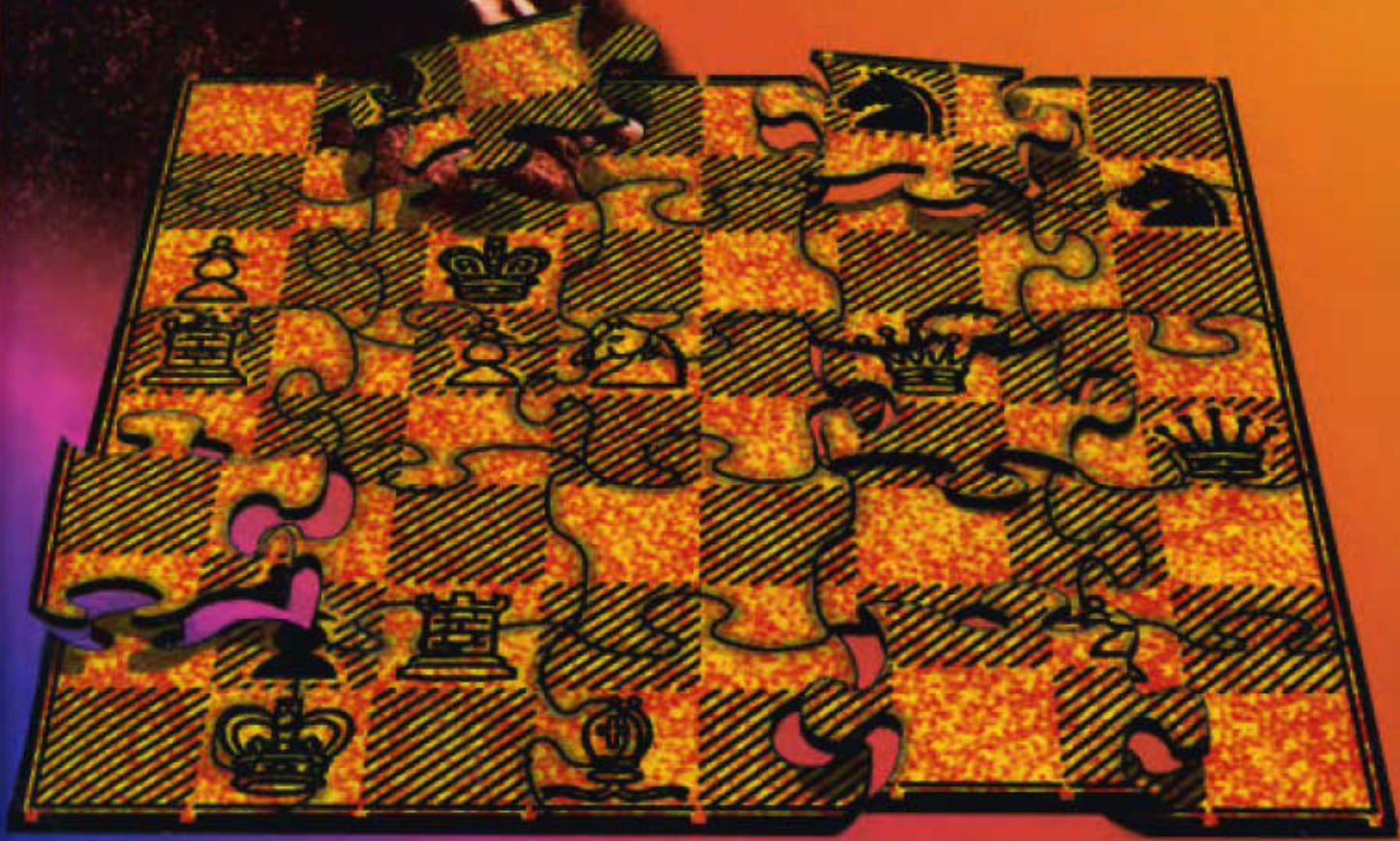


# The Puzzle King

Sam Loyd's  
Chess Problems  
and Selected  
Mathematical Puzzles



Edited by Sld Pickard

The Puzzle King

Pickard & Son, Publishers



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**Sam Loyd's Chess Problems  
and Selected  
Mathematical Puzzles**

*Pickard  
& Sons*  
PUBLISHERS

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## The Puzzle King

**Sam Loyd's Chess Problems  
and Selected Mathematical Puzzles**

Edited by Sid Pickard

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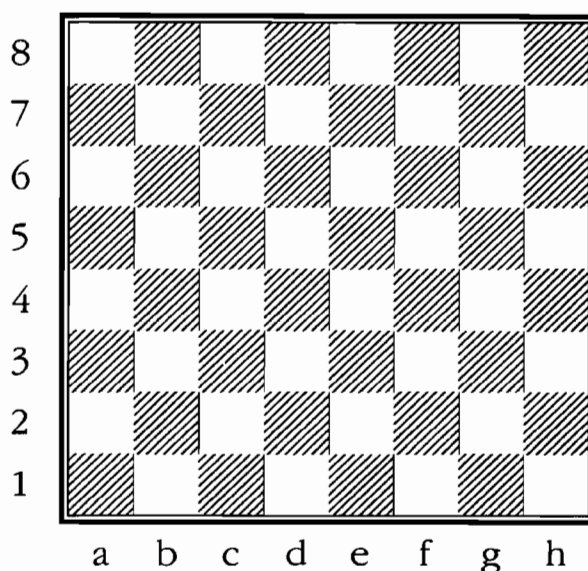


# Introduction

A collection of Sam Loyd's chess problems will, we hope, tend to justify its own existence over time, if only the subject is treated with some care. This observation is especially true in the absence of any other source on Loyd's problems. Alain White's classic is long out of print, and production costs will likely prevent its reappearance. Sadly, those who can obtain a copy will find dim, smudgy diagrams over unsatisfactory answers, all entombed in five hundred pages of overly technical prose. As valuable as White's research may have been, it was clearly time to present Loyd's problems with more attention to the solver. This volume was designed with the idea of attracting those readers unfamiliar with the formal world of problem composition. Real problemists will find the citations they so relish in the index, but otherwise the over-sized format, the large and clear diagrams, the complete solutions in modern algebraic notation — these should not be unwelcome. The same idea prompted the inclusion of Loyd's best mathematical puzzles: they're fun to solve, and by them we remember that chess problems form only a small fraction of Loyd's intellectual output.

Many people assisted in the development of this book. Deserving special credit is National Master David King, whose labor at file creation formed the manuscript's backbone, and whose work on the solutions produced such fine results. The proofreader's lot fell to Stephanie Butler, Gary Hewitt and Lewis McClary, who sifted out much that was chaff. Thank you. We hope the final product is worthy of its subject, and in that hope *The Puzzle King* is dedicated to Adam, Robert and Gregory — little puzzles in their own right. May Cassia receive them into her admiring ranks of chess amateurs and laymen, among whom Loyd has always found his greatest support, for to such we now turn our attention.

Beginners at chess, with no more knowledge than how the pieces move, are warmly welcome here. Sam Loyd's inventiveness, skill and good humor are revealed in his every problem, and the chess novice admires these qualities no less than the greatest experts of the game. Players of limited experience, however, will wish to learn the system of notation used in this and most other chess books. It is quite simple, and can be mastered in only a few minutes.



The chess board is overlaid with an imaginary algebraic grid, so that each square has a unique name. For example, the square *c5* is at the intersection of the third vertical column (or file) from the left, and the fifth horizontal row (or rank) from the bottom. These square names combined with the special letter for each chess piece (K=King, Q=Queen, R=Rook, B=Bishop, N=Knight) form the basis of algebraic notation. Now place a White Rook on *c5* and move it to the square *f5* (sixth file, fifth rank). This move is written as **1.Rf5**, the same as saying "Rook to the square *f5*." The "1." before the actual move signifies only that it is White's first move in the position, and instead Black's Rook going to *f5* would be recorded as **1...Rf5**.

We can easily see that **1.Rf5** denotes the White Rook's journey to *f5* even if it began on the square *f2*, for instance, instead of the *c5* square. This fact is unimportant unless there happen to

be two White Rooks that can reach *f5*. With Rooks on both *c5* and *f2*, describing how the "upper left" Rook goes to *f5* becomes simply **1.Rcf5**. Suppose now that this *c5* Rook is not merely moving to *f5*, but is capturing the Black Queen stationed there — a happy thought! This action is written as **1.Rcxf5**, with "x" for captures and "c" to remind us which Rook is doing the deed. Further, if the Black King had been on *f6* our move would appear as **1.Rcxf5+**, adding the "+" for check. This checking symbol is replaced by "#" in the event of checkmate, a much more serious form of check indeed.

The movement of a pawn is designated by naming the square on which our foot-soldier stops. So **1.e6** means that White is pushing the only pawn, which must have been on *e5*, that can reach the *e6* square. If instead White had captured an enemy piece standing on *f6* (but no, not the Black King from our last example!), then we would write **1.exf6**. Very well, imagine that on his next turn White moves the same pawn further on with **2.e7**, threatening (a word seen as "Δ" in the text) to promote it to a new Queen on his third turn. This act of promotion on White's third move will then be recorded as **3.e8=Q**, or even **3.e8=N** should White instead require the chivalric services of a Knight.

Turn now to problem No. 148 on p.51 and let us play through the solution. The moves seen in bold-face type may be taken as the main line of play, with alternative variations given in parentheses. The primary solution goes **1.Qh7 Kb5 2.Nd6+ Kc6 3.Qb7#**, but on his first turn Black might have tried something besides **1...Kb5**. Indeed, two other Black defenses (1...Kd5 and 1...Kd7) are discussed in the notes, separated by a semi-colon. Here it should be mentioned that while the solutions given in this book are far more complete than have ever been published, they are not (nor should they be) exhaustive. So we find that Black has a number of other legal first moves, but defeating these is left to the reader. Returning to Black's first alternate defense (1...Kd5), there is a further division at his second move,

shown italicized within brackets. This pattern is followed throughout the book, and is the cleanest way to present a "branching tree" of chess variations.

There is barely anything else to learn. By convention, **1.0-0** means Kingside castling and **1.0-0-0** stands for Queenside castling — again, if it is White's first move in the position. Also, a very few problems in Part V do not end in checkmate, but rather with the statement "+—" (White wins) or "–+" (Black wins) or "=" (equality). That's really it! Thus armed, you're doubtless ready to solve a chess problem, and so eagerly retire to your study, egg-timer and book in hand, and cover the solution to problem No. 1 and begin staring at the diagram and...now what? Well, some practical tips on problem-solving may be helpful, and for this advice we turn to Sam Loyd himself, quoting from his *Chess Strategy*.

"There are two principle ways to set about discovering the solution of a problem. The first is the experimental trial of moves, and the second is the analytical examination of the position's resources. In the latter method we first study the placing of the two Kings. Is the White King in a place of safety, so that we are free to operate against the enemy? Or is he so open to attack that we must commence an immediate onslaught on the adverse King, else prepare a defense for our own? Does the White King take an active part in the fray? Is the Black King already hedged in, or has the mating net got to be woven first? These are most vital questions....

"After studying the placement of the Kings, we examine the relative bearing of the other pieces. Their peculiar positions for attack or defense will often betray their object and furnish a clue to the solution....An analytical examination will demonstrate why certain pieces are so placed: why some inviting-looking moves could not be the correct ones, and how pretty little mating positions might result from obvious defenses by Black; why certain avenues of escape must be closed, and counter-



attacks guarded. There are innumerable other little indications that form the links in the chain of evidence which the solver must reconstruct....

"The experimental method of problem solving is the slow but sure method....An analysis of this kind must be exhaustive. It is a sheer waste of time to look only at the plausible lines of attack, for the reason that composers try to build their solution on the most improbable moves. Therefore take the pieces in rotation. First examine the moves of the King; then the Queen, Rooks, Bishops, Knights and pawns. By writing them out and marking off such key-moves as you have demonstrated to be impracticable, you will be surprised to learn in how short a time you can master the most difficult problem....

"Never indulge in careless solving or superficial analysis, but school yourself to be careful and reliable, and what at first seems to be a slow, tedious and uninteresting method will eventually prove to be the rapid and correct style. When you once look at a move let your examination be thorough, final and conclusive, so that there will be no further necessity of referring to it again. Solvers who are not systematic in this respect waste ninety percent of their time in vacillating between doubtful moves....

"It is almost unnecessary to add that the best way is to learn to solve from the diagram; after the habit is once acquired it is by far the easiest and most satisfactory plan."

Sound words and worthy of imitation, but what do we know about the man who spoke them? Sam Loyd was born in Philadelphia on January 30, 1841 as the youngest of eight children. Loyd's father was a land developer and financier with extensive dealings in New Jersey, where the family lived. In physical appearance, Alain White describes Loyd as having "...a very handsome face, a high forehead, very quick eyes, and a gentle, kindly smile as though the rest of the world were little children, to be

bewildered and amused by him." Early on Sam showed a liking for mime, ventriloquism, magic, card tricks and sleight of hand; he was never tired of practical jokes and pranks. But always there was chess, and Loyd recalls that his "earliest recollections are inseparably associated with the chess board."

Loyd was introduced to chess by two of his older brothers, and by Sam's fourteenth year the three were seeking out stronger competition. They were introduced to players and, more importantly, publishers at the Society Library just when the brothers had begun a friendly rivalry at problem composing. "I became interested in chess problems before entering my teens, and soon acquired a love for the art that has withstood the vicissitudes of life and advancing years," Loyd wrote. Before long the first problems by the Loyd brothers appeared in print, but Sam's genius ignited and he quickly outshined his elders. There followed an incredible display of production, unequalled in quantity or quality, and by the age of sixteen Sam Loyd was hailed as America's leading composer, his problems appearing in magazines worldwide.

Loyd's appearance on the stage of American chess could hardly have been better timed. The country was seeing a rise in the popularity of chess, thanks to the fame of Paul Morphy, similar to the "Fischer boom" of the 1970's. Chess columns and periodicals sprang up everywhere, all wanting a problem department which Loyd sometimes maintained single-handedly. He entered problem tournaments, ran newspaper contests and promotions of every kind, and the public avidly consumed Loyd's staggering output. Then, almost as suddenly as it began, Loyd's chess activity practically stopped, and before the age of twenty his career as a problem composer had ended. Loyd might still enter an occasional tournament or create a new problem, for friends mostly, but his real interests lay elsewhere — Sam Loyd was about to become the Puzzle King.

The extent of Loyd's fame as a puzzle-maker is not widely known in chess circles, but the renowned problemist soon eclipsed his own reputation in the world of puzzles. Showman P.T. Barnum kept Loyd busy with orders for Trick Donkeys or Questions of the Sphinx or other promotional pieces. Loyd continued to edit newspaper columns, but of mathematical puzzles instead of chess, and he eventually launched his own puzzle magazine. A tireless worker who kept a grueling schedule, Loyd's wide-ranging intellect nevertheless found time to study engineering, own and operate a plumbing business, a print shop, a book store and coal-yard — yet there were puzzles and more puzzles. Loyd invented Parcheesi and the maddening "14-15 Puzzle," with its numbered tiles to shuffle around and around the single empty space. His letter-head proclaimed, "Sam Loyd, journalist and advertising expert. Original games, novelties, supplements, souvenirs, etc. for newspapers. Unique sketches, novelties, puzzles, etc. for advertising purposes."

Loyd made a profession for himself, and he labored at it for the rest of his days. There are many recollections of Loyd in later life at his crowded and paper-strewn office, busy at calculations in his notebook or carrying on with correspondence and the details of business. Loyd never forgot about chess, however, and after an apparent stroke in 1906 he began contemplating a revision of his *Chess Strategy*. His interest slowly rekindled, and the work started in earnest around 1910 but was never completed; Sam Loyd died on April 10, 1911 in the midst of preparing his manuscript.

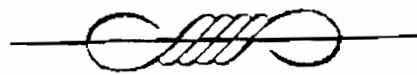
Sam Loyd lived a full and complete life, productive in his vocation to the end, and today he still challenges and calls us to excellence. While the biographical sketch above is necessarily spare, even a full history could not explain the man himself, how his mind seemed to operate as an endless factory of conceptions, concoctions, amusements and fanciful ideas. Notions bordering on the sublime arrived spontaneously and fully formed, yet the peculiar nature of Loyd's genius was to conceal

the truth in a maze of blind alleys, dead ends and false trails. We can, however, see the inner working of Loyd's being, the surprising facets of his personality, quite clearly in his work — for in the final analysis, the Puzzle King has become what he created.

Sid Pickard

Dallas, September 1996

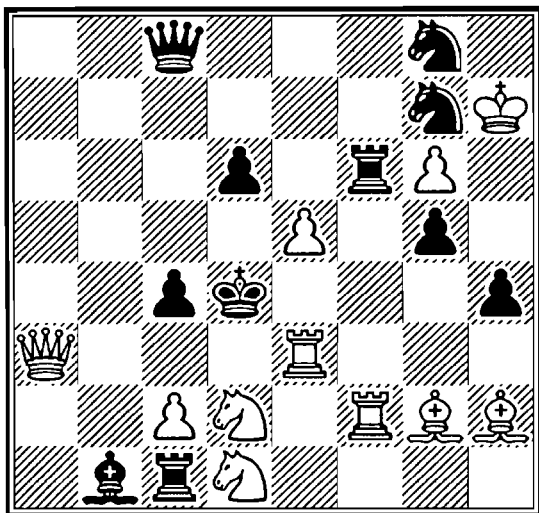
# Part I



**Checkmate  
in  
Two Moves**



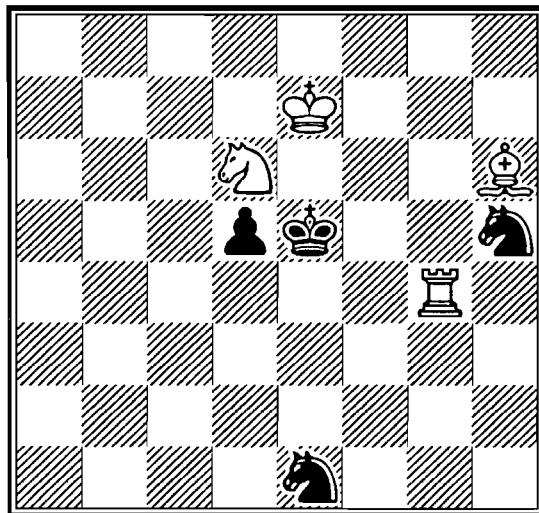
No. 1



Mate in Two

1.Rg3 hxc3 (1...Rf3 2.Qxd6#; 1...Kxe5 2.Qe3#; 1...Nf5 2.Rg4#; 1...c3 2.Rd3#) 2.Qe3#

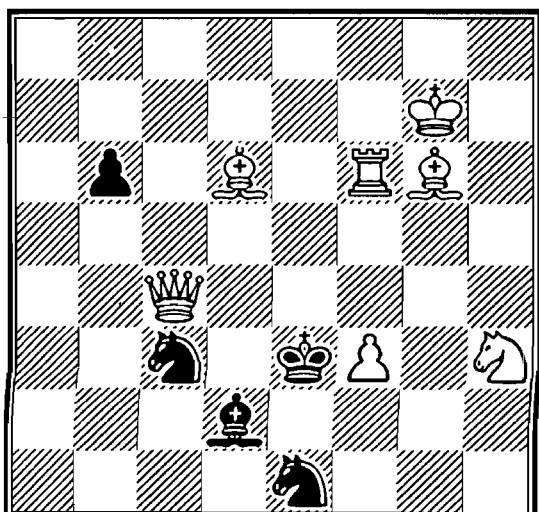
No. 3



Mate in Two

1.Rf4 Nxf4 (1...d4 2.Rf5#; 1...Ng3 2.Nf7#) 2.Bg7#

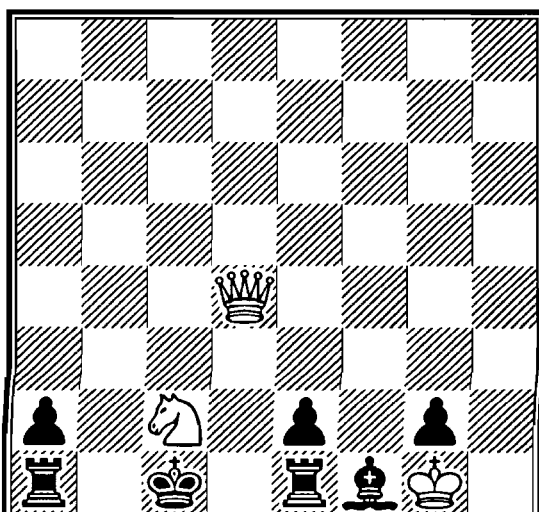
No. 2



Mate in Two

1.Ba3 b5 (1...Ne4 2.Qxe4#; 1...Nxf3 2.Qd3#; 1...Bc1 2.Bxc1#) 2.Bc5#

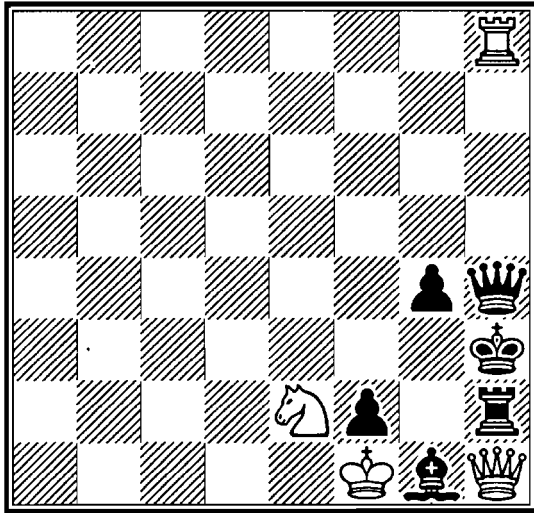
No. 4



Mate in Two

1.Qc3 Rd1 (1...Rb1 2.Ne3#) 2.Na3#

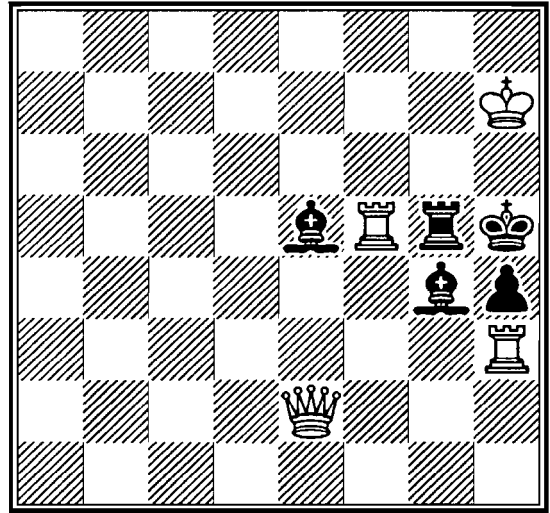
No. 5



Mate in Two

**1.Qa8 Qxh8** (1...g3 2.Qc8#; 1...Rg2 2.Qxg2#; 1...Rh1 2.Qg2#; 1...Qh5 2.Rxh5#)  
**2.Qxh8#**

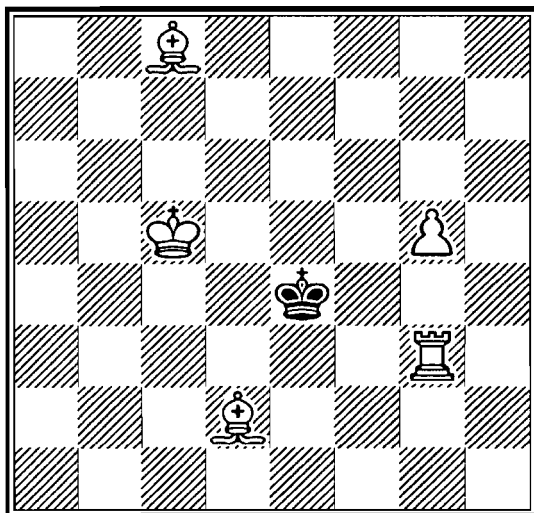
No. 7



Mate in Two

**1.Rhf3 Bxf3** (1...Bxf5 2.Rxf5#; 1...Bh3 2.Rxh3#; 1...Rxf5 2.Rxf5#; 1...h3 2.Rxh3#; 1...Bg3 2.Qe8#) **2.Qxf3#**

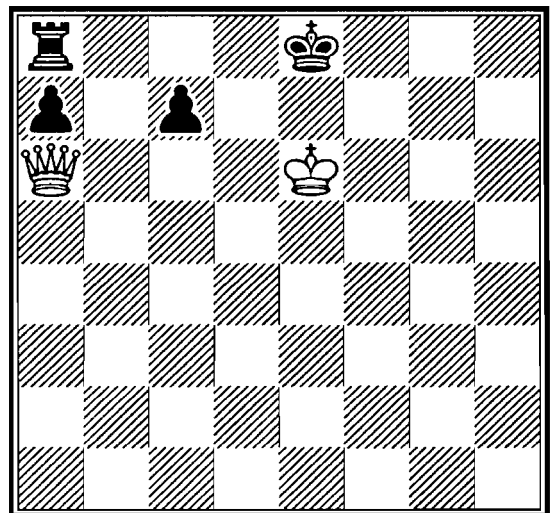
No. 6



Mate in Two

**1.Rg2 Kf3** (1...Kd3 2.Bf5#; 1...Ke5 2.Re2#)  
**2.Bb7#**

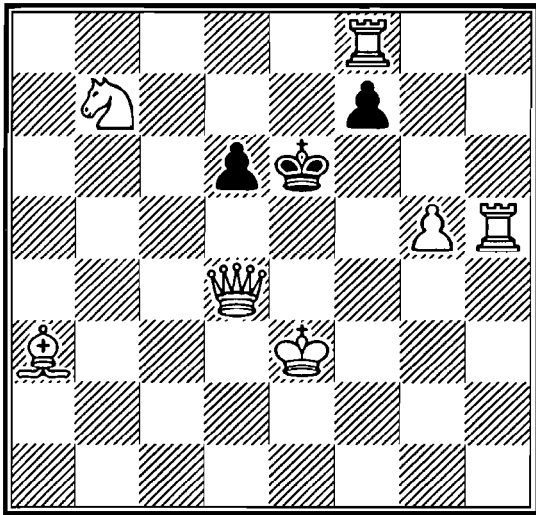
No. 8



Mate in Two

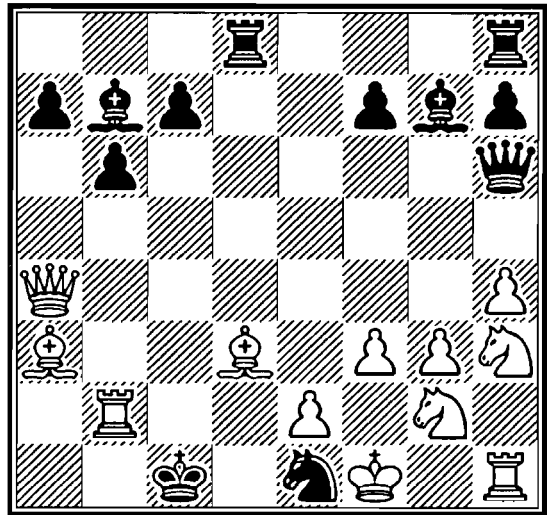
**1.Qa1 Kf8** (1...Kd8 2.Qh8#) **2.Qh8#**

No. 9

*Dedicated to E. Lequesne**Mate in Two*

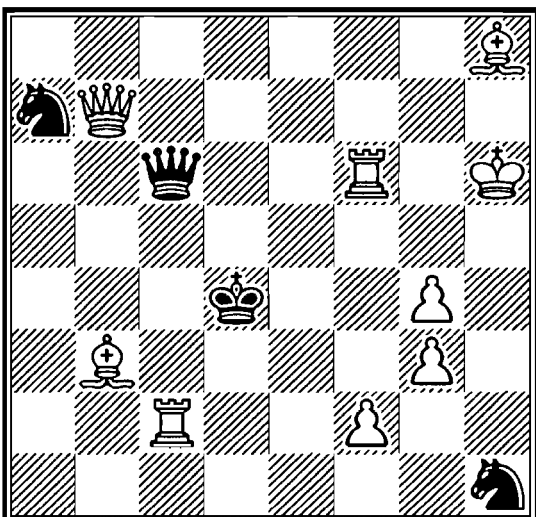
**1.Qg4+ f5** (1...Ke7 2.Bxd6#; 1...Kd5 2.Qe4#)  
**2.gxf6#**

No. 11

*Mate in Two*

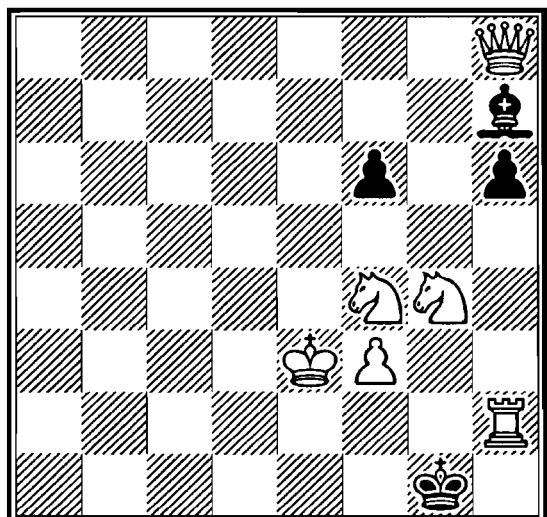
**1.Bf8 Bxb2** (1...Kxb2 2.Qa3#) **2.Bxh6#**

No. 10

*Mate in Two*

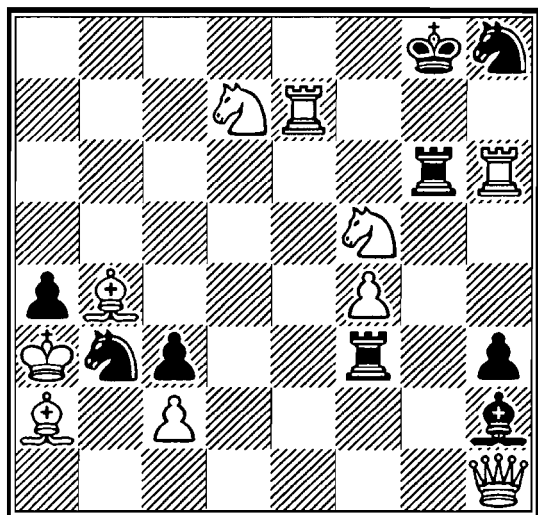
**1.Rc3 Kxc3** (1...Qxc3 2.Qd5#; 1...Qxf6 2.Bxf6#; 1...Qxb7 2.Rf4#; 1...Nxc3 2.Re6#)  
**2.Rd6#**

No. 12

*Mate in Two*

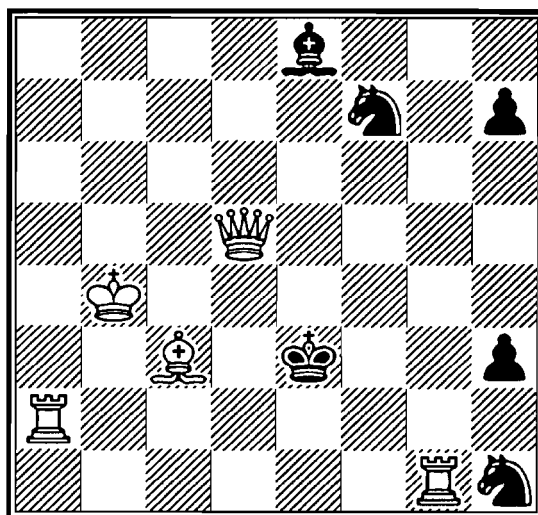
**1.Rxh6 f5** (1...Kf1 2.Rh1#; 1...Bd3 2.Rh1#)  
**2.Qa1#**

No. 13

*Mate in Two*

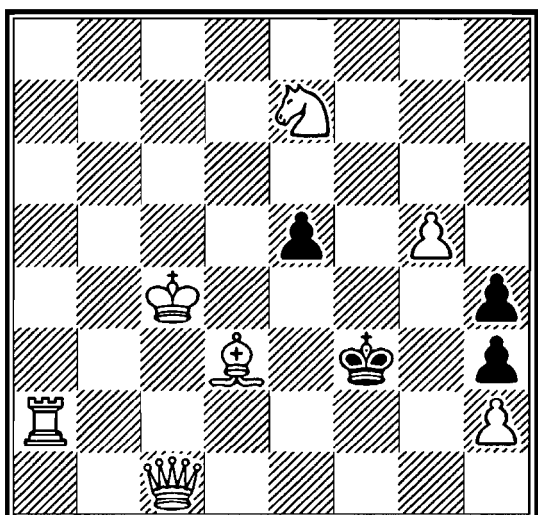
**1.Rxh3 Bxf4** (1...Rh6 2.Rg7#; 1...Rxh3 2.Qa8#; 1...Rg1 2.Nh6#) **2.Rxh8#**

No. 15

*Mate in Two*

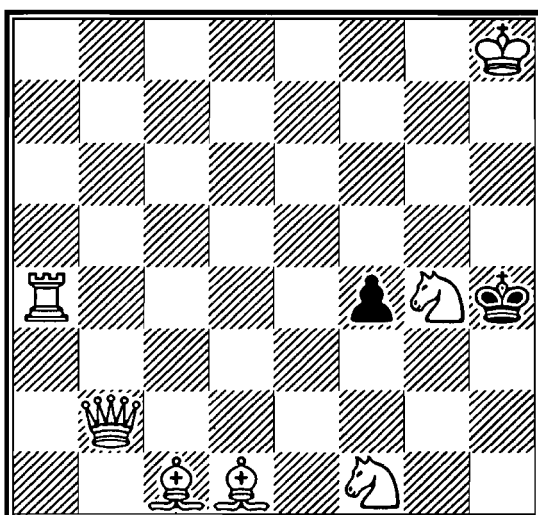
**1.Bb2** ( $\Delta$  2.Bc1#) **Kf2** (1...Ke2 2.Bc1#; 1...Kf4 2.Bc1#) **2.Bd4#**

No. 14

*Mate in Two*

**1.Bc2 Ke2** (1...Kf2 2.Be4#; 1...Kg2 2.Be4#; 1...Kg4 2.Bd1#; 1...e4 2.Bd1#) **2.Be4#**

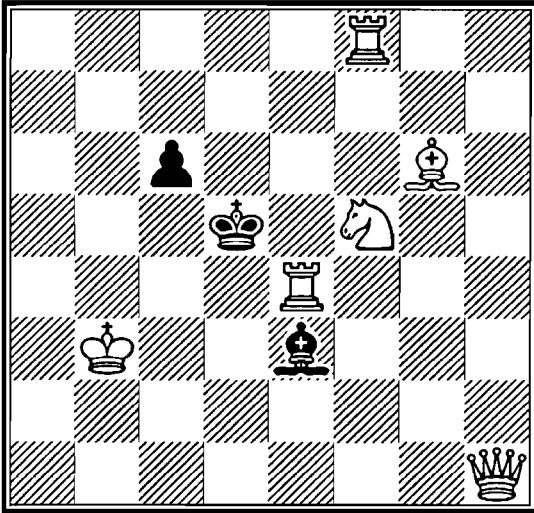
No. 16

*Mate in Two*

**1.Ng3 fxg3** (1...Kg5 2.Qf6#; 1...Kxg3 2.Qh2#; 1...Kh3 2.Qh2#) **2.Nf2#**

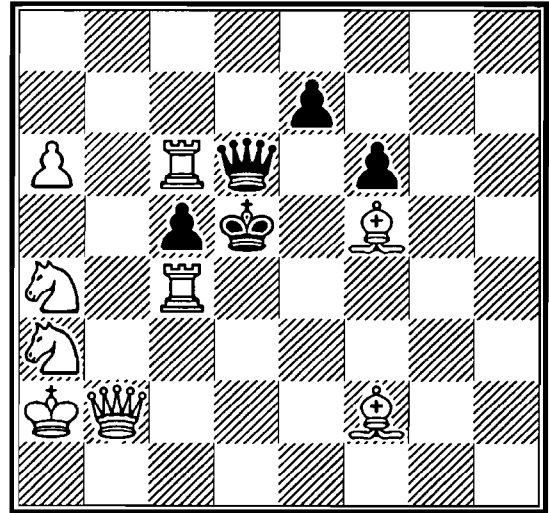


No. 17

*Mate in Two*

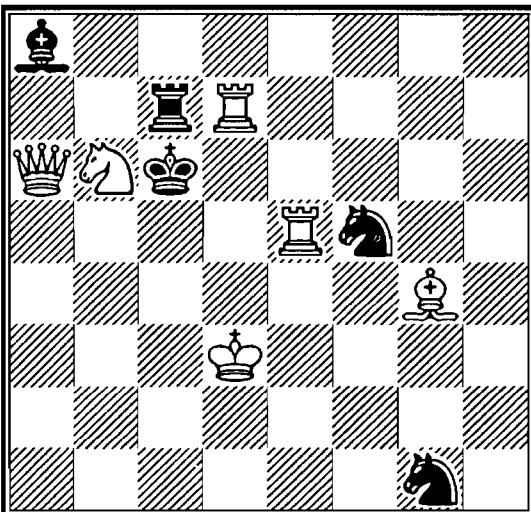
1.Qa1 c5 (1...Kxe4 2.Ne7#) 2.Qa8#

No. 19

*Mate in Two*

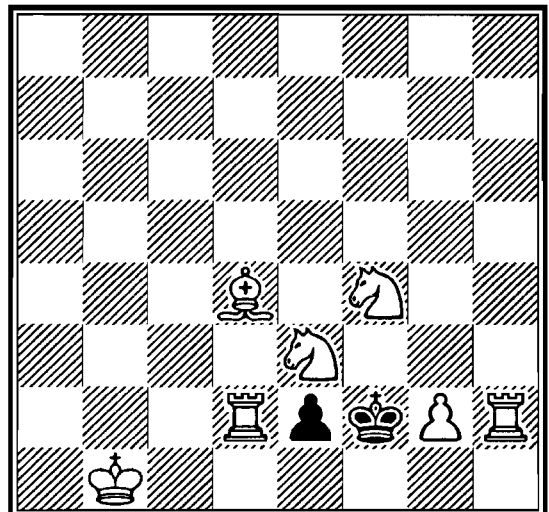
1.Qb8 Qxb8 (1...Ke5 2.R6xc5#; 1...Qxc6 2.Nc3#; 1...e6 2.Qxd6#) 2.R4xc5#

No. 18

*Mate in Two*

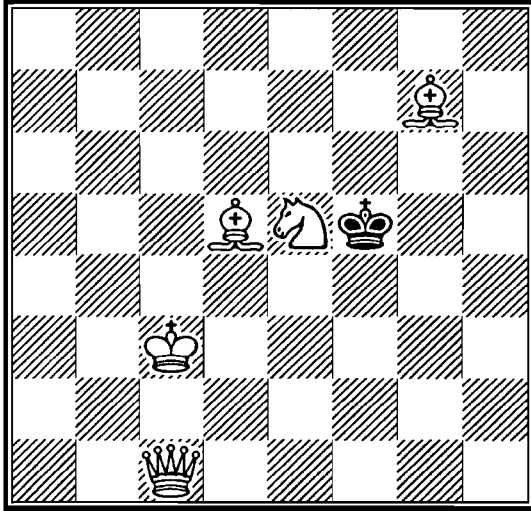
1.Ra5 Rxd7+ (1...Bb7 2.Qb5#; 1...Nd6 2.Nc8#; 1...Rc8 2.Qb5#) 2.Nd5#

No. 20

*Mate in Two*

1.Be5 Kxe3 (1...Kg3 2.Nd3#; 1...Kg1 2.Nh3#; 1...Ke1 2.Rxe2#) 2.Rxe2#

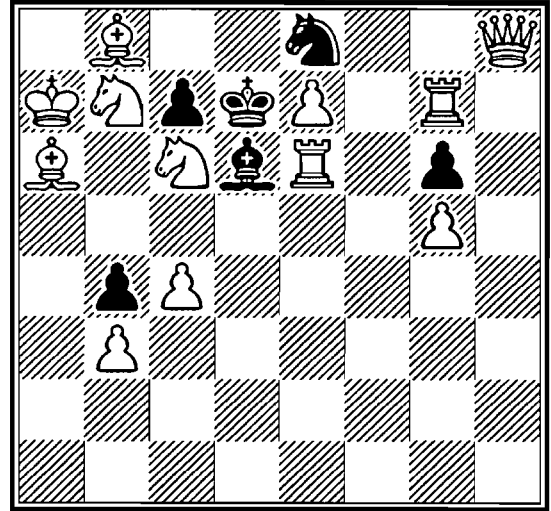
No. 21



Mate in Two

1.Bf8 Kxe5 (1...Kf6 2.Qf4 #) 2.Qg5 #

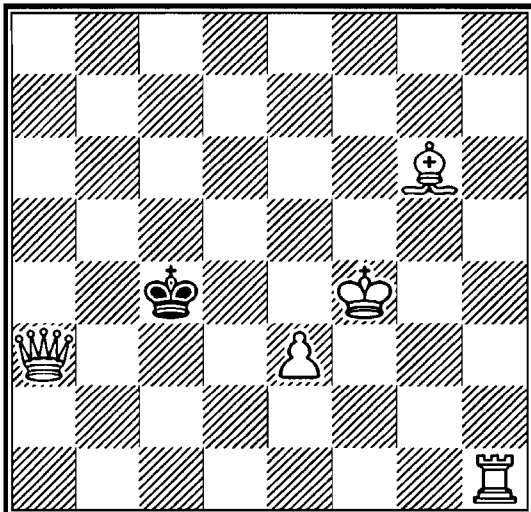
No. 23



Mate in Two

1.Qh7 Kxe6 (1...Kxc6 2.Bb5 #; 1...Bxe7 2.Nc5 #; 1...Nxg7 2.e8=Q #) 2.Qh3 #

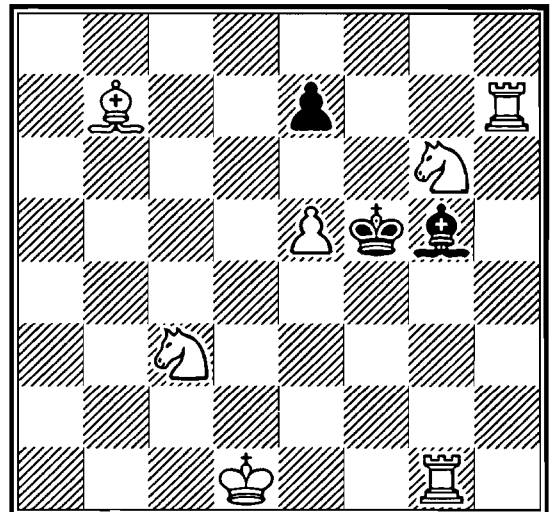
No. 22



Mate in Two

1.Rh6 Kd5 (1...Kb5 2.Bd3 #) 2.Bf7 #

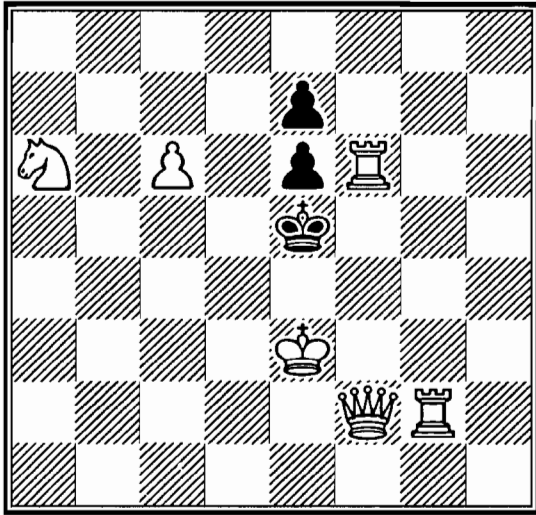
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Mate in Two

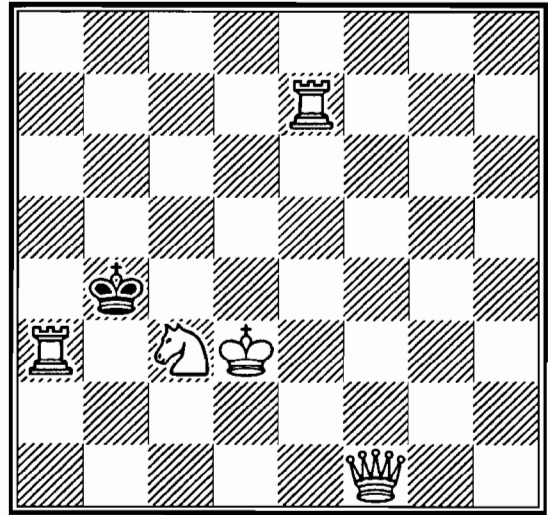
1.Bg2 Kxg6 (1...Ke6 2.Bh3 #) 2.Be4 #

No. 25

*Mate in Two*

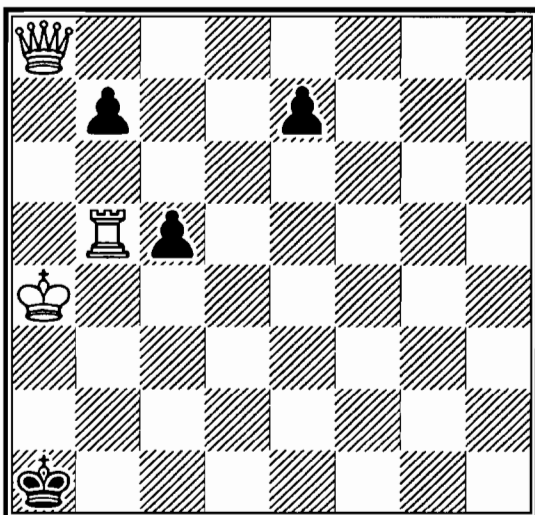
**1.Kf3 Kxf6** (1...Kd5 2.Qc5 #; 1...Kd6 2.Qc5 #; 1...exf6 2.Qc5 #) **2.Ke4 #**

No. 27

*Mate in Two*

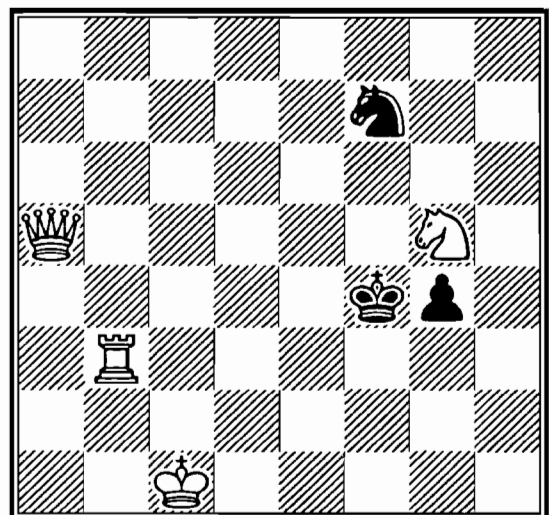
**1.Qf8 Kxa3** (1...Kc5 2.Re6 #) **2.Rb7 #**

No. 26

*Mate in Two*

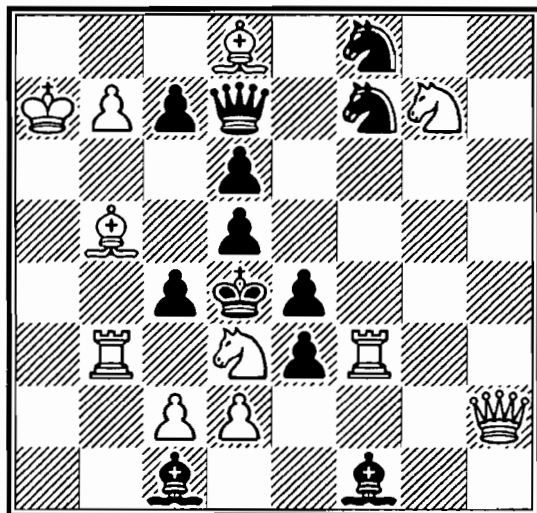
**1.Ka5 b6+** (1...c4 2.Kb6 #) **2.Kxb6 #**

No. 28

*Mate in Two*

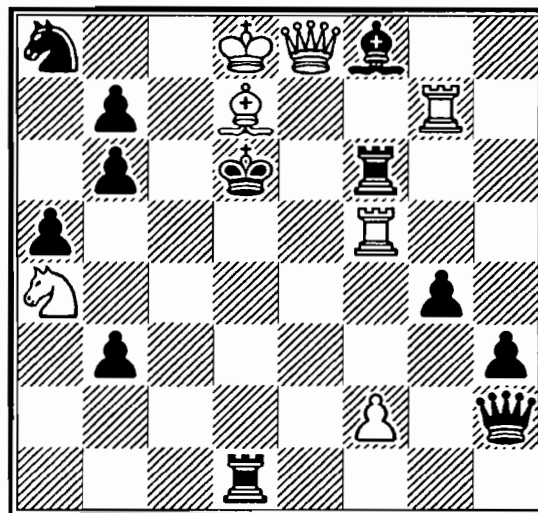
**1.Re3 g3** (1...Kxe3 2.Qd2 #; 1...Nxe5 2.Qe5 #) **2.Re4 #**

No. 29

*Mate in Two*

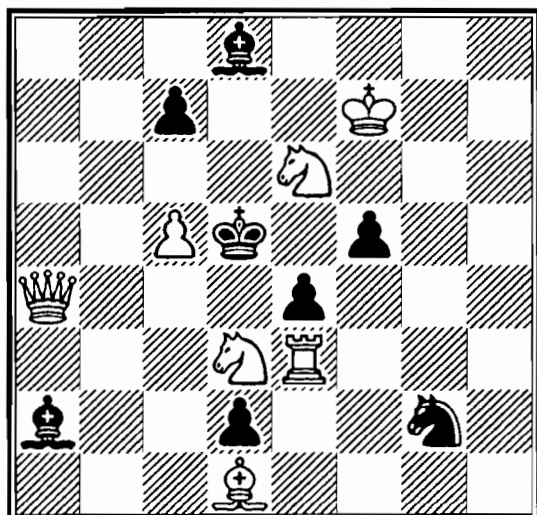
**1.Qxd6 exd3** (1...Qxd6 2.Nf5#; 1...cxd6 2.Bb6#) **2.Rf4#**

No. 31

*Mate in Two*

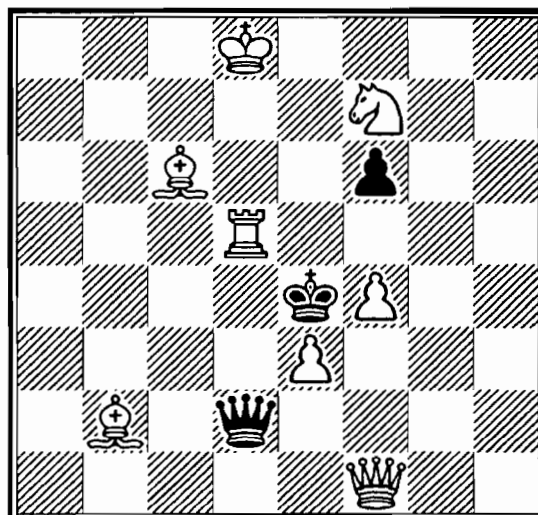
**1.Qe3 Be7+** (1...Rxf5 2.Qe6#; 1...Rd5 2.Rxf6#) **2.Qxe7#**

No. 30

*Mate in Two*

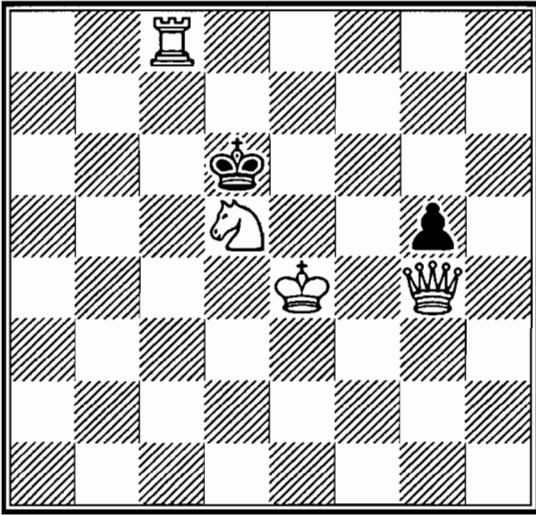
**1.Ke8 Kxe6** (1...Bc4 2.Qd7#; 1...exd3 2.Bf3#) **2.Qc6#**

No. 32

*Mate in Two*

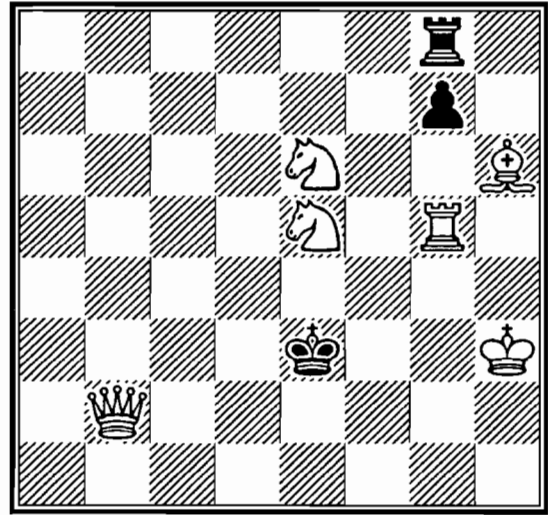
**1.Bc1 Qxd5+** (1...Qxc1 2.Re5#) **2.Nd6#**

No. 33

*Mate in Two*

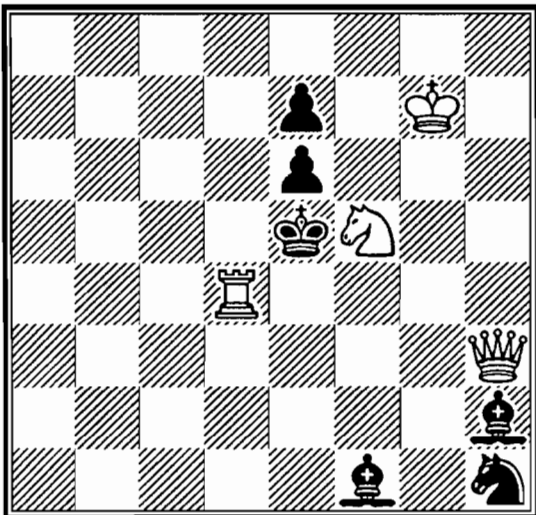
**1.Kf5 Kd7 (1...Kxd5 2.Qd1 #) 2.Ke5 #**

No. 35

*Mate in Two*

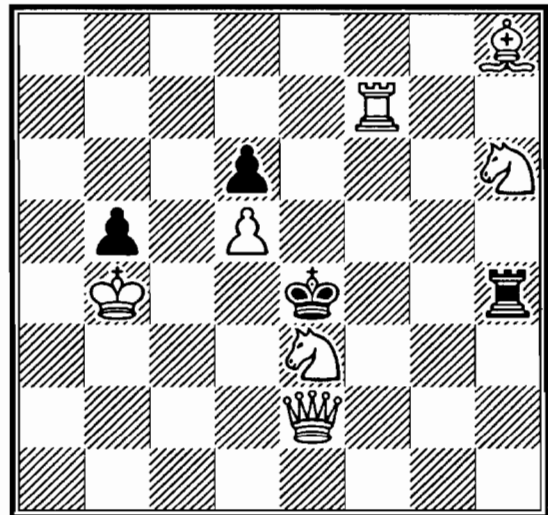
**1.Qa1 Ke4 (1...Ke2 2.Rg2 #; 1...gxh6 2.Qe1 #)  
2.Qd4 #**

No. 34

*Mate in Two*

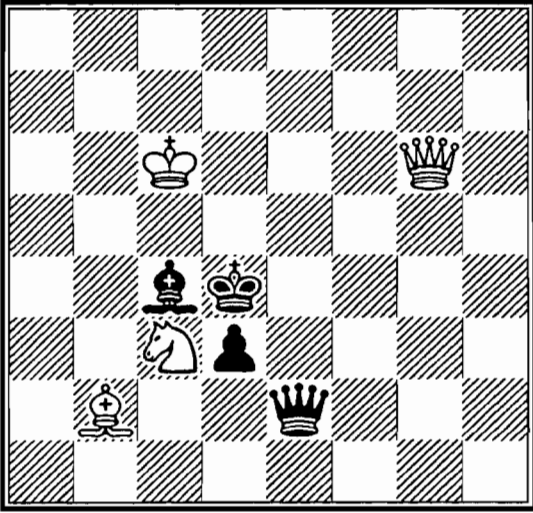
**1.Qh8 exf5 (1...Kxf5 2.Qh5 #) 2.Kf7 #**

No. 36

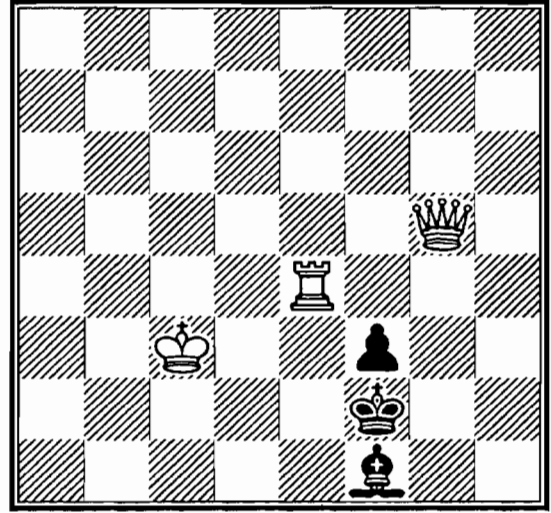
*Mate in Two*

**1.Rg7 Rxh6 (1...Rf4 2.Re7 #) 2.Rg4 #**

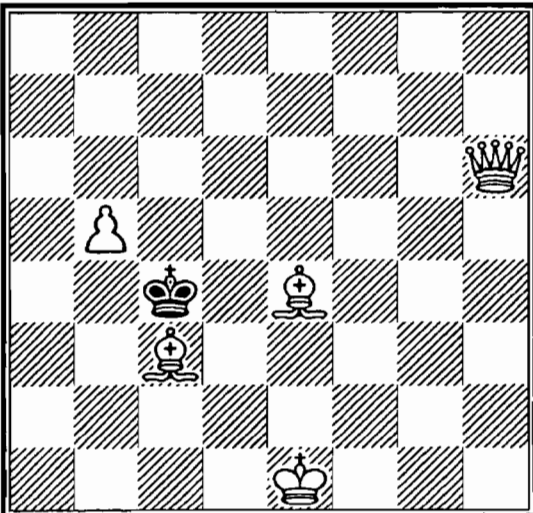
No. 37

*Mate in Two***1.Qe4+ Qxe4+ 2.Nd5#**

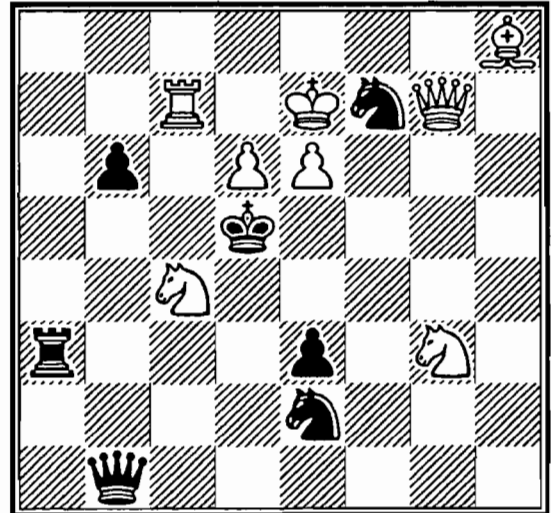
No. 39

*Mate in Two***1.Re1 Be2 (1...Bg2 2.Qh4#; 1...Kxe1 2.Qd2#) 2.Qg1#**

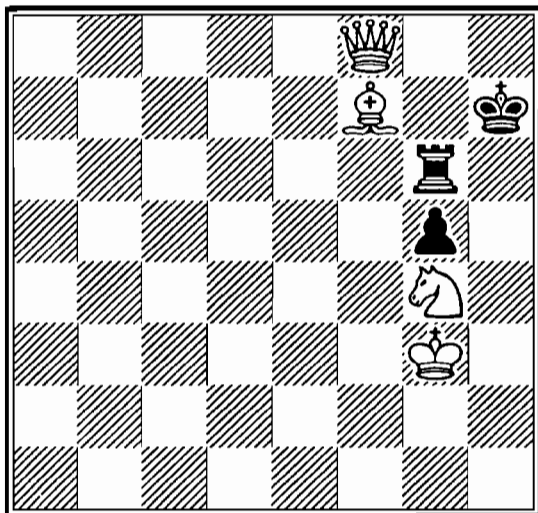
No. 38

*Mate in Two***1.Bd5+ Kxd5 (1...Kxc3 2.Qd2#) 2.Qc6#**

No. 40

*Mate in Two***1.Qa1 Qxa1 (1...Rxa1 2.Nxe3#; 1...Nxc3 2.Qd4#; 1...Ng5 2.Qe5#) 2.Nxb6#**

