A COLLECTION OF
TWO HUNDRED CHESS PROBLEMS

COMPOSED BY
Frank Healey

including the problems to which the prizes were awarded by the committees of the Era, the Manchester, the Birmingham, and the Bristol chess problem tournaments

ACCOMPANIED BY SOLUTIONS

[1866]

An Electronic Edition
Anders Thulin, Malmö - 2003-08-02
In offering this collection of problems to the Chess community, I feel that a few prefatory words are required by way of explanation. Several previous composers have come before the public in the same manner, among whom I may enumerate Mr. Kling, Mr. Brown of Leeds, and J. B. of Bridport. Their example has given me confidence, and I venture to hope that the present collection will be found to bear some features especially distinctive of English problems, such as may justify my publishing it in a separate form.

It is certain that the great body of Chess amateurs have always felt an especial interest in the composition and solution of problems. For ten persons who take up a magazine or newspaper to examine a game, probably a hundred may be found who only look to the problems. How often do we see a man of powerful brain devoting a spare half hour to the careful scrutiny of a diagram in the Illustrated London News. This study is rewarded by that legitimate gratification which the successful exertion of the intellect always brings with it. But the same man would not, and could not, have devoted the necessary time and energy to a difficult contest over the board.

The innumerable solutions of those problems constantly forwarded to the Era, the Illustrated London News, the Field, and many other newspapers, all agree with one consent in the same story, viz., the increasing popularity of problem making and solving.

Problems are indeed the poetry of Chess. The same depth of imagination, the same quick perception of the beautiful, the same fecundity of invention, which we demand from the poet, are to be found, under a different form, in the humble labours of the problematist. Surely, without pressing the analogy too far, we may say that the thirty-two
pieces form the alphabet of the composer, while the Chess board is
the paper, and the positions finally resulting may be fairly likened to
so many stanzas. Nor are painting and sculpture alien themes. But
why should I proceed

“To paint new colours in the bow of Heaven
And throw fresh perfume on the violet.”

Turning for a brief moment to the history of problems, it cannot
but strike the student with some surprise to discover how few names,
comparatively speaking, are inscribed on the honourable roll of in-
ventors. From the illustrious Damiano downwards, the following
brief register includes, I believe, most of the celebrities to our own
day:—Lolli, Ponziani, Stamma, D’Orville, Küper, Mendheim, Kiese-
ritzky, and Silbersmidt. In our own time, we have indeed a brilliant
constellation of genius, in which Anderssen, Kling, Bayer, Horwitz,
and Grosdemange, among our continental brethren—Angas, Bolton,
Bone, K. A. Browne, J. B. of Bridport, Campbell, M’Arthur, Grimshaw,
T. Smith, C. W. of Sunbury, and Turton, among ourselves, with Theod-
ore Brown, S. Lloyd, and E. B. Cook in America—shine pre-eminent.

Coming now to compare the ancient with the modern school of
problems, I feel much diffidence in attempting so delicate a task. It
has been justly observed by a clever Spanish writer that there is as
much difference between the styles of two skilful problem composers
as between the paintings of Raphael and Titian, the one excelling in
expression, the other in colour. Similarly one problematist is known
for his originality and brilliancy of conception, while another excels
in giving that artistic finish which really constitutes the perfect prob-
lem. In truth, the beauty of a problem does not consist so much in the
intricacy of the theme as in the manner in which the idea is treated
or woven in by the composer. The finest end games have often a very
simple solution, but it is so hidden among numerous other modes of
play which mislead the solver that it is very difficult to discover.

The main feature in the works of the earlier composers is the great
number of moves required for their solution. There are in general few
variations, but a series of forced checks and bold sacrifices conducts
the student to the final mate. Though difficult to solve, they were com-
paratively easy to invent. In a word, although much admired on ac-
count of their intricacy and ingenuity, they lack the depth and com-
plexity which characterise the best productions of the present day.

