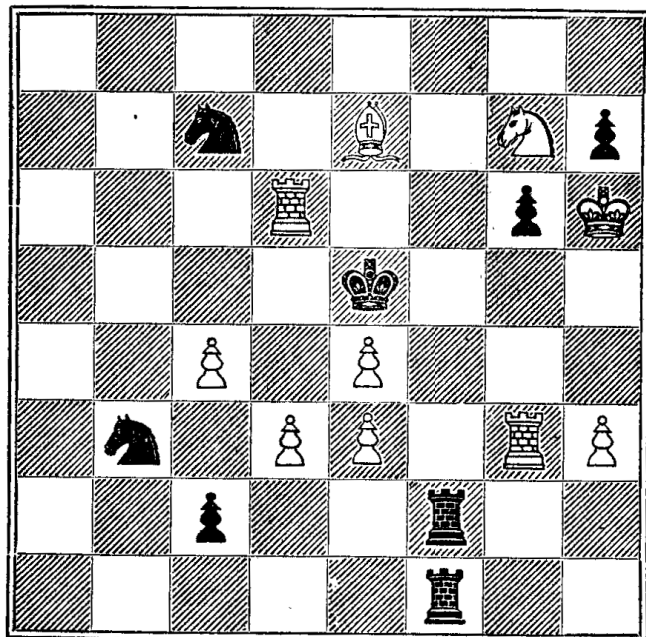
1. Sb5 (threat 2. Rg3 ; 3. RxR ; if 2. ..., RxR ; 3. PxR), Rg8 ;
2. Pc4 (waiting), Rg4 ; 3. Rg3, RxR ; 4. PxR.
2. ..., Bf5 or Pd5 ; 3. Ra8+.
2. ..., Bh1 ; 3. Rg3.
2. ..., Rg6 ; 3. Rg3, RxP ; 4. BxR.
2. ..., Rg5 ; 3. Rg3, Rc5+ ; 4. BxR.

No. 13.

E. BRUNNER.

V., Ranneforth's *Schach-Kalender*, 1918.

BLACK.



WHITE.

Mate in four.

No. 13.

1. Rc6, threat ; 2. Rg4 ; 3. Rc5+, SxR ; 4. Pd4 mate.

„ ; 2. Rg5+ ; 3. Bf6 mate.

Rf8 ; 2. Rg4, Rf1-f4 ; 3. Bd6+.

Rf8-f4 ; 3. Rg5+.

Rf5 ; 2. PxR, RxP ; 3. Rg5.

Rf7 ; 2. Bd6+.

Rg1 or Rg2 ; 2. RxR.

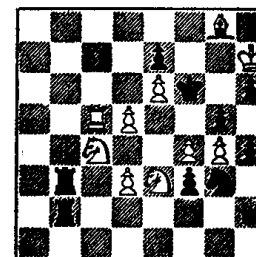
This problem is given with a number of others in an article on Doubled Black Rooks (*Schwarze Doppelthürme*) in Ranneforth's *Schachkalender*, 1918. The composer has now transferred a Black Pa5 to c2 to avoid another solution.

In No. 13A the Black Rook is decoyed on two consecutive moves to the desired square, on which its defence will be impotent.

No. 13A.

E. BRUNNER.

V., *Wochenschach*, 1919.



Mate in four.

1. Sb6, RxS ; 2. Pd6, RxP ; 3. KxP.

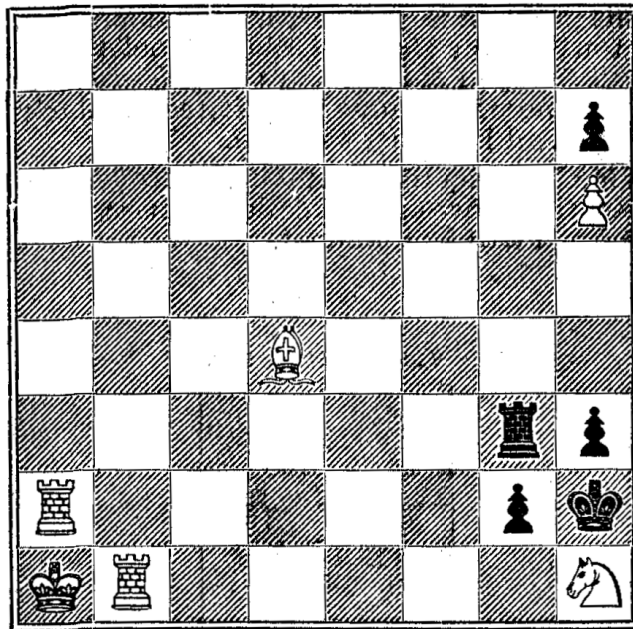
PxP ; 2. Sd7+.

No 14.

E. BRUNNER.

*Wochenschach*, 14 Feb., 1909.

BLACK.



WHITE.

Mate in five.

No. 14.

1. Ba7, Rg8; 2. Bb6, Rc8; 3. Bg1+, KxS; 4. Bc5+.  
Rg3; 3. Rc1, Rc3; 4. RxR.  
Rg7; 4. PxR.

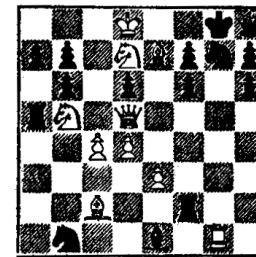
An ingenious example of shut-off strategy (the opposition). G. Ernst quotes this problem in a collection of opposition-problems in the *Deutsches Wochenschach*, 1909. The "try" 1. Bb6 is defeated by 1. ..., Rc3; 2. Ba7, Rg3! The second variation, which might easily be overlooked, is a nice addition to the problem.

In No. 14A the Rook is decoyed to a square on which it will obstruct the defensive action of the other Black Rook.

No. 14A.

E. BRUNNER.

V., Loyd Memorial Ty., 1913-14.



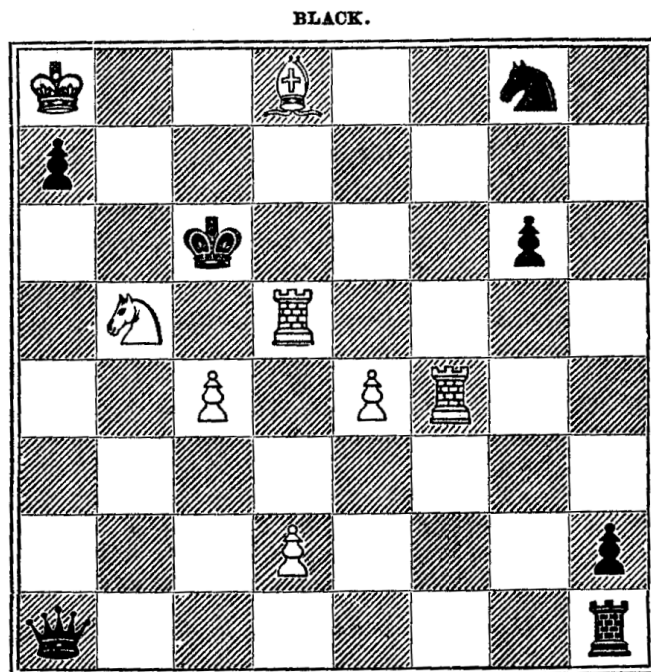
Mate in four.

1. Qh5, threat (Rf3); 2. Bf5, RxB; 3. SxPd6.  
RxS; 2. QxR; 3. SxPf6+.  
Bb4; 2. Q or Bf5.

# No. 15.

E. BRUNNER.

Wochenschach, 28 June, 1908.



WHITE.

Mate in three.

# No. 15.

1. Rf3 (block), Re1 ; 2. Ra3.  
Rf1 ; 2. Rc3.  
Qg1 ; 2. Pd4.  
Qg7 ; 2. Rf6+.  
Pg5 ; 2. Rf5.  
S any ; 2. Rf6+.

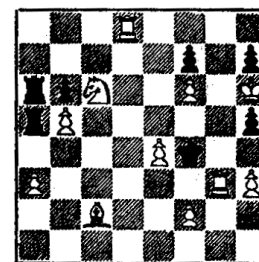
Different types of line-obstruction are shown in this problem ; that of the Rh1 may be compared with No. 12.

In No. 15A the White Rook g3 has to obstruct the line of the Black Rook. The "try" 1. Rd8-d3 is defeated by 1. ..., RxPa3 ; 2. Rd3-f3+, RxR, there being no line obstruction on c3 for the Black Rook, as in the real solution. Also, in the variation 1. ..., RxPa3 the Black Rook is prevented from reaching d3. The similarity with a Turton is only superficial.

# No. 15A.

E. BRUNNER.

Tagl. Rundschau, 10 May, 1916.



Mate in three.

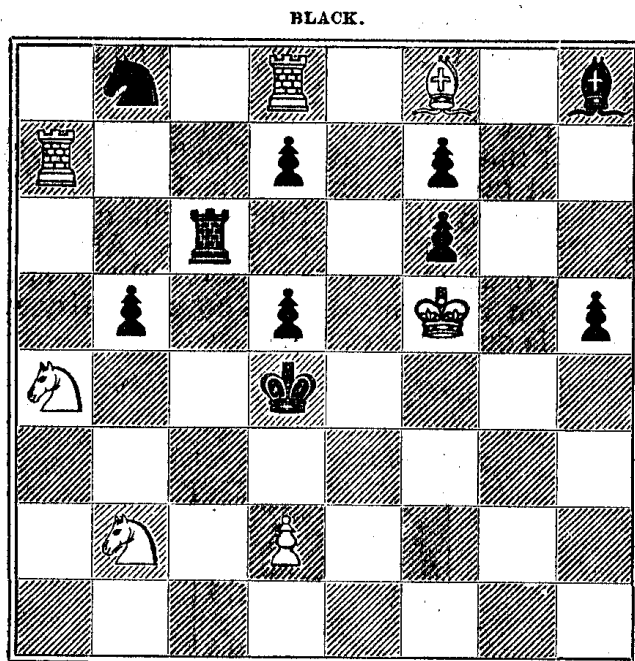
1. Rc3, RxPb5 ; 2. Rd8-d3, Rb3 ; 3. Rf3 mate.  
KxP ; 3. Rd4 mate.
1. ..., RxPa3 ; 2. Rd5.



No. 16.

E. BRUNNER.

V., *Leipziger Tageblatt*, 14 Oct., 1917.



WHITE.

Mate in four.

No. 16.

1. Rc8, RxR; 2. Rc7, RxR; 3. Bh6.  
Pd6 or RxB; 3. Sc5.  
PxS; 2. RxP+.  
Sa6; 2. RxR.  
Rc1; 2. RxR or Bc5+.

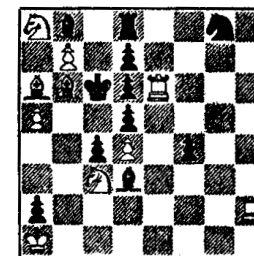
The "try" 1. Bh6 is defeated by 1. ..., Re6. The key forces a critical move by the Black Rook which is intercepted by White's second Rook (Black-White interference), thus preventing the Black Rook from reaching the e-file. In this problem we are surprised by beautiful and pure mating positions. Since first publication the Sb8 has replaced a Black Ba8, which permitted another solution.

In No. 16A we see somewhat similar strategy employed on a diagonal instead of a lateral line.

No. 16A.

E. BRUNNER.

V., *Anderssen Society Ty.*, 1918-9.



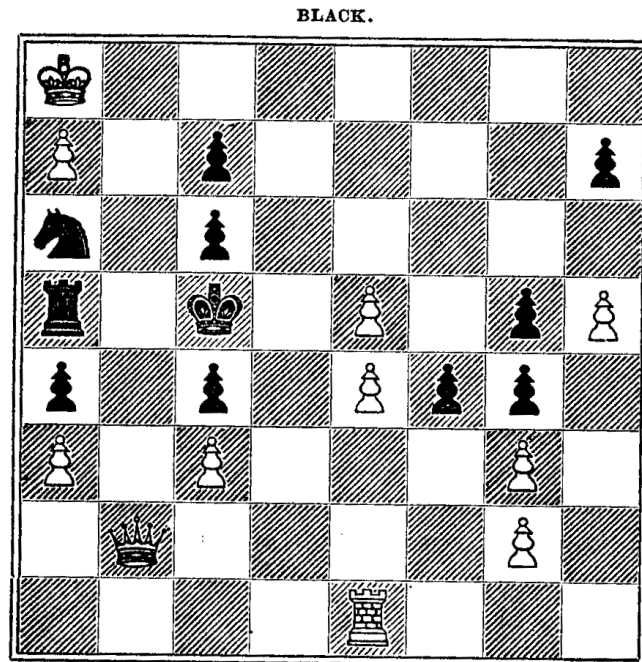
Mate in four.

1. Rh7, BxR; 2. Re4, BxR; 3. SxPa2.  
Bb1; 2. Sb5, PxR; 3. Sa7+.  
threat; 3. RxPd6+.  
Se7; 2. SxPa2, PxR; 3. RxS.

# No. 17.

E. BRUNNER.

*Wochenschach*, 8 Jan., 1911.



WHITE.

Mate in four.

# No. 17.

1. Ra1, Ph6; 2. Rh1 (waiting), Pf3; 3. Rb1.

PxP; 3. Qb1.  
PxP; 2. Qb1, Ph6; 3. Ra2 (waiting).

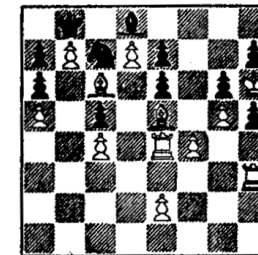
A curious movement of the Rook from border to border, combined with Bristol clearance. The "try" 1. Rh1 is defeated by 1. ..., PxP; 2. Qb1, Ph6 and White has no spare move.

In No. 17A we again see the Rook moving from border to border, but combined with Indian strategy.

## No. 17A.

E. BRUNNER.

*Wochenschach*, 8 Dec., 1912.



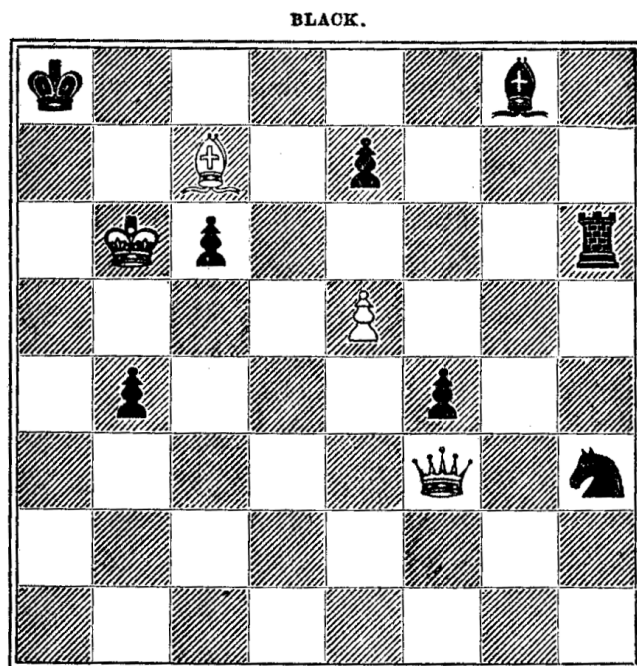
Mate in five.

1. Ra3, Ph4; 2. Re4-e3, Ph3; 3. Bh1, Ph2; 4. Rf3.

No. 18.

E. BRUNNER.

*Munch. N. Nachrichten*, 3 March, 1912.



WHITE.

Mate in four.

No. 18.

1. Qh1, threat; 2. Qa1+.  
Ba2; 2. Pe6, RXP; 3. Qg2, Re2;  
4. QxP mate.

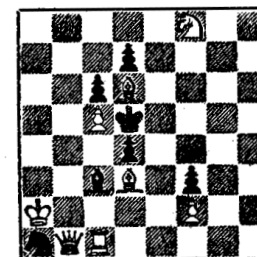
If 1. Pe6? then RXP; 2. Qg2, Rg6; 3. QxR, Be6! The Rook has to be induced to forego the guard of c6 when defending the Bishop. Therefore we first change the squares of action and the position of the Black Bishop.

No. 18A is a block two-mover in which the key-move adds another variation.

No. 18A.

E. BRUNNER.

*Frank. Volksblatt*, 28 June, 1912.



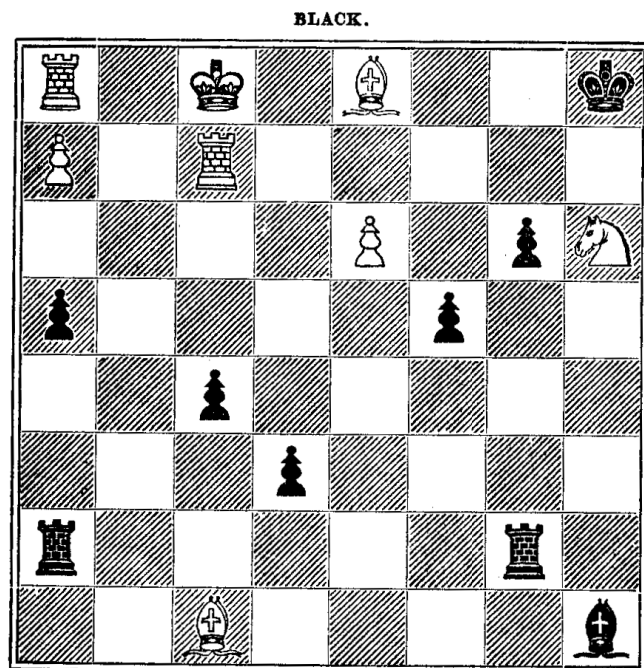
Mate in two.

1. Sh7.

No. 19.

E. BRUNNER.

*Munch. N. Nachrichten*, 9 Oct., 1910.



WHITE.

Mate in three.

No. 19.

1. Bd2, Ra2xB; 2. Kb7.  
Rg2xB; 2. BxP.

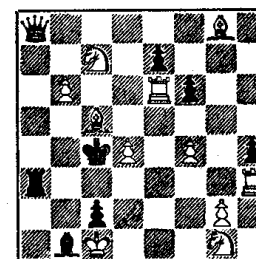
The obstructing move 1. Bd2, Ra2xB divides the threatened double check after Kb7 into two single checks with which White can cope. The Rg2 has a double function: firstly to discover check, and then to itself check on b2.

In No. 19A the White Rook h3 has a double function: viz., to prevent the interference by the Black Queen on g3, and to capture the Black Rook; but as the move Re6-e3 is necessary, White must first decoy the Black Rook to f3, which then enables Rh3xR. That explains the solution. The "try" 1. Re6-e3+ is defeated by 1. ..., QxB; 2. RxR, Qg3!

No. 19A.

E. BRUNNER.

*D. Schachbl.*, 6 July, 1913.



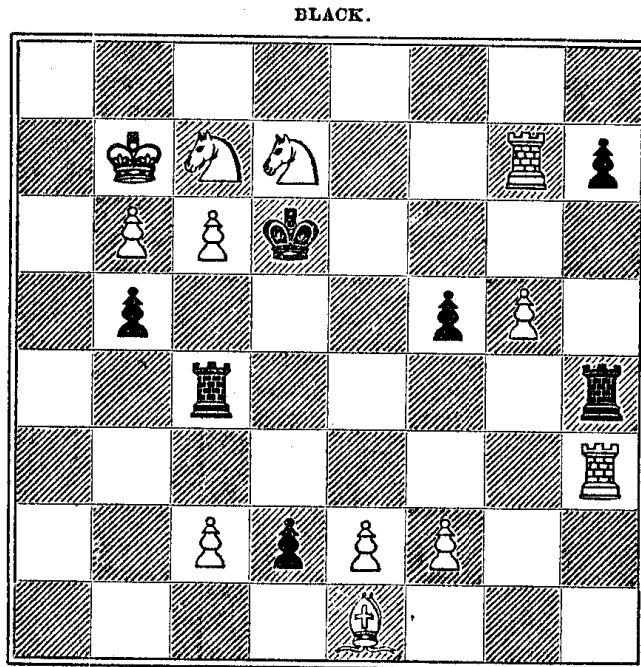
Mate in four.

1. Sf3, RxS; 2. Re6-e3+, QxB; 3. Rh3xR.  
1. ..., QxS; 2. Re6-e3+.  
1. ..., Kd3; 2. Sd2+.

# No. 20.

E. BRUNNER.

V., *Munch. N. Nachrichten*, 21 July, 1912.



WHITE.

Mate in five.

# No. 20.

1. Rf3 (threat 2. RxPf5), Rh4-f4; 2. Pe4, Rc4xPe4; 3. Rd3+, Rd4; 4. BxP, RxR; 5. BxR mate.
1. ..., Rc4-f4; 2. Pc4, PxP; 3. RxR, RxR; 4. BxP.
1. ..., P=Q; 2. RxPf5, Qd4; 3. Rg7-f7, QxPb6+; 4. SxQ.

A heavy-weight! The decoy of the Black Rooks to f4 and e4 is ingeniously thought out. In the second variation 2. Pe4 is defeated by 2. ..., PxP; 3. RxR, RxR; 4 BxP, Pe3!

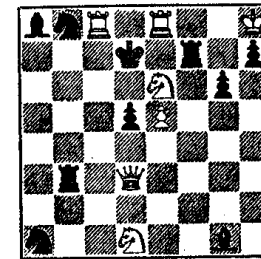
No. 20A is a combination of the Nowotny with the Holzhausen interference.

# No. 20A.

E. BRUNNER.

After J. G. Campbell.

*Festschrift des Akad. Schachklubs Munchen*, 1911.



Mate in three.

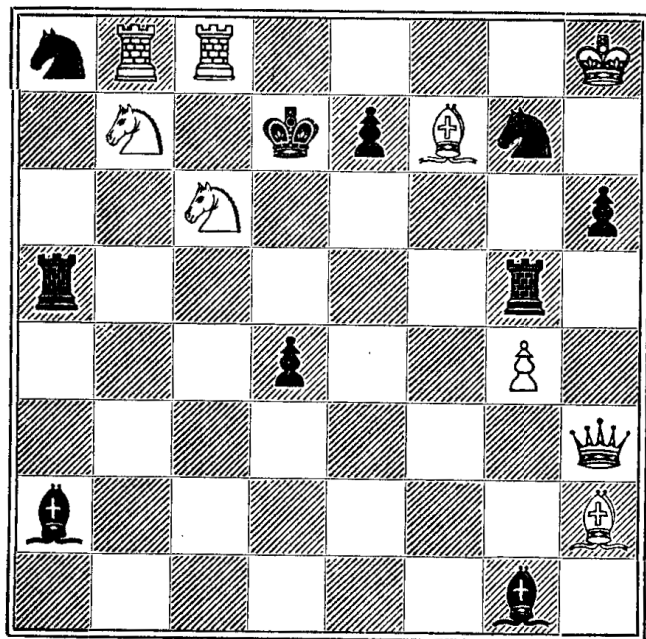
1. Qf1, threat; 2. QxR.
- RxQ; 2. Sf2 (Nowotny).
- Rf7-f3; 2. Qh3 (Holzhausen).
- Rb3-f3; 2. Qb5+.

# No. 21.

E. BRUNNER.

*Akad. Monatshefte*, 1912.

BLACK.



WHITE.

Mate in three.

# No. 21.

1. Qf3 (threat 2. Rd8 mate), Bd5;  
     2. Qa3, RxQ; 3. Sc5 mate.  
     Re5; 3. SxRe5 mate.  
     Sf5; 3. Se5 mate.
- Ra5-d5; 2. Sc5+.
- Rg5-d5; 2. Se5+.
- BxBf7; 2. Se5+.
- Pe5; 2. Qf6.

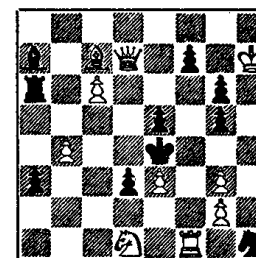
In the principal variation the Black Bishop is decoyed to d5 in order to interrupt the communication of the two Rooks.

No. 21A is an interesting Nowotny, in which the mate falls on the second move after the sacrifice, instead of on the next move as in No. 20A.

# No. 21A.

E. BRUNNER.

*Akad. Monatshefte*, 1912.



Mate in three.

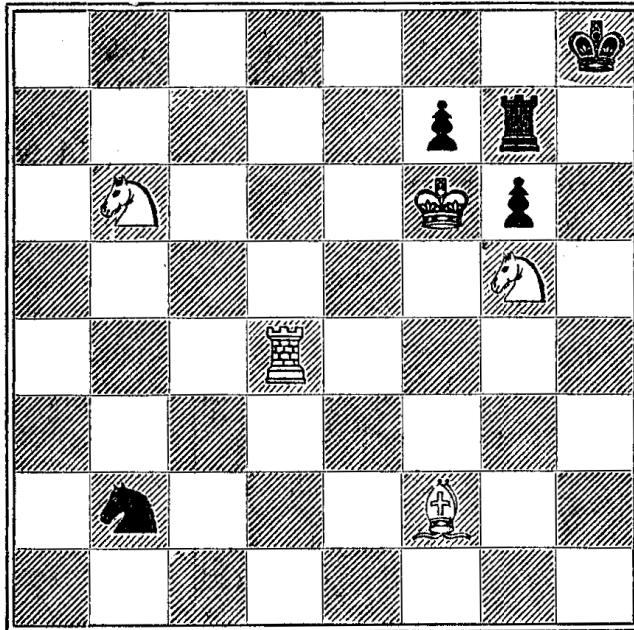
1. Bb6, RxB; 2. Rf3.  
     BxB; 2. Re1.

No. 22.

E. BRUNNER.

Original.

BLACK.



WHITE.

Mate in three.

No. 22.

1. Sa4 (block), SxS or Sc4, d3 or d1 ; 2. RxS.

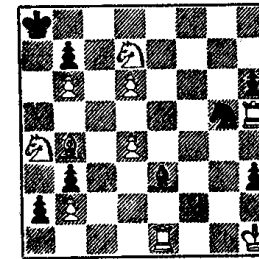
In No. 22A if 1. Sc3 White has no spare move after 1. ..., Ph2, as then any move with the Sc3 or the Bishop would interrupt the lines of the Rooks.

This idea of keeping the lines open is also exemplified in No. 22. Every move of the Sb6 or the Bf2 obstructs a line which the Rook would have to use. Therefore 1. Sa4 is the only right key. The position of the Bishop on f2 prevents a "cook" by 1. Rd2. Should we exchange the positions of the Knight and Bishop, the problem would be "cooked" by 1. Re4.

No. 22A.

E. BRUNNER.

V., Skakbladet Tourney, 1920.



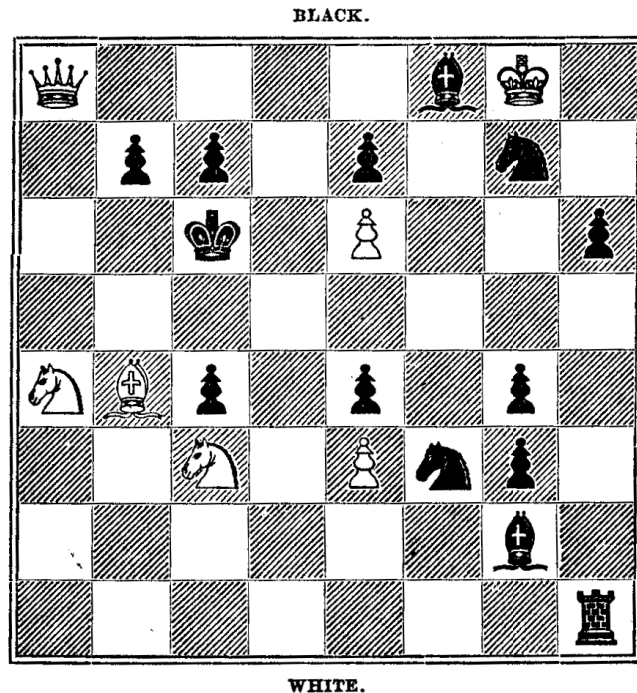
Mate in three.

1. Bd2 (waiting), Ph2 ; 2. Sc3.  
P=Q ; 2. RxQ.

# No. 23.

E. BRUNNER.

1 Pr., *Frank. Volksblatt*, 1912.



Mate in three.

# No. 23.

1. Ba3 (waiting), Se5, g5, h4, h2, Bh3 or Ph5 ; 2. Qa5.

1. ..., Sd4 or Bf1 ; 2. Qd8.  
Sd2, e1 or g1 ; 2. Qd8 or c8.  
Rh5 ; 2. Qd8.  
Rb1 ; 2. Qa5.

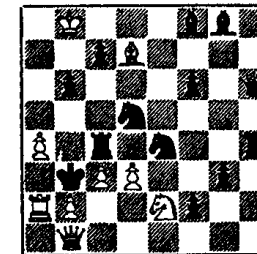
Line-blocking by a complete Knight-wheel and two moves with the Bishop. In No. 22A we saw the same idea with the White Knight, which is especially illustrated in the "try" 1. Sc3.

Nos. 23A and 24A illustrate in two-move form line-blocking by incomplete Knight-wheels in an interesting and striking manner.

# No. 23A.

E. BRUNNER.

*National-Zeitung*, 6 May, 1921.



Mate in two.

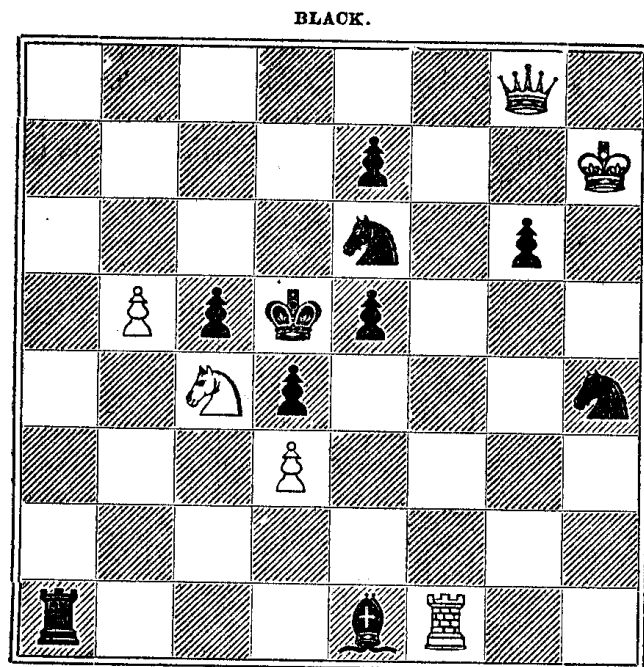
1. Bb5.



No. 24.

E. BRUNNER.

*Wochensach*, 23 Nov., 1913.



WHITE.

Mate in three.

No. 24.