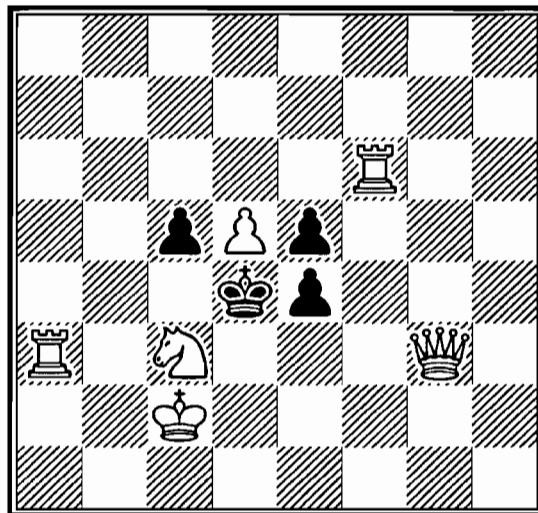
No. 41



Mate in Two

1.Qa8 Rg7 (1...Rf6 2.Qg8#) 2.Qh1#

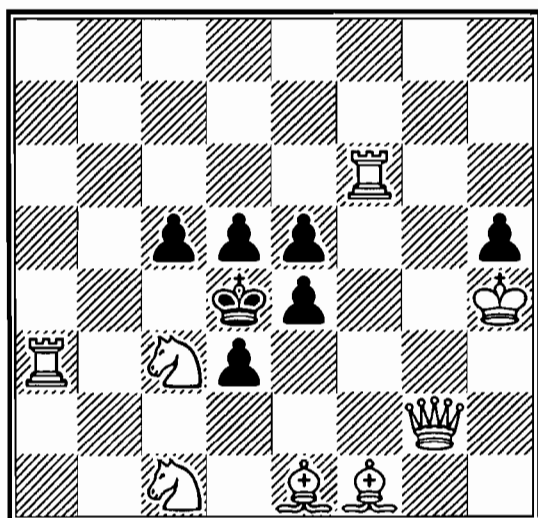
No. 43



Mate in Two

1.Qg7 e3 (1...Kc4 2.Ra4#; 1...Ke3 2.Qg1#; 1...c4 2.Qa7#) 2.Rf4#

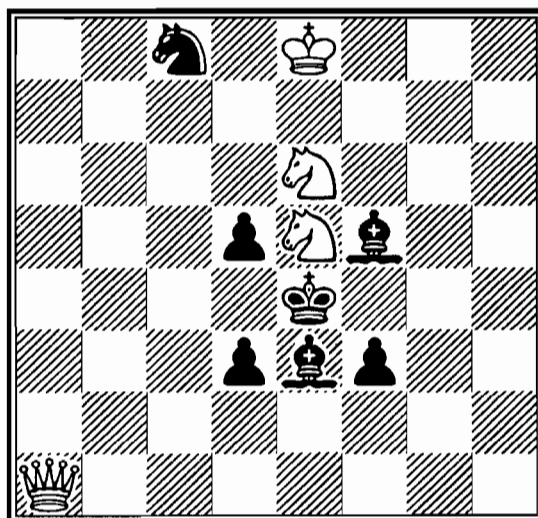
No. 42



Mate in Two

1.Qg7 e3 (1...c4 2.Qa7#) 2.Rf4#

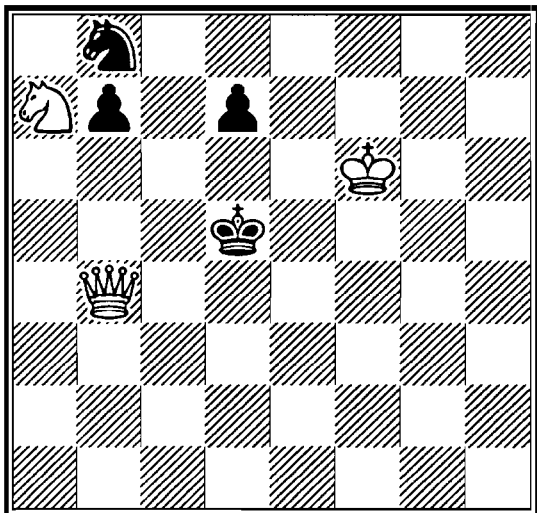
No. 44



Mate in Two

1.Nf7 Bb6 (1...d4 2.Qa8#; 1...Bxe6 2.Qe5#) 2.Qe5#

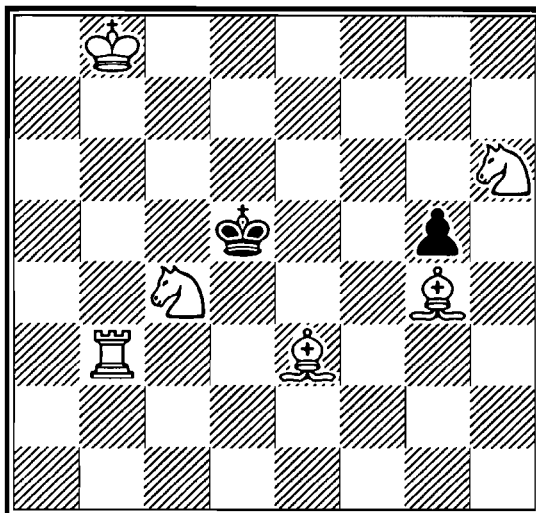
No. 45



Mate in Two

1.Nc8 Nc6 (1...Kc6 2.Qc4#) 2.Nb6#

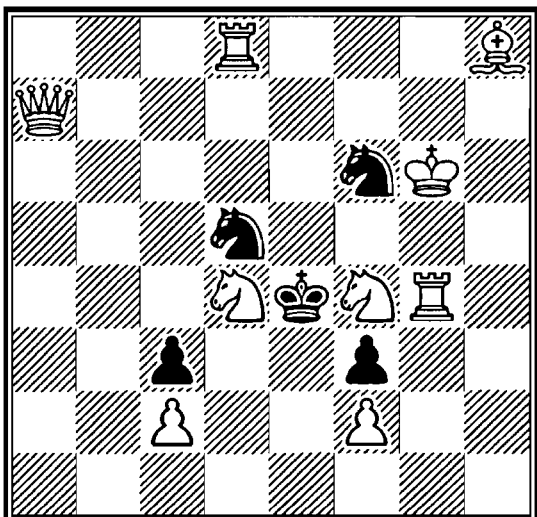
No. 47



Mate in Two

1.Ng8 Kc6 (1...Ke4 2.Nf6#; 1...Kxc4 2.Be6#) 2.Ne7#

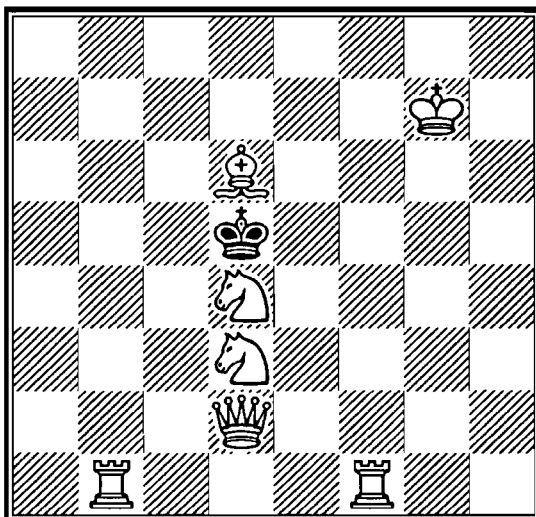
No. 46



Mate in Two

1.Qh7 Kxd4 (1...Nxf4+ 2.Kxf6#; 1...Nxg4 2.Kg5#) 2.Nd3#

No. 48

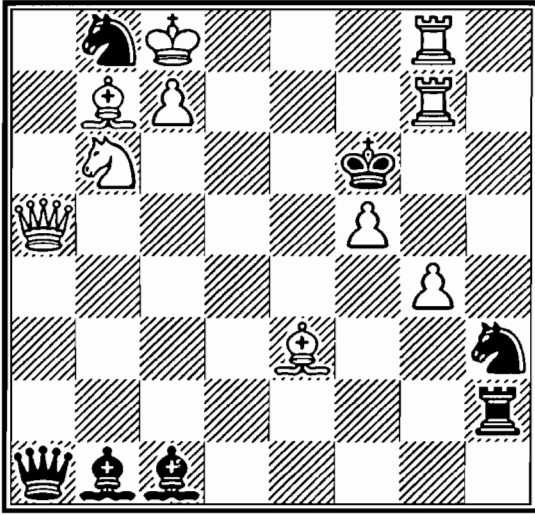


Mate in Two

1.Nf5 Ke4 (1...Ke6 2.Nc5#; 1...Kc4 2.Ne5#) 2.Nc5#

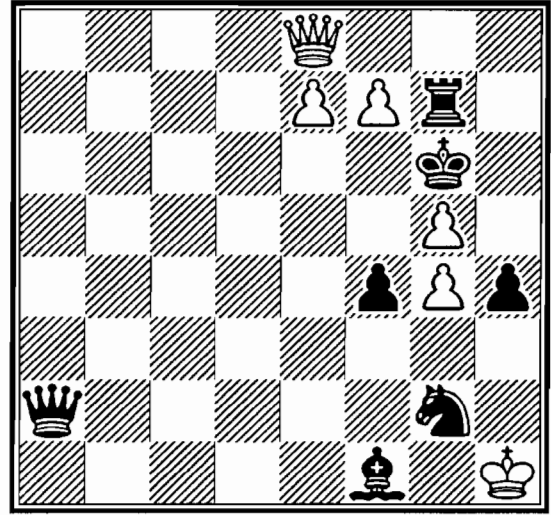


No. 49

*Mate in Two*

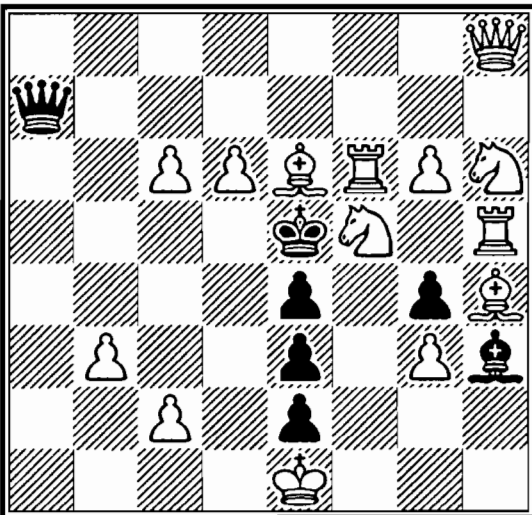
**1.Qa6 Nxa6** (1...Qxa6 2.Be5#; 1...Bxf5+ 2.Nd7#; 1...Ke5 2.Nc4#) **2.Nd7#**

No. 51

*Mate in Two*

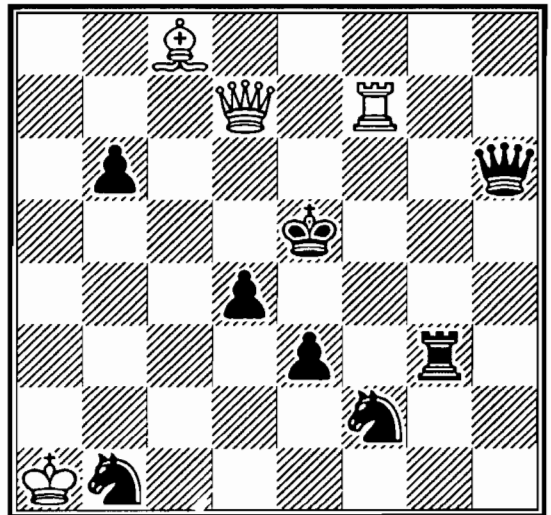
**1.Qh8 Rh7** (1...Kxf7 2.e8=Q#; 1...Kxg5 2.Qxg7#; 1...Qxf7 2.Qh5#) **2.Qf6#**

No. 50

*Mate in Two*

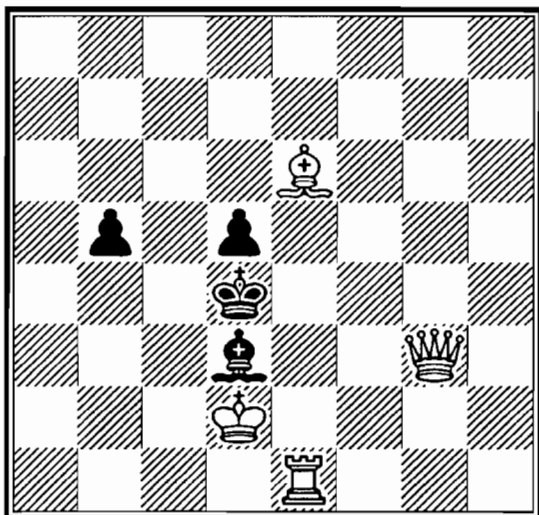
**1.Qa8 Qxa8** (1...Qa1+ 2.Qxa1#) **2.Nf7#**

No. 52

*Mate in Two*

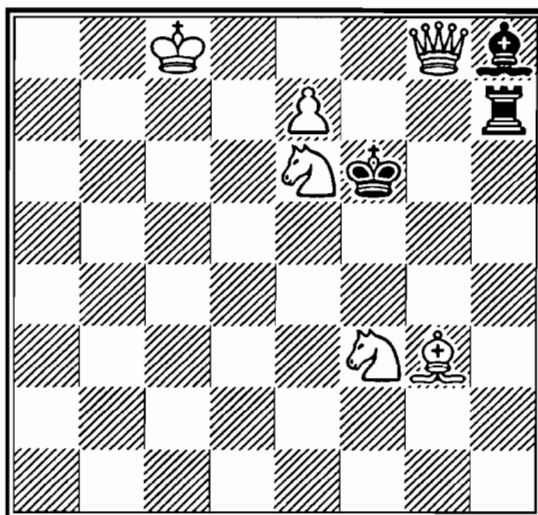
**1.Rf4 Kxf4** (1...Qd6 2.Qf5#) **2.Qf5#**

No. 53

*Mate in Two*

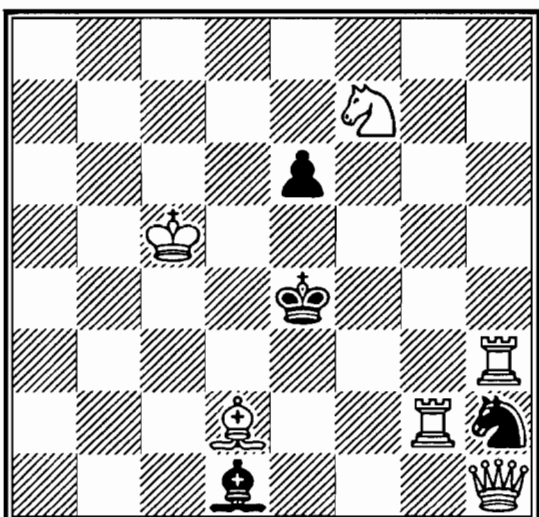
**1.Re4+ Kc5** (1...Bxe4 2.Qc3#; 1...dxe4 2.Qd6#) **2.Qc7#**

No. 55

*Mate in Two*

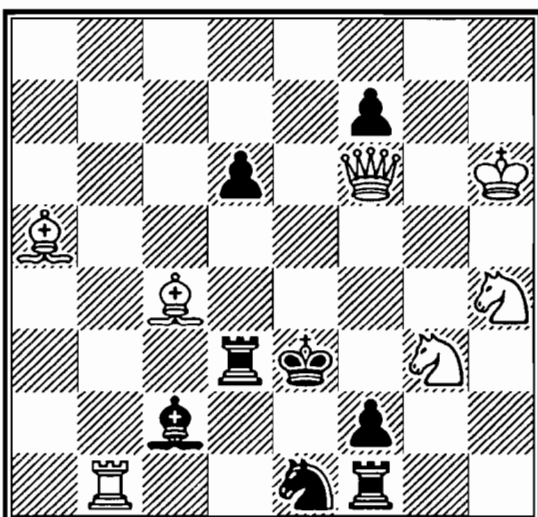
**1.Nf4 Kf5** (1...Rxe7 2.Qg6#; 1...Kxe7 2.Nd5#) **2.Qe6#**

No. 54

*Mate in Two*

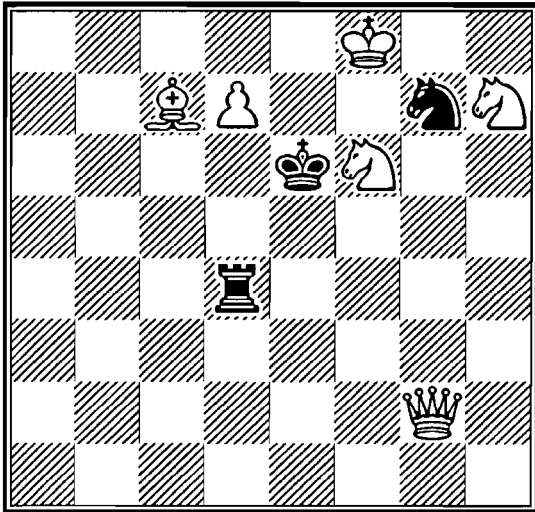
**1.Rf3 Bxf3** (1...Nxf3 2.Qh7#; 1...Kxf3 2.Ng5#) **2.Qb1#**

No. 56

*Mate in Two*

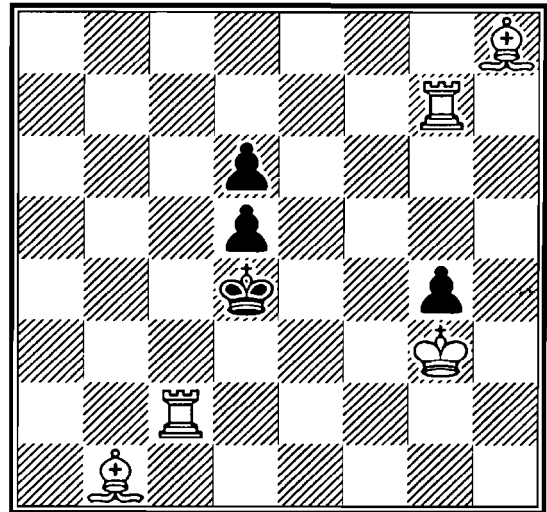
**1.Ne2 Kxe2** (1...Rc3 2.Qf4#; 1...Nf3 2.Qxf3#) **2.Qe7#**

No. 57

*Mate in Two*

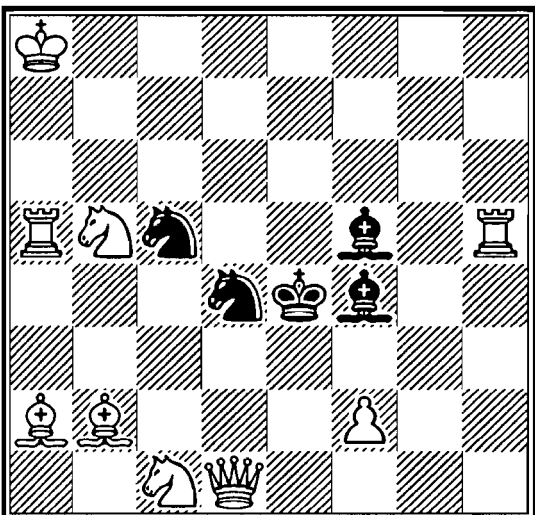
**1.Bf4 Rxf4** (1...Rxd7 2.Qe4#; 1...Kf5 2.Qg4#; 1...Nf5 2.Qg8#) **2.Qd5#**

No. 59

*Mate in Two*

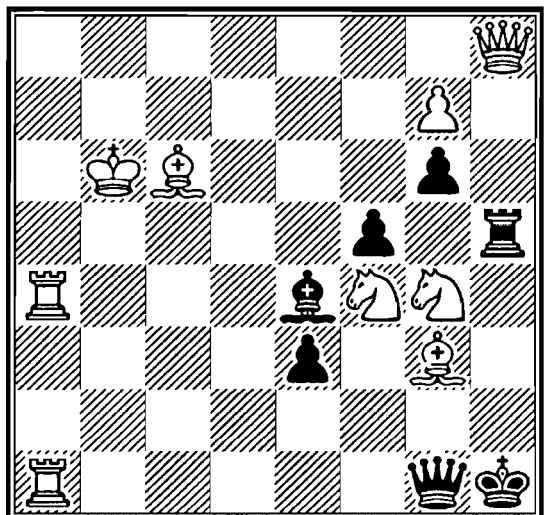
**1.Rb2 Kc3** (1...Kc5 2.Rc7#; 1...Ke3 2.Re7#; 1...Ke5 2.Rg6#) **2.Rxg4#**

No. 58

*Mate in Two*

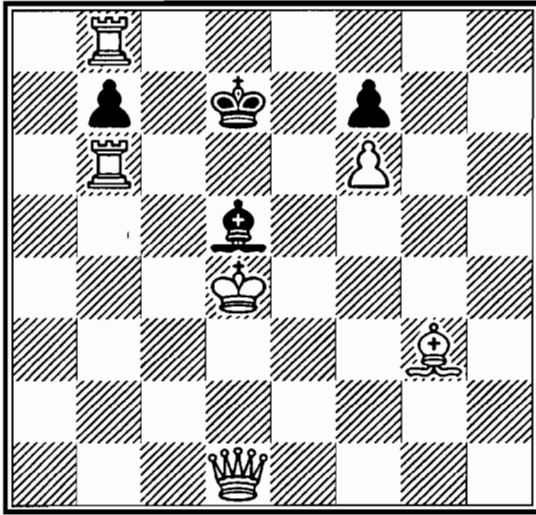
**1.Qg4 Bxg4** (1...Ke5 2.Qxf5#; 1...Be6 2.Nc3#; 1...Nc6 2.Nd6#) **2.Bd5#**

No. 60

*Mate in Two*

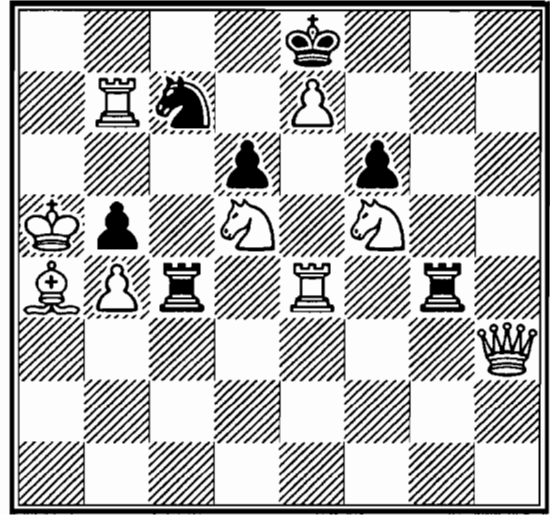
**1.Ba8 Rxh8** (1...Qxa1 2.Rxa1#; 1...e2+ 2.Nf2#) **2.gxh8=Q#**

No. 61

*Mate in Two*

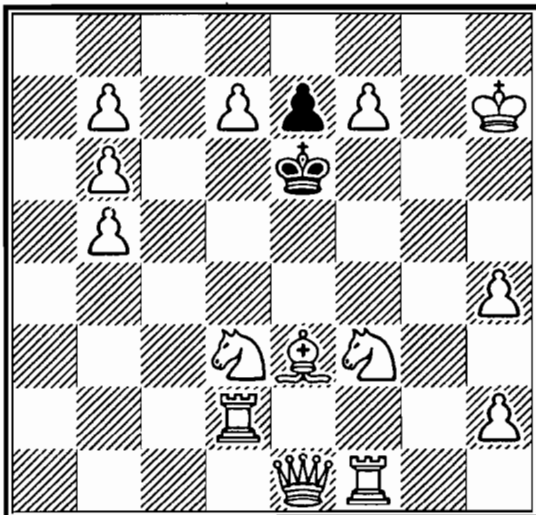
**1.Qd3 Be6 (1...Bc4 2.Kxc4 #) 2.Qb5 #**

No. 63

*Mate in Two*

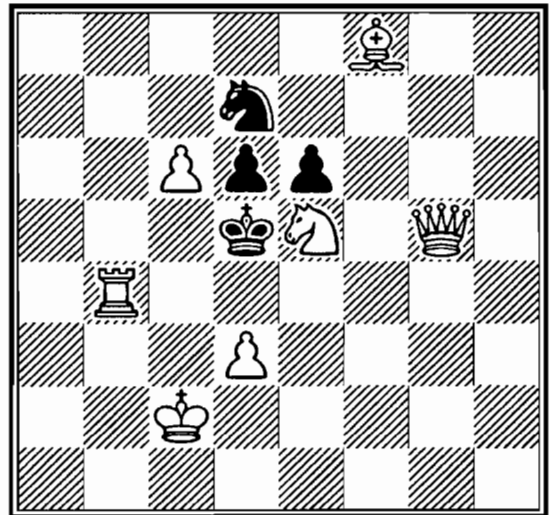
**1.Bb3 Rxe4 (1...Rgxe4 2.Nxd6 #; 1...Kf7 2.e8=Q #) 2.Nxf6 #**

No. 62

*Mate in Two*

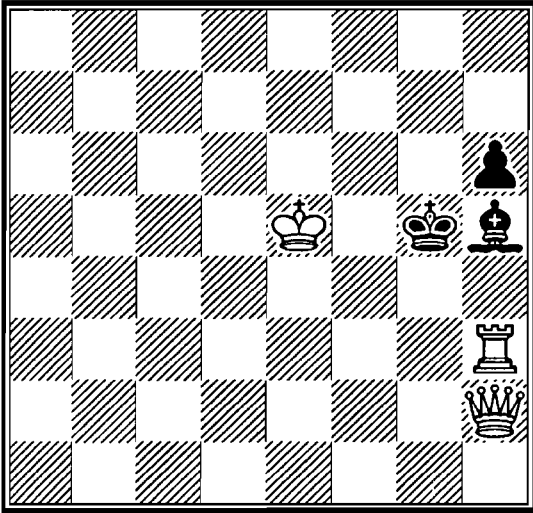
**1.Qe2 Kxd7 (1...Kf5 2.Ng5 #) 2.Nc5 #**

No. 64

*Mate in Two*

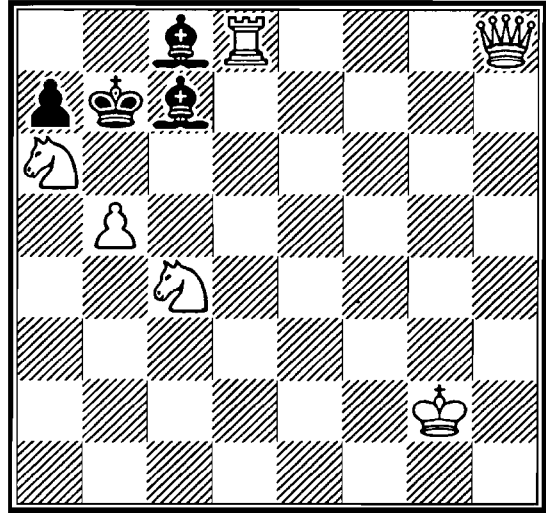
**1.Qd8 Kxe5 (1...Nxe5 2.Qxd6 #; 1...dxe5 2.Qxd7 #; 1...Kc5 2.Qa5 #) 2.Qg5 #**

No. 65

*Mate in Two*

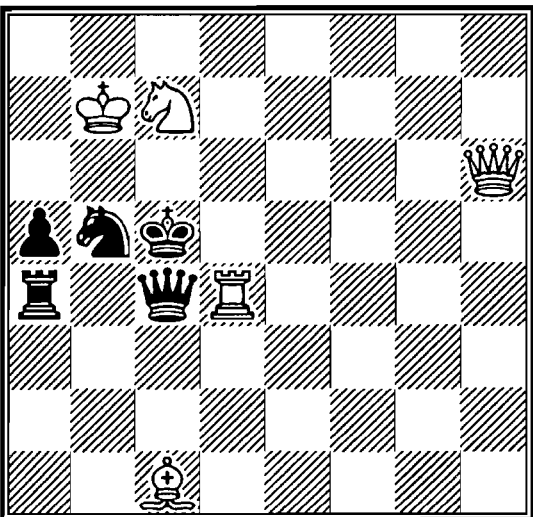
1.Qa2 Kg4 (1...Bg4 2.Qg8#) 2.Qg2#

No. 67

*Mate in Two*

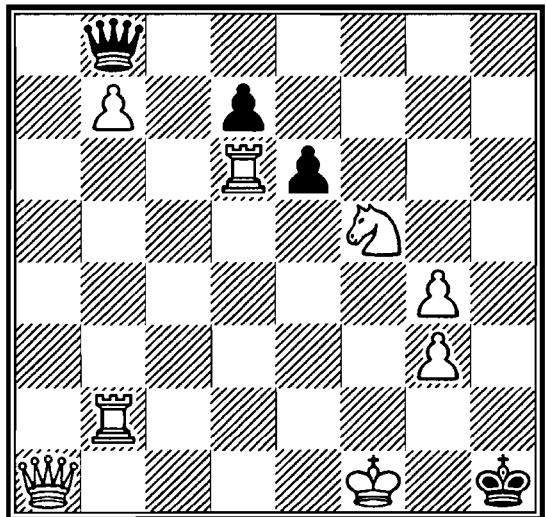
1.Qh1 Bh3+ (1...Bd7 2.Nc5#) 2.Kxh3#

No. 66

*Mate in Two*

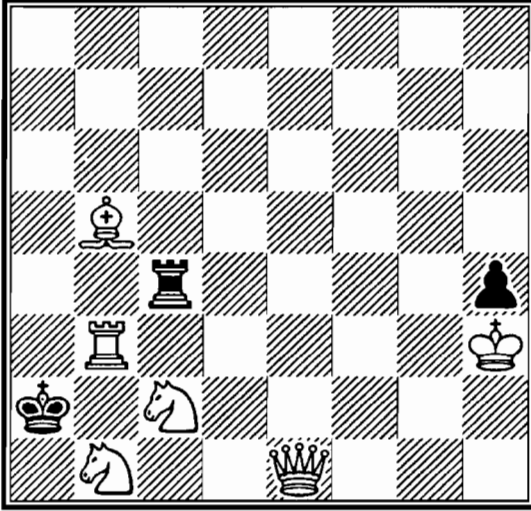
1.Qe6 Qxe6 (1...Qxd4 2.Na6#; 1...Kxd4 2.Qe3#) 2.Nxe6#

No. 68

*Mate in Two*

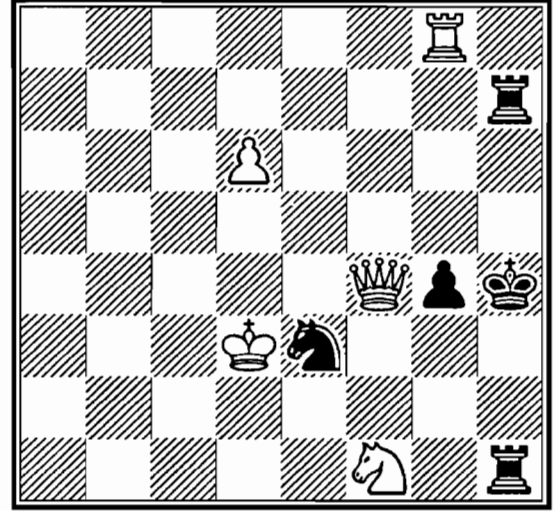
1.Qa8 Qxd6 (1...exf5 2.Rh6#; 1...Qxa8 2.bxa8=B#) 2.Qh8#

No. 69

*Mate in Two*

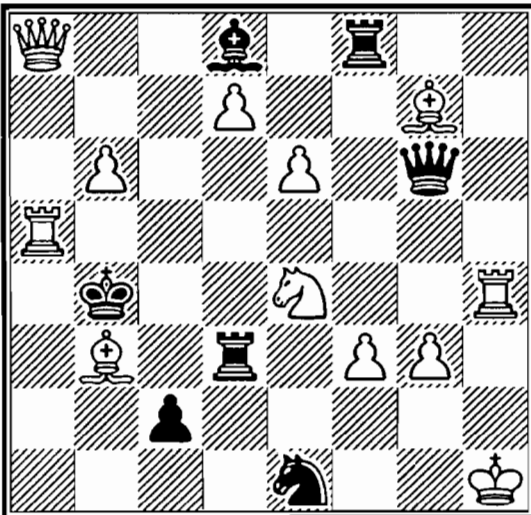
**1.Na1 Rc3+ (1...Kxa1 2.Nc3#) 2.Nxc3#**

No. 71

*Mate in Two*

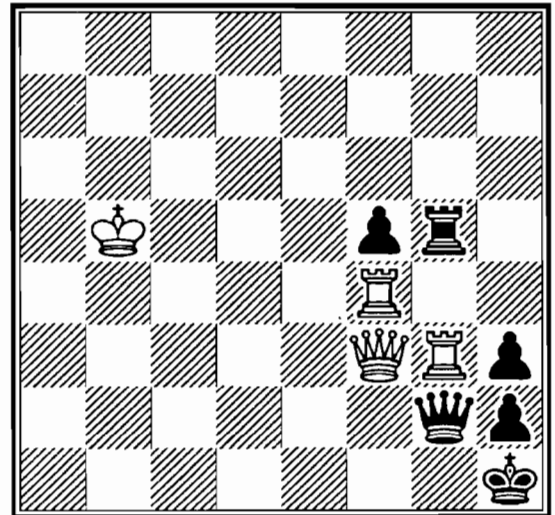
**1.Ke2 Rh3 (1...Rh5 2.Qg3#) 2.Qg5#**

No. 70

*Mate in Two*

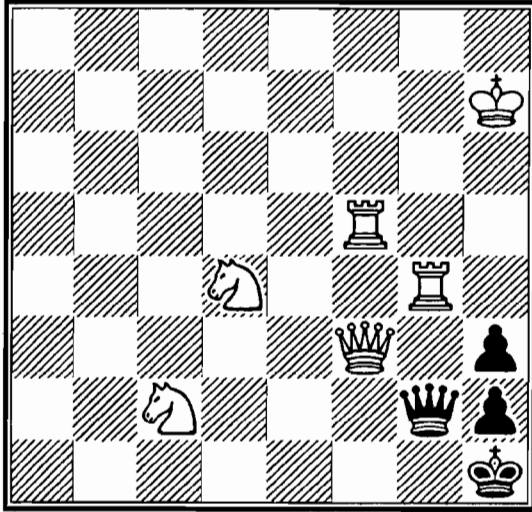
**1.Rf5 (Δ 2.Qa4#) Rxb3 (1...Kxb3 2.Nc5#) 2.Ng5#**

No. 72

*Mate in Two*

**1.Qa8 Kg1 (1...Rxb3 2.Rf1#) 2.Qa1#**

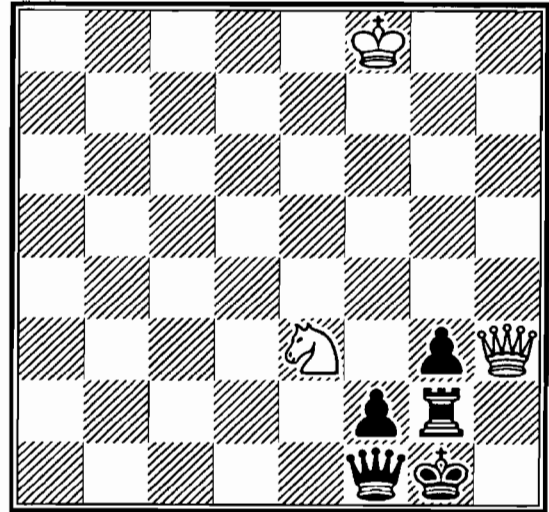
No. 73



*Mate in Two*

**1.Qa8 Qxa8 (1...Kg1 2.Qa1 #) 2.Rf1 #**

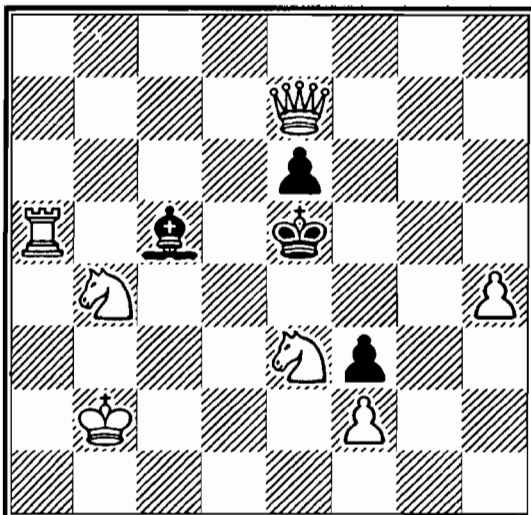
No. 75



*Mate in Two*

**1.Ke7 Rh2 (1...Qe2 2.Qxg2 #) 2.Qxf1 #**

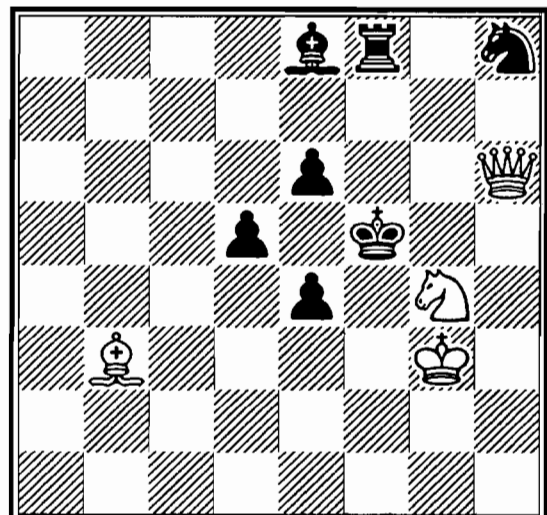
No. 74



*Mate in Two*

**1.Qh7 Kd4 (1...Kd6 2.Nc4 #; 1...Kf4 2.Nd3 #; 1...Kf6 2.Ng4 #) 2.Nc6 #**

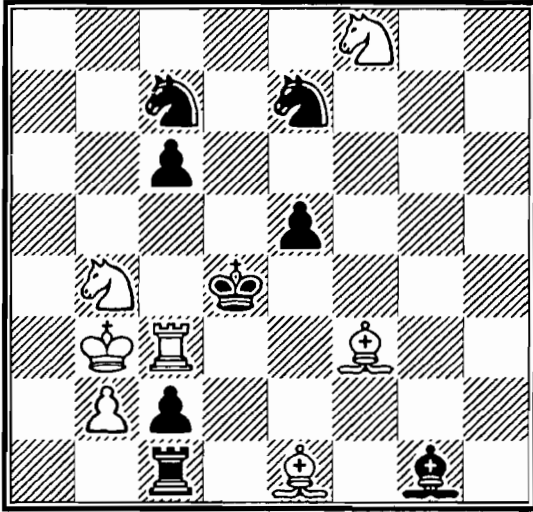
No. 76



*Mate in Two*

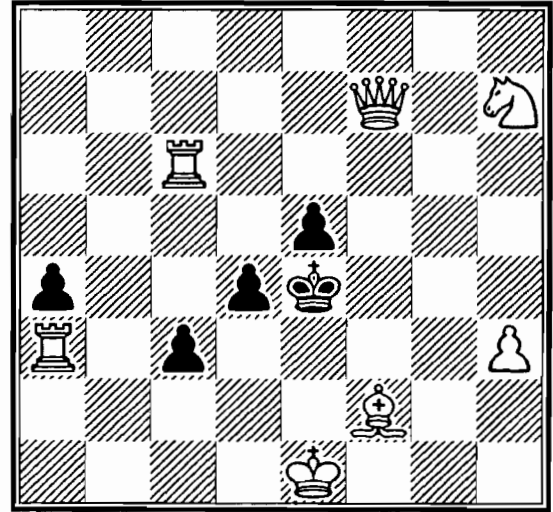
**1.Ba2 Ng6 (1...e3 2.Bb1 #; 1...e5 2.Ne3 #; 1...Bd7 2.Qh5 #) 2.Qh5 #**

No. 77

*Mate in Two*

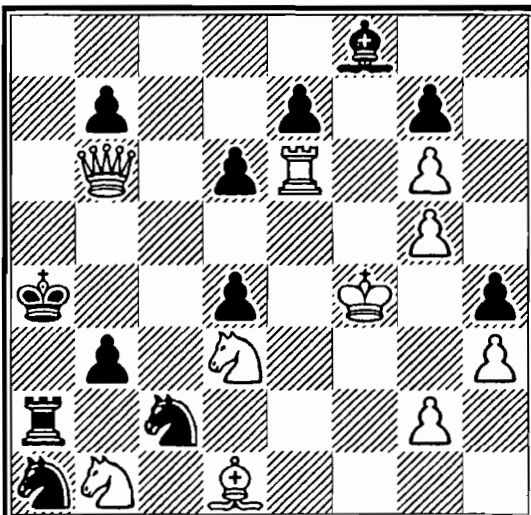
**1.Bh4 Nf5** (1...e4 2.Bf6#; 1...Be3 2.Rc4#)  
**2.Nxc6 #**

No. 79

*Mate in Two*

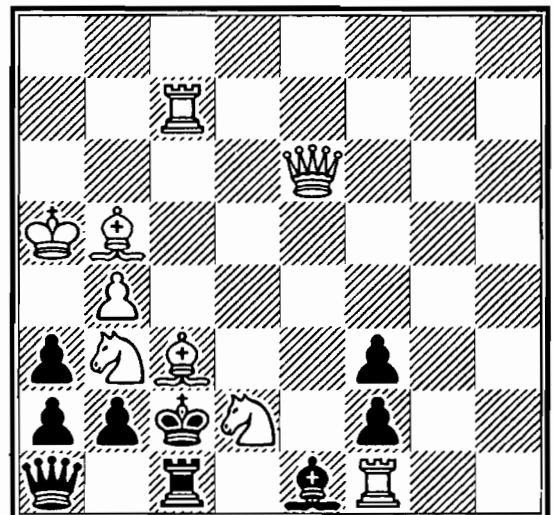
**1.Qb7 Kf5** (1...d3 2.Rf6#; 1...c2 2.Rf6#;  
 1...Kd3 2.Qb1 #) **2.Rf6 #**

No. 78

*Mate in Two*

**1.Na3 Kxa3** (1...Rxa3 2.Nb2#; 1...Nxa3  
 2.Qb4#; 1...b2 2.Qb4#; 1...d5 2.Nc5#;  
 1...Rb2 2.Qa7 #) **2.Qa5 #**

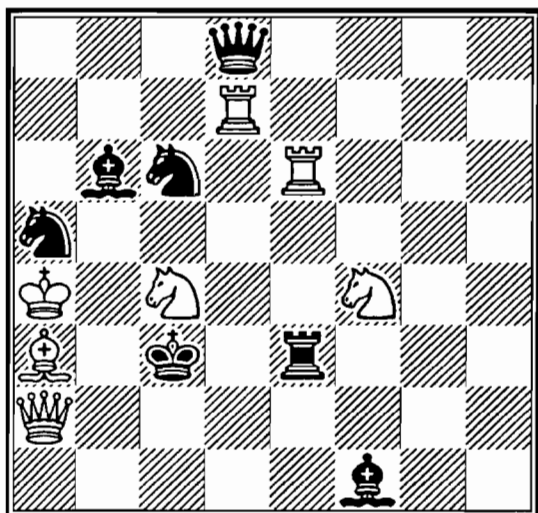
No. 80

*Mate in Two*

**1.Nc4 Kb1** (1...Kxc3 2.Nxa3#; 1...Bxc3  
 2.Nxa3#; 1...Kd1 2.Ne3 #) **2.Nxa3 #**

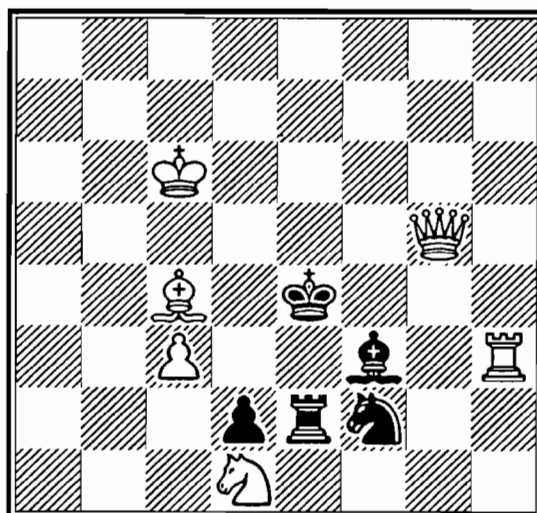


No. 81

*Mate in Two*

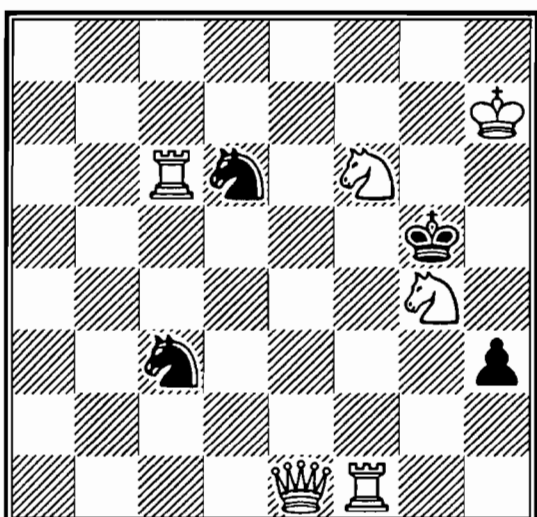
**1.Nd6 Re2 (1...Nc4 2.Nb5#; 1...Kd4 2.Nb5#; 1...Rxe6 2.Qb2#) 2.Nb5#**

No. 83

*Mate in Two*

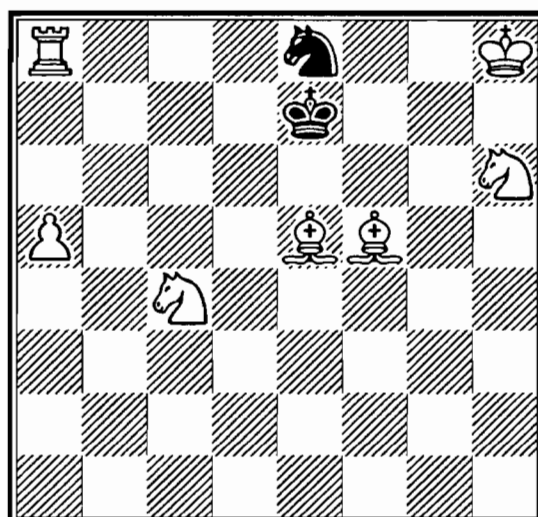
**1.Bb3 Kd3 (1...Nxd1 2.Bc2#; 1...Nd3 2.Bd5#) 2.Qd5#**

No. 82

*Mate in Two*

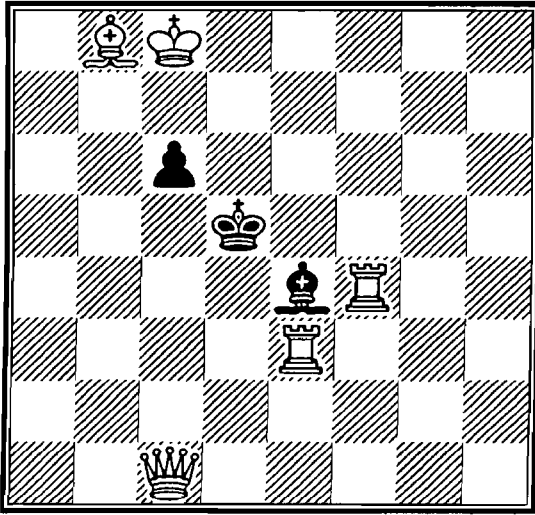
**1.Nf2 Kf4 (1...Kh4 2.Ne4#; 1...Kxf6 2.Nxh3#) 2.Nxh3#**

No. 84

*Mate in Two*

**1.Bg3 Nc7 (1...Kf6 2.Bh4#; 1...Kf8 2.Bd6#) 2.Bh4#**

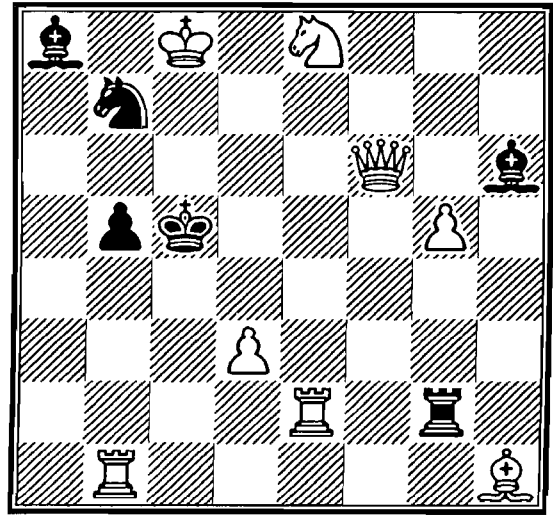
No. 85



Mate in Two

1.Qc2 Bxc2 (1...c5 2.Qxe4#) 2.Re5 #

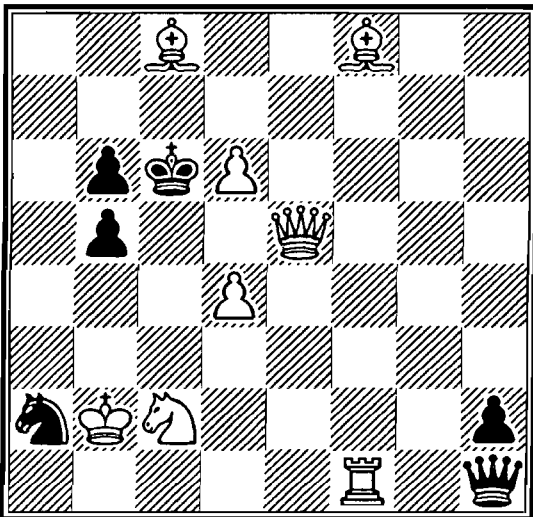
No. 87  
A Free Lance



Mate in Two

1.Rf2 Rxf2 (1...Rxc5 2.Rc2#) 2.Qxf2 #

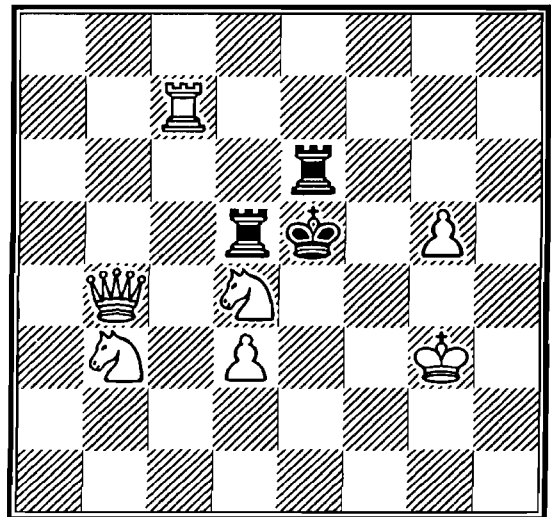
No. 86  
She Stoops to Conquer



Mate in Two

1.Qe2 Qxf1 (1...Qd5 2.Qe8#; 1...Kd5 2.Bb7#) 2.Qe4#

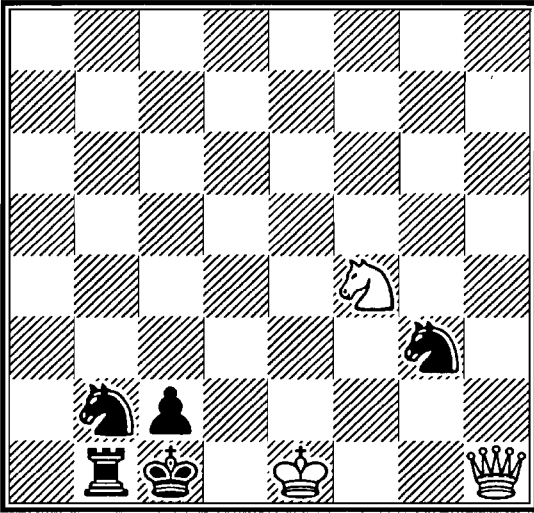
No. 88



Mate in Two

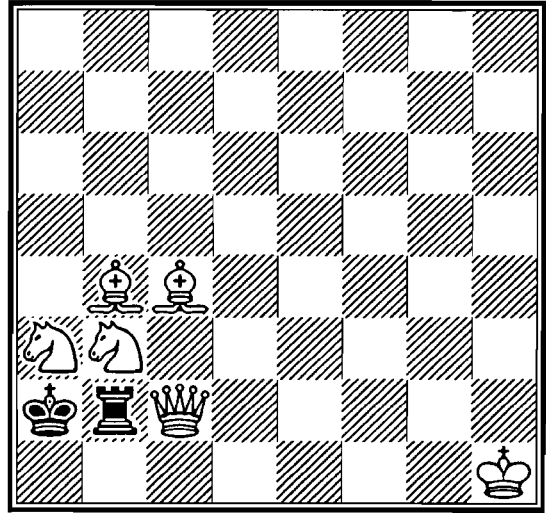
1.Qb8 Rxd4 (1...Rdd6 2.Rc5#; 1...Red6 2.Re7#) 2.Rc5#

No. 89

*Mate in Two*

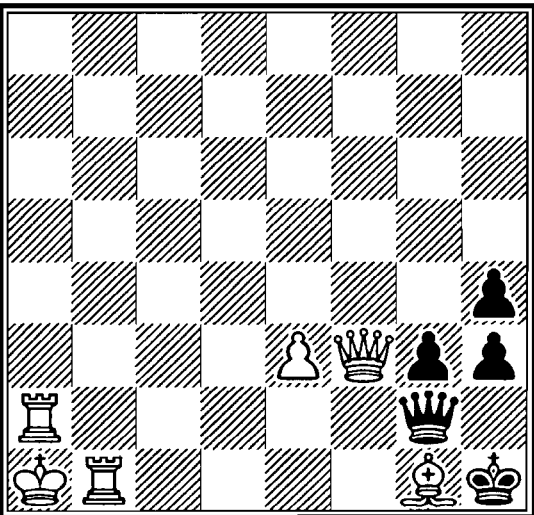
**1.Qa8 Nc4 (1...Nh5 2.Ne2#) 2.Nd3#**

No. 91

*Mate in Two*

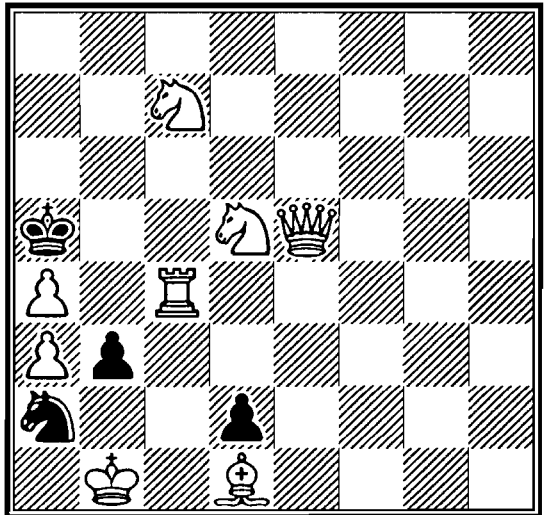
**1.Qh7 Rh2+ (1...Rb1+ 2.Qxb1#) 2.Qxh2#**

No. 90

*Mate in Two*

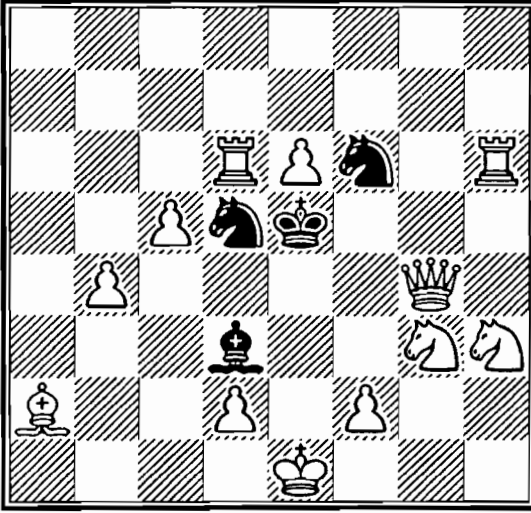
**1.Qa8 Qxa8 (1...h2 2.Qxg2#) 2.Bh2#**

No. 92

*Mate in Two*

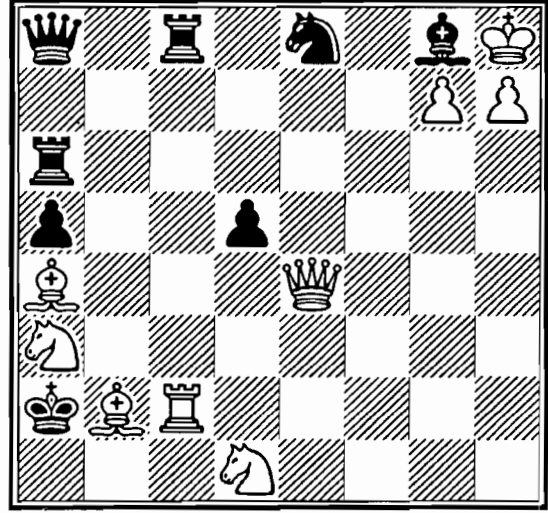
**1.Qa1 b2 (1...Nc3+ 2.Qxc3#) 2.Rc5#**

No. 93

*Mate in Two*

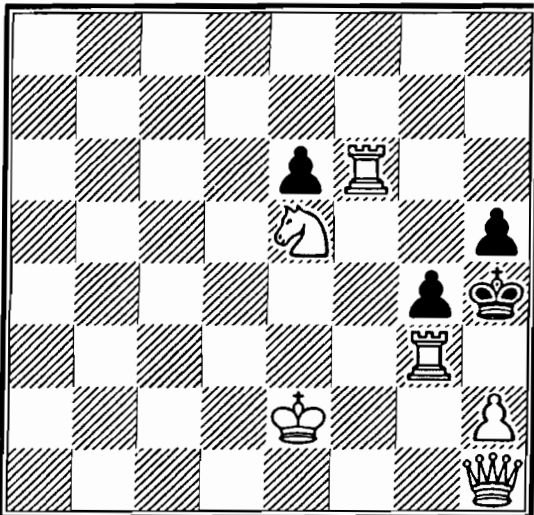
**1.Qd1 Nf4** (1...Nc3 2.f4#; 1...Nh5 2.Rxd5#)  
**2.Qa1#**

No. 95

*Mate in Two*

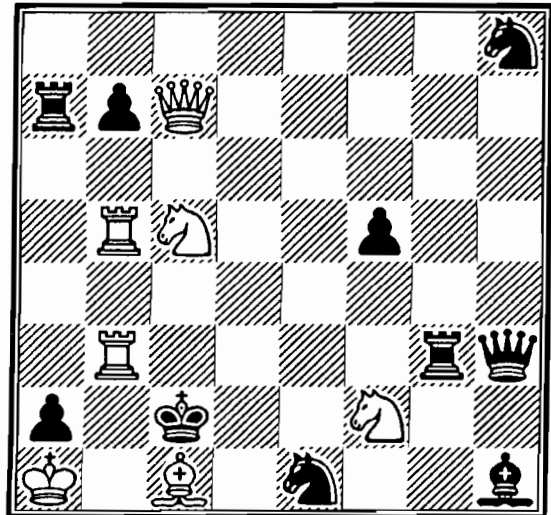
**1.Rc6 Qxc6** (1...Bxh7 2.Qxd5#; 1...dxe4  
 2.hxg8=B#) **2.Qb1#**

No. 94

*Mate in Two*

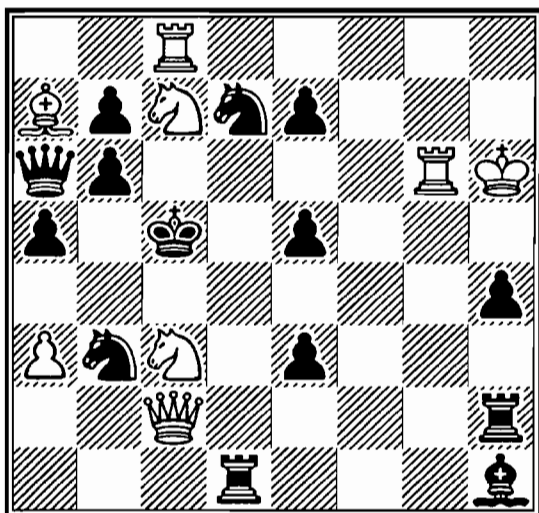
**1.Qa1 Kg5 2.Nf3#**

No. 96

*Mate in Two*

**1.Rf3 Rxf3** (1...Bxf3 2.Nce4#; 1...Kxc1  
 2.Nb3#) **2.Nd3#**

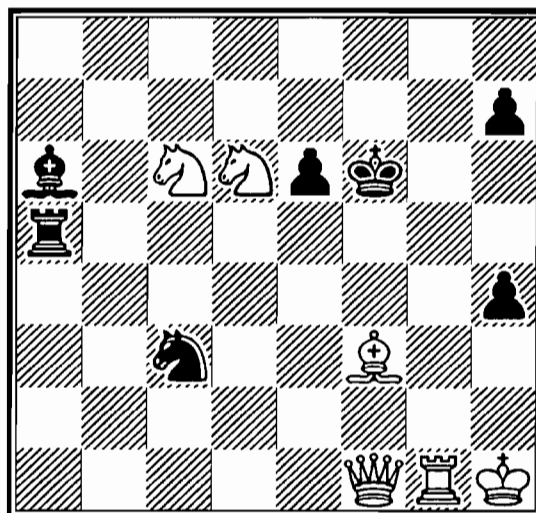
No. 97



Mate in Two

1.Rg2 Rxb2 (1...Bxb2 2.N3b5 #) 2.N7b5 #

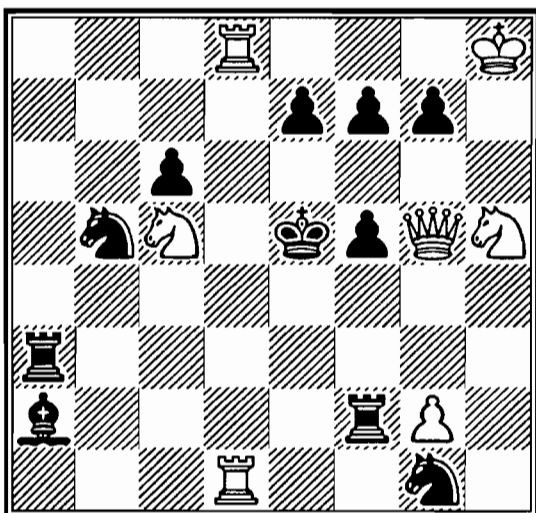
No. 99



Mate in Two

1.Nb5 Rxb5 (1...Bxb5 2.Be2 #; 1...Nxb5 2.Bh5 #) 2.Bd5 #

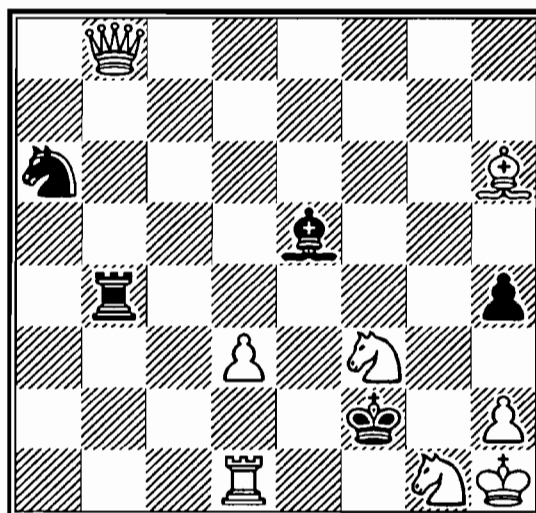
No. 98  
*D'yolle um as*



Mate in Two

1.Nb3 Rxb3 (1...Bxb3 2.Qe3 #) 2.Qxe7 #

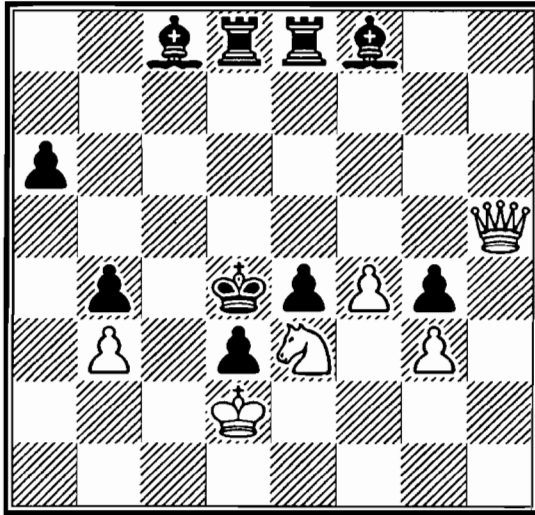
No. 100



Mate in Two

1.Nd4 Rxd4 (1...Bxd4 2.Qf4 #; 1...Rxb8 2.Nh3 #) 2.Qb2 #

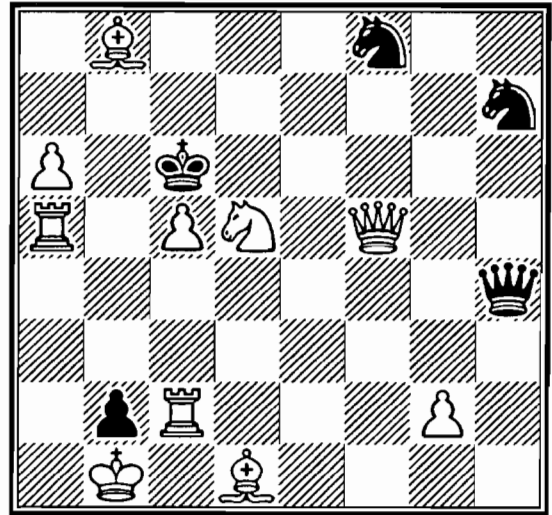
No. 101



Mate in Two

1.Qa5 Bc5 (1...Bd7 2.Qd5#; 1...Bb7 2.Nf5#)  
2.Qa1#

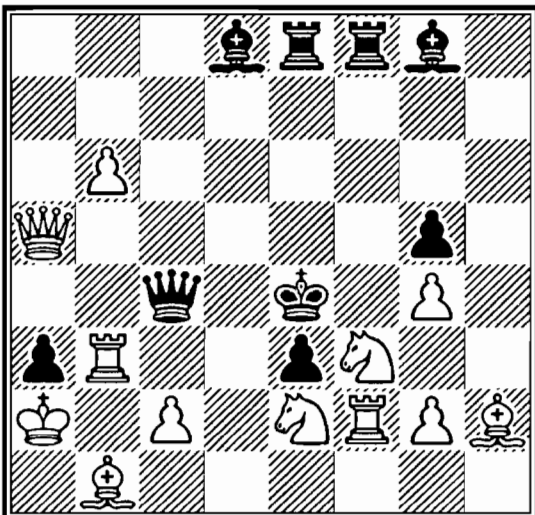
No. 103



Mate in Two

1.Be5 Kxd5 (1...Qe1 2.Ne7#) 2.c6#

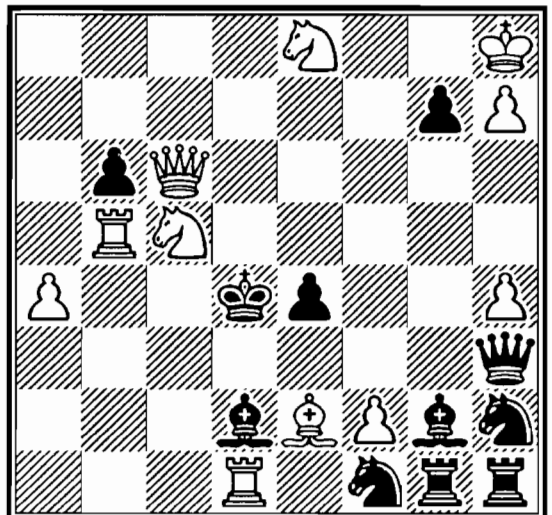
No. 102



Mate in Two

1.Qc5 Qxc5 (1...exf2 2.Re3#; 1...Rxf3 2.gxf3#) 2.c4#

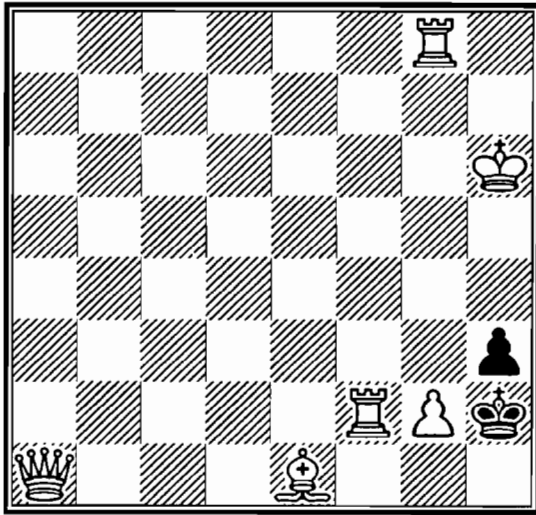
No. 104



Mate in Two

1.Kg8 e3 (1...Ng4 2.Ne6#; 1...g5 2.h8=B#; 1...Kc3 2.Ne6#) 2.Nb3#

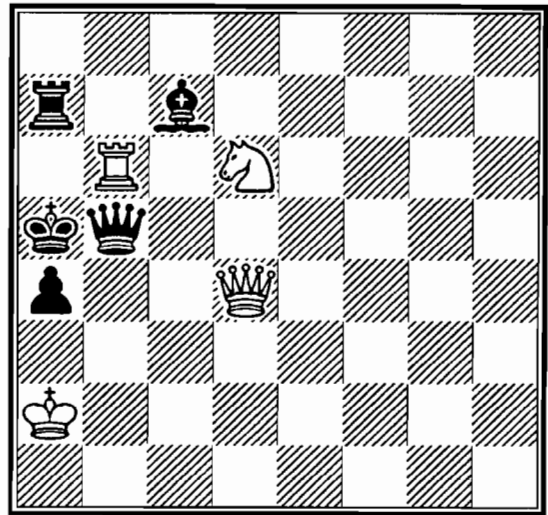
No. 105



Mate in Two

1.Qa8 Kh1 (1...hxg2 2.Qxg2#) 2.gxh3#

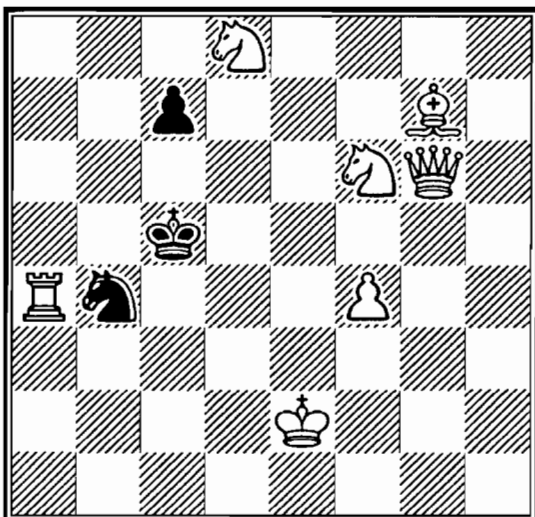
No. 107



Mate in Two

1.Qe5 Qxe5 (1...Kb4 2.Rxb5#) 2.Nc4#

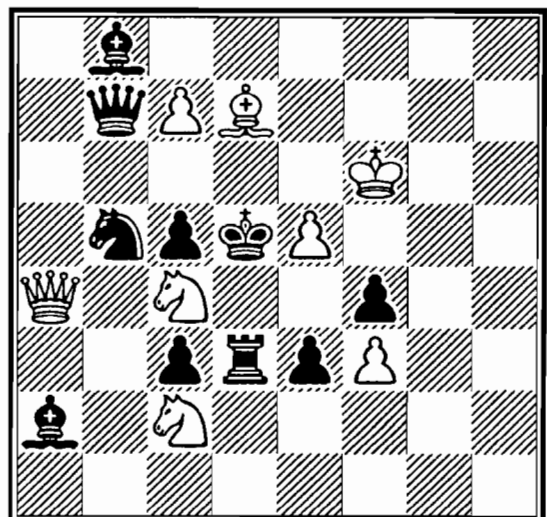
No. 106



Mate in Two

1.Qb1 Nd3 (1...Nd5 2.Ne4#; 1...Nc6 2.Nb7#)  
2.Bf8#

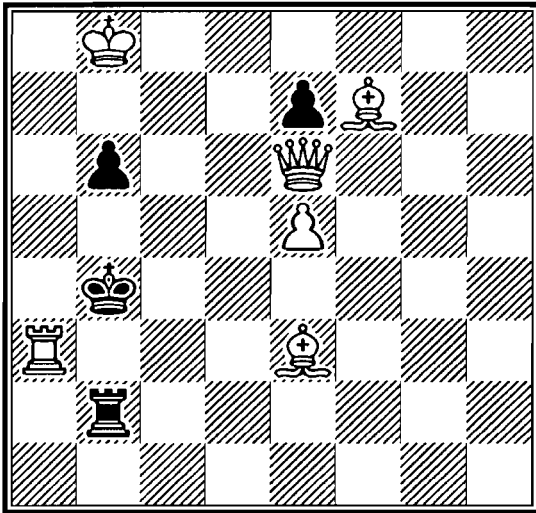
No. 108



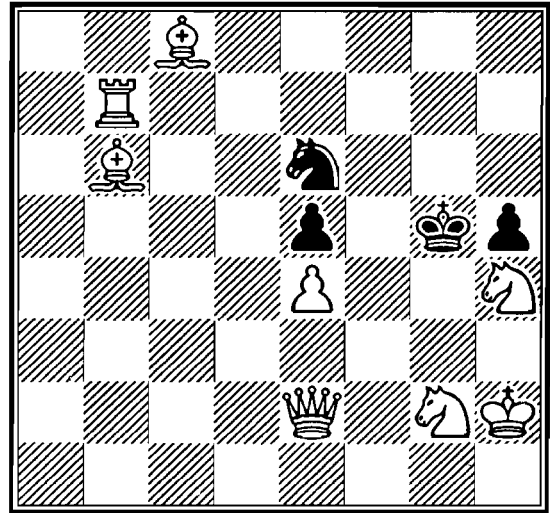
Mate in Two

1.Qa8 Qxa8 (1...Kxc4 2.Qxa2#) 2.Nb6#

No. 109

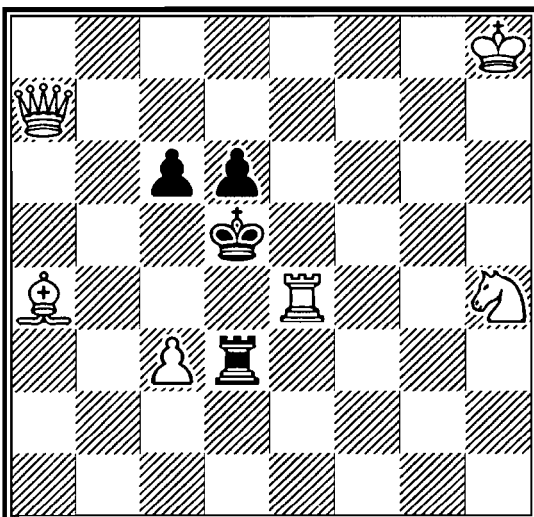
*Mate in Two*

**1.Bc1 Kxa3 (1...Rb1 2.Qxb6#; 1...Kc5 2.Qc4#) 2.Qb3#**

No. 111  
*Old Cronies**Mate in Two*

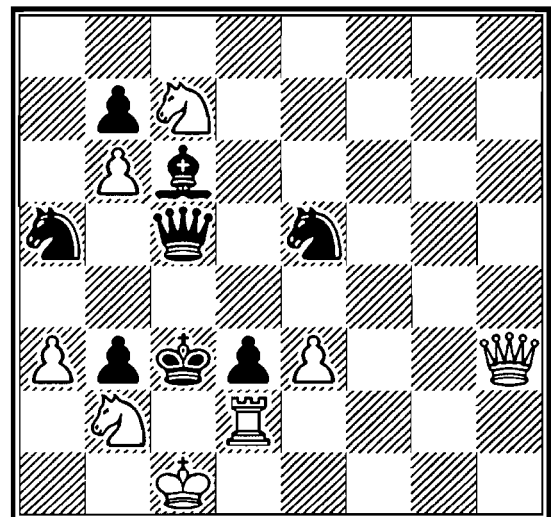
**1.Qa6 Kg4 (1...Nf4 2.Bd8#; 1...Kh6 2.Be3#) 2.Rg7#**