Perhaps the most convenient way of classifying problems is to di-
vide them into three main branches—viz., 1. Ordinary problems, i. e.,
those in which mate is to be given in a certain number of moves; 2.
Conditional problems, i. e., those in which mate is to be given by a
particular piece or Pawn, or upon a particular square, or in which the
mate is hampered by some similar stipulations; 3. Suicidal Problems,
i. e., those in which White compels Black to checkmate him in a cer-
tain number of moves. The last two species are manifestly unpopular
with English players of the present day. They are more artificial, more
unnatural, less practical, and less instructive than the former. Upon
this head I cannot better express my deliberate judgment than in the
language of Herr Lowenthal in his preface to the Era Problem Tourna-
ment. “Suicidal and conditional problems have gone out of fashion,
and the inference is, that the fanciful modes of play which they illus-
trate have fallen into desuetude. Few games are now played in which
the giver of odds undertakes to compel his adversary to mate him or
to give mate on a marked square, and the kind of problems referred
have consequently lost their use, and with it their interest. We have
fewer problems in which it is almost insuperably difficult to hide the
design, fewer still of those interminable studies in which the moves
approach in point of number to the tales of the thousand and one
nights. In short, mere trifles are disregarded, and ponderous puzzles
are thrown aside. The lovers of problems are turning to the elegant,
the original, and the practically useful, and in that way can render
their pursuit profitable to the student and interesting to the accom-
plished Chess-player.”

London, January, 1866. F. H.
Notes to Electronic Edition

This edition is based on the 1866 edition, published by Longmans, Green & Co., London. Solutions have been converted to algebraic form, but otherwise follow the original.

All problems have been computer-tested, using Matthieu Le-schemelle’s *Problemiste*. Found errors have been indicated below the diagram as follows: [†] indicates a problem without a solution in the stipulated number of moves, [*] indicates a problem with multiple solutions, and [§] a problem with short solution(s). Details have been added, in brackets, to the solutions, though minor errors have been silently corrected.

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PRIZE PROBLEMS

For the following set of Problems a prize was awarded by the committee of the Era Problem Tournament in the year 1856.

1. Mate in three moves

2. Mate in four moves
The following two positions received the award of the first prize in a problem tourney at the meeting of the Chess Association at Manchester in the year 1857.
The first prize was awarded to the following three problems in a problem tourney at the meeting of the British Chess Association at Birmingham in the year 1858.

 Mate in three moves

The following problems gained the first prize in a problem tourney at the meeting of the British Chess Association in Bristol in 1861.

 Mate in four moves

 Mate in five moves

 Mate in three moves

 Mate in three moves
PROBLEMS IN TWO MOVES

14. Mate in four moves [*]

15. Mate in four moves [*]

16. Mate in five moves [†]

17. Mate in five moves [*]

18. Mate in five moves [*]
36.

37.

40.

41.

38.

39.

42.

43.
PROBLEMS IN THREE MOVES

44.

45.

46.
95.

96.

99.

100.

97.

98.

101.

102.

[*]
PROBLEMS IN FOUR MOVES

111.

112.

113.

114.

115.

116.
PROBLEMS IN FIVE MOVES
194.

195.

198.

199.

[*]

196.

197.

200.
SOLUTIONS TO PROBLEMS

1. 1. Qc6, Sb6 2. Re5, - 3. Q ‡
2. 1. Q×d1, Sc6 2. Bc4†, Ke5 3. Qg3†, Ke4 4. d6†
3. 1. Rd8, Bg1 2. Rb8, - 3. Sc7†, Rxc7 4. Ra5†
4. 1. Qg5, gx3 2. d5†, Ke5 3. Qg3†, Ke4 4. d6†
5. 1. Se6, fx6 2. Be5, dxe5 3. Qxc5, - 4. Qb8†
6. 1. Qd8, Se6 2. Qf6, Bxf6 3. Rf5, - 4. S/R ‡
7. 1. Qc8, Ra7 2. Qg4, - 3. S ‡
8. 1. Re7, Rx8 2. Se3, Bxe3 3. Se5, - 4. R/S ‡
9. 1. Bf3, K×f5 2. Qh2, - 3. Q/P ‡
1. ... 2. Qe2†/Qe3†, - 3. Q/B ‡

10. 1. Rg3†, Kc5 2. Rg6, Re1 3. Rc7†, Kd6 4. Se8†
11. 1. Qf4, Bb2 2. Sd6, Bd4 3. Se4, - 4. Re5†, B×c5 5. S ‡
12. 1. Rhi, Be8 2. Qb1, - 3. Q ‡
13. 1. Be3†, e5 2. Qd4, - 3. Q/S ‡
14. 1. Sh3, Sd3 2. Sf4†, S×f4 3. Qa1, - 4. Q/P ‡
15. 1. Qa7, Sf5 2. Sg4†, Ke4 3. Qa8, R- 4. Q/S ‡
16. 1. Qc1, Ba5 2. Rfd4, exd4 3. Qg5, R×g5 4. Nf4, - 5. S ‡
17. 1. Bf6, Rx6 2. Sf2†, Kd4 3. Qc1, Ke5 4. Qc7†, K- 5. Q/S ‡
18. 1. Rd8, Kd3 2. Sc5†
19. 1. Be5, K- 2. Q ‡
20. 1. Rd7, - 2. Qb7†
21. 1. Qf7, K×d4 2. Q×e3, Bc4 3. Qg6†, Kf6 4. Q×e6†
22. 1. Rh3, - 2. Q/R ‡
23. 1. Ree5, - 2. R(×)d4/Rd2 ‡
24. 1. Qa1, c4 2. Qa5†
25. 1. Qa8, - 2. Q ‡