1. Rf8, threat; 2. Rd8 mate.

Ra8; 2. Rf5!

Ba5; 2. Rf6!

Ra6 or 7 or Sf5; 2. Rd8+.

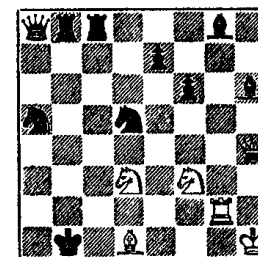
After 1. ..., Ra8; 2. Rf6 is defeated by 2. ..., Ra6, and after 1. ..., Ba5; 2. Rf5 is defeated by 2. ..., Bc7.

The idea of this problem is the temporary sacrifice of a strategical unit, which here is the open line for the Queen, g8-a8. Brunner made this idea the subject of an article entitled "A Theme" in the *D. Wochensach*, 23 August, 1914.

No. 24A.

E. BRUNNER.

*National-Zeitung*, 6 May, 1921.



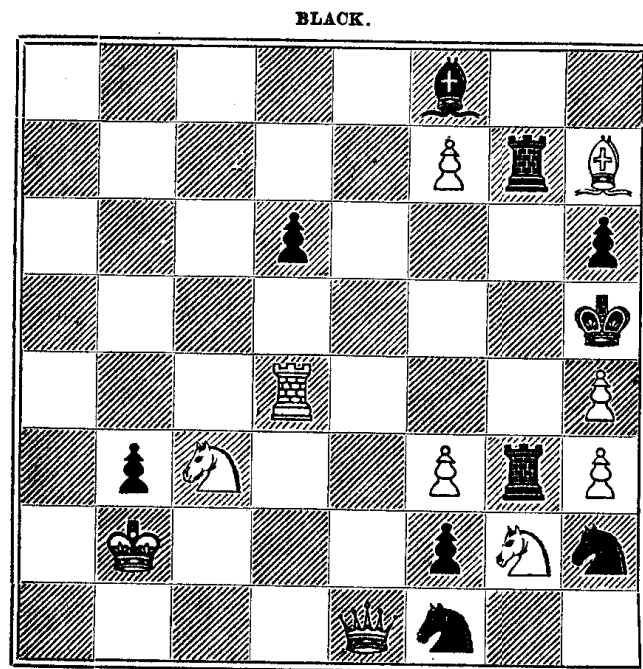
Mate in two.

1. Qa4.

No. 25.

E. BRUNNER.

V., *Wochenschach*, 30 April, 1911.



Mate in four.

No. 25.

1. Sd5, RxPf7; 2. Qe8, RxPf3; 3. Qb5.  
RxPf3; 2. Qe2, RxPf7; 3. Qb5.

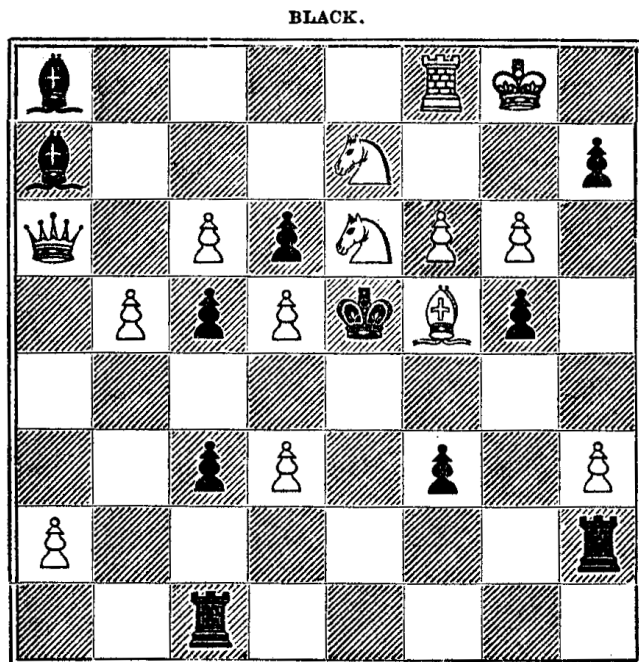
Decoy of two Black Rooks to a certain file and their mutual interference. A fine strategical problem.

This problem has been printed several times with the Sh2 on h1, but in that form there are dual moves (2. Qe6 and 2. Qe4) which solve the problem without the fine manoeuvre with the Queen.

# No. 26.

E. BRUNNER.

*Akad. Monatshefte*, Dec., 1910.



WHITE.  
Mate in four.

# No. 26.

1. Qa3 (threat 2. QxRc1), Rh2-h1 ;  
 2. Qa4, Rh1-e1 ; 3. Qg4.  
 Rci-e1 ; 3. Qc4.  
 Rci-c2 ; 2. Qa4, Rh2-e2 ; 3. Qg4.  
 Rc2-e2 ; 3. Qc4.  
 Rh2-c2 or b2 ; 2. PxP ; 3. P=S or Q.

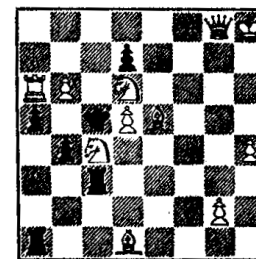
In No. 25 we saw an interference of two Black Rooks on a single line. No. 26 illustrates this interference on two different lines.

The germ of the idea of No. 26A can be found in No. 12. There, the move 1. ..., Rh1 shuts in the Rg1, thus creating a block position. Here, two-move strategy is employed to shut in the Rook.

# No. 26A.

E. BRUNNER.

*Ranneforth's Schachkal.*, 1918.



Mate in four.

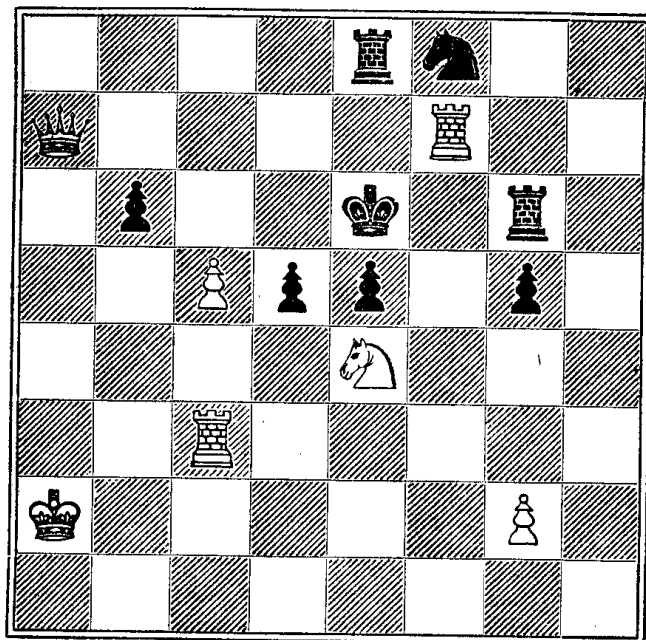
1. Ba4 (threat 2. RxP mate),  
 RxB ; 2. Qa8, Rc3-a3 ; 3. Sb2 (block).  
 threat ; 3. RxP+.  
 RxS ; 2. RxP+.

No. 27.

E. BRUNNER.

V., *Wochenschach*, 21 May, 1916.

BLACK.



WHITE.

Mate in four.

No. 27.

1. Kb2, Pg4; 2. Rcl, Pg3; 3. Ra1.  
Pb5; 3. Rf1.  
PxP; 2. SxPc5+.  
Pb5; 2. Rf3.

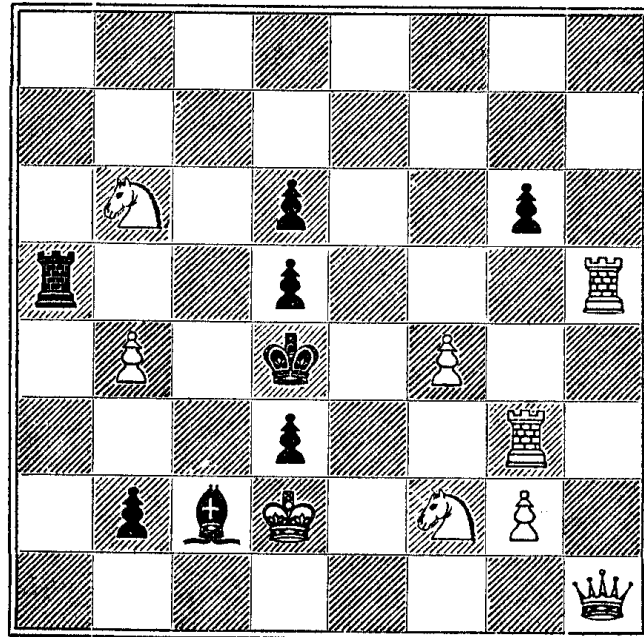
The King moves to b2 in order to keep the lines free for the Rook, which has to reach a1 via c1. Ra3 would obstruct the line for the Queen. A suitable name for this theme is "Parallel-clearance."

No. 28.

E. BRUNNER.

*Schachblatter*, 3 May, 1914.

BLACK.



WHITE.

Mate in four.

No. 28.

1. Rh5-h3, Ra3; 2. Rg5, Ra5; 3. RxPd3+.  
P=S+; 3. QxS.

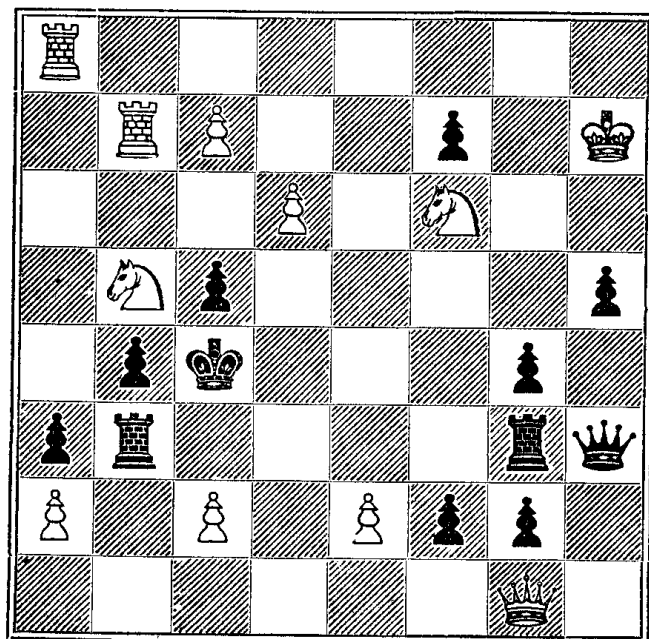
The two White Rooks exchange their position and function, so that the Rook which obstructs the Queen can be sacrificed.

No. 29.

E. BRUNNER.

*Wochensach*, 28 May, 1911.

BLACK.



WHITE.

Mate in three.

No. 29.

1. Ra5, threat ; 2. P=S.  
 Rg3-c3 ; 2. Qc1, Qd3+ ; 3. Pc2xQ mate.  
 Rb1 ; 2. P=S, Pb3 ; 3. Ra4 mate.  
 Pf1=Q ; 2. Qd4 or x c5+.

The thematic "try" 1. Qc1 is defeated by 1. ..., Rb3-f3, the Rook thereby escaping from being captured by the Pawn, and at the same time frustrating 2. Qf4+. But after 1. ..., Rg3-c3, the Rb3 cannot guard against both threats. Such sub-division of a double function into two single ones can also be found in Nos. 19, 19A and 20.

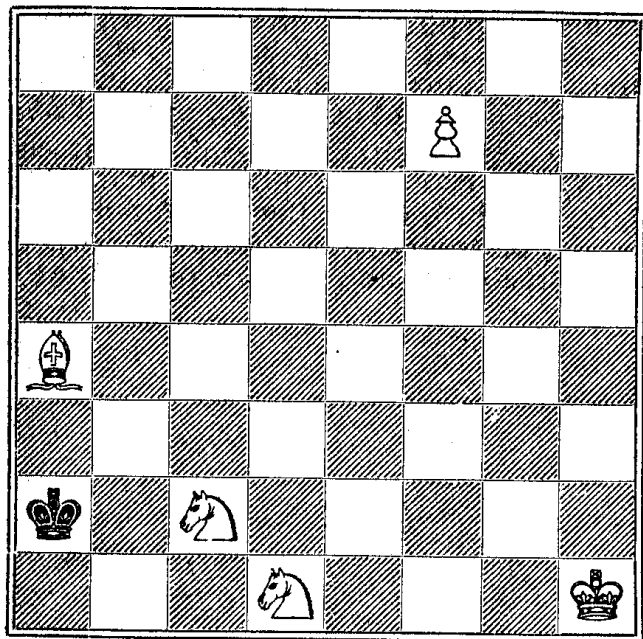
A deeply thought out and ingeniously executed three-mover. It will be noticed that Black's move, 1. ..., Rg3-c3, clears the line for the Black Queen and obstructs it for the Black Rb3, producing a Bristol and an Anti-Bristol effect at one stroke.

No. 30.

F. CAPRAEZ.

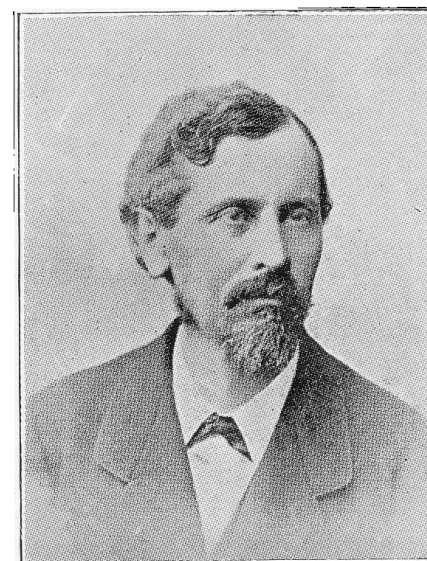
*Schweiz. Schachzeitung*, 15 April, 1860.

BLACK.



WHITE.

Mate in three.



FREDERICK CAPRAEZ.

# No. 30.

1. P=B; 2. Ba3.

Beauty and simplicity distinguish this simple example of Pawn-promotion. No. 30A is even deeper, as it is not at all obvious why P=Q would not do. And yet, curiously enough, if the Pd2 were removed, P=Q would be essential.

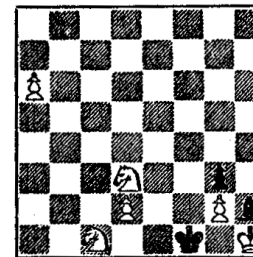
No. 30B is this composer's nearest approach to a modern two-mover.

Further details of F. CAPRAEZ are given in the Introduction, p. 12, besides additional problems. Other problems by him will be found in *The Theory of Pawn Promotion* and *Running the Gauntlet*.

No. 30A.

F. CAPRAEZ.

Schweiz. Schachzeitung, 15 Jan., 1857.



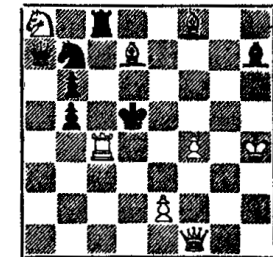
Mate in four.

1. Pa7, Bg1; 2. P=B, Bf2;  
3. Bf3.

No. 30B.

F. CAPRAEZ.

Sissa, July, 1860.



Mate in two.

1. Qa1.

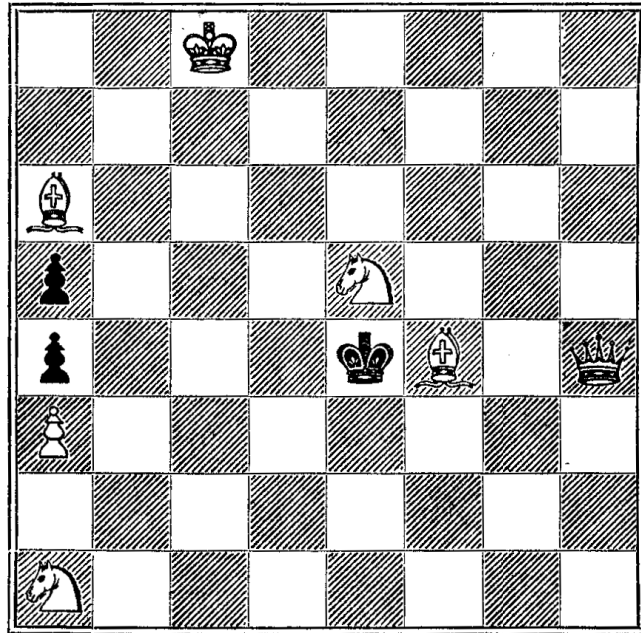


No. 31.

H. ERNST.

*Times Democrat*, 1886.

BLACK.



WHITE.

Mate in three.

No. 31.

1. Sf7, Kd4; 2. Qh1.  
Kf5; 2. Sd6+.  
Kd5; 2. Qe7.  
Kf3; 2. Sg5+.

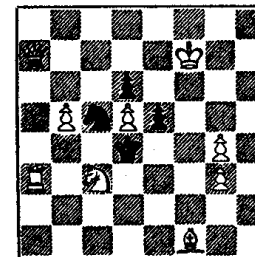
H. ERNST, of Winterthur, emigrated as a youth to America. There in the 'eighties and 'nineties he composed and published a few problems, which are distinguished by their simplicity and the difficulty they present to the solver. Twenty years later his problems were republished in Switzerland.

F. ESSLINGER belongs to the great group of chess enthusiasts who spend most of their time studying the works of others and only exceptionally try their skill in producing problems themselves.

No 31A.

F. ESSLINGER.

*Schweiz. Schachz.*, Nov., 1908.



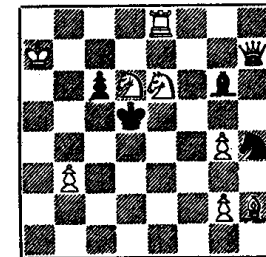
Mate in three.

1. Se4, KxS; 2. Rd3.  
KxP; 2. Ra4.

No. 31B.

F. ESSLINGER.

*Schweiz. Schachz.*, Jan., 1906.



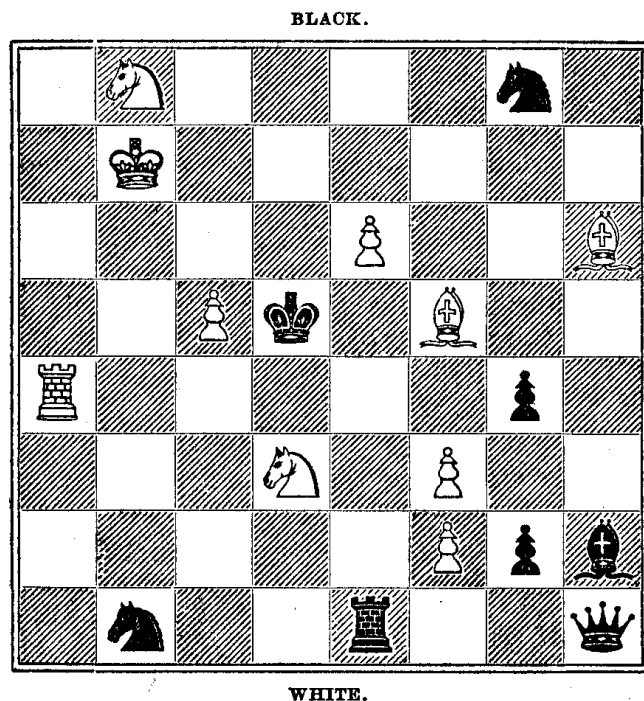
Mate in two.

1. Sb5.

No. 32.

K. FLATT.

V., *National-Zeitung*, 11 March, 1921.



Mate in three.

No. 32.

1. Sd7, Bc7 ; 2. Bg7, Re5 ; 3. Sf4 mate.  
RxP ; 2. Be3, Be5 ; 3. Be4 mate.

The "try" 1. Bg7 is defeated only by 1. ..., Re5 ! (if 1. ..., Sf6 ? ; 2. Sc6 !), and the "try" 1. Be3 only by 1. ..., Be5 ! (if 1. ..., RxB ? ; 2. PxR !). The solution overcomes these defences by forcing a critical move by either the Black Rook or the Black Bishop, and a true mutual interference of these two pieces on e5 results.

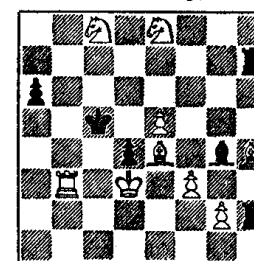
No. 32A shows a similar mutual interference on d7.

K. FLATT belongs to the younger generation of composers. His speciality is the multi-move self-mate, in which branch he has decidedly made his mark. Even playing over the solutions of his long problems is enjoyable.

No. 32A.

K. FLATT.

*Schweiz. Schachzeitung*, Dec., 1915.



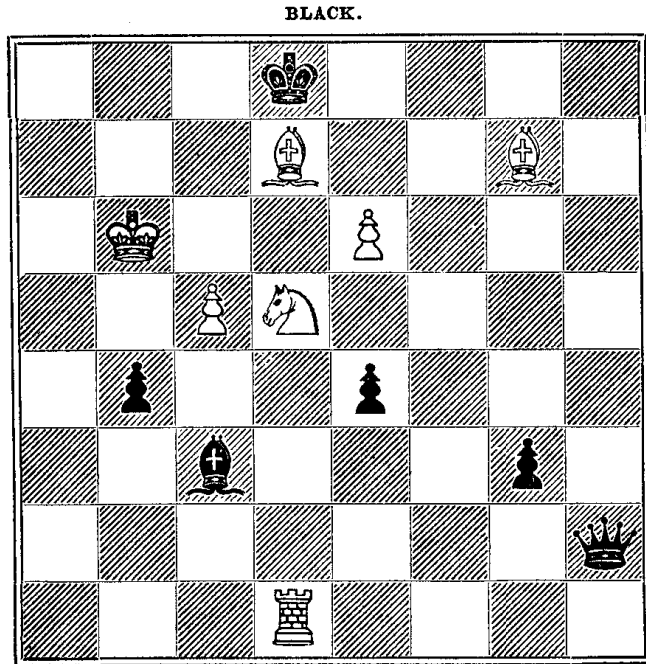
Mate in three.

1. Sc7, RxS ; 2. Sb6, Bd7 ; 3. Be7 mate.  
1. ..., BxS ; 2. Bf2, Rd7 ; 3. Se6 mate.

No. 33.

K. FLATT.

*National-Zeitung*, 11 Feb., 1921.



WHITE.

Mate in four.

No. 33.

1. Ra1, BxR; 2. SxP, Qb2; 3. Bf6+.

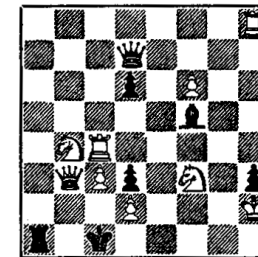
The key enforces the critical move, 1. ..., Ba1. Then after 2. SxP, Qb2 a Plachutta-position is brought about. The guard of f6 has been transferred to the Queen, and so the "pin" is relieved. The Queen being forced to the critical square, b2, without a decoying sacrifice, it represents a Holzhausen interference.

No. 33A shows a similar manoeuvre in a lateral direction, the Rook taking the place of the Bishop, but without the element of pinning and unpinning.

No. 33A.

K. FLATT.

*Basler Nachrichten*, 1915.



Mate in four.

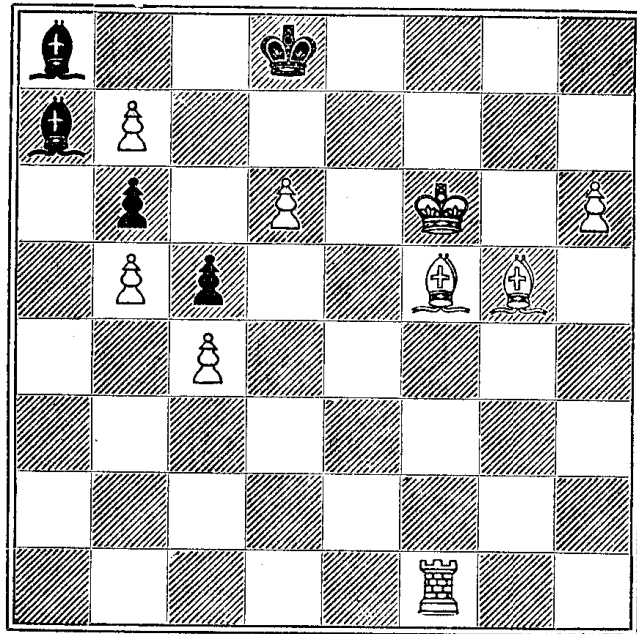
1. Ra8, RxR; 2. Rg4, Qa7; 3. Sa2+.

No. 34.

K. FLATT.

Original.

BLACK.



WHITE.

Self-mate in five.

No. 34.

1. Be6, BxP ; 2. Kf5+ ; 3. Pd7+ ; 4. Ke5+ ; 5. Kd6.  
Bb8 ; 2. Kf5+ ; 3. Pd7+ ; 4. Ke4+ ; 5. Kd5.  
Ke8 ; 2. Kf5, Kf8 ; 3. Pd7, BxP ; 4. Ke5+ ; 5. Kd6.  
Bb8 ; 4. Ke4+ ; 5. Kd5.

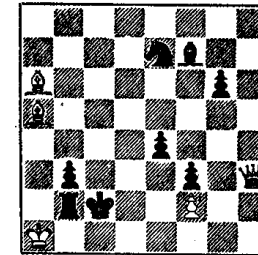
No. 34 has two similar variations with nice mates achieved with small material.

No. 34A is an illustration of the Roman decoy theme in a self-mate ! The move 2. Qh8 is only effective after 1. ..., Bd5, which prevents 2. ..., Sd5.

No. 34A.

K. FLATT.

*Schweiz. Schachzeitung*, Dec., 1913.



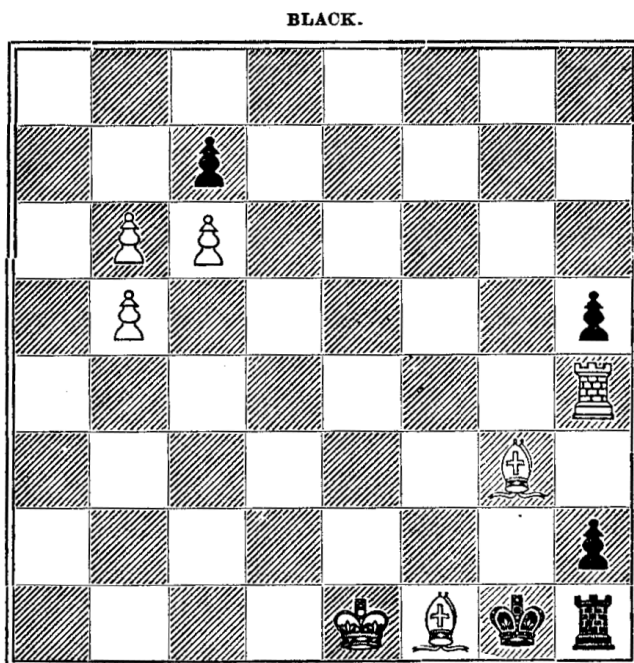
Self-mate in five.

1. Qh4, threat ; 2. QxP+ ; 3. Qe1+ ; 4. Qb1+.  
Bd5 ; 2. Qh8 ! ; 3. Qc3+ ; 4. Qe1+ ; 5. Qb1+.  
Pe3 ; 2. PxP, Bc4 ; 3. QxB+ ; 4. Qf1+ ; 5. Qb1+.  
threat ; 3. Qf2+ ; 4. Qe1+ ; 5. Qb1+.

No. 35.

K. FLATT.

*Schweiz. Schachzeitung*, Jan., 1915.



WHITE.

Self-mate in seven.

No. 35.

1. Bd6, PxB ; 2. Pb7 ; 3. P=B ; 4. Bf4 ; 5. Rg4+ ;  
6. Bd2 ; 7. Bg2.  
PxP ; 2. Rf4 ; 3. Rf2 ; 4. Bc5 ; 5. Bd3 ;  
6. Bc2 ; 7. Kd1.

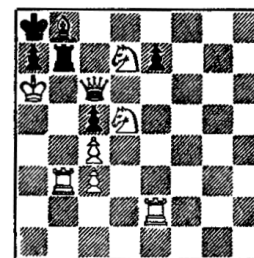
A fine and surprising key leads to two beautiful variations which conclude with equally beautiful mates, the superfluous White force being sacrificed. One of the finest self-mates!

Also No. 35A is very good work.

No. 35A.

K. FLATT.

*Schweiz. Schachz.*, June, 1913.



Self-mate in seven.

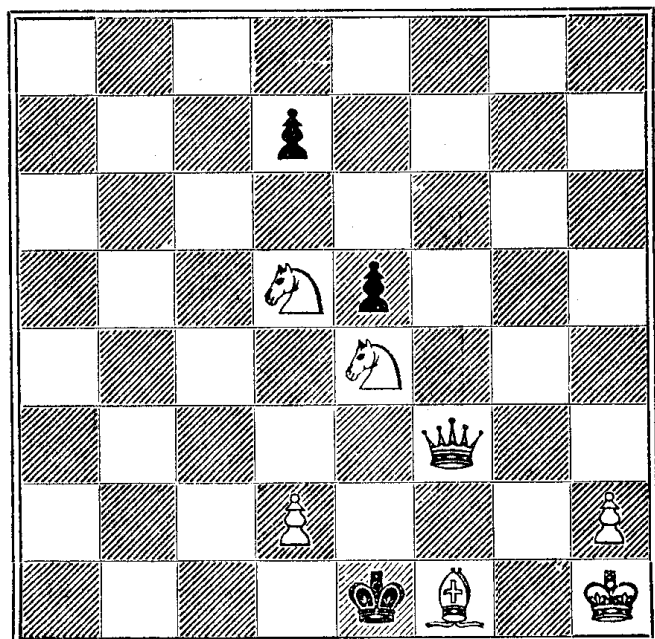
1. Se3, Pe6 ; 2. Sc2 ; 3. Sa3 ; 4. Sb5 ; 5. Ka5 ;  
6. QxP+ ; 7. Ka4.  
1. ..., Pe5 ; 2. Reb2 ; 3. Ka5 ; 4. Ka4 ; 5. Ka3 ;  
6. QxP+ ; 7. Qa6.

# No. 36.

K. FLATT.

*Schweiz. Schachzeitung*, Oct., 1917.

BLACK.



WHITE.

Self-mate in seven.

# No. 36.

1. Pd4, PxP or Pd6 ; 2. Qd3, Pd6 or PxP ; 3. Sf4 ; 4. Be2 ; 5. Sg2+ ; 6. Qf3+ ; 7. Bd3.

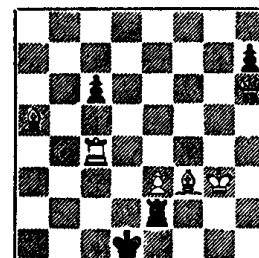
The composer lays great stress on purity and economy. In No. 36 three of the four existing pieces, the Queen included, are sacrificed in the course of the solution, which is surprising and difficult.