No. 110

*Mate in Two*

**1.Bc2 Kxe4 (1...Rd2 2.c4#) 2.Qd4#**

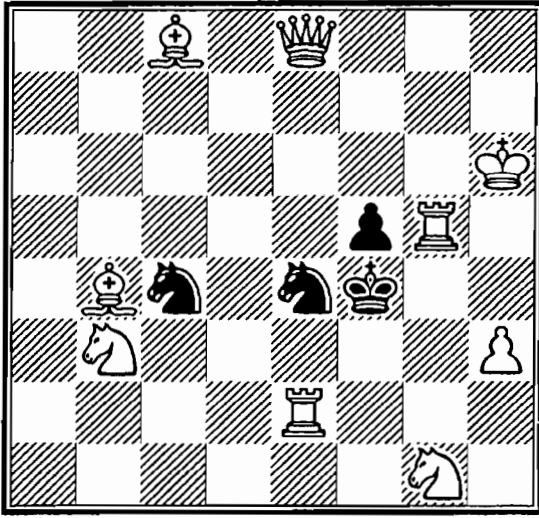
No. 112

*Mate in Two*

**1.Qc8 Nc4 (1...Qxe3 2.Nb5#; 1...Nf3 2.Rxd3#) 2.Nd1#**

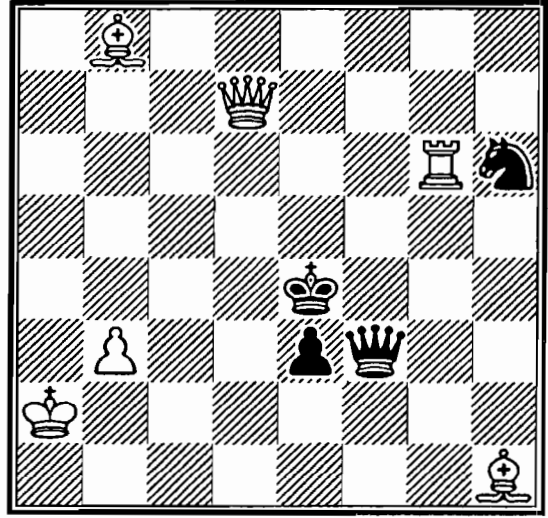


No. 113

*Mate in Two*

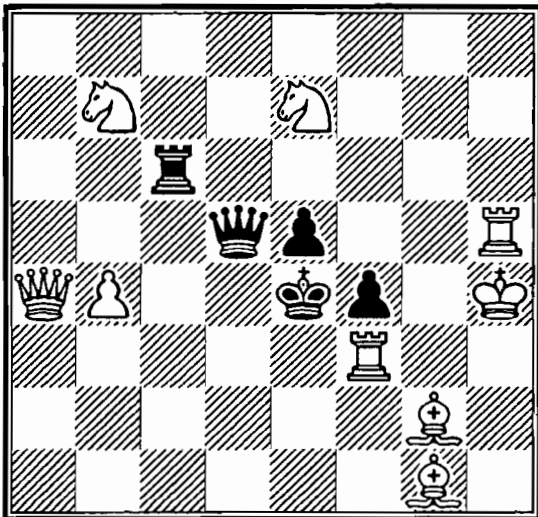
**1.Qa4 Ke5** (1...Nxc3 2.Bd6#; 1...Ne5 2.Bd2#) **2.Rxf5#**

No. 115

*Mate in Two*

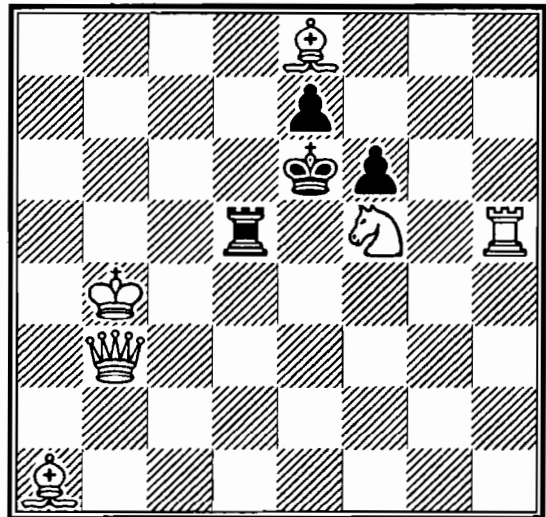
**1.Rg2 e2** (1...Ng4 2.Rxc4#; 1...Qxc2 2.Bxc2#) **2.Rxe2#**

No. 114

*Mate in Two*

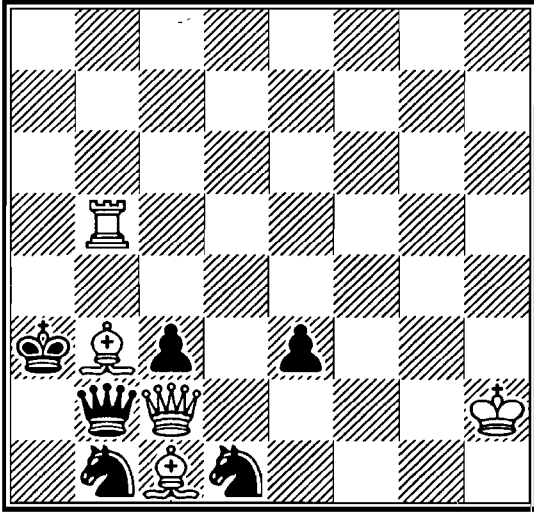
**1.Qa8 Qb5** (1...Qd8 2.Nc5#; 1...Rh6 2.Nc5#) **2.Nd6#**

No. 116

*Mate in Two*

**1.Kc4 Rd4+** (1...Rd7 2.Qe3#; 1...Re5 2.Qb6#) **2.Kxd4#**

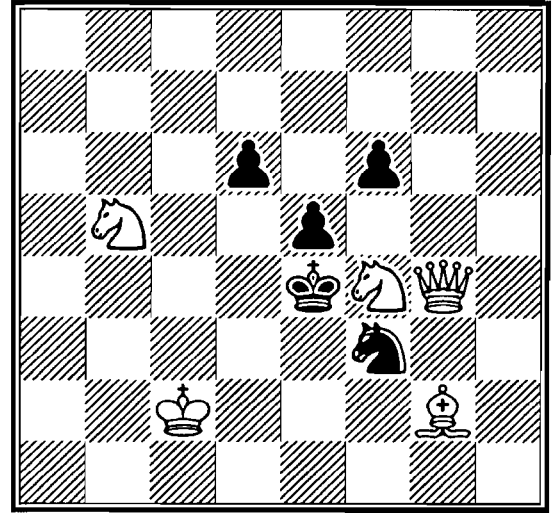
No. 117



*Mate in Two*

**1.Qg2 Qxc1 (1...Nd2 2.Qa8#) 2.Qa2#**

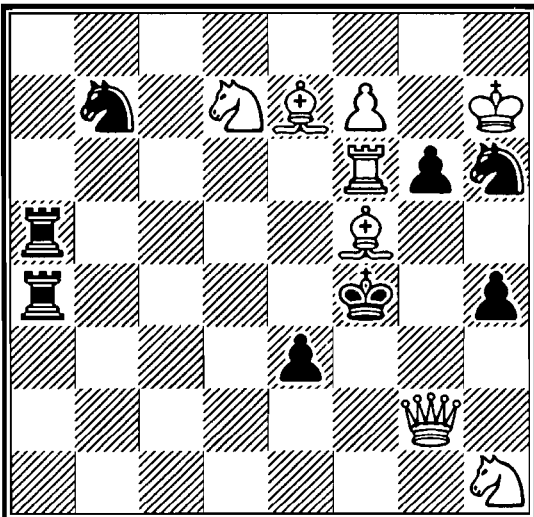
No. 119



*Mate in Two*

**1.Bh1 d5 (1...exf4 2.Qe6#) 2.Ng2#**

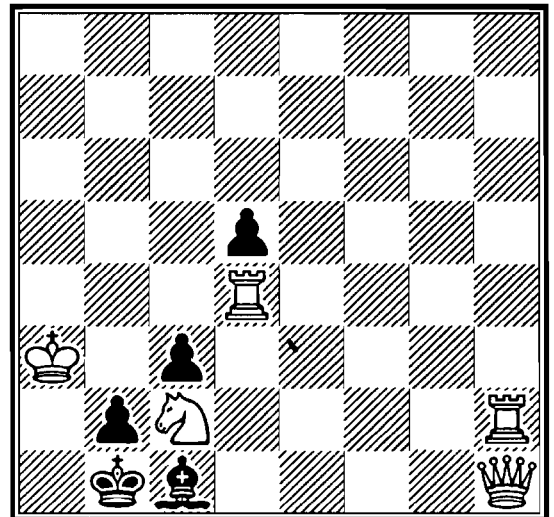
No. 118



*Mate in Two*

**1.Ra6 Rxf5 (1...Nxf7 2.Qg4#) 2.Rxa4#**

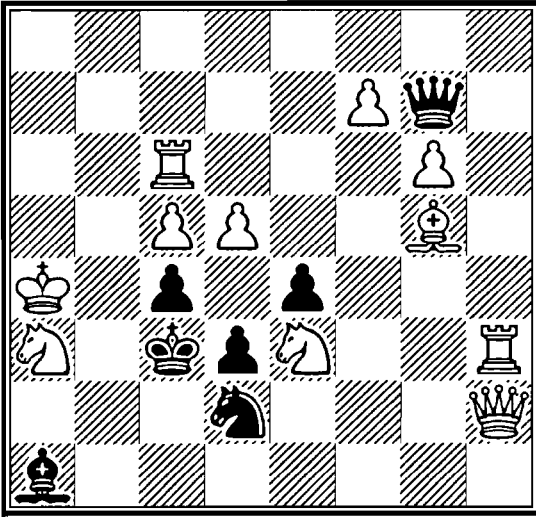
No. 120



*Mate in Two*

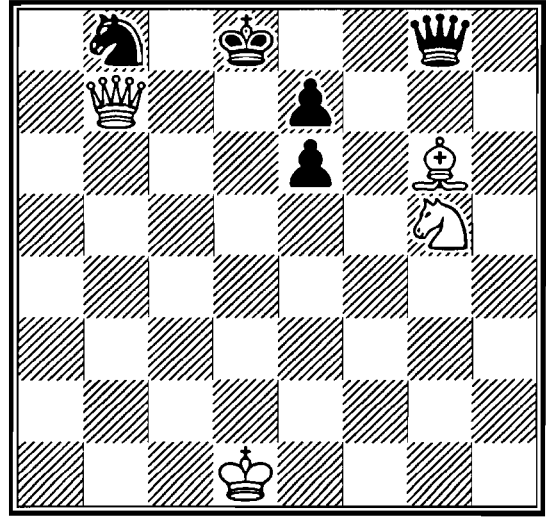
**1.Rh8 Kxc2 2.Qh7#**

No. 121

*Mate in Two*

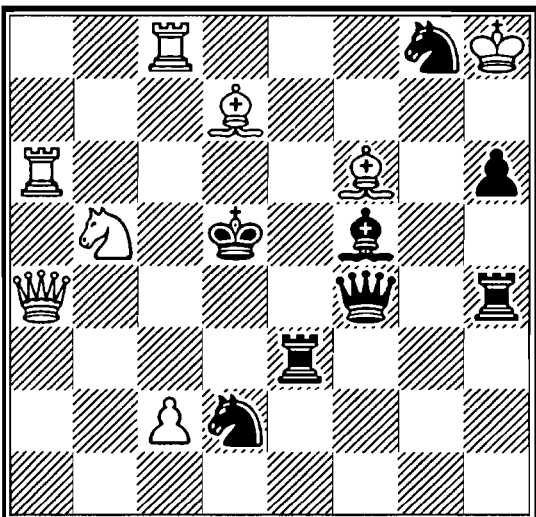
1.Rh8 Bb2 (1...Kd4 2.Nb5 #; 1...Qd4 2.Nd1 #)  
2.Nb5 #

No. 123

*Mate in Two*

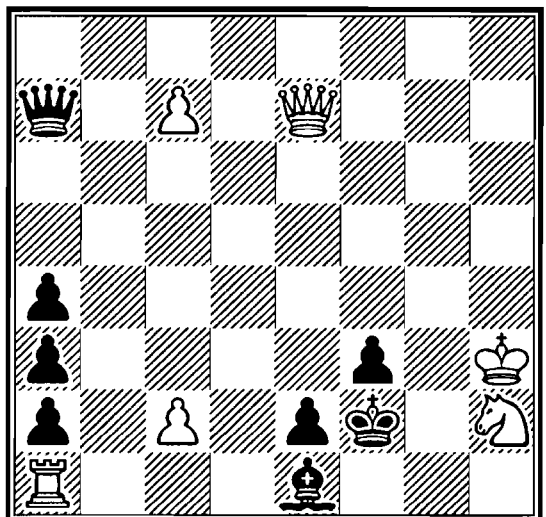
1.Be8 Qxe8 (1...Kxe8 2.Qc8 #) 2.Nxe6 #

No. 122

*Mate in Two*

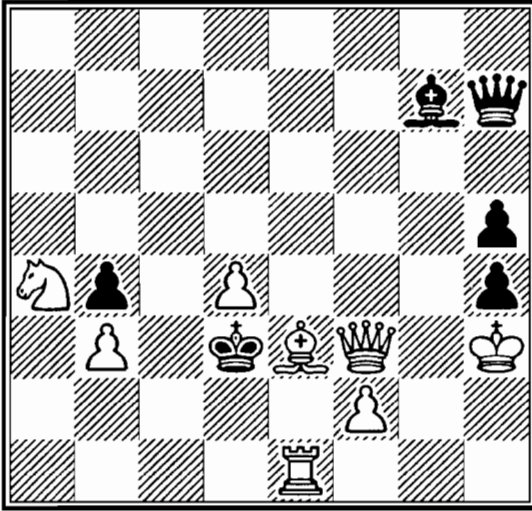
1.Qe4+ Kxe4 (1...Qxe4 2.Rd6 #; 1...Bxe4  
2.Be6 #) 2.Bc6 #

No. 124

*Mate in Two*

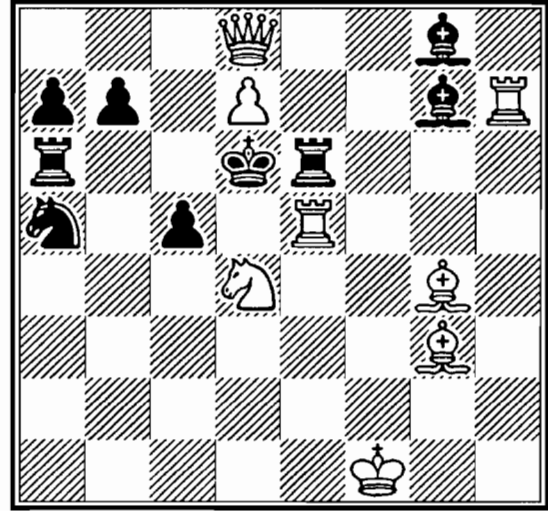
1.Qb4 Qe3 (1...Bxb4 2.Ng4 #) 2.Qxe1 #

No. 125

*Mate in Two*

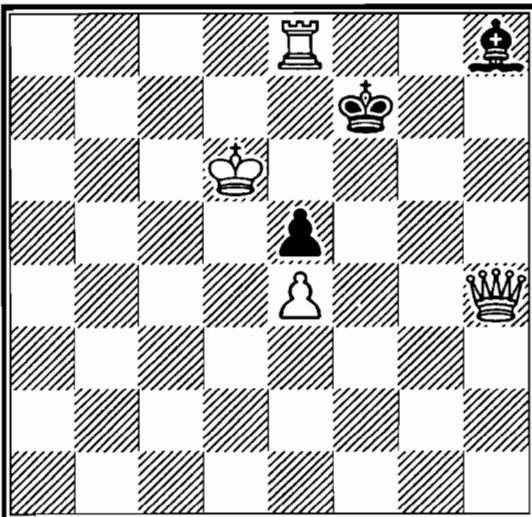
**1.Qf7 Qe4 (1...Ke4 2.Nc5#; 1...Kc2 2.Qc4#)**  
**2.Qc4#**

No. 127

*Mate in Two*

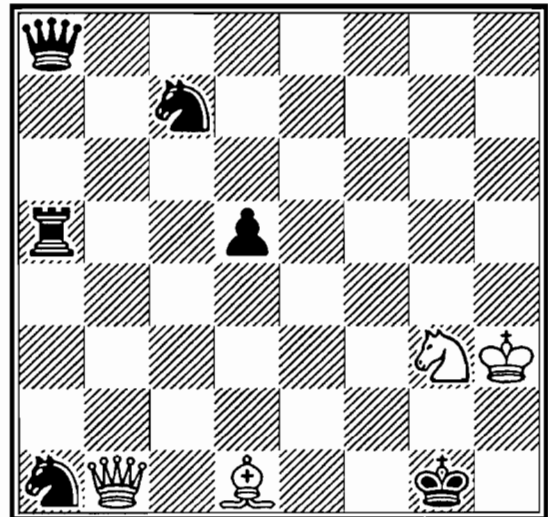
**1.Qe8 Rxe8 (1...cxd4 2.d8=Q#; 1...Nc6**  
**2.Nb5#; 1...Bf6 2.Qb8#) 2.dxe8=N#**

No. 126

*Mate in Two*

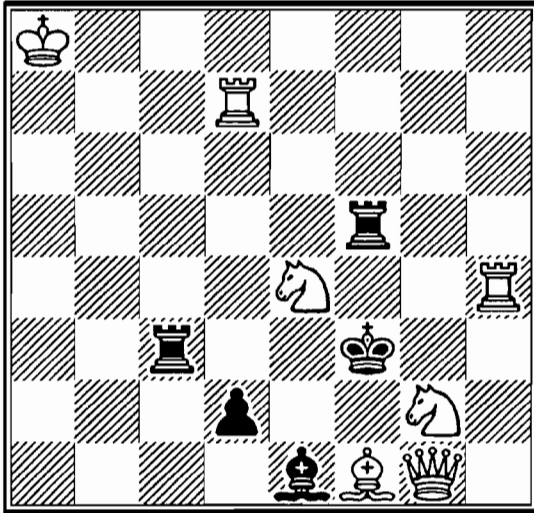
**1.Qg4 Bf6 (1...Bg7 2.Qe6#) 2.Qg8#**

No. 128

*Mate in Two*

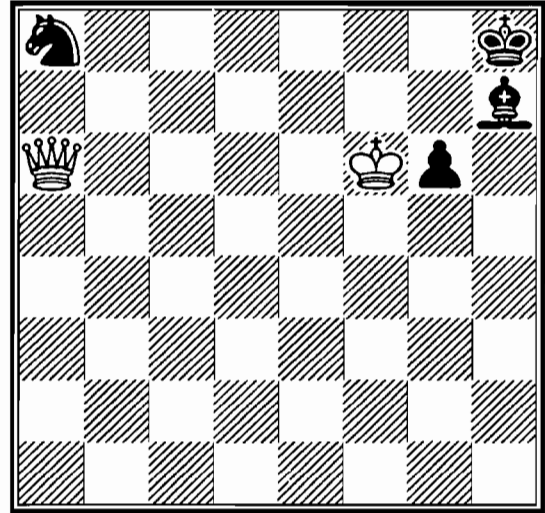
**1.Nh1 Kxh1 (1...Nc2 2.Bxc2#; 1...Qh8+**  
**2.Bh5#; 1...Qb7 2.Bb3#) 2.Be2#**

No. 129

*Mate in Two*

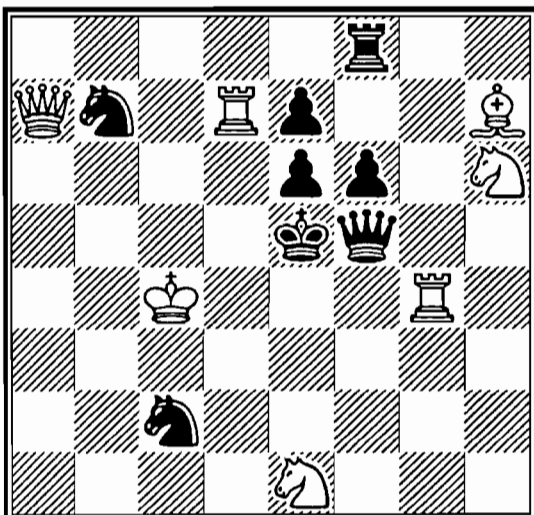
**1.Qc5 Rxc5** (1...Rfxc5 2.Rf4#; 1...Rf8+ 2.Qxf8#; 1...Bg3 2.Nxd2#) **2.Rd3#**

No. 131

*Mate in Two*

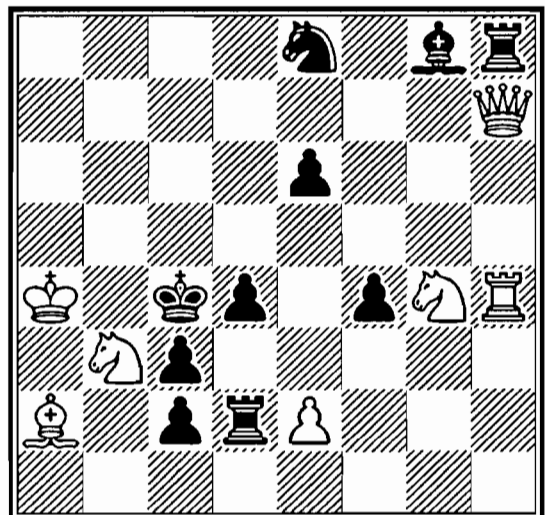
**1.Qa1 Bg8** (1...Kg8 2.Qxa8#; 1...Nc7 2.Kf7#) **2.Kxg6#**

No. 130

*Mate in Two*

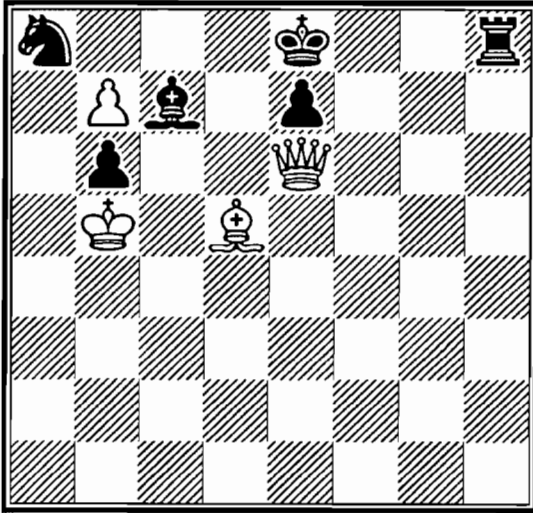
**1.Kb3 Qg5** (1...Nd4+ 2.Qxd4#; 1...Qxg4 2.Nd3#) **2.Nd3#**

No. 132

*Mate in Two*

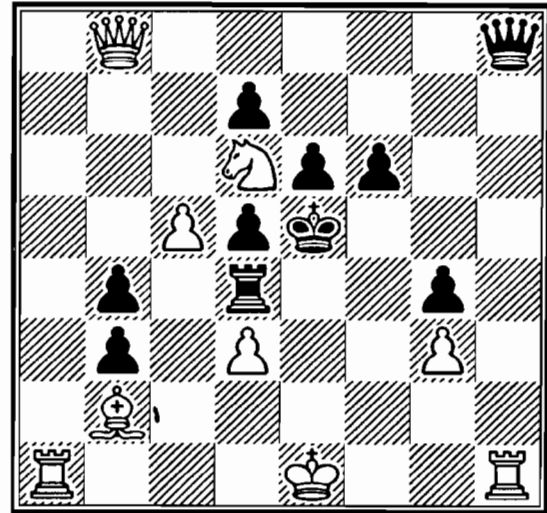
**1.e4 fxe3** (1...dxe3 2.Nxe3#; 1...Bxh7 2.Ne5#; 1...Kd3 3.Nc1#) **2.Nxe3#**

No. 133

*Mate in Two*

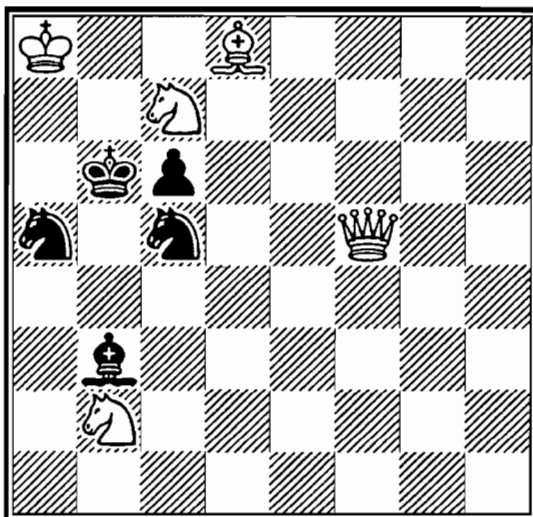
**1.b8=N Rf8 (1...Bxb8 2.Qc8#) 2.Qd7#**

No. 135

*Mate in Two*

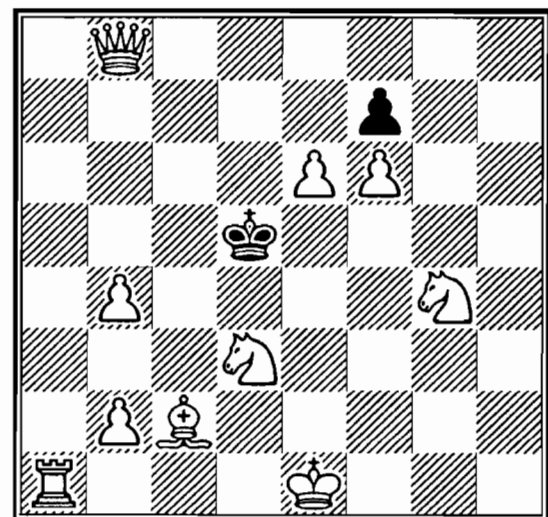
**1.Rf1 f5 (1...Qxb8 2.Nf7#) 2.Qxh8#**

No. 134

*Mate in Two*

**1.Qb1 Nc4 (1...Ncb7 2.Na4#) 2.Nxc4#**

No. 136

*Mate in Two*

**1.0-0-0 Ke4 (1...Kd4 2.Nde5#; 1...Kc4 2.Nde5#; 1...fxe6 2.Nde5#; 1...Kxe6 2.Nc5#) 2.Ne1#**

# Part II

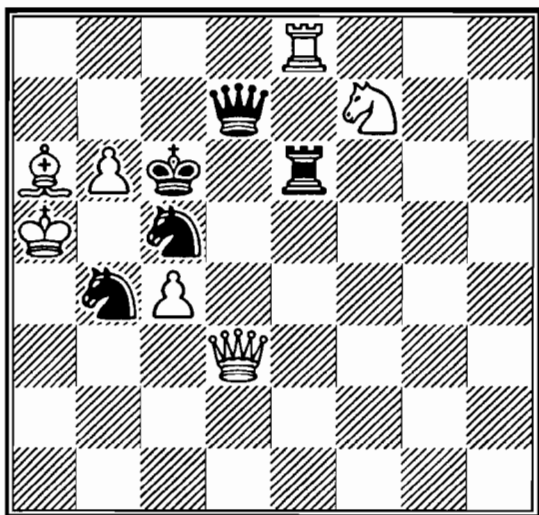


**Checkmate  
in  
Three Moves**





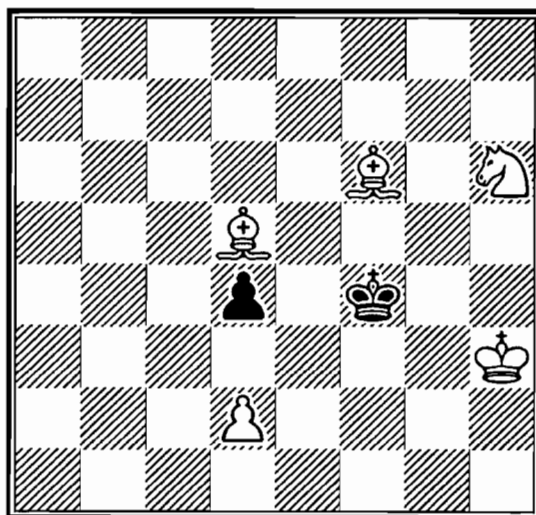
No. 137  
A First Attempt



Mate in Three

1.Rc8+ Qxc8 2.Qd6+ Rxd6 3.Ne5#

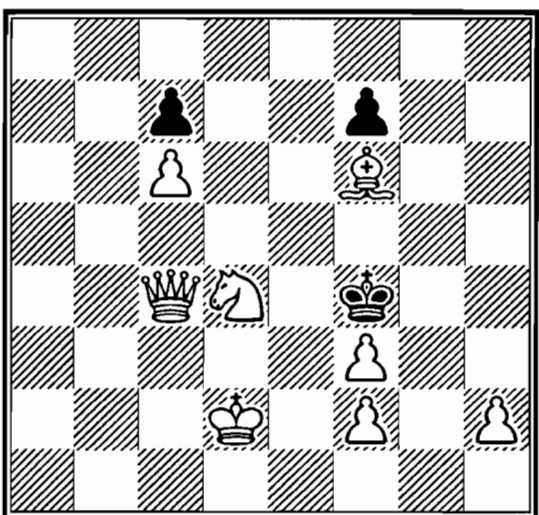
No. 139



Mate in Three

1.Bh1 d3 2.Kg2 Ke4 3.Kg3#

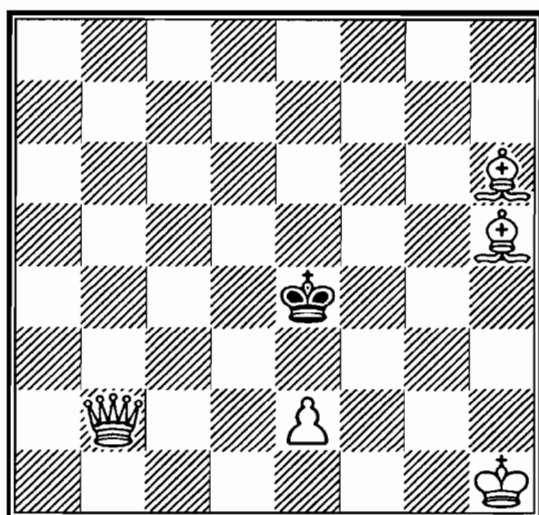
No. 138



Mate in Three

1.Qe6 fxe6 2.h4 e5 3.Bg5#

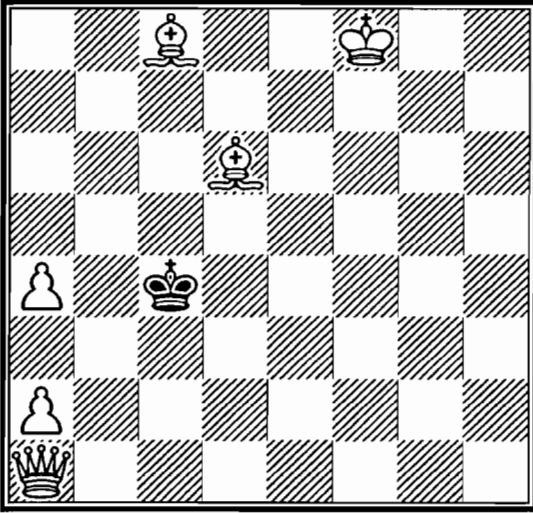
No. 140



Mate in Three

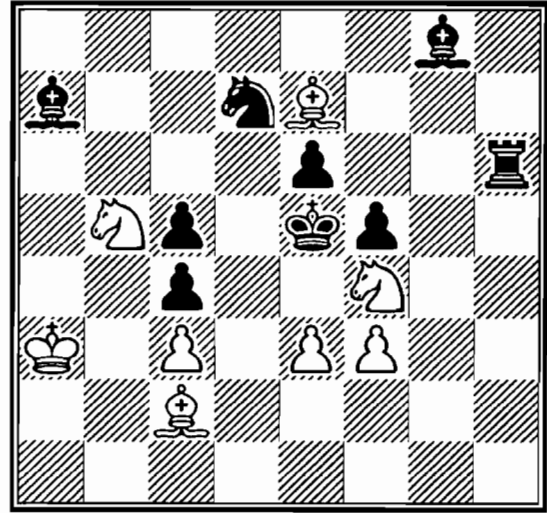
1.Bg7 Kd5 2.Be8 Ke4 (2...Kd6 3.Qe5#;  
2...Kc5 3.Qd4#) 3.Qe5#

No. 141

*Mate in Three*

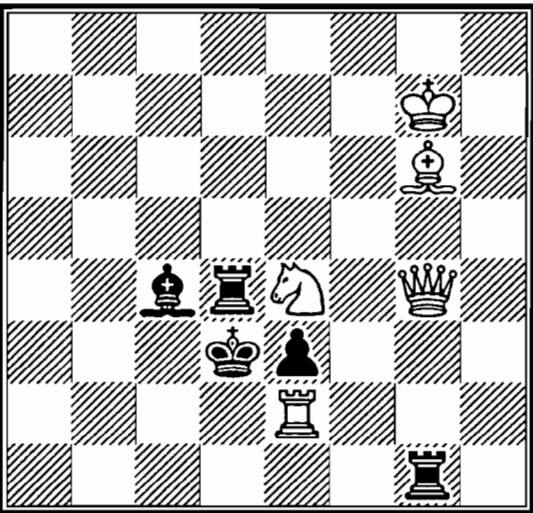
**1.Be5 Kd3** (1...Kb4 2.Qc3+ Kxa4 3.Bd7#;  
1...Kd5 2.Qd4+ Kc6 3.Qd6#) **2.Bg4 Ke3**  
(2...Kc4 3.Qd4#; 2...Kd2 3.Qc3#; 2...Kc2  
3.Qd1#) **3.Qd4#**

No. 143

*Mate in Three*

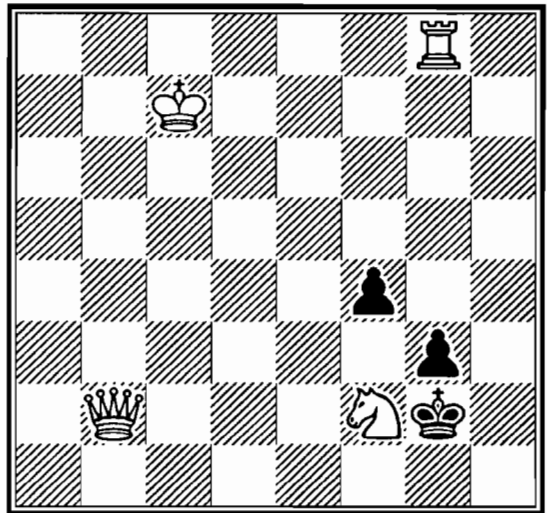
**1.Ba4 Bb6** (1...Bb8 2.Nd4 cxd4 3.cxd4#;  
1...Rh1 2.Ng6+ Kd5 3.Nc7#) **2.Nd6 Rh7**  
**3.Nxc4#**

No. 142

*Mate in Three*

**1.Rb2 Rxc4** (1...Rxe4 2.Qxe4+ Kc3 3.Qe5#;  
1...Rd7+ 2.Qxd7+ Bd5 3.Qxd5#) **2.Nc5+ Kc3**  
**3.Na4#**

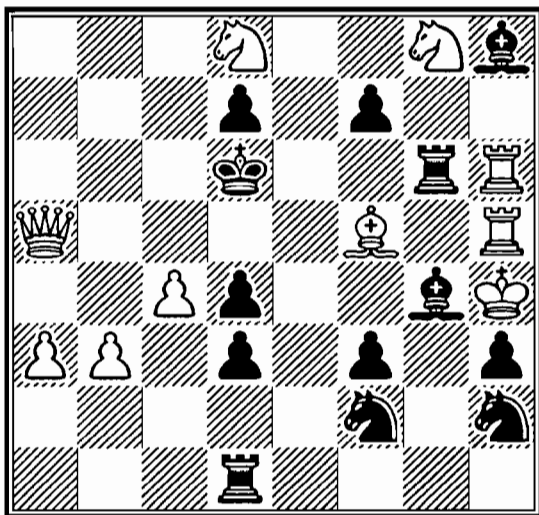
No. 144

*Mate in Three*

**1.Ng4+ Kh3** (1...Kh1 2.Qh2+ gxh2 3.Nf2#;  
1...Kf3 2.Qc2 g2 3.Qd3#; 1...Kf1 2.Ra8 g2  
3.Ra1#) **2.Nh2 f3** (2...gxh2 3.Qh8#; 2...g2  
3.Qh8#; 2...Kh4 3.Qh8#) **3.Rh8#**

No. 145

*Certum pete Finem*

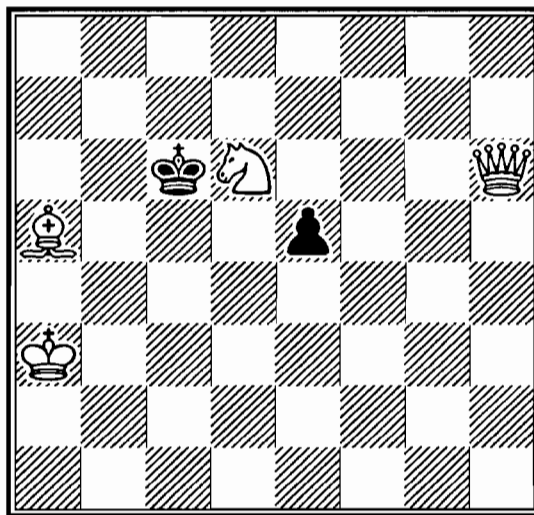


*Mate in Three*

**1.Kg3 Bxh5** (1...Bxf5 2.Kf4 [ $\Delta$  3.Qb6#] Be5+ 3.Qxe5#; 1...Nh1+ 2.Kf4 Be5+ 3.Qxe5#; 1...Rg1+ 2.Kf4 d2 3.Qb6#; 1...Be5+ 2.Qxe5+ Kxe5 3.Nxf7#) **2.Kf4 Be5+ 3.Qxe5#**

No. 147

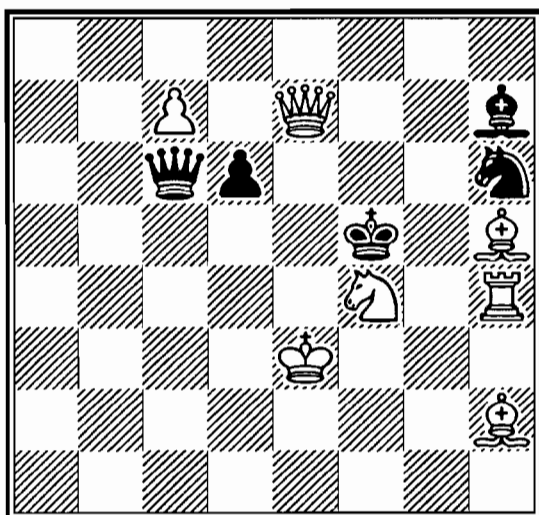
*C'est le premier pas qui coute*



*Mate in Three*

**1.Bb4 Kd5** (1...e4 2.Qh7 Kb6 3.Qb7#; 1...Kd7 2.Qh7+ Ke6 3.Qf7#; 1...Kc7 2.Qh7+ Kd8 3.Ba5#) **2.Qh7 Kd4** (2...Kc6 3.Qb7#; 2...Ke6 3.Qf7#; 2...e4 3.Qxe4#) **3.Qe4#**

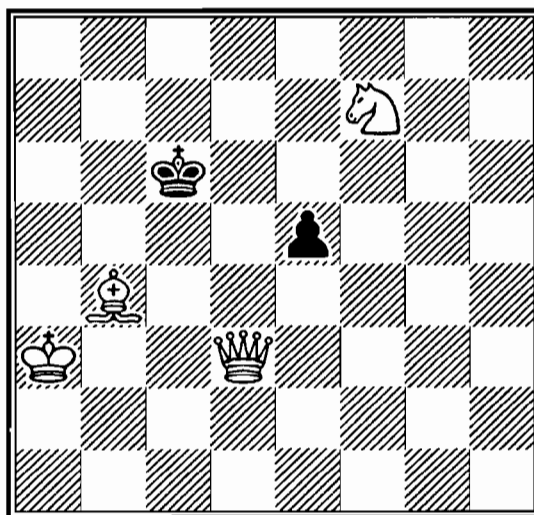
No. 146



*Mate in Three*

**1.Kd2 Qc3+** (1...Qd5+ 2.Nxd5 Ng8 [2...Ng4 3.c8=B#] 3.Ne3#; 1...Qe8 2.Bxe8 Bg8 3.Bg6#; 1...d5 2.Bg4+ Nxg4 3.Rh5#) **2.Kxc3** ( $\Delta$  3.c8=B#) **Bg8 3.Bg6#**

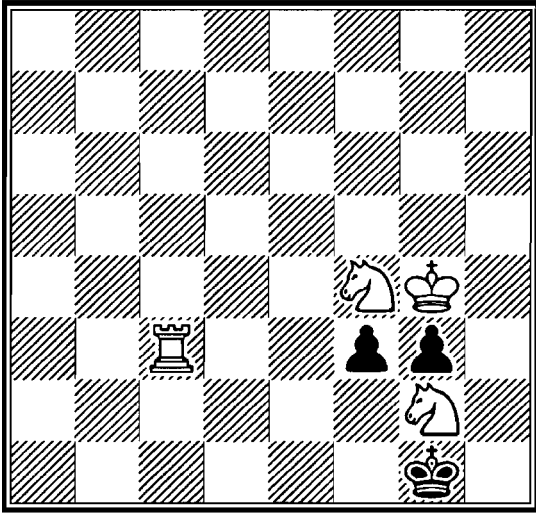
No. 148



*Mate in Three*

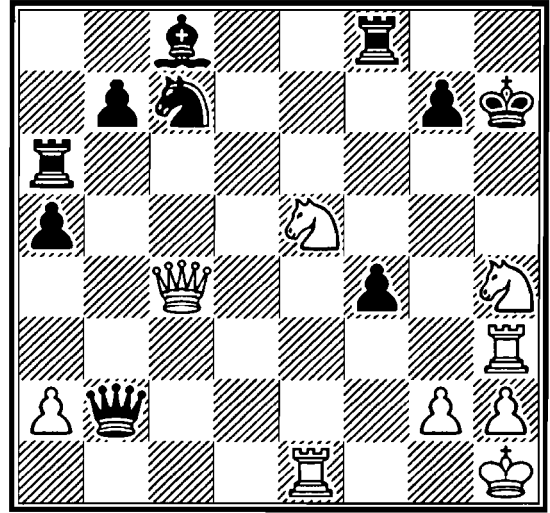
**1.Qh7 Kb5** (1...Kd5 2.Nd6 Kd4 [2...Ke6 3.Qf7#; 2...Kc6 3.Qb7#] 3.Qe4#; 1...Kd7 2.Nd6+ Kd8 3.Ba5#) **2.Nd6+ Kc6** (2...Kb6 3.Qb7#; 2...Ka6 3.Qb7#) **3.Qb7#**

No. 149

*Mate in Three*

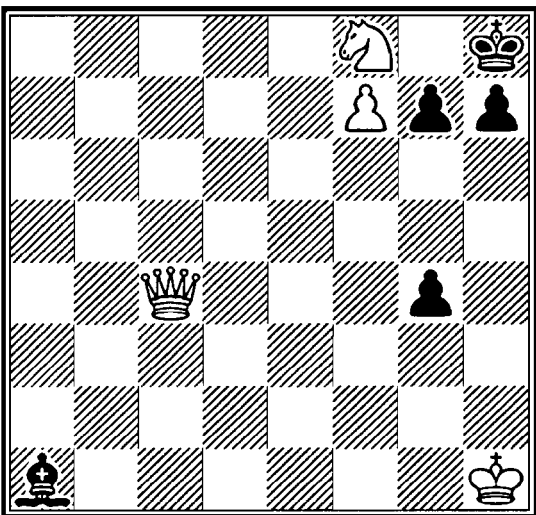
1.**Rc1+ Kf2** (1...Kh2 2.Nh4 f2 3.Nf3 #) 2.**Re1**  
fxg2 3.Nd3 #

No. 151

*Mate in Three*

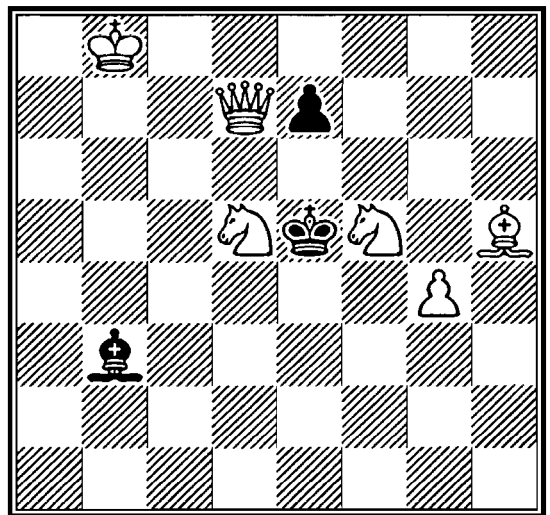
1.**Qe6 Rxe6** (1...Bxe6 2.Nf5+ Kg8 3.Ne7 #)  
2.**Nhg6+ Kg8** 3.**Rh8 #**

No. 150

*Mate in Three*

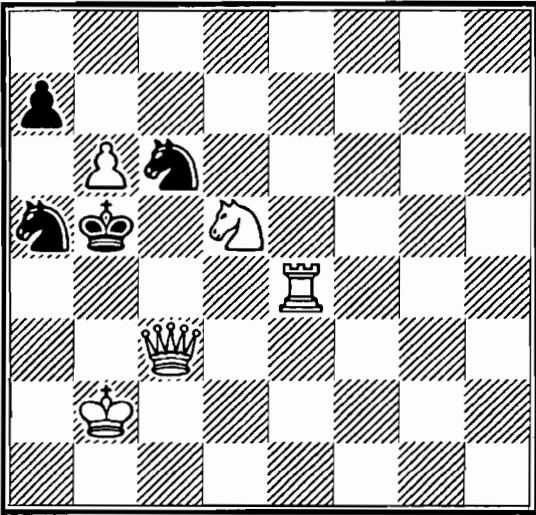
1.**Qf1 Bc3** (1...Bb2 2.Qb1 [ $\Delta$  3.Qxh7 #] g6  
3.Qxb2 #; 1...Be5 2.Qf5 g6 3.Qxe5 #; 1...g3  
2.Ng6+ hxg6 3.Qh3 #) 2.**Qd3 g6** 3.**Qxc3 #**

No. 152

*Mate in Three*

1.**Qa7 Bxd5** (1...Kxd5 2.Qd4+ Ke6 [2...Kc6  
3.Be8 #] 3.Ng7 #; 1...Ke4 2.Nf4 Kxf4  
[2...Kf3 3.Qe3 #; 2...Ke5 3.Qd4 #] 3.Qe3 #;  
1...Bc2 2.Qd4+ Ke6 3.Nf4 #) 2.**Qc5 Kf4**  
(2...Ke4 3.Qe3 #; 2...Ke6 3.Qxe7 #; 2...e6  
3.Qd4 #) 3.**Qe3 #**

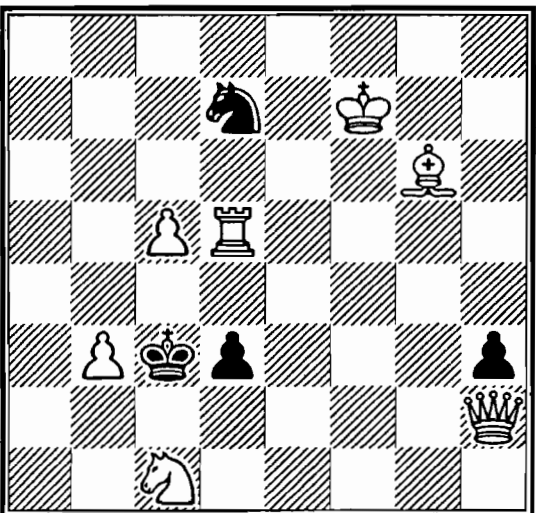
No. 153



Mate in Three

**1.Ra4 Kxa4** (1...Ka6 2.Qxc6 axb6 3.Qxb6#;  
 1...a6 2.Ka3 Nc4+ [2...Nd8 3.Rb4#] 3.Qxc4#;  
 1...Nb4 2.Nc7+ Kxa4 [2...Kxb6 3.Rxb4#]  
 3.Qa3#; 1...axb6 2.Nc7+ Kxa4 3.Qa3#)  
**2.Qb4+ Nxb4 3.Nc3#**

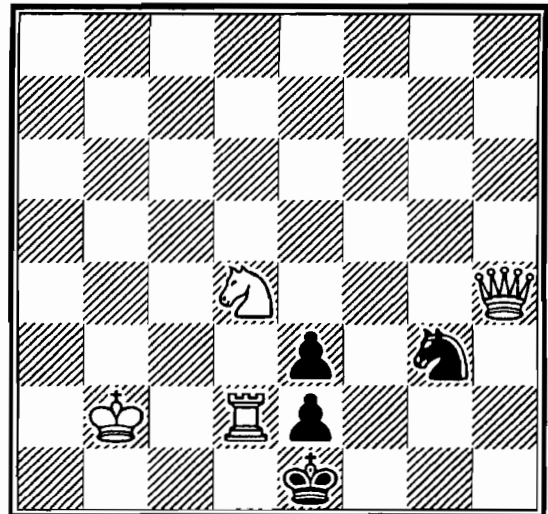
No. 154



Mate in Three

**1.Rd4 Kxd4** (1...Ne5+ 2.Ke6 d2 [2...Nxb6  
 3.Rc4#; 2...Kxd4 3.Qxe5#] 3.Qxd2#) **2.Nxd3  
 Kc3** (2...Ne5+ 3.Qxe5#; 2...Ke3 3.Qf2#;  
 2...Kd5 3.Qd6#) **3.Qb2#**

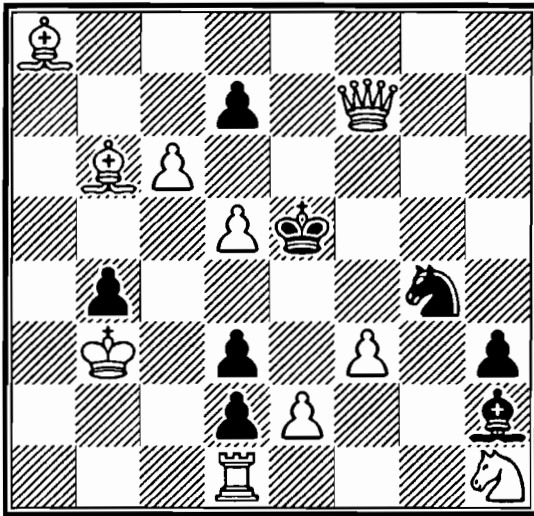
No. 155



Mate in Three

**1.Nf5 Kxd2** (1...Kf1 2.Qxg3 e1=Q 3.Qg2#)  
**2.Qb4+ Kd3** (2...Kd1 3.Nxe3#) **3.Qd4#**

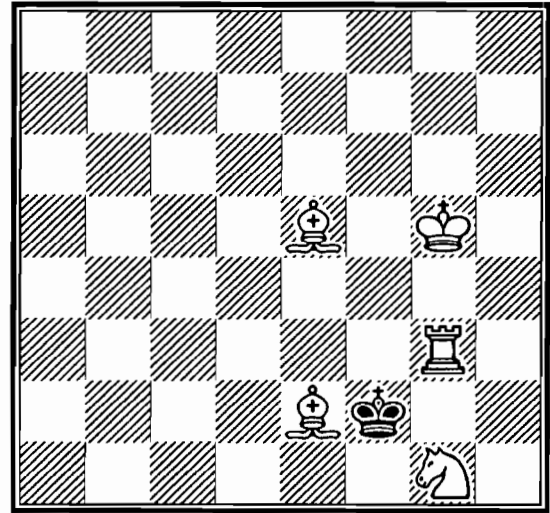
No. 156



*Mate in Three*

**1.Qg7+ Nf6** (1...Kd6 2.c7 Be5 3.c8=N#;  
 1...Kxd5 2.Qe7 Nf2 [2...dxe2 3.cxd7#;  
 2...dxc6 3.e4#] 3.cxd7#; 1...Kf5 2.Bd8 Kf4  
 [2...Bf4 3.e4#; 2...dxc6 3.Qg5#] 3.Qg5#;  
 1...Kf4 2.Bd4 Kf5 [2...dxe2 3.Qxg4#; 2...Nf6  
 3.Qxf6#] 3.Qxg4#) **2.e4 Bg3** (2...Bf4  
 3.Qe7#; 2...Bg1 3.Qg3#; 2...Kf4 3.Qxf6#;  
 2...Kd6 3.Qxf6#; 2...d6 3.Qg5#; 2...dxc6  
 3.Qc7#) **3.Qxg3#**

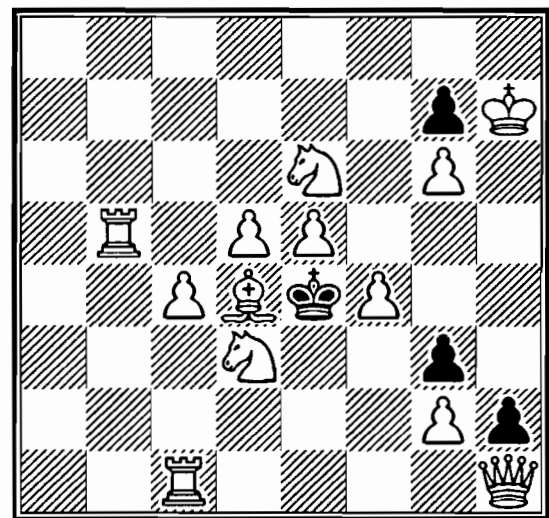
No. 157



*Mate in Three*

**1.Rg2+ Kxg2** (1...Ke3 2.Bc4 Ke4 3.Re2#)  
**2.Nh3 Kxh3** (2...Kh1 3.Bf3 #) **3.Bf1 #**

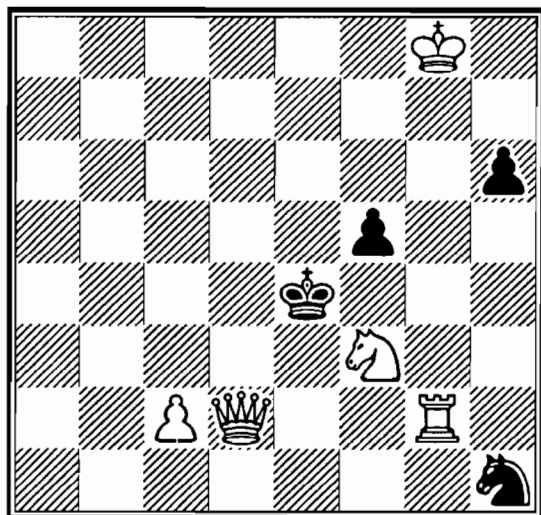
No. 158



*Mate in Three*

**1.Rg1 Kf5** (1...Kxd3 2.Ra1 Ke4 [2...Kc2  
 3.Qd1 #; 2...Kxc4 3.Qf1 #] 3.Qb1 #; 1...hxg1=N  
 2.Ndc5+ Kf5 3.Qh5 #) **2.Nf2 gxh2** (2...hxg1=N  
 3.Qh5 #) **3.g4#**

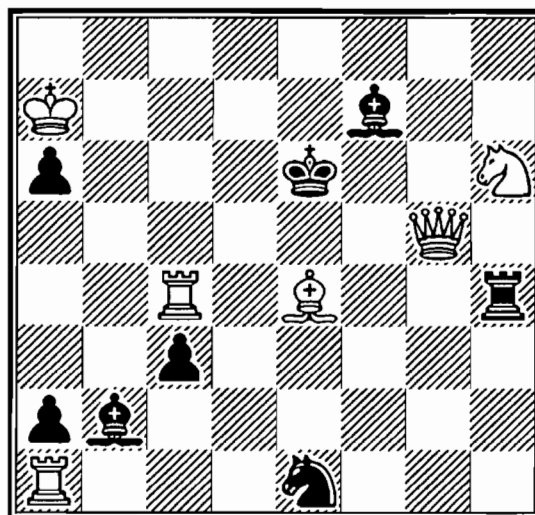
No. 159  
Just for Fun



Mate in Three

1.Qc3 Nf2 (1...Ng3 2.Qd4+ Kxf3 3.Rf2#;  
1...Kd5 2.Rd2+ Ke4 [2...Ke6 3.Qe5#]  
3.Rd4#; 1...Kf4 2.Nd2 h5 [2...Ng3 3.Qg3#]  
3.Qd4#; 1...h5 2.Ng5+ Kd5 [2...Kf4 3.Qd4#]  
3.Rd2#) 2.Qe5+ Kxf3 3.Rg3#