Solutions to two-move problems
26. 1. Qa6, ~ 2. Q/R ‡
27. 1. Be6, ~ 2. R/S ‡
28. 1. Qc7, ~ 2. Q/S ‡
29. 1. Qc8, ~ 2. B ‡
30. 1. Be6, ~ 2. Q ‡
31. 1. Qf6, Kd4 2. Sg4‡
32. 1. Qf3, ~ 2. Q/S ‡
33. 1. Bc8, ~ 2. Q/S ‡
34. 1. Qd2, ~ 2. S ‡
35. 1. Rd3, ~ 2. R/S/B ‡
36. 1. Qc5, ~ 2. ‡
37. 1. Qh7, ~ 2. Q/S ‡
38. 1. Re7, ~ 2. S/R ‡
39. 1. Qe8, ~ 2. Q/S ‡
40. 1. Qd4, R×d4 2. Rb6‡
41. 1. Qa7, ~ 2. Q/R ‡
42. 1. Be4, ~ 2. Q/R ‡
43. 1. Qh1, ~ 2. Q ‡
44. 1. Qh7, ~ 2. Q/S ‡

Solutions to Three-Move Problems

45. 1. Kd7, Ke4 2. Rd5, K×d5 3. Qd4‡
46. 1. Ka2, Ke8 2. Qe5, K– 3. e8Q‡
47. 1. Ke6 2. e8Q†, Kf6 3. Qe5‡
48. 1. Bf3, Kg6 2. Qe7, Kf5 3. Qf6‡
49. 1. Qd1, Kb5 2. Qd4, K– 3. Q ‡
50. 1. Sd7, Kb7 2. Bb6, Ka8 3. Bc6‡
51. 1. Qd4, R×d4 2. Rb6‡
52. 1. Bb5†, S×b5 2. Rd6, ~ 3. S ‡
53. 1. Q×a6, Bc6 2. Sb6, ~ 3. S ‡
54. 1. Q×e6, R×e6 2. d4†, Kd6 3. Sf5‡
55. 1. Rf5, R×d5 2. Be4, ~ 3. Q ‡
56. 1. Rd7, B×d7 2. Qe7†, Kd4 3. Qe3‡
57. 1. Be4, B×e4 2. B×e4, K– 3. Q ‡
58. 1. Qg4, B×d5 2. Qe6, ~ 3. Q/S ‡
59. 1. Bb5†, Sb5 2. Rb6‡
60. 1. Qf8, Be5 2. Re8, ~ 3. Q ‡
61. 1. Sa7, Bd2 2. Qf8, Bf4 3. Qa8‡
62. 1. Qd4, a2 2. Qe7†, d×e3 3. Se5‡
63. 1. Qd4, R×d4 2. Rd6, Kg4 3. Qe3†
64. 1. Qd4, R×d4 2. Qd6, K×d4 3. Qd4‡
65. 1. Bb4, Bd5 2. Qe6, ~ 3. Q/S ‡
66. 1. Qe1, Ke6 2. Sf5, Kf6 3. Qh4‡
67. 1. Re5, Rb8 2. Qb4, ~ 3. Q ‡
68. 1. Qc8, K×d4 2. Bb6†, Kd5 3. c4‡
69. 1. Qd4, R×d4 2. Be4, K– 3. Q/B ‡
70. 1. Qc8, K×d4 2. B×d4, K– 3. Q/B ‡
71. 1. Kb3, c6 2. Bf1‡
73. 1. Q×c4, Ke5 2. Qd3, K×d3 3. Sf5‡
74. 1. Qe6, d5 2. S×d5, d3 3. S ‡
75. 1. Sc2†, Kc4 2. Rd3, exf2 3. Sb2‡
76. 1. Qe6, K×d4 2. Bb6†, Kd5 3. c4‡
77. 1. Qd4, K×d4 2. B×d4, K– 3. Q/B ‡
78. 1. Qc6, K×d4 2. B×d4, K– 3. Q/B ‡
79. 1. Qe8, B×d4 2. Be4, K– 3. Q ‡
80. 1. Qc8, B×d4 2. Be4, K– 3. Q ‡
82. 1. Qc8, B×d4 2. Be4, K– 3. Q ‡