No. 36A has a fine and pure mate. While No. 36B consists of two most ingeniously arranged echo variations.

## No. 36A.

K. FLATT.

*Schweiz. Schachz.*, Oct., 1917.

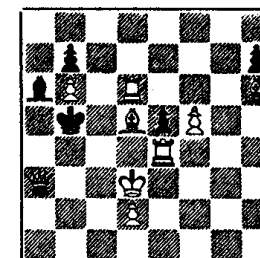


Self-mate in nine.

## No. 36B.

K. FLATT.

*Schweiz. Schachz.*, Oct., 1917.



Self-mate in nine.

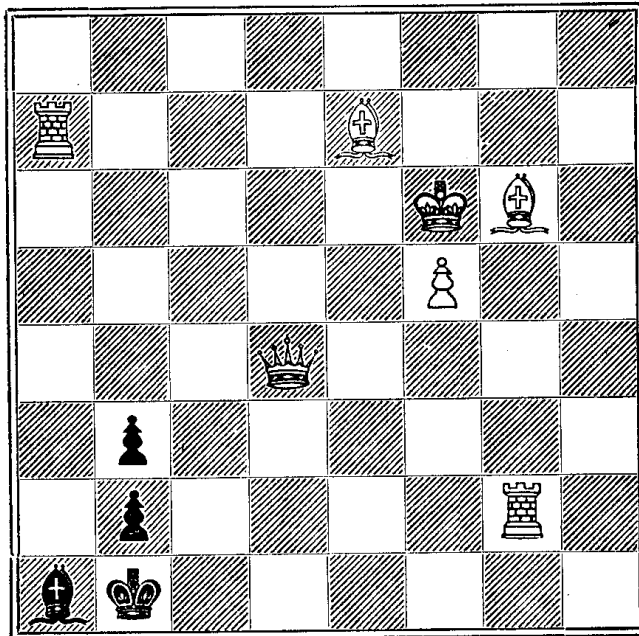
1. Qh5 ; 2. Bh1 ; 3. Qf3 ; 4. Kf4 ; 5. Ke4 ; 6. Kd3 ; 7. Qf1+ ; 8. Pe4 ; 9. Bf3+.
1. Rer ; 2. Ke2 ; 3. Rdr ; 4. Rg6 ; 5. Be3, PxP ; 6. Bf2 ; 7. Bf3 ; 8. Qb2 ; 9. Qc3+.
5. .... Pg5 ; 6. Bg1 ; 7. Kf1 ; 8. Bg2 ; 9. Qb3+.

No. 37.

K. FLATT.

V., *Schweiz. Schachzeitung*, Nov., 1920.

BLACK.



WHITE.

Self-mate in ten.

No. 37.

1. Bf8; 2. Qd2+; 3. Rh7; 4. Bh5; 5. Rg8;  
6. Kg7; 7. Pf6; 8. Pf7; 9. Bg6+; 10. Qh6.

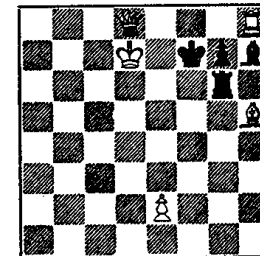
All the White pieces are blocking the squares round the White King, and at the same time forcing self-mate from a distance. It is one of those striking positions which the solver is never likely to forget.

In No. 37A we see a familiar mating-position brought about in an attractive manner.

No. 37A.

K. FLATT.

*Schweiz. Schachz.*, Dec., 1920.



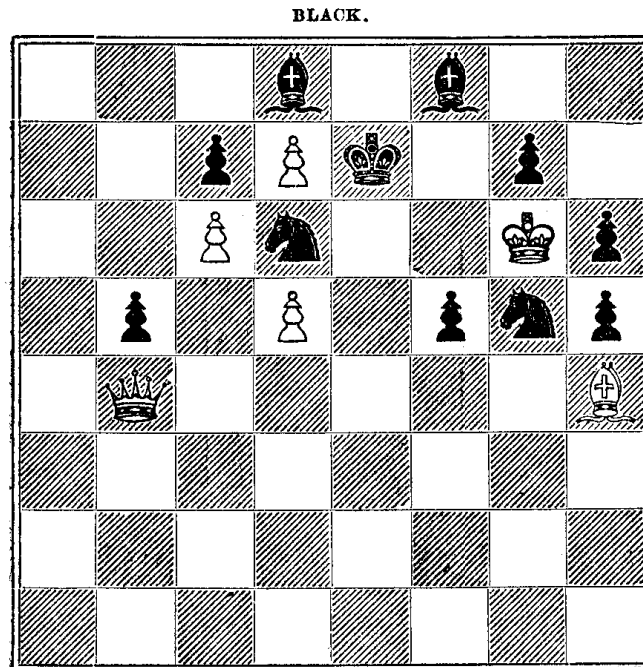
Self-mate in ten.

1. Re8; 2. Re6; 3. Kd6; 4. Ke5; 5. Kf5; 6. Re3;  
7. Rf3; 8. Pe3; 9. Ke4+; 10. Bg4+.

No. 38.

R. GARRAUX.

3 Pr., *Schweiz. Schachzeitung*, May, 1916.



WHITE.

Mate in five.

No. 38.

1. Be1, Sf7 ; 2. Qh4+, Sg5 ; 3. Bb4 ; 4. Qe1+.  
Se4 ; 2. Qd4.  
Pf4 ; 2. QxPf4.

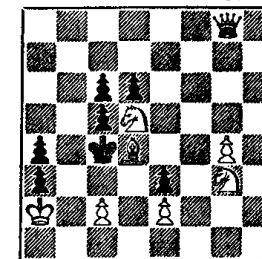
An ingenious duel between Queen and Bishop on the one side, and two Black Knights on the other. The Knights can only return to their original squares in an even number of moves, and so Queen and Bishop must change places in an uneven number of moves to force a block position. The theme is constructed in a masterly manner, and the difficult problem is full of good "tries." It would be petty to make any remarks about the Bishops on d8 and f8.

R. GARRAUX has composed about forty problems, including some long self-mates, during the last few years. They are all thematic and constructed in precise form. No. 38A is another example which is also difficult and has a pretty finish.

No. 38A.

R. GARRAUX.

*Schweiz. Schachz.*, July, 1917.



Mate in four.

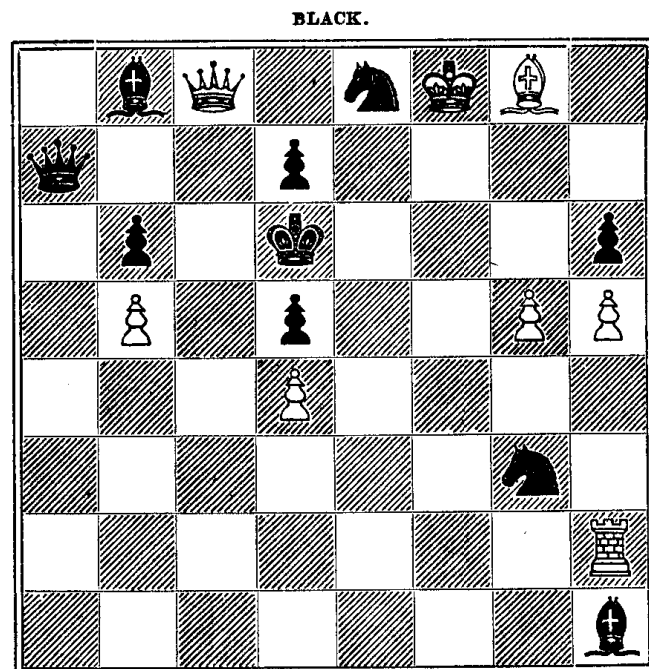
1. Qa8, KxS ; 2. BxPe3, Ke5, e6 ; 3. Qe8+.  
Kc4 ; 3. QxPa4+.  
Pc4 ; 3. Qe8.  
KxB ; 2. QxPc6, Pc4 ; 3. QxPd6.  
Kc4 ; 3. QxPa4+.  
Ke5 ; 3. Qe8+.  
Kb5 ; 2. Sc7+, Kb6 ; 3. Qb8+.  
Kb4 ; 3. Pc3+.



No. 39.

R. GARRAUX.

*Schweiz. Schachzeitung*, 1914.



WHITE.

Mate in four.

No. 39.

1. Qc1, PxP; 2. Rc2, Qa8; 3. QxP.  
threat; 3. Rc6+.  
SxP; 2. RxS.  
Se2; 2. RxS.  
threat; 2. Qf4 mate.

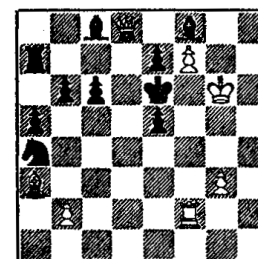
The White Queen retreats so that the Rook can come in front. An interesting comparison is F. Mascher's problem given below. Loyd's No. 502 in the *Loyd Book*, composed in 1857, is the pioneer of this manoeuvre.

In the three-mover, No. 39A, the Black Bishop blocks the defence of the Black Knight, and the Knight interferes with the defence of the Bishop.

Note to No. 39.

F. MASCHER.

*Wochensach*, 20 July, 1913.



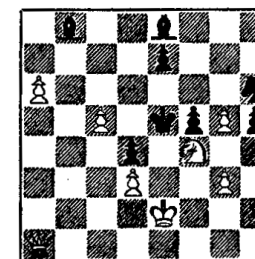
Mate in four.

1. Qd1, Pe4; 2. Rd2, Bh6; 3. Rd6+.  
threat; 3. Qh5.  
Rd7; 3. Qg4+.  
Sc5 or Pc5; 2. Rd2.  
Bh6; 2. Rf6+.  
(threat) Ba6; 2. Qg4+, Kd5; 3. Rd2+.

No. 39A.

R. GARRAUX.

*Schweiz. Schachz.*, 1914.



Mate in three.

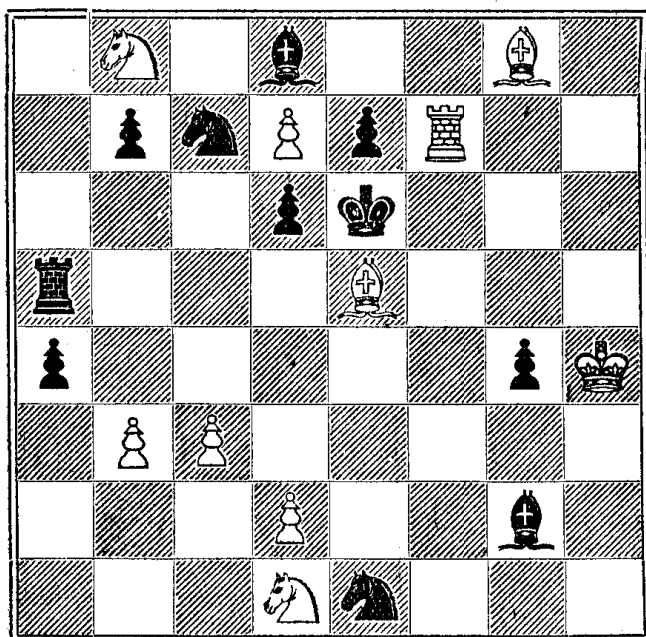
1. Qh1, Bf7; 2. Qa8, Bc7;  
3. Qh8 mate.  
1. ..., Pe6; 2. Qb7, Sf7;  
3. Sg6 mate.

No. 40.

P. GRAF AND W. HENNEBERGER.

*Schweiz. Schachzeitung*, August, 1904.

BLACK.



WHITE.

Mate in three.

No. 40.

1. Sf2, threats; 2. Rf3+ or Rf8+.
- Kd5; 2. Rf5+.
- PxB; 2. Rf3+.
- KxB; 2. Pd4+.
- Sf3+; 2. RxS+.
- Rd5; 2. SxP.
- Sb5; 2. Bg3.
- Sc2 or d3; 2. Rf4+.

A variation problem. The combination of ideas is due to the first-named author, the technical construction to the second.

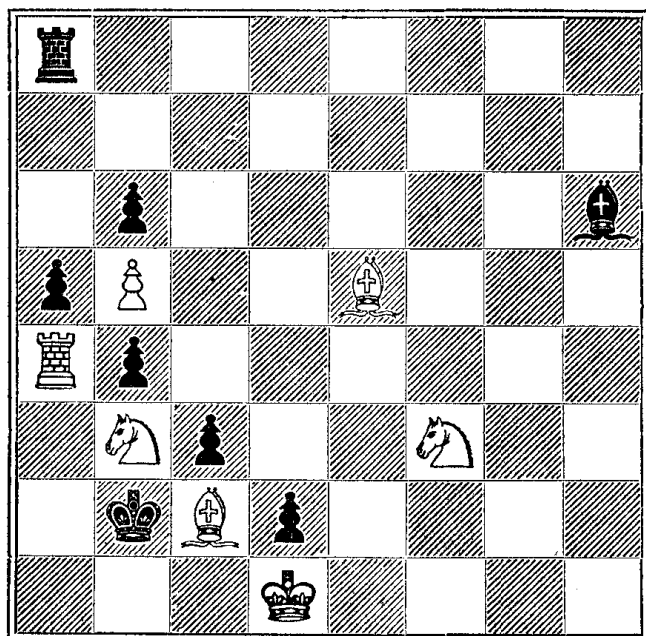
PH. GRAF is another problem-enthusiast with very few problems of his own.

No. 41.

F. GYGLI.

*Basler Nachrichten*, 15 Feb., 1920.

BLACK.



WHITE.

Mate in four.

No. 41.

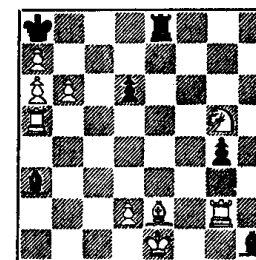
1. Bb8, Bg7 or f4; 2. Se5, BxS; 3. SxPd2.

FR. GYGLI is the youngest Swiss composer. He only started to compose in 1920. The two examples of the decoy theme given here are very promising works for a beginner.

No. 41A.

F. GYGLI.

*Basler Nachr.*, 21 Feb., 1920.



Mate in five.

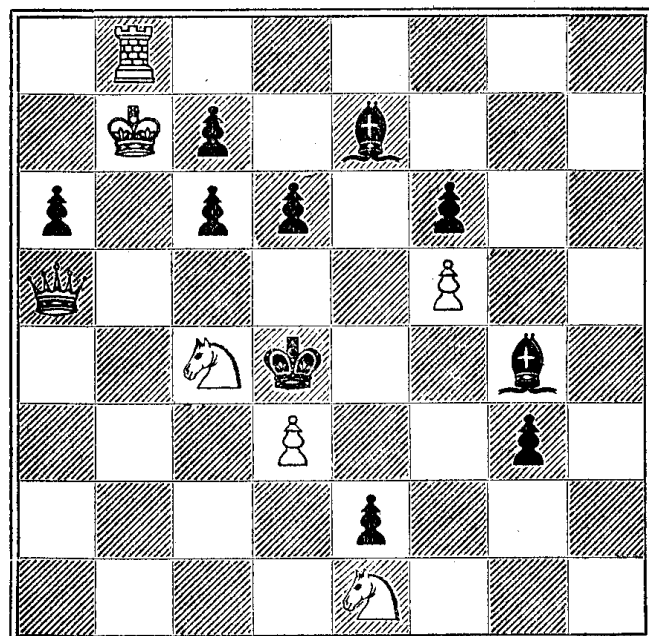
1. Se6, RxS; 2. Rg5, Re8; 3. Rg8, RxR; 4. Bf3+.  
Rc8; 2. Sc7+, RxS; 3. Bf3+, PxB; 4. Rg8+.

No. 42.

M. HENNEBERGER.

Wochenschach, 26 Oct., 1913.

BLACK.



WHITE.

Mate in four.

No. 42.

1. Rh8, threat ; 2. Rh4.  
Pg2 ; 2. Rh3, BxR ; 3. KxPc6.  
Pc5 ; 3. Qa1+.  
Pd5 ; 2. Qa1+, Kc5 ; 3. Qa3+.

The move KxPc6 can only be played after the Bishop has been decoyed to a square from which a check is impossible.

No. 42A exemplifies a decoy echo.

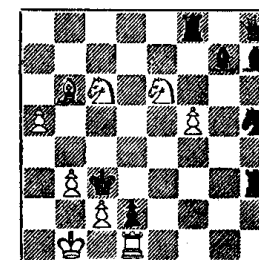
Other problems by M. HENNEBERGER will be found in *Running the Gauntlet*.

His portrait appears at the beginning of the Introduction.

No. 42A.

M. HENNEBERGER.

Solving Ty., Basle, 18 Oct., 1913.



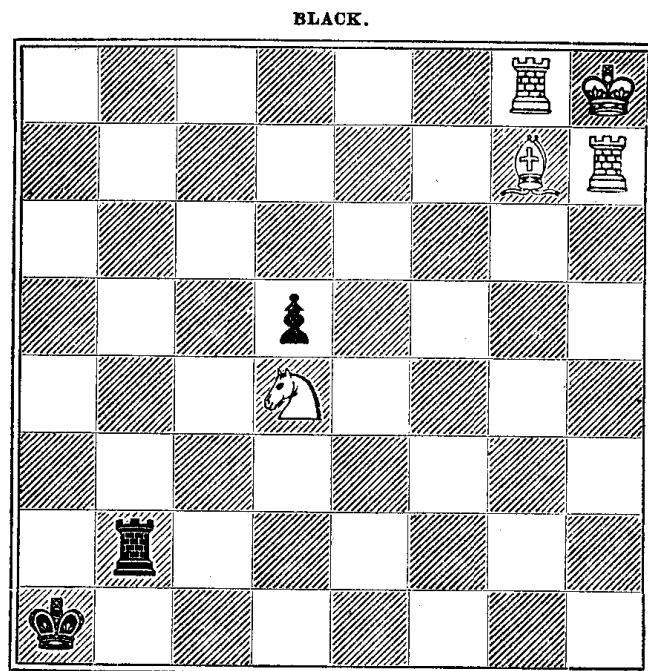
Mate in three.

1. Be3, RxB ; 2. Sc5.  
Rd8 ; 2. Sc7.  
Bl6 ; 2. Se6-d4.

# No. 43.

M. HENNEBERGER.

V., *Schweiz. Schachzeitung*, Feb., 1920.



WHITE.

Mate in five.

# No. 43.

1. Be5, Rb1 ... b6 ; 2. Rg2, Rb2 ; 3. Rb7.  
Ra2 ... f2 ; 2. Rb7, Rb2 ; 3. Rg2.  
Kb1 ; 2. Rh1+.  
Ka2 ; 2. Ra8+.

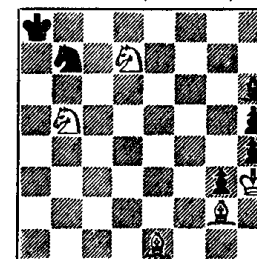
Development of an idea which R. Braune illustrated in a three-mover (*Schweiz. Schachz.*, April, 1905). There is complete symmetry except for the Black Pawn, which prevents a "cook." The first move, as is usual in such problems, follows the symmetrical axis. Black disturbs the symmetry after his first move, but after White's third move an improved symmetry is brought about.

In No. 43A the first intention was to illustrate a combination of a decoy to a certain square (g7) and from a certain square. This theme required five moves, but the defences 1. ..., Be3 ; 2. ..., Bc5 and 1. ..., Bf4 ; 2. ..., Bd6 necessitated six moves, with the deep "block" positions on successive moves.

# No. 43A.

M. HENNEBERGER.

*Wochenschach*, 23 Jan., 1921.



Mate in six.

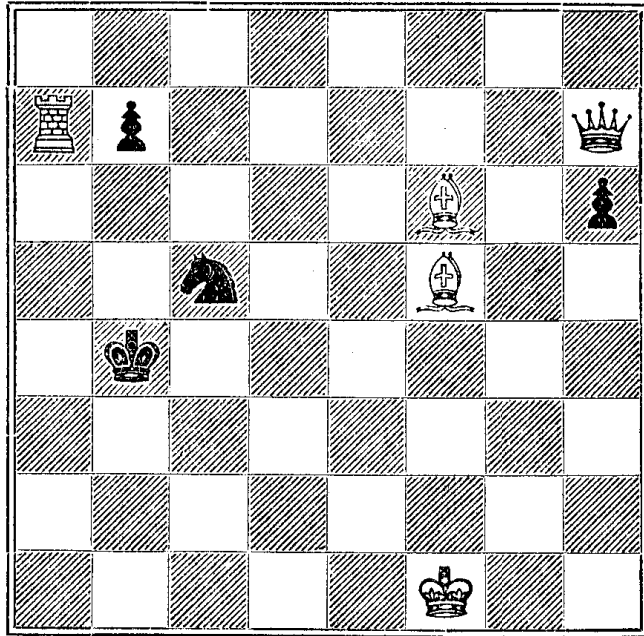
1. Bc3, threats ; 2. Sc7 or b6+ ; 3. Bd4 or e5+.  
1. ..., Be3 ; 2. Be5 (block). Bc5 ; 3. Bc7 (block), Ba7, d4,  
e3, f2 or g1 ; 4. Sd6 ; 5. BxS.  
2. ..., Bf2 or g1 ; 3. Bb8, Bb6 ; 4. Sd6.  
1. ..., Bf4 ; 2. Bd4 (block), Bd6 ; 3. Bb6 (block) ; 4. Sc5 or 7.  
1. ..., Bg7 ; 2. Bd4, BxB ; 3. SxB ; 4. Sc6+.  
2. ..., Be5 ; 3. Sb6+ ; 4. BxB+.  
1. ..., Bf8 ; 2. Ba5 or Be5, etc.

No. 44.

M. HENNEBERGER.

V., Solving Tourney, St. Gall, 16 July, 1920.

BLACK.



WHITE.

Mate in four.

No. 44.

1. Bd7, Kc4 ; 2. Ra4+, SxR ; 3. Qe4+.  
 Kb3 or d5 ; 3. Qb1 or Rd4 mate.  
 Ph5 ; 2. RxP+, SxR ; 3. Qd3.  
 Kc4 ; 3. QxP.  
 Ka3 or a5 ; 3. Qb1.  
 SxB ; 2. QxS, Kc5 ; 3. Ra4.  
 Ph5 ; 3. Ra4+.  
 Pb5 ; 3. Qc6 etc.  
 Kb3 ; 3. Qa4 mate.  
 Kb3 ; 2. Qb1+, Kc4 ; 3. Ra4+.  
 Pb6 ; 2. Qc2, SxB ; 3. Ra4+.  
 else ; 3. Ra4 or Qc3 mate.  
 Sa6 ; 2. Qc2, Pb5 ; 3. Qc3+.  
 or 2. RxP+, Ka5 ; 3. Qd3.  
 Sb3, e4 or e6 ; 2. Qe4+.  
 Sa4 ; 2. Qe4+ or RxS+.  
 Sd3 ; 2. QxS or Qe4+.  
 Pb5 ; 2. Qc2.

"A beautiful problem which found the admiration of all solvers."—D. Wochenschach.

It is not easy to see why the strong move 1. Qc7 will not do. Curiously enough it turns out that Black's weak-looking move, 1. ..., Kc4, pinning his own Knight, is really the one that is insurmountable.

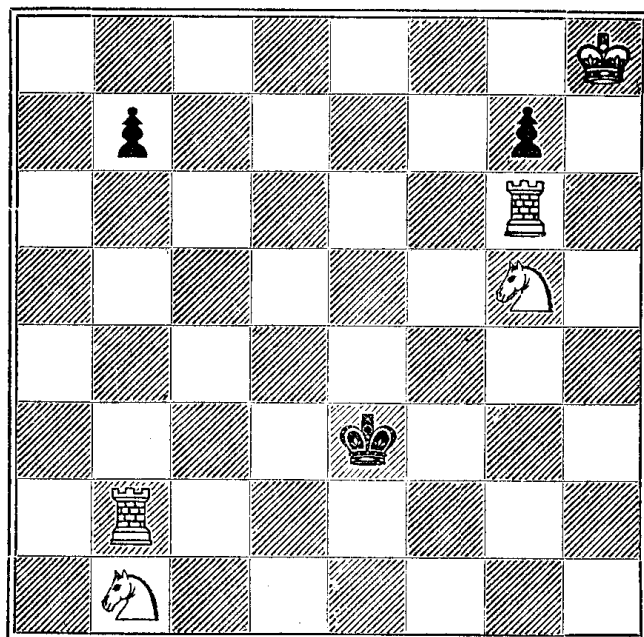
- Thus, if 1. Qc7, Kc4 ; 2. RxP, Ph5! ; 3. Ke2, Kd5!  
 3. Qd6, SxR!  
 3. Be7, Kc3.  
 2. Ra4+, Kb5!  
 2. Ra5, Pb5 ; 3. Qc6, Ph5!  
 2. Qb6, Sa6!

No. 45.

M. HENNEBERGER.

Original.

BLACK.



WHITE.

Mate in five.

No. 45.

1. Rb2-b6 (block), Ke2; 2. Rbd6, Pb5; 3. Sc3+; 4. Sh3.  
 else; 3. Sh3; 4. Sc3.  
 Kf4 or f2; 2. Sh3+; 3. Rbd6; 4. Sc3.  
 Kd3 or d4; 2. Rge6; 3. Sa3; 4. Sf3.

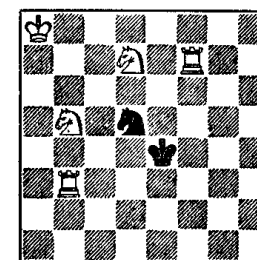
If the King stood on d3 and could play to e3 Black could bring his Pb7 to b4 in time to defeat the solution. As it is, whether the King play to e2, f2 or f4, the check is maintained either through Sc3 or Sh3 and he has no time. The King is mated in similar manner on the twelve squares, c5, d5, e5, f5, c3, d3, e3, f3, c1, d1, e1, f1.

It is very difficult to invent good diagonal symmetrical problems. No. 45A is another attempt. See No. 43.

No. 45A.

M. HENNEBERGER. ✓

Original.



Mate in five.

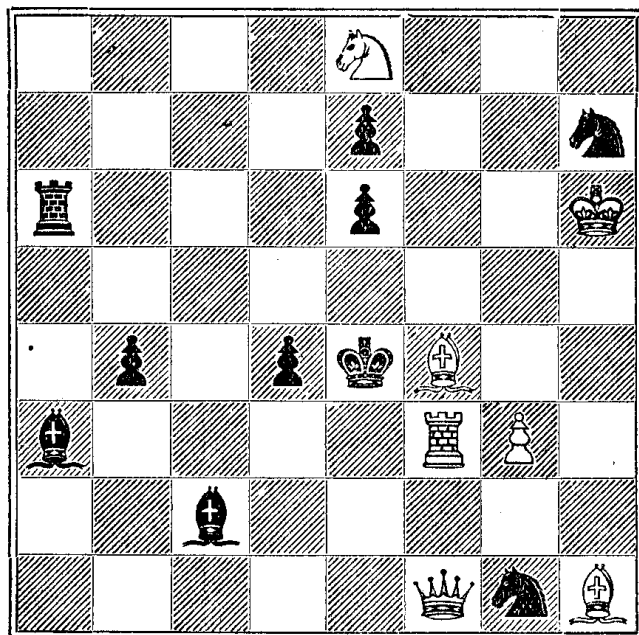
1. Kb7, Sf4; 2. Sc5+, Kd5; 3. RxS, KxS; 4. Rd3.  
 Ke5; 4. Rbb4.  
 Ke5; 3. Re3+, Kd5; 4. RxS.  
 Se3; 2. Sd6+, Kd5; 3. RxS, KxS; 4. Rf5.  
 Kd4; 4. Rfe7.  
 Kd4; 3. Rf4+, Kd5; 4. RxS.  
 Se7; 2. Sd6+, Kd5; 3. RxS, KxS; 4. Re5.  
 Sb4; 2. Sc5+, Kd5; 3. RxS, KxS; 4. Rd4.  
 Sf6; 2. RxS, Kd5; 3. Sc7+, Kc4; 4. Rff3.  
 Sc3; 2. RxS, Kd5; 3. Sb6+, Ke6; 4. Rcf3.

No. 46.

W. HENNEBERGER.

*Schweiz. Schachzeitung*, Nov., 1902.

BLACK.



WHITE.

Mate in three.



W. HENNEBERGER.



# No. 46.

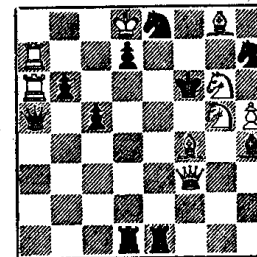
1. Be5, threat ; 2. Re3+.  
           Kd5 ; 2. Rf4+.  
           KxB ; 2. Re3+.  
           SxR ; 2. QxS+.  
           Bc1+ ; 2. Re3+.  
           Se2 or h3 ; 2. Rc3+.  
           Pd3 ; 2. Rf5+.

W. HENNEBERGER, the author's younger brother, belongs to the Basle school which was active at the end of the 'nineties under the leadership of Dr. A. Kündig. At first W. Henneberger was chiefly active as a problem composer, his elder brother concentrating on the game itself. In later years, however, a reversal of these activities has taken place. Other problems by him will be found in *The Theory of Pawn Promotion* and *Running the Gauntlet*.

## No. 46A.

W. HENNEBERGER.

Solving Ty., Zurich, 18 July, 1909.



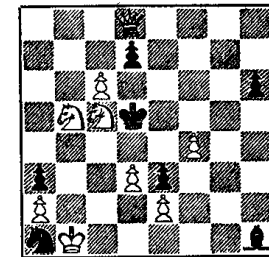
Mate in two.

1. Se6.

## No. 46B.

W. HENNEBERGER.

Schweiz. Schachz., 1902.



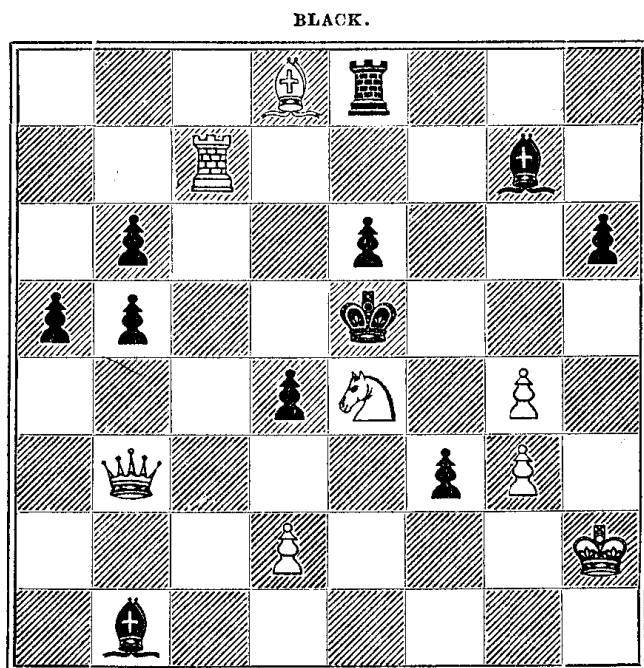
Mate in three.