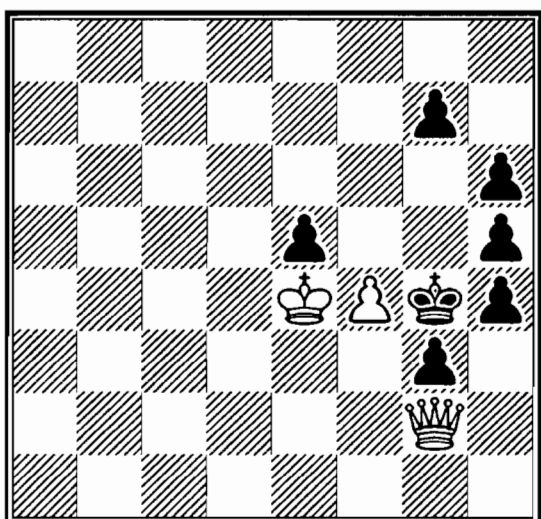
No. 161



Mate in Three

1.Rd4 Rxh6 (1...Rf4 2.Rxe1 Rf1 3.Bf5#;  
1...Rxe4 2.Qf5+ Ke7 3.Qxf7#; 1...Rh5  
2.Bf5+ Ke5 3.Qg7#; 1...Bg6 2.Qxg6+ Ke5  
[2...Ke7 3.Qf7#] 3.Qd6#) 2.Bb1 axb1=Q  
(2...Rf6 3.Qe3#; 2...Bxa1 3.Bxa2#) 3.Rxa6#

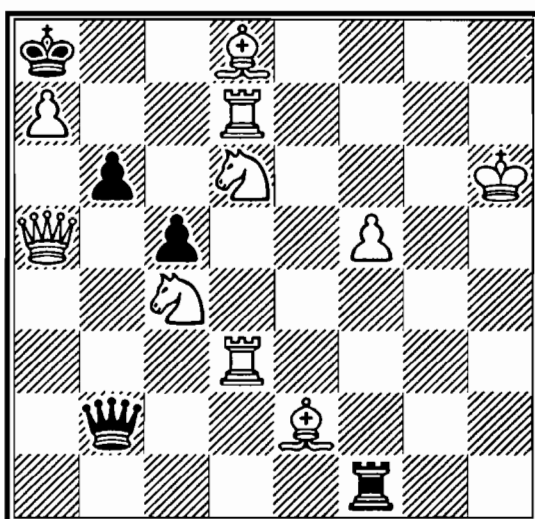
No. 160



Mate in Three

1.fxg5 g6 (1...Kg5 2.Qf3 Kg6 [2...g6 3.Qf4#]  
3.Qf5#; 1...g5 2.e6 h3 3.Qf3#) 2.Qf1 g2  
(2...h3 3.Qf4#; 2...g5 3.Qf5#) 3.Qxg2#

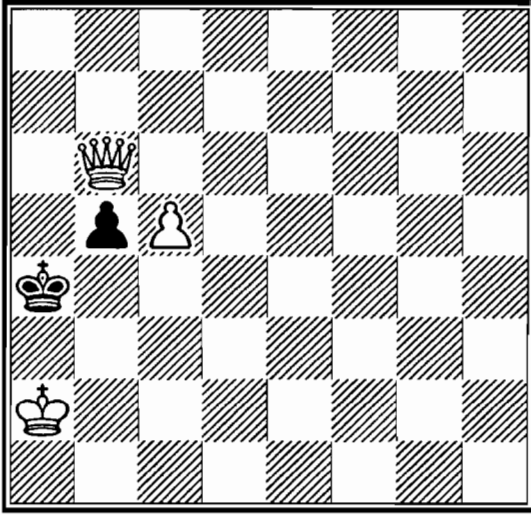
No. 162



Mate in Three

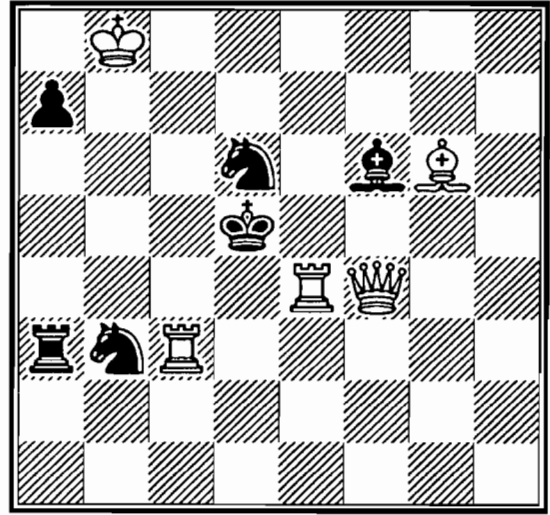
1.Qa1 Qb4 (1...Rxf5 2.Qh1+ Rd5 3.Qxd5#;  
1...Re1 2.Bf3+ Re4 3.Bxe4#) 2.Bg5 Rh1+  
3.Qxh1#

No. 163

*Mate in Three*

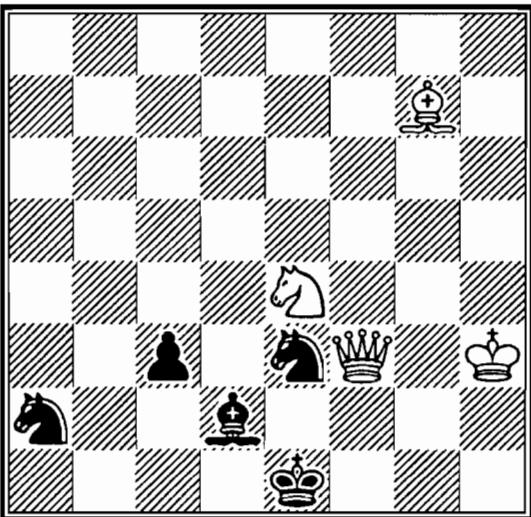
**1.Qh6 Kb4** (1...Ka5 2.Kb3 b4 3.Qb6#) **2.Qc1 Ka5 3.Qa3#**

No. 165

*Mate in Three*

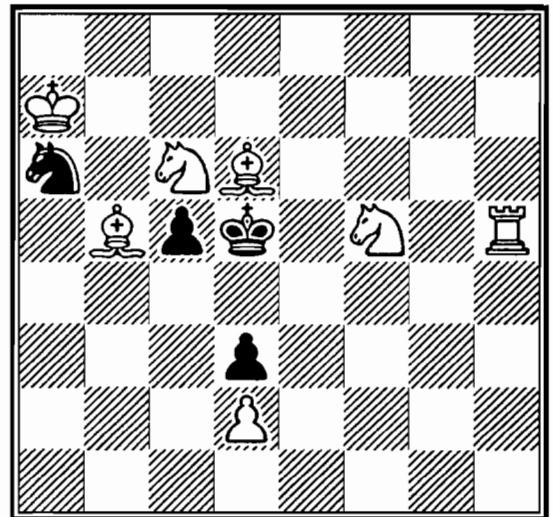
**1.Re6 Kxe6** (1...Bxc3 2.Qxd6+ Kc4 3.Bd3#; 1...Ra6 2.Rxd6+ Rxd6 3.Qe4#) **2.Rc6 Kd7** (2...Kd5 3.Qxd6#; 2...Be5 3.Qf7#; 2...Be7 3.Qf5#) **3.Qxd6#**

No. 164

*Mate in Three*

**1.Bd4 Nc1** (1...c2 2.Qf2+ Kd1 3.Qxd2#; 1...Bc1 2.Ng3 Kd2 3.Qe2#; 1...Nf5 2.Nf2 Nxd4 [2...Nb4 3.Qd1#] 3.Nd3#; 1...Nd5 2.Bf2+ Kf1 3.Qd1#) **2.Nxc3 Bxc3** (2...Nf1 3.Bf2#; 2...Nd1 3.Qh1#) **3.Bxc3#**

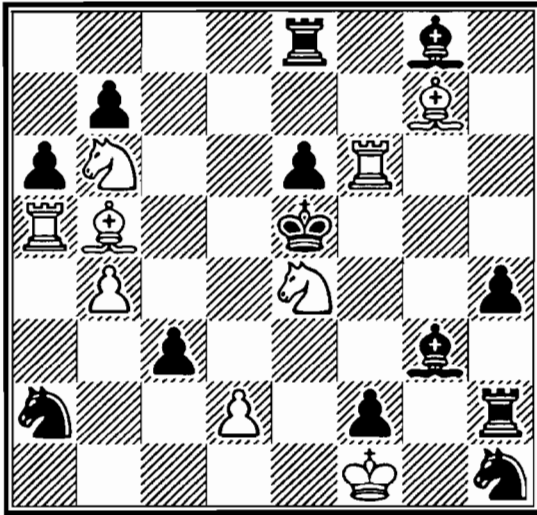
No. 166

*Mate in Three*

**1.Bc4+ Kxc4** (1...Kxc6 2.Rh7 Nb4 3.Rc7#; 1...Ke4 2.Nfd4 cxd4 [2...Nb4 3.Rh4#] 3.Bd5#) **2.Nfd4 cxd4** (2...Nb4 3.Rxc5#) **3.Na5#**



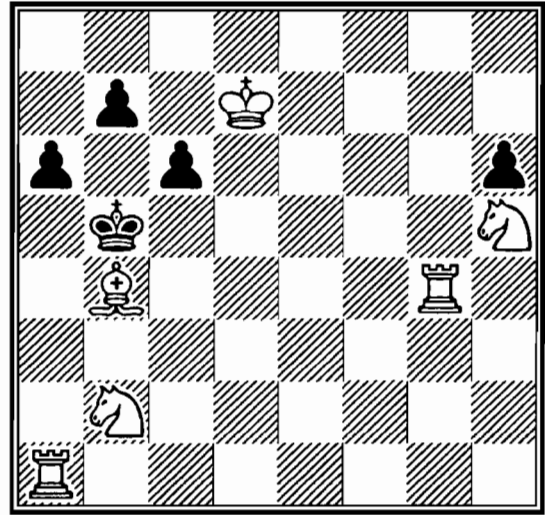
**No. 167**  
*The Steinitz Gambit*



*Mate in Three*

**1.Ke2 f1=Q+** (1...f1=N+ 2.Rf2+ Kxe4 3.d3#)  
**2.Ke3 Qe1+** (2...Qg1+ 3.Rf2#; 2...Qxb5 3.d4#) **3.Be2#**

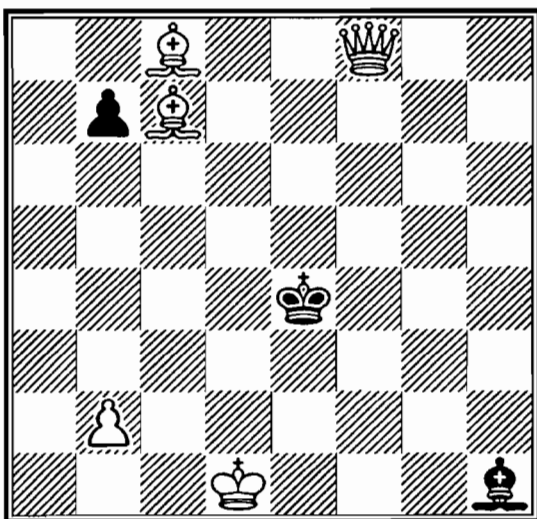
**No. 169**



*Mate in Three*

**1.Ba5 b6** (1...Kc5 2.Nd3+ Kd5 [2...Kb5 3.Rb4#] 3.Nf6#; 1...c5 2.Nc4 b6 3.Nd6#)  
**2.Na4 bxa5** (2...c5 3.Nc3#) **3.Rb1#**

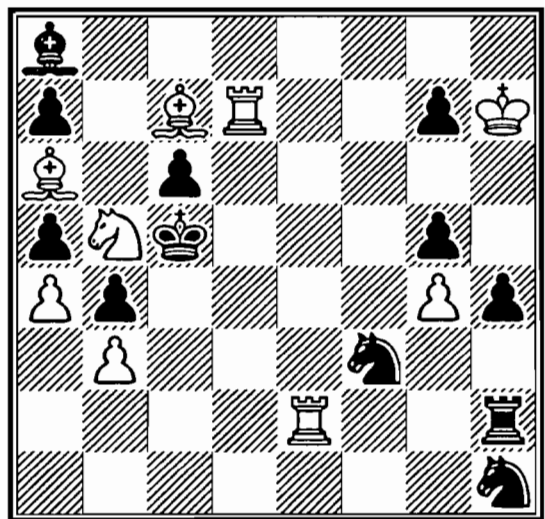
**No. 168**



*Mate in Three*

**1.Qc5 Kf3** (1...Bf3+ 2.Kd2 bxc8=Q 3.Qe3#; 1...Kd3 2.Bf5+ Be4 3.Qc3#; 1...b6 2.Bb7+ Kd3 3.Qc3#) **2.Bb6 Kg2** (2...Kg3 2.Qf2#; 2...Kf4 3.Qe3#) **3.Qf2#**

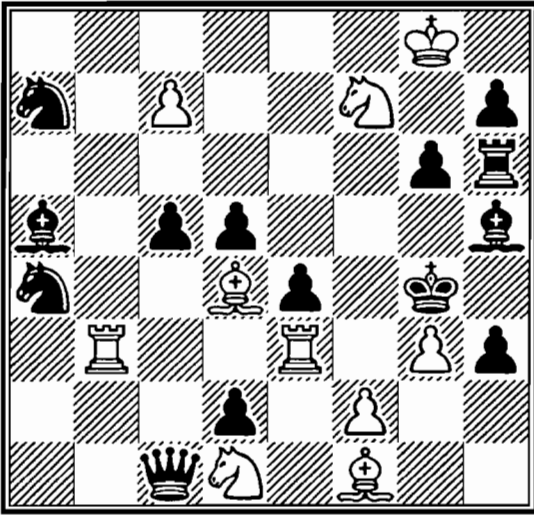
**No. 170**  
*Athos*



*Mate in Three*

**1.Bb7 Bxb7** (1...Rxe2 2.Bb8 cxb5 3.Bxa7#)  
**2.Nd6 Kd4 3.Ne4#**

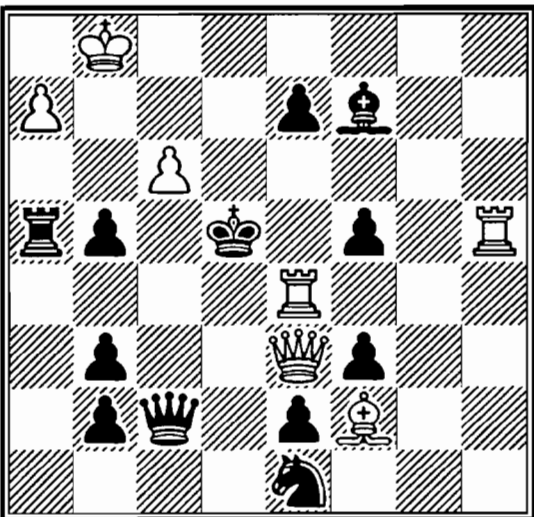
No. 171  
*Porthos*



*Mate in Three*

**1.Rb6 Bxb6** (1...Nxb6 2.Rf3 Kxf3 [2...exf3 3.Ne3#] 3.Ne5#; 1...cxd4 2.Rf6 g5 [2...Bxc7 3.Be2#] 3.Nxh6#; 1...Nc8 2.Be2+ Kf5 3.Rf6#; 1...Qxd1 2.Bf6 Kf5 3.Nxh6#) **2.Bb5 Nxb5 3.c8=Q #**

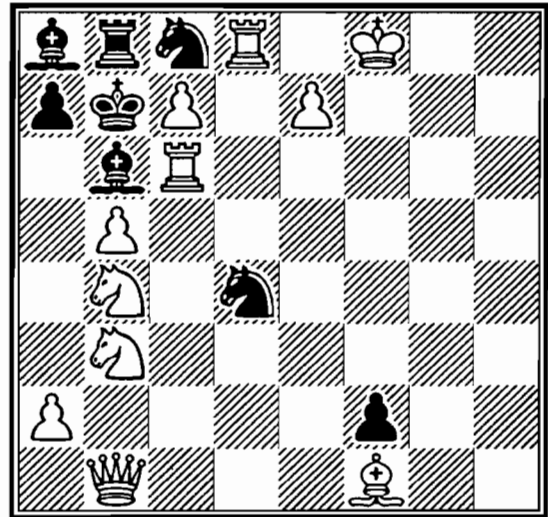
No. 172  
*Aramis*



*Mate in Three*

**1.Re6 Bxe6** (1...b4 2.Rxf5+ Qxf5 3.Qxb3#; 1...Qd3 2.Qe5+ Kc4 3.Qc5#) **2.Rh6 Kxc6** (2...Qe4 3.Qc5#) **3.Qxe6 #**

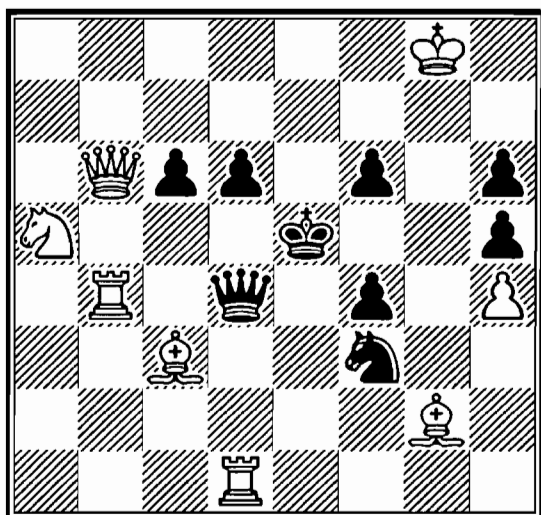
No. 173  
*d'Artagnan*



*Mate in Three*

**1.Na6 Nxb5** (1...Nxc6 2.bxc6+ Kxc6 3.Qe4#; 1...Ne6+ 2.Rxe6 Bxc7 3.Nc5#) **2.Rd7 Kxc6 3.cxb8=N #**

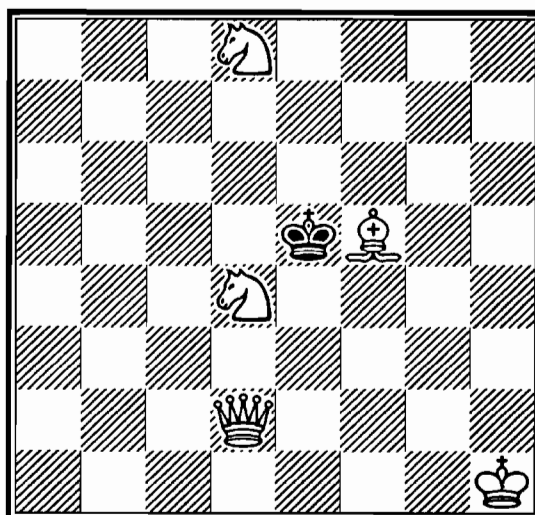
No. 174



Mate in Three

1.Qxc6 Ke6 (1...Kf5 2.Bh3+ Ke5 [2...Kg6 3.Qe8#] 3.Nc4#; 1...f5 2.Qd7 Ke4 [2...Nxh4 3.Qe7#; 2...Qxc3 3.Qxd6#] 3.Qe6#; 1...d5 2.Qd7 Nd2 3.Bxd4#) 2.Qe8+ Kd5 (2...Kf5 3.Bh3#) 3.Rb5#

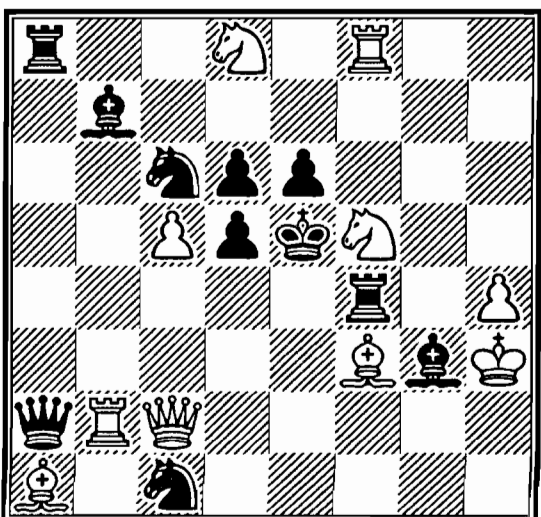
No. 176



Mate in Three

1.Be6 Kd6 (1...Ke4 2.Nc2 Kf3 3.Qe3#; 1...Kf6 2.Nf5 Kg6 3.Qh6#) 2.Nf5+ Kc5 (2...Ke5 3.Qd4#; 2...Kc7 3.Qd6#) 3.Qa5#

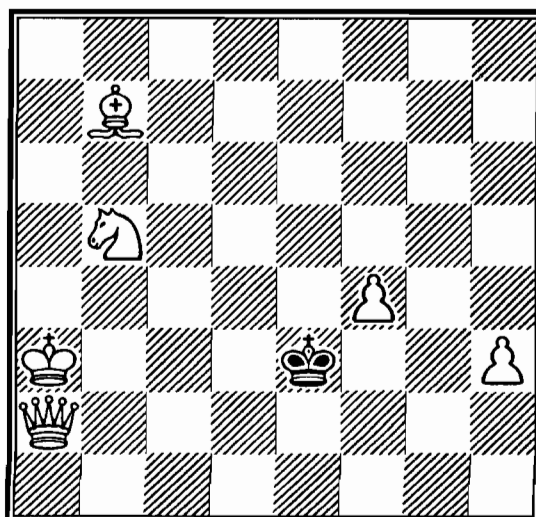
No. 175



Mate in Three

1.Qb2 Rxh4+ (1...Rxf3 2.Re2+ Kf4 3.Nxg3#; 1...Nd4 2.Qxg3 Nxf3 [2...dxc5 3.Qg7#] 3.Re2#) 2.Kxg3 Rxh2 3.Re2#

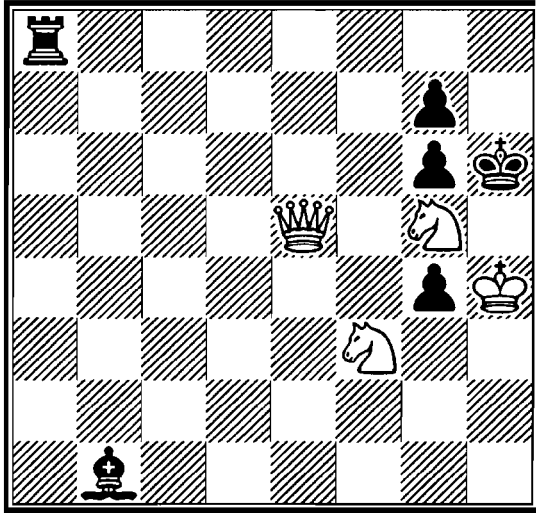
No. 177



Mate in Three

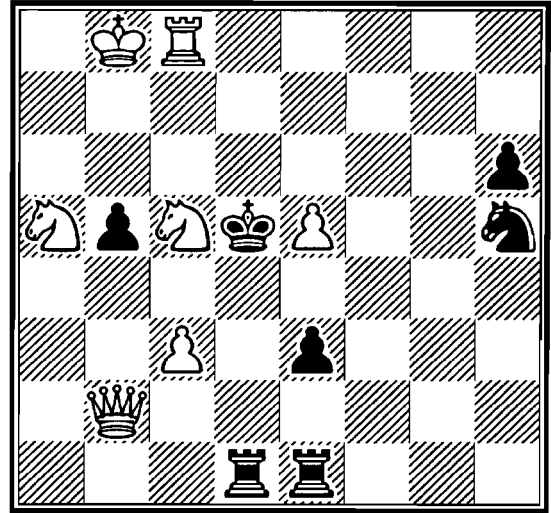
1.Nd4 Kxf4 (1...Kxd4 2.Qb3 Kc5 3.Qb4#) 2.Nf3 Kf5 (2...Kg3 3.Qh2#; 2...Ke3 3.Qd2#) 3.Qf7#

No. 178

*Mate in Three*

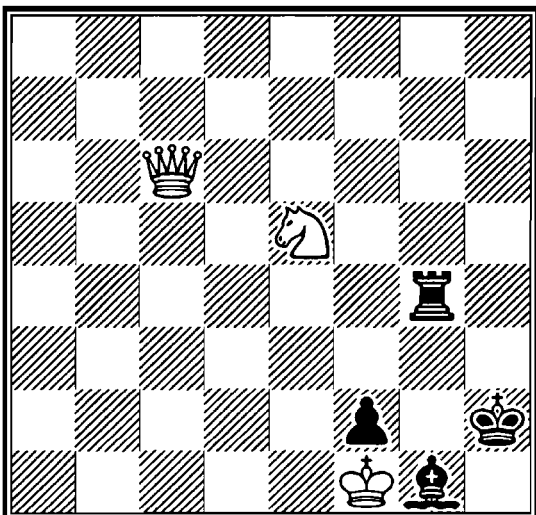
**1.Qb8 Rxb8** (1...Ba2 2.Qh2 gxf3 3.Kg4#;  
1...gxf3 2.Qxa8 f2 3.Qh8#; 1...Be4 2.Nf7+  
Kh7 3.N3g5#) **2.Ne5 Bf5** (2...Rf8 3.Nxg4#)  
**3.Nf7#**

No. 180

*Mate in Three*

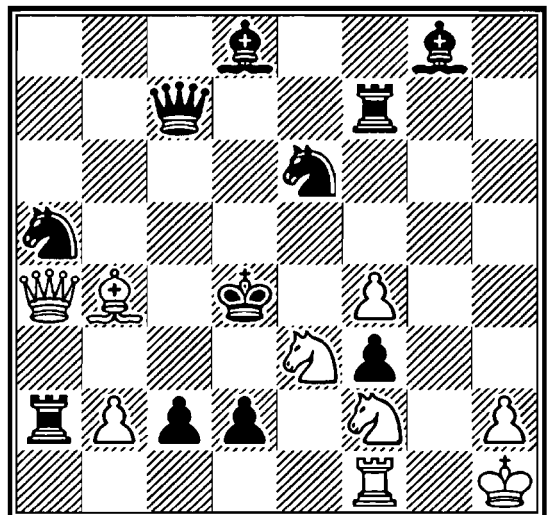
**1.Nc6 Kxc5** (1...Kc4 2.Nb4 Rb1 3.Ne4#;  
1...Rd4 2.c4+ Rxc4 [2...Kxc4 3.Qxd4#]  
3.Ne7#; 1...Rd3 2.Qxb5 Rxc3 3.Rd8#; 1...Nf6  
2.Ne7+ Kxe5 3.Qh2#) **2.c4 Kxc4** (2...bxc4  
3.Ne7#) **3.Nb4#**

No. 179

*Mate in Three*

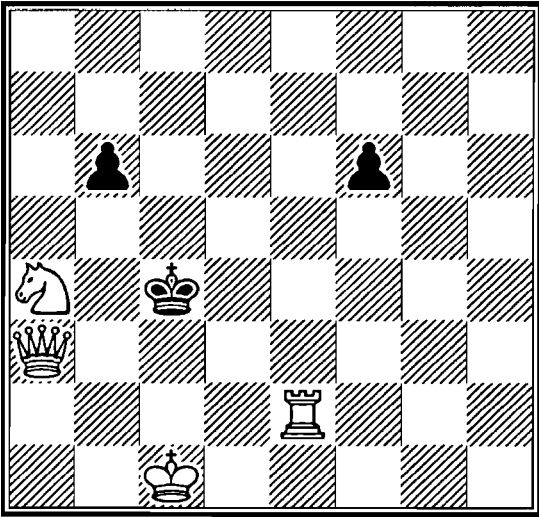
**1.Qh1+ Kxh1** (1...Kg3 2.Qf3+ Kh2 3.Nxg4#)  
**2.Nxg4 Bh2 3.Nxf2#**

No. 181

*Mate in Three*

**1.Qb5 Nxf4** (1...Kxe3 2.Qd5 Rxf4 [2...Ke2  
3.Qd3#; 2...Qc4 3.Qxd2#] 3.Qd3#) **2.Bd6**  
**Kxe3** (2...Rf5 3.Nxf5#) **3.Qe5#**

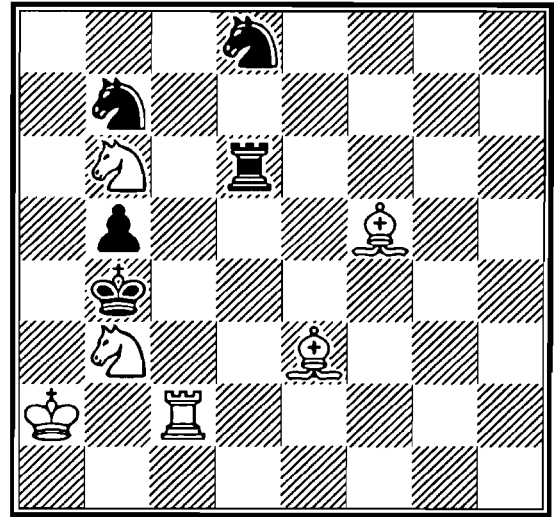
No. 182



Mate in Three

**1.Re7 Kb5** (1...f5 2.Re5 f4 3.Qc3#; 1...Kd4 2.Nxb6 f5 3.Qe3#; 1...Kd5 2.Qd3+ Kc6 3.Qd7#) **2.Rc7 f5 3.Nc3#**

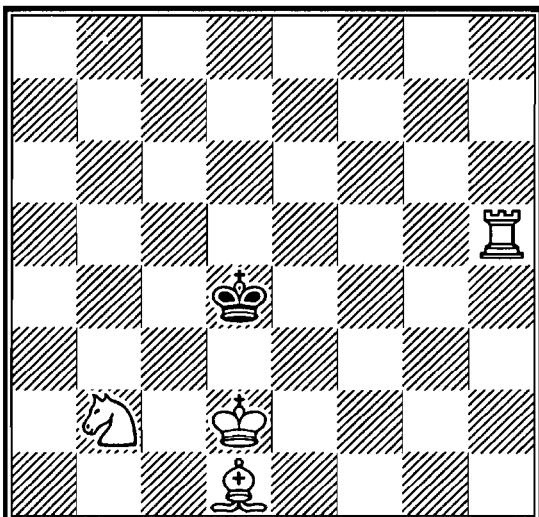
No. 184



Mate in Three

**1.Rd2 Kc3** (1...Nf7 2.Rxd6 Nfxd6 3.Bd2#; 1...Rc6 2.Rd4+ Kc3 3.Bd2#; 1...Na5 2.Bc5+ Kc3 3.Rc2#) **2.Rxd6 Nxd6 3.Bd2#**

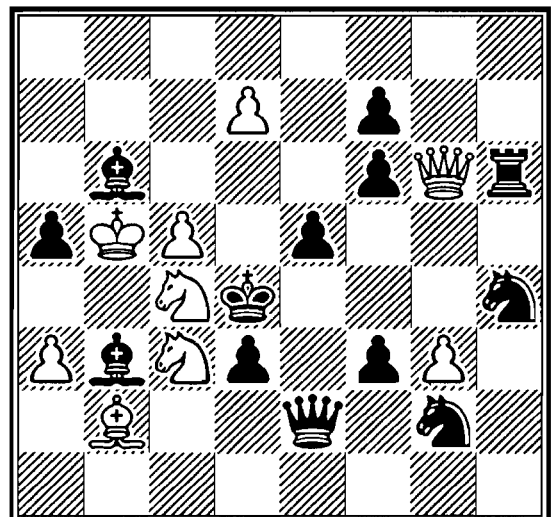
No. 183



Mate in Three

**1.Nd3 Ke4** (1...Kc4 2.Ke3 Kc3 3.Rc5#) **2.Kc3 Ke3 3.Re5#**

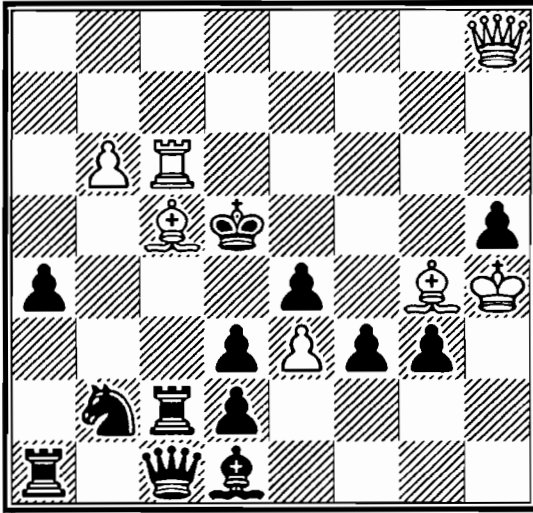
No. 185  
*Dedicated to E.B. Cook*



Mate in Three

**1.Kc6** ( $\Delta$  2.Nb5+ Kxc4 3.Nd6#) **Bxc4** (1...Kxc4 2.Nb5 fxg6 3.Nd6#) **2.Qe4+ Qxe4+ 3.Nd5#**

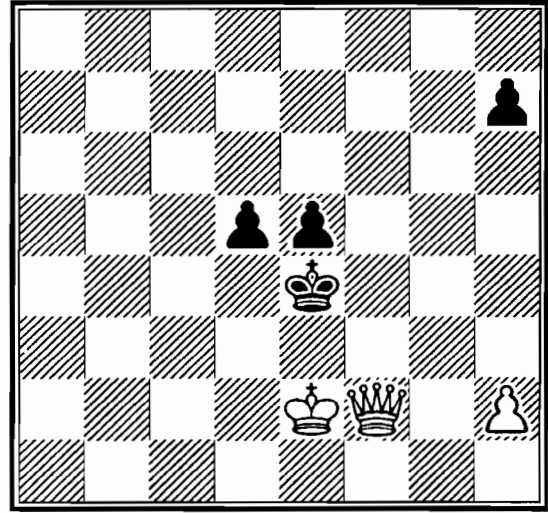
No. 186



*Mate in Three*

**1.b7** (Δ 2.Rb6 Kxc5 3.Qd4#) **Kxc6** (1...Nc4  
2.b8=N Qb2 3.Be6#) **2.Bd7+ Kxc5** (2...Kxd7  
3.Qc8#) **3.Qd4#**

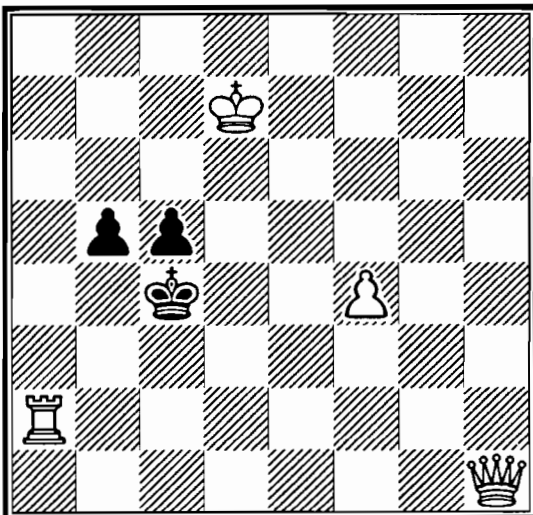
No. 188



*Mate in Three*

**1.h4 h5** (1...h6 2.h5 d4 3.Qf3#) **2.Qf8 Kd4**  
(2...d4 3.Qf3#) **3.Qb4#**

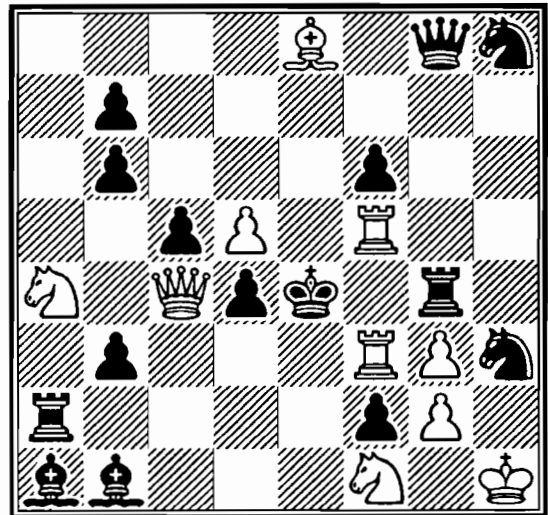
No. 187



*Mate in Three*

**1.Ra3 Kb4** (1...b4 2.Qf1+ Kd4 3.Qd3#;  
1...Kd4 2.Kd6 Kc4 [2...c4 3.Qd5#; 2...b4  
3.Qd5#] 3.Qe4#) **2.Qa8 Kc4** (2...c4 3.Qf8#)  
**3.Qe4#**

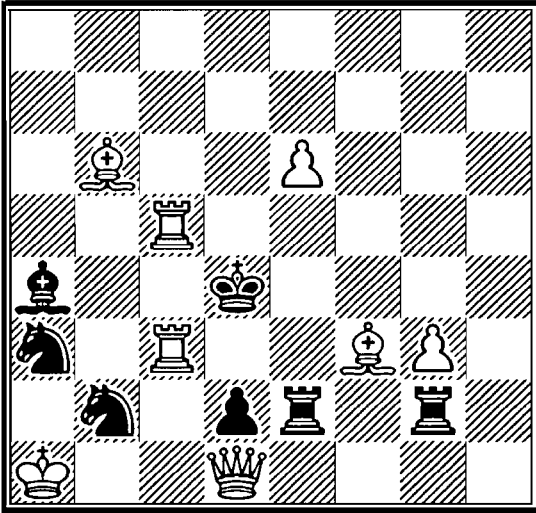
No. 189



*Mate in Three*

**1.Bd7 Rxd3 2.d6 Rxf3** (2...Qxc4 3.Nxd3#;  
2...Ng1 3.R3f4#) **3.gxf3#**

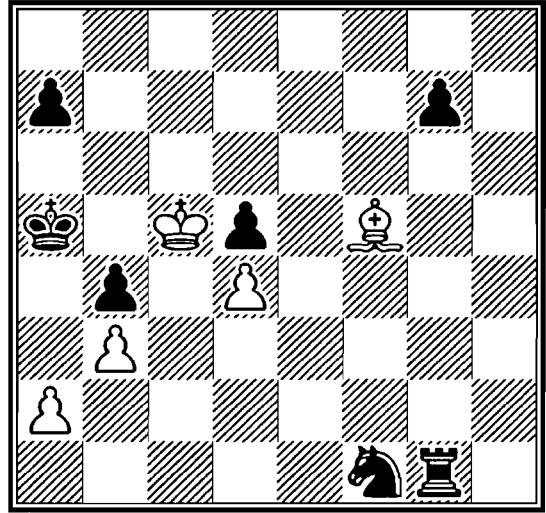
No. 190



*Mate in Three*

1.Qxd2+ Rxd2 2.Re3 Nc2+ (2...Kxe3 3.Rc3#; 2...Nbc4 3.Rd5#) 3.Rxc2#

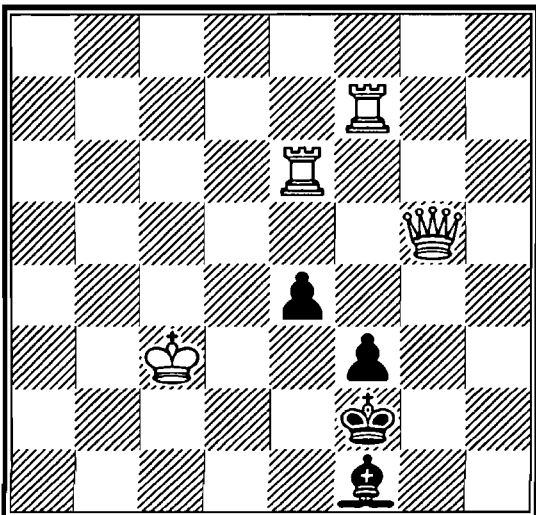
No. 192



*Mate in Three*

1.a3 (Δ 2.axb4+ Ka6 3.Bc8#) bxa3 (1...Ka6 2.Bc8+ Ka5 3.axb4#) 2.b4+ Ka4 3.Bc2#

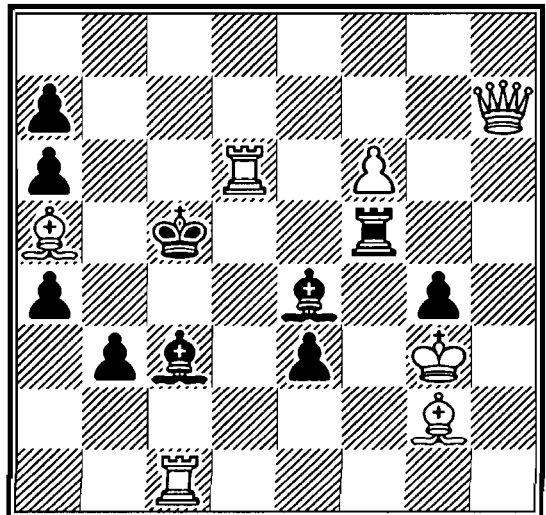
No. 191



*Mate in Three*

1.Rxf3+ exf3 (1...Kxf3 2.Rf6+ Ke2 3.Qd2#) 2.Re1 Kxe1 3.Qd2#

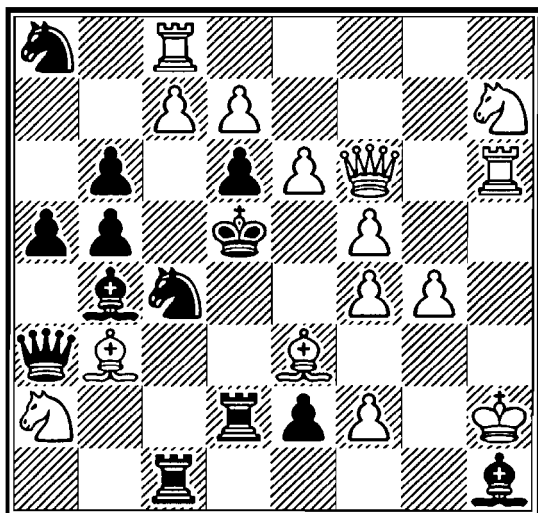
No. 193



*Mate in Three*

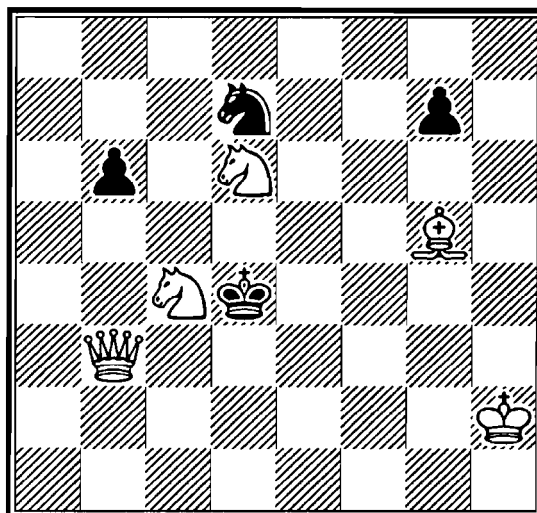
1.Rd5+ Rxd5 (1...Bxd5 2.Qxf5 Kc6 3.Qxd5#; 1...Kxd5 2.Qd7+ Ke5 3.Bxc3#) 2.Qxe4 Rd6 3.Qb4#

No. 194

*Mate in Three*

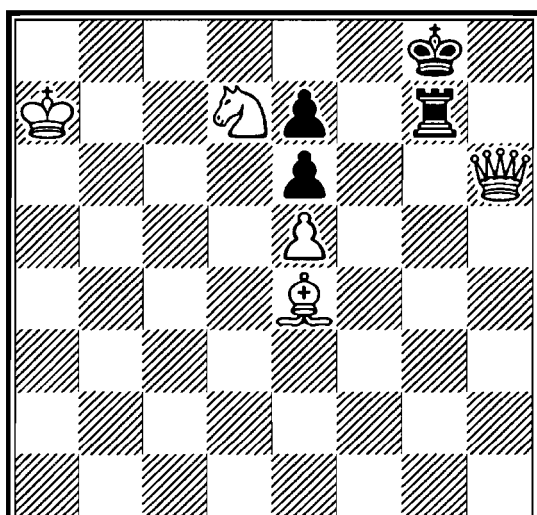
1.Qa1 Qb2 (1...Bc3 2.Nxc3+ Rxc3 3.Qxh1 #)  
2.Nxb4+ axb4 3.Qxa8 #

No. 196

*Mate in Three*

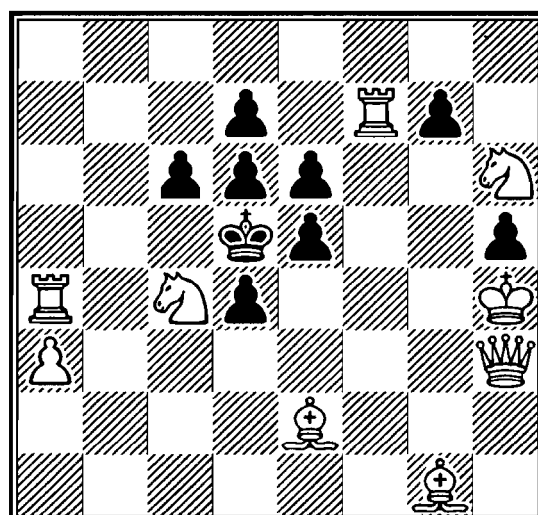
1.Ne5 (Δ 2.Nef7 Ne5 3.Be3 #) Kxe5 (1...Nf6  
2.Qc4+ Kxe5 3.Bf4 #) 2.Bf4+ Kd4 3.Qc4 #

No. 195

*Mate in Three*

1.Qh1 Rf7 (1...Kf7 2.Qh5+ Kg8 3.Qe8 #)  
2.Bg6 Rg7 3.Qa8 #

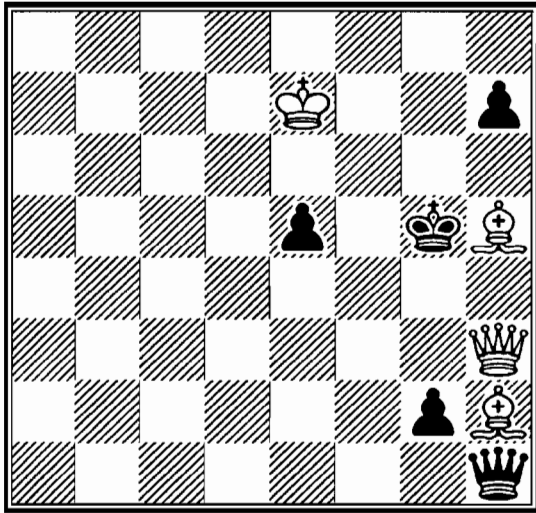
No. 197

*Mate in Three*

1.Qg3 gxh6 (1...g5+ 2.Qxg5 c5 3.Bf3 #;  
1...c5 2.Bf3+ e4 3.Qxd6 #; 1...g6 2.Qg5  
Ke4 3.Qg2 #) 2.Qg8 e4 3.Rf5 #



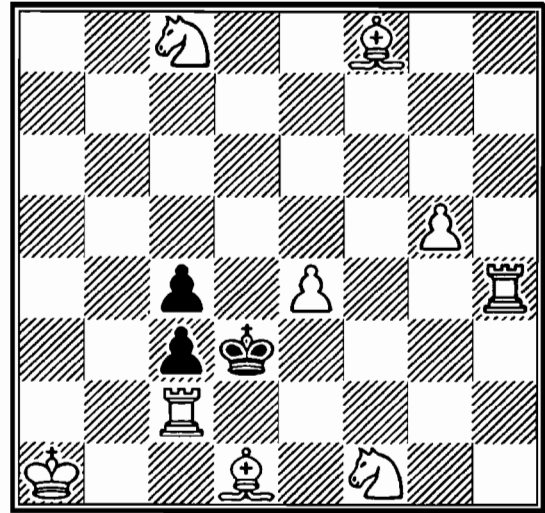
No. 198



Mate in Three

1.Be2 Qxh2 (1...Kg6 2.Qe6+ Kg5 3.Qf6#)  
2.Qf3 Qh6 3.Qg4#

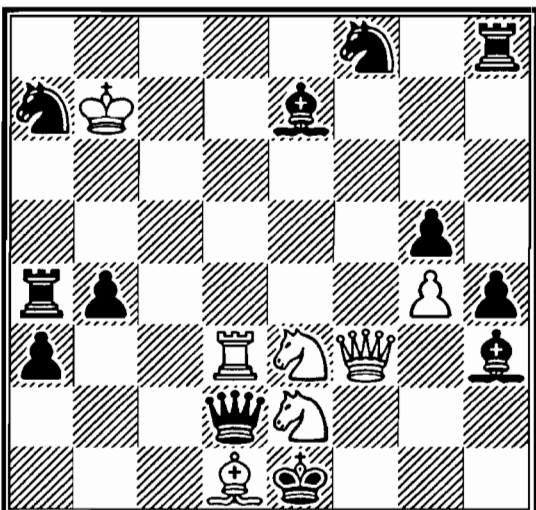
No. 200



Mate in Three

1.Bg4 Kd4 (1...Kxe4 2.Be6+ Ke5 3.Re2#;  
1...Kxc2 2.Rh3 Kc1 3.Ba3#) 2.Bf5 Kd3  
3.e5#

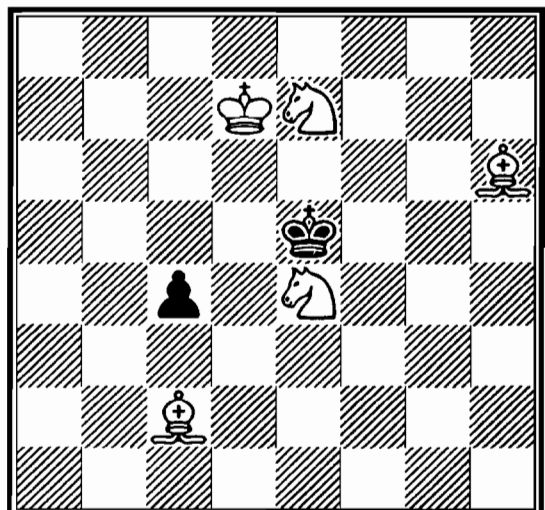
No. 199



Mate in Three

1.Nc2+ Kxd1 (1...Qxc2 2.Bxc2 Bg2 3.Rd1#)  
2.Qd5 Qxd3 3.Qxd3#

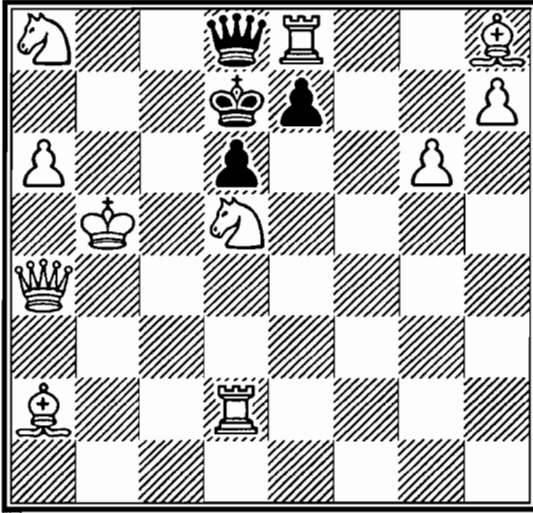
No. 201



Mate in Three

1.Nc3 Kd4 (1...Kf6 2.Ncd5+ Kf7 3.Bg6#)  
2.Ned5 Ke5 3.Bg7#

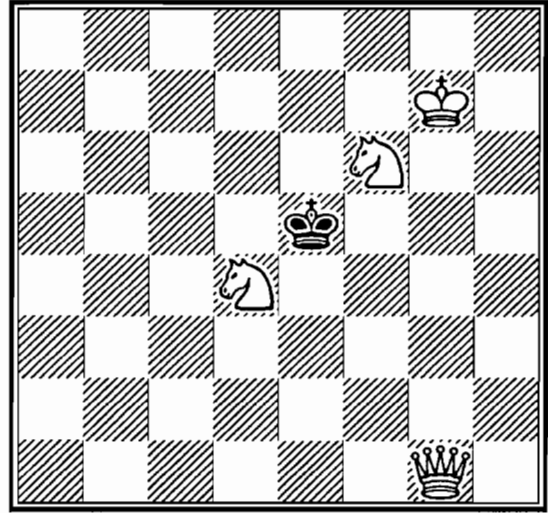
No. 202



Mate in Three

1.Rb2 Kxe8 (1...Qc8 2.Qg4+ Kxe8 3.Qxc8#;  
1...Qb8+ 2.Rxb8 Ke6 3.Qg4#; 1...Qxe8  
2.Ka5+ Kd8 3.Rb8#) 2.Kc4+ Kf8 3.Rf2#

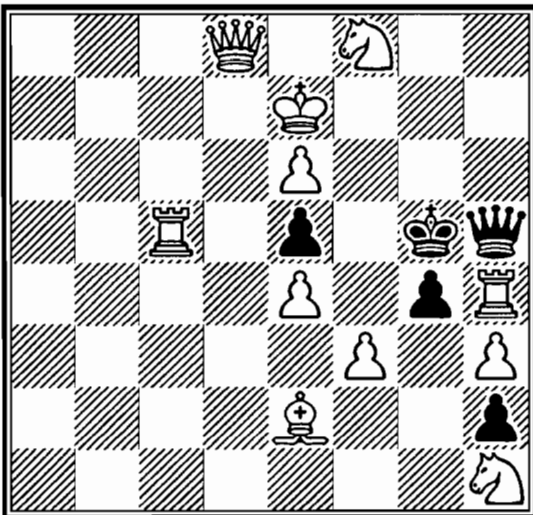
No. 204



Mate in Three

1.Qa1 Kd6 (1...Kf4 2.Qe1 Kg5 3.Qg3#)  
2.Qa5 Ke7 3.Qc7#

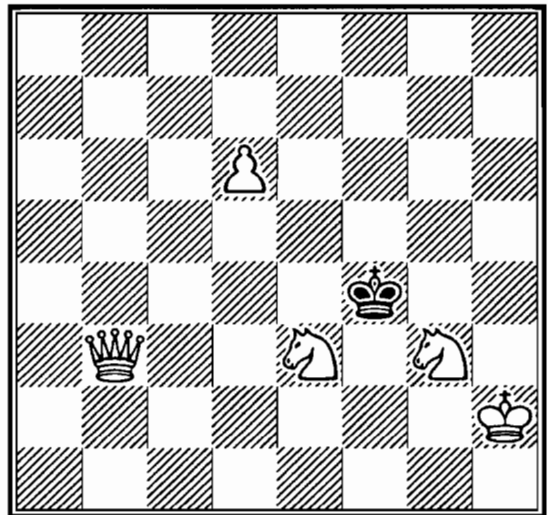
No. 203



Mate in Three

1.Rc7 Qxh4 (1...Qf7+ 2.Kxf7+ Kf4 3.Qd2#)  
2.Ke8+ Kh6 3.Qxh4#

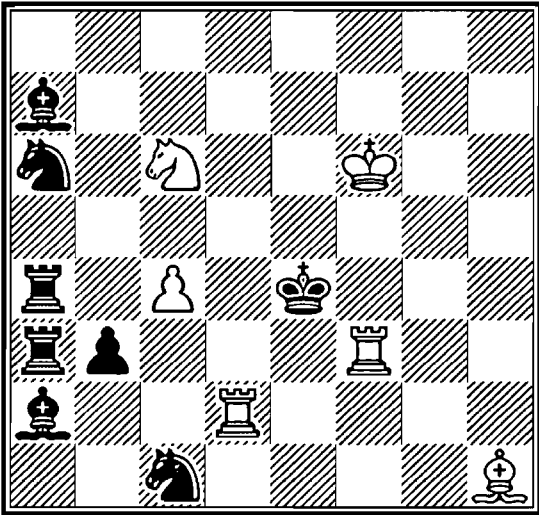
No. 205



Mate in Three

1.Ng4 Kxg4 (1...Kg5 2.Kh3 Kg6 3.Qg8#)  
2.Qe3 Kh4 3.Qf4#

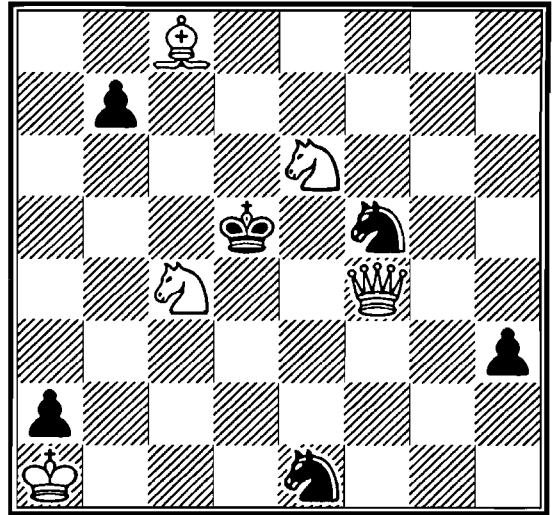
No. 206



Mate in Three

1.Rd5 Ra5 2.c5 Rxc5 (2...Bxc5 3.Re5#; 2...Kxd5 3.Rc3#) 3.Rd4#

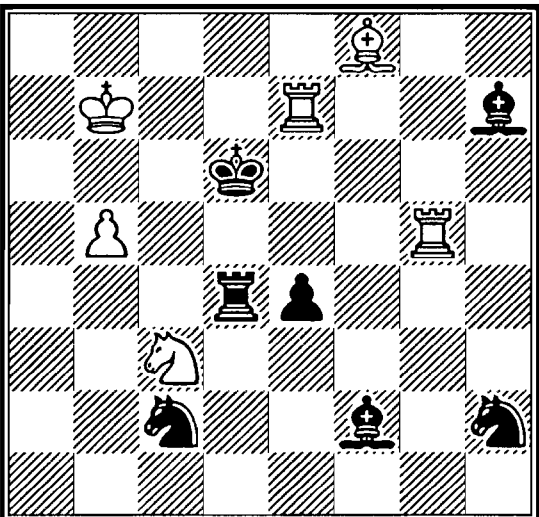
No. 208



Mate in Three

1.Kxa2 Nd3 (1...h2 2.Bd7 h1=Q 3.Nb6#; 1...Kc6 2.Qe5 b6 3.Nd8#; 1...b5 2.Nb6+ Kc6 3.Qc7#; 1...Nc2 2.Qf3+ Kxc4 3.Qb3#) 2.Qe4+ Kxe4 3.Bxb7#

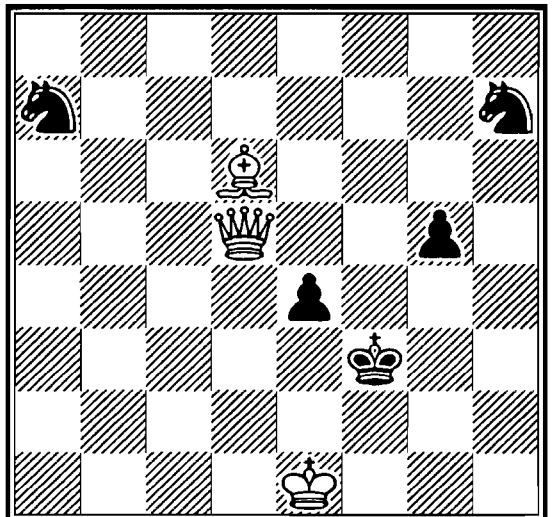
No. 207



Mate in Three

1.Nd5 (Δ 2.Re8+ Kd7 3.Nf6#) Kc5 (1...Rxd5 2.Rxe4+ Kd7 3.Rxd5#; 1...Bf5 2.Re8+ Kd7 3.Nf6#) 2.Rc7+ Kxb5 3.Nc3#

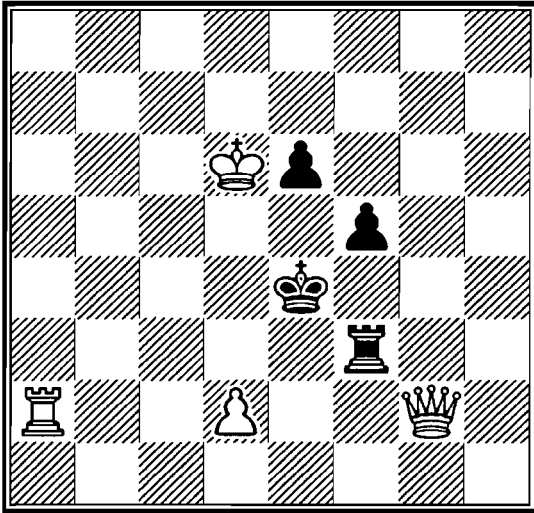
No. 209



Mate in Three

1.Qe6 g4 (1...Kg2 2.Qf5 Nf6 3.Qf1#; 1...Ke3 2.Be5 Kd3 3.Qb3#) 2.Qc4 e3 3.Qd5#

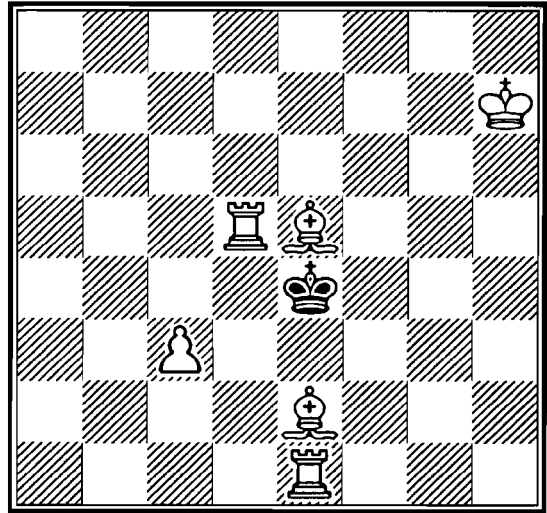
No. 210



Mate in Three

**1.Kc5 Ke5** (1...e5 2.Qh1 f4 3.Qh7#; 1...Kf4 2.Ra4+ Ke5 3.Qg7#; 1...f4 2.Qg6+ Ke5 3.d4#) **2.Qg7+ Kf4 3.Ra4#**

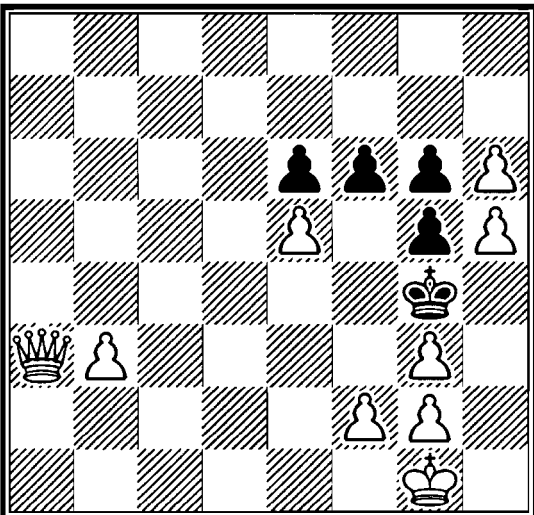
No. 212



Mate in Three

**1.Bc7 Kxd5** (1...Ke3 2.Bg3 Ke4 3.Re5#) **2.Bb5 Kc5 3.Re5#**

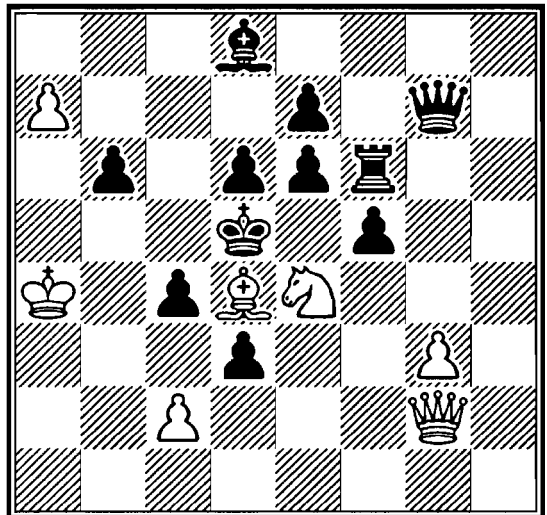
No. 211



Mate in Three

**1.Qe7 Kxh5** (1...f5 2.f4 Kxg3 3.Qxg5#; 1...Kf5 2.f3 Kxe5 3.Qc5#; 1...fxe5 2.Qxe6+ Kxh5 3.Qh3#; 1...gxh5 2.Qxf6 h4 3.Qf3#) **2.Qxf6 g4 3.Qh4#**