76. 1. Qf1, K×c6 2. Qa6†, K~ 3. Qc4‡
77. 1. Rc5†, Ke4 2. Bc6, ~ 3. R/B ‡
78. 1. Rd6, K×d6 2. Qc5†, K×c5 3. Se4‡
79. 1. Rc5, K×c5 2. Sf5, b4 3. a×b4‡
80. 1. Qd1, Kd6 2. Qd4, ~ 3. Q/S ‡
81. 1. Sc6, B×c6 2. S8e7†, Kd6 3. Qa3‡
82. 1. Sf5, Bf4 2. Re5, ~ 3. R/S ‡
83. 1. Se6, Bc6/Kf6 2. Qd4†, K~ 3. Q ‡
84. 1. Qa8, R×a8 2. Qd3†, K~ 3. Q/S ‡
85. 1. Se3†, Kd4 2. Qa8, ~ 3. Q/S ‡
86. 1. Qe7, K×e5 2. Shf7†, K~ 3. Q ‡
87. 1. Re6, Bd4†, K~ 3. B ‡
88. 1. Sc2, R×c2 2. Rd2†, ~ 3. Q/R ‡
89. 1. Rc8†, Ke5 2. Re8, ~ 3. S/P ‡
90. 1. Qh7, Q×d2 2. S×e6†, Kd5 3. Q×h1‡
91. 1. Sc2, R×c2 2. Rd2†, ~ 3. Q/R ‡
92. 1. Rc8†, Ke5 2. Re8, ~ 3. S/P ‡
93. 1. Qh7, Q×d2 2. S×e6†, Kd5 3. Q×h1‡
94. 1. Rb4†, Kf6 2. Qb5†, Kg5 3. Qb8#
95. 1. Qf1, Sd8/Q×f1 2. Sc6†, Kf6 3. Se4‡
96. 1. Qb1, Sc7† 2. R×c7†, B×c7 3. Sa7†
97. 1. Bd3, K×d5 2. Bb5†, K~ 3. Q/B ‡
98. 1. Sf8, Rd6 2. Qd7, ~ 3. S ‡
99. 1. Qd6†, e×d6 2. Sc8, ~ 3. S ‡
100. 1. Rb8, R×f8 2. Bf6, ~ 3. S ‡
101. 1. Qg6, Q×g6 2. Rd6, ~ 3. B/S ‡
102. 1. Sed4†, B×d4 2. Be5, ~ 3. Q/B ‡
103. 1. Be8, Kd4 2. Bf7, Kc4 3. Re4‡
104. 1. Qh2, Bd6/Sa6 2. Qxe2†, ~ 3. Q/S ‡
105. 1. Re8, Kg6 2. S×h5, K~ 3. S ‡
106. 1. Be1, Bf5 2. Bc3†, K~ 3. Q ‡
107. 1. Bd3, K~ 2. Qd6†, ~ 3. Q ‡
109. 1. Qh1, g6 2. Rf3, ~ 3. R/S/Q ‡
110. 1. Bf1, g3 2. Bg2, ~ 3. Q ‡
111. 1. Qh6, c5 2. S×e4†, Kc6 3. Q×g6‡
112. 1. Rd4†, R×d4 2. Qb6, ~ 3. ‡
113. 1. Bd5, c4 2. Qf8, ~ 3. Q/R ‡
114. 1. Qa7, Se3 2. Q×e3†, K~ 3. Q/R ‡
115. 1. K×e3, K~ 2. Qd6†, K~ 3. Q ‡
116. 1. Sc2, Rb6/Bb6 2. Qb5†, Bc5 3. S ‡
Solutions to four-move problems

115. 1. Kb3, Kd4 2. Qc7, Ke4 3. Qc2†, Kxd5 4. Qc4‡
   2. ... e4 3. Q×d6, e3 4. Sc3‡

   2. Bg6

   1. ... Kd7 2. Kf7, f5 3. Se6, f4 4. Rc7‡

118. 1. Kg1, d4 2. Sd5, K×d5 3. Qf7†, K~ 4. Q‡
   1. ... Kd7 2. Qf7†, Kc8 3. Qe8†, Kc7 4. Sxd5‡