1. Sd4, threat ; 2. Sc5-e6.  
           KxSd4 ; 2. Se6+.  
           KxSc5 ; 2. Qa5+.  
           Kd6 ; 2. Sb7+.  
           Sb3 ; 2. Sc5xS.  
           Pd6 ; 2. Qa5.  
           Be4 ; 2. SxB.

No. 47.

W. HENNEBERGER.

3 Pr., *ex æquo*, *Schweiz. Schachzeitung*, 1905.



WHITE.

Mate in three.

No. 47.

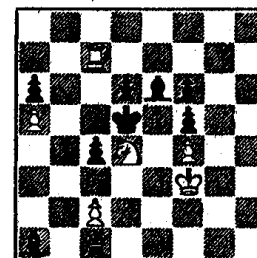
1. Rd7, threat; 2. QxPf3.  
 BxS; 2. Qe3.  
 RxB; 2. Qd5+.  
 Pd3; 2. Sf2.  
 KxS; 2. QxB+.  
 Pf2; 2. QxPb5+.  
 Bd3; 2. QxB.  
 Bf8; 2. Bf6+.

This problem was anticipated by A. Burmeister. After this disconcerting discovery W. Henneberger composed only thematic problems. We append the anticipatory position in question, and point out the "cook" in it, which appears to have been previously overlooked.

Note to No 47.

A. M. BURMEISTER.

*Schachmatni Journal*, Oct., 1901.



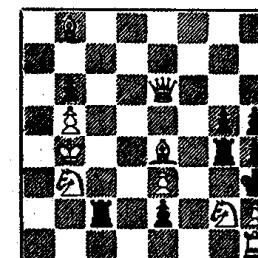
Mate in three.

1. Qa3, BxS; 2. Qd3.  
 Bd7; 2. Qc5+.  
 Cook: 1. Qf1, KxS;  
 2. QxBa1+; 3. Qd1 mate.

No. 47A.

W. HENNEBERGER.

*Schweiz. Schachz.*, June, 1908.



Mate in four.

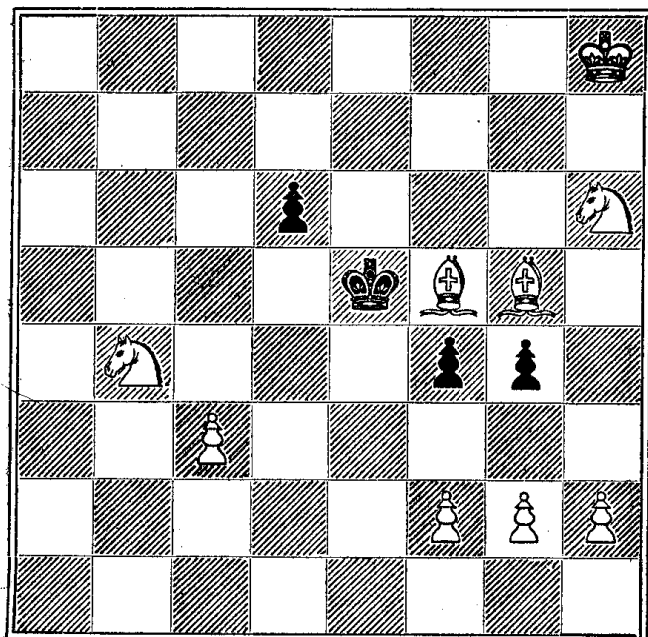
1. Se1 (threat 2. QxR+), Rc7;  
 2. Sc5, PxS+; 3. Kc3.  
 1. ..., Rc4+; 2. QxR.

No. 48.

W. HENNEBERGER.

*Basler Zeitung*, 13 Feb., 1905.

BLACK.



WHITE.

Mate in three.

No. 48.

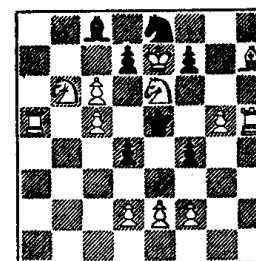
1. Ph4, PxP e.p.; 2. Pg4, PxP e.p.; 3. Pf4 mate.  
threat; 2. BxPf4+.

A favourite theme which was fully exploited afterwards. W. Henneberger was not only the pioneer of this theme, for he was able to give it the best expression. Composed in his younger days practically as a joke, it became a gem of the problem art.

No. 48A.

W. HENNEBERGER.

Hon. Men., *Strategie*, 1908-10.



Mate in two.

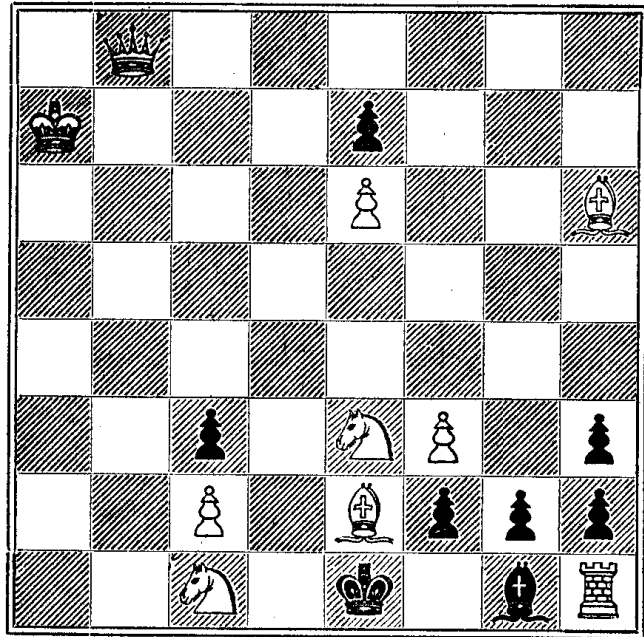
1. Pe4.

No. 49.

W. HENNEBERGER.

V., *Schweiz. Schachzeitung*, Dec., 1905.

BLACK.



WHITE.

Mate in three.

No. 49.

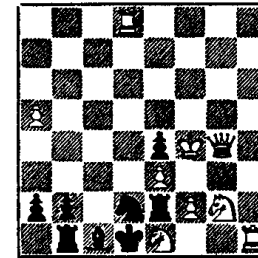
1. Sf1, PxS=R; 2. QxP.  
 PxR=R; 2. Qb2.  
 PxS=Q or S (threat); 2. Qe5.  
 PxR=Q or S (threat); 2. Qd8.

Similar problems of earlier and later publication may be found in *The Theory of Pawn Promotion*. No. 49A is a combination of Pawn-promotion with "running the gauntlet."

No. 49A.

W. HENNEBERGER.

*Wochenschach*, 1 May, 1910.

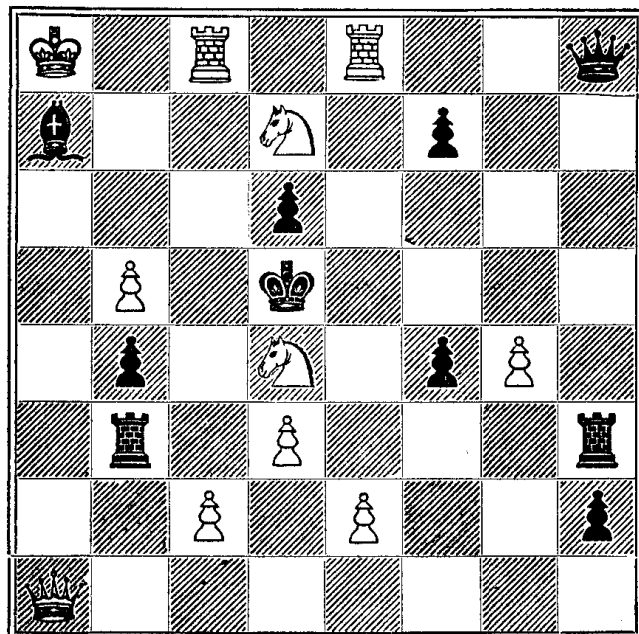


Mate in three.

1. Kg3, Pa1=Q (threat); 2. Sf4.  
 Pa1=B; 2. Pf4.

W. HENNEBERGER.

**BLACK.**



WHITE.

No. 50.

1. Sf5, QxQ; 2. Pc4+.  
Bg1; 2. Pe4+.  
Rb3xP; 2. Pc4+.  
Rh3xP; 2. Pe4+.

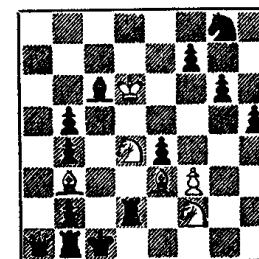
“The combination in duplicate of the lateral with the diagonal interceptions of Black pieces makes this remarkable problem the most interesting one in the entire volume. The construction is necessarily liberal, but the main variations work out with snap and precision, in spite of the two strong threats.”—*Running the Gauntlet*.

In No. 50A the composer has now transferred a Black Sh7 to g8 to avoid a dual line of play.

No. 50A.

W. HENNEBERGER.

V., Schweiz. Schachz., Nov., 1908.



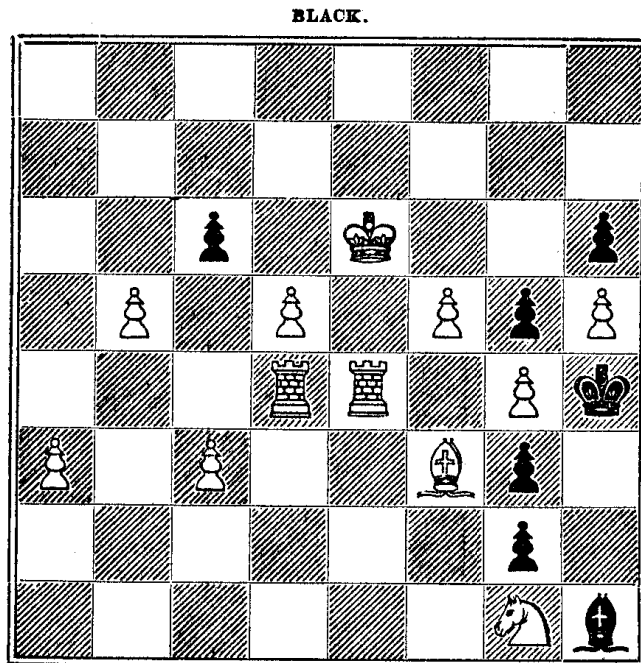
Mate in six.

1. Ke5, Pf6+; 2. Kf4, Pg5+; 3. Kg3, Ph4+;  
4. Kh2, PxP; 5. Se2+.

No. 51.

W. HENNEBERGER.

V., *Schweiz. Schachzeitung*, Dec., 1905.



WHITE.

Mate in four.

No. 51.

1. Ra4, PxPb5; 2. Re4-b4; 3. Be4.  
PxPd5; 2. Ra4-d4; 3. BxPe4.  
Pc5; 2. Bd1; 3. Re2.

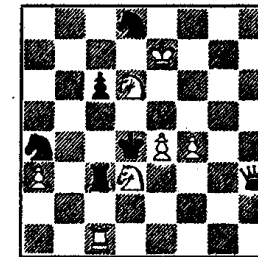
A triple Indian.

No. 51A is a problem by A. HOFMANN. He composed only occasionally.

No. 51A.

A. HOFMANN.

*Schweiz. Schachz.*, Jan., 1902.



Mate in two.

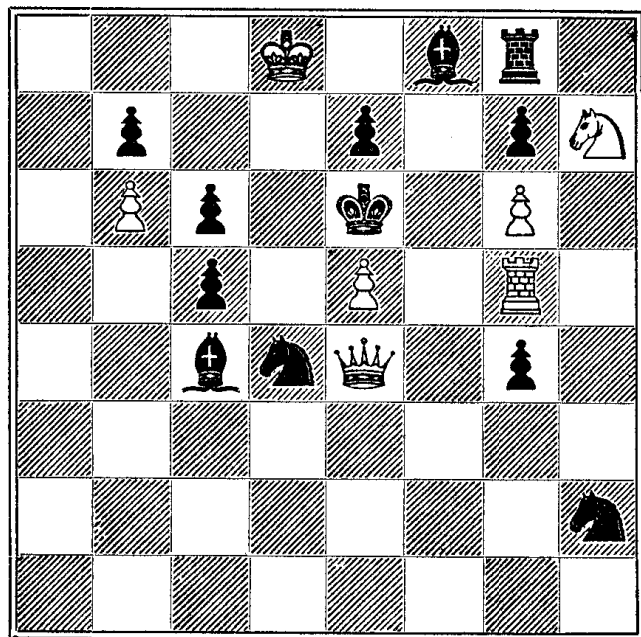
1. Sc5.

No. 52.

H. JOHNER.

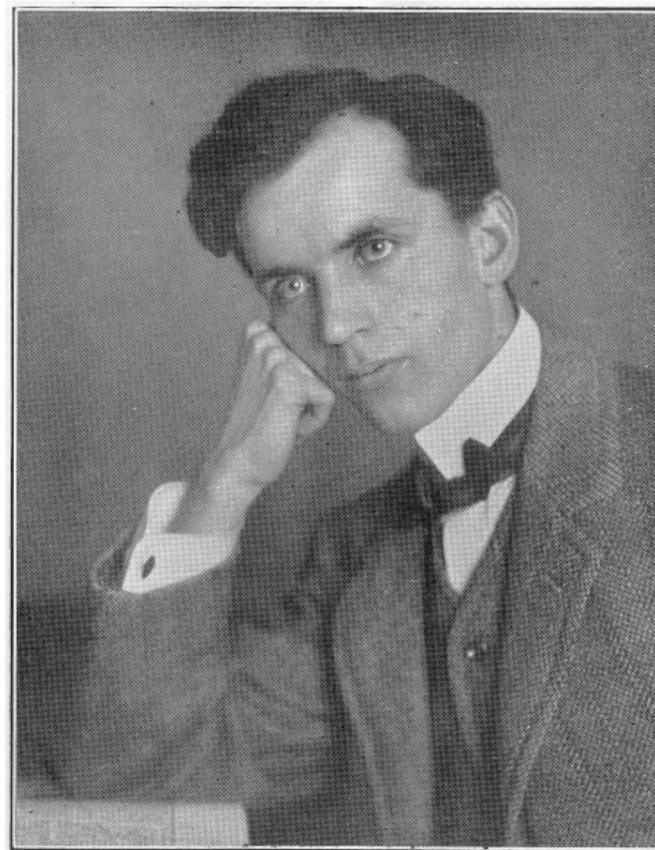
1 Pr., Anderssen Ty., *D. Schachbund*, 1918-19.

BLACK.



WHITE.

Mate in three.



HANS JOHNER.

No. 52.

1. Sf6, Ba6 ; 2. Se8.  
Ba2 ; 2. Sd7.  
Bf1 ; 2. Sh5.  
Bd5 ; 2. Se8.  
Bd3 ; 2. QxB.  
PxS ; 2. PxP+.

"A fine problem-theme, illustrated in triple form and worked out in masterly style. The key is not difficult, but the triple threat, causing the escape of the Bishop with cumulative interferences by the Knight, is ingenious and admirable."

(See No. 16 by H. W. Bettmann in the Densmore Memorial Tourney, *Densmore* Book, pp. 137, 153.)

---

HANS JOHNER, musician by profession, is also well-known as a Chess Master. He gained his master-title at the German Federation Tournament at Hamburg in 1910. His problems, which are not numerous, are of strategical kind, distinguished by great depth and subtlety and, where possible, by pure mates.

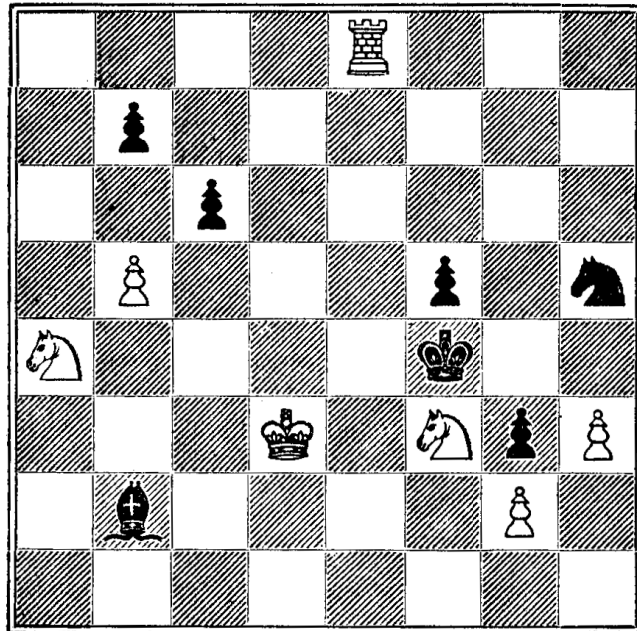


No. 53.

H. JOHNER.

Wochenschach, 14 July, 1918.

BLACK.



WHITE.

Mate in four.

No. 53.

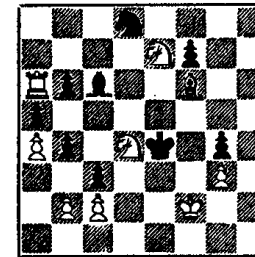
1. Rh8, BxR ; 2. Sc5, Sg7 ; 3. Pb6.

No. 53 presents the Seeberger idea. The key-move forces a critical move of the Black Bishop into a corner square, where it is intercepted and shut in by the Black Knight, thus forcing a block position. It is interesting to compare this with F. Mascher's problem given below, which is earlier in date but less dainty in construction.

Note to No. 53.

F. MASCHER.

Wochenschach, 1913.



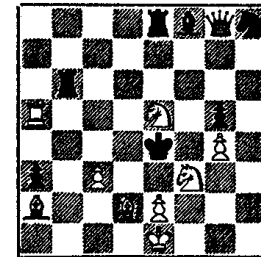
Mate in four.

1. Ra8, BxR ; 2. Sb5, Sb7 ;  
3. Pb3.

No. 53A.

H. JOHNER.

Solving Ty., Lausanne, 13 July, 1919.



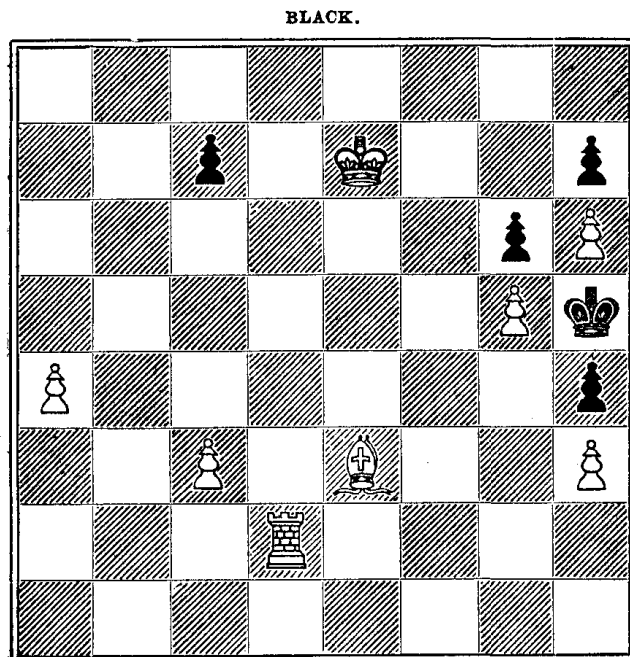
Mate in two.

1. Sd7.

# No. 54.

H. JOHNER.

*Neue Zürcher Zeitung*, 6 Nov., 1915.



WHITE.

Mate in four.

# No. 54.

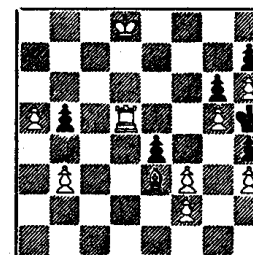
1. Rd5, Pc5; 2. Bc1; 3. Rd2.  
Pc6; 2. Ra5; 3. BxP.

No. 54 illustrates a double Indian of simple construction with good "tries." A. W. Galitzky attempted this theme in 1907 (*La Strategie*. W. Ke7, Rd2, Be3, Pb2, g5, h3, h6; B. Kh5, Pc4, c7, g6, h4, h7. Mate in five. 1. Rd5, Pc3; 2. PxP. Cook 1. Rd4), but his problem was unfortunately unsound. N. Hoeg succeeded in producing a sound version in 1908 (see below), but H. Johner's presentment compares favourably in construction. Comparison is also interesting with W. Henneberger's triple Indian (No. 51).

Note to No. 54.

N. HOEG.

*Wochensach*, 12 April, 1908.



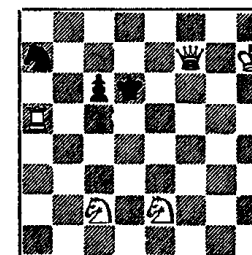
Mate in four.

1. Ke7, PxP; 2. Bc1; 3. Rd2.  
Pb4; 2. Rb5; 3. Bc5.

No. 54A.

H. JOHNER.

*Neue Zürcher Zeitung*, 1917.



Mate in three.

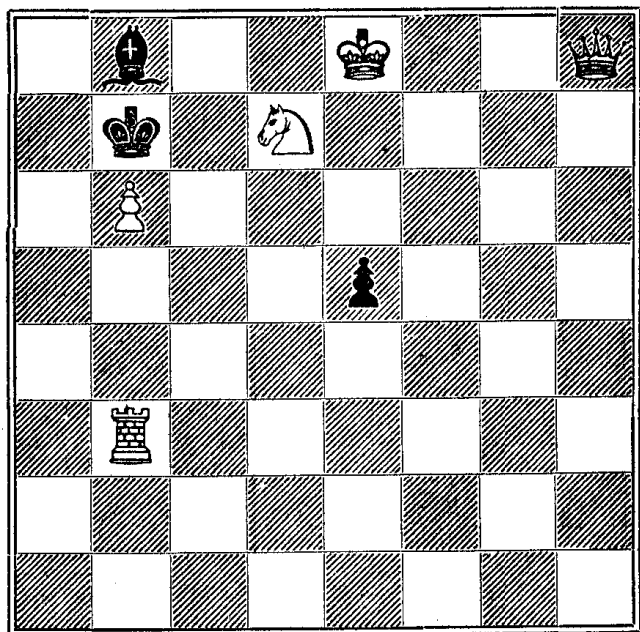
1. Re5, KxR; 2. Qe7+.  
Pc5; 2. Re6+.  
Sc8; 2. Sc2-d4.

No. 55.

, P. JOHNER.

*Deut. Schachzeitung*, March, 1904.

BLACK.



WHITE.

Mate in three.

No. 55.

1. Ke7, Bc7; 2. Qc8+.  
Ba7; 2. Qa8+.  
Bd6+; 2. KxB.  
Kc6; 2. Qh1+.  
Ka6; 2. QxB.  
Pe4; 2. QxB+.

PAUL JOHNER, the elder brother of H. Johner, was also a musician by profession and a Chess Master of International repute. He composed a few nice problems in his younger days.

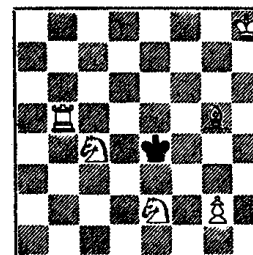
Conjointly, both brothers achieved excellent results.

No. 55A presents a similar idea to that published by S. Loyd in 1877 (*Loyd Book*, No. 631). Since the date of both these problems, the theme has been further elaborated by W. Pauly in a form which we cannot resist quoting.

No. 55A.

P. JOHNER.

*Deut. Schach.*, April, 1904.

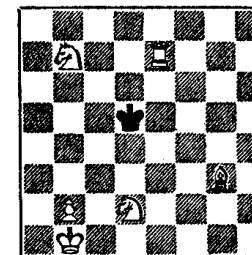


Mate in four.

Note to No. 55A.

W. PAULY.

*Schachblätter*, June, 1918.



Mate in five.

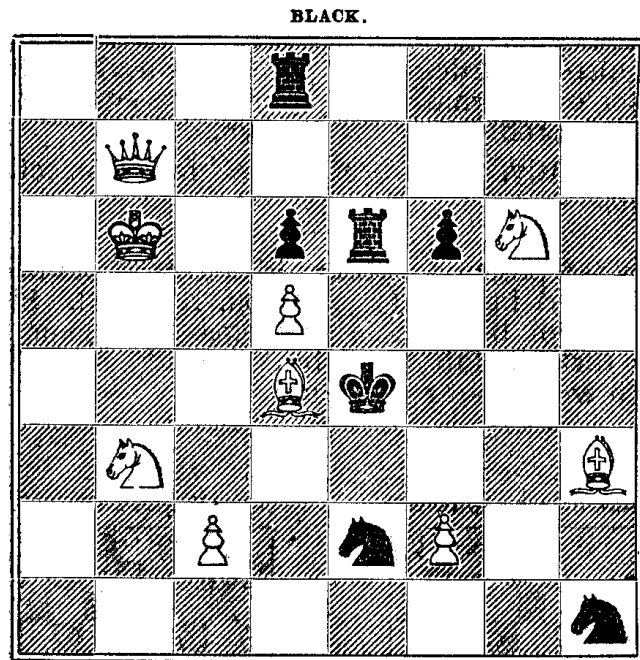
1. Sa3, Kd3; 2. Sg3, Kc3; 3. Be3.  
Kd4; 3. Bd2.

1. Sd8, Kc5; 2. Rb7, Kd5;  
3. Rb3; 4. Bd6 or e5.  
2. ..., Kd4; 3. Kc2.  
1. ..., Kd4; 2. Bf2+, Kd5;  
3. Rf7; 4. Bc5 or d4.  
2. ..., Kd3; 3. Be3.

No. 56.

H. AND P. JOHNER.

*Kleine Presse*, 1904.



WHITE.

Mate in two.

No. 56.

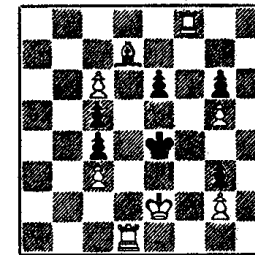
1. Bc5.

No. 56A is a double Indian on two parallel lateral lines, one branch leading to a passive sacrifice and the other to the customary discovered mate.

No. 56A.

H. AND P. JOHNER.

*Wochensach*, 8 Jan., 1905.



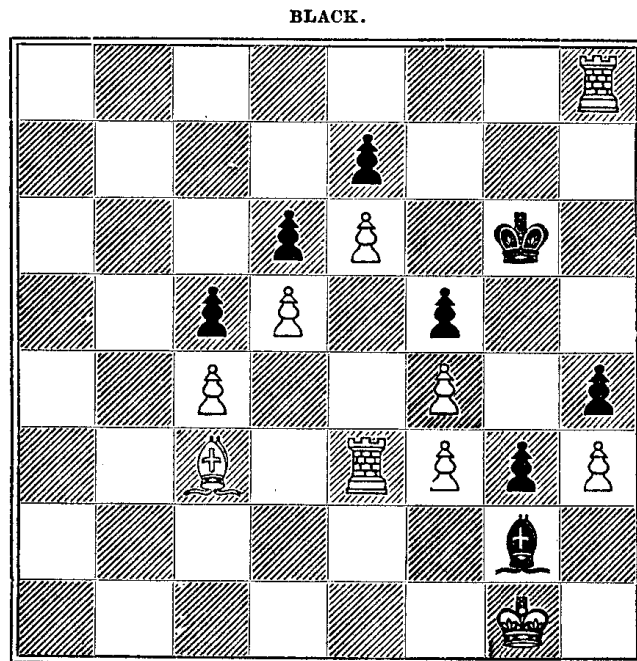
Mate in three.

1. Rf8-f1, Ke5 ; 2. Kf3.  
Pe5 ; 2. Kd2.

No. 57.

# No. 57. (*Dreimännerproblem*)

H. AND P. JOHNER.  
 + *W. von Holzhausen*  
*Wochenschach*, 1 Oct., 1905.



BLACK.

WHITE.

Mate in four.

*in Frankfurt am Main entstanden  
 (vgl. S.S.Z. 1929, Februar p. 22.)*

1. Ba1, Bh1 ; 2. Rb3, Pg2 ; 3. Rb2.  
 BxPf3 ; 2. RxB, Pg2 ; 3. Rc3.

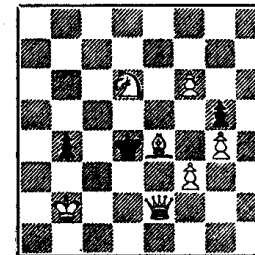
In No. 57 we have a diagonal Indian which is repeated on two ranks according to Black's defence. Nos. 57A and B show up the critical move to advantage.

Another problem by H. and P. Johner will be found in No. 10B in *Tasks and Echoes*.

No. 57A.

H. JOHNER.

*D. Schachzeitung*, Oct., 1904.



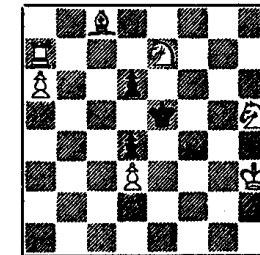
Mate in three.

1. Ba8, Pb3 ; 2. Sb7.  
 Kc5 ; 2. Qe3+.

No. 57B.

P. AND H. JOHNER.

*Wochenschach*, 23 April, 1905.



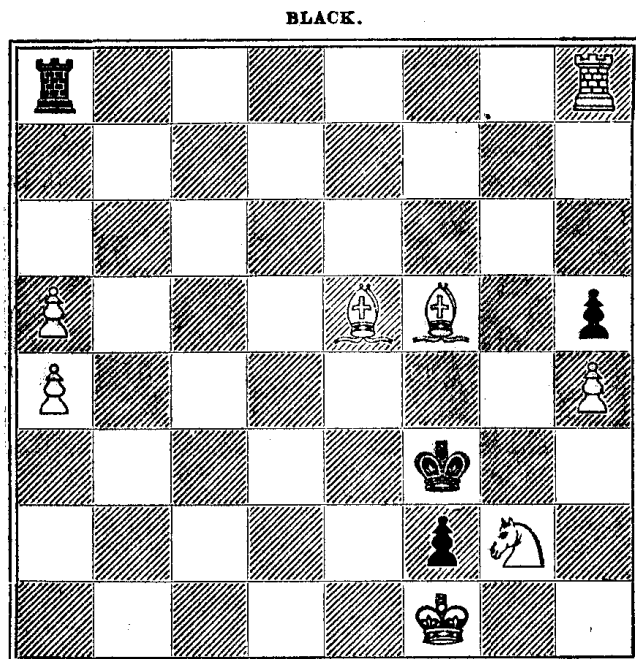
Mate in three.