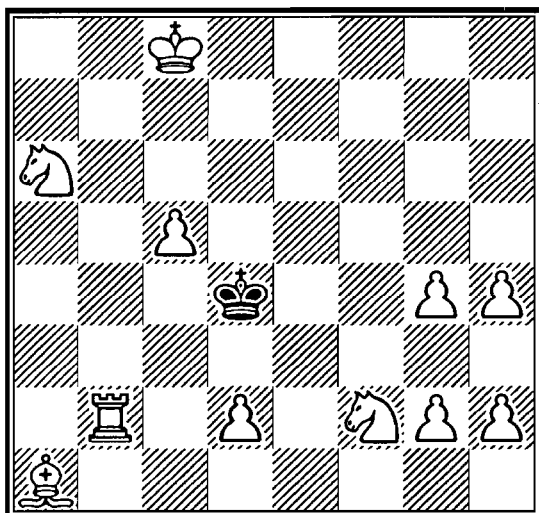
No. 213



Mate in Three

**1.Nxd6+ Kxd4** (1...Kxd6 2.Kb5 e5 3.Qc6#) **2.c3+ Kxc3** (2...Ke5 3.Nxc4#) **3.Nb5#**

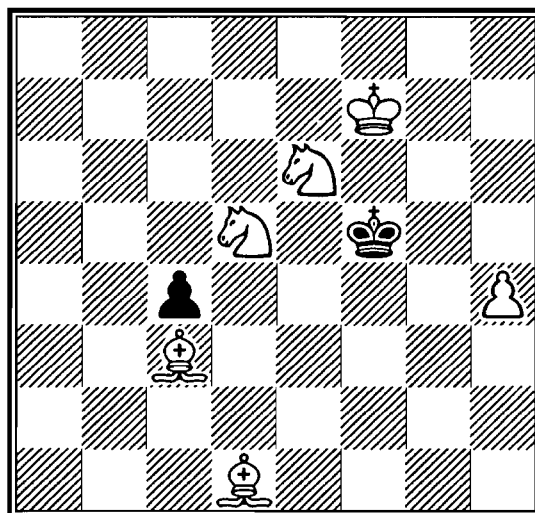
No. 214



Mate in Three

1.Nh3 Ke5 (1...Kd5 2.Nf4+ Kc6 3.Rb6#)  
2.Nf4 Kf6 (2...Kxf4 3.Rb4#) Rb7#

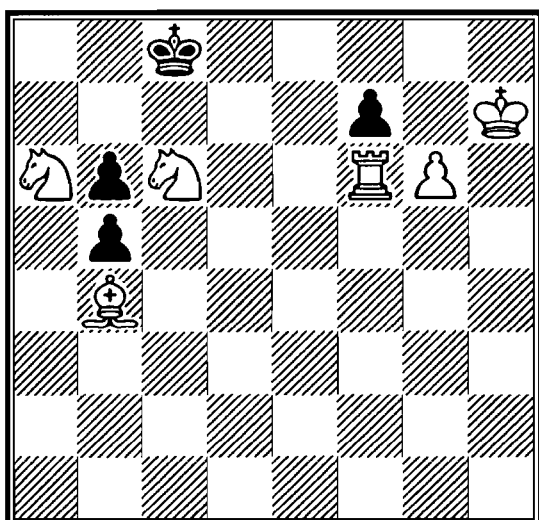
No. 216



Mate in Three

1.Nd8 Ke4 2.Nb7 Kxd5 (2...Kd3 3.Nc5#;  
2...Kf5 3.Nd6#) 3.Bf3#

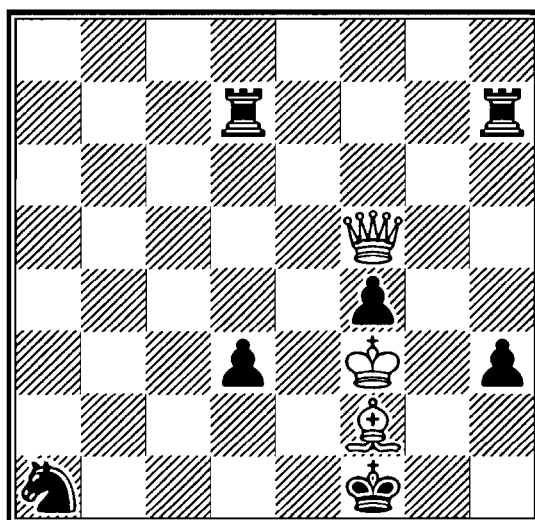
No. 215



Mate in Three

1.Bf8 fxg6 (1...Kd7 2.Rxf7+ Ke6 3.Nc7#;  
1...Kb7 2.Rxf7+ Kxc6 [2...Kxa6 3.Ra7#]  
3.Nb4#) 2.Rf7 g5 3.Rc7#

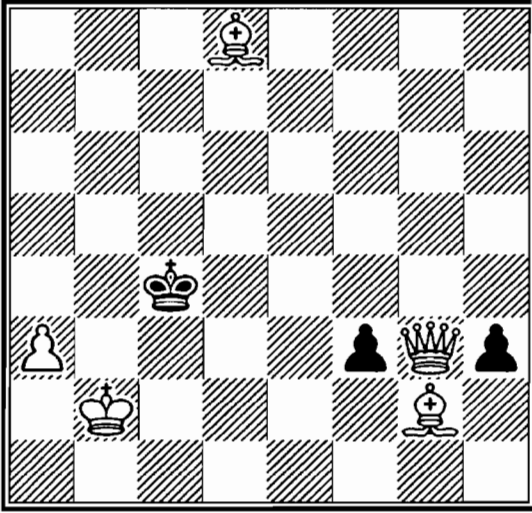
No. 217



Mate in Three

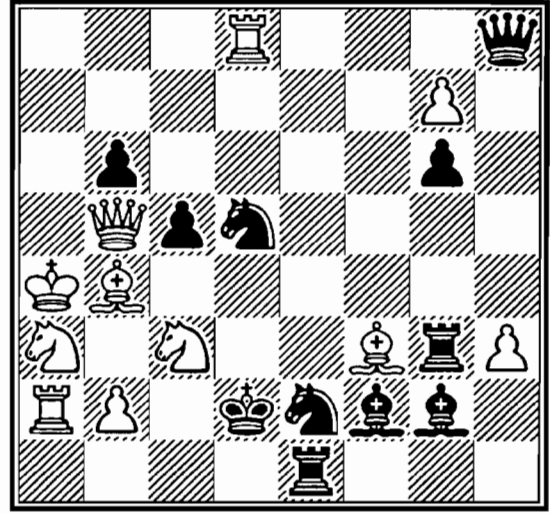
1.Bh4 (Δ 2.Qxh3+ Kg1 3.Qg2#) Rxh4 2.Qc5  
Ke1 3.Qc1#

No. 218

*Mate in Three*

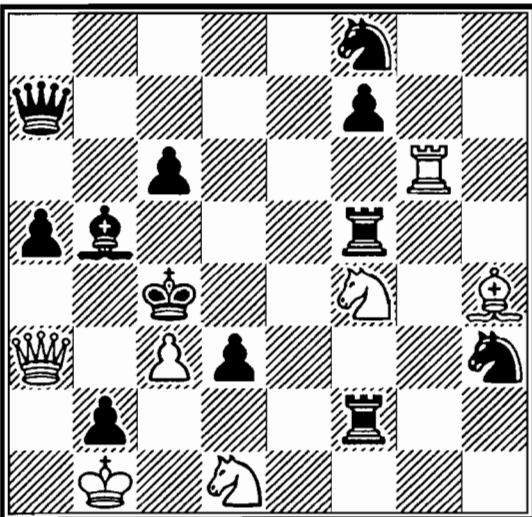
**1.Bh1 f2** (1...Kc5 2.Qxf3 Kb5 3.Qc6#) **2.Qf3 f1=Q 3.Qd5#**

No. 220

*Mate in Three*

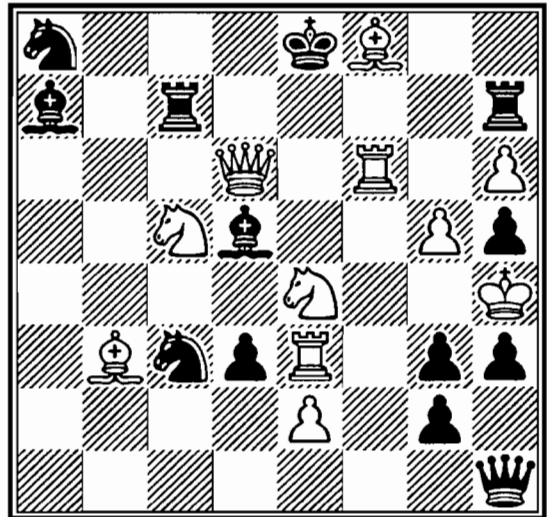
**1.Nab1+ Kc2** (1...Ke3 2.Nxd5+ Kxf3 [2...Kd4 3.gxh8=B#] 3.Nd2#; 1...Rxb1 2.Qxe2+ Kc1 3.Qd1#) **2.Ba3 Ndx3+ 3.bxc3#**

No. 219

*Mate in Three*

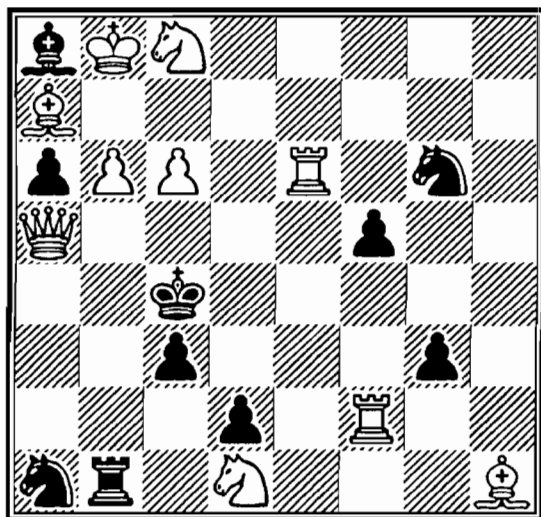
**1.Re6 Nxe6** (1...R5xf4 2.Re5 Ba6 3.Qa2#; 1...R2xf4 2.Nxb2+ Kd5 3.Qd6#; 1...Nxf4 2.Qa2+ Kc5 3.Bxf2#) **2.Be7 Nc5 3.Ne3#**

No. 221

*The Judge and Jury**Mate in Three*

**1.Qxd5 Nxe4** (1...Nxd5 2.Nd6+ Kd8 3.Re8#; 1...Bxc5 2.Qxa8+ Kd7 3.Be6#; 1...Rcd7 2.Nd6+ Kd8 3.Ne6#; 1...Rxc5 2.Nxc5+ Re7 3.Qd7#; 1...Rc6 2.Qxc6+ Kd8 3.Ne6#) **2.Be7 Rxe7 3.Qg8#**

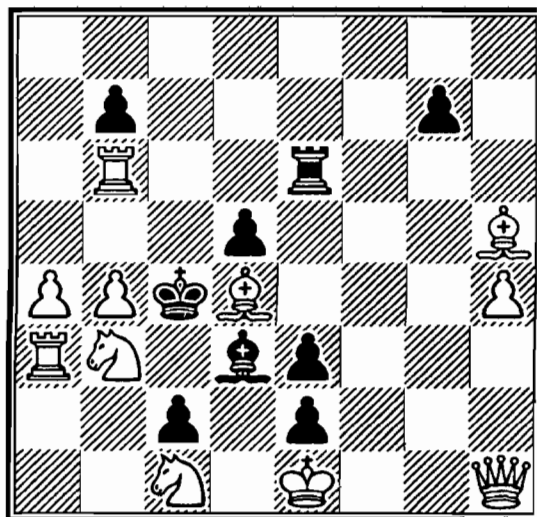
No. 222



Mate in Three

1.Re1 dxe1=Q (1...Kb3 2.Bd5+ Kc2 3.Qxc3#; 1...Rxd1 2.Qa4+ Kc5 3.b7#; 1...Rxb6+ 2.Nxb6+ Kb3 3.Qa4#; 1...Nc2 2.Nd6+ Kd3 3.Qxc3#) 2.Nd6+ Kb3 3.Bd5#

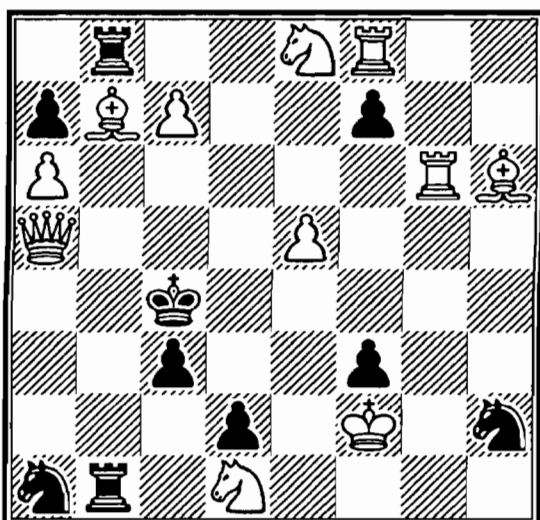
No. 224



Mate in Three

1.Qe4 Rxe4 (1...dxe4 2.Bf7 Kd5 3.Bxe6#; 1...Bxe4 2.Bxe2+ Bd3 3.Bxd3#; 1...Rxb6 2.Qxd3+ Kxb4 3.Bc5#) 2.Bg6 Rxd4 3.Na5#

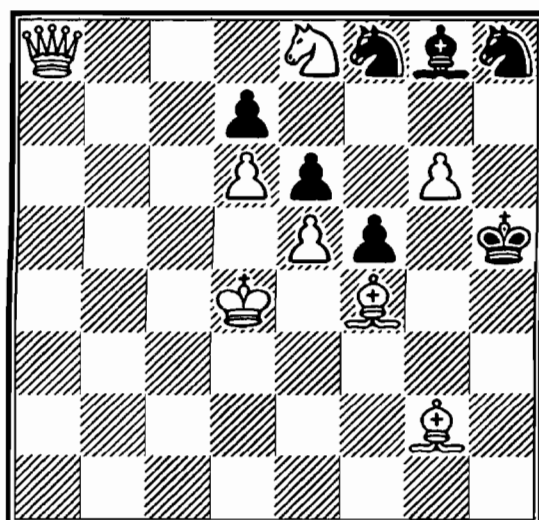
No. 223



Mate in Three

1.Rg1 (Δ 2.Ne3+ Kb3 3.Rxb1#) Nf1 (1...Nc2 2.Nd6+ Kb3 3.Bd5#) 2.Rg4+ Kb3 3.Qa4#

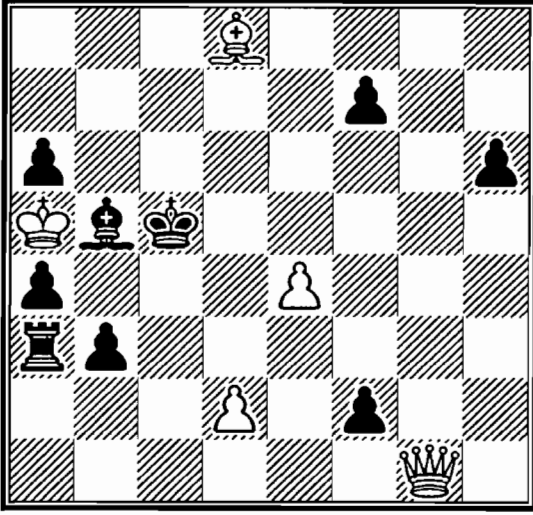
No. 225



Mate in Three

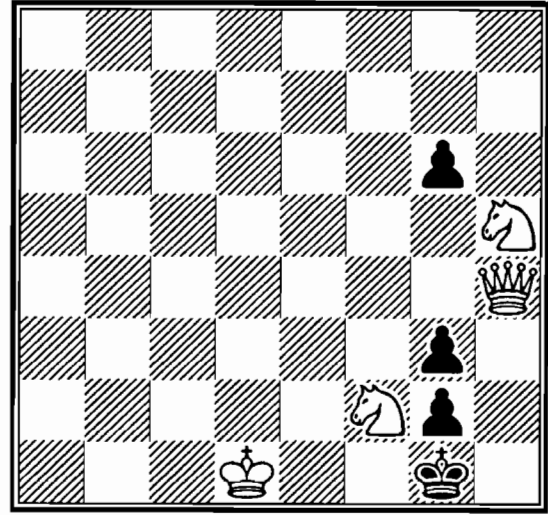
1.g7 Kg6 (1...Kh4 2.Qf3 Nhg6 3.Qh3#) 2.Bf3 Kf7 (2...Kh7 3.gxf8=N#) 3.gxh8=N#

## No. 226



*Mate in Three*

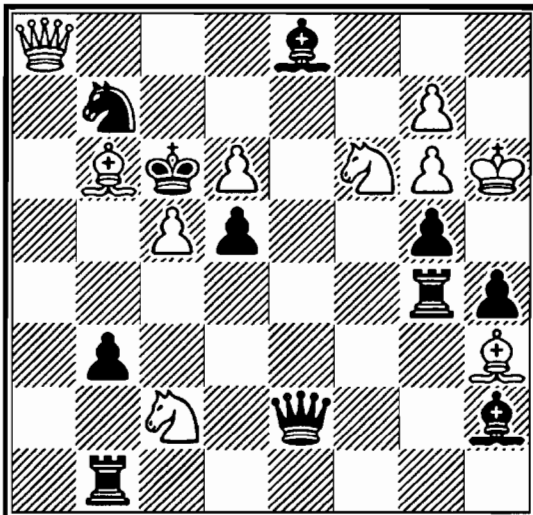
1.Qg7 (Δ 2.Qe5+ Kc4 3.Qc3#) f6 (1...Kc6  
2.Qxf7 Kd6 3.Qd5#) 2.Qb7 Bc6 3.Qb4#

No. 228  
*A New Year's Gift*

*Mate in Three*

1.Ng4 gxh5 (1...Kf1 2.Nxg3+ Kg1 3.Qh2#;  
1...g5 2.Qxg3 Kf1 3.Qf2#) 2.Nh2 Kf2  
3.Qd4#

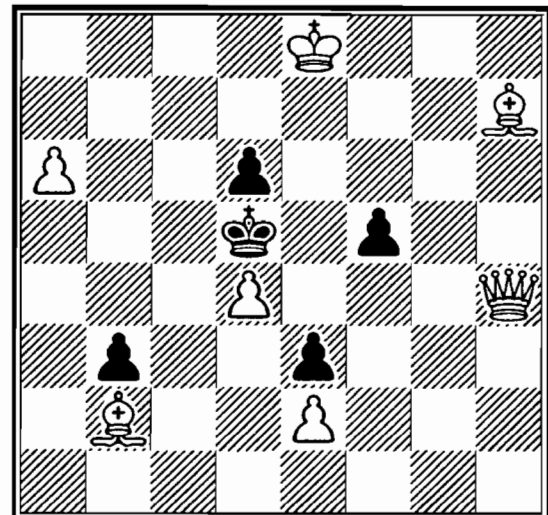
## No. 227



*Mate in Three*

1.Ne4 Qxe4 (1...Rxe4 2.Qxe8+ Rxe8 3.Nd4#;  
1...Kb5 2.Qa4+ Kxa4 3.Nc3#; 1...Kd7  
2.Qxe8+ Kxe8 3.Nf6#; 1...dxe4 2.Qxe8+  
Kd5 3.g8=B#) 2.Nd4+ Qxd4 3.Qxe8#

## No. 229

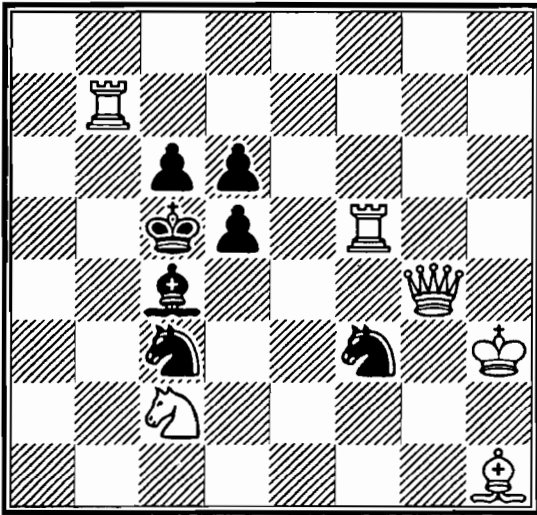


*Mate in Three*

1.Qe1 Ke6 (1...Kc6 2.Qa5 d5 3.Qc5#) 2.Qh1  
f4 3.d5#



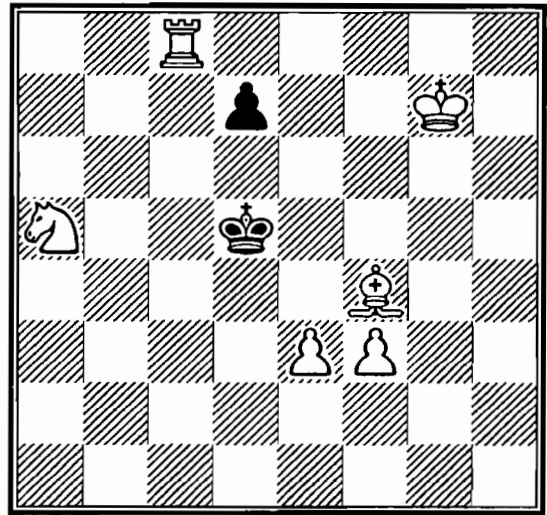
No. 230



Mate in Three

1.Kg3 Ne2+ (1...Na4 2.Rxd5+ Bxd5 3.Qb4#)  
2.Kxf3 Ng1+ 3.Qxg1#

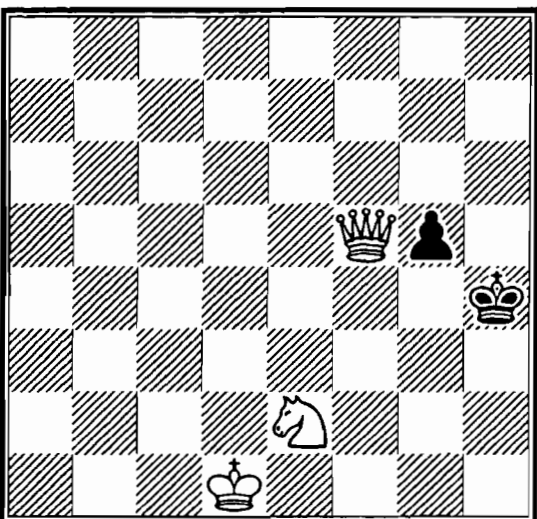
No. 232



Mate in Three

1.Bb8 d6 (1...Ke6 2.Re8+ Kd5 3.Re5#) 2.Kf7  
Ke5 3.Rc5#

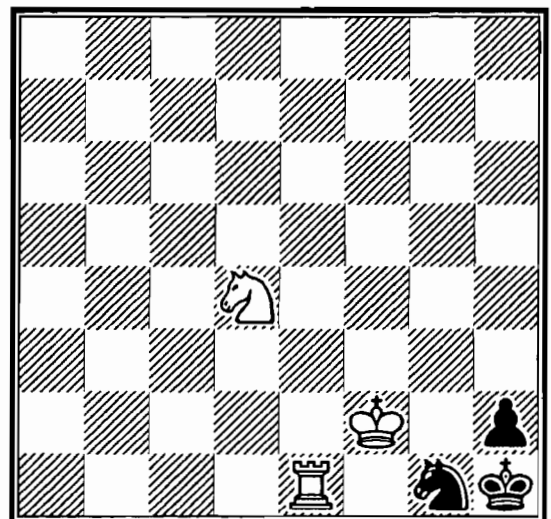
No. 231



Mate in Three

1.Ke1 g4 (1...Kh5 2.Nf4+ Kh4 3.Qh3#) 2.Ng1  
g3 (2...Kg3 3.Qf2#) 3.Nf3#

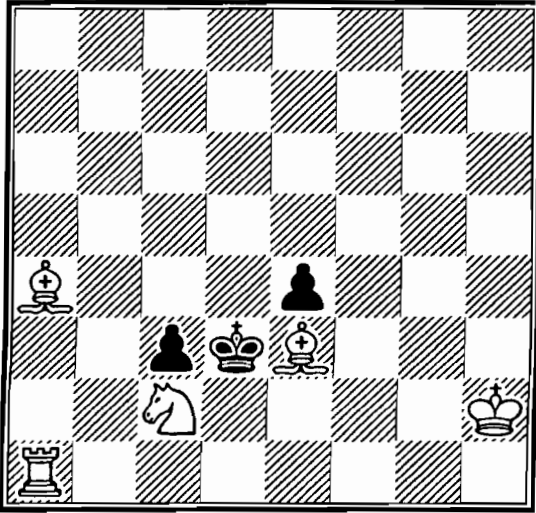
No. 233



Mate in Three

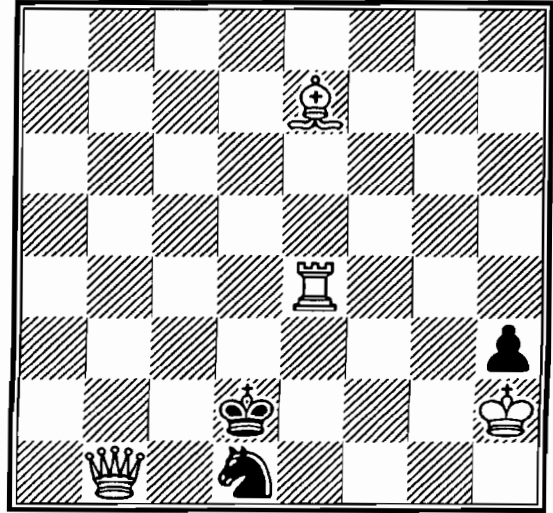
1.Re2 Nxe2 (1...Nh3+ 2.Kg3 Ng1 3.Rxh2#)  
2.Nf5 Nf4 3.Ng3#

No. 234

*Mate in Three*

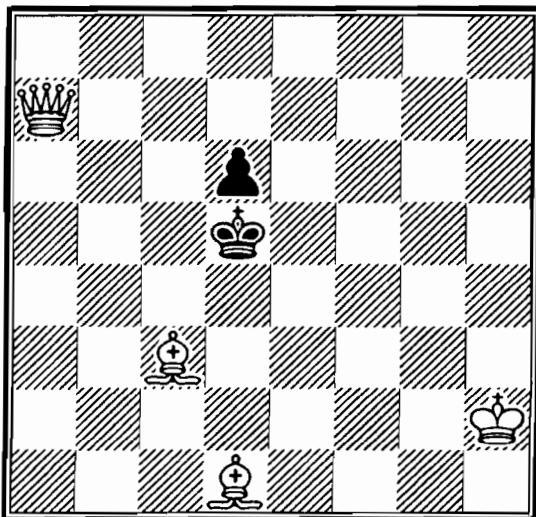
**1.Ra2 Ke2** (1...Kc4 2.Bc6 Kd3 [2...Kb3 3.Bd5#] 3.Bb5#) **2.Be8 Kd3** (2...Kf1 3.Bb5#; 2...Kd1 3.Bh5#; 2...Kf3 3.Bh5#) **3.Bb5#**

No. 236

*Mate in Three*

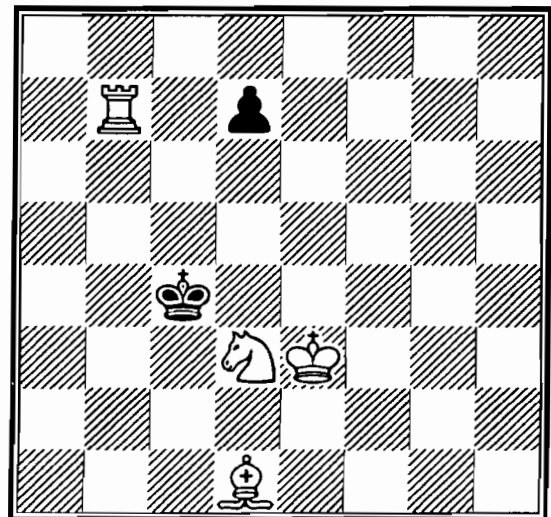
**1.Re1 Kxe1** (1...Kc3 2.Rxd1 Kc4 3.Qb4#) **2.Qd3 Kf2** (2...Nf2 3.Bb4#) **3.Bh4#**

No. 235

*Mate in Three*

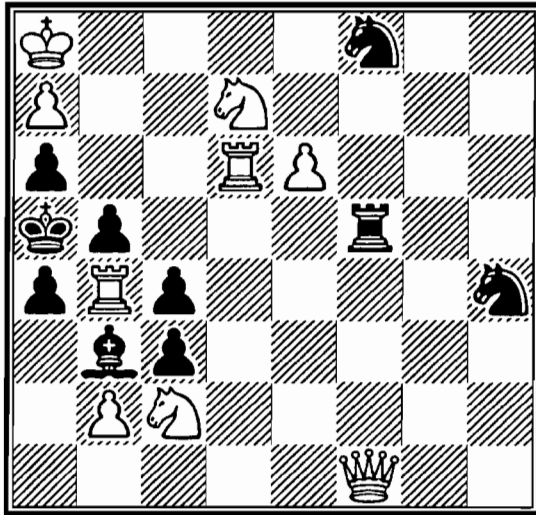
**1.Bb3+ Ke4** (1...Kc6 2.Bb4 Kb5 [2...d5 3.Ba4#] 3.Qb7#) **2.Qf2 Kd3** (2...d5 3.Bc2#) **3.Qf3#**

No. 237

*Mate in Three*

**1.Rb6 d6** (1...d5 2.Kd2 Kd4 [2...d4 3.Bb3#] 3.Rb4#; 1...Kc3 2.Nb2 d5 3.Rb3#) **2.Ba4 Kd5** (2...Kc3 3.Rc6#; 2...d5 3.Rc6#) **3.Bb3#**

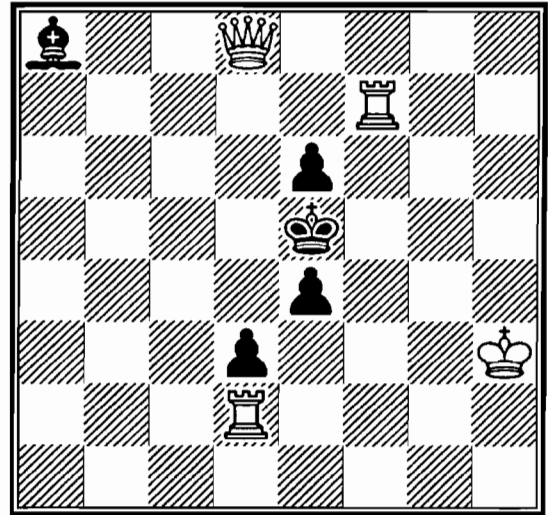
No. 238



Mate in Three

1.Rxc4 Nf3 (1...bxc4 2.Qxf5+ Nxf5 3.Rd5#; 1...Bxc4 2.b4+ axb3 3.Qa1#; 1...Ba2 2.Rxa6+ Kxa6 3.Rxa4#; 1...Rf4 2.Kb7 b4 3.Rc5#) 2.Rxa4+ Bxa4 (2...Kxa4 3.Rxa6#; 2...bxa4 3.Qxa6#) 3.b4#

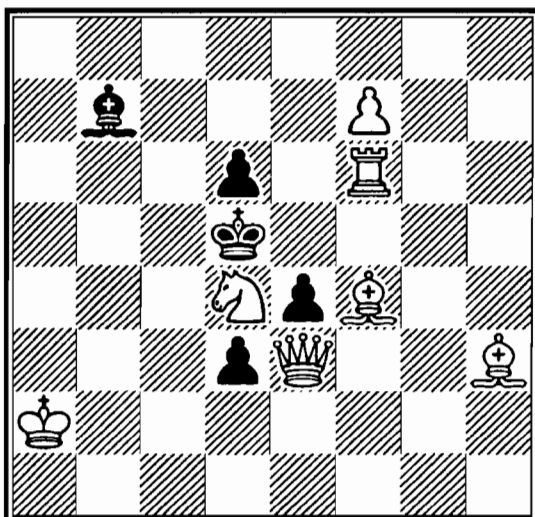
No. 240



Mate in Three

1.Rf4 Kxf4 (1...Bd5 2.Rxd3 exd3 [2...Kxf4 3.Qf6#] 3.Qc7#) 2.Qf6+ Ke3 3.Qf2#

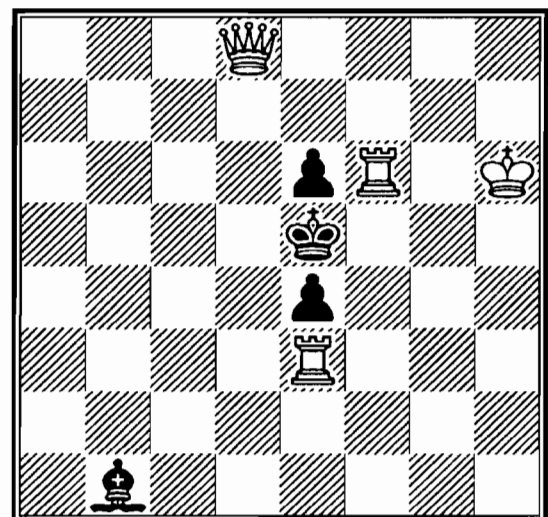
No. 239



Mate in Three

1.Ne6 (Δ 2.Qxe4+ Kxe4 3.Bg2#) Kc6 (1...Kc4 2.Qb6 Kd5 [2...Kc3 3.Qb3#] 3.Qb5#; 1...d2 2.Qc3 d1=Q [2...e3 3.Bg2#] 3.Nc7#) 2.Qc5+ dxc5 (2...Kd7 3.Qc7#) 3.Nc7#

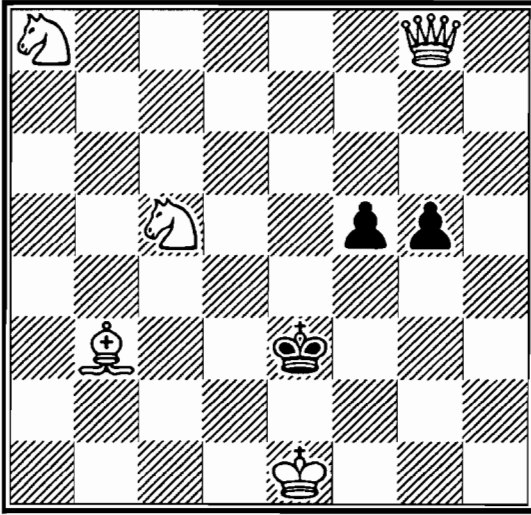
No. 241



Mate in Three

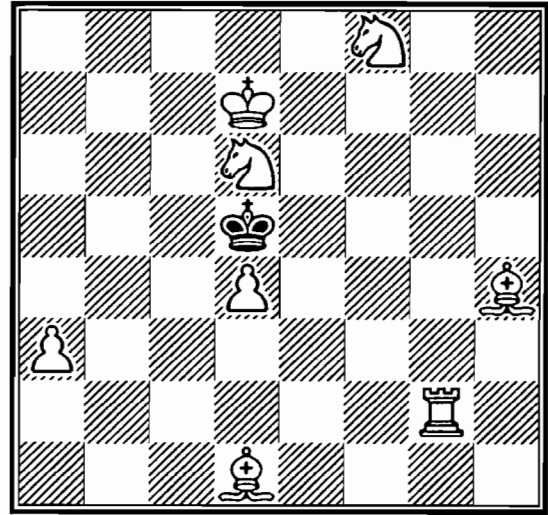
1.Rf2 Bd3 (1...Ba2 2.Rxa2 Kf5 3.Qg5#; 1...Bc2 2.Rxc2 Kf5 3.Qg5#) 2.Rd2 Kf4 3.Qg5#

No. 242

*Mate in Three*

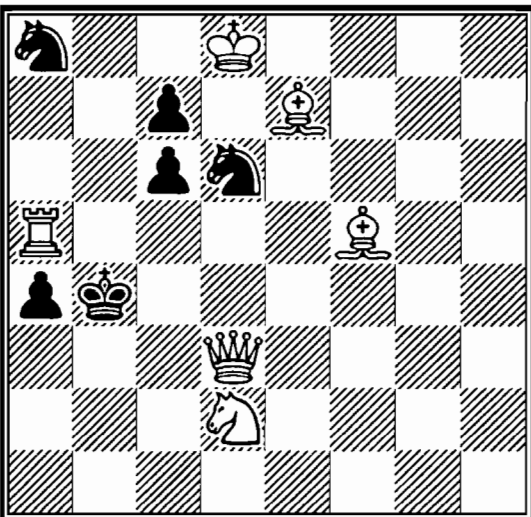
**1.Qb8 Kd4** (1...Kf3 2.Qh2 Kg4 [2...Ke3 3.Qf2#; 2...g4 3.Qf2#; 2...f4 3.Qh3#] 3.Bd1#; 1...f4 2.Qh8 g4 3.Qc3#; 1...g4 2.Qe5+ Kf3 3.Bd5#) **2.Kd2 Kxc5 3.Qb6#**

No. 244

*Mate in Three*

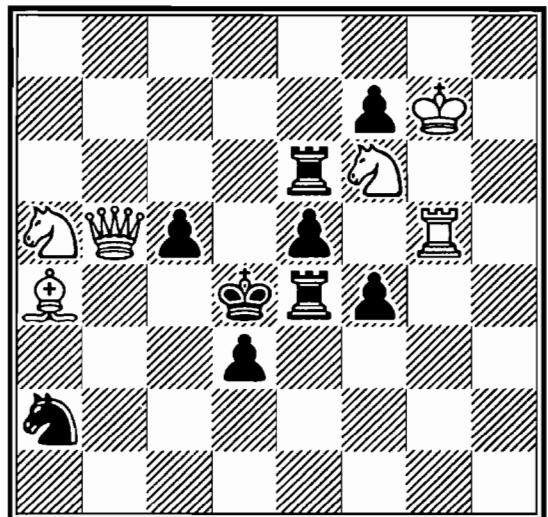
**1.Bd8 Kxd4 2.Rd2+ Kc3** (2...Ke3 3.Bg5#; 2...Kc5 3.Ne6#; 2...Ke5 3.Ng6#) **3.Ba5#**

No. 243

*Mate in Three*

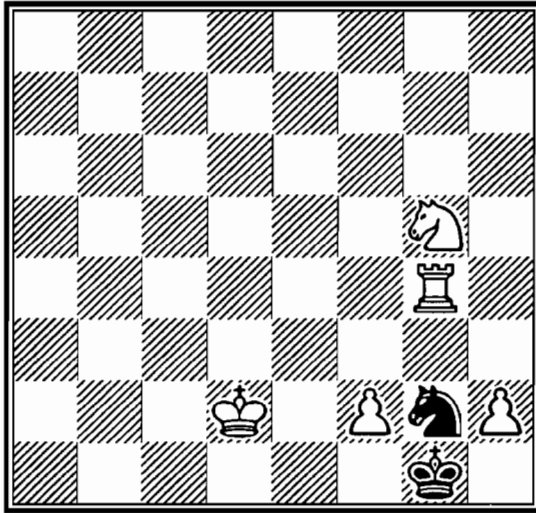
**1.Nb3 Nb6** (1...Ka3 2.Qc3 Ka2 3.Nc1#; 1...c5 2.Rb5+ Nxb5 [2...Ka3 3.Nc1#] 3.Bxc5#; 1...a3 2.Be6 Nb6 3.Qd2#; 1...axb3 2.Qd2+ Kc4 3.Be6#) **2.Nd4 Kxa5 3.Nxc6#**

No. 245

*Mate in Three*

**1.Nd5 Kxd5** (1...Rg6+ 2.Rxg6 fxc6 [2...Kxd5 3.Qd7#] 3.Qc4#) **2.Rxe5+ Kxe5** (2...R6xe5 3.Qd7#; 2...R4xe5 3.Qxd3#) **3.Qxc5#**

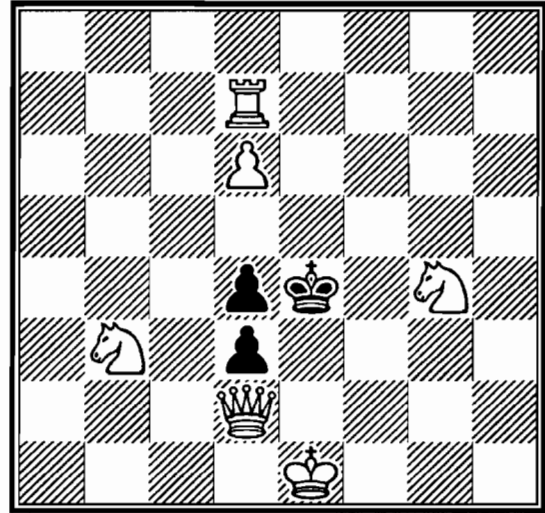
No. 246



Mate in Three

**1.Rg3 Kxh2** (1...Kxf2 2.Nh3+ Kf1 3.Rf3#; 1...Kh1 2.Nf3 Nf4 3.Rg1#) **2.Nf3+ Kh1**  
**3.Rh3#**

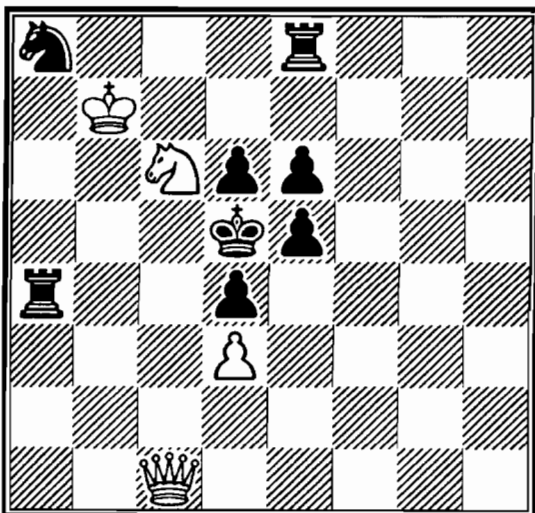
No. 248



Mate in Three

**1.Ne5 Kd5** (1...Kxe5 2.Qg5+ Ke4 [2...Ke6 3.Re7#] 3.Nd2#; 1...Kf5 2.Re7 Kf6 3.Qf4#) **2.Nc5 Kxc5** (2...Kxe5 3.Qg5#) **3.Qa5#**

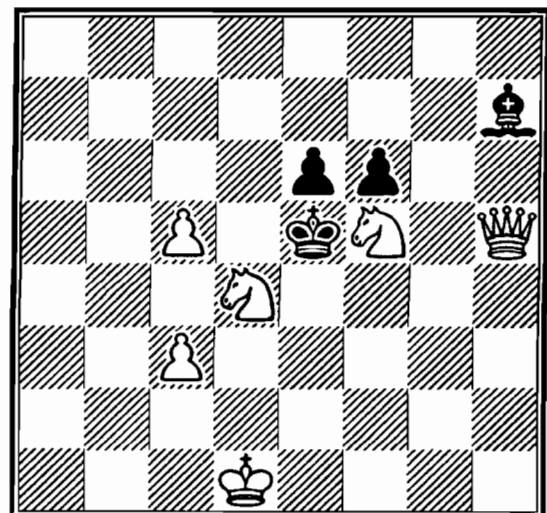
No. 247



Mate in Three

**1.Qc2 Rb8+** (1...Ra7+ 2.Kxa7 Re7+ 3.Nxe7#; 1...Nc7 2.Ne7+ Rxe7 3.Qc6#; 1...Nb6 2.Nb4+ Rxb4 3.Qc6#) **2.Kxb8 e4** **3.dxe4#**

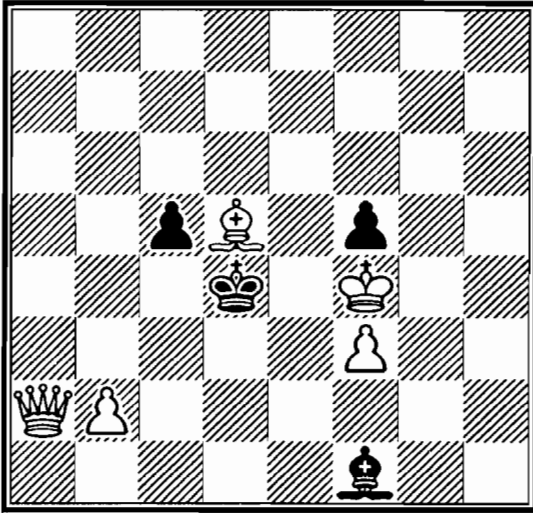
No. 249



Mate in Three

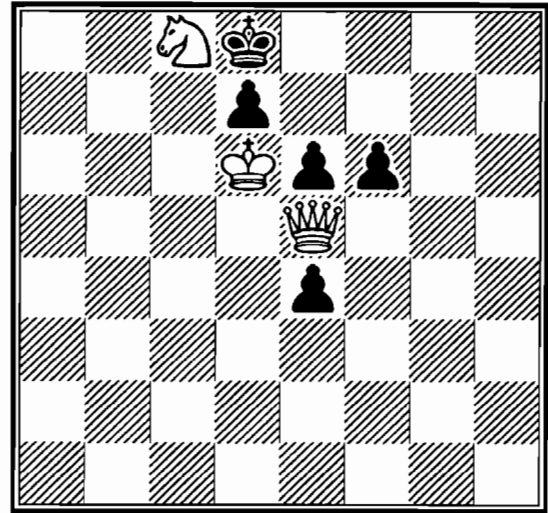
**1.c4 exf5** (1...Bxf5 2.Nxe6 Ke4 3.Qe2#; 1...Kf4 2.Qh6+ Ke4 [2...Kg4 3.Qh4#] 3.Qe3#; 1...Ke4 2.Qf3+ Ke5 3.Qe3#) **2.Ne6 Ke4** (2...Kxe6 3.Qe8#) **3.Qe2#**

No. 250

*Mate in Three*

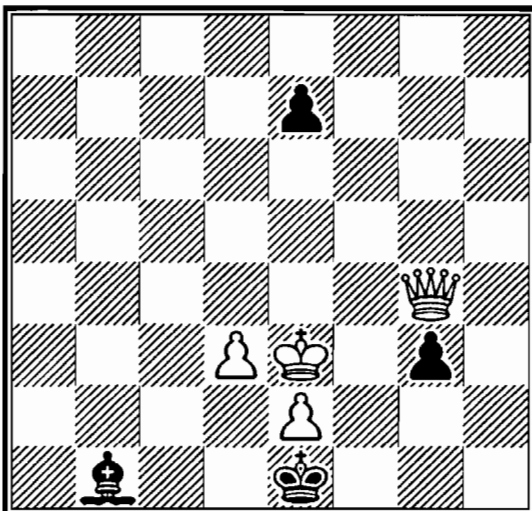
**1.Bc4 Bxc4** (1...Bd3 2.Be6 c4 [2...Be4 3.Qc4#] 3.Qa7#; 1...Bh3 2.Qb3 Bf1 3.Qc3#)  
**2.Qa4 Kd3** (2...Kd5 3.Qd7#) **3.Qd1#**

No. 252

*Mate in Three*

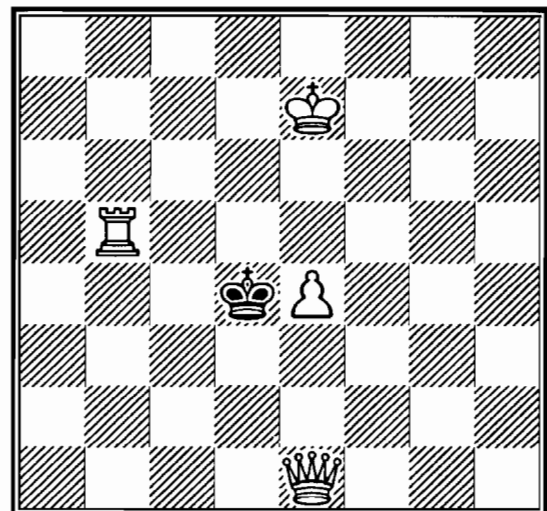
**1.Qb2 e3** (1...e5 2.Qa2 Ke8 3.Qg8#; 1...Kxc8 2.Qb6 e3 3.Qc7#; 1...Ke8 2.Qxf6 e3 3.Qe7#) **2.Qg2 Kxc8 3.Qa8#**

No. 251

*Mate in Three*

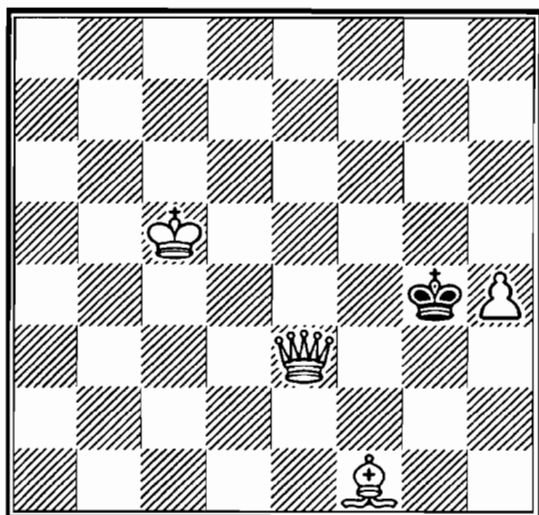
**1.Qg7 e5** (1...Kd1 2.Qc3 g2 3.Qd2#; 1...Kf1 2.Qxg3 e5 3.Qf2#; 1...Bc2 2.Qxg3+ Kd1 3.Qg1#; 1...Bxd3 2.Qa1+ Bb1 3.Qxb1#)  
**2.Qb7 Kf1 3.Qh1#**

No. 253

*Mate in Three*

**1.Rb3 Ke5 2.Re3 Kd4** (2...Kf4 3.Qg3#)  
**3.Qc3#**

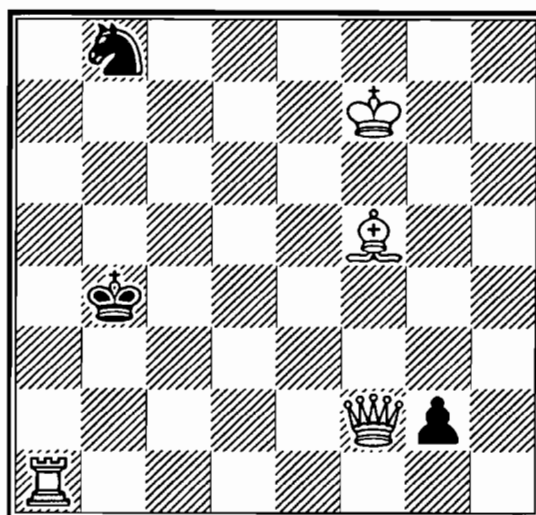
No. 254



Mate in Three

**1.Bc4 Kxh4** (1...Kf5 2.Qg3 Kf6 [2...Ke4 3.Bd3#] 3.Qg5#) **2.Qf4+ Kh3 3.Bf1#**

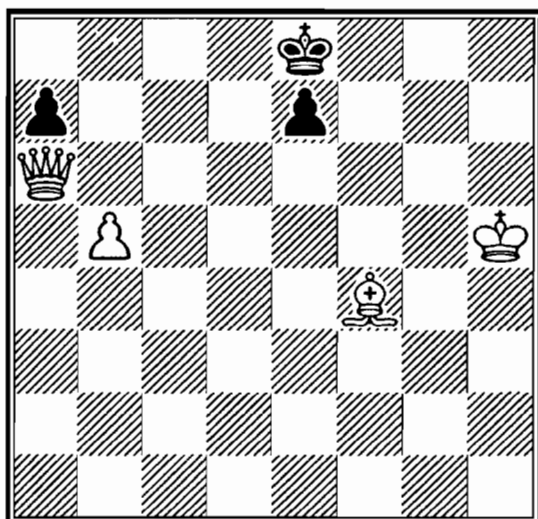
No. 256



Mate in Three

**1.Ra5** (Δ 2.Qd2+ Kc4 3.Be6#) **Kxa5 2.Qc5+ Ka4 3.Bc2#**

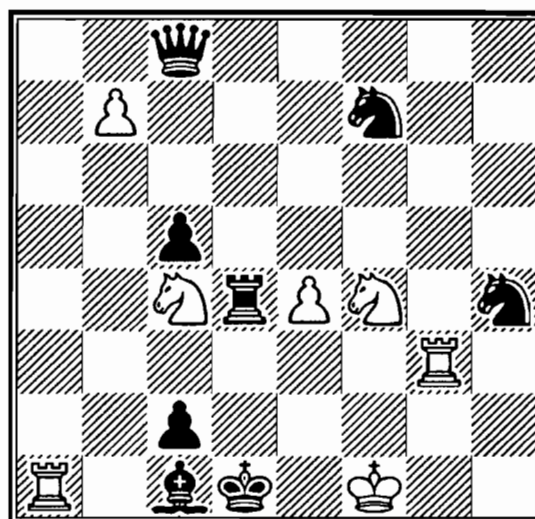
No. 255



Mate in Three

**1.Bd2 e5** (1...Kd8 2.Qc6 e6 3.Bg5#; 1...Kf8 2.Qg6 e6 3.Bc5#) **2.Qe6+ Kf8 3.Bh6#**

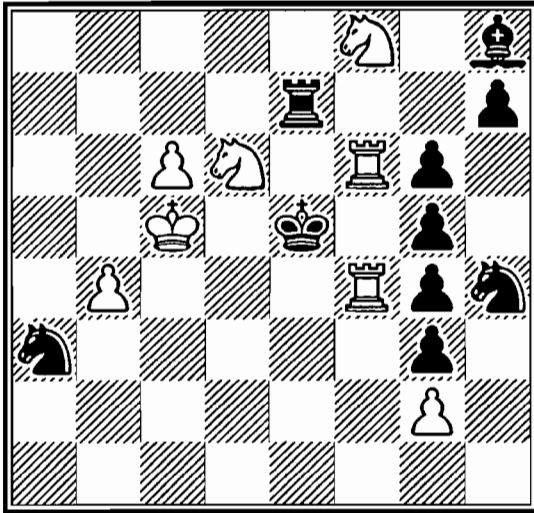
No. 257



Mate in Three

**1.Rga3** (Δ 2.Rxc1+ Kxc1 3.Ra1#) **Qa8 2.Nh3 Rd2 3.Ne3#**

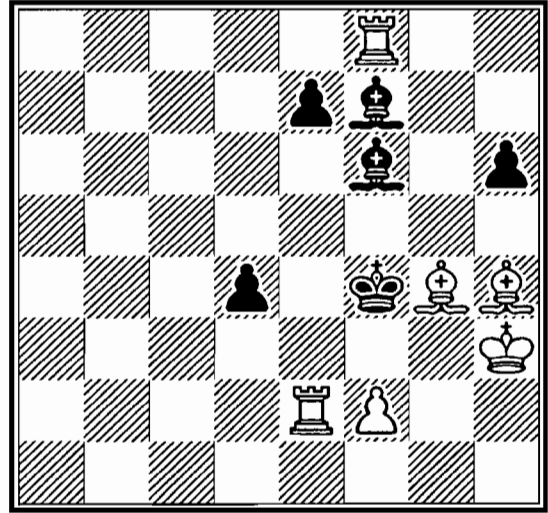
No. 258



Mate in Three

**1.b5 Nxb2** (1...Bg7 2.Re4+ Kxf6 3.Nxh7#; 1...h5 2.Nxg6+ Nxg6 3.R4f5#; 1...gxf4 2.Re6+ Rxe6 3.Nd7#) **2.Rf5+ gxf5 3.Rxf5 #**

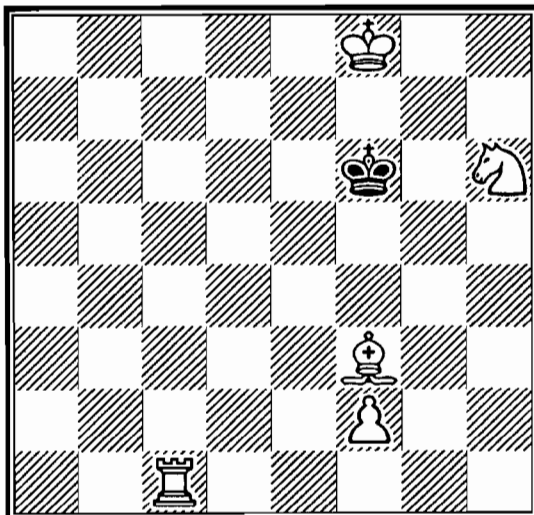
No. 260



Mate in Three

**1.f3 Bd5** (1...Bg6 2.Bg3+ Kg5 3.f4#) **2.Re5 Kxe5 3.Bg3 #**

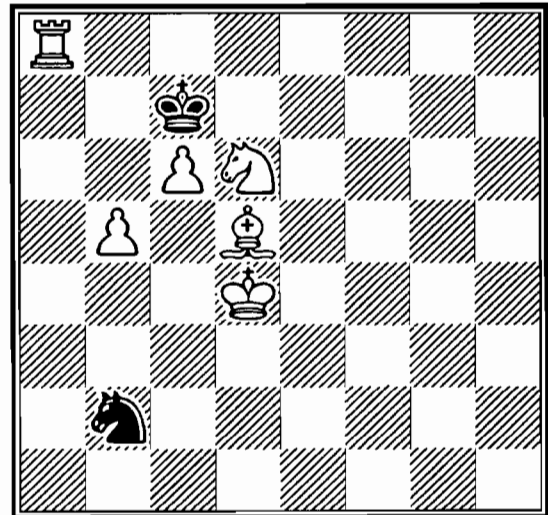
No. 259



Mate in Three

**1.Nf7 Kf5** (1...Ke6 2.Be4 Kd7 [2...Kf6 3.Rc6#] 3.Bf5#; 1...Kg6 2.Bg4 Kf6 [2...Kh7 3.Bf5#] 3.Rc6#) **2.Rc6 Kf4 3.Rf6 #**

No. 261

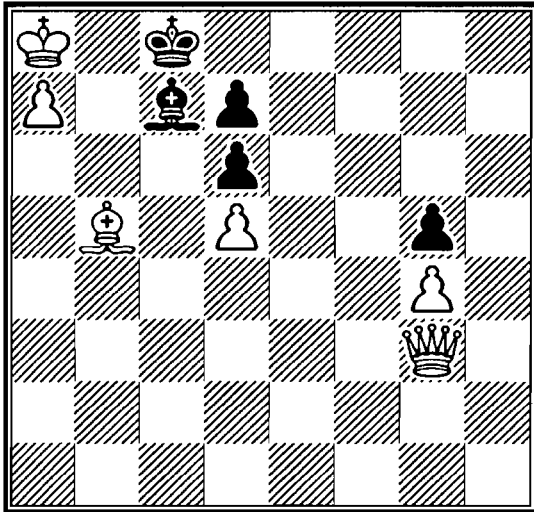


Mate in Three

**1.Rb8 Kxb8** (1...Kxd6 2.Rb7 Na4 3.Rd7#) **2.b6 Na4 3.c7 #**



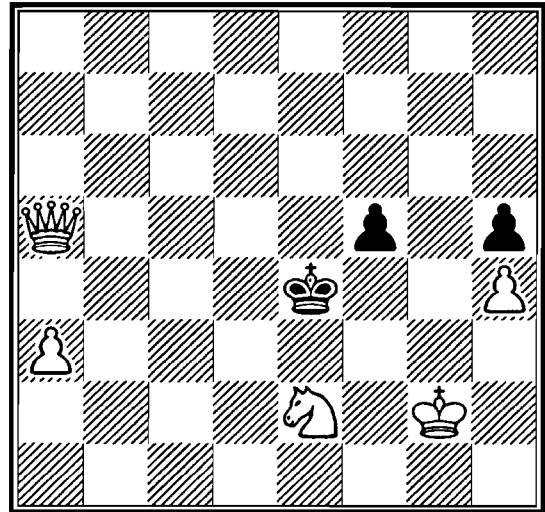
No. 262



*Mate in Three*

**1.Qe1 Kd8** (1...Bd8 2.Ba6+ Kc7 3.Qa5#;  
1...Bb6 2.Qe8+ Kc7 [2...Bd8 3.Qxd7#]  
3.Qb8#) **2.Kb7 Bb6 3.a8=Q#**

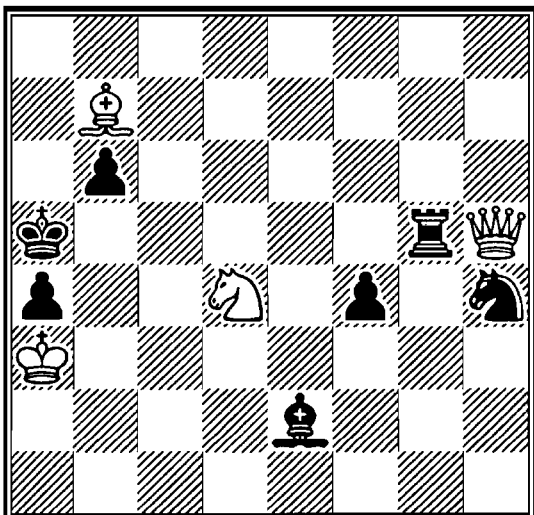
No. 264



*Mate in Three*

**1.Nf4 Kxf4** (1...Kd4 2.Kf3 Kc4 3.Qb4#;  
1...Ke3 2.Qd5 Kxf4 3.Qd4#) **2.Qe1 Kg4**  
**3.Qg3#**

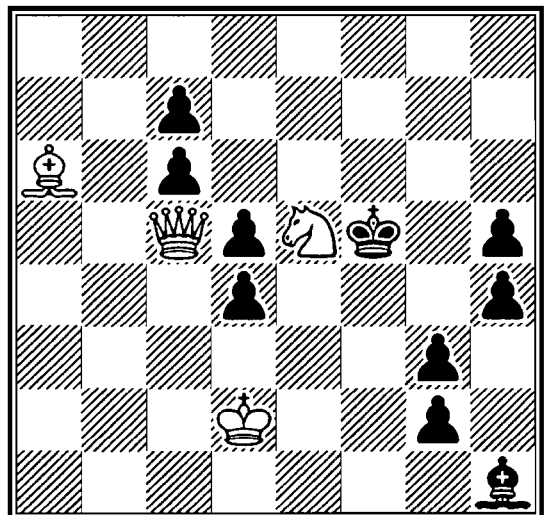
No. 263



*Mate in Three*

**1.Nb3+ axb3 2.Qe8 Bb5** (2...b5 3.Qd8#)  
**3.Qe1#**

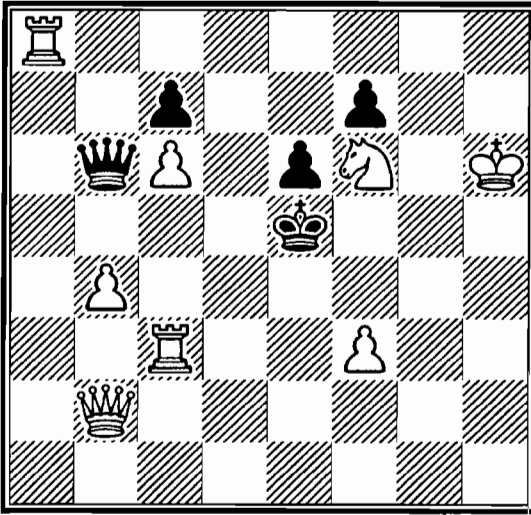
No. 265



*Mate in Three*

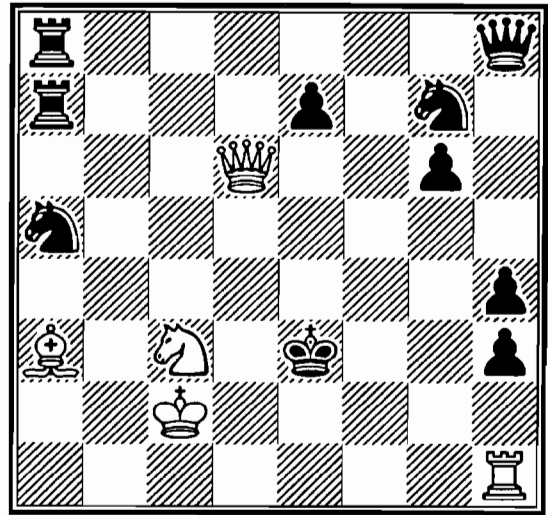
**1.Nf3 Kg4** (1...Ke4 2.Qf8 d3 Bxd3#;  
1...Kg6 2.Qf8 Kh7 3.Bd3#; 1...Ke6 2.Qf8  
Kd7 3.Bc8#) **2.Qf8 Kh3 3.Bc8#**