119. 1. Rf8†, Kx e8 2. Bg6, Bc8 3. g3, ~ 4. f3‡
   2. ... S×e3 3. Bd7, ~ 4. f3‡

120. 1. Se8†, B×e8 2. Qd5†, K×d5 3. c×d7†, Kd6 4. d×e8S‡
   2. ... Kc7 3. Se6†, Kb8 4. C7†

121. 1. Sde5, Rg6 2. Kg2, Kf6† 3. Kg3, - 4. Q/S ‡
   2. ... Rb8† 3. Kg2, Rf6 4. Kc7, - 5. Q/S ‡

122. 1. Qb1, Se3 2. Qf5†, Kxd6 3. Qc5†, Rxe5 4. Ba3‡
   1. ... Qxe5 2. Bb5, Ke7 3. Qb7†, Kd8 4. Qb8‡

123. 1. Qb2, Rb6 2. Sd5, Sxh6 3. g3, - 4. B ‡
   2. ... Sxe3 3. Bb7, - 4. f3‡

124. 1. Rf6, Bx f4 2. Bb4, cxd4 3. Se1, - 4. S ‡
   1. ... Bf6 2. Qf8, Bb5 3. Qd6†, Kxd6 4. Q×f6‡

125. 1. Rh6, Be4 2. Qf5, Bb5 3. Rd4, Kc3 4. Bc4‡
   1. ... Kd3 2. Re3†, Ke4 3. Qf4†, Kd5 4. Q×e4‡

126. 1. Se3, Sf5 2. Sf6, K×e4 3. Qc4†, K~ 4. Qg4‡
   1. ... Ke5 2. Se6†, Ke4 3. Qf4†, Sd4 4. Q×d4‡

127. 1. Qa4, Bb7 2. Qe8, Bxe8 3. Sc5†, Kf5 4. Sd5‡
   1. ... Be3 2. Qf7, K×e3 3. Qd5†, Ke4 4. Q×e4‡

128. 1. Qc1, Rxe7 2. Ba6, Bc8 3. Qa2, Bc6 4. Bc4‡
   1. ... Bd7 2. Bb7, Kf4 3. Qg2†, Kd4 4. Q×e6‡

129. 1. Rh3, Bf6 2. Qc4†, Kd5 3. Qd5†, K×d5 4. Qg4‡
   1. ... Kc6 2. Qb7, dxe4 3. Qd7†, Kc5 4. Bc4, - 5. Q/B ‡

130. 1. Rfd1, a×b6 2. a×b6†, Qb7 3. Qx6†, Ke5 4. Be5‡
   1. ... Rc6 2. Qf7†, Kf5 3. Qe5†, Kc6 4. Sd6‡

131. 1. Qa7, Bc8 2. Qc5†, Kf4 3. Qf4†, Ke4 4. Qg4‡
   1. ... Be5 2. Qf6†, Kf5 3. Qg5†,Ke4 4. Bb6‡

132. 1. Rb8, Ke4 2. Qe4†, Kc3 3. Qd4†, Ke4 4. Qb4†
   1. ... Bf6 2. Qf7, Ke5 3. Qg7†, Kd3 4. Q×e7†, Ke5 5. Qf8‡

133. 1. Rxe4†, Kxe4 2. Qc7†, Kd5 3. Qe5†, Kc6 4. Bc5†
   1. ... Kd3 2. Re3†, Kd4 3. Qa7†, Kd5 4. Q×g7†

134. 1. Qe2, Bb4 2. Qf1, Kd3 3. Qg1, Ke4 4. Qf4‡
   1. ... Ke3 2. Qe4, ex d4 3. Q×e5†, Kd3 4. Qf5‡

135. 1. Rd5†, Kd4 2. Qf5†, Ke4 3. Qg4†, Ke3 4. Qe5‡
   1. ... Kc7 2. Qe5†, Kd4 3. Qg5†, Ke4 4. Qh6‡

136. 1. Qc3†, Rb6 2. Qb4†, Re6 3. Qd4†, Re3 4. Q×e3‡
   1. ... Kd5 2. Qc3, Kd6 3. Qd4, Kd7 4. Q×e5‡