1. Bg4 ; 2. Sf5.

# No. 58.

H. AND P. JOHNER.

*Wochenschach*, 5 March, 1905.



WHITE.

Mate in four.

# No. 58.

1. Bb8, Ra7 ; 2. Rc8, Rc7 ; 3. RxR.  
Ra6 ; 2. Rd8, Rd6 ; 3. RxR.  
RxP ; 2. Re8, Re5 ; 3. RxR.  
RxB ; 2. RxR.

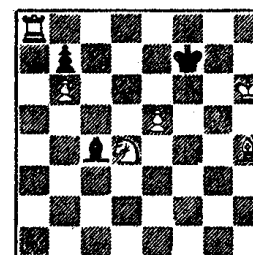
A combination of Indian strategy with opposition, inspired by J. Kohtz and C. Kockelkorn's book on the Indian Problem (*Das Indische Problem*), 1903. Comparison may be made with the White Interference themes in the *Densmore* Book.

The five-mover, No. 58A, has a White Pawn on b3 in the *Wochenschach*, where it originally appeared, but its use is unknown to the composer. The moves of the Rook and White Bishop form an anti-critical sequence, the Rook preparing for the Bishop, and the Bishop for the Knight. Comparison may usefully be made with the accompanying problem by M. Havel, in which the anti-critical moves are collateral. The pioneer of the collateral theme is by William Meredith in 1888 (*Meredith* Book, No. 65).

## No. 58A.

H. AND P. JOHNER.

*Wochenschach*, 27 Nov., 1904.



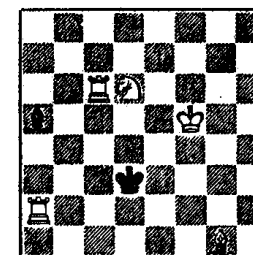
Mate in five.

1. Rh8, Be6 ; 2. Bd8, B any ;  
3. Pe6+, BxP ; 4. Sf3.

## Note to No. 58A.

M. HAVEL.

*Zlata Praha*, 1904.



Mate in three.

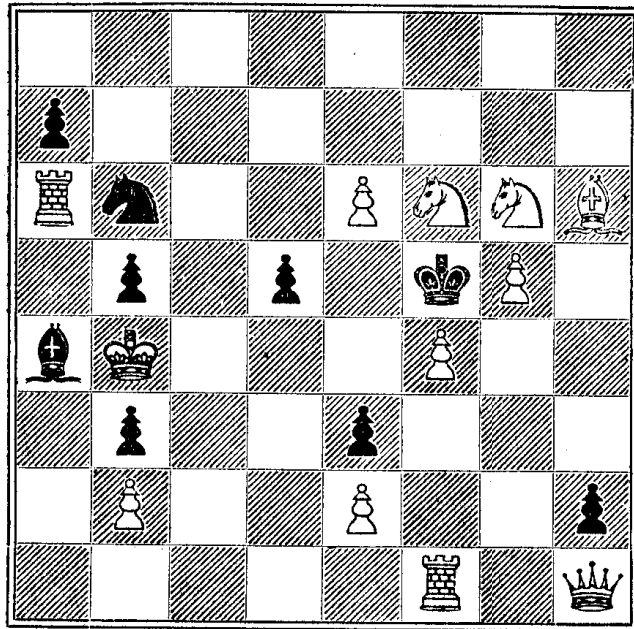
1. Se4, Bb4 ; 2. Rcr.  
Be1 ; 2. Ba7 or b6.

No. 59.

J. JUCHLI.

Solving Tourney, Basle, 5 June, 1898.

BLACK.



WHITE.

Mate in two.



JOSEPH JUCHLI.

1. Rai.

A very fine clearance problem—a two-move Bristol.

---

JOSEPH JUCHLI, 1847-1905.

There is not enough space in this small volume of ours for a full appreciation of Juchli; but this may be found in "*J. Juchli's Schachprobleme*," collected and annotated by Alain C. White and Dr. M. Henneberger, 1908.

He is one of the very great composers, not so much on account of his themes or versatility, but because of his construction. His problems are delights to solve and study, many of his three-movers difficult even to-day. Problems like Nos. 59, 60, 62, 63, 64, 67 and 69 made a deep impression on his compatriots, who held Juchli in high esteem as their first Master. Although his younger successors worked under his influence and with his help, we cannot speak about a Juchli School. It is true he wrote articles in the *Schweizerische Schachzeitung* on construction of problems, but the only thing he taught his gifted pupils was his own working axiom: "True art is free." The independent manner of his successors to create and construct is Juchli's heritage, though some might go so far as to call it a Swiss peculiarity.

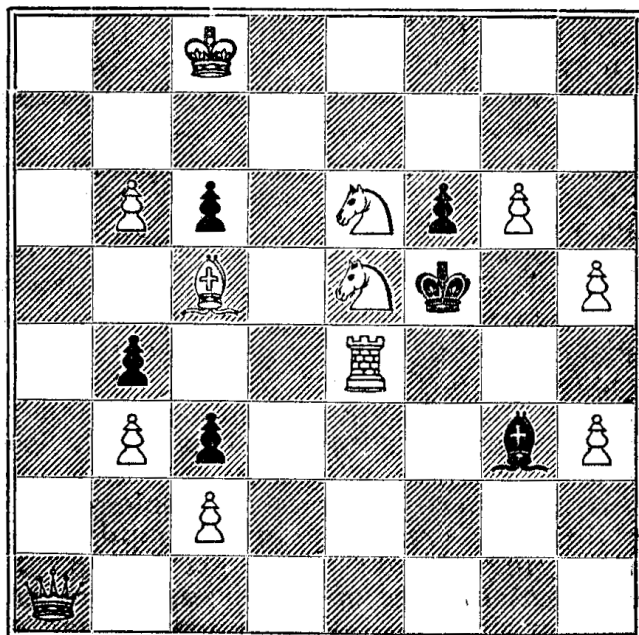


No. 60.

J. JUCHLI.

Solving Tourney, Akad. Schachklub Munchen,  
Akad. Monatsheft, July-August, 1891.

BLACK.



WHITE.

Mate in three.

No. 60.

1. SxP, Be5; 2. Qa8! (block).  
KxR; 2. Qd1.  
(threat) Be1 or h4; 2. Qd1.  
Bh2 etc.; 2. Qf1+.

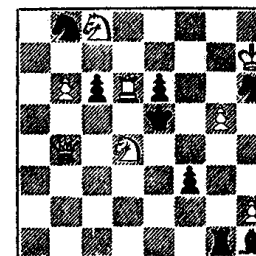
The star variation is fine and deeply hidden; the problem remained unsolved for a full hour although Tarrasch was one of the solvers.

In No. 60A we see the intertwining of beautiful variations. The self-block mates produced by the Black Rook and Pawn are quite unexpected.

No. 60A.

J. JUCHLI.

Munchner N. Nach., 28 May, 1892.



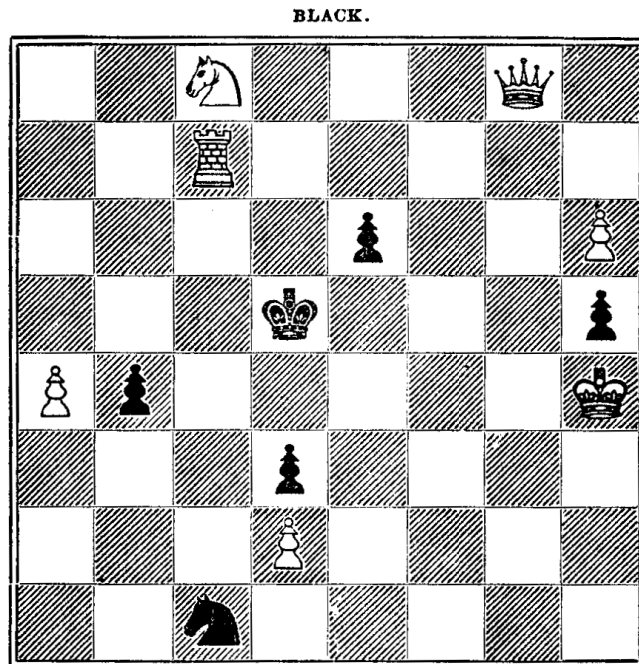
Mate in three.

1. Se7, threat; 2. SxPf3+.  
Rd1; 2. SxPe6.  
Pc5; 2. Qd2.  
Kf4; 2. Sd4-f5+.  
Rg4 or RxP; 2. RxPe6+.

No. 61.

J. JUCHLI.

*Neue Zürcher Zeitung*, 19 August, 1894.



WHITE.

Mate in three.

No. 61.

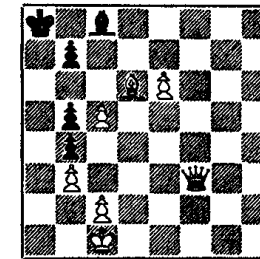
1. Qg1, Sb3; 2. Rc4.  
 Ke4; 2. Rc4+.  
 Ke5; 2. Rc5+.  
 Pe5; 2. Se7+.  
 (threat) Sa2 or e2; 2. Rc5+.

A fine problem in spite of the strong threat. In No. 61A the varying of the Pawn's move is cleverly arranged.

No. 61A.

J. JUCHLI.

*Sammler*, 1884.



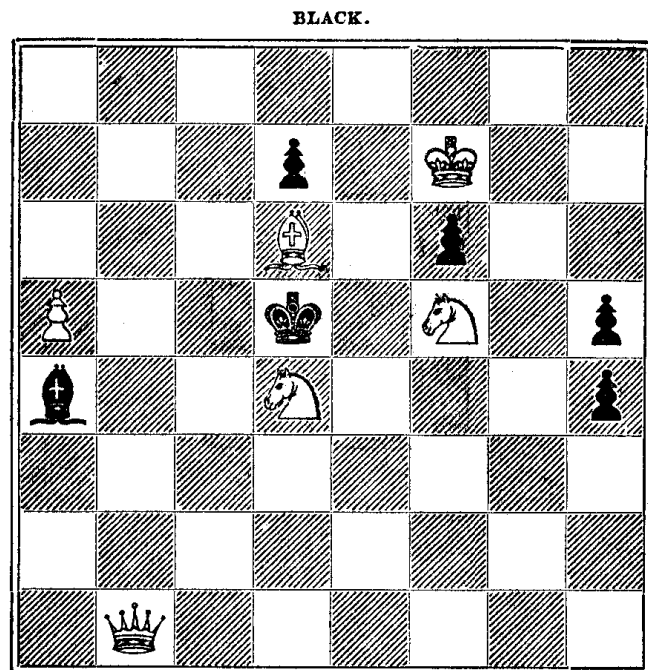
Mate in three.

1. Qg2, Ka7; 2. Qg7.  
 BxP; 2. Pc4.  
 Bd7; 2. Pc3.

# No. 62.

J. JUCHLI.

*Neue Zürcher Zeitung*, 20 Sept., 1896.



WHITE.

Mate in three.

# No. 62.

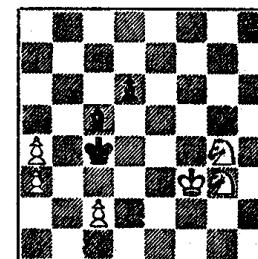
1. Sb5, BxS; 2. Qb4.  
Kc6; 2. Sa7+.  
Bb3; 2. Se7+.  
Bc2; 2. QxB.  
(threat) Bd1 or Ph3; 2. Sa3.

In true masterly style Juchli makes little use of the threat. In No. 62 it only appears after two of Black's moves, and in No. 62A it does not materialise at all.

## No. 62A.

J. JUCHLI.

*Neue Zürcher Zeitung*, 8 July, 1894.



Mate in three.

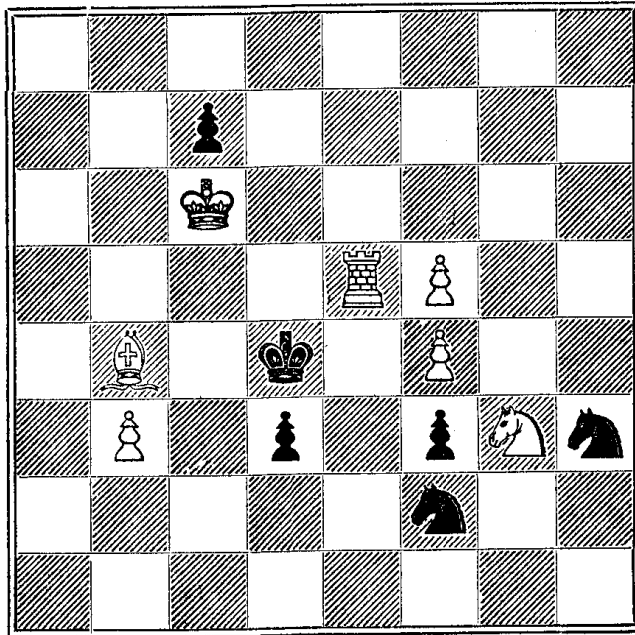
1. Se2, threat; 2. Qg8+.  
Kd5; 2. Qc8.  
Bb6; 2. Qc3+.  
Be3; 2. Qc8+.  
Ba7, f2 or g1; 2. Qc3 or 8+.

No. 63.

J. JUCHLI.

Solving Tourney, Basle, 5 June, 1898.

BLACK.



WHITE.

Mate in three.

No. 63.

1. Ba5 (block), SxP; 2. Bd2 (block).  
Pd2; 2. Rd5+.  
Sg1 or g5; 2. Bd2.

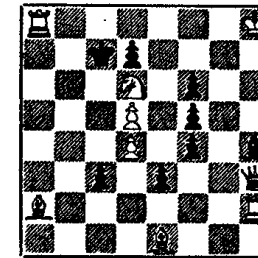
The block position on both first and second moves makes this a difficult and pretty problem.

A later construction of No. 63A will be found in the *Juchli* Book, but this version brought him fame for its subtlety, though less economical and artistic.

No. 63A.

J. JUCHLI.

Sammler, 1885.



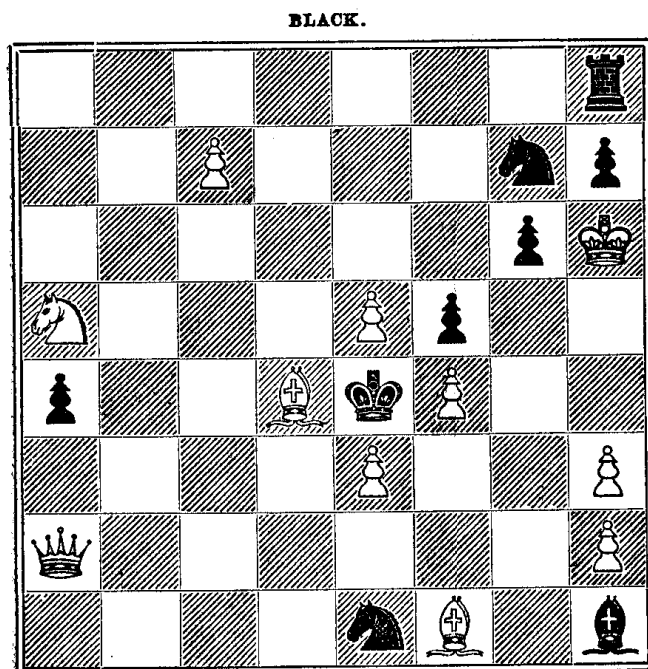
Mate in three.

1. Qf3 (block), B any; 2. Sc4!  
KxS; 2. QxPf4+.  
Kb6; 2. Rb2+.  
Pc2; 2. RxP+.  
Pe2; 2. QxPc3+.

# No. 64.

J. JUCHLI.

*Schweiz. Schachzeitung*, Oct., 1900.



WHITE.

Mate in three.

# No. 64.

1. Bb5, Se8 ; 2. Sb3 !  
 Se6 ; 2. Qd5+.  
 (threat) Sh5 ; 2. Sc4.  
 Rb8 or d8 ; 2. PxR=Q.  
 Sg2, f3 or c2 ; 2. Qc2+.

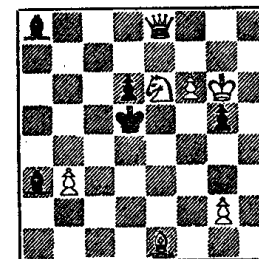
Another difficult problem, the threat, to permit the Knight crossing over to d2, being most obscure. The conception and execution of the defence 1. ..., Se8 is also very fine.

In No. 64A each of the Black Bishops produces a pretty self-block mate.

# No. 64A.

J. JUCHLI.

*Neue Zürcher Zeitung*, 1 Nov. 1896.



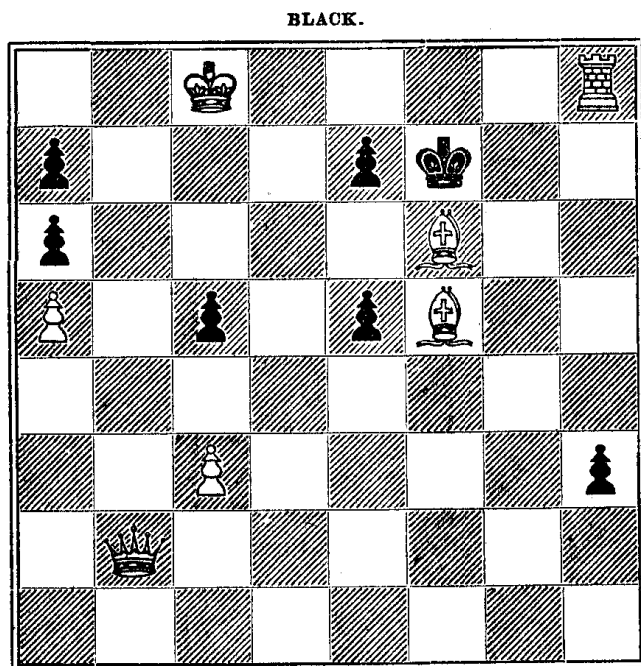
Mate in three.

1. Bd2, Bc6 ; 2. Sc7+.  
 Bb4 ; 2. Sc7+.  
 Ke4 or 5 ; 2. Sf4+.  
 Bb2 or c1 ; 2. Qb5+.  
 threat ; 2. Be3.

No. 65.

J. JUCHLI.

Solving Tourney, Biel, 1 June, 1902.



WHITE.

Mate in three.

No. 65.

1. Qf2 (block), Pc4 ; 2. Qg1.  
 Ph2 ; 2. Qg2.  
 Pe4 ; 2. Qg3.  
 Pe6 ; 2. Bg4.  
 PxB ; 2. QxP.  
 KxB ; 2. Be4+.

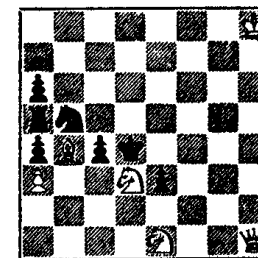
Difficult, because the solver does not realise he is meeting a block position. With such slender Black material Juchli has built up quite a scheme of defence, forcing among others the three echoing moves of the Queen.

In No. 65A the natural "try," 1. Qg2, is defeated by 1. ..., PxS, whereupon 2. Sf3+ would restrict the action of the Queen and let the King escape. Comparing this with the actual solution, we realise that the key-move is really a sort of anti-critical move to avoid this masking of the Queen.

No. 65A.

J. JUCHLI.

Sammler, Dec., 1884.



Mate in three.

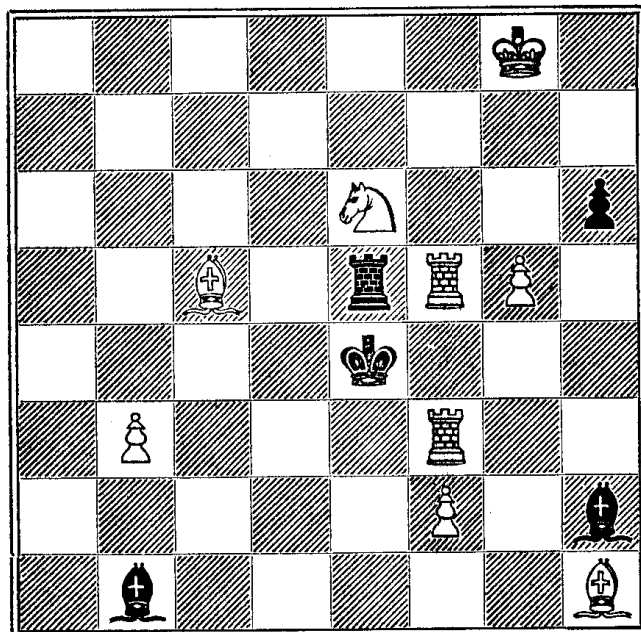
1. Qb7 (block), Pe2 ; 2. Sc2+.  
 PxS ; 2. Sf3+.  
 Pc3 ; 2. Bc5+.  
 S any ; 2. Bc3+.

No. 66.

J. JUCHLI.

*Schweiz. Schachzeitung*, Feb., 1905.

BLACK.



WHITE.

Mate in three.

No. 66.

1. Kh7, RxS; 2. Rd5.  
RxB or Rd5; 2. Kg6.  
Kd5; 2. Rd3+.  
threat; 2. Rf6.

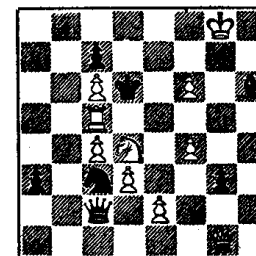
This masterpiece proves that Juchli's technique was extraordinary. It must have been an exceedingly difficult task to guard against checks by Rook and Bishops and to avoid "cooks" by discovered check. At the same time the position is simple and beautiful.

A Queen-sacrifice on the first move was unusual with Juchli. In No. 66A it is combined with another beautiful line after 1. ..., Qb3, pinning the Pawn. White proceeds to unpin it and give mate, revealing the inner motive of the key.

No. 66A.

J. JUCHLI.

Solving Ty., Lausanne, 4 June, 1899.



Mate in three.

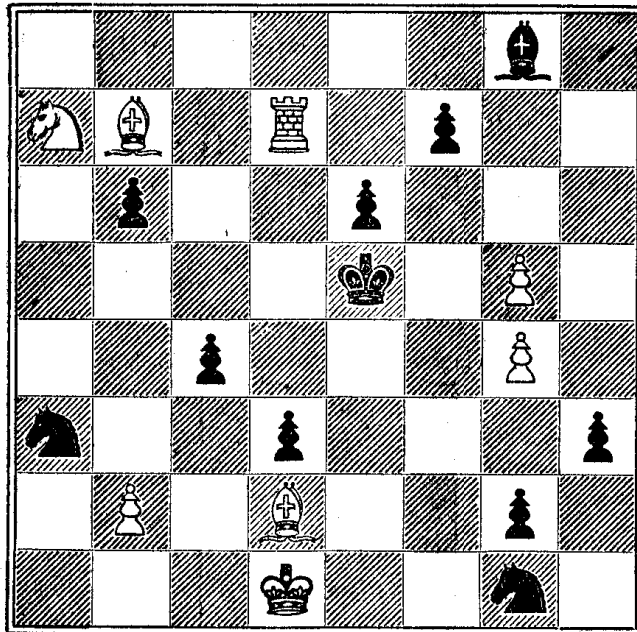
1. Qc1, QxQ; 2. Rf5.  
KxR; 2. QxP+.  
Qb3; 2. Rd5+.  
threat (Pg2); 2. QxP.

No. 67.

J. JUCHLI.

*Sammler*, 1885.

BLACK.



WHITE.

Mate in four.

No. 67.

1. Ba8 (block), Pb5; 2. Bd5, PxB; 3. Re7+.  
Kd4; 3. Sc6+.  
Sc2; 2. Sc6+; 3. Sa5+.  
Pc3; 2. Sc6+; 3. Sb4+.  
Pf6; 2. Sc6+; 3. Se7+.  
Bh7; 2. Sc6+; 3. Sd8+.  
Se2; 2. Sc6+; 3. Sd4+.  
Ph2; 2. BxP.

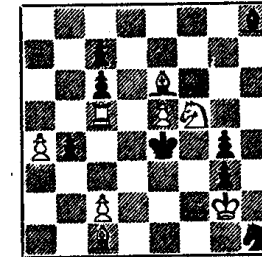
A beautiful principal variation, combined with Knight mates on six different squares.

As first published No. 67A had no Bh8. It was afterwards found necessary to prevent a solution by 1. Sg7.

No. 67A.

J. JUCHLI.

*Neue Zürcher Zeitung*, 29 May, 1898.



Mate in three.

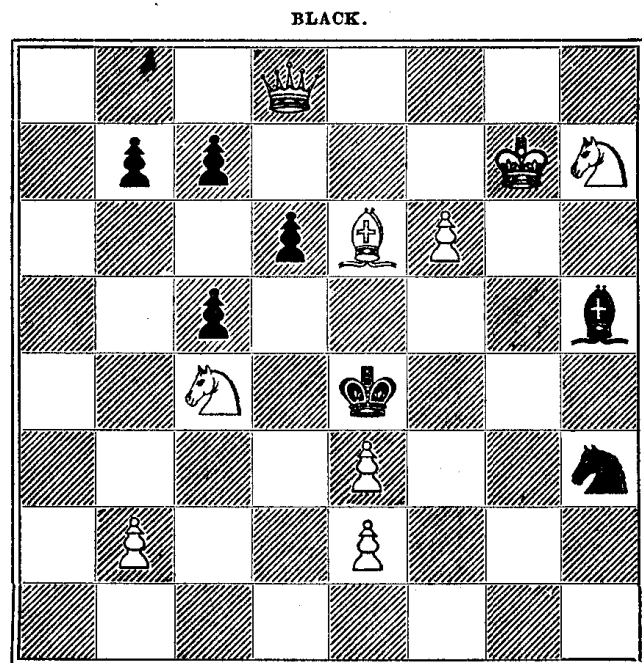
1. Sd4, KxS; 2. Bf4.  
Pb3; 2. Pc3.  
threat; 2. SxP.



No. 68.

J. JUCHLI.

*Sammler*, 6 March, 1886.



WHITE.

Mate in four.

No. 68.

1. Qh8 (block), BxP ; 2. Sg5+, SxS ; 3. Qh1+.  
 Pd5 ; 2. Bf5+, KxB ; 3. Qc8+.  
 Pc6 ; 2. Bf5+, Kd5 ; 3. Qg8+.  
 Pb6 ; 2. Qa8+.

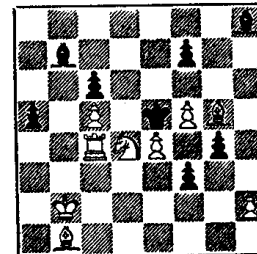
A block position is not expected by the solver, making it difficult to solve. The path of the Queen to the square b1 is finely contrived.

The cross-check in No. 68A is somewhat less dramatic than No. 66, and the problem can be solved almost without realising it is there.

No. 68A.

J. JUCHLI.

*Munchner N. Nach.*, 9 Feb., 1888.



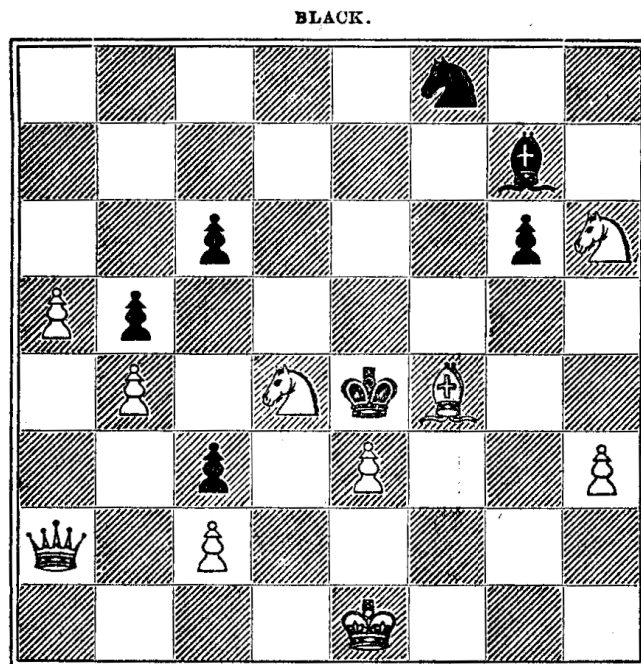
Mate in four.

1. Sc2, Pf6 ; 2. Se3, PxB ; 3. SxP+.  
 Ba6 ; 2. Se3, BxR ; 3. SxP+.  
 Bc8 ; 2. Se3, BxP ; 3. PxB.  
 threat ; 2. Se3 ; 3. SxP mate.

No. 69.

J. JUCHLI.

*Munchner Neueste Nachr.*, 18 July, 1889.



WHITE.

Mate in four.

No. 69.

1. SxPb5, PxS ; 2. Sf5, PxS ; 3. Qg8.  
 (threat) BxS ; 2. Qc4+, Kf5 ; 3. Sg3+.  
 Kf3 ; 2. Qc4.

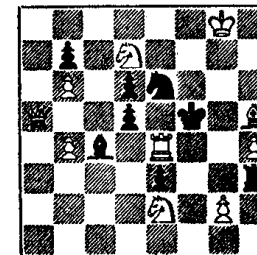
A two-move idea thematically spread over four moves.

In No. 69A the switchback theme which Juchli repeatedly illustrated is ingeniously worked out.

No. 69A.

J. JUCHLI.

Hon. Men., *Deut. Schachbund*, 1892.



Mate in four.

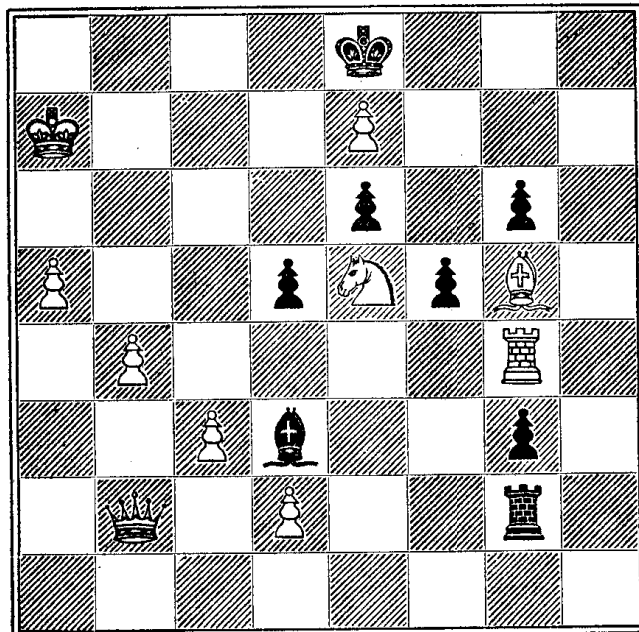
1. Rg4, Bb3 ; 2. Qc5, PxQ ; 3. Re4.  
 Bc4 ; 3. Qd4.  
 Ba2 ; 2. QxB.