No. 266

*Mate in Three*

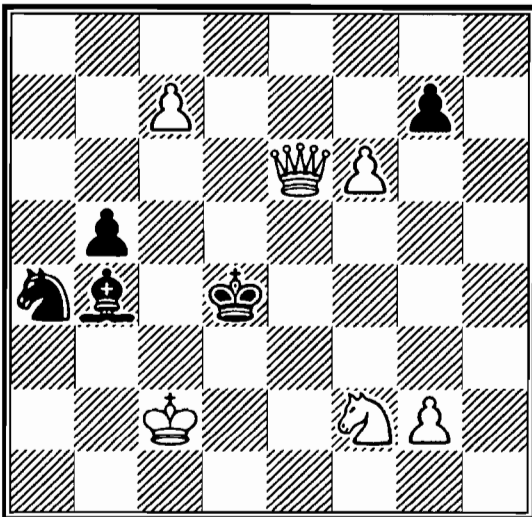
**1.Qc1** ( $\Delta$  2.Qg5+ Kd6 3.Ne8#) **Kd6**  
 (1...Qe3+ 2.Qxe3+ Kxf6 3.Qg5#) **2.Rd3+**  
**Ke5** (2...Qd4 3.Qc5#) **3.Qg5#**

No. 268

*Mate in Three*

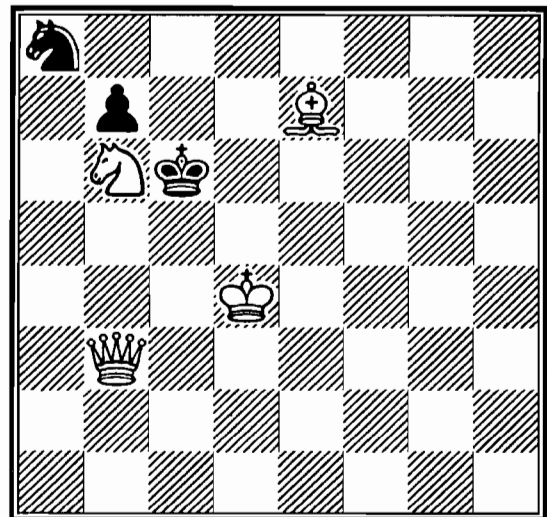
**1.Qd4+ Kxd4** (1...Kf3 2.Rf1+ Kg3 [2...Kg2  
 3.Qg1#] 3.Qg1#) **2.Re1 Rc7 3.Re4#**

No. 267

*Mate in Three*

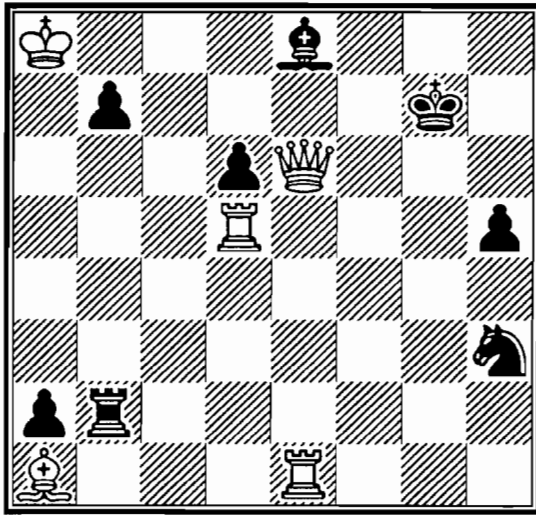
**1.Nd3 gxf6** (1...Bd6 2.Qxd6+ Ke3 [2...Kc4  
 3.Ne5#] 3.Qe5#; 1...Bc3 2.c8=Q Bb4  
 3.Qe5#; 1...Nc3 2.Qe5+ Kc4 3.Nb2#) **2.Nc1**  
**Kc5** (2...Nc5 3.Ne2#) **3.Nb3#**

No. 269

*Mate in Three*

**1.Qa4+ Kxb6** (1...Kc7 2.Bd8+ Kb8 3.Qxa8#)  
**2.Bd6 Nc7 3.Bc5#**

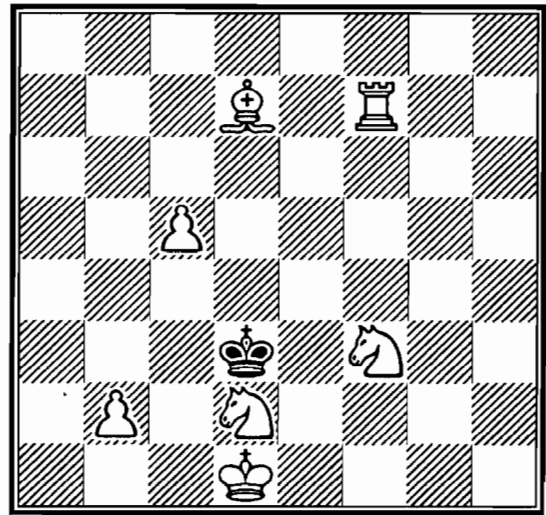
No. 270



Mate in Three

1.Qe2 Bg6 (1...Nf4 2.Qxb2+ Kf7 3.Qg7#)  
2.Qxb2+ Kh6 (2...Kf8 3.Qg7#) 3.Qg7#

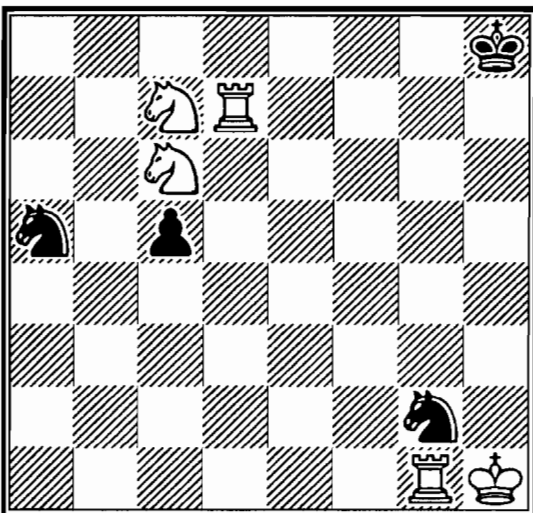
No. 272  
*A Curious Shifting*



Mate in Three

1.Nb3 Ke4 (1...Ke3 2.Nfd2 Kd3 3.Rf3#)  
2.Nfd2+ Ke5 3.Rf5#

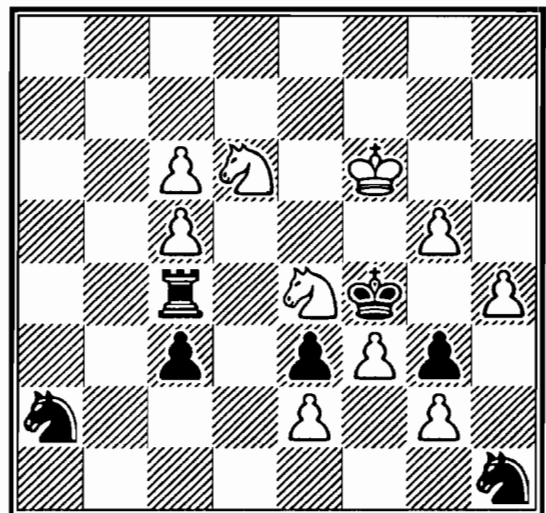
No. 271



Mate in Three

1.Rd2 Kg7 (1...Nh4 2.Rh2 Nc4 3.Rxh4#)  
2.Rdxg2+ Kf6 3.Rf1#

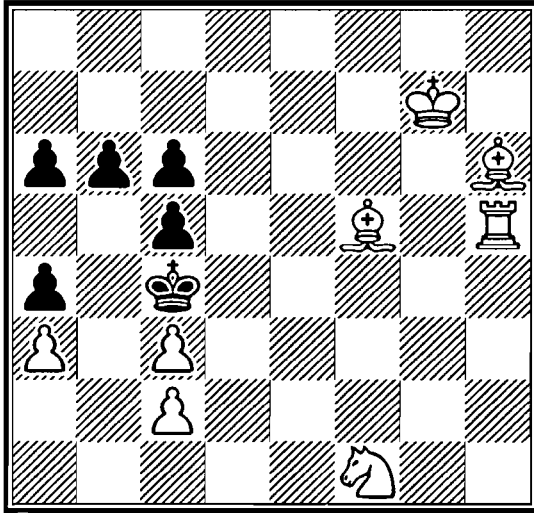
No. 273



Mate in Three

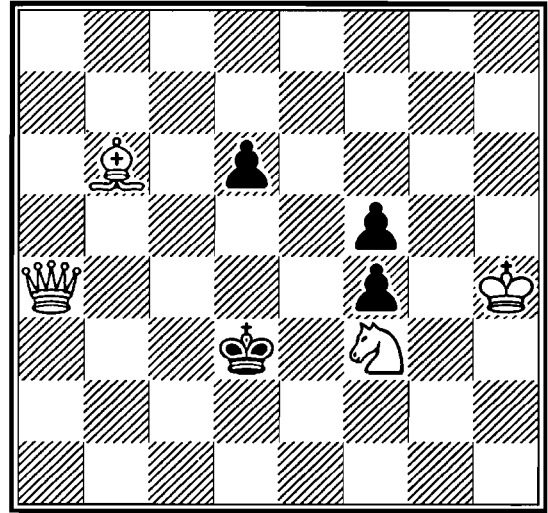
1.Nf5 Nf2 (1...Rxe4 2.Ng7 Re6+ 3.Nxe6#;  
1...Nb4 2.Ne7 Nd5+ 3.Nxd5#; 1...Rd4  
2.Nxd4 c2 3.Ne6#; 1...Rxc5 2.Nxc5 c2  
3.Ne6#) 2.Nxf2 exf2 3.e3#

No. 274

*Mate in Three*

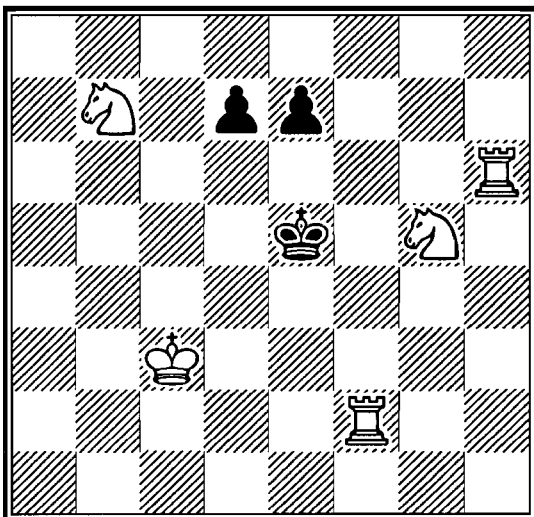
**1.Kf7** ( $\Delta$  **2.Bd3+ Kxc3 3.Bg7#**) **Kb5** (1...Kxc3  
2.Bg7+ Kc4 3.Bd3#; 1...Kd5 2.Be6+ Kd6  
3.Bf4#) **2.Bd2 a5** (2...c4 3.Bd7#) **3.Bd3#**

No. 276

*Mate in Three*

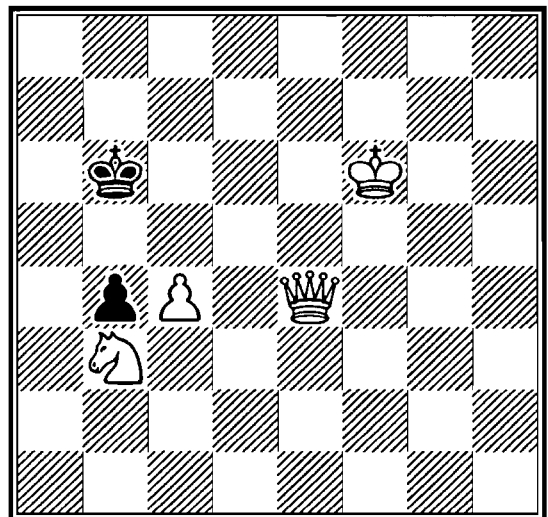
**1.Nd4 Ke4** (1...Ke3 2.Qc2 f3 3.Ne6#) **2.Qc4**  
**Ke3** (2...Ke5 3.Qe6#) **3.Qe2#**

No. 275

*Mate in Three*

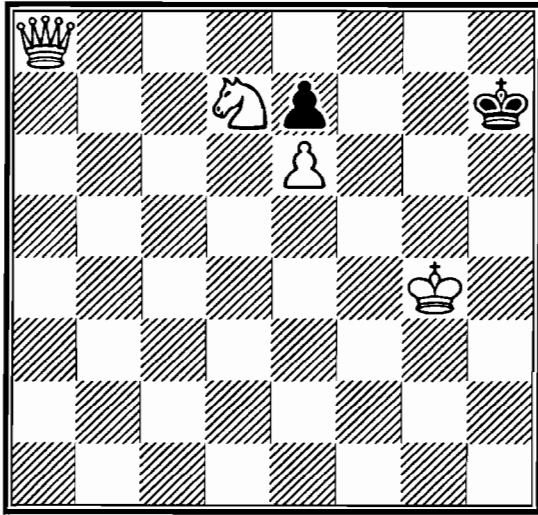
**1.Rd6 exd6** (1...e6 2.Rd4 d5 3.Nf7#) **2.Nd8**  
**d5** (2...Kd5 3.Rf5#) **3.Ndf7#**

No. 277

*Mate in Three*

**1.Na5 Kc5** (1...Kxa5 2.Qc6 b3 3.Qb5#)  
**2.Qe3+ Kd6 3.Qe7#**

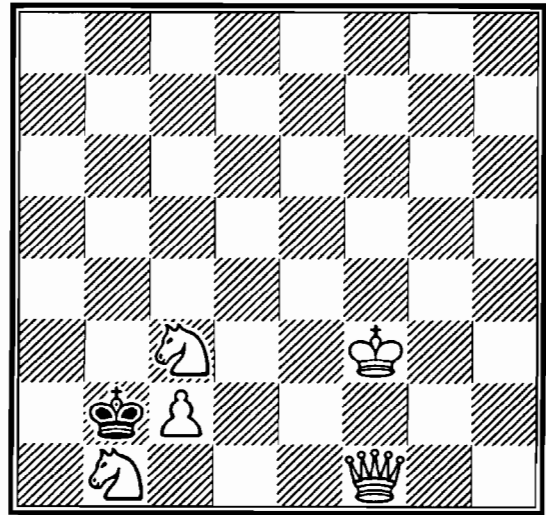
No. 278



*Mate in Three*

1.Qa1 Kg8 (1...Kh6 2.Qh8+ Kg6 3.Nf8#)  
2.Nf8 Kxf8 3.Qh8#

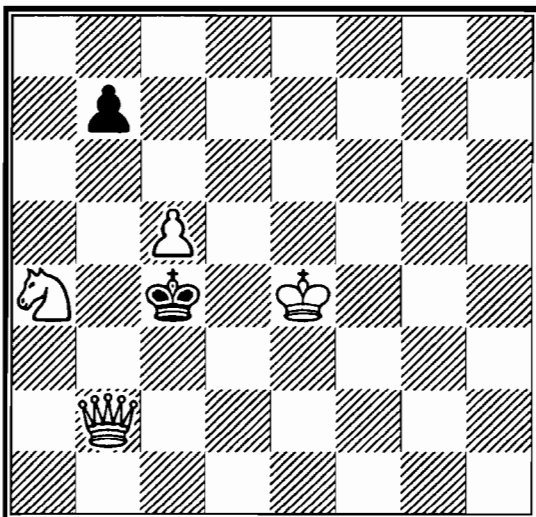
No. 280



*Mate in Three*

1.Na2 Kxa2 (1...Kxc2 2.Qb5 Kd1 3.Qe2#)  
2.Qc1 Ka1 3.Nc3#

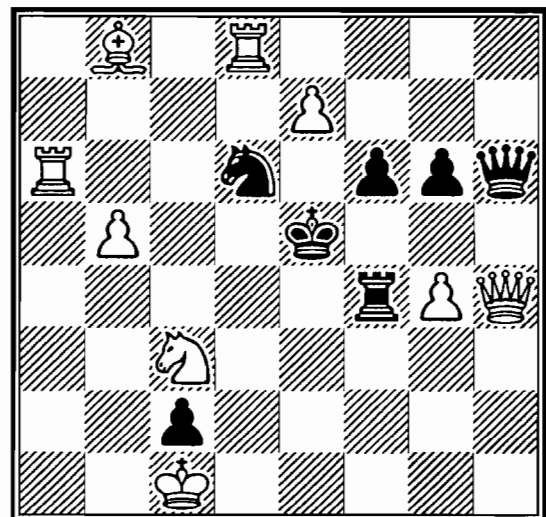
No. 279



*Mate in Three*

1.Qa3 Kb5 (1...b6 2.Qb2 bxc5 [2...b5 3.Qc3#]  
3.Nb6#) 2.Kd5 b6 3.Nc3#

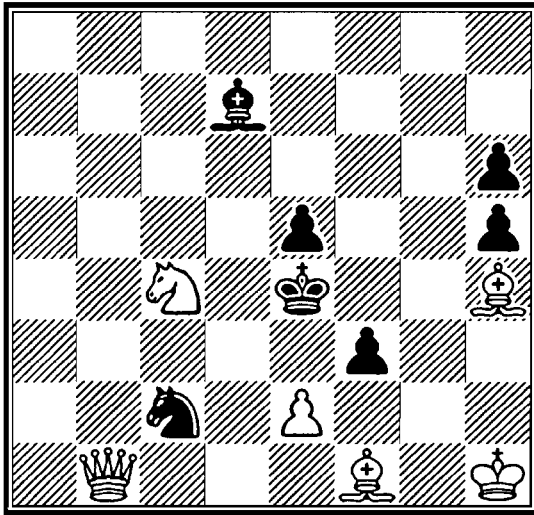
No. 281



*Mate in Three*

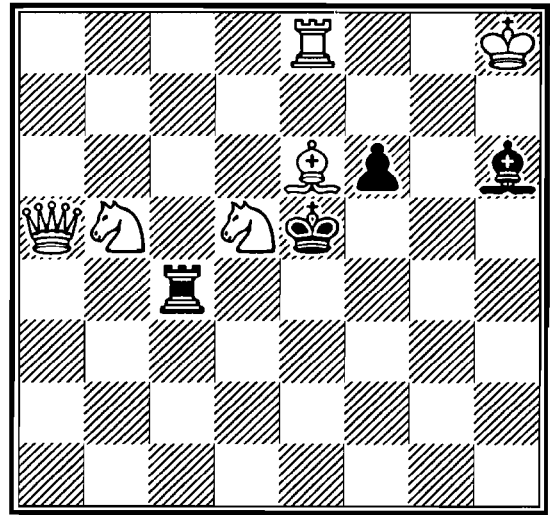
1.Qh2 Qxh2 (1...Kd4 2.Ra4+ Ke5 3.Re4#)  
2.R8xd6 Rf1+ 3.Rd1#

No. 282

*Mate in Three*

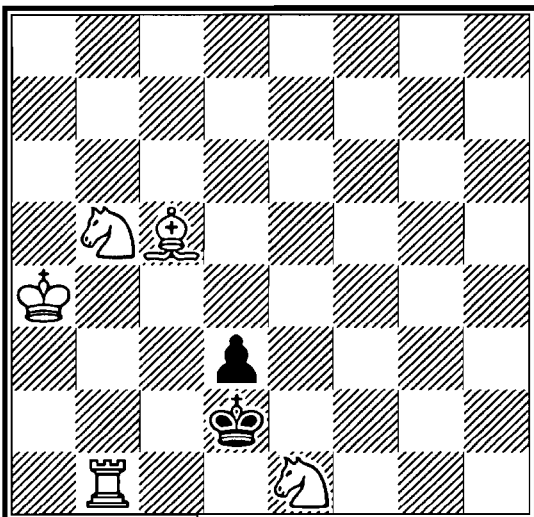
**1.Qb8 Kf5** (1...Kd4 2.e4 Kc3 3.Qb2#; 1...fxe2 2.Qxe5+ Kd3 3.Bxe2#) **2.Bh3+ Kg6 3.Qg8#**

No. 284

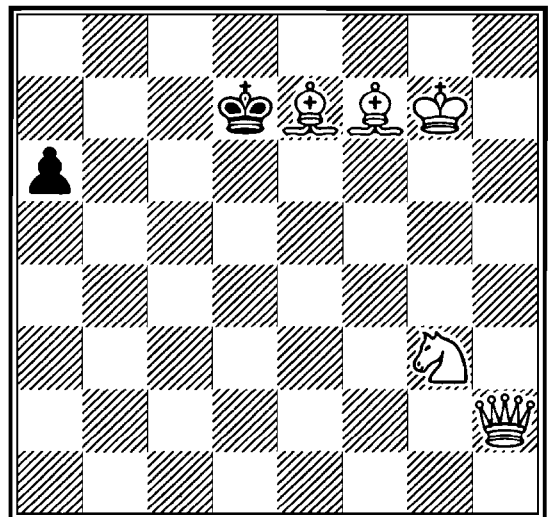
*Mate in Three*

**1.Qa2 Bg7+** (1...Bf8 2.Qh2+ Ke4 3.Qe2#; 1...Rc6 2.Qe2+ Be3 3.Qxe3#; 1...Bd2 2.Qxc4 Ba5 3.Qf4#) **2.Kxg7 Rc7+** (2...f5 3.Bf7#) **3.Bd7#**

No. 283

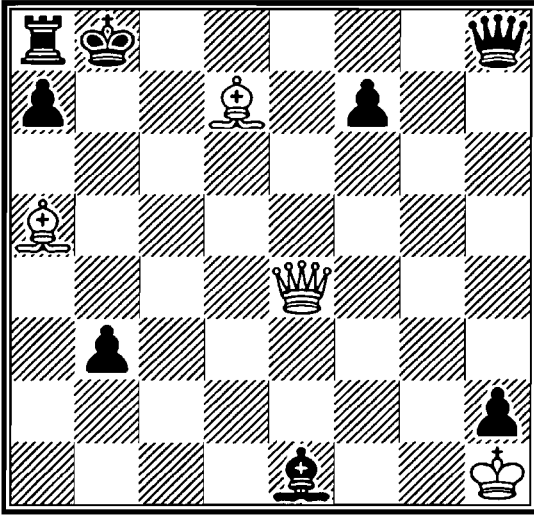
*Mate in Three*

**1.Nd6 Ke2** (1...Kc3 2.Be3 d2 3.Rb3#) **2.Ne4 d2 3.Ng3#**

No. 285  
*To Beginners**Mate in Three*

**1.Qh6 Kxe7** (1...Kc7 2.Qxa6 Kb8 3.Bd6#; 1...a5 2.Qb6 Kxe7 3.Qc7#) **2.Qd2 a5 3.Nf5#**

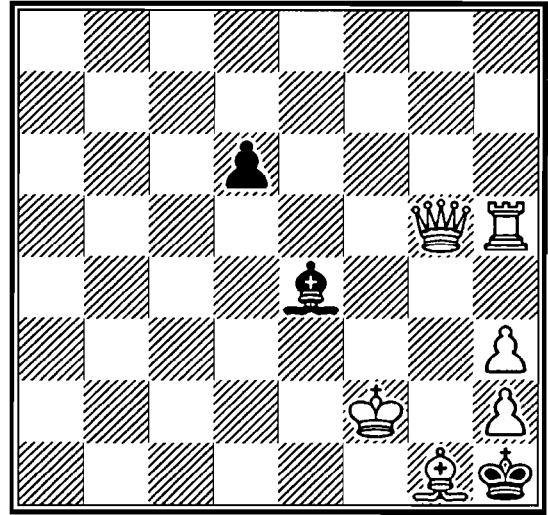
No. 286



Mate in Three

1.Bc8 Kxe8 (1...Qxc8 2.Qe5+ Kb7 3.Qb5#)  
2.Qc6+ Kb8 3.Qc7#

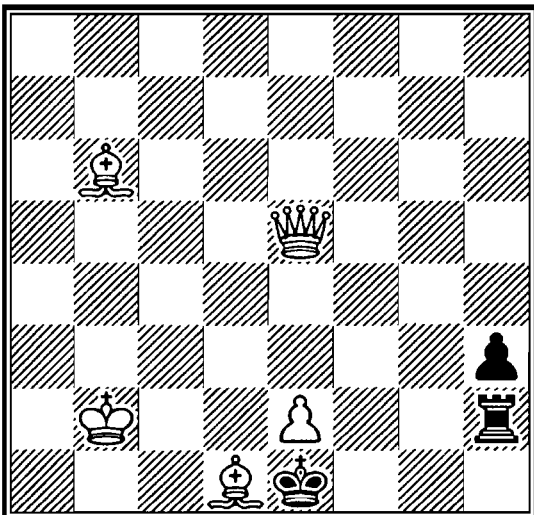
No. 288



Mate in Three

1.Qg8 d5 (1...Bc6 2.Rd5 Bxd5 3.Qxd5#;  
1...Bf3 2.Kxf3 d5 3.Qg2#) 2.Qg4 d4 3.Qxe4#

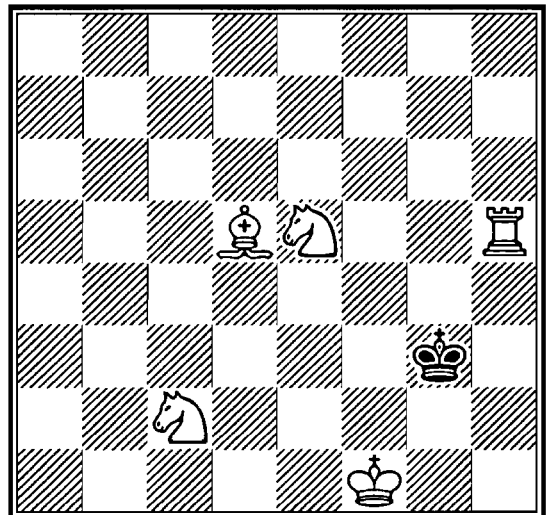
No. 287



Mate in Three

1.Bc2 Kf1 (1...Rxe2 2.Qg3+ Kd2 3.Qc3#;  
1...Rh1 2.Qd4 h2 3.Qd1#) 2.Qd4 Kxe2  
3.Qd1#

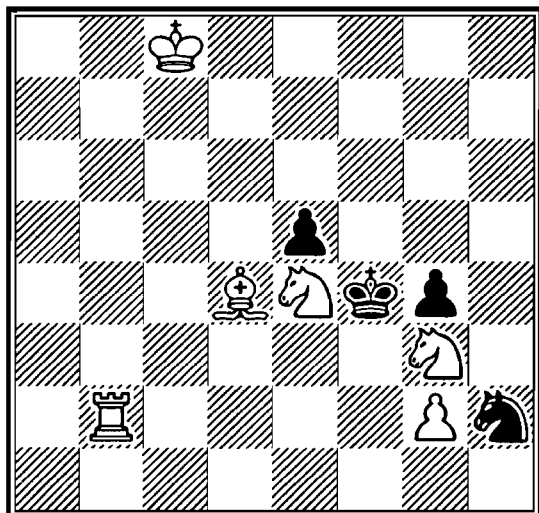
No. 289



Mate in Three

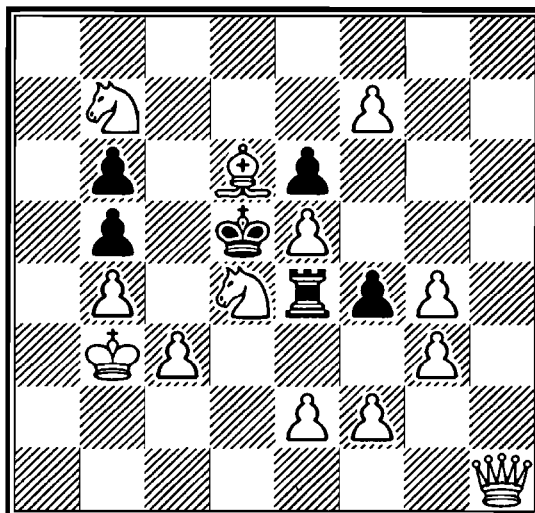
1.Bh1 Kf4 2.Kg2 Ke4 3.Kg3#

No. 290

*Mate in Three*

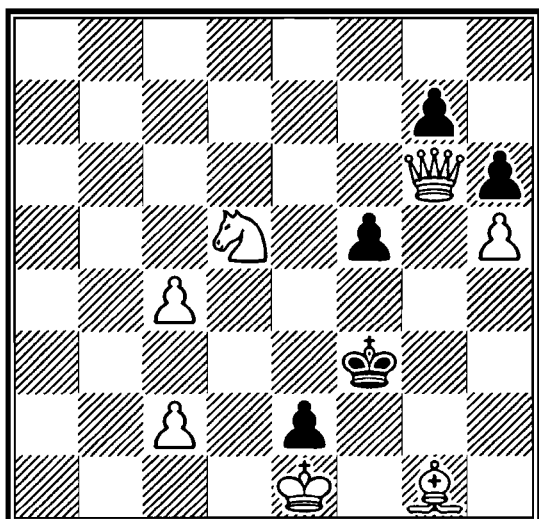
**1.Bg1 Nf3 2.Rf2 Ke3 3.Rxf3 #**

No. 292

*Mate in Three*

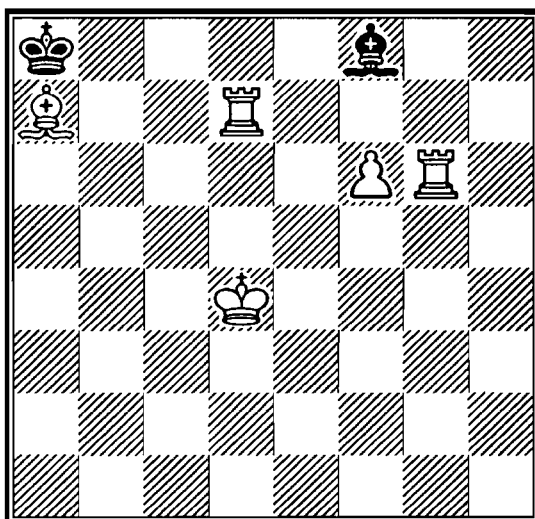
**1.f8=R f3 2.Rxf3 Rxe5 3.Rf5 #**

No. 291

*Happy Thoughts**Mate in Three*

**1.Ba7 f4 (1...Ke4 2.Qg3 f4 3.Qxf4 #) 2.Nb6 Ke3 3.Qd3 #**

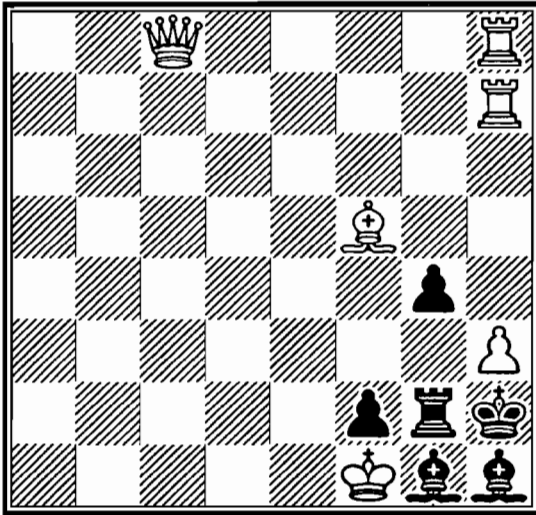
No. 293

*Mate in Three*

**1.Rh7 Be7 (1...Bg7 2.fxg7 Kxa7 3.g8=Q#; 1...Bc5+ 2.Bxc5 Kb8 3.Rg8 #; 1...Bd6 2.Rg8+ Bb8 3.Rxb8 #) 2.fxe7 Kxa7 3.e8=Q #**



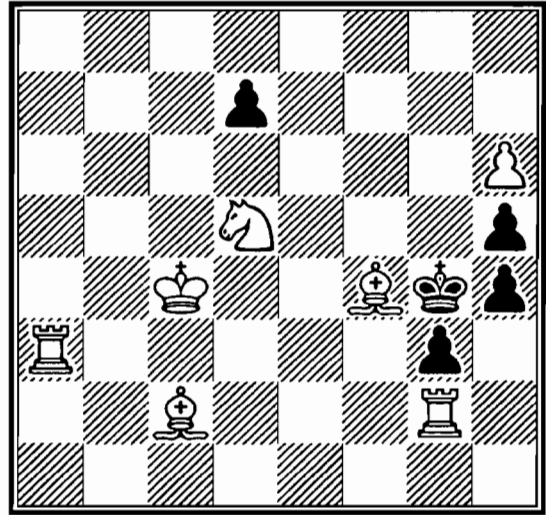
No. 294



*Mate in Three*

**1.Rd7 g3** (1...Rg3 2.hxg4+ Rh3 3.Qc7#;  
1...Kg3 2.Qc7+ Kf3 3.Rd3#) **2.Bh7 Kxh3**  
**3.Bf5#**

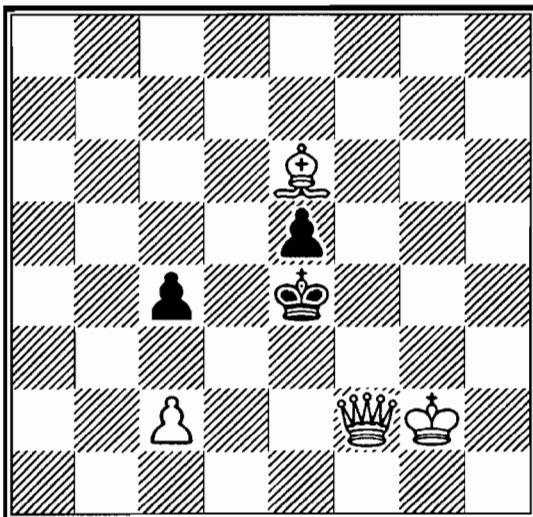
No. 296



*Mate in Three*

**1.Bc1 d6** (1...Kh3 2.Rf2 Kg4 3.Bf5#) **2.Rd2**  
**Kg5 3.Rd4#**

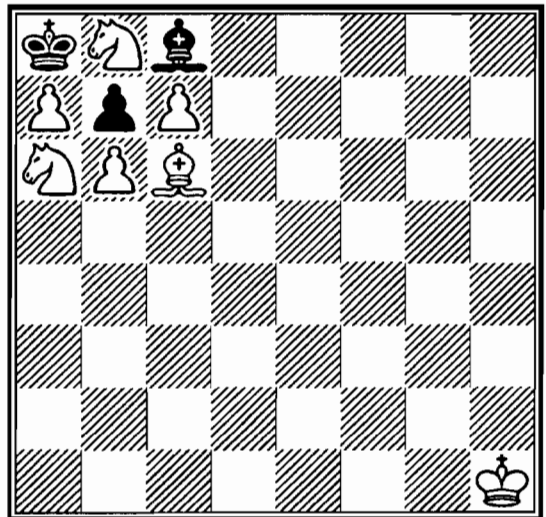
No. 295



*Mate in Three*

**1.Qg1 c3** (1...Kf4 2.Kf2 Ke4 3.Qg4#) **2.Kf2**  
**Kd4 3.Kf3#**

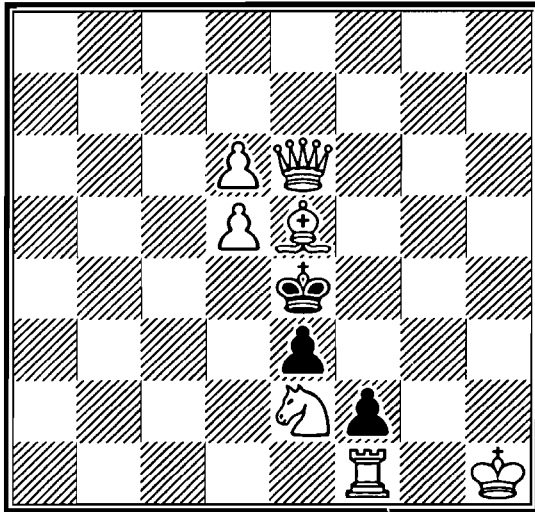
No. 297



*Mate in Three*

**1.Bg2 Bh3** (1...Bd7 2.c8=Q Bxc8 3.Nc7#)  
**2.Bxh3 bxa6 3.Bg2#**

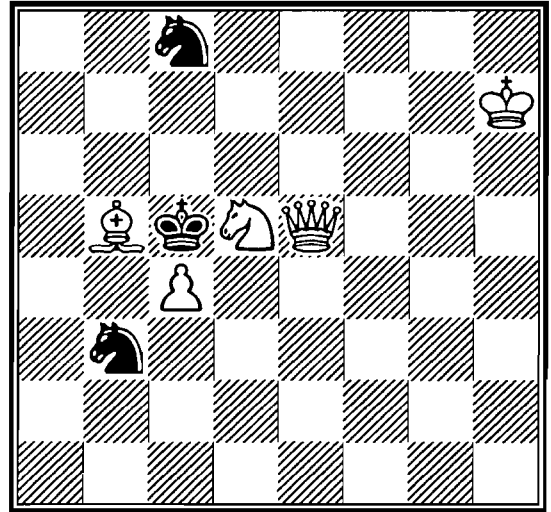
No. 298



Mate in Three

**1.Qe8 Kxd5** (1...Kf5 2.Ng3+ Kg5 3.Qh5#;  
1...Kd3 2.Qa4 Kxe2 3.Qd1#) **2.Nc3+ Kc4**  
**3.Qb5#**

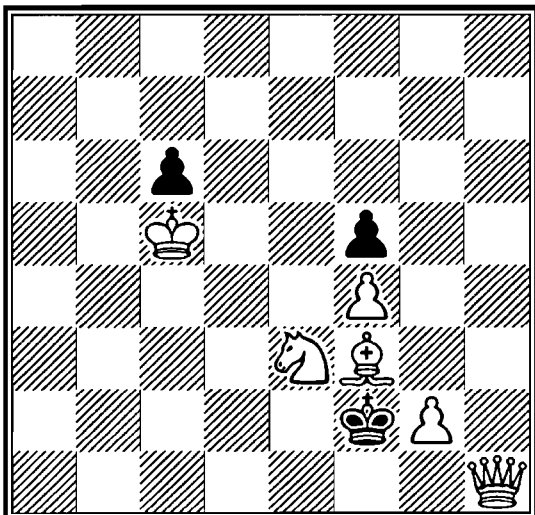
No. 300



Mate in Three

**1.Qg3 Ne7** (1...Nd2 2.Qa3+ Kd4 3.Qe3#)  
**2.Qe3+ Nd4 3.Qa3#**

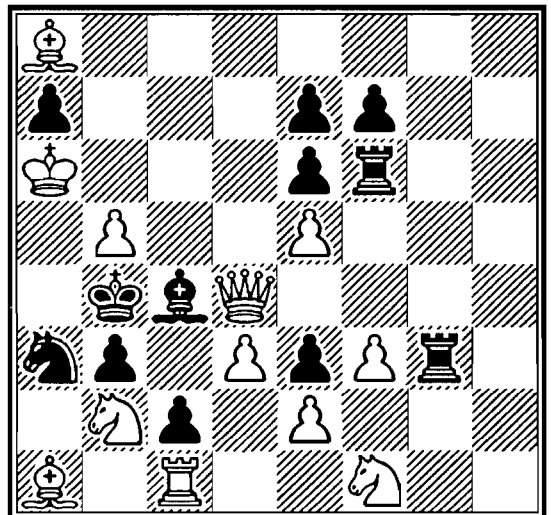
No. 299



Mate in Three

**1.Qh8 Kg3** (1...Ke1 2.Nd1 Kd2 [2...Kf1  
3.Qh1#] 3.Qc3#) **2.Qh4+ Kxh4 3.Nxf5#**

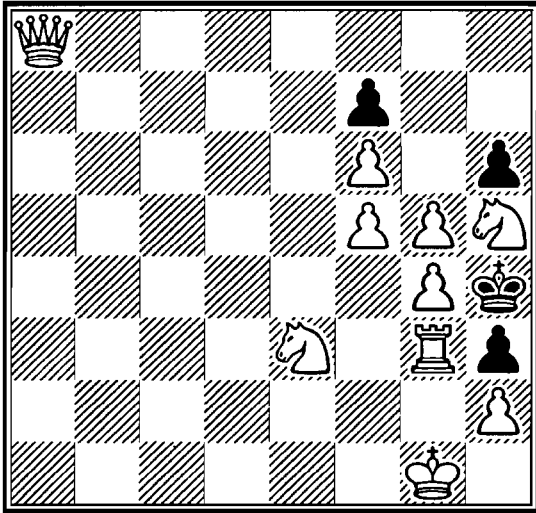
No. 301



Mate in Three

**1.Qh4 Rg4** (1...Rf4 2.Qxe7+ Kc3 3.Nd1#;  
1...Kc3 2.Ka5 Rg6 3.Nd1#) **2.Qe1+ Kc5**  
**3.Na4#**

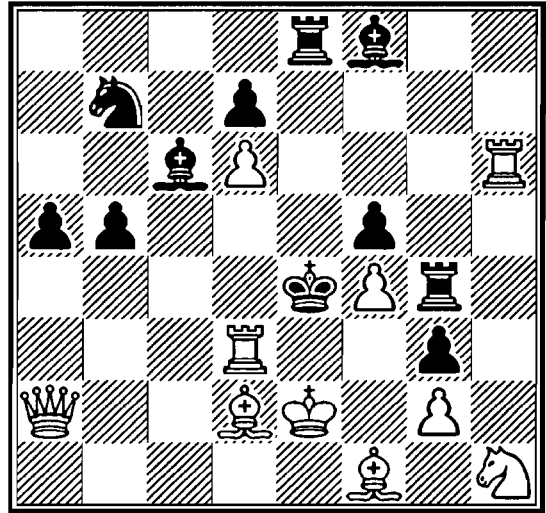
No. 302



Mate in Three

1.Qh1 Kxg5 (1...hxg5 2.Qg2 hxg2 3.Nxg2#)  
2.Ng2 hxg2 3.h4#

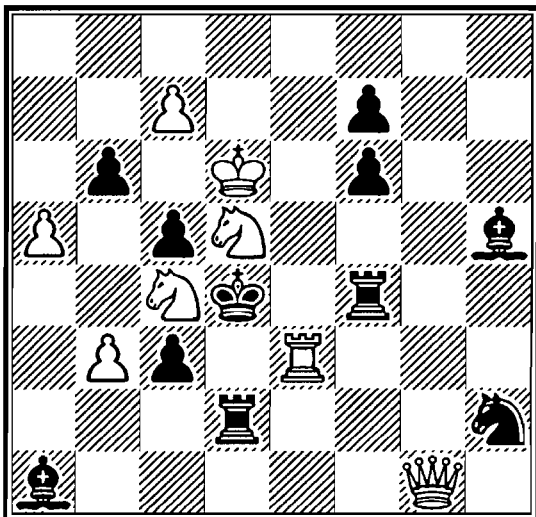
No. 304



Mate in Three

1.Qg8 (Δ 2.Qxg4 fxc4 3.Nxg3#) Rxc8  
(1...Nc5 2.Re3+ Kd4 [2...Kxf4 3.Re6#]  
3.Bc3#; 1...Rxf4 2.Qxg3 Rf2+ 3.Nxf2#)  
2.Be3 Bg7 3.Nxg3 #

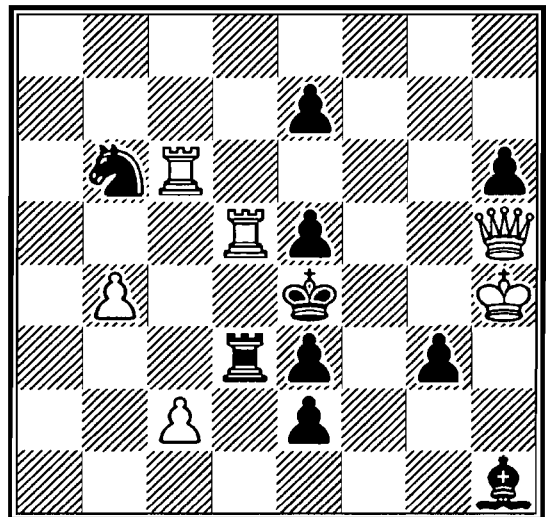
No. 303



Mate in Three

1.Qf2 Rxf2 (1...Rdxf2 2.Na3 Be2 3.Nc2#;  
1...Bf3 2.Na3 Bxd5 3.Nb5#) 2.Ne7 Bf3  
3.Nf5 #

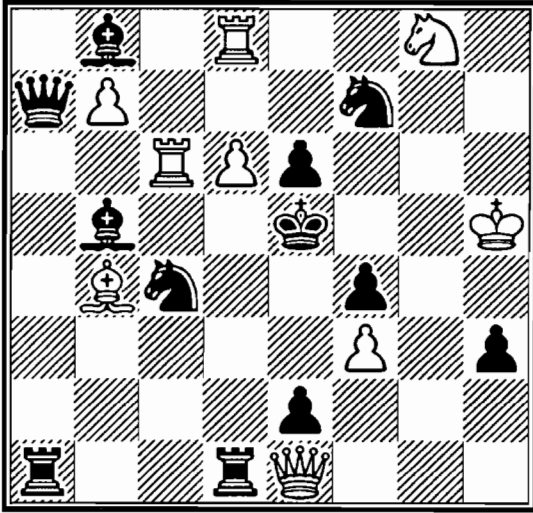
No. 305



Mate in Three

1.Rd7 Rxd7 (1...Nxd7 2.Qg4+ Kd5 3.Qc4#;  
1...Bf3 2.cxd3+ Kf4 3.Qf7#) 2.Rc5 Rd5  
3.Qg4 #

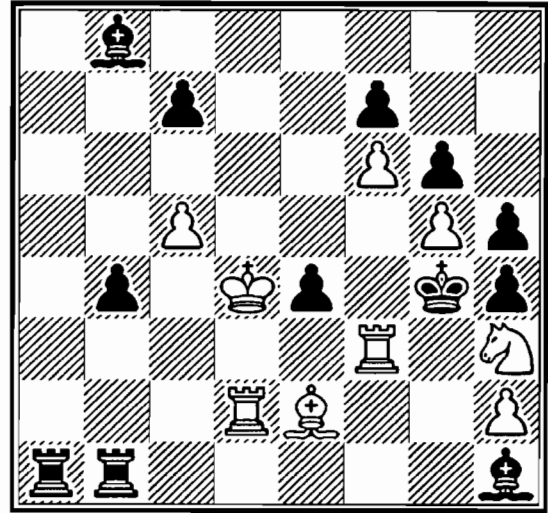
No. 306



Mate in Three

**1.Qg1** ( $\Delta$  2.Qg7+ Kd5 3.Ne7#) **Qxg1**  
 (1...Kd5 2.Rc5+ Qxc5 3.Qxc5#; 1...Kf5  
 2.Qg6+ Ke5 3.Qe4#) **2.Bc3+ Kf5** (2...Qd4  
 3.Rc5#; 2...Rd4 3.Rc5#; 2...Kd5 3.Ne7#)  
**3.Nh6#**

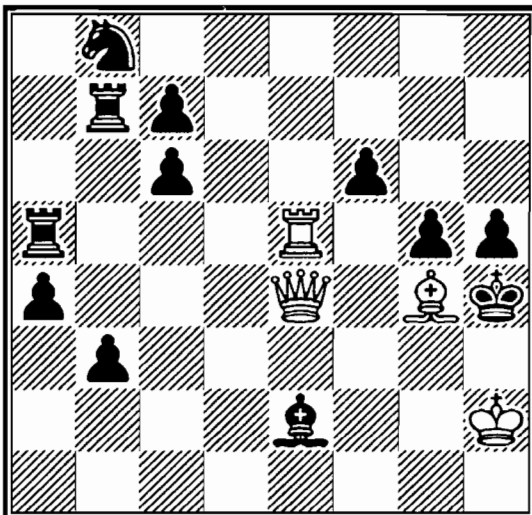
No. 308



Mate in Three

**1.Ra3+ Kf5** (1...Bf3 2.Ba6 Kxh3 3.Bc8#)  
**2.Ba6 Ke6 3.Bc8#**

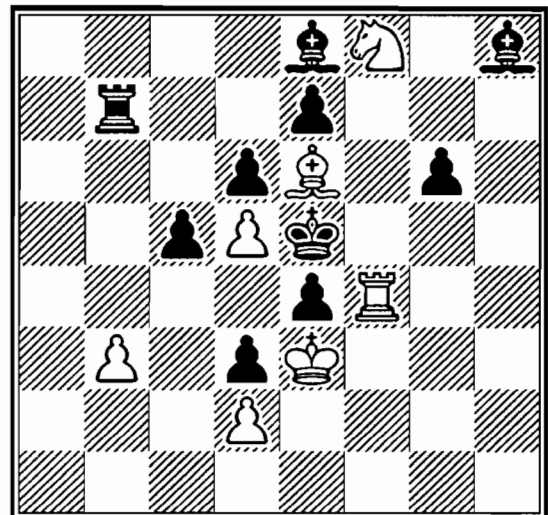
No. 307



Mate in Three

**1.Rb5 Raxb5** (1...f5 2.Bxf5 g4 3.Qe7#) **2.Qe8**  
**Kxg4** (2...Bxg4 3.Qe1#; 2...h4 3.Qh8#)  
**3.Qe4#**

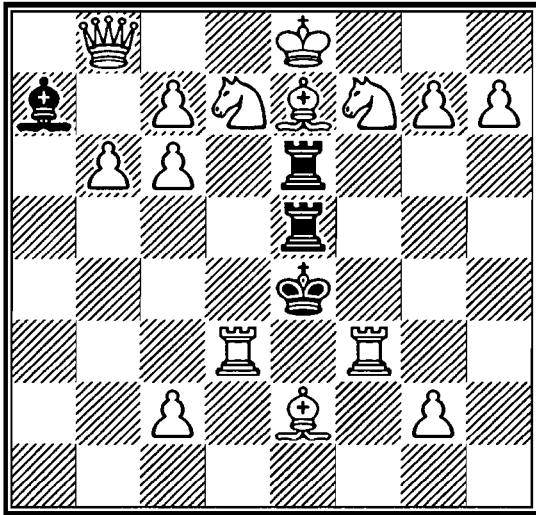
No. 309



Mate in Three

**1.b4 Rxb4** (1...cxb4 2.Nh7 Bc6 3.Rxe4#;  
 1...Bg7 2.Rxe4+ Kf6 3.Nh7#) **2.Rf7 Bxf7**  
**3.Nd7#**

No. 310

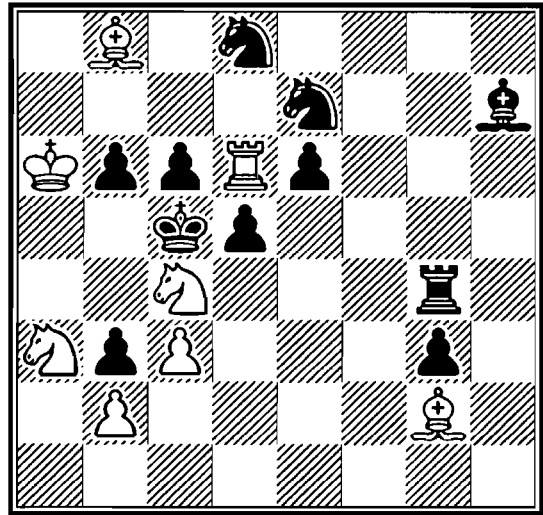


Mate in Three

**1.Kf8 Rh5** (1...Rb5 2.Bc5 Rxc5 3.Nxc5#; 1...Rh6 2.Bf6 Rxf6 3.Nxf6#; 1...Rxc6 2.Bd6 Rxd6 [2...Re8+ 3.Qxe8#] 3.Nxd6#) **2.Bg5 Rxc5 3.Nxc5#**

No. 312

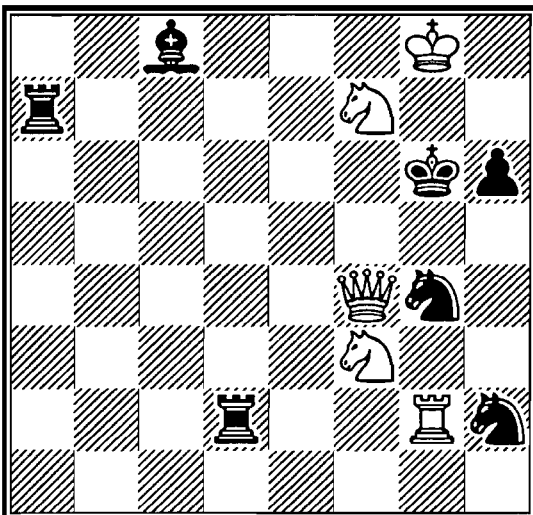
*Dedicated to Jean Preti*



Mate in Three

**1.Be4 Rxe4** (1...Bxe4 2.Ne5 [Δ 3.Nd7#] Bd3+ 3.Nxd3#) **2.Nxb6 Ra4+ 3.Nxa4#**

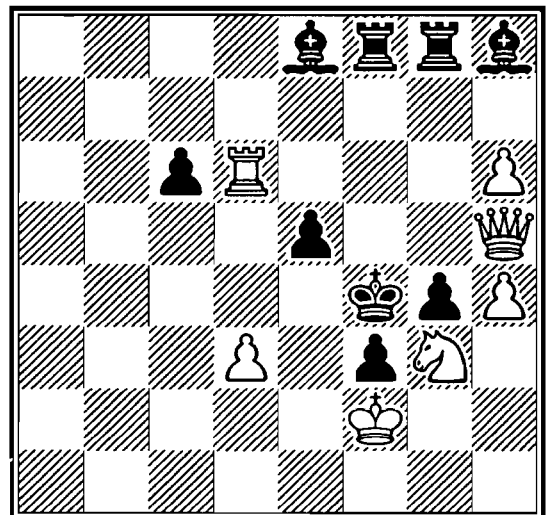
No. 311



Mate in Three

**1.N7e5+ Kh5 2.Nd7 Raxd7** (2...Bxd7 3.Qf7#) **3.Qf5#**

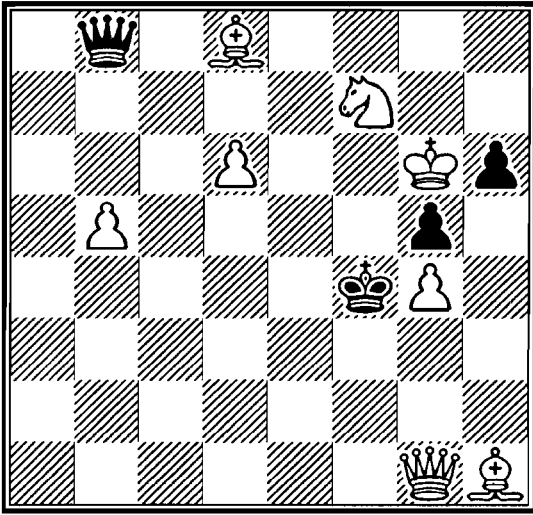
No. 313



Mate in Three

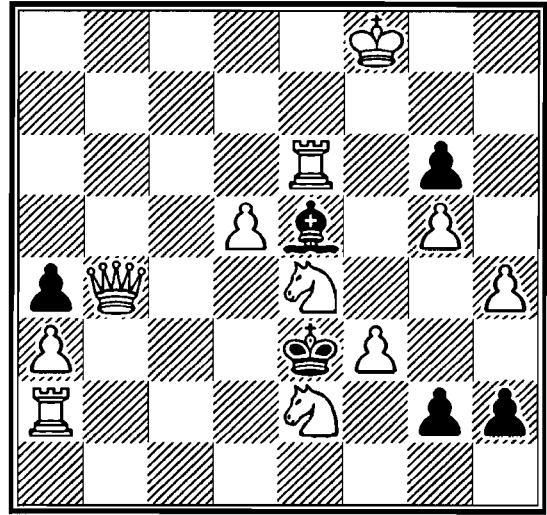
**1.Rd4+ exd4 2.Qc5 Bg7** (2...Rf6 3.Qxd4#; 2...Rg6 3.Nh5#) **3.Qg5#**

## No. 314

*Mate in Three*

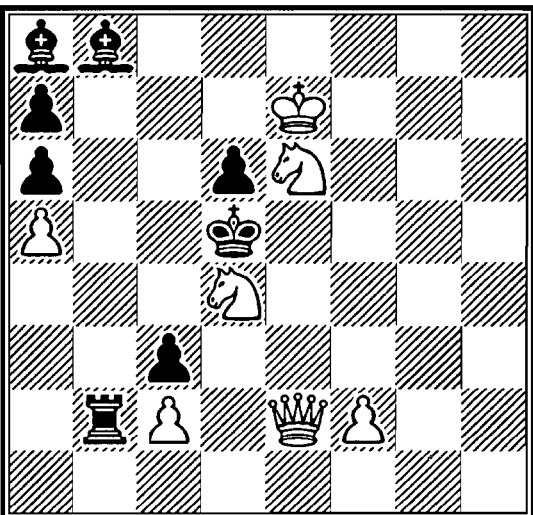
**1.Ne5 Qxd6+** (1...Kxe5 2.Qe3+ Kxd6 3.Qe7#; 1...Qxb5 2.Qf2+ Kxe5 3.Qf6#)  
**2.Kh5 Qxe5** (2...Kxe5 3.Qe3#; 2...Qxd8 3.Ng6#) **3.Qf2#**

## No. 316

*The Eureka Problem**Mate in Three*

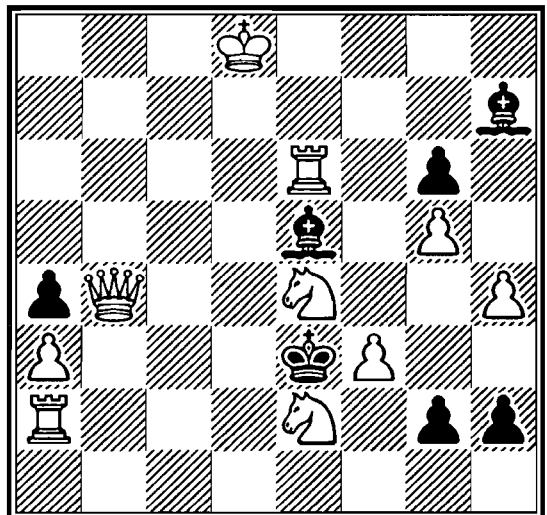
**1.Nd6 h1=B** (1...Kf2 2.Ng1+ Kxg1 3.Qe1#; 1...Kxf3 2.Rf6+ Bxf6 3.Qf4#) **2.Ng1 Kd3 3.Qd2#**

## No. 315

*Mate in Three*

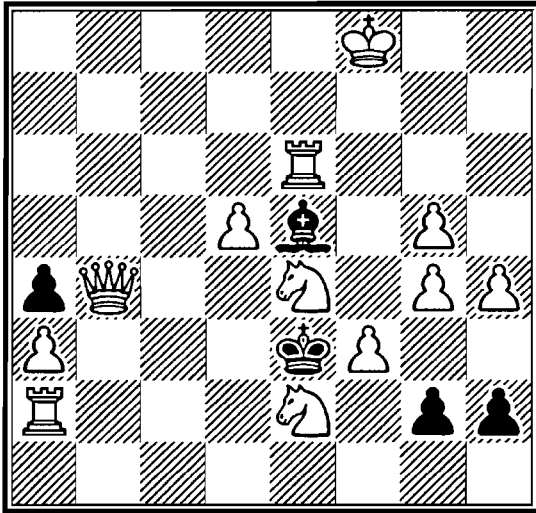
**1.Nc6 Rb7+** (1...Kxc6 2.Qc4+ Kb7 3.Nd8#; 1...Bxc6 2.Qd3+ Ke5 3.f4#) **2.Ke8 Rh7** (2...Kxc6 3.Qc4#) **3.Nb4#**

## No. 317

*Mate in Three*

**1.Nf2 Kxf2** (1...Kxf3 2.Qf8+ Ke3 3.Qf4#; 1...Bg8 2.Ng1 Bxe6 3.Re2#) **2.Ng1+ Kg3 3.Qg4#**

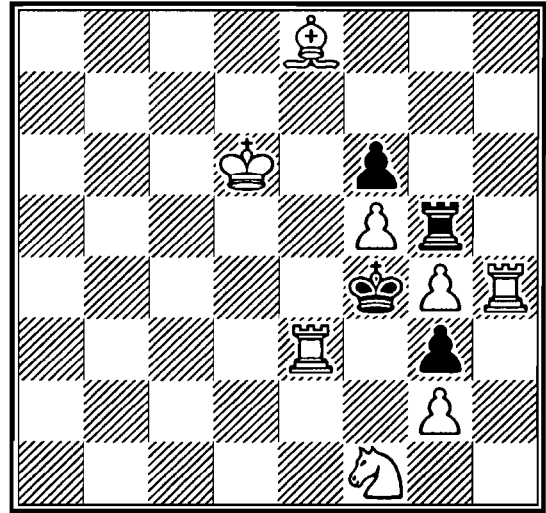
No. 318



Mate in Three

1.Nd6 Kf2 2.Ng1+ Kg3 3.Nf5#

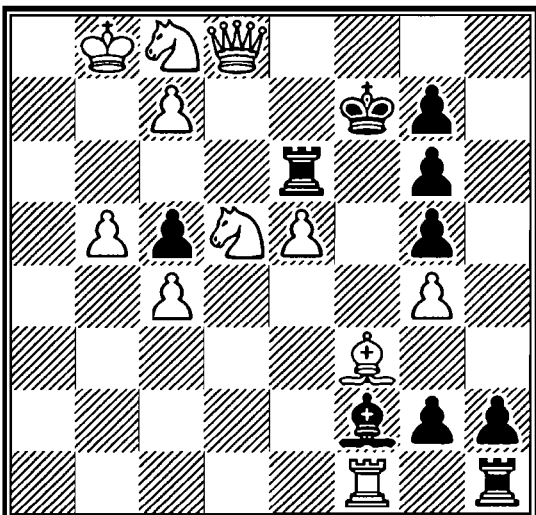
No. 320



Mate in Three

1.Rd3 Ke4 2.Rd5 Rh5 (2...Rg7 3.g5#)  
3.gxh5#

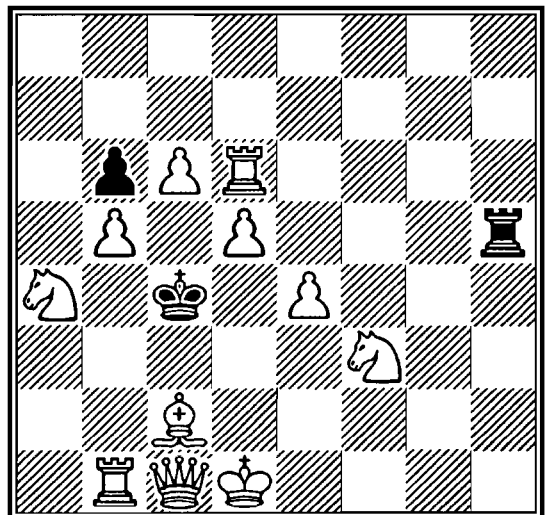
No. 319



Mate in Three

1.Nb4 g1=B (1...Rxe5 2.Nd6+ Ke6 3.c8=B#)  
2.Bd5 Be3 3.Nd6#

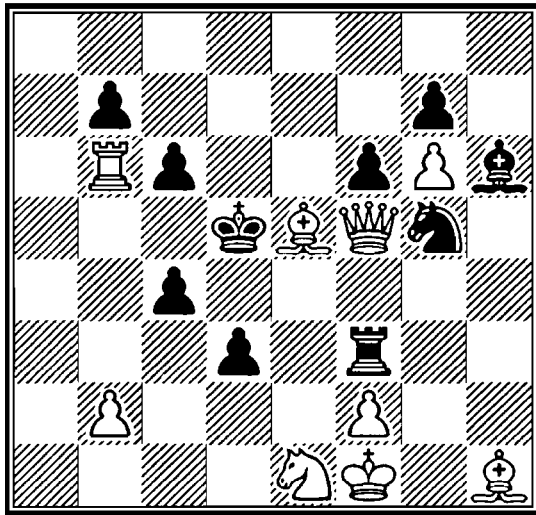
No. 321



Mate in Three

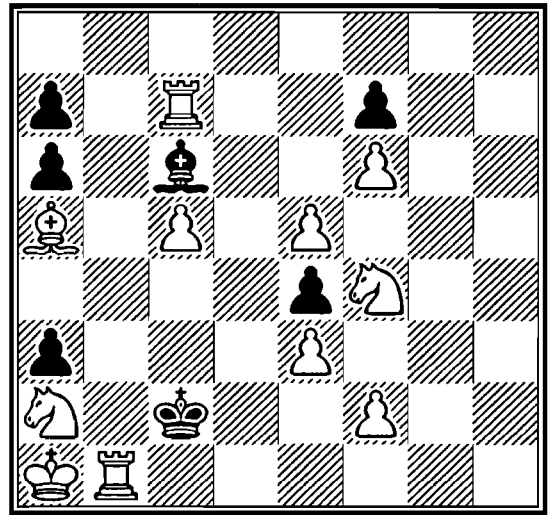
1.Ne5+ Rxe5 (1...Kd4 2.Qd2+ Kxe5 3.Re6#)  
2.Qf4 Re8 3.e5#