137. 1. Re3†, Bxe3 2. Sc3†, Ke5 3. Qf4†, - 4. Q/B ‡
   1. ... Ke3 2. Qf4, ex d4 3. Q×e5, Kf4 4. Q×f4‡
160. 1. Re6†, Sxc2 2. Rf4†, Kx4f4 3. Rx6f4, Ke5 4. Sd7†
161. 1. Qc7, Rx6d5 2. Qh2, Qxh2 3. Rxh2, - 4. Ra2†
162. 1. Sd4, Bb7 2. Qf1, Rf5 3. Qa6, - 4. Q/S ‡
163. 1. Sc4, Rh5 2. Qa5, Rd7 3. Sb6†, Rx6b6 4. Rd4†
164. 1. Qg8, Qxg8 2. Rc6, - 3. Qx6c3, - 4. Q ‡

Solutions to problems

180. 1. Qg4, Kd5 2. Se7†, Kd6 3. Bc5†, K- 4. Q ‡
181. 1. Bg2, c5 2. Bf3, c4 3. Kg2, c3 4. dxc3, Kxe3 5. Bg5†
182. 1. Qf6, Qh2 2. Qc3, Qf4 3. Sf6†, Qxf6 4. Qc4†, Kd5 5. Qe4†
183. 1. Sc4, h5 2. Kg7, Bh6† 3. Kg6, Rb6† 4. Kh5, - 5. Q ‡
184. 1. Rb8, R×a3 2. Sh6, Rg7 3. Rg8, - 4. Sf7†, Rxf7 5. Rh5†
185. 1. Qe4†, O×e4 2. Sc4†, Ke5 3. f×e4†, f×e4 4. Sc3†, Kd5 5. Sf4†
186. 1. Qe1, R×c4 2. d×e4, Qd4 3. S×d4†, Q×d4 4. B ‡
187. 1. B×g1, c5 2. Be5, c6 3. Qf5, Kd5 4. Qe4†
188. 1. Qa2, Re8 2. Qg2, B×c3 3. S×h6†, Ke5 4. Qg3†, Kf6 5. Q×g5‡
189. 1. Rh7†, B×h7 2. Sh5†, Kg6 3. Qg4†, R×g4 4. R×h6, Kxh6 5. Bh6‡
190. 1. Re7†, Be6 2. d4†, c×d3 ep. 3. Rd4, S×d4 4. Sd2, - 5. S ‡
191. 1. Bf6†, Kf5 2. Qe4†, K×d4 3. Q×d4, Kd5 4. c4†, K×d6 5. Q×g5‡
192. 1. Qc5, Sc2 2. Qe7, Rd4 3. B×d4†, Qxd4 4. Qe7†, Rd6 5. Qa7†
193. 1. Qg2, Bxc3 2. Qa2, Se5 3. Qx3b3, - 4. Q/S ‡
194. 1. Sc5, Bxc5 2. Rf5†, e×f5 3. Rd4, S×d3, - 4. f4†, Kxd4 5. Bf6†
198. 1. Rf4†, Ke5  2. Bd5, K×d5  3. Qf5†, Kc6  4. Rc4†, Kb7  5. Qc8†  
   [but 2. ... Se4! with no solution]  
   [but 2. K×g5 and mate in 5th move]

1. Bg4

199. 1. Rx×c6, R×c8  2. Qg8, Bg7  3. f8S, R×c6  4. Qc4†, R×c4  5. Se6†  
   1. ... Q×c8  2. Qh1, Sd5  3. Qg1†, Se3  4. Qa1†, Sc3  5. Qa7†  
   1. ... Qc7  2. Qh1, Sd5  3. e×d5, Q×c6  4. Qe4†, Kc5  5. Qc4†  
   3. ... Sd6  4. Qg1†, K×d5  5. Qc5†  


**Solution to Frontispiece**

1. Qe2, Rf7  2. Be7, Rf2  3. Sf5†, R×f5  4. Qd3†, Ke5  5. Qe3†  
   2. ... Ke4  3. Sc4†, Kf5  4. Qe5†, K5  5. Qg5†  
   2. ... Rc4  3. Bd6, Rf2  4. Sf5†, R×f5  5. Qd3†  
   1. ... Ke5  2. Sc4†, Kf5  3. Sd6†, Kf4  4. Bh4, -  5. g3†  
   3. ... Kg6  4. Qg4†, Kh6  5. Qg5†  
   1. ... Rc4  2. Qd3†, Ke5  3. Qf5†, Kb4  4. Bb6†, Rc5  5. Qf4†  
   2. ... Kc5  3. Q×d5†, Kb4  4. Qb5†, Ka3  5. Qb3†