No. 70.

K. MECK-KIENLE.

V., *National-Zeitung*, 8 April, 1921.

BLACK.



WHITE.

Mate in four.

No. 70.

1. Qa1, Bb5 or c2; 2. Rc4, PxR; 3. Qh1.  
BxR; 3. Qa4+.  
Bd7; 3. Qa4.

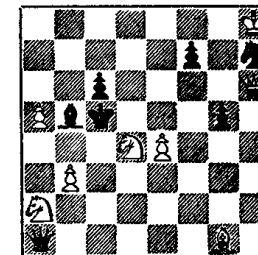
KARL MECK-KIENLE is a rising composer of Basle, whose work is showing much promise.

Purity and economy in a two-mover narrow its limits to a great extent, and it becomes practically impossible to avoid unconscious plagiarism. Even the artistic two-movers of TH. MEISTER were anticipated sometimes.

No. 70A.

T. MEISTER.

*Schweiz. Schachzeitung*, Oct., 1906.



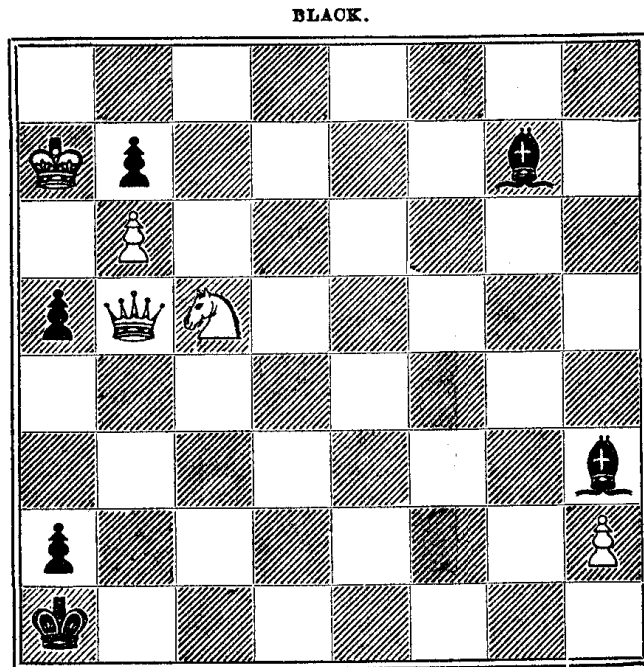
Mate in two.

1. Qh2.

No. 71.

P. MEYER.

V., *Schweiz. Schachzeitung*, Feb., 1916.



WHITE.

Mate in four.

No. 71.

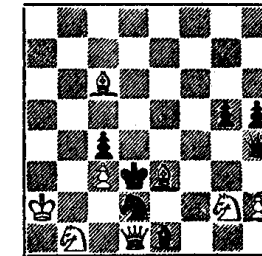
1. Sa4 (block), Bh8; 2. Qh5.  
 Bf6 or d4; 2. Qe2.  
 Bg2; 2. Qd7.  
 Bc3; 2. Qb3 or d3.

PETER MEYER, who died in his youth—he only lived 17 years—composed a few problems while lying on his sick-bed. Nos. 71 and 71A are fine problems for a beginner, and quite worthy of inclusion in our Swiss problem collection.

No. 71A.

P. MEYER.

*Schweiz. Schachz.*, 1915.



Mate in three.

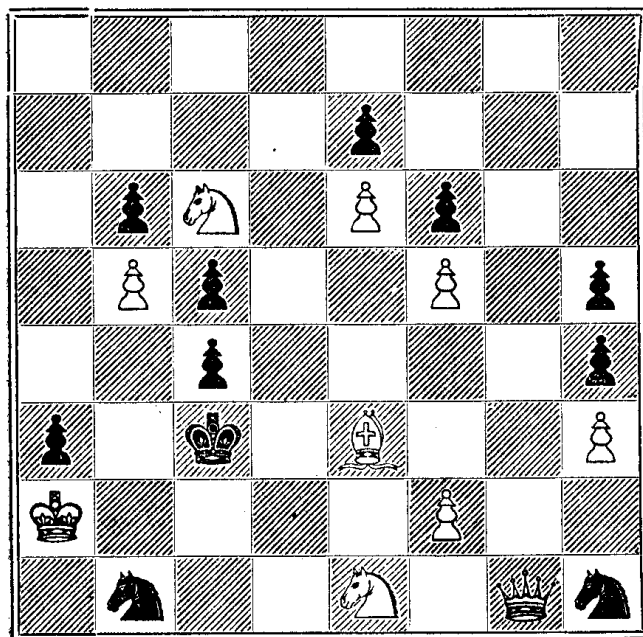
1. Ba7, Qe4; 2. Ba4.

No. 72.

A. OBERHÄNSLI.

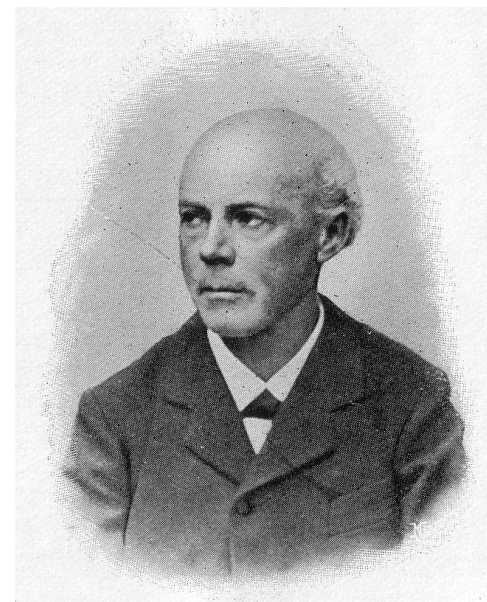
*Deut. Schachzeitung*, Aug., 1875.

BLACK.



WHITE.

Mate in three.



ALBERT OBERHÄNSLI.

1. Bh6, Sd2; 2. Qg5.

On account of "the original idea" this problem was honoured with a big diagram in the *Deut. Schachzeitung*. Turton's beautiful combination published in the *Illustrated London News*, 6 Sept., 1856, was unknown to the editor and composer.

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ALBERT OBERHÄNSLI, 1842-1913.

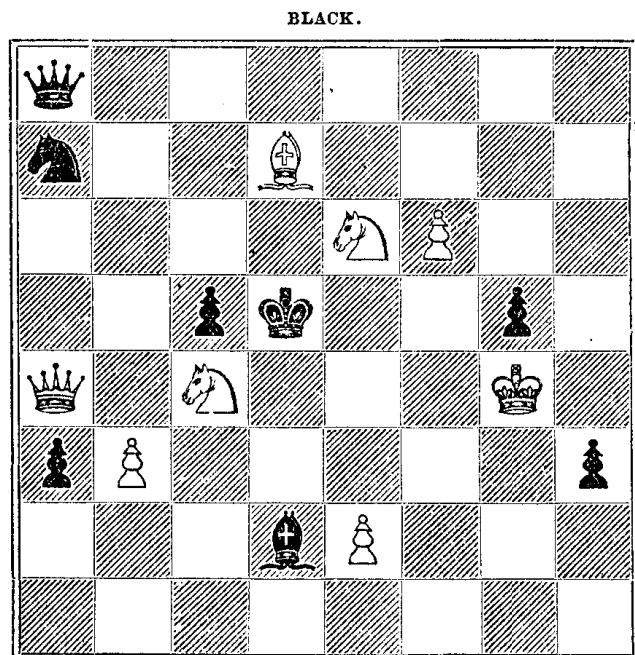
The collection of Oberhänsli's problems, which was published in the *Schweizerische Schachzeitung* in 1906, was like a revelation to the circle of problemists. Previously, Oberhänsli was practically unknown even in his own country. This was partly due to his natural modesty, and partly to the fact that his problems were mostly published between 1875 and 1884, a time when chess-life was non-existent in Switzerland. About fifty problems were published, some in German and others in Austrian papers, and these were not sufficient to make him famous in his own country.

Oberhänsli's problems excel in their ingenuity and refinement of construction. The key is as a rule surprising and hidden. We find amongst them Indians and Bristols, symmetrical problems and multiple Queen-sacrifices. Especially fine are his block-problems. Of course when judging his works we must not forget that he composed them in a time which is now far past. He himself owned that his problems were out of date when he compared them with the productions of later times, but the enthusiasm with which they were received in 1906 shew him to be wrong. Several of his problems will remain to stay for ever.

No. 73.

A. OBERHÄNSLI.

*Deut. Schachzeitung*, Nov., 1877.



WHITE.

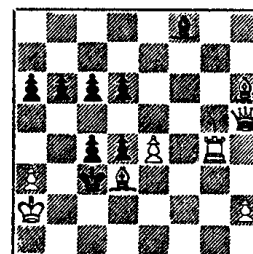
Mate in three.

1. Qa5, threats; 2. QxB+ and QxP+.  
Be3; 2. Qe1!  
BxQ; 2. Kf5.

Oberhänsli's heritage shows great care for all details. His problems were thoroughly examined and furnished with dates and source of the original publication. If we miss the exact date of some publications, like Nos. 73B and 74A, it is owing to the negligence of the respective editors. In No. 73B he had used, instead of the Pg5, a Black Ph7, to stop a solution by 1. Sf7+, Kf5; 2. Qd3+, Kg4; 3. Qg6 mate. There still remained, however, another solution by 1. Pe3, and we have taken the liberty of substituting the Pg5, which appears to frustrate both "cooks" at one stroke.

No. 73A.

A. OBERHÄNSLI.  
*Leipz. Ill. Ztg.*, 1881.

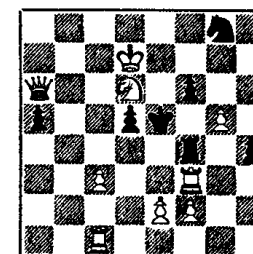


Mate in three.

1. Rg7, threat; 2. Qd1.  
PxP; 2. Qd5.  
KxB; 2. Qf3+.

No. 73B.

A. OBERHÄNSLI.  
V., Period 1875-84.



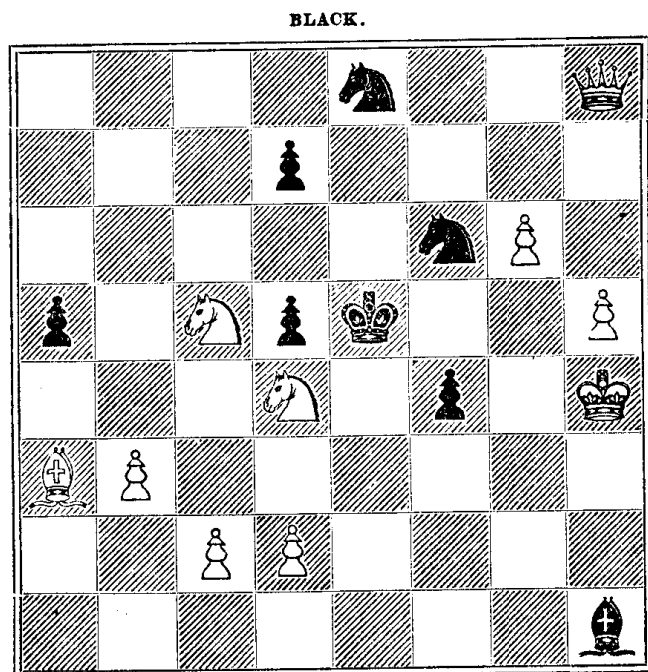
Mate in three.

1. Rf1, RxR; 2. Qd3.  
PxP; 2. Sc4+.  
threat; 2. Re3+.

No. 74.

A. OBERHÄNSLI.

*Deut. Schachzeitung*, March, 1878.



WHITE.

Mate in three.

No. 74.

1. Qf8, Sg7; 2. QxSf6+.  
Sc7; 2. Qd6+.  
Se4; 2. QxP+.  
(threat) Pf3; 2. Qe7+.  
Sg8; 2. Qf5+.

Illustrating the sacrifice of the Queen on three squares. This problem should be compared with Kondelik's rendering of the theme, which was published in the previous year, and which we quote below. Both are fine problems.

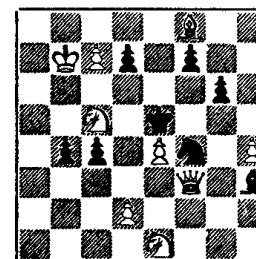
No. 74A is another beautiful problem in which a Queen-sacrifice figures.

Another of his experiments with the Queen-sacrifice will be found on page 85 of *Dame und ein Laufer*.

Note to No. 74.

K. KONDELIK.

2 Pr., *Deutscher Schachbund*, 1877.



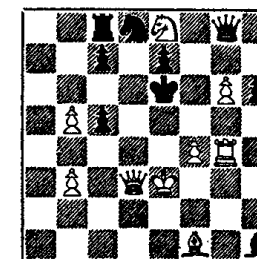
Mate in three.

1. Qf2, Bg4; 2. QxS+.  
Se6; 2. Qf6+.  
(threat) Pg5; 2. Qd4+.  
(threat) Pd6; 2. Sf3+.  
Se2; 2. Bg7+.  
Bg2 or Sh5; 2. Pd4+.

No. 74A.

A. OBERHÄNSLI.

Period 1875-1884.



Mate in three.

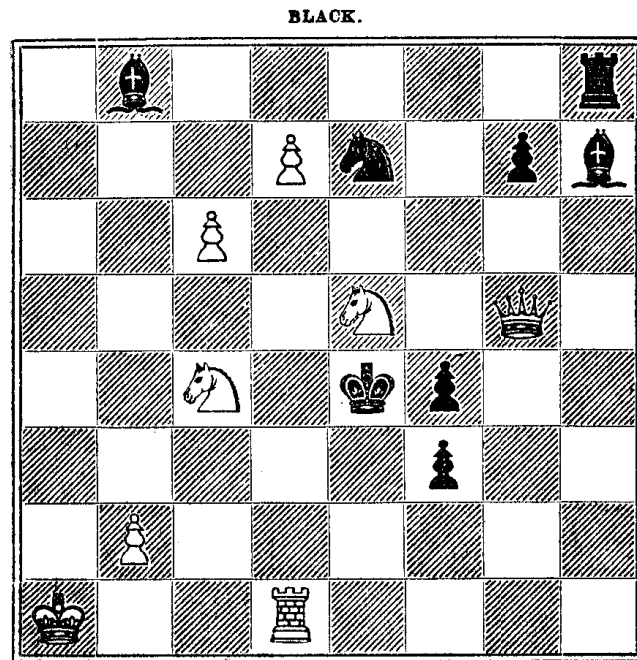
1. Rg2, BxR; 2. Qd5+.  
QxS; 2. Qe4+.  
(threat) Pc6; 2. Pf5+.  
(threat) QxP; 2. Qd5+.



No. 75.

A. OBERHÄNSLI.

*Deut. Schachzeitung*, July, 1880.



WHITE.

Mate in three.

No. 75.

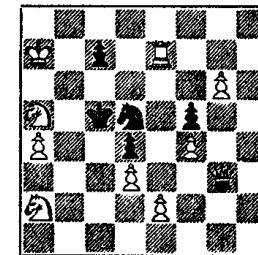
1. Sf7, Bc7; 2. Qa5!  
Bf5; 2. Qg2!  
Sf5; 2. Qg6!  
(threat) Pf2; 2. Qg4.  
(threat) Bg6; 2. Qc5.

Oberhänsli's most famous *opus*. After its resurrection in 1906 R. Braune of Gottschee, himself a fine exponent of the problem art, honoured it with a sonnet. How absurd appears the move 2. Qa5 in answer to 1. ..., Bc7, and how surprising are the moves 2. Qg2 and 2. Qg6!

No. 75A.

A. OBERHÄNSLI.

*Leipz. Ill. Zeitung*, 1881.



Mate in three.

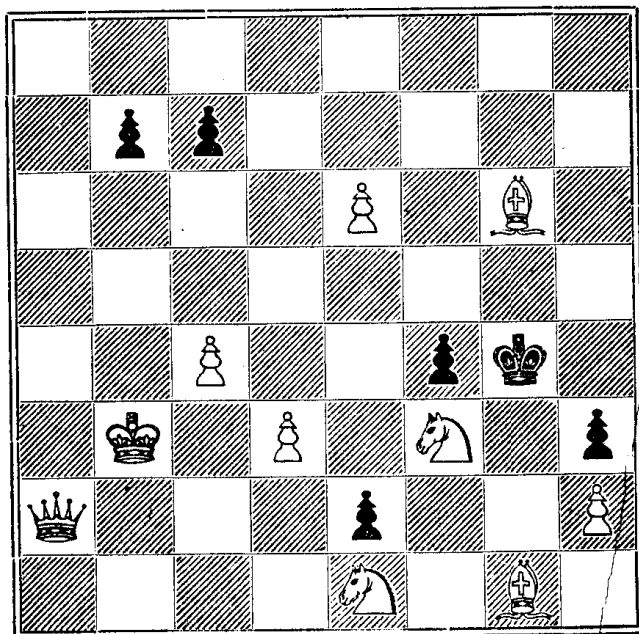
1. Qe3, PxQ; 2. Rd7.  
SxQ; 2. Sl7+.

No. 76.

A. OBERHÄNSLI.

*Wiener Novellist. Blatter*, 1880.

BLACK.



WHITE.

Mate in three.

No. 76.

1. Bb6, PxB; 2. Qa7.

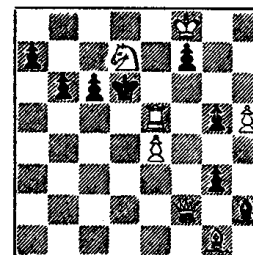
Another evergreen of Swiss problem art! To-day such a key is known as a "sacrificial clearance," otherwise Annihilation.

No. 76A is one of this composer's earliest efforts. The dual could, if desired, have been avoided by the addition of a Black Ph4.

No. 76A.

A. OBERHÄNSLI.

*Leipz. Ill. Zeitung*, 1868.



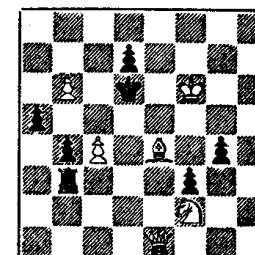
Mate in three.

1. Sc5, KxR; 2. Qf6+.  
PxQ; 2. BxB.  
(threat) PxS; 2. Re7.  
BxB; 2. Re7 or QxPg3.

No. 76B.

A. OBERHÄNSLI.

*Deut. Schachzeitung*, April, 1881.



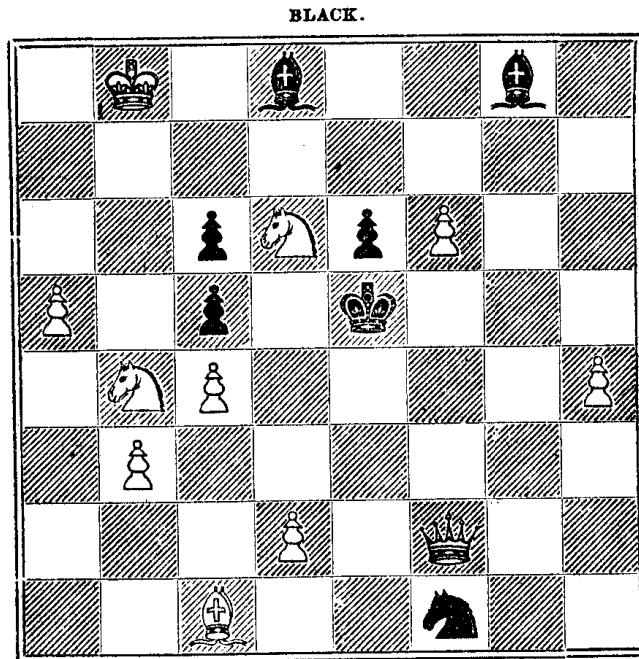
Mate in three.

1. Qg1, Re3 or b1; 2. Sd3!

No. 77.

A. OBERHÄNSLI.

*Deut. Schachzeitung*, June, 1881.



WHITE.

Mate in three.

No. 77.

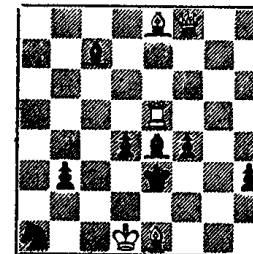
1. Ba3, threat; 2. Sd3+.  
KxS; 2. QxP+.  
BxPf6; 2. Qd4+.  
Bc7+; 2. KxB.  
Se3; 2. Qg3+.  
PxS; 2. Bb2+.

Two more examples with fine Queen sacrifices. In No. 77 we must admire the beautiful key, and in No. 77A the absence of White Pawns is worth noticing. In No. 77B two Knights are sacrificed in succession.

No. 77A.

A. OBERHÄNSLI.

*Deut. Schachzeitung*, Nov., 1884.



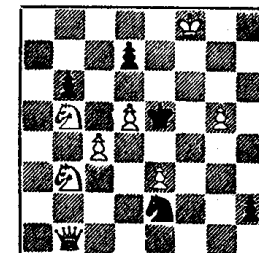
Mate in three.

1. Qg8, threat; 2. Qg1+.  
Kf3; 2. Qg4+.  
Kd3; 2. Qc4+.  
Ph2; 2. Qg2.

No. 77B.

A. OBERHÄNSLI.

*Deut. Schachzeitung*, Feb., 1882.



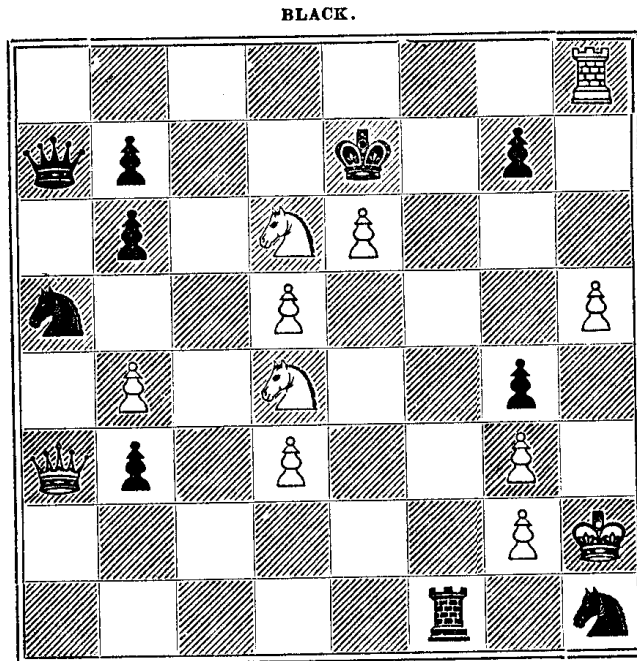
Mate in three.

1. Sc5. PxS; 2. Sd6.

No. 78.

A. OBERHÄNSLI.

Hon. Men., *Tagl. Rundschau*, 1884.



WHITE.

Mate in three.

No. 78.

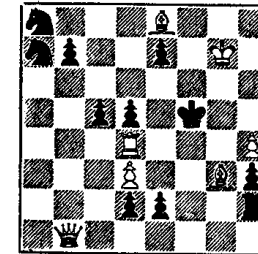
1. Qc1, threats; 2. Qc7+ and 2. Qg5+.  
 KxS; 2. Qc7+.  
 Kf6; 2. Qg5+.  
 RxQ; 2. Se4.  
 Rf4; 2. Sc8+.

The prize-winners in this Tournament were G. Niessing, F. Sorko and G. Chocholous. It is not known why Oberhänsli only received honourable mention. Perhaps the judge did not like the double threat or the lack of separation of principal play and threat.

No. 78A.

A. OBERHÄNSLI.

*Frankfurter Schachzeitung*, 1884.



Mate in three.

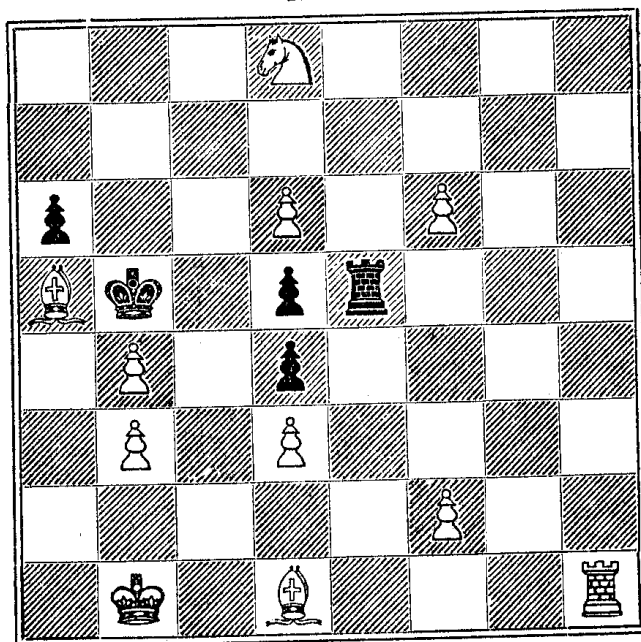
1. Qb4, threat; 2. RxP+.  
 PxR; 2. Qd6!  
 PxQ; 2. Bh5.

No. 79.

H. OTT.

V., *National-Zeitung*, 4 March, 1921.

BLACK.



WHITE.

Mate in five.

No. 79.

1. Rh7, Re7 ; 2. Rh5, Re5 ; 3. Rf5, RxR ; 4. Bg4.

The present collection was practically concluded when HANS OTT, who was well known as a good solver, started composing. His first few attempts show such great depth of thought that they well merit inclusion in this collection.

In No. 79A the lateral theme of No. 79 is shown in a diagonal form.

No. 79B is a fine combination leading up to a block position based upon the Seeberger idea. Compare No. 53. Also see the note to No. 80.

No. 79A.

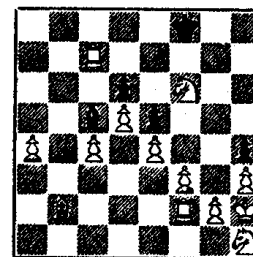
H. OTT.

*Schweiz. Schachzeitung*, April, 1921.

No. 79B.

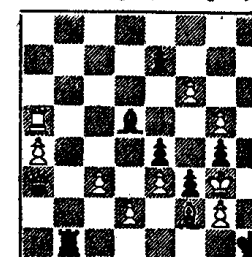
H. OTT.

*Basler Anzeiger*, 24 April, 1921.



Mate in five.

1. Bc1, Be3 ; 2. Ba3, Bc5 ;  
3. Bb4, BxB ; 4. Rb2.



Mate in four.

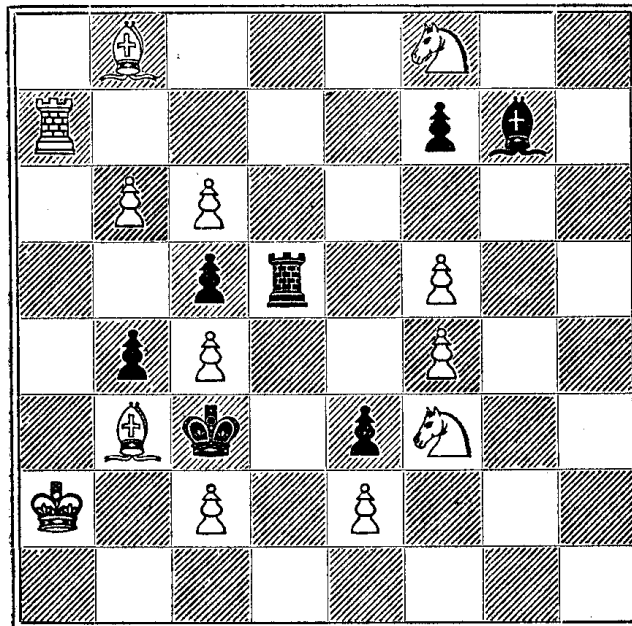
1. Ra8, BxR ; 2. QxP, Rb7 ;  
3. QxP ! (block).

No. 80.

H. OTT.

Original.

BLACK.



WHITE.

Mate in five.

No. 80.

1. Re7 (th. 2. RxP+), Bd4 (critical move); 2. Sd7 (th. 3. Sf6; 4. RxP+), RxP (critical move); 3. Be5 (th. 4. SxP), RxB; 4. Sf6! (block).

3. ..., BxB; 4. SxP.

3. ..., RxP; 4. SxP, RxS; 5. Se4 mate.

2. ..., RxS; 3. RxR.

2. ..., Rd6 or e5; 3. BxR.

2. ..., Be5; 3. RxB, Rd3; 4. SxP.

1. ..., Rd3; 2. Sh7 (th. 3. Sg5), Pf6; 3. Pc2xR;

4. RxP or SxP.

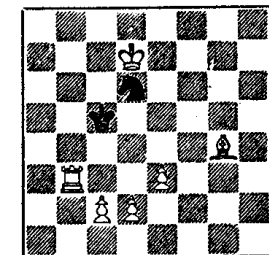
If 1. Rd7, Rd4!; 2. RxR, BxR!; 3. Sd7 or h7, Pf6!; 4. ?

The remarkable character of this problem lies not so much in the Nowotny interference (3. ..., RxB; 4. Sf6 and 3. ..., BxB; 4. SxP) as in the first of these variations, which shows the Seeberger idea produced in the centre of the board instead of in the corner, where it is usually found. See Nos. 53 and 79B.

No. 80A.

M. PESTALOZZI.

Neue Zürcher Zeitung, 1893.



Mate in three.

1. Pc4, KxP; 2. Be6+.

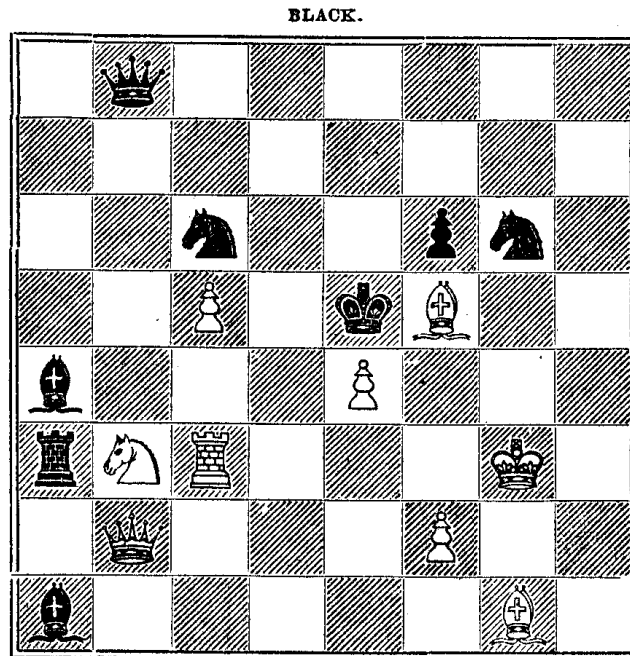
SxP; 2. Pd4+.