## No. 322

*Dedicated to J.A. Potter**Mate in Three*

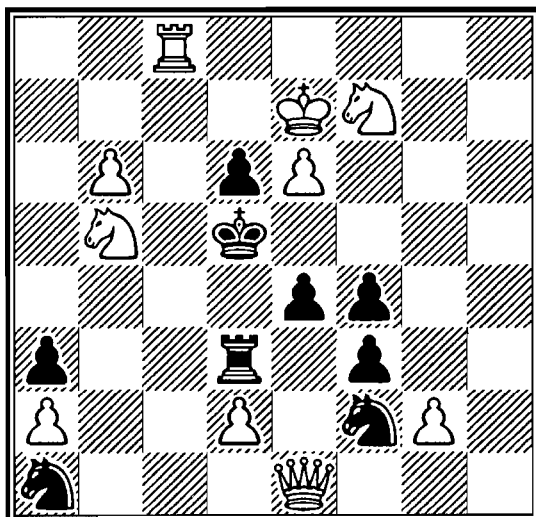
1.Bh2+ Kd4 2.Bg1 d2 (2...Rxf5 3.f4#; 2...c5 3.Rd6#) 3.Nc2#

## No. 324

*Mate in Three*

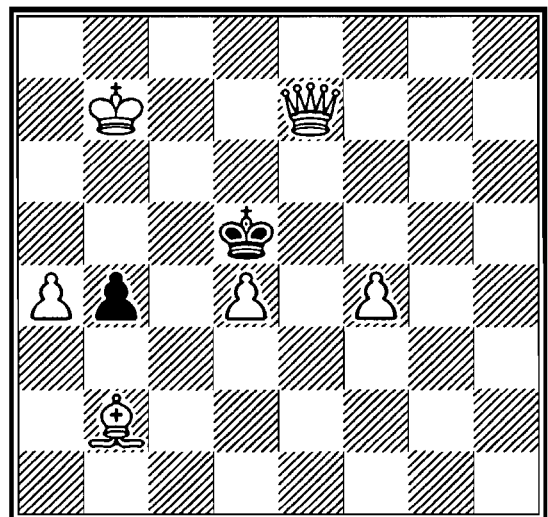
1.Rc8 Ba8 (1...Bb7 2.Rb8 Bc6 3.Rc1#; 1...Bd7 2.Rd8 Bb5 3.Rd2#; 1...Ba4 2.Rc1+ Kb3 3.Rc3#) 2.c6 Bb7 3.cxb7#

## No. 323

*Mate in Three*

1.Qxa1 (Δ 2.Qd4+ Rxd4 3.Nc3#) Nd1  
2.Qxd1 e3 (2...fxg2 3.Qh5#) 3.Qxf3#

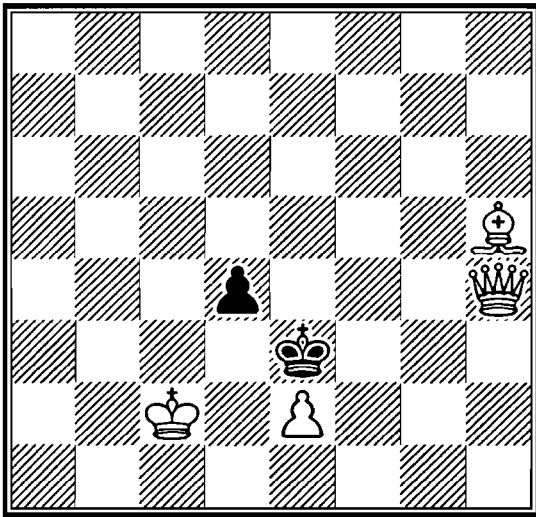
## No. 325

*Mate in Three*

1.Qh7 Ke6 (1...b3 2.Qf5+ Kc4 3.Qb5#; 1...Kc4 2.Qc2+ Kd5 3.Qc6#) 2.Kc6 b3  
3.d5#



No. 326

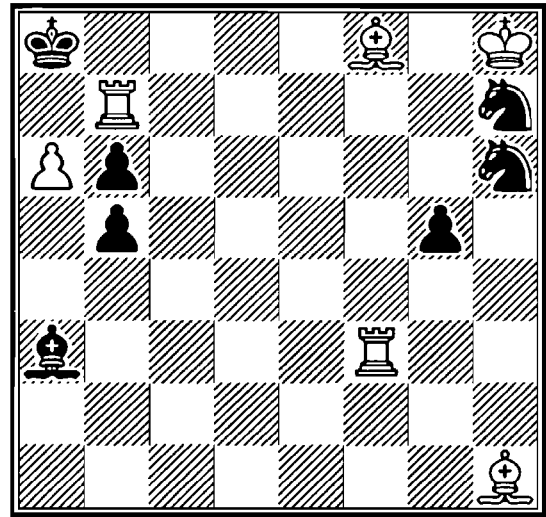


Mate in Three

1.Kb2 Kd2 (1...d3 2.Kc3 dxe2 3.Qd4#) 2.Qf2 d3 3.e3 #

No. 328

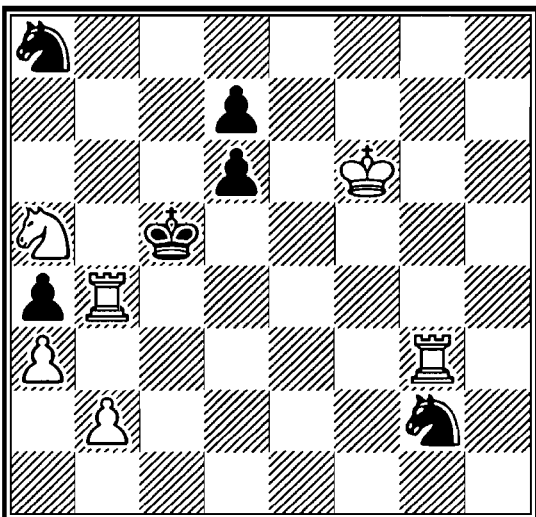
*Pas de lieu Rhone que nous*



Mate in Three

1.a7 Bb2+ (1...Be7 2.Rxe7 Nf6 3.Rxf6#; 1...Kxb7 2.Rf7+ Ka6 3.a8=R#) 2.Rc3 Bxc3+ 3.Rg7 #

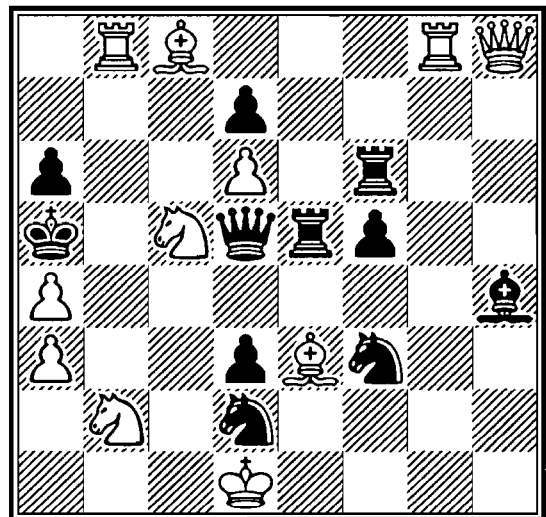
No. 327



Mate in Three

1.Rc3+ Kd5 2.Nc4 Kc6 (2...Ke4 3.Nb6#) 3.Ne3 #

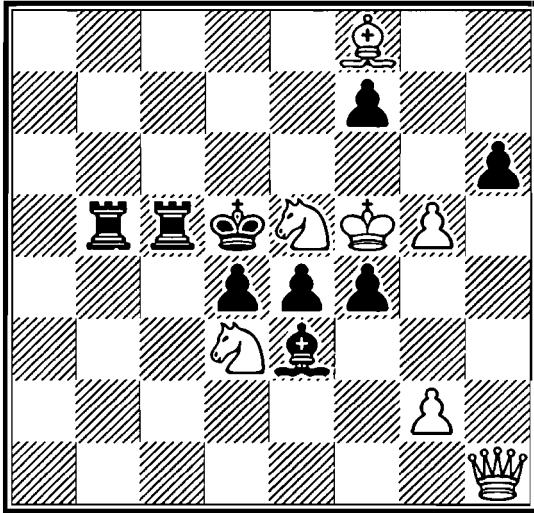
No. 329



Mate in Three

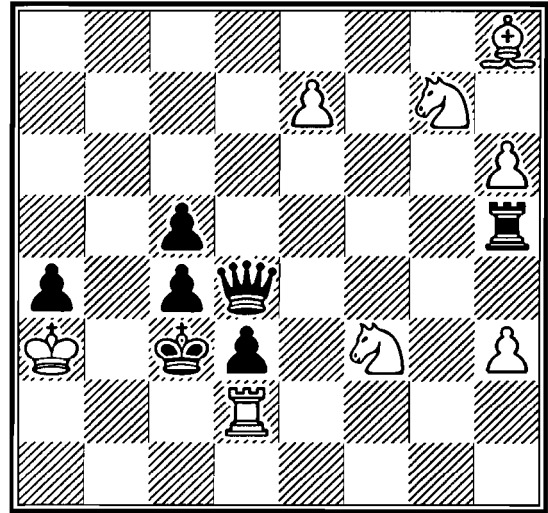
1.Rg5 (Δ 2.Qd8#) Re8 (1...Rf8 2.Qxe5 Nxe5 3.Bxd2#) 2.Rxf5 Rxf5 (2...Rxh8 3.Nb7#) 3.Qc3 #

No. 330

*Mate in Three*

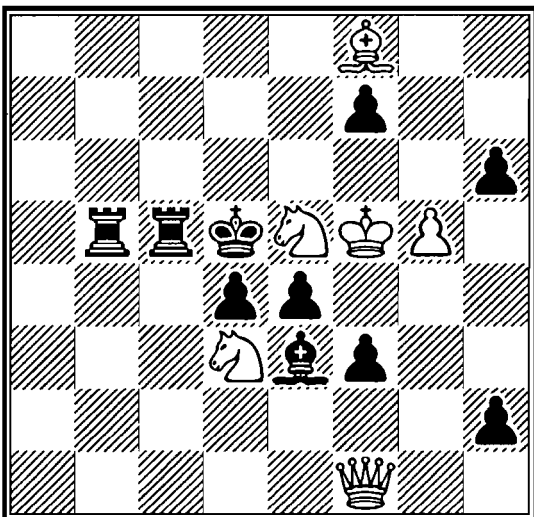
**1.Qe1** ( $\Delta$  **2.Nxf4+ Bxf4 3.Qxe4#**) **hxg5**  
 (1...exd3 **2.Qd1 f6 3.Qf3#**) **2.Qa5 Rxa5**  
 (2...exd3 **3.Qd8#**) **3.Nb4#**

No. 332

*Mate in Three*

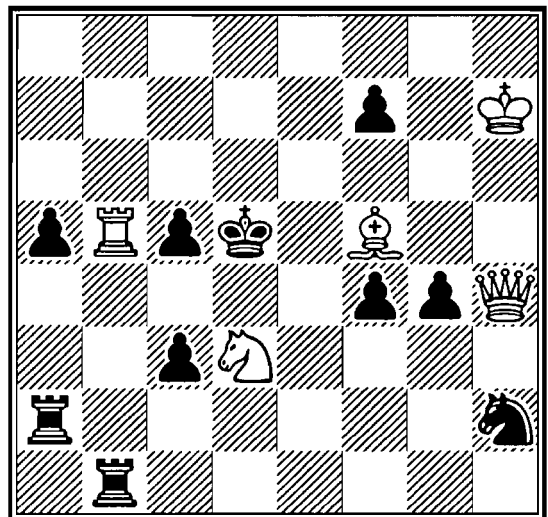
**1.Ne8 Re5** (1...Rhx3 **2.Nd6 Rh4 3.Nb5#**;  
 1...Rhx6 **2.Nc7 Rb6 3.Nd5#**; 1...Qxh8 **2.Nd6**  
 Qb8 **3.Ne4#**) **2.Nf6 Rf5** (2...Re6 **3.Nd5#**)  
**3.Ne4#**

No. 331

*Mate in Three*

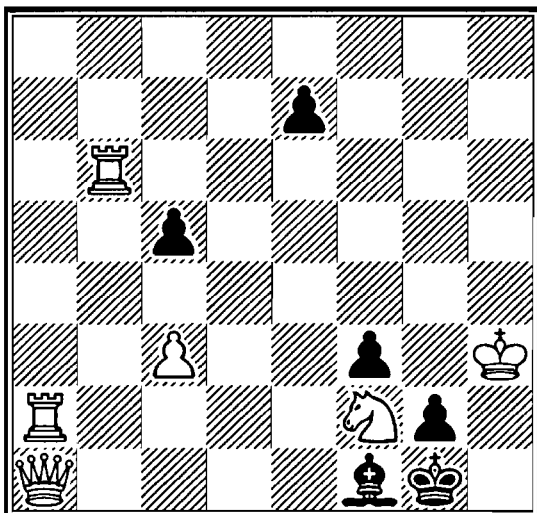
**1.Qe1** ( $\Delta$  **2.Nf4+**) **hxg5** (1...exd3 **2.Qd1 Rc1**  
**3.Qxf3#**) **2.Qa5 Rc8 3.Nb4#**

No. 333

*Mate in Three*

**1.Nb2 Raxb2** (1...Kc6 **2.Qe7 Kxb5 3.Qb7#**;  
 1...f6 **2.Qf2 Raxb2 3.Qxc5#**) **2.Qd8+ Ke5**  
 (2...Kc4 **3.Qd3#**; 2...Kc6 **3.Qd7#**) **3.Rxc5#**

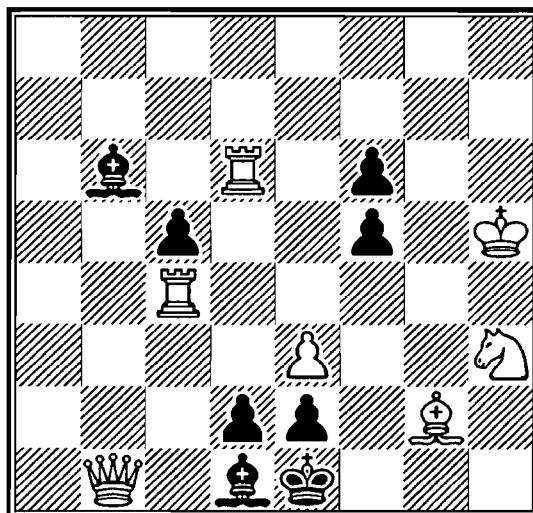
No. 334



*Mate in Three*

**1.Re6 c4 2.Ra8 Kxf2 3.Qa7#**

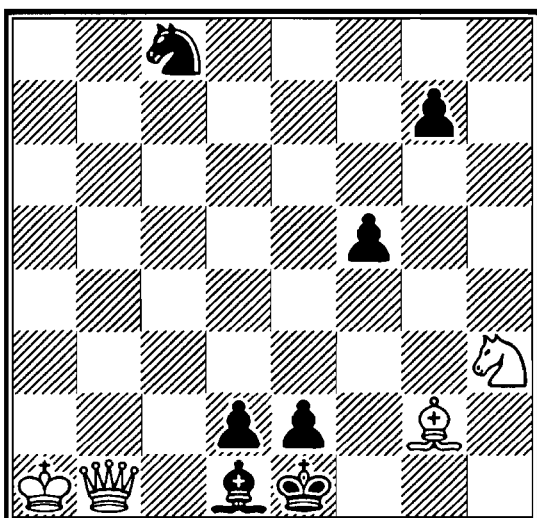
No. 336



*Mate in Three*

**1.Ba8 Bc7 (1...f4 2.Qg6 fxe3 3.Qg1#; 1...Kf1 2.Qxf5+ Ke1 3.Qf2#) 2.Qb7 Bxd6 3.Qh1#**

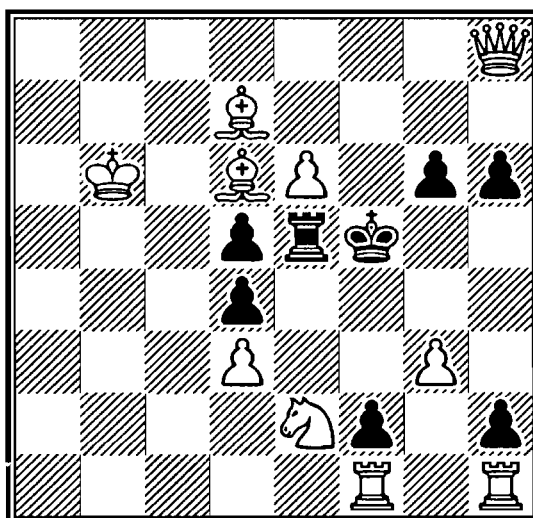
No. 335



*Mate in Three*

**1.Ba8 g5 (1...Nd6 2.Qb6 Ne4 3.Qg1#; 1...f4 2.Qg6 Ne7 3.Qg1#; 1...Kf1 2.Qxf5+ Ke1 3.Qf2#) 2.Qb7 Bb3 3.Qh1#**

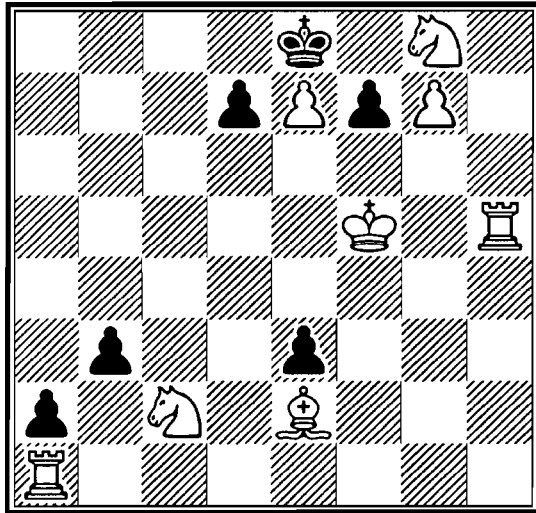
No. 337



*Mate in Three*

**1.Qxh6 Kg4 (1...Kf6 2.Nf4 Rg5 3.Qf8#; 1...Re4 2.Rxf2+ Kg4 3.Qh4#) 2.Ng1 hxg1=Q 3.Qf4#**

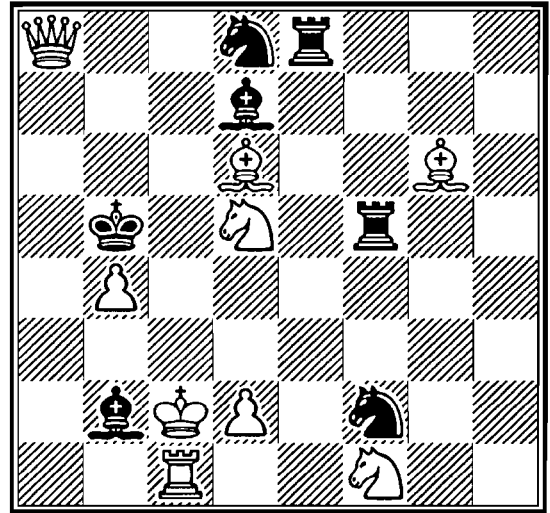
No. 338



*Mate in Three*

**1.Rhh1 b2 (1...bxc2 2.Rhc1 d5 3.Bb5#)**  
**2.Rhb1 f6 3.Bh5#**

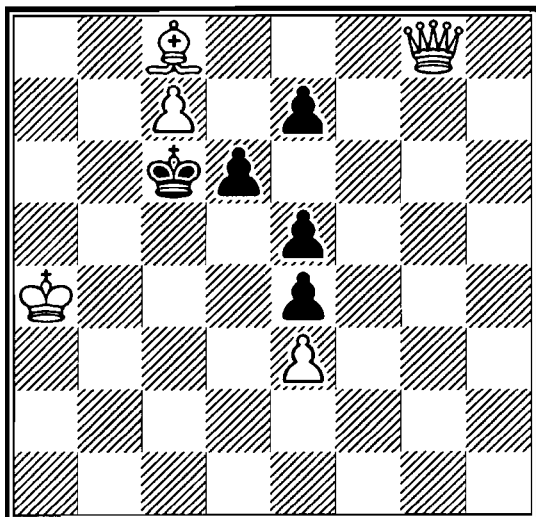
No. 340



*Mate in Three*

**1.Bc5 Nb7 (1...Ba3 2.Qa4+ Kxa4 3.Nc3#)**  
**2.Qa6+ Kxa6 3.Nc7#**

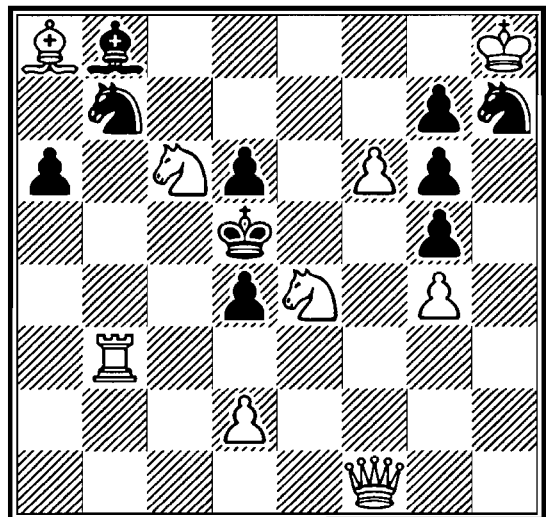
No. 339



*Mate in Three*

**1.Qd5+ Kxd5 (1...Kxc7 2.Qb7+ Kd8 3.Qd7#)**  
**2.Kb5 e6 3.Bb7#**

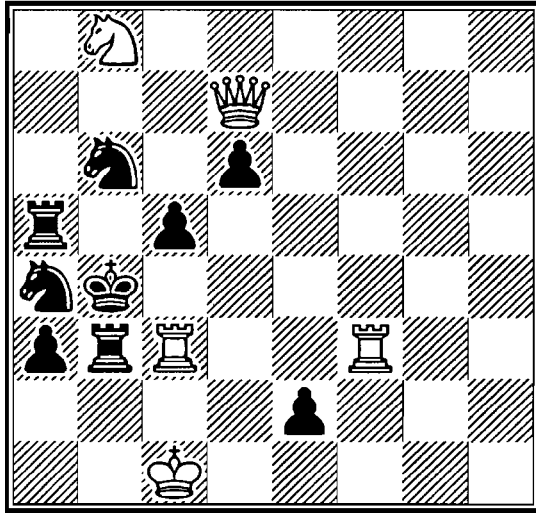
No. 341



*Mate in Three*

**1.fxg7 Nd8 (1...Ke6 2.Qf7+ Kxf7 3.g8=Q#)**  
**2.Qc4+ Kxe4 (2...Kxc4 3.Na5#) 3.Qxd4#**

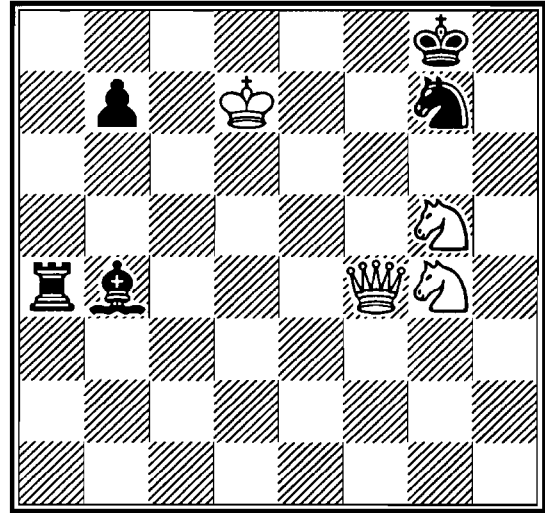
No. 342



*Mate in Three*

**1.Rc4+ Nxc4 2.Qb5+ Kxb5 (2...Rxb5 3.Nc6#) 3.Rxb3#**

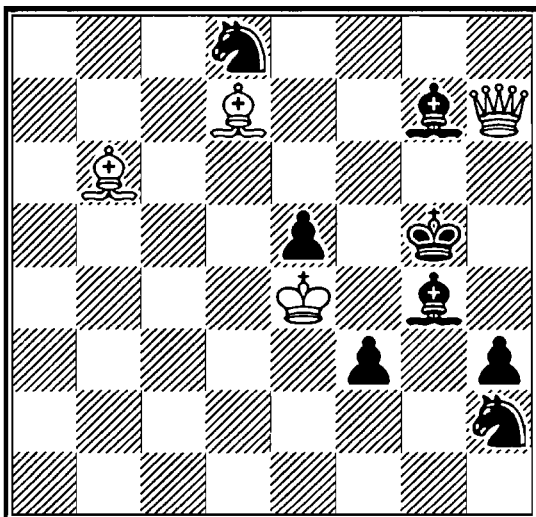
No. 344



*Mate in Three*

**1.Qf8+ Kxf8 (1...Bxf8 2.Nf6+ Kh8 3.Nf7#) 2.Nh6 Ra6 (2...Nh5 3.Ne6#) 3.Nh7#**

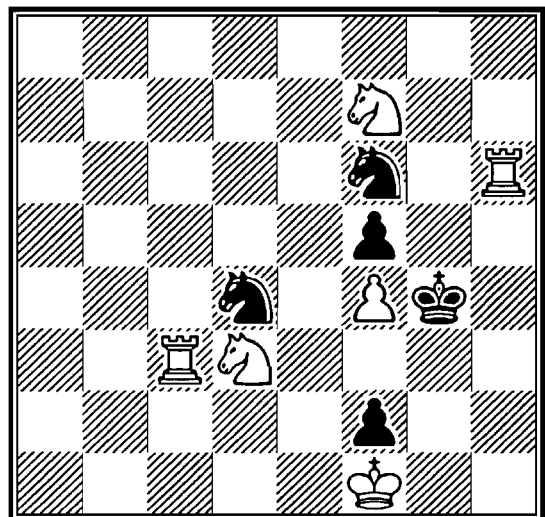
No. 343



*Mate in Three*

**1.Bf5 (Δ 2.Qg6+ Kh4 3.Bf2#) Bh5 (1...Bxf5+ 2.Qxf5+ Kh4 3.Bf2#) 2.Qh6+ Bxh6 3.Bxd8#**

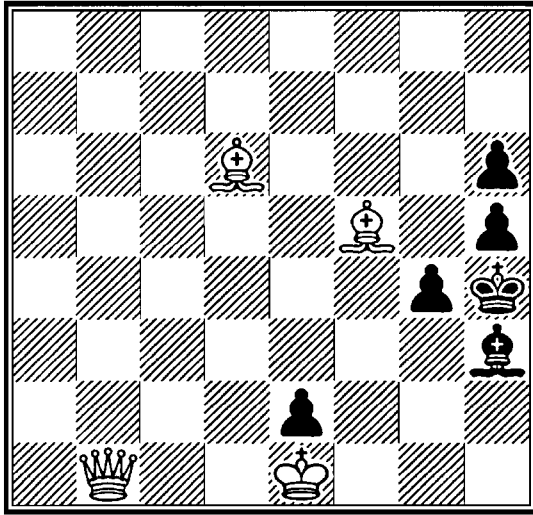
No. 345



*Mate in Three*

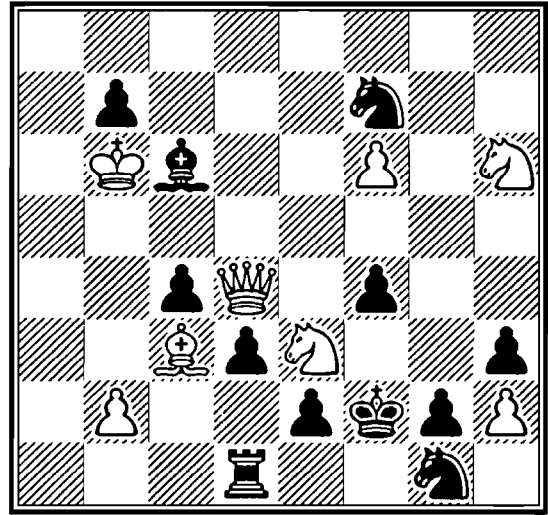
**1.Rh3 Kxh3 (1...Ne4 2.Nde5+ Kxf4 3.Rh4#) 2.Nxf2+ Kh4 3.Rh3#**

No. 346

*Mate in Three*

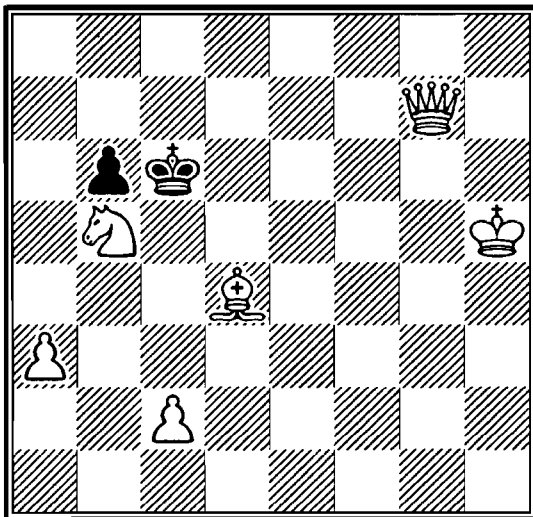
**1.Bxg4 Kxg4** (1...Bxg4 2.Qe4 Kh3 3.Qh1#;  
1...hxg4 2.Qg6 h5 3.Qf6#; 1...Kg5 2.Qf5+  
Kh4 3.Qxh5#) **2.Qe4+ Kg5 3.Be7#**

No. 348

*Mate in Three*

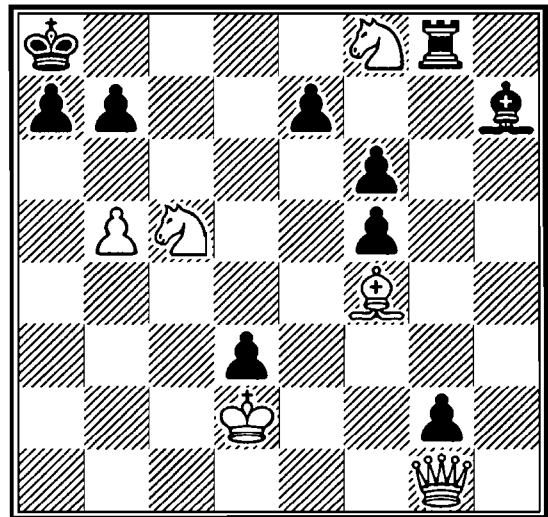
**1.Nxc4+ Kf1** (1...Kf3 2.Be1 Ng5 3.Ne5#)  
**2.Be1 Rxe1 3.Nd2#**

No. 347

*Mate in Three*

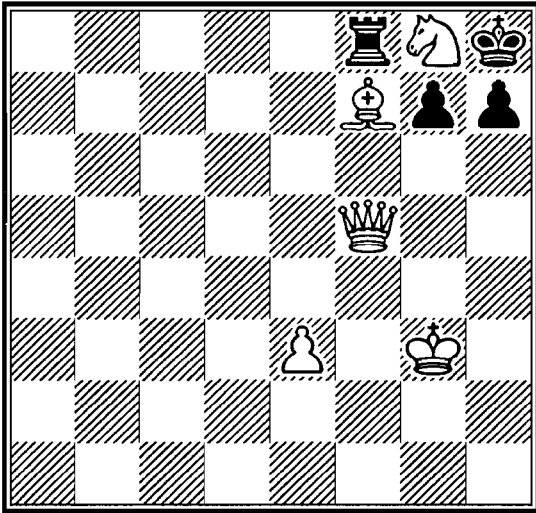
**1.Bxb6 Kxb6** (1...Kxb5 2.Qb7 Kc4 3.Qc6#;  
1...Kd5 2.Qf6 Ke4 3.Nc3#) **2.c4 Kc5 3.Qc7#**

No. 349

*Mate in Three*

**1.Na6 Rxf8** (1...b6 2.Qc1 g1=Q 3.Qc6#;  
1...e5 2.Qc5 bxa6 3.Qc8#) **2.Bb8 Rxb8**  
**3.Nc7#**

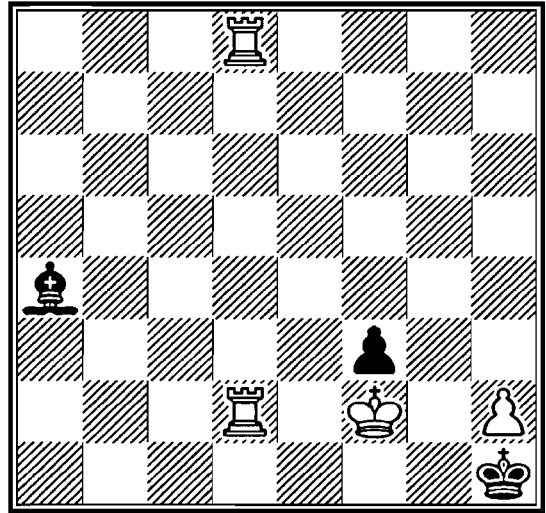
No. 350



*Mate in Three*

**1.Nh6 Ra8 (1...Re8 2.Bxe8 gxh6 3.Qf8#;**  
**1...Rxf7 2.Qxf7 g6 3.Qf6 #) 2.Bg8 g6 3.Qf6 #**

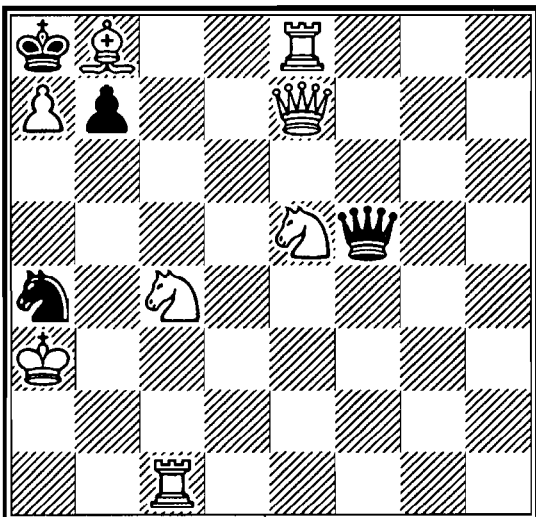
No. 352



*Mate in Three*

**1.Rb2 Bd1 (1...Bc6 2.Rb1+ Kxh2 3.Rh8#)**  
**2.Rb1 Kxh2 3.Rh8 #**

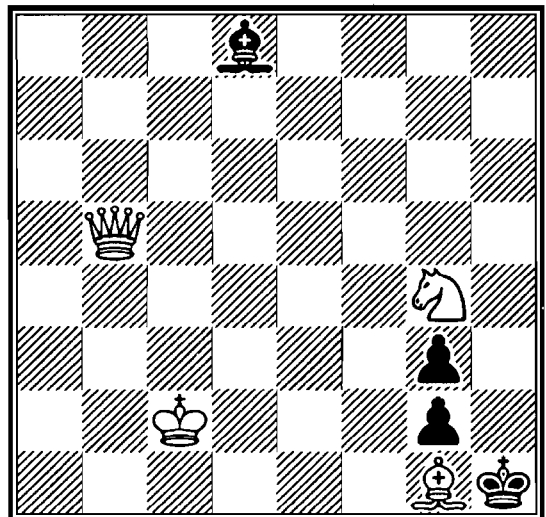
No. 351



*Mate in Three*

**1.Qh4 Qh3+ (1...b6 2.Qh1+ Qf3+ 3.Qxf3 #)**  
**2.Qxh3 Nc5 3.Nb6 #**

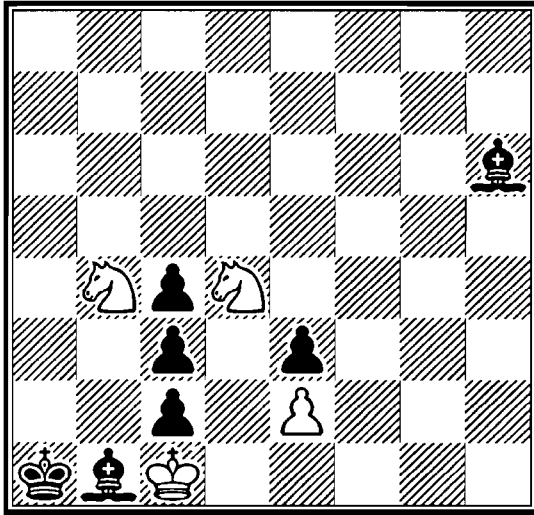
No. 353



*Mate in Three*

**1.Qe5 Bh4 (1...Bc7 2.Qh8+ Kxg1 3.Qa1#;**  
**1...Bf6 2.Qxf6 Kxg1 3.Qa1 #) 2.Qh8 Kxg1**  
**3.Qa1 #**

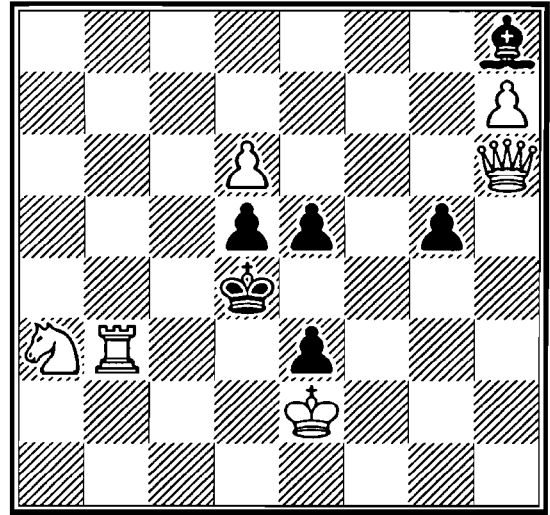
No. 354



Mate in Three

1.Ne6 Bf4 2.Nxf4 Ba2 3.Nxc2 #

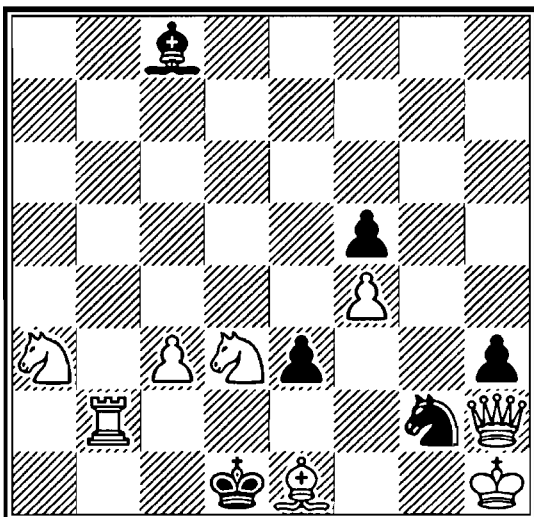
No. 356



Mate in Three

1.Rb5 e4 (1...Bg7 2.Qg6 e4 3.Qxg7 #; 1...Kc3 2.Qh3 d4 3.Qc8 #) 2.Qxg5 Be5 3.Qxe3 #

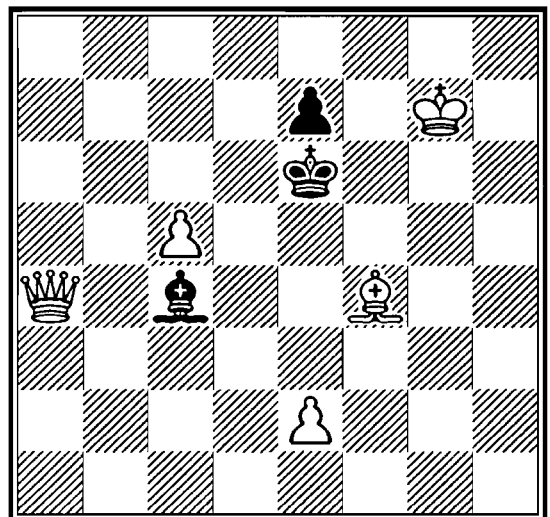
No. 355



Mate in Three

1.Nc5 Bd7 2.Nxd7 Kxe1 3.Qg1 #

No. 357

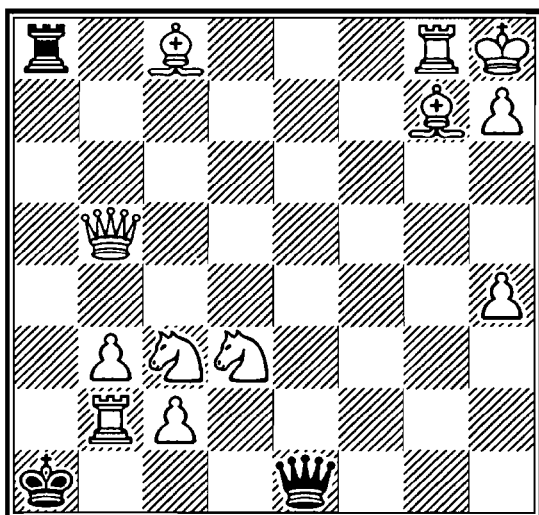


Mate in Three

1.e4 Bd5 (1...Bb5 2.Qd1 Bc4 3.Qg4 #) 2.c6 Bxc6 3.Qxc6 #



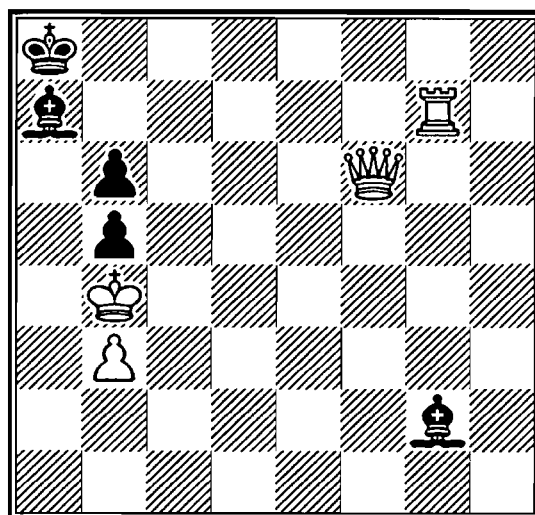
No. 358



*Mate in Three*

**1.Qg5 Ra3** (1...Ra7 2.Qe3 Qf1 3.Qxa7#; 1...Qh1 2.Qg2 Qc1 3.Qxa8#; 1...Ra4 2.bxa4 Qh1 3.Ra2#; 1...Qd1 2.Nxd1 Ra2 3.Qc1#) **2.Qe7 Qxe7 3.Rb1#**

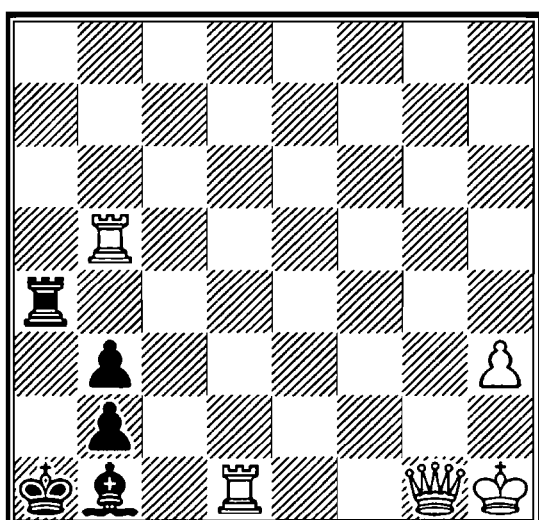
No. 360



*Mate in Three*

**1.Rf7 Bh1** (1...Bd5 2.Qd8+ Bb8 3.Qxd5#; 1...Be4 2.Qe7 Kb8 3.Rf8#; 1...Bf3 2.Qxf3+ Kb8 3.Qb7#) **2.Qh8+ Bb8 3.Qxh1#**

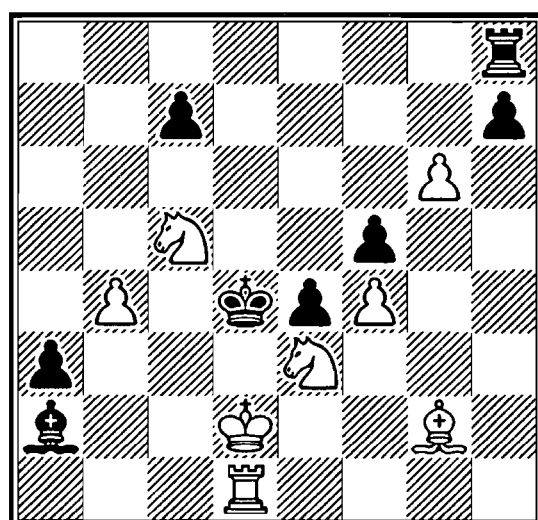
No. 359



*Mate in Three*

**1.Qg8 Ra7** (1...Ra6 2.Qg6 Ka2 3.Qxa6#; 1...Ka2 2.Qxb3+ Ka1 3.Qxb2#; 1...Ra3 2.Qg6 Ka2 3.Qxb1#) **2.Qh7 Rxb7 3.Ra5#**

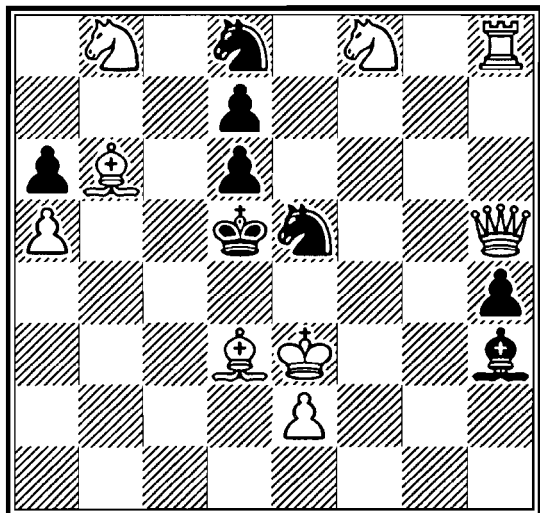
No. 361



*Mate in Three*

**1.Ra1** ( $\Delta$  2.Rxa2 Re8 3.Nb3#) **Bd5** (1...Bc4 2.Nxf5+ Kd5 3.Bxe4#; 1...Bg8 2.g7 h5 3.gxh8=B#; 1...Bf7 2.gxf7 Re8 3.Nb3#) **2.Nc2+ Kc4 3.Bf1#**

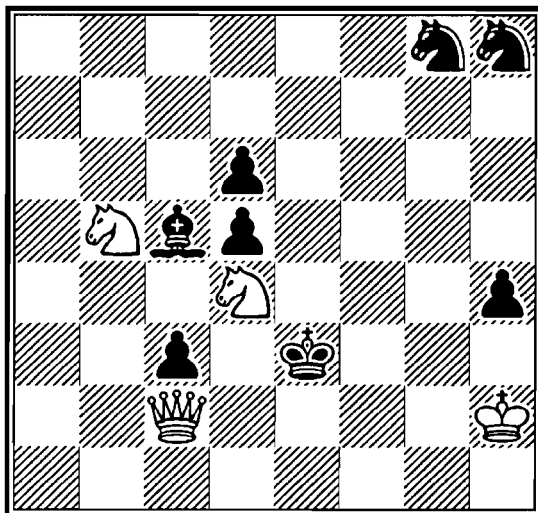
No. 362



Mate in Three

**1.Qg5 Nb7** (1...Nf7 2.Ng6 Nxf5 3.Nf4#; 1...Bg4 2.Qf4 Nc4+ 3.Bxc4#; 1...Bf5 2.Qxf5 Nc6 3.Qe4#) **2.Nxa6 Kc6 3.Nb4#**

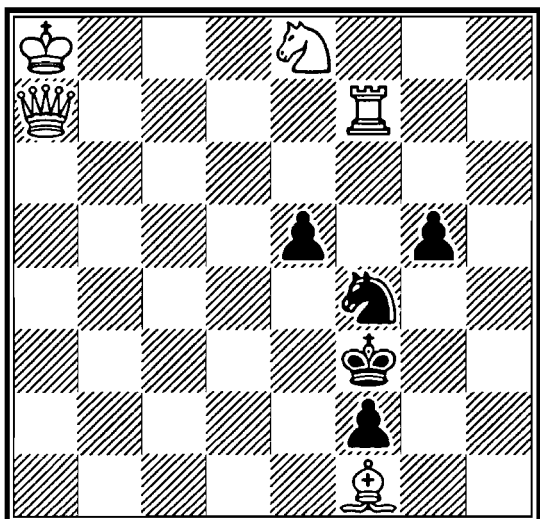
No. 364



Mate in Three

**1.Nc7** ( $\Delta$  2.Qe2+ Kxd4 3.Ne6#) **Kxd4** (1...Kf4 2.Nce6+ Kg4 3.Qf5#; 1...Bxd4 2.Nxd5+ Kf3 3.Qg2#) **2.Qe2 Ba7 3.Ne6#**

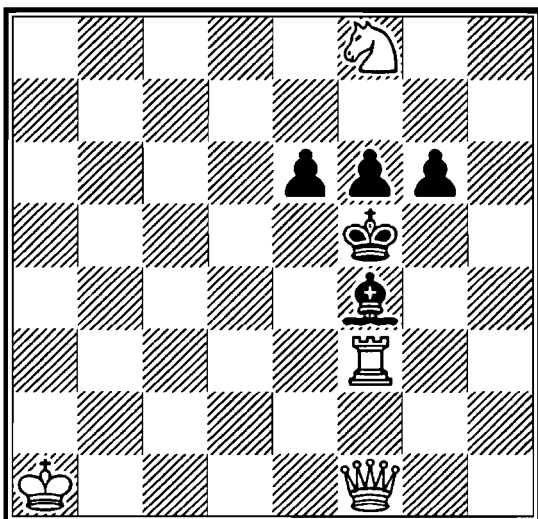
No. 363



Mate in Three

**1.Rxf4 Kxf4** (1...gxf4 2.Qd7 e4 3.Qh3#; 1...exf4 2.Qh7 Kg4 3.Qh3#) **2.Qxf2+ Ke4 3.Nf6#**

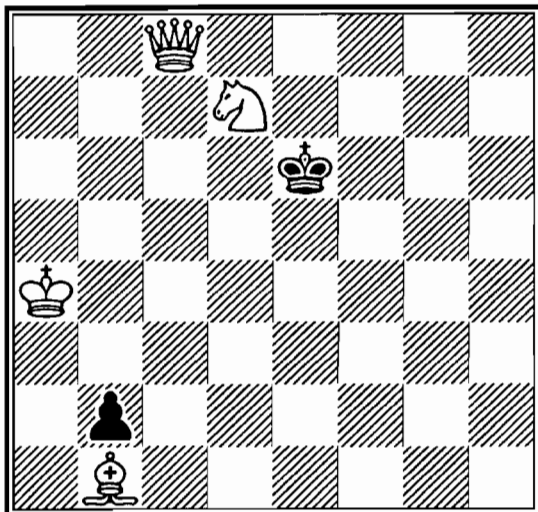
No. 365



Mate in Three

**1.Rc3 Ke5** (1...Kg5 2.Qh3 Be3 3.Nxe6#) **2.Qd3 f5 3.Nd7#**

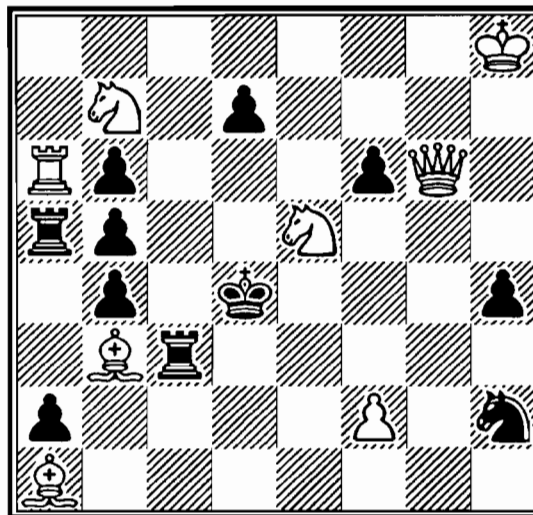
No. 366



Mate in Three

1.Ka5 Kf7 (1...Kd6 2.Bf5 Kd5 3.Qc5 #) 2.Bf5 Kg7 3.Qf8 #

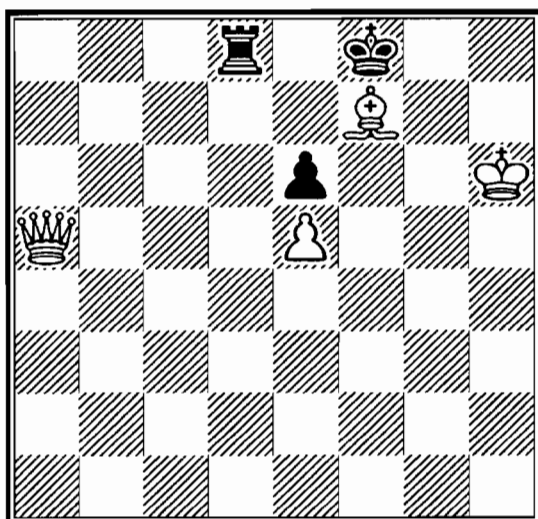
No. 368



Mate in Three

1.Kg7 Rxa6 (1...fxe5 2.Nc5 bxc5 [2...Kxc5 3.Qxb6 #] 3.Rd6 #; 1...Kxe5 2.Bc2 Ke6 3.Qe4 #; 1...f5 2.Qxf5 Rxa6 3.Qf4 #) 2.Kxf6 Ng4+ 3.Qxg4 #

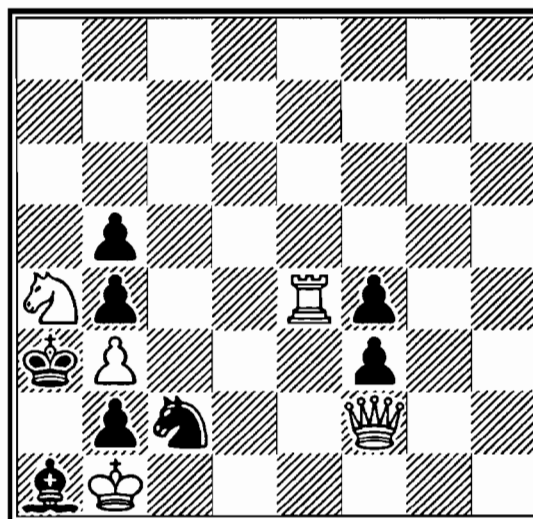
No. 367



Mate in Three

1.Kg6 Re8 (1...Ke7 2.Qb4+ Kd7 3.Qb7 #) 2.Qd2 Re7 3.Qh6 #

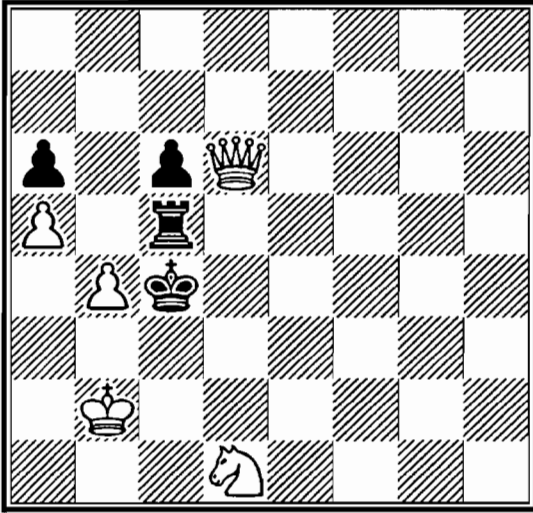
No. 369



Mate in Three

1.Kxc2 b1=Q+ (1...Ka2 2.Nc3+ bxc3 3.Qa7 #) 2.Kxb1 Kxb3 3.Qa2 #

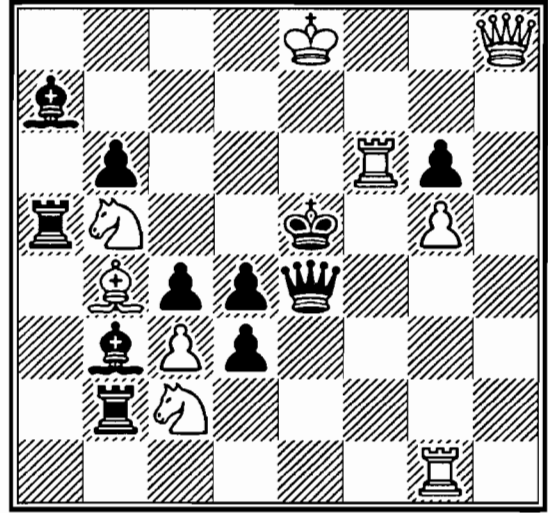
No. 370



Mate in Three

**1.Kc2 Kxb4+** (1...Kb5+ 2.Kb3 Rcl 3.Qb8#;  
1...Rd5 2.Nb2+ Kd4 3.Qf4#) **2.Nc3 Kc4**  
(2...Ka3 3.Qxc5#) **3.Qf4#**

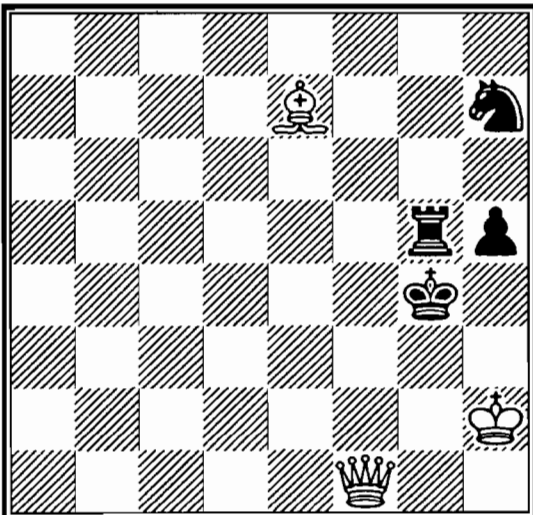
No. 372



Mate in Three

**1.Qh1 Kd5+** (1...Qxh1 2.cxd4+ Ke4 3.Nc3#;  
1...Rxb5 2.Re1 Qxe1 3.cxd4#; 1...Qa8+  
2.Qxa8 dxc3 3.Bxc3#) **2.Re6 Qxh1 3.Nc7#**

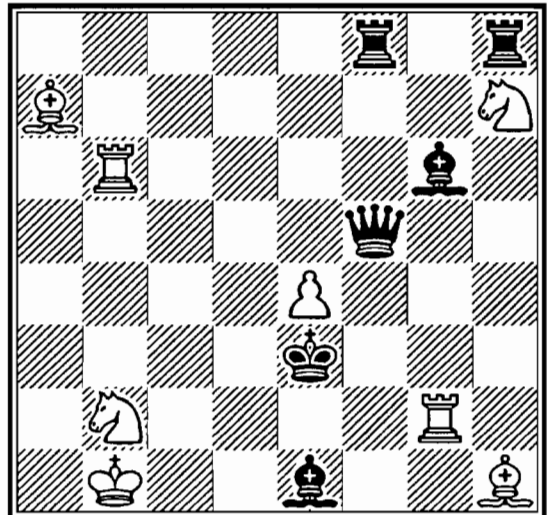
No. 371



Mate in Three

**1.Kg2 Kh4+** (1...Rf5 2.Qd1+ Kf4 3.Qd4#;  
1...Nf6 2.Qxf6 Rf5 3.Qh4#) **2.Kf3 Nf6**  
**3.Qh1#**

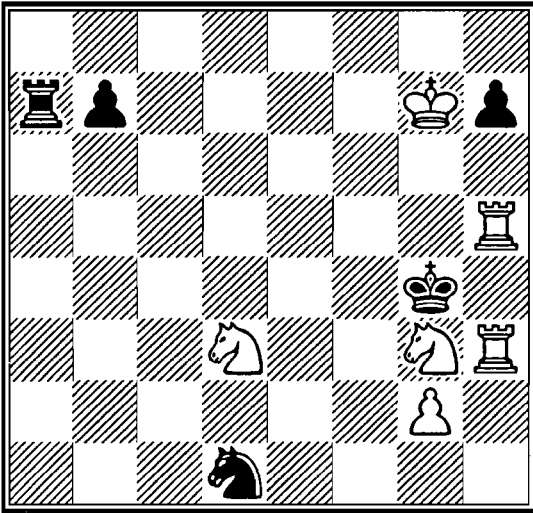
No. 373



Mate in Three

**1.Rf6+ Kxe4** (1...Kf4 2.R2xg6 Qxf6 3.Nd3#;  
1...Kf3 2.Ng5+ Kf4 3.Nd3#; 1...Qc5 2.Bxc5+  
Kxe4 3.Re2#) **2.Rg5+ Qf3** (2...Kf4 3.Nd3#)  
**3.Bxf3#**

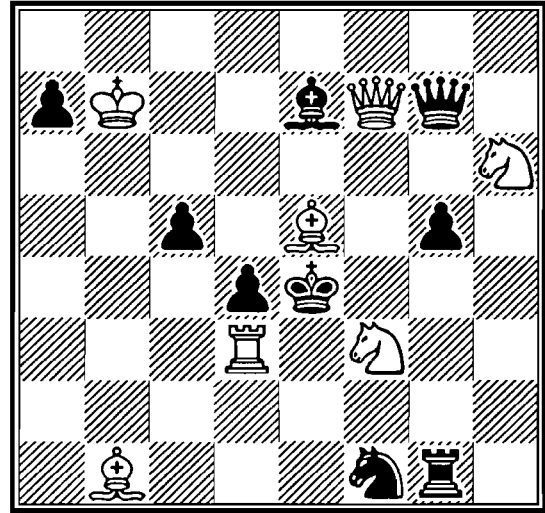
No. 374



*Mate in Three*

**1.Rb5 b6+ (1...Ra4 2.Nf1 Re4 3.Nh2 #) 2.Kh6 Ra5 3.Rb4 #**

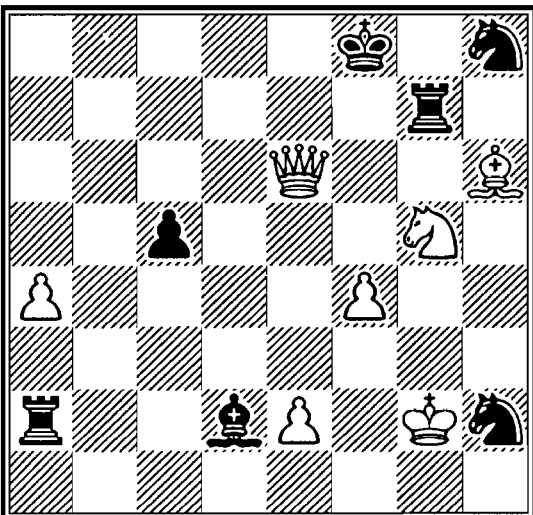
No. 376



*Mate in Three*

**1.Qb3 Bf8+ (1...Bf6+ 2.Ka6 Bxe5 3.Rxd4 #) 2.Ka8 c4 3.Rxd4 #**

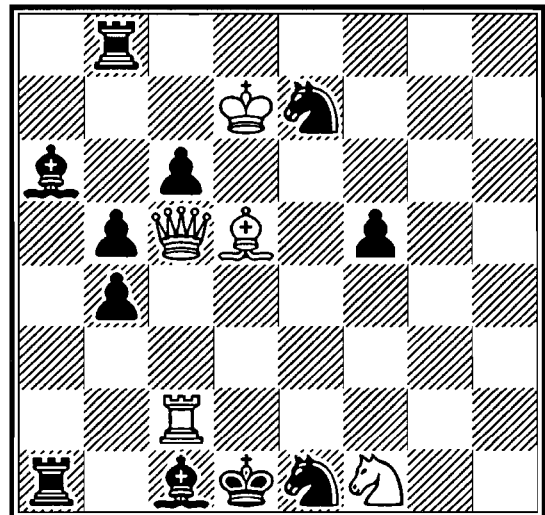
No. 375



*Mate in Three*

**1.e3 Bxe3+ (1...Ra3 2.Kxh2 Rxe3 3.Nh7 #; 1...Nf3 2.Kxf3 Nf7 3.Qxf7 #) 2.Kh3 Nf1 3.Nh7 #**

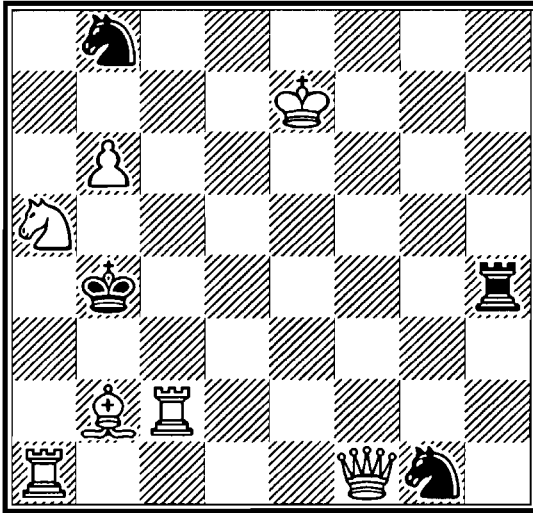
No. 377



*Mate in Three*

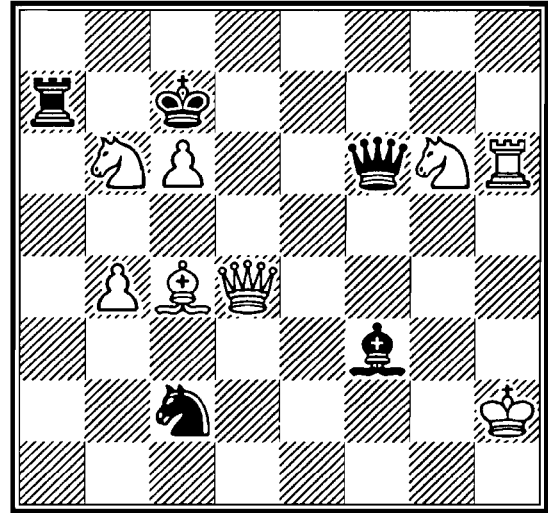
**1.Qe3 Bc8+ (1...Rb7+ 2.Ke6 Kxc2 3.Qb3 #; 1...Rd8+ 2.Kxd8 Bxe3 3.Nxe3 #) 2.Kd6 Nxc2 3.Bf3 #**