Sf5; 2. Rb5+.

No. 81.

W. PREISWERK.

*National-Zeitung*, 1 July, 1921.



WHITE.

Mate in two.

No. 81.

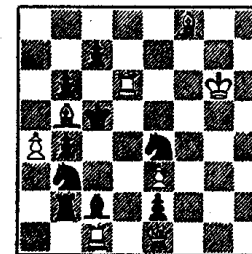
1. Sd4.

W. PREISWERK must be considered as the first pupil of the *Schweizerische Schachzeitung* which was founded in the autumn of 1900. Six years later we already see him as its Problem Editor. He occupied this position for four years and had an expert knowledge of the problem art. He acquired valuable connections by repeated visits abroad; and full of enthusiasm he joined the new German school. During the Great War he settled definitely in Germany. His favourites are two-movers with a pointed idea and refined construction. Other problems by him will be found in *The White King*, *The White Knights* and *More White Rooks*.

No. 81A.

W. PREISWERK.

Solving Tourney, Schaffhausen,  
16 June, 1907.



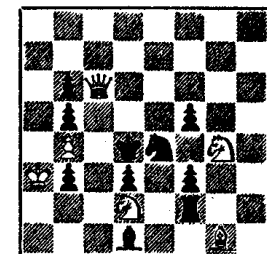
Mate in two.

1. Qf2.

No. 81B.

W. PREISWERK.

*Schweiz. Schachz.*, July, 1911.



Mate in two.

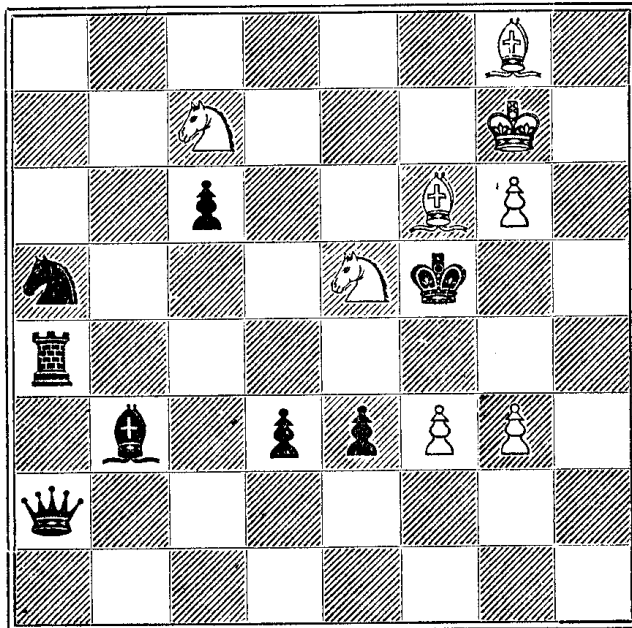
1. Kb2.

No. 82.

W. PREISWERK.

*Akad. Monatsheft*, 1911.

BLACK.



WHITE.

Mate in three.

No. 82.

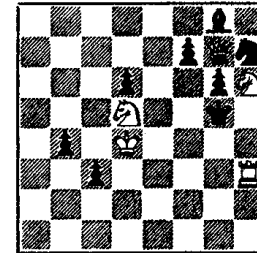
1. Bc4, SxB; 2. SxPc6.  
BxB; 2. Sg4.  
RxB; 2. Sf7.

A cumulative sacrifice has often been tried in two- and three-move problems, but seldom so successfully as here.

No. 82A.

W. PREISWERK.

*Basler Nachrichten*, 1913.



Mate in three.

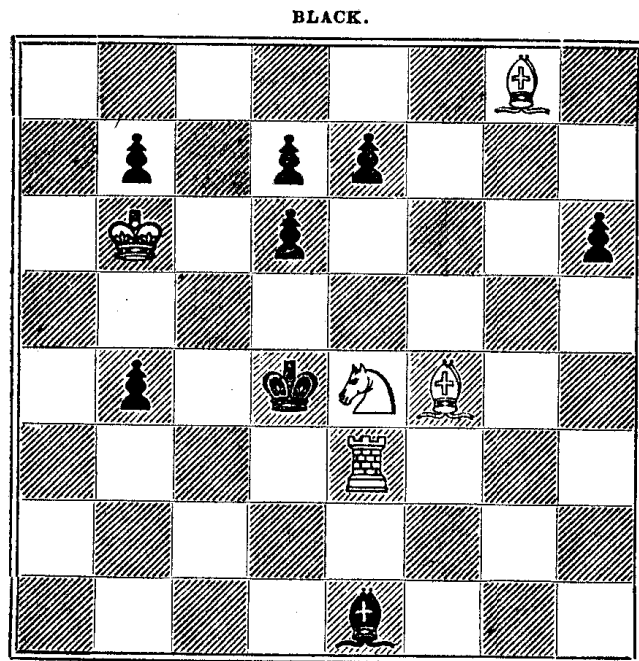
1. Kd3, Pc2; 2. Qa1.  
Pf6; 2. Qa7.  
(threat) Pb3; 2. Qd4.



No. 83.

W. PREISWERK.

V., *Schweiz. Schachzeitung*, Nov., 1911.



WHITE.

Mate in three.

No. 83.

1. Bb3 (block), Bh4 or d2 ; 2. Sd2.  
 Pe5 ; 2. SxPd6.  
 Pd5 ; 2. Sc5.  
 Ph5 ; 2. Sg5.  
 Bf2 ; 2. SxBf2.  
 Bg3 ; 2. SxBg3.

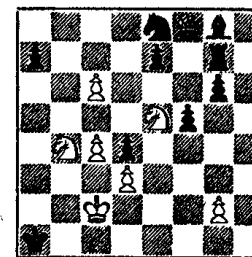
An incomplete Knight-wheel in a pleasing block position.

In No. 83A the key leads to a complete shutting in of the White Queen. But the imprisonment is only superficial, as e7 and e8 are not guarded—and a glorious and triumphant exit awaits her in two other directions.

No. 83A.

W. PREISWERK.

*Schweiz. Schachz.*, July, 1916.



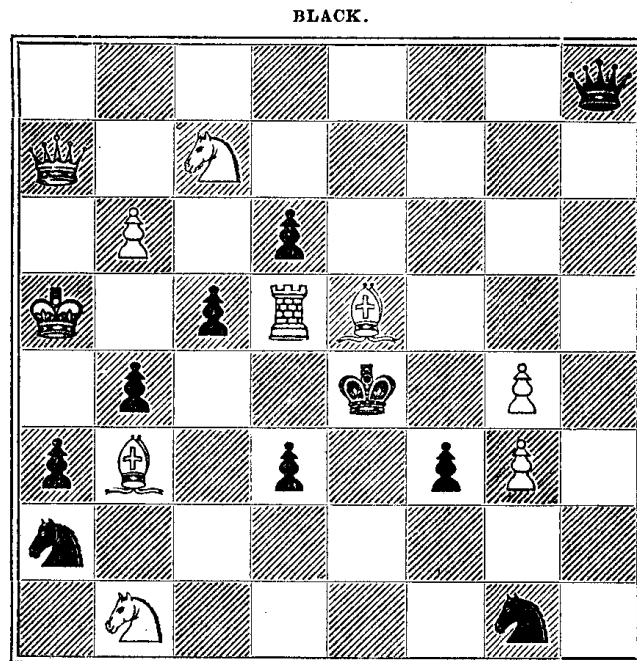
Mate in three.

1. Sf7, BxS ; 2. Qh8.  
 RxS ; 2. Qh6.  
 Pe5 ; 2. Qc5.  
 threat ; 2. QxP.

No. 84.

W. PREISWERK.

*Hampstead and Highgate Express* (Black Q.) Ty., 1910-11.



WHITE.

Mate in three.

No. 84.

1. Bf4, Qb2; 2. Qa8, Sc3; 3. Qe8 mate.  
Qh2; 2. Se6, Sh3; 3. Qh7 mate.

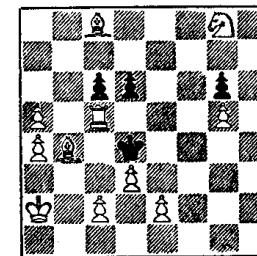
The two critical moves of the Black Queen followed by interferences produced by the Knights are well thought out. This complicated theme was difficult to present in a better form.

No. 84A shows the composer in the first stage of development. The problem has a fine key and pleasing construction. Originally the Pa5 stood on a2, with the White King on a7, but the present position avoids a dual after 1. ..., Pd5.

No. 84A.

W. PREISWERK.

V., *Schweiz. Schachzeitung*, June, 1905.



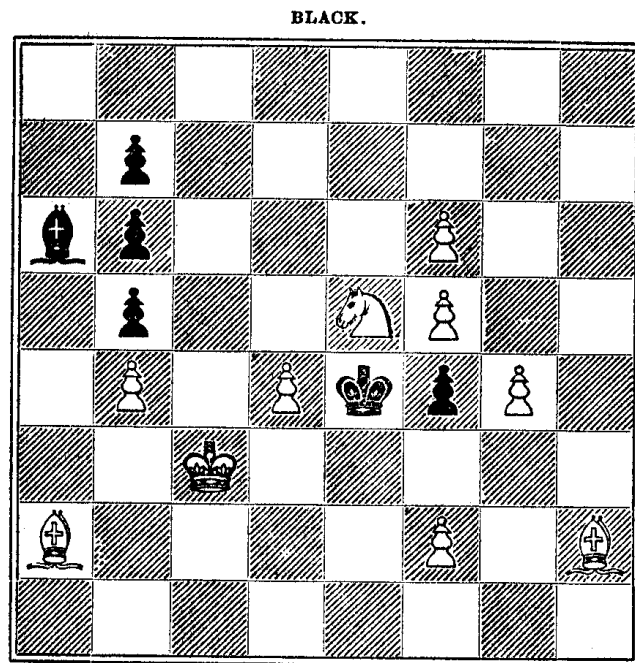
Mate in four.

1. Bd2, PxR; 2. Pc4, Ke5; 3. Be3.  
KxR; 2. Pc3, Kd5; 3. Sf6+.  
Pd5; 3. Pd4+.  
Pd5; 2. Pc3+.

No. 85.

W. PREISWERK.

*Akad. Monatsheft*, Oct.-Nov., 1910.



WHITE.

Mate in four.

No. 85.

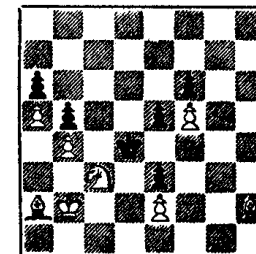
1. Bg8 (critical move), Pf3 ; 2. Sf7, Kd5 ;
3. Bb8 (anti-critical move).

An example which explains in an easy manner the critical and anti-critical move. The Knight interferes with the diagonals of both Bishops. On f7 it forms a battery by intercepting the Bishop on g8 so as to avoid stalemate and free the square d5. On e5 it threatens to interfere with the action of the second Bishop, which has to guard c7 and d6. The critical move 1. Bg8 enables it to restrict its action by the Knight's interference. The anti-critical move 3. Bb8 prevents the restriction of the Bishop's action after Sf7-e5. This may be compared with Kohnlein's problem given below, which has two consecutive Indians, instead of a critical and anti-critical combination.

Note to No. 85.

F. KOHNLEIN.

*Wochensach*, 1905.



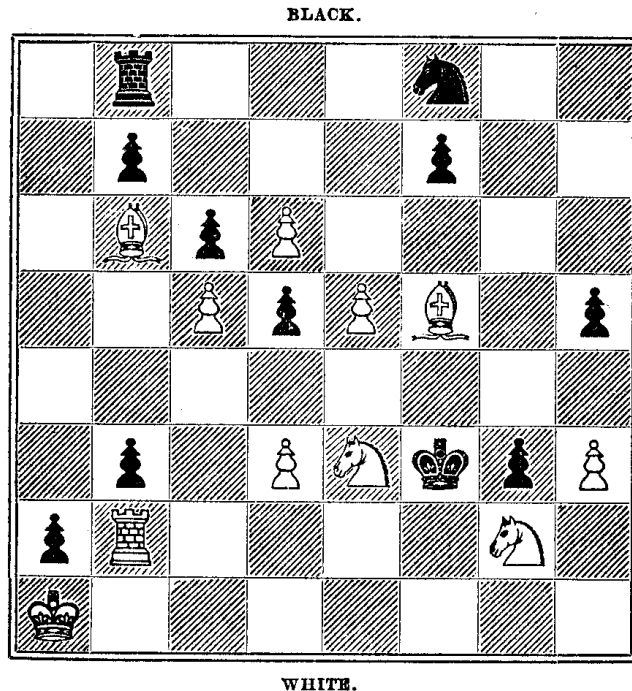
Mate in five.

1. Be6, Pe4 ; 2. Sd5, Kc4 ; 3. Bb8, Kd4 ;
4. Sc7, Ke5 ; 5. SxPb5 mate.

No. 86.

W. PREISWERK.

V., *Schweiz. Schachzeitung*, Jan., 1913.



Mate in four.

No. 86.

1. Bd8, RxB; 2. Bc8, RxB; 3. Sf5.  
 threat; 2. Bg5.  
 Pf6; 2. Be6, Ra8; 3. SxP.  
 PxP; 3. Bg5.  
 Se6 or h7; 2. BxS; 3. Sf5 or Bg5.

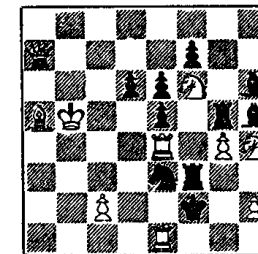
The Bf5 has to vacate the square for the Knight, whose duty it is to threaten the mates on d4 and h4; at the same time the defence by the Black Rook *via* a8-a4 has to be prevented, and this is achieved by enforcing the critical move of the Rook through the threat Bd8-g5. After 1. ..., RxB the intercepting move, 2. Bc8, prevents Ra8. The retiring moves of the Bishops and the ingenious interchange of action between the 8th and 5th ranks, stamp this problem as a masterpiece of strategy.

No. 86A is a most difficult problem to solve, with an unexpected pinning and unpinning device.

No. 86A.

W. PREISWERK.

*D. Wochensach*, 17 Oct., 1909.



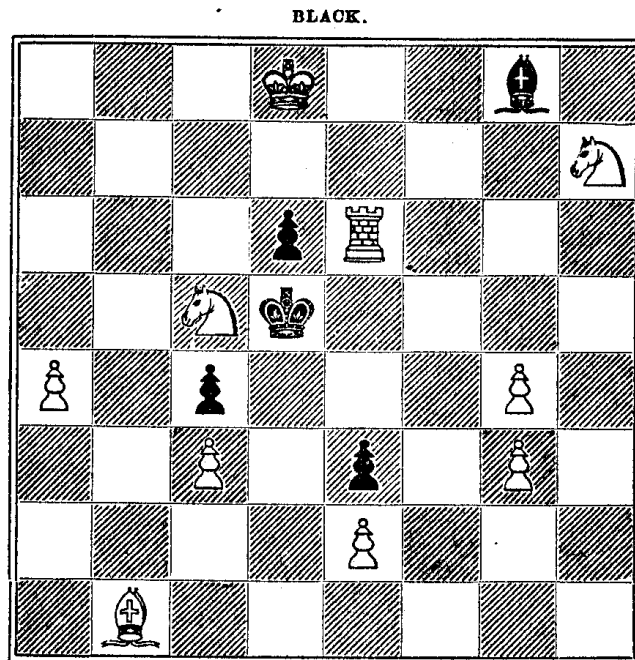
Mate in three.

1. Ka4, RxP; 2. Qa6.  
 BxP; 2. Re4xS.  
 Rh3; 2. Rf4+.

No. 87.

A. RINGIER.

Hon. Men., *Schweiz. Schachzeitung*, July, 1901.



WHITE.

Mate in three.

No. 87.

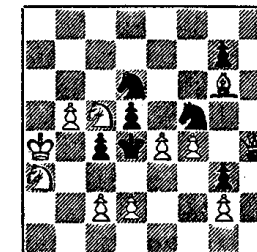
1. Sd7, BxR; 2. Be4+.  
 BxS; 2. BxB.  
 KxR; 2. Sg5+.  
 threat; 2. Be4+.

A. RINGIER was induced by the foundation of the *Schweizerische Schachzeitung* to compose problems at the age of sixty. With his problems which he published under the title "Problemchen"—Problemettes—he appeals to the novice. His two-movers, which are intended to deceive the inexperienced solver, enjoy great popularity. He knows his own limitations and realises that he is not able to compete with the real masters on their own ground, but gives pleasure to himself and solvers nevertheless.

No. 87A.

A. RINGIER.

*Schweiz. Schachz.*, Jan., 1909.



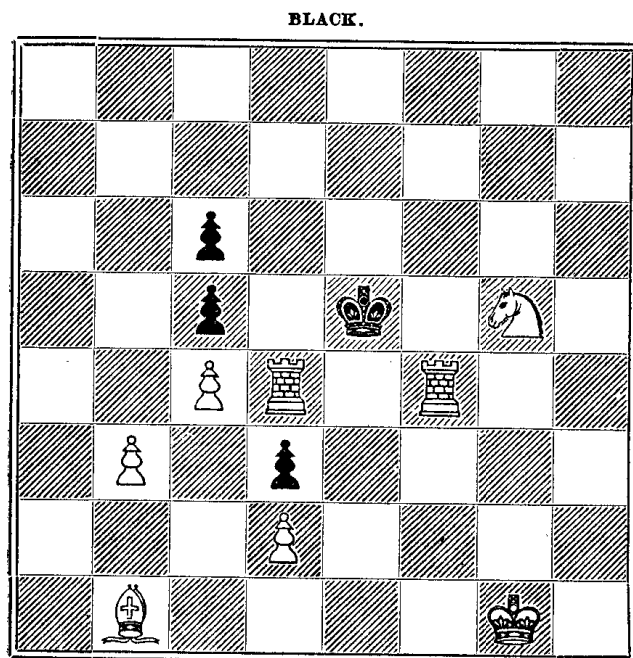
Mate in two.

1. Qe7.

No. 88.

T. SCHAAD.

*Schweiz. Schachzeitung*, March, 1903.



WHITE.

Mate in three.

No. 88.

1. Rf2, KxR; 2. Re2.  
PxR; 2. Pc5.

TH. SCHAAD was entrusted with the editorship of the problem pages of the *Schweizerische Schachzeitung* when it first saw the light in 1900. A follower of Prof. J. Berger, Dr. O. Blumenthal and their contemporaries, he endeavoured to inspire the young adepts of the art in the same direction. But youth's inclination led them to adopt the precepts of the new German School. Schaad, misunderstood, deserted and even often violently opposed, became a recluse, especially after the death of his friend Juchli.

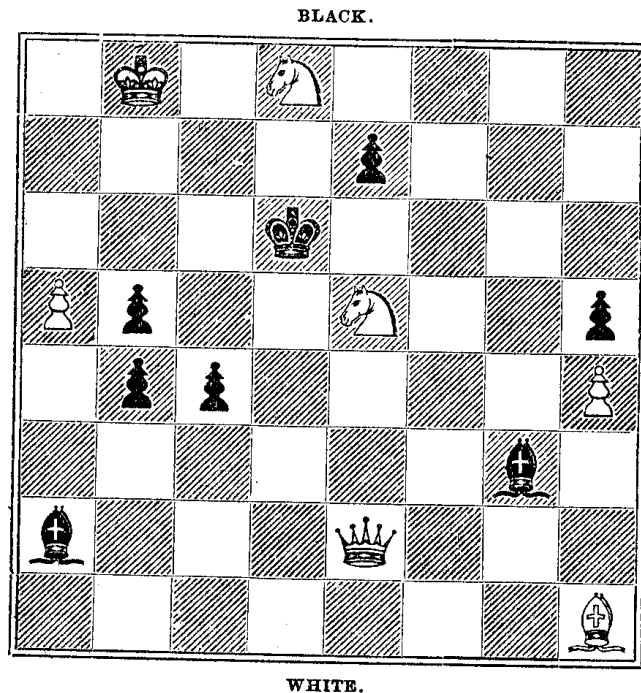
Without Schaad, this collection of Swiss problems would be quite incomplete. He is the sole representative of the æsthetic value of the problem, laying stress on the accomplishment of form. His problems have pretty ideas and neat sacrifices which result in model-mates. He carefully avoids every dual, uneconomical piece and strong key! Such fetters were not suited to the oncoming generation. They wanted to be free to choose their own way. To-day, two years after Schaad's death, it is readily admitted that he was one of Switzerland's great masters. And some of those young turbulent spirits are to-day following in his path.

Another problem by him is No. 70A in *The White Rooks*.

No. 89.

T. SCHAAD.

2 Pr., *Literary Digest*, 1903.



Mate in three.

No. 89.

1. Qf2, BxQ; 2. Se5-f7+.  
 Pe6; 2. Qf8+.  
 KxS; 2. QxB+.  
 BxS; 2. Qa7.  
 Pc3; 2. Qd4+.

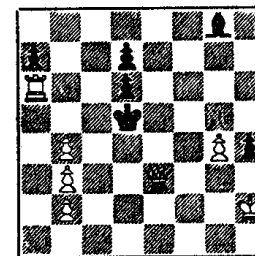
The judge, G. E. Carpenter, comments upon No. 89 as follows: "A charming stratagem. The key, far from easy to discover, comes as a surprise when found. The mates are very beautiful."

A three-mover which competed in the Schaffhausen Tourney, June 9th, 1901, was its predecessor. Always trying to improve he substituted the better for the good, the best for the excellent. No wonder he was strict as an editor, as he was more strict with himself.

No. 89A.

T. SCHAAD.

*Schweiz. Schachz.* Jan., 1904.



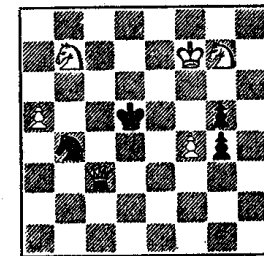
Mate in three.

1. Kh3, Bh7; 2. Qe7.  
 Be6; 2. RxP+.  
 Bf7; 2. Qf4.

No. 89B.

T. SCHAAD.

*Neue Zürcher Zeitung*, 1908.



Mate in three.

1. Sc6, PxP; 2. Sc7+.  
 Ke4; 2. Sd6+.  
 Sc6; 2. Qb3+.  
 Sd3; 2. QxS+.  
 Sc2; 2. SxP.  
 Pg3; 2. Qf3+.



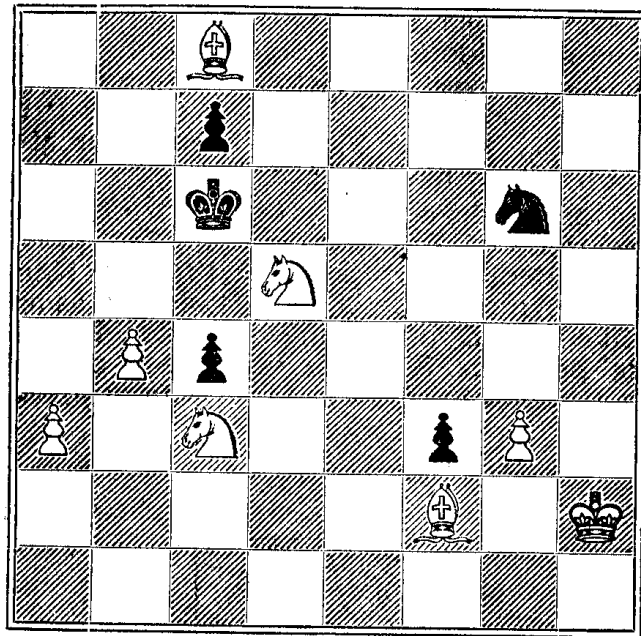


No. 91.

T. SCHAAD.

*Schweiz. Schachzeitung*, June, 1915.

BLACK.



WHITE.

Mate in three.

No. 91.

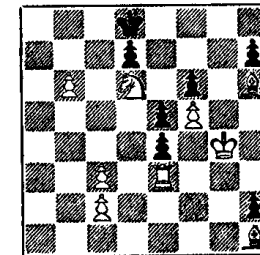
1. Se3, Kd6; 2. Sf5+.  
Se5 or e7; 2. Pb5+.  
Kb6; 2. SxP+.  
threat; 2. SxP.

Such light-weights with pleasing key and beautiful model-mates are and will remain the joy of the solver.

No. 91A.

T. SCHAAD.

*Schweiz. Schachz.*, Feb., 1901.



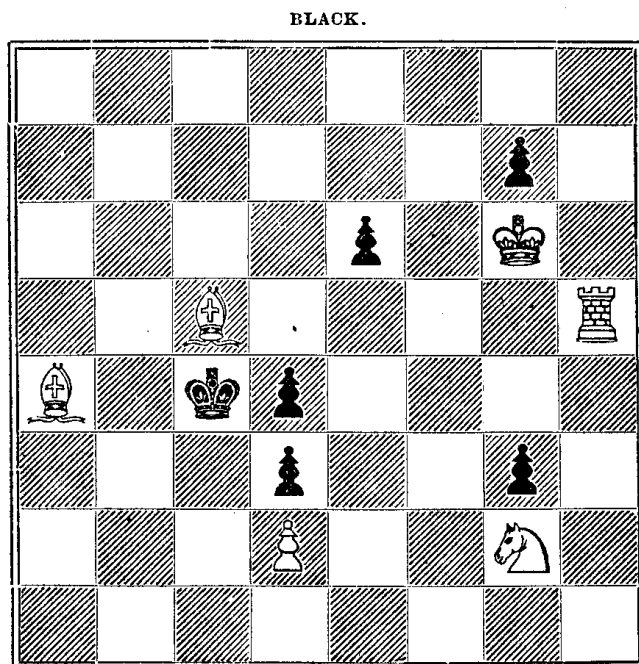
Mate in four.

1. Re1, Ke7; 2. RxP, any; 3. RxP.  
Pe3; 2. Rar, any; 3. Ra8 (+).

No. 92.

T. SCHAAD.

Solving Tourney, Zurich, 14 June, 1903.



Mate in four.

No. 92.

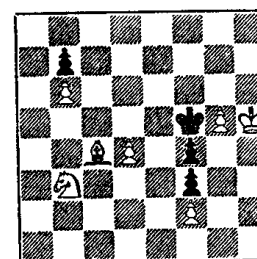
1. Ba3, Pe5; 2. Rh4, Kd5; 3. Re4.  
Pe4; 3. Rh5.

The twins, Nos. 92A and B were inspired by T. R. Dawson's article on "True Twins" in the *Deutsches Wochenschach* of 29 March, 1914.

No. 92A.

T. SCHAAD.

*Wochenschach*, 17th May, 1914.



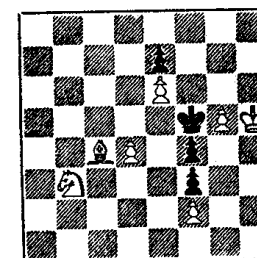
Mate in five.

1. Sa1; 2. Sc2; 3. Sa3;  
4. Sb5.

No. 92B.

T. SCHAAD.

*Wochenschach*, 17th May, 1914.



Mate in five.

1. Sa5; 2. Sc6; 3. Pd5;  
4. Kh4.

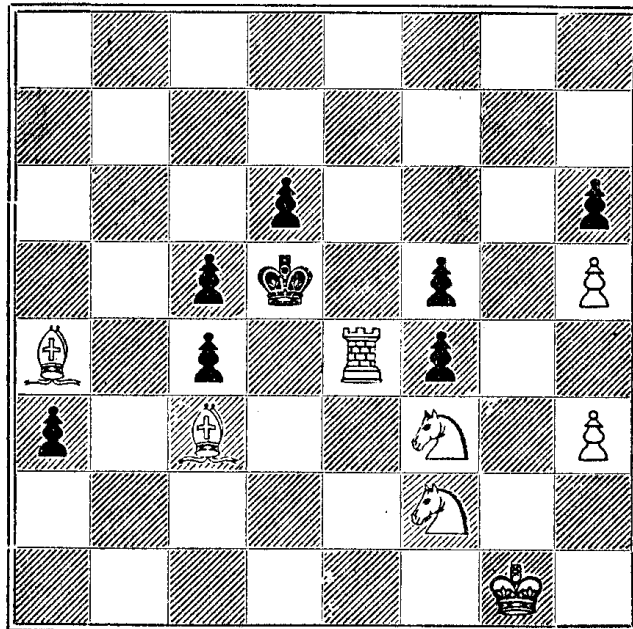
# No. 93.

No. 93.

T. SCHAAD.

*Schweiz. Schachzeitung*, Aug., 1914.

BLACK.



WHITE.

Mate in four.

1. Se1, PxR ; 2. Bd7, Pe3 ; 3. Sg4.  
Pf3 ; 3. Sc2.  
Pf3 ; 2. Bd7, Pf4 or a2 ; 3. R(x)f4.  
PxR ; 3. Sc2.  
(threat) Pa2 ; 2. Sg2, P=Q+ ; 3. BxQ.

When a nice threat was not available, Schaad tried to make little use of it. In No. 93 the threat is only once effective.

With No. 93A he took great trouble and care ; and it hurt him much that he could not reach his aspired ideal. But the construction is admirable with a free Black Queen, which as a rule is difficult to manage. Comparison is interesting with the earlier three-mover which we quote by its side, composed in 1911 by C. S. Kipping. Schaad's problem is an amazing echo of this, the theme being duplicated in a four-mover.

No. 93A.

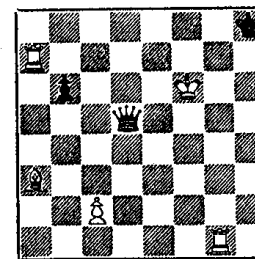
T. SCHAAD.

*V., D. Schachzeitung*, Oct., 1915.

Note to No. 93A.

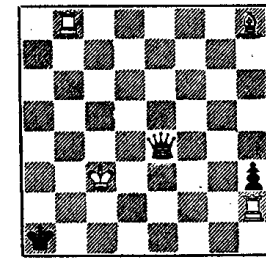
C. S. KIPPING.

Hon. Men., *Hampstead and H. Exp.*  
Black Q Ty., 16 Sept., 1911.



Mate in four.

1. Bb2, threat ; 2. Re7 ; 3. Kg6+.  
Qe4 ; 2. Rg5 ; 3. Kf7+.



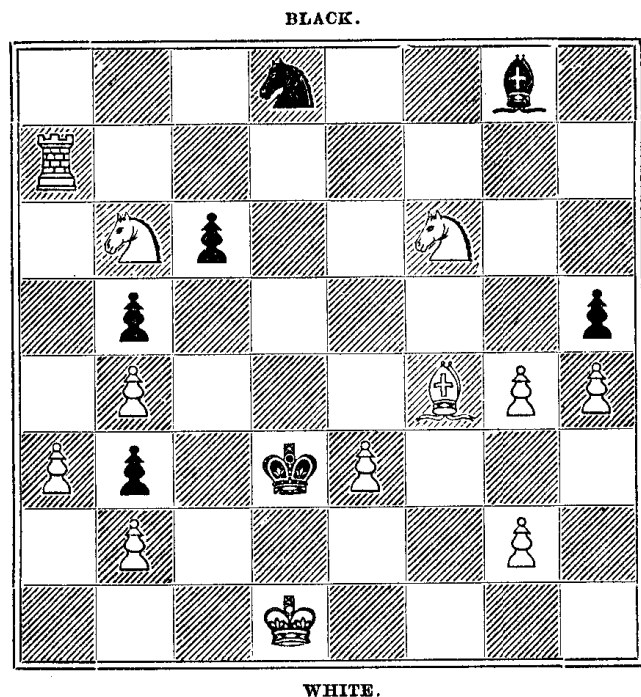
Mate in three.

1. Rd2, Qb1 ; 2. Ra8+.  
Qe3+ ; 2. Kc4+.  
Qe6 or c6+ ; 2. Kd3+.  
Qb7 or b4+ ; 2. RxQ.  
Qd5 ; 2. RxQ.  
threat ; 2. Kb3+.

No. 94.

T. SCHAAD.

*D. Schachzeitung*, May, 1913.



Mate in three.

No. 94.

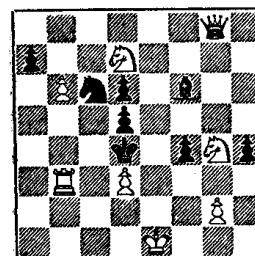
- |              |            |            |
|--------------|------------|------------|
| 1. Rf7,      | SxR ;      | 2. Sf6-d7. |
|              | BxR ;      | 2. Sb6-d7. |
|              | PxP ;      | 2. SxP.    |
| Se6 or Pc5 ; | 2. Rd7+.   |            |
| Sb7 ;        | 2. Sb6-d7. |            |

There is no doubt this problem has too many pieces to be one of Schaad's own pet productions, and we include it partly for the sake of the theme and interesting comparison problems. The Knights give the Black King temporary liberty, with interference effects between the Black Knight and Bishop. J. Obermann is the pioneer in 1877. We notice how cleverly he economised the White Pawns. In Galitzky's rendering in 1908 the mates, when the King moves, are by the Bishop. Schaad, it should be noted, echoes the theme in a third variation.

Note to No. 94.

J. OBERMANN.

3 Pr., *Nuova Rivista*, 1877-8.



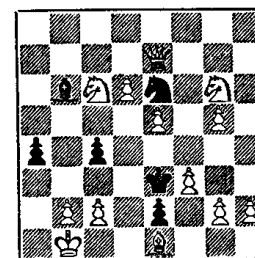
Mate in three.

- |               |         |
|---------------|---------|
| 1. Qd8, BxQ ; | 2. Sf8. |
| SxQ ;         | 2. Sh6. |
| Be7 ;         | 2. Sh6. |
| Se7 ;         | 2. PxP. |

Note to No. 94.

A. W. GALITZKY.

Br. Ch. Fed., 2nd Ty., 1908.



Mate in three.

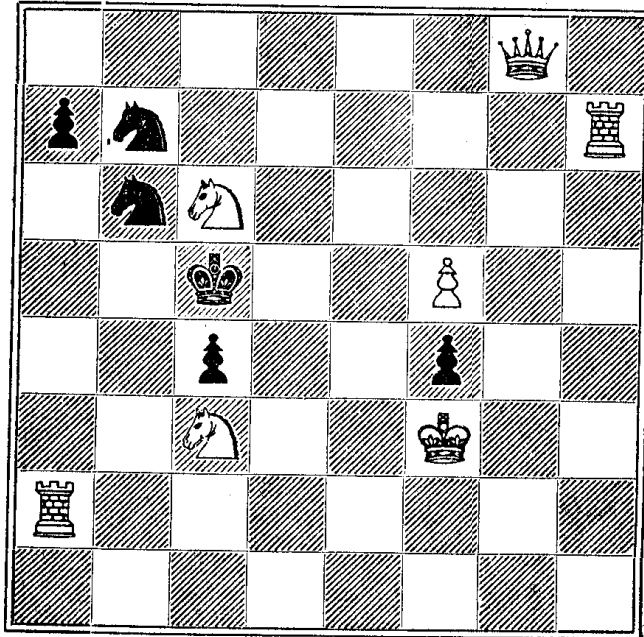
- |               |            |
|---------------|------------|
| 1. Qc7, BxQ ; | 2. Sg6-e7. |
| SxQ ;         | 2. Sc6-e7. |

No. 95.

T. SCHAAD.

Hon. Men., Otto Fuss Ty., 1919.

BLACK.



WHITE.

Mate in three.

No. 95.

1. Ra6, Sd6; 2. Rh6.  
Kd6; 2. Qd5+.  
Sd8; 2. QxS.  
Sa5; 2. RxS+.

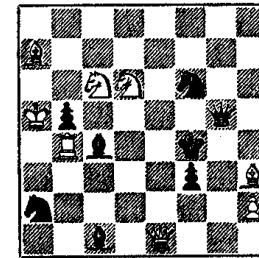
It was after Th. Schaad's death that the award of this Tourney was published. The envelope containing the names of the composers being lost, the authorship of No. 95 remained unknown until R. Teichmann remembered that Schaad had shown him this problem before sending it for the competition.

We are pleased to be able to include a problem by A. Strooss. He is the father of W. Stooss, and holds a high position in the administration of the Law.

No. 95A.

A. STROOSS.

Alpenrose, 1890.



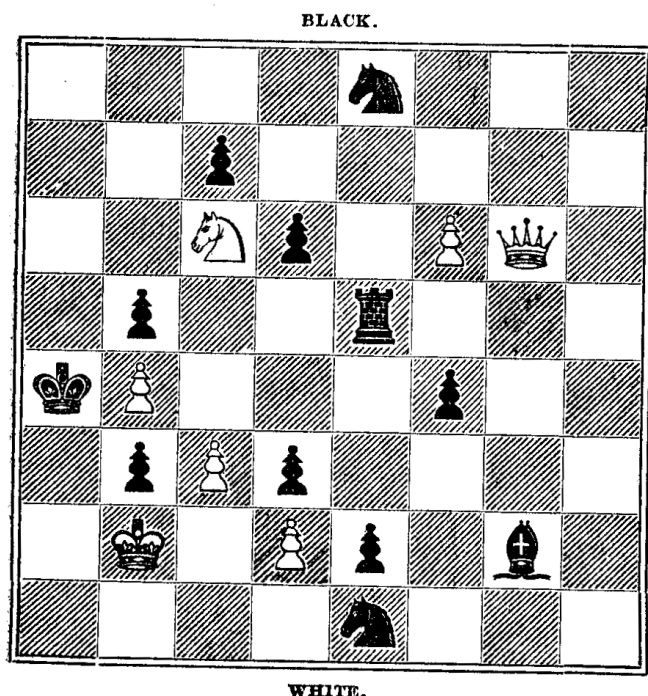
Mate in two.

1. Bg1.

No. 96.

W. STOOSS.

Bund, 1914 (*Schweiz. Schachz.*, 1914).



Mate in four.

No. 96.

1. Qg4 (th. 2. Qc8), Rf5 ; 2. Qg8 (th. 3. QxP or S),  
Bd5 ; 3. Qg1.

Re6 ; 2. QxR, Pd5 ; 3. Qc8.  
BxS ; 2. Qc8, Bb7 ; 3. QxB.  
Bh3 ; 2. Qg1, Rc5 ; 3. QxS.

1. Qg8 is defeated by 1. ..., Pd5. The purpose of the key-move is to force the Rook to relinquish the guard of the Knight.

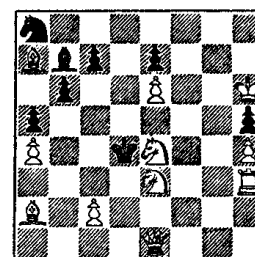
W. Stross is the representative of the youngest generation of Swiss composers. He is a pupil of the new German school, at the same time following his own way. His ambition for complicated ideas results in laborious and crowded construction, in which it is difficult to find the true thought.

He was Problem Editor of the *Schweizerische Schachzeitung* for the years 1918-1920.

No. 96A.

W. Stross.

V., *Schweiz. Schachz.*, July, 1916.



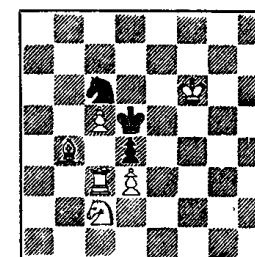
Mate in three.

1. Qg3 (block), Pc5 ; 2. Bb1.  
BxS ; 2. Sf5+.  
KxS ; 2. Sg2.  
Ba6 or c8 ; 2. Bd5.  
Bc6 ; 2. Sc4.

No. 96B.

W. Stross.

*Schweiz. Schachz.*, June, 1911.



Mate in four.

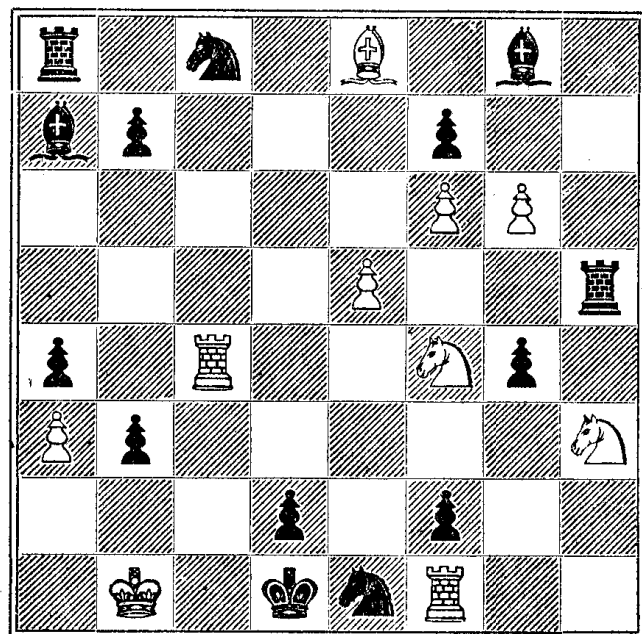
1. Ba5, PxR ; 2. Bb6 ;  
3. Sb4+ ; 4. Pc6 mate.

No. 97.

W. STOOSS.

V., *Schweiz. Schachzeitung*, Dec., 1917.

BLACK.



WHITE.

Mate in four.

No. 97.

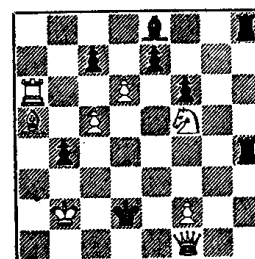
1. Bb5 (th. 2. Rd4), RxP ; 2. Bd7, Re6 ; 3. BxP.  
RxS ; 2. Re4 or c3.

White decoys the Black Rook to e6, so as to enable it to interfere with the Ba7 on b6 and e3, when the Knight can mate on f2. The same theme reversed is treated by E. Altman in a four-mover, No. 14121 *D. Wochenschach*, 1916, which we quote below.

Note to No. 97.

E. ALTMAN.

*Wochenschach*, 26 Nov., 1916.



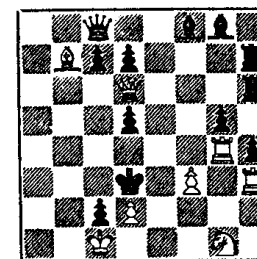
Mate in four.

1. Pd7, BxP ; 2. Re6, BxR ;  
3. Sg3.  
1. ..., Bh5 ; 2. Re6, Rc4 ;  
3. Qe1+.

No. 97A.

W. STOOSS.

*Solving Ty.*, Zurich, 16 June, 1918.



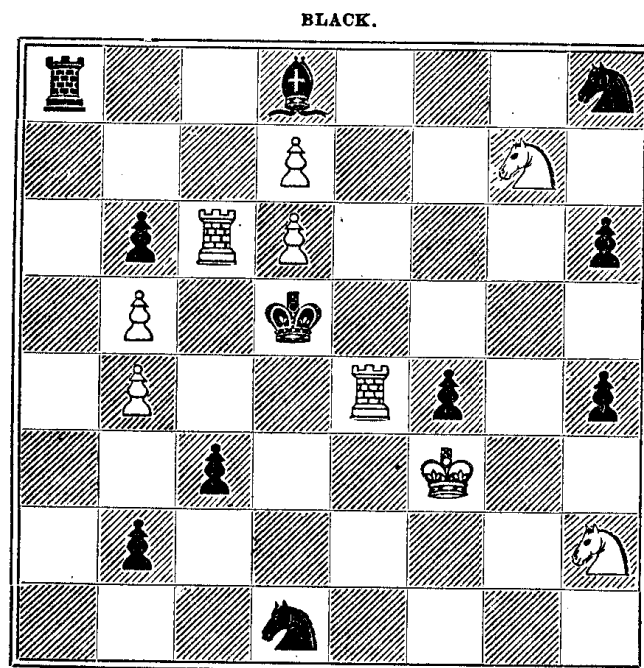
Mate in two.

1. Ra4.

No. 98.

W. STOOSS.

*Schweiz. Schachzeitung*, May, 1919.



WHITE.

Mate in five.

No. 98.

1. Sh5, Bg5; 2. Sg4, Rf8; 3. Sg4-f6+, RxS;  
4. Rc6-c4.  
1. ..., Sg6; 2. Sg4, Se5+; 3. RxS+, Kd4;  
4. SxPf4.

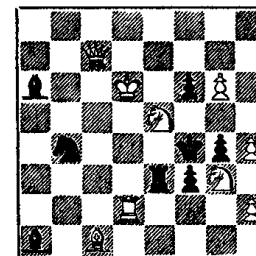
The composer illustrated successfully in several examples the complete Bishop-blockade.

Solving often leads to composition, and A. THELLUNG (No. 98A) could not resist that temptation:—

No. 98A.

A. THELLUNG.

*Schweiz. Schachzeitung*, Sept., 1905.



Mate in two.

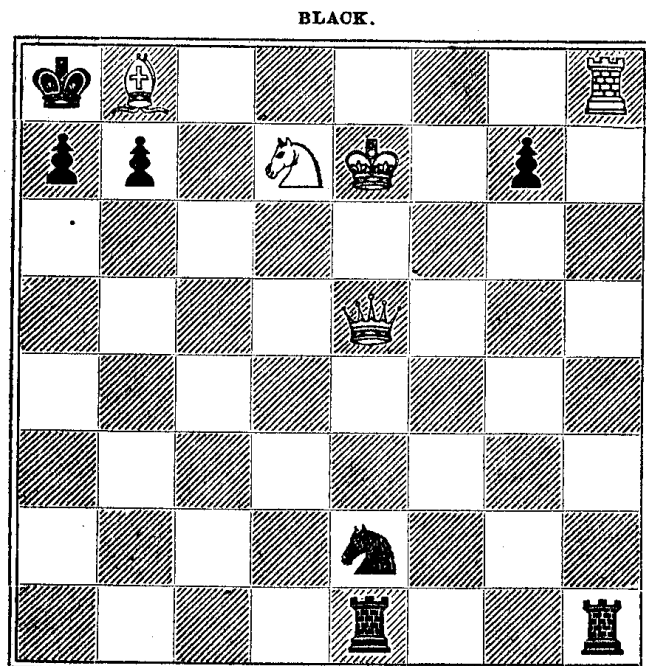
1. Kc5.



No. 99.

E. VOELLMY.

Solving Tourney, Basle, 18 Oct., 1913.



WHITE.

Mate in two.

No. 99.

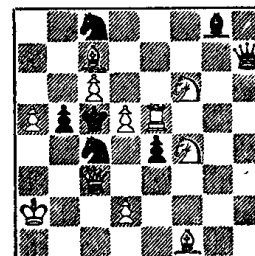
1. Qh2.

E. VOELLMY, Chief Editor of the *Schweizerische Schachzeitung* and of the famous chess column of the *Basler Nachrichten*, is at present the soul of Swiss chess life. A strong player (Master of the Swiss Federation for 1920), he wrote several analytical articles about the middle-game. The few two-movers which he composed are delightful tit-bits.

No. 99A.

E. VOELLMY.

Solving Ty., Basle, 18 Oct., 1913.



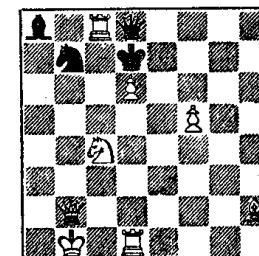
Mate in two.

1. Re6.

No. 99B.

E. VOELLMY.

*Basler Nachrichten*, 1915.



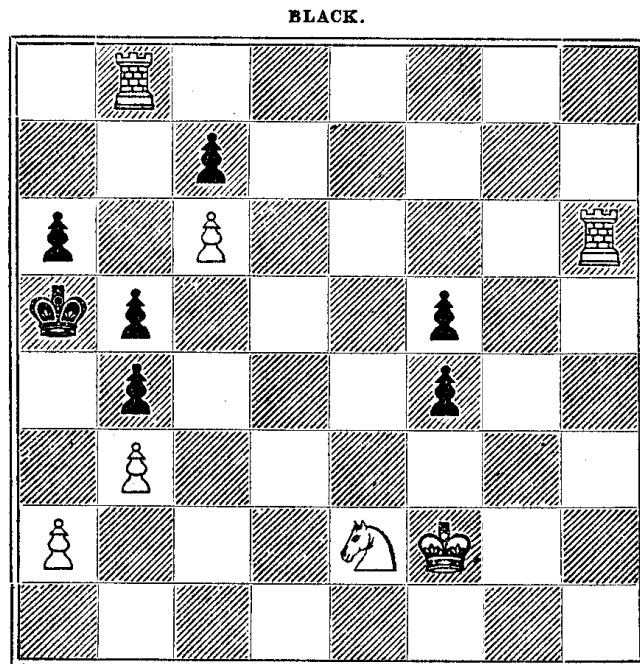
Mate in two.

1. Qh8.

No. 100.

R. ZANGGER.

*Deut. Schachzeitung*, Oct., 1902.



WHITE.

Mate in four.

No. 100.

1. Rh4, Pf3 ; 2. Sc3, PxS ; 3. Ra4+.  
Pf4 ; 3. Sa4.

We conclude our collection with R. ZANGGER, who was active as composer for a short time ; now is never heard of in Swiss Chess circles.

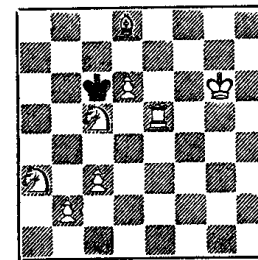
No. 100B may be compared with the partial anticipation by H. von Duben, *Manchester Weekly Times* Tourney, 1893 : W. Ka5, Rf3, Bg2, g5, Sd2, d8, Pb4 ; B. Ke5, Qf5, Pd5, d6. Mate in two. 1. Bh3.

Other problems by R. Zangger are to be found in *The Theory of Pawn Promotion* and *More White Rooks*.

No. 100A.

R. ZANGGER.

*Wochenschach*, 12 April, 1903.



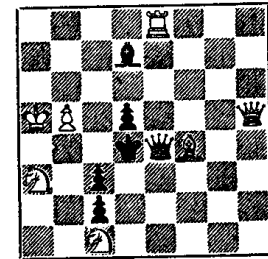
Mate in three.

1. Sc2, KxP ; 2. Sb4.  
Kb5 ; 2. Bc7.

No. 100B.

R. ZANGGER.

Hon. Men., *Armeeblatt*, 1903.



Mate in two.

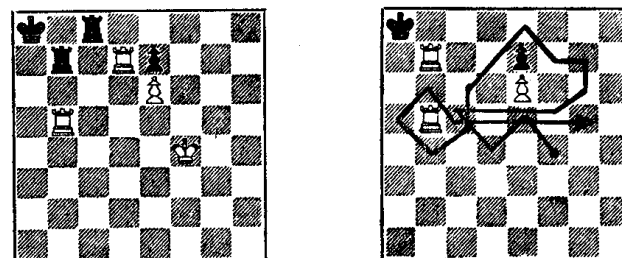
1. Qh7.

# APPENDIX I.

No. 1.

M. HENNEBERGER.

*Schweiz. Schachzeitung*, Dec., 1919.



White to play and win.

1. Rd7xR, Rf8+! 2. Ke5, Rf5+; 3. Kd4, Rf4+; 4. Kc5, Rc4+! (4. ..., Rf5+; 5. Kb4 is shorter); 5. Kd5, Rd4+; 6. Ke5, Re4+; 7. Kf5, Rf4+; 8. Kg6, Rf6+; 9. Kg7, Rg6+; 10. Kf7, Rf6 or g7+; 11. Ke8, Rf8 or g8+; 12. Kd7, Rd8+; 13. Kc6, Rd6+; 14. Kc5, Rc6 or d5+; 15. Kb4, Rc4 or d4+; 16. Ka5, Ra4+; 17. Kb6, Ra6+; 18. Kc5, Rc6+; 19. Kd5, Rd6+; 20. Ke5, RxP+; 21. Kf5, Rf6+; 22. Kg5, etc.

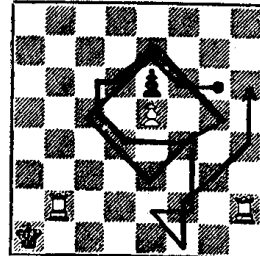
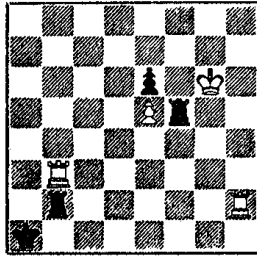
1. ..., Rc4+; 2. Kf5 is shorter. 1. ..., Rf8+; 2. Rf5?, RxR+; 3. KxR, KxR; 4. Kg6, Kc6!! drawn. 1. Rb5xR gives only a draw.



No. 4.

F. GYGLI.

*Wochensach*, 11 April, 1920.



White to play and win.

1. Rb3xR, Rg5+; 2. Kf6, Rf5 or g6+; 3. Ke7, Rf7 or g7+; 4. Kd6, Rd7+; 5. Kc5, Rc7+! (5. ..., Rd5+; 6. Kc6 is shorter); 6. Kd4 (now the Black Rook remains as long as possible on the c-file, so as to hinder the King crossing the second rank), Rc4+; 7. Ke3, Rc3+!; 8. Kf4, Rf3+! (8. ..., Rc4+; 9. Kg3, Rc3+!; 10. Kh4, Rc4+; 11. Kh5 or 8. ..., Rc4+; 9. Kg3, Rg4+; 10. Kf2 is shorter); 9. Ke4, Re3+ (9. ..., Rf4+; 10. Ke3, Re4+; 11. Kf2! Rf4+; 12. Ke2, Re4+; 13. Kf1 is shorter); 10. Kd4, Rd3+; 11. Kc5, Rd5+; 12. Kc6, Rc5+; 13. Kd6, Rc6 or d5+; 14. Ke7, Rc7 or d7+; 15. Kf6, Rf7+; 16. Kg5, Rg7+!; 17. Kf4, Rg4+ (17. ..., Rf7+; 18. Ke3, Rf3+; 19. Ke2 etc.); 18. Kf3, Rg3+ (18. ..., Rf4+; 19. Ke2, Re4+; 20. Kf1); 19. Kf2, Rf3+; 20. Ke2, Re3+; 21. Kf1, Re1+; 22. Kf2, Rf1+; 23. Kg3, Rf3+; 24. Kh4, Rf4+; 25. Kh5, Rf5+; 26. Kh6—at last!

The final position agrees almost exactly with the original position. Finely conceived!

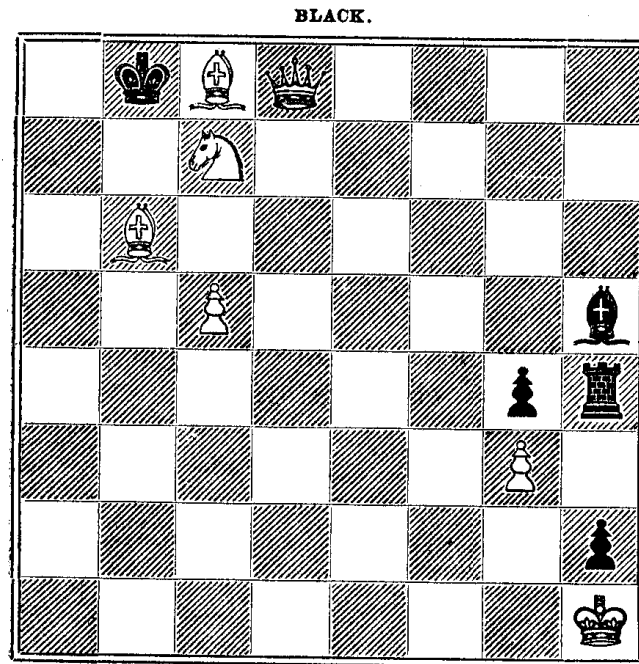
In passing over the second rank the King is seeking to reach the saving-square h6; but the second rank must only be first played upon, when Black's move KaxRb2 can be answered by a discovered check that wins back the Black Rook, as when it stands on one of the squares d3 to g3 or d4 to g4. Entering the second rank after a Rook check on c3 is on the contrary fatal.

## APPENDIX II.

(Recent problems too late for alphabetical classification.)

A.  
K. FLATT.

Original.



Self-mate in five.

A.

1. Sb5, Ka8; 2. Bc7, Be8 or g6 or Rh3; 3. Bd7 or f5 or xP+ accordingly, Kb7; 4. Qa8+, KxQ; 5. B+, BxB mate.

2. ..., Bf7; 3. Qd5+.

1. ..., B or R moves; 2. Bc7+ etc.

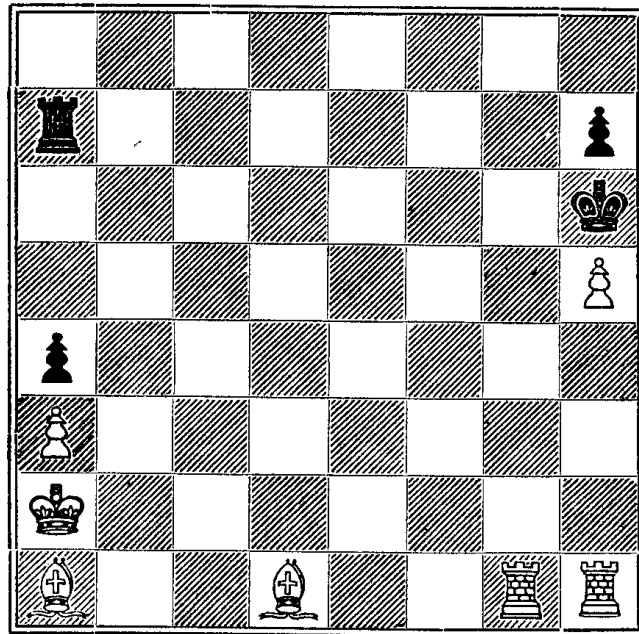
"White to play" in a self-mate. A complete block. If Black were to move first, we have 1. ..., Be8, f7, g6 or Rh3; 2. Sa6+, Ka8; 3. Bd7, e6, f5 or xP+ accordingly; 4. Qa8+ etc. (If 1. ..., Bg6 or Rh3 an alternative shorter line, 2. Bf5 or xP+, also misleads the solver). As White has no waiting-move at his disposal, it is necessary for him to interchange the rôle of the Bb6 and that of the Knight. The mate itself is not changed, but it is reached by a different way. A fine conception and, as usual with this composer's self-mates, beautifully constructed.

B.

F. GYGLI.

*Basler Nachrichten*, 14 May, 1921.

BLACK.



WHITE.

Mate in four.

B.

1. Be5, Rf7; 2. Bc2, Rf6; 3. Bf5!

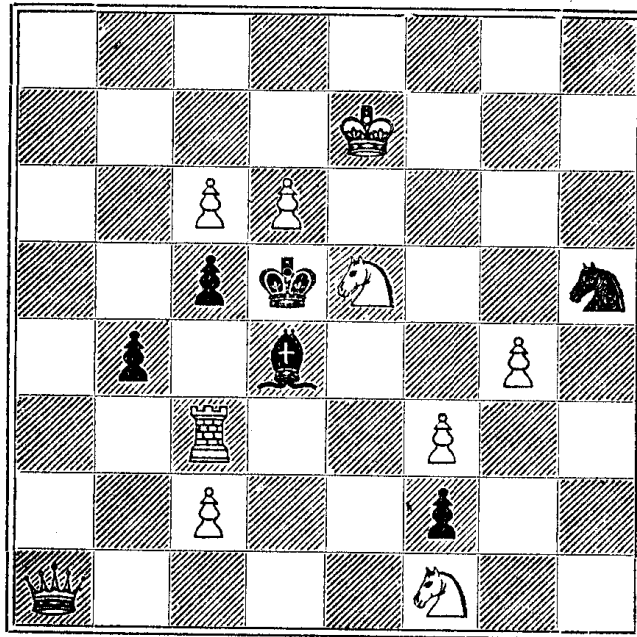
A beautifully constructed decoy four-mover, with an open board and good "tries." It is a pity that White's second move has a secondary purpose in preventing the Black Rook checking on f2.

C.

J. SUTER-BINDER.

V., *National Zeitung*, 8 July, 1921.

BLACK.



WHITE.

Mate in three.

C.

1. Rc4 (block), BxQ ; 2. Se3+.  
 Pb3 ; 2. RxPc5+.  
 KxS ; 2. RxP+.  
 Sf4 or f6 ; 2. RxB+.

The activity of Swiss composers at the present time is very gratifying. J. SUTER-BINDER, of Basle, is but one of several new composers who have quite recently taken courage to begin that climb above the solvers' plain which will, with a little perseverance, soon lead them through the "clouds" of small difficulties that beset the beginner's path, and land them safely among the higher peaks of Alpine Chess.



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## ERRATA.

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Page 18, line 4 from bottom: "Rapperswill" should be "Rapperswil."

Page 19, line 22: "*Zuricher*" should read "*Zürcher*."

Page 27, diagram 4A: The source should be marked (?). It is doubtful if this problem has been published till now.