No. 378

*Mate in Three*

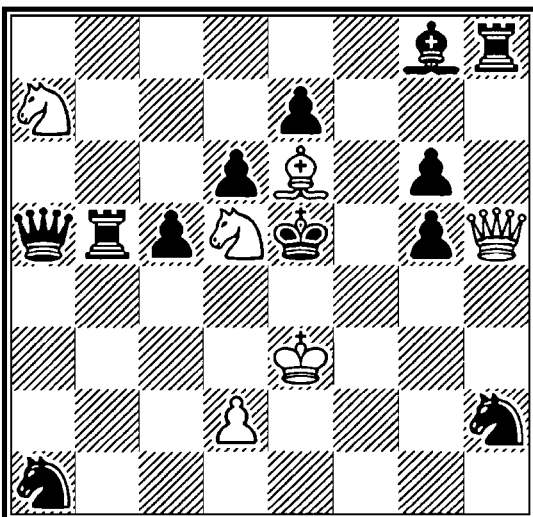
**1.Bf6 Rh7+ (1...Re4+ 2.Kf7 Re7+ 3.Bxe7#;**  
**1...Nc6+ 2.Nxc6+ Kb3 3.Qc4#) 2.Ke6 Ne2**  
**3.Qb1#**

No. 380

*Mate in Three*

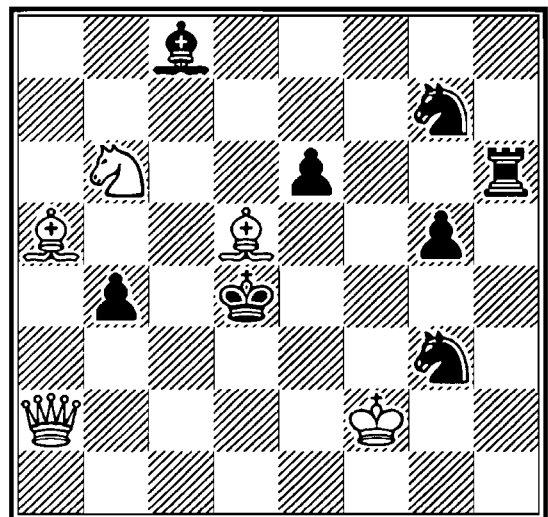
**1.Na8+ Kxc6 (1...Kc8 2.Rh8+ Qxh8+**  
**3.Qxh8#) 2.Qxa7 Qh4+ 3.Nxh4#**

No. 379

*Mate in Three*

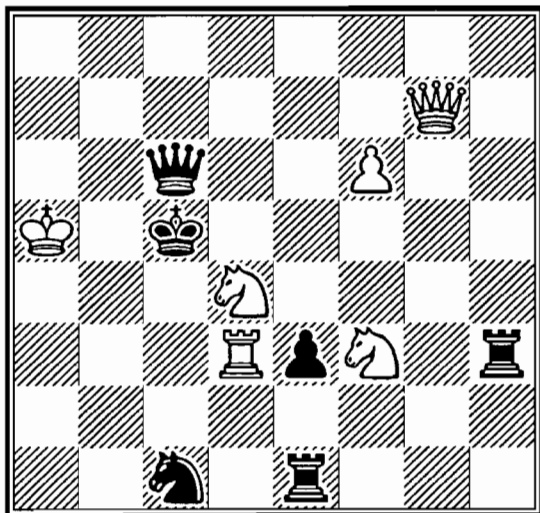
**1.Qe2 Qxd2+ (1...Qc3+ 2.Kf2+ Qe3+**  
**3.Qxe3#; 1...Kxe6 2.Kd3+ Kxd5 3.Qe4#)**  
**2.Kxd2+ Kd4 3.Nc6#**

No. 381

*Mate in Three*

**1.Qa1+ Kc5 (1...Kd3 2.Qd1+ Kc3 3.Na4#)**  
**2.Qe5 Rh2+ 3.Bg2#**

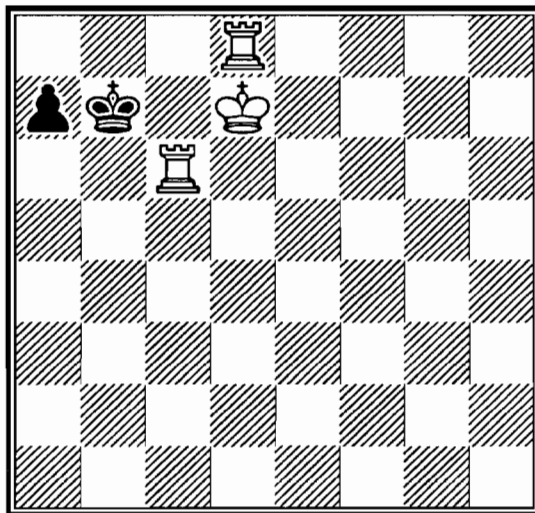
No. 382



*Mate in Three*

**1.Qb7 Qxb7** (1...Qb5+ 2.Qxb5+ Kd6 3.Qc6#;  
1...Qa4+ 2.Kxa4 Kc4 3.Qb5#) **2.Ne6+ Kc6**  
**3.Ne5#**

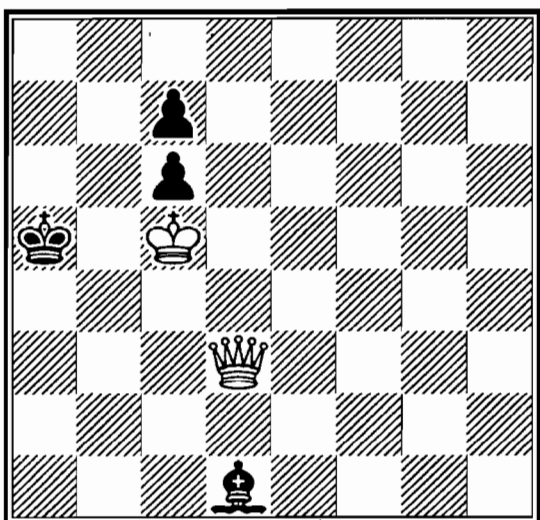
No. 384



*Mate in Three*

**1.Ra8 Kxa8** (1...a6 2.Raxa6 Kb8 3.Rcb6#)  
**2.Kc7 a5 3.Ra6#**

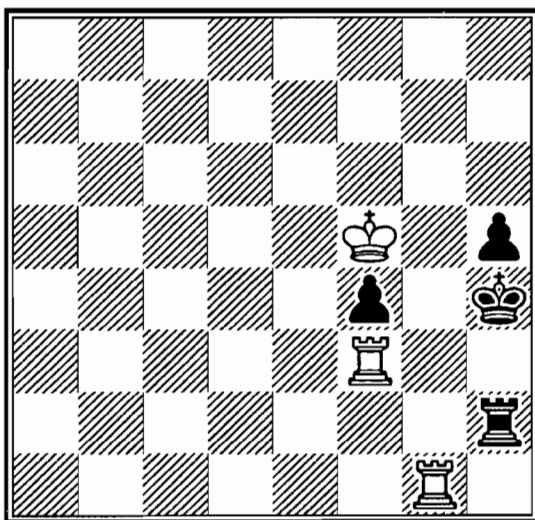
No. 383



*Mate in Three*

**1.Qg3 Bc2** (1...Ka6 2.Qxc7 Bf3 3.Qb6#;  
1...Ka4 2.Qc3 Be2 3.Qb4#; 1...Bb3 2.Qxc7+  
Ka4 3.Qa7#) **2.Qg8 Ka4 3.Qa2#**

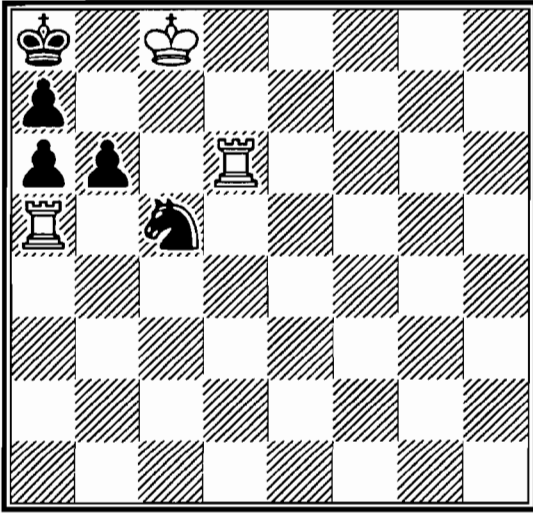
No. 385



*Mate in Three*

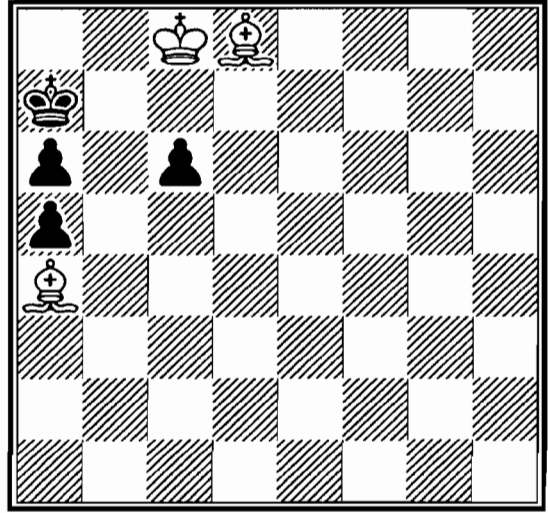
**1.Rg5 Rh1** (1...Rc2 2.Rxh5+ Kxh5 3.Rh3#)  
**2.Rg2 Rh3 3.Rxf4#**

No. 386

*Mate in Three*

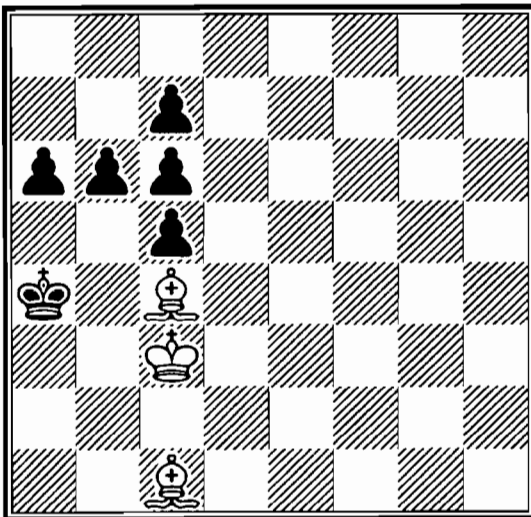
**1.Kc7 Nb7 (1...Ne6+ 2.Rxe6 bxa5 3.Re8#)**  
**2.Rxb6 axb6 3.Rxa6#**

No. 388

*Mate in Three*

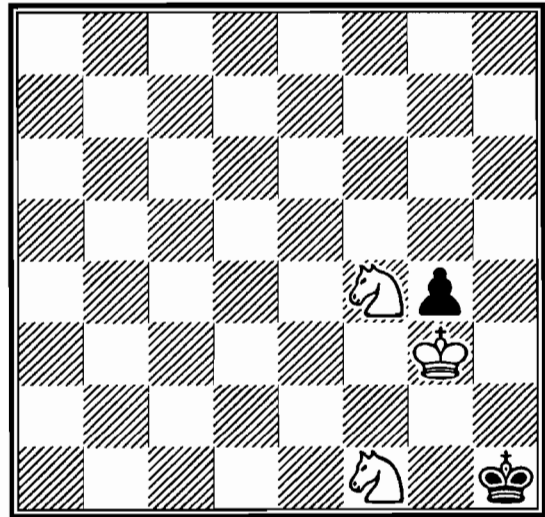
**1.Be7 Kb6 (1...Ka8 2.Bxc6+ Ka7 3.Bc5#;**  
**1...c5 2.Bxc5+ Ka8 3.Bc6#) 2.Kb8 c5 3.Bd8#**

No. 387

*Mate in Three*

**1.Bf4 b5 (1...Ka5 2.Kb3 b5 3.Bxc7#; 1...a5**  
**2.Bc1 b5 3.Bb3#) 2.Bb3+ Ka3 3.Bc1#**

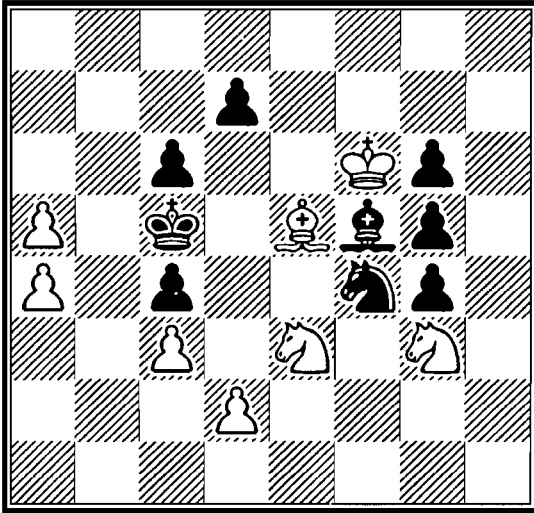
No. 389

*Mate in Three*

**1.Nh3 gxh3 2.Kf2 h2 3.Ng3#**



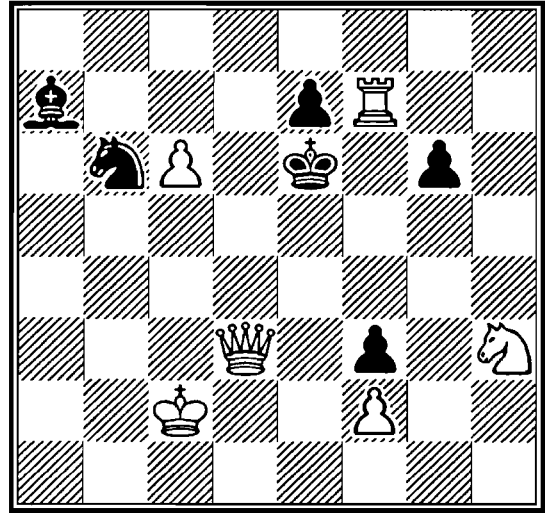
No. 390



*Mate in Three*

1.Bb8 Bc2 (1...d5 2.Ke7 d4 3.Ba7#; 1...Bd3 2.Ke5 d6+ 3.Bxd6#; 1...Nd5+ 2.Ke5 Nxe3 3.Bd6#) 2.d4+ cxd4 3.Ne4#

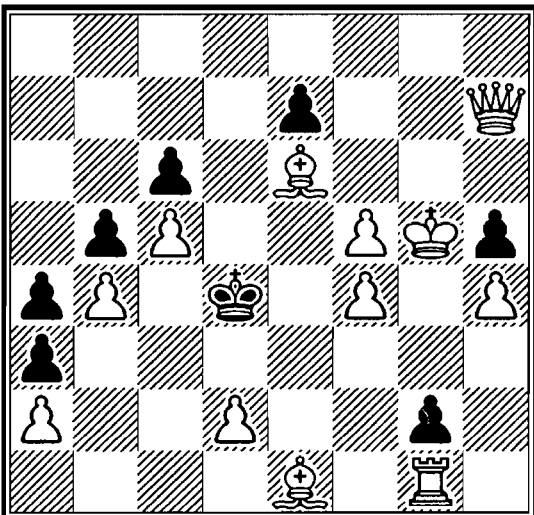
No. 392



*Mate in Three*

1.Nf4+ Ke5 (1...Kxf7 2.Qxg6+ Kf8 3.Ne6#) 2.c7 Bb8 (2...e6 3.Ng6#) 3.cxb8=Q#

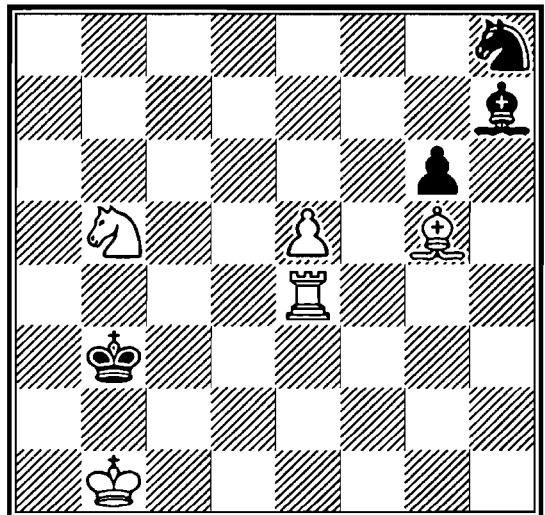
No. 391



*Mate in Three*

1.Bf7 e5 (1...Kd3 2.f6+ Ke2 [2...Kd4 3.Bf2#] 3.Bxh5#) 2.fxe6 Kc4 3.e7#

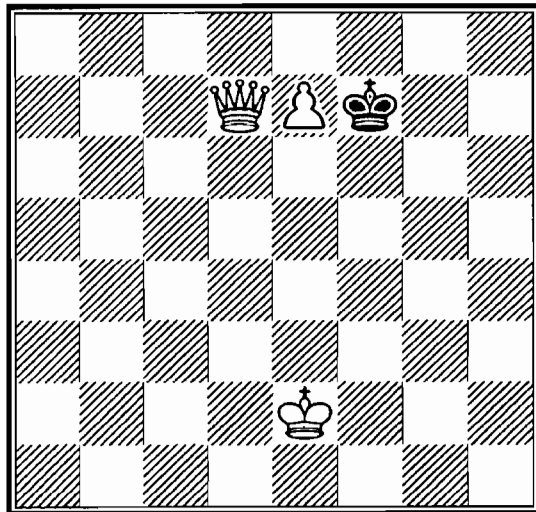
No. 393



*Mate in Three*

1.e6 Nf7 (1...Bg8 2.Bd2 g5 3.Rb4#) 2.exf7 Bg8 3.fxg8=Q#

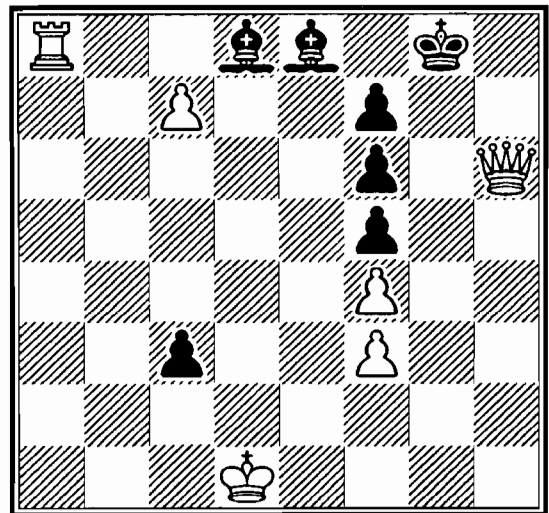
No. 394



*Mate in Three*

1.Qd6 Ke8 (1...Kg8 2.e8=Q+ Kg7 3.Qdg6#)  
2.Qe5 Kf7 3.e8=Q#

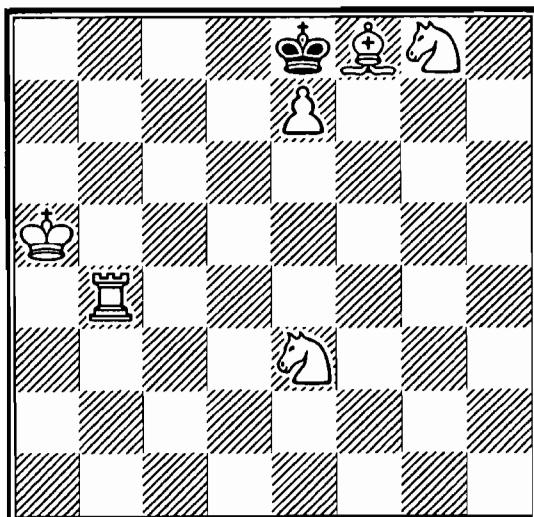
No. 396



*Mate in Three*

1.Kc1 c2 (1...Ba4 2.Rxd8+ Be8 3.Rxe8#)  
2.c8=N Bc6 3.Ne7#

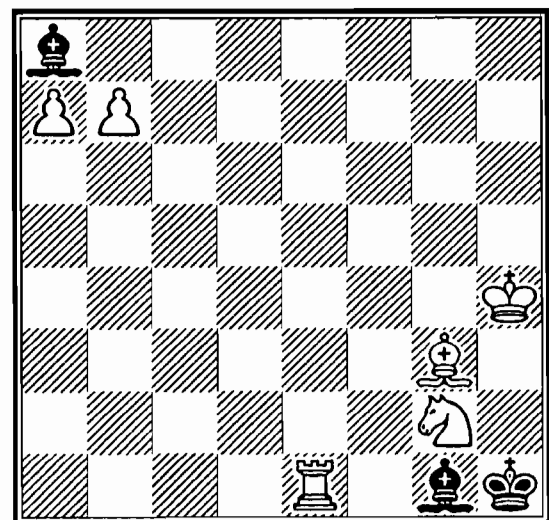
No. 395



*Mate in Three*

1.Rg4 Kd7 (1...Kf7 2.Rg7+ Ke8 3.Nf6#)  
2.Rg7 Kc7 3.e8=Q#

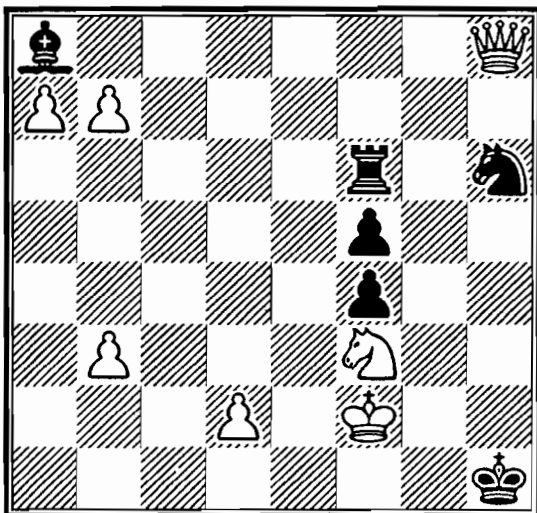
No. 397



*Mate in Three*

1.bxa8=N Kxg2 2.Nb6 Kf3 3.a8=B#

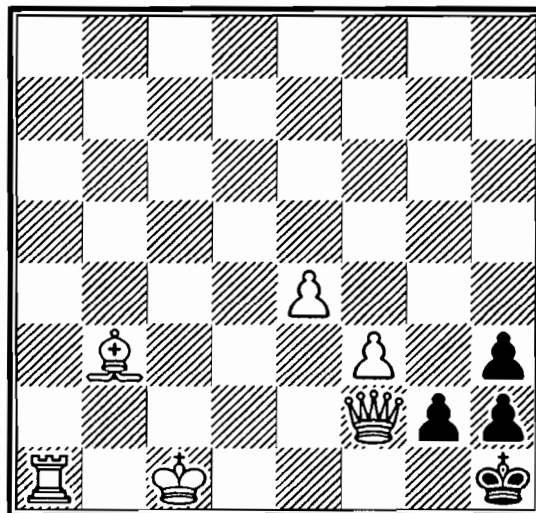
No. 398



Mate in Three

1.bxa8=N Ra6 (1...Rc6 2.Qa1+ Rc1 3.Qxc1 #)  
2.Nb6 Rxb6 3.Qa1 #

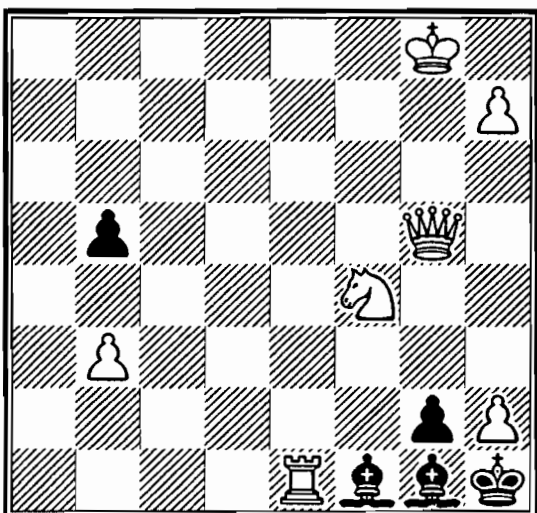
No. 400



Mate in Three

1.Kd2+ g1=B (1...g1=N 2.Bd1 Nxf3+  
3.Bxf3 #; 1...g1=Q 2.Rf1 Qxf1 3.Qxf1 #)  
2.Ke1 Bxf2+ 3.Kxf2 #

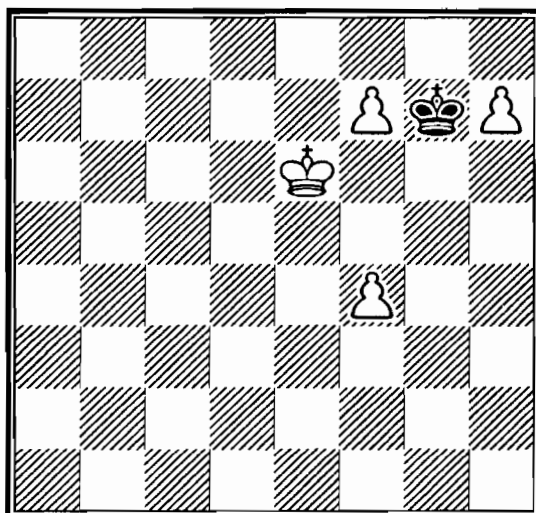
No. 399



Mate in Three

1.h8=N b4 (1...Bc4+ 2.bxc4 Kxh2 3.Qh4 #)  
2.Nf7 Bxh2 3.Qxg2 #

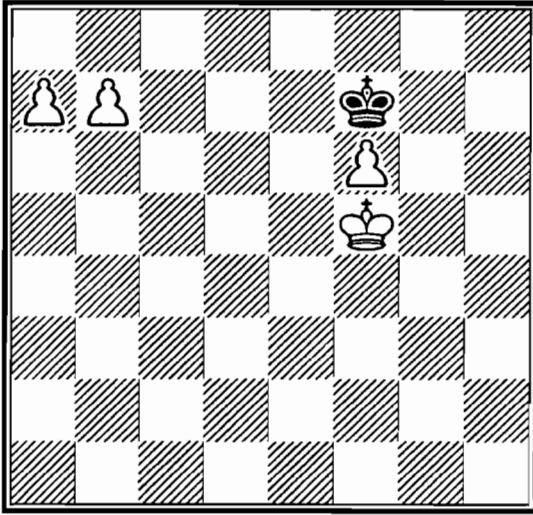
No. 401



Mate in Three

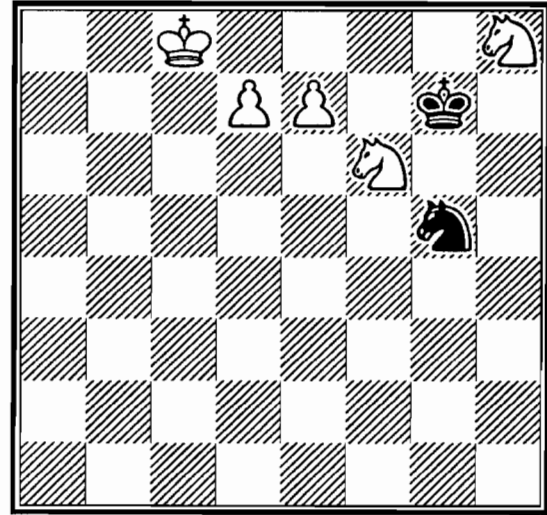
1.f8=R Kg6 (1...Kxh7 2.Kf6 Kh6 3.Rh8 #)  
2.h8=R Kg7 3.Rfg8 #

No. 402

*Mate in Three*

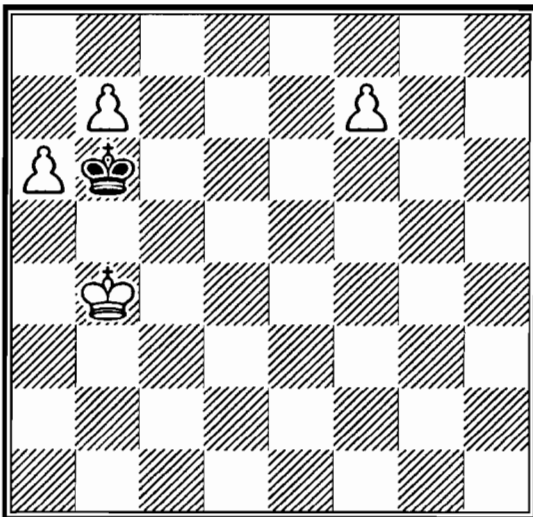
**1.a8=B Kf8** (1...Ke8 2.Ke6 Kd8 3.b8=Q#;  
1...Kg8 2.Kg6 Kh8 3.b8=R#) **2.b8=Q+ Kf7**  
**3.Bd5#**

No. 404

*Mate in Three*

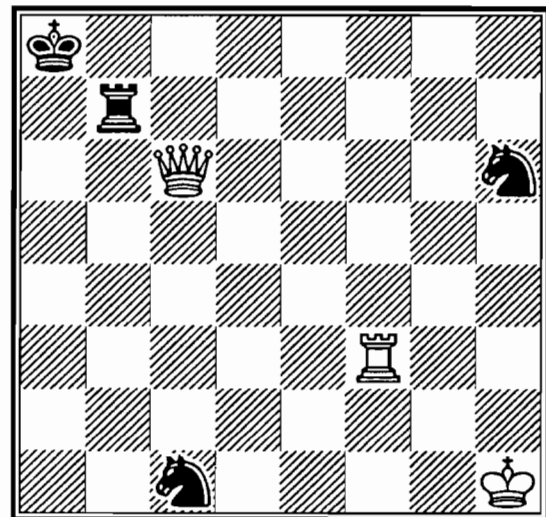
**1.e8=N+ Kxh8** (1...Kh6 2.d8=N Ne6 3.Nf7#)  
**2.d8=N Ne4 3.Nf7#**

No. 403

*Mate in Three*

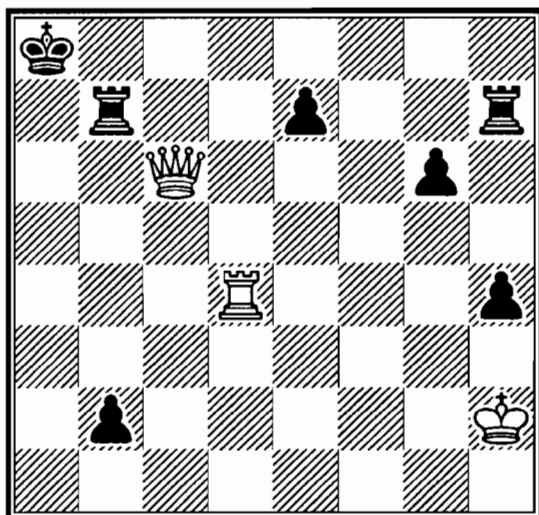
**1.b8=N Ka7 2.f8=Q Ka8** (2...Kb6 3.Qc5#)  
**3.Nc6#**

No. 405

*Mate in Three*

**1.Qd5 Kb8** (1...Ka7 2.Qa5+ Kb8 3.Rf8#;  
1...Nf7 2.Rxf7 Nb3 3.Qxb7#; 1...Nf5 2.Ra3+  
Kb8 3.Qd8#; 1...Nb3 2.Rxb3 Nf5 3.Qxb7#;  
1...Nd3 2.Rf8+ Ka7 3.Qa5#) **2.Qd8+ Ka7**  
**3.Ra3#**

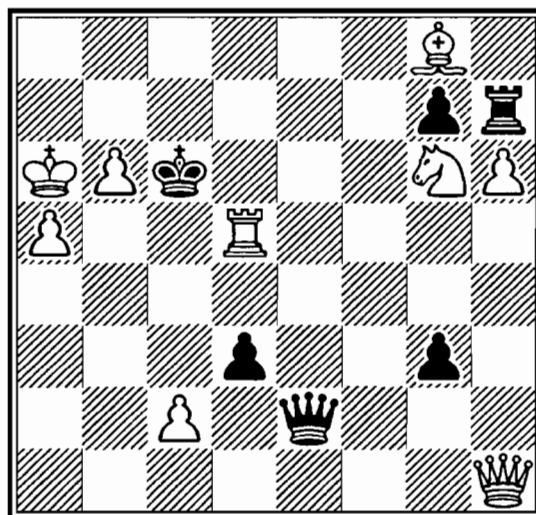
No. 406



Mate in Three

1.Qd5 Kb8 (1...Ka7 2.Qa5+ Kb8 3.Rd8#;  
1...Rh8 2.Rb4 Rb8 3.Ra4#; 1...Rh5 2.Ra4+  
Kb8 3.Qd8#) 2.Qd8+ Ka7 3.Ra4#

No. 408

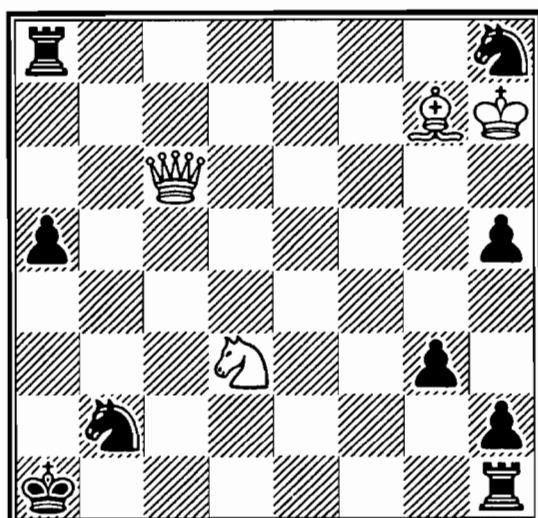


Mate in Three

1.Qf1 Qe4 (1...Qe8 2.Qf8 Qxf8 3.Ne5#;  
1...Qe3 2.Qb1 Qc5 3.Ne5#; 1...d2+ 2.Qxe2  
d1=Q 3.Qb5#; 1...Qe6 2.Bxe6 gxh6 3.Ne5#)  
2.Qf4 Qxf4 3.Ne7#

No. 407

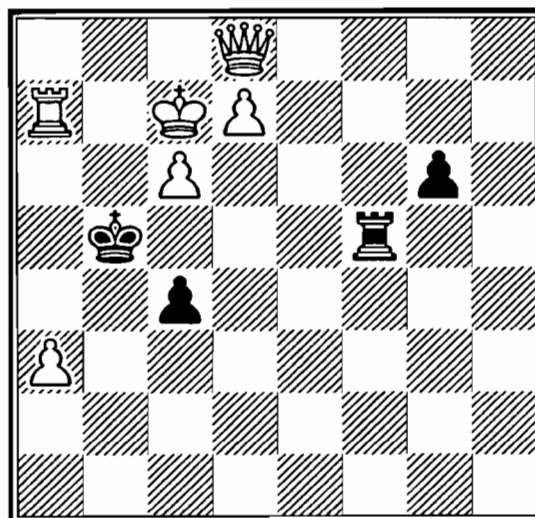
*Dedicated to G.E. Carpenter*



Mate in Three

1.Nb4 axb4 (1...Re1 2.Qc2 Rb1 3.Qa4#)  
2.Qg2 Ra2 (2...Rb1 3.Qxa8#) 3.Qxh1#

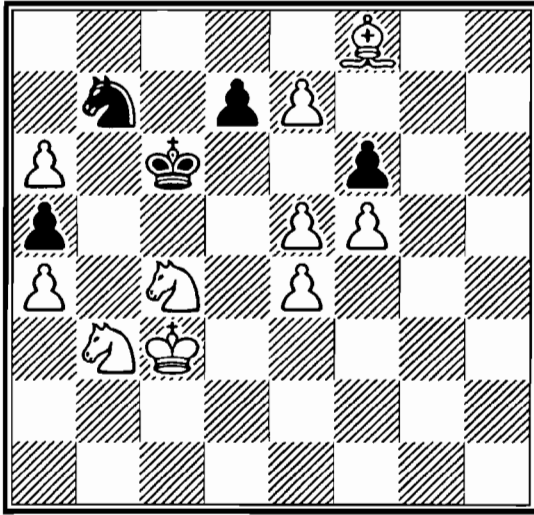
No. 409



Mate in Three

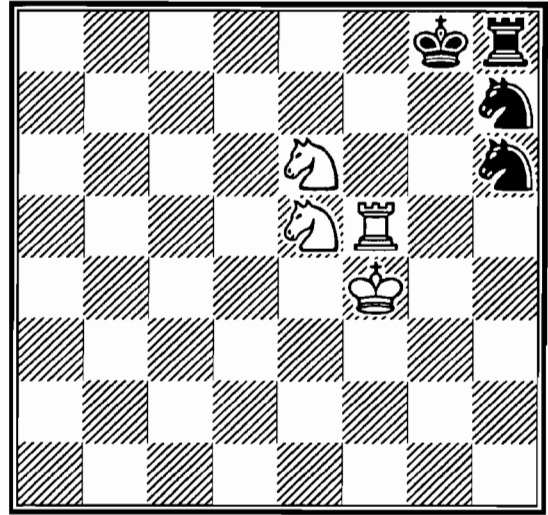
1.Qe8 g5 (1...Rg5 2.Qf8 Rc5 3.Qb8#;  
1...Rd5 2.Qb8+ Kc5 3.Qb6#) 2.Qe4 Rc5  
3.Qb1#

No. 410

*Mate in Three*

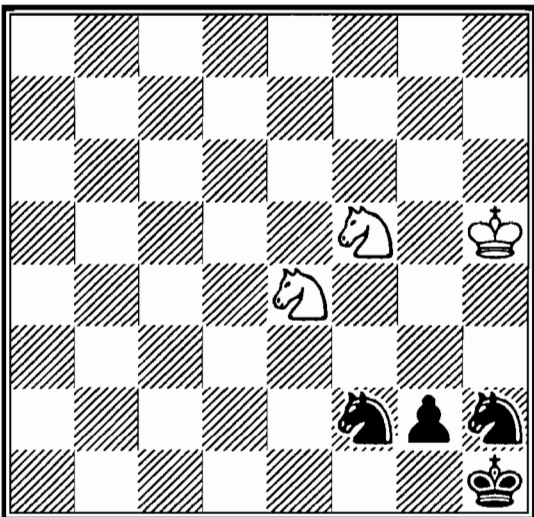
**1.a7 fxe5 (1...Kc7 2.e8=N+ Kc6 3.Nd4#;**  
**1...d5 2.e8=Q+ Kc7 3.a8=N#) 2.a8=N Nd6**  
**(2...Nd8 3.exd8=N#) 3.Ncxa5#**

No. 412

*Mate in Three*

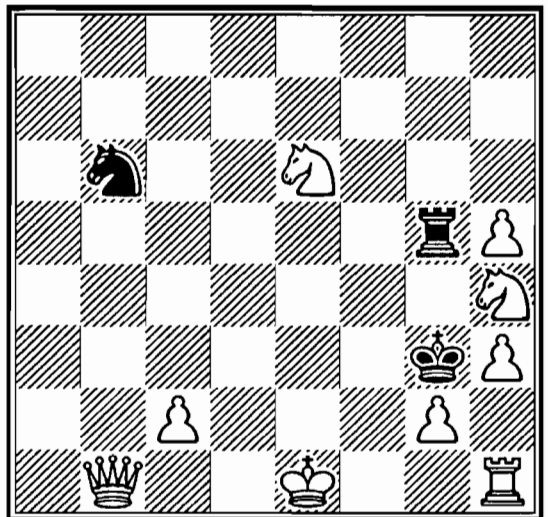
**1.Rf7 Nxf7 (1...Nf5 2.Kxf5 Nf6 3.Rg7#)**  
**2.Ng4 Nhg5 3.Nf6#**

No. 411

*Mate in Three*

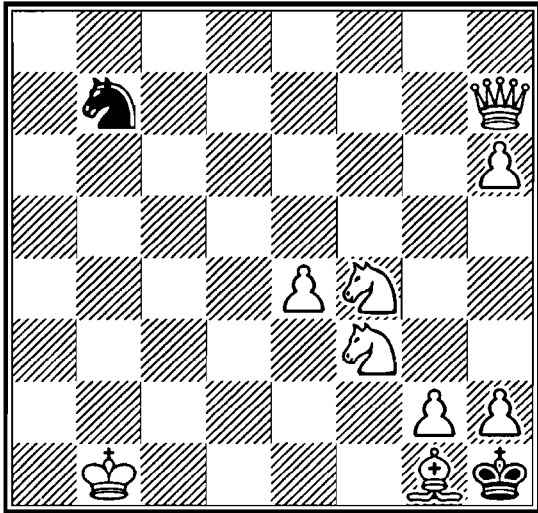
**1.Nfg3+ Kg1 2.Ng5 Nf1 (2...Nfg4 3.Nh3#)**  
**3.Nf3#**

No. 413

*Mate in Three*

**1.Qd1 Nc4 (1...Re5+ 2.Kf1 Re1+ 3.Qxe1#;**  
**1...Kxh4 2.Qd8 Kg3 3.Qxg5#; 1...Rg6 2.hxg6**  
**Kxh4 3.Qg4#; 1...Rg7 2.Qd4 Rg8 3.Qf2#)**  
**2.Nf5+ Kxg2 3.Qd5#**

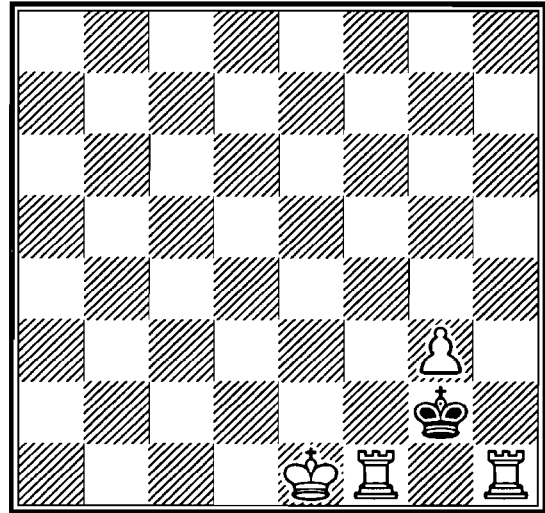
No. 414



Mate in Three

1.Bc5 Nxc5 (1...Nd6 2.Qd7 Nxe4 3.Qd1#)  
2.Qa7 Nxe4 3.Qg1#

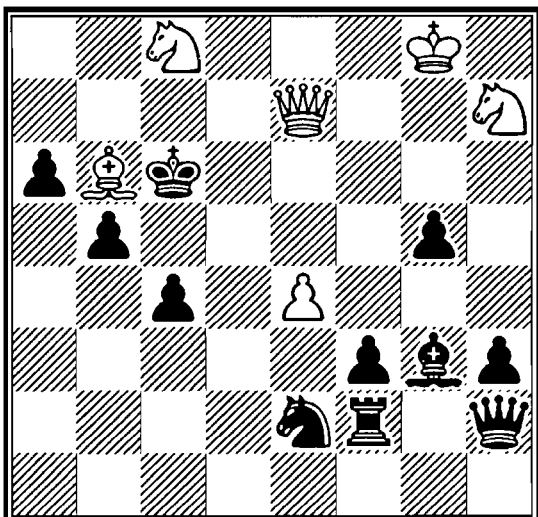
No. 416



Mate in Three

1.Rf4 Kxg3 (1...Kxh1 2.Kf2 Kh2 3.Rh4#)  
2.0-0 Kh3 3.R1f3#

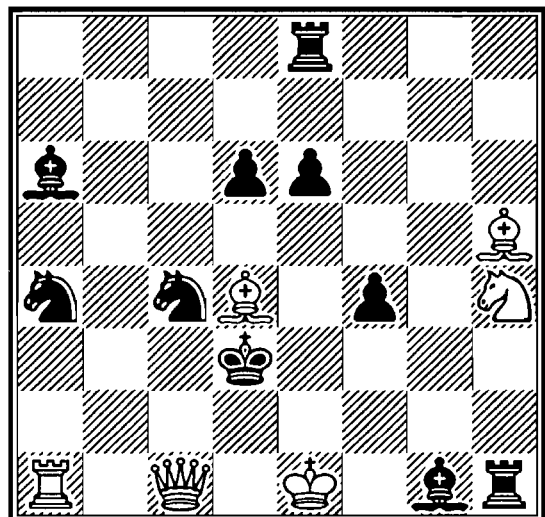
No. 415



Mate in Three

1.e5 (Δ 2.Nf6 b4 3.Qd7#) Bxe5 2.Nf8 Bc7  
3.Qe4#

No. 417



Mate in Three

1.Qxc4+ Kxc4 (1...Bxc4 2.0-0-0+ Ke4  
3.Bf3#) 2.Rxa4+ Kb3 (2...Kb5 3.Bxe8#)  
3.Bd1#





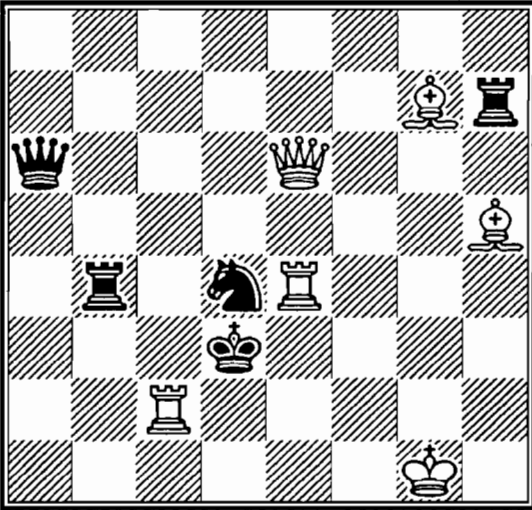
# Part III



## Checkmate in Four Moves



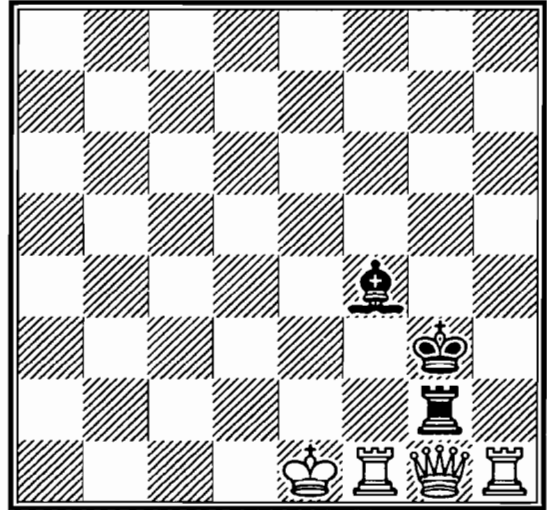
No. 418



Mate in Four

1.Rxd4+ Kxc2 2.Rd2+ Kxd2 3.Qe1+ Kxe1  
(3...Kc2 4.Qd1 #) 4.Bc3 #

No. 420

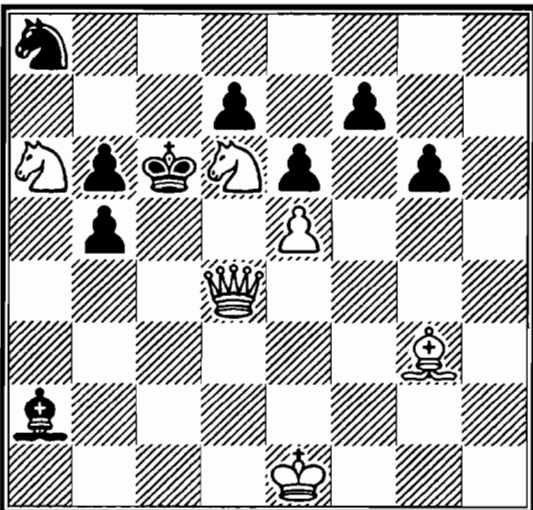


Mate in Four

1.Qxg2+ Kxg2 2.Rxf4 Kg3 (2...Kxh1 3.Kf2  
Kh2 4.Rh4 #) 3.0-0 Kh3 4.R1f3 #

No. 419

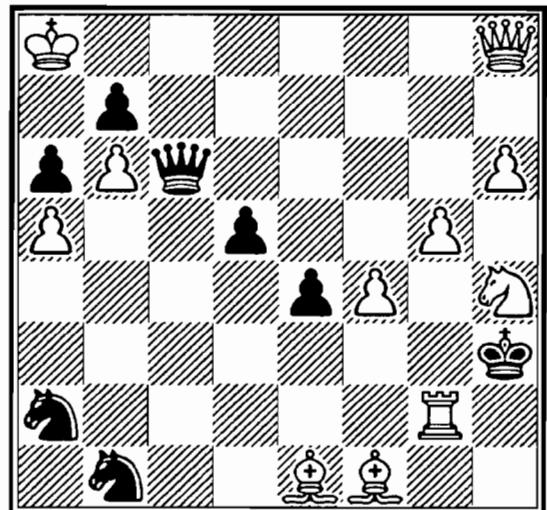
*A Bold Attempt is Half Success*



Mate in Four

1.Qg1 f6 (1...Nc7 2.Nb4#; 1...Kd5 2.Qg2+  
Kd4 3.Qd2 #) 2.Bf2 fxe5 3.Bxb6 Kxd6  
4.Qc5 #

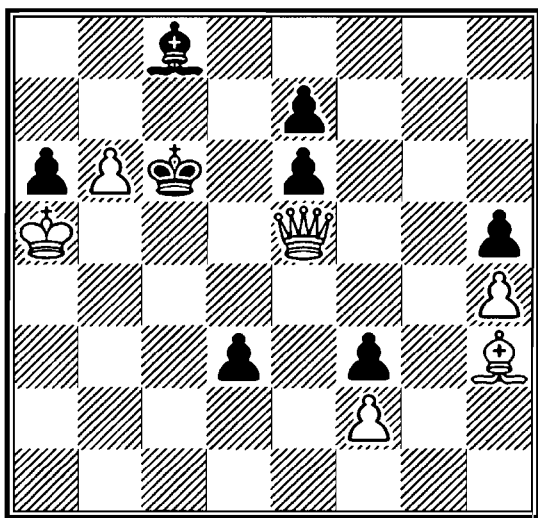
No. 421



Mate in Four

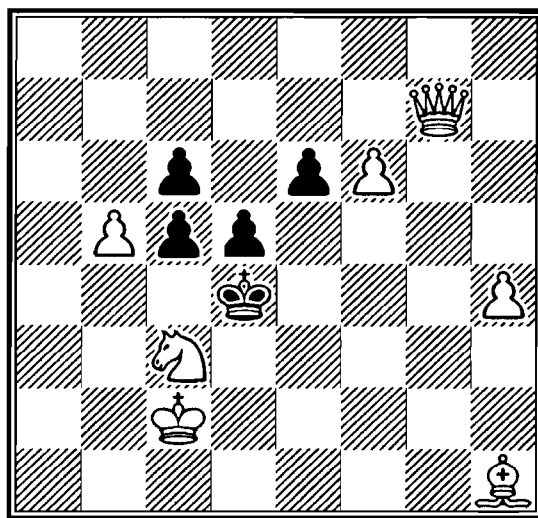
1.Bxa6 bxa6+ (1...Qc5 2.Qe8 Qc6 3.Qxc6  
bxc6 4.Bc8 #; 1...Qc2 2.Be2 Qxe2 3.Qc8+ Qg4  
4.Qxg4 #; 1...Nac3 2.Bxb7 Qxb7+ 3.Kxb7 d4  
4.Qc8 #) 2.b7 Qe6 3.Qc8 Qxc8+ 4.bxc8=Q #

No. 422

*Mate in Four*

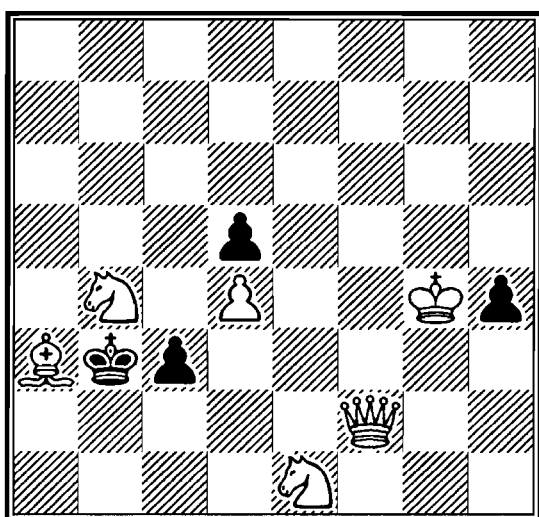
**1.Bf1 Kd7** (1...Bb7 2.Bxd3 Kd7 3.Bg6 Kc6 4.Be8#; 1...Bd7 2.Bxd3 Bc8 [2...Be8 3.Be4+ Kd7 4.Qc7#] 3.Bg6 Kb7 4.Be4#; 1...d2 2.Bc4 Kd7 3.Bxe6+ Ke8 4.Qh8#; 1...Kb7 2.Qc7+ Ka8 3.Qa7#) **2.Bxd3 Ke8** (2...Kc6 3.Bg6 Kd7 [3...Kb7 4.Be4#] 4.Qc7#; 2...Kd8 3.Bg6 Bd7 4.Qc7#) **3.Bg6+ Kd7** (3...Kf8 4.Qh8#) **4.Qc7#**

No. 423

*Mate in Four*

**1.Nxd5 cxd5** (1...exd5 2.f7+ Kc4 [2...Ke3 3.f8=Q d4 4.Qe5#] 3.Qb2 d4 4.Qb3#; 1...Kc4 2.Qa7 Kd4 [2...exd5 3.Qa4#; 2...cxd5 3.Qa4#; 2...cxb5 3.Qh7 b4 4.Qd3#; 2...Kxb5 3.Kc3 e5 4.Nc7#] 3.Qa1+ Kc4 4.Qa4#; 1...c4 2.Qg1+ Ke5 3.Qg3+ Kf5 4.Qg5#; 1...e5 2.Qg1+ Kc4 3.Qf1+ Kd4 4.Qf4#) **2.Qc7 c4** (2...Ke3 3.Qh2 c4 [3...Kd4 4.Qf4#; 3...d4 4.Qd2#; 3...e5 4.Qd2#] 4.Qd2#; 2...e5 3.Qa5 c4 [3...e4 4.Qc3#; 3...Ke3 4.Qd2#] 4.Qb6#; 2...Kc4 3.Qa5 Kd4 [3...e5 4.Qa4#; 3...d4 4.Qa4#] 4.Qc3#) **3.Kd2 c3+** (3...e5 4.Qa7#) **4.Qxc3#**

## No. 424

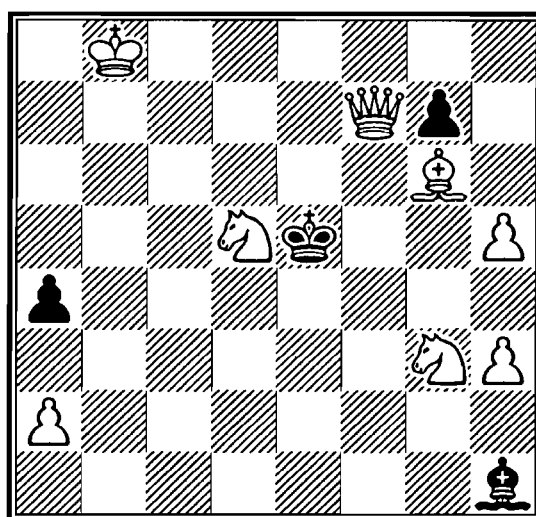


Mate in Four

1.Qf8 Kc4 (1...h3 2.Nxd5 Ka2 3.Nxc3+ Ka1 [3...Kb3 4.Qb4#] 4.Nc2#; 1...Kxa3 2.Nbc2+ Ka2 [2...Kb3 3.Qa3+ Kc4 4.Qb4#] 3.Qa3+ Kb1 4.Qa1#; 1...Ka4 2.Nxd5 Kb3 3.Nxc3 Kc4 4.Qb4#) 2.Nxd5 Kxd4 (2...Kxd5 3.Qc5+ Ke6 4.Qf5#; 2...Kb3 3.Nxc3 h3 4.Qb4#; 2...c2 3.Nc3 [Δ 4.Qb4#] Kxd4 4.Qc5#) 3.Nxc3 Kxc3 (3...Ke3 4.Qf4#; 3...Ke5 4.Qd6#; 3...Kc4 4.Qb4#) 4.Qb4#

## No. 425

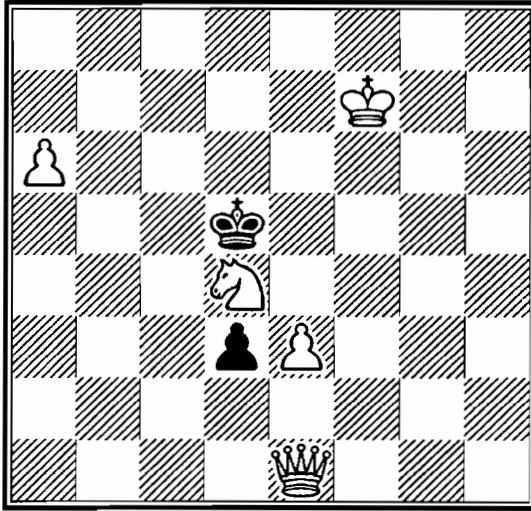
Dedicated to Frederick Perrin



Mate in Four

1.Nf5 Bxd5 (1...a3 2.Qa7 Ke4 3.Nf4 Ke5 [3...Kxf4 4.Qe3#; 3...Kf3 4.Qe3#] 4.Qd4#) 2.Qa7 a3 (2...Bxa2 3.Qd4+ Ke6 4.Qd6#) 3.Qc5 Kf4 (3...Kf6 4.Qe7#; 3...Ke6 4.Qd6#; 3...Ke4 4.Qe3#) 4.Qe3#

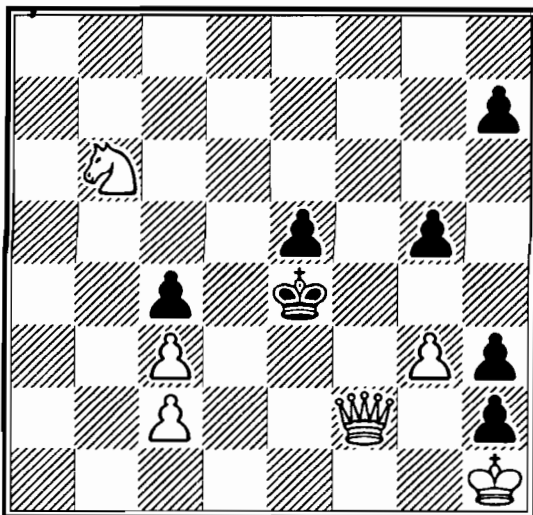
No. 426



*Mate in Four*

**1.Qd2 Ke4** (1...Kc4 2.Qa5 d2 3.Qb5+ Kc3 4.Qb3 #; 1...Kd6 2.Qc3 Kd5 3.Qc6+ Ke5 4.Qe6 #; 1...Kc5 2.Qc3+ Kb6 3.Qc6+ Ka7 [3...Ka5 4.Qb5#] 4.Qb7#) **2.Ke7 Ke5** (2...Kd5 3.Qxd3 Kc5 [3...Ke5 4.Qf5#] 4.Qb5#) **3.Qa2 d2 4.Qe6 #**

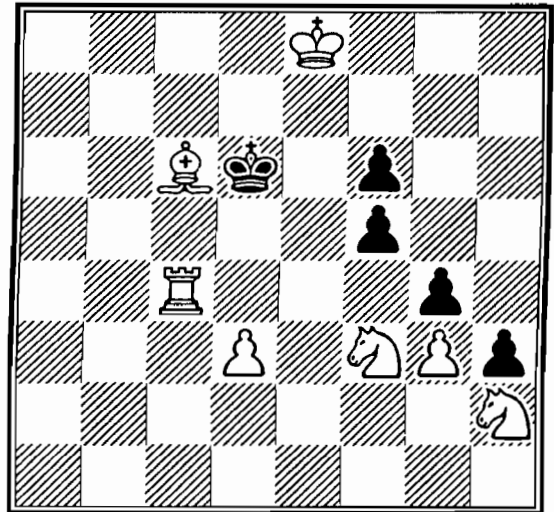
No. 427



*Mate in Four*

**1.Nxc4 h5** (1...Kd5 2.Qb6 Ke4 3.Qc6+ Kf5 4.Ne3#) **2.Qf6 Kd5** (2...g4 3.Qxe5+ Kf3 4.Qe3#) **3.Qd6+ Ke4** (3...Kxc4 4.Qc6#) **4.Qd3 #**

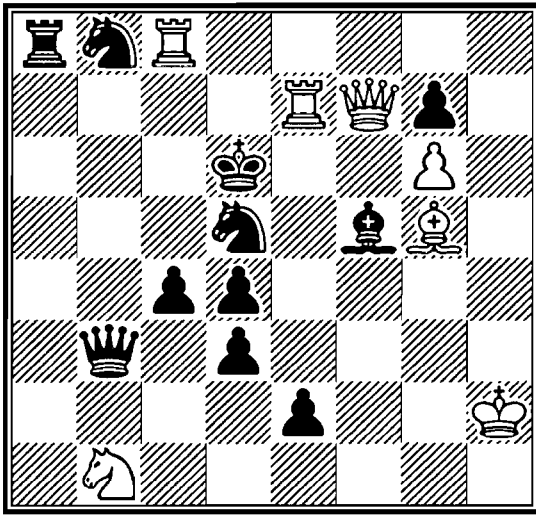
No. 428



*Mate in Four*

**1.Ne5 fxe5** (1...f4 2.Be4 fxg3 [2...Kxe5 3.Nxg4+ Kd6 4.Rc6#; 2...f5 3.Nf7+ Ke6 4.Rc6#] 3.Nf7+ Ke6 4.Rc6#; 1...Kxe5 2.Ke7 f4 3.Rxf4 f5 4.d4#; 1...Kc7 2.Nd7 Kd6 3.Bh1 f4 4.Rc6#) **2.Be4 fxe4 3.dxe4 Ke6 4.Rc6 #**

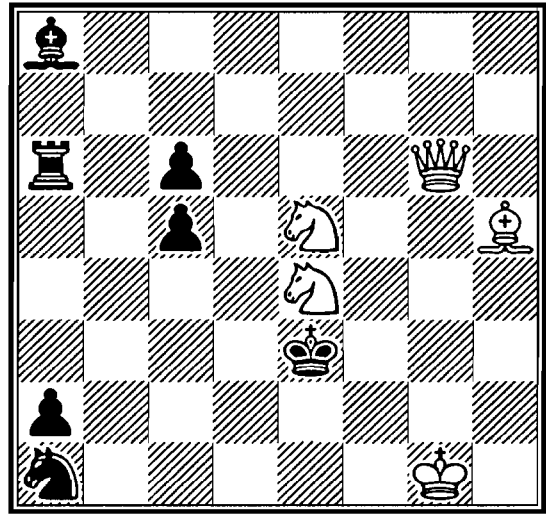
No. 429  
*Cincinnatus*



*Mate in Four*

1.Nc3 Qxc3 (1...dxc3 2.Qxf5 Nc6 [2...Nxe7 3.Bf4#; 2...e1=Q 3.Bf4+ Nxf4 4.Qc5#] 3.Be3 Nxe3 [3...Ndx7 4.Bc5#; 3...Ncxe7 4.Bc5#; 3...Rxc8 4.Rd7#] 4.Rd7#) 2.Re5 Kxe5 (2...Qa5 3.Rxd5+ Qxd5 4.Qe7#) 3.Rc5 Be4 (3...Ke4 4.Qxd5#; 3...Be6 4.Qf4#) 4.Bf4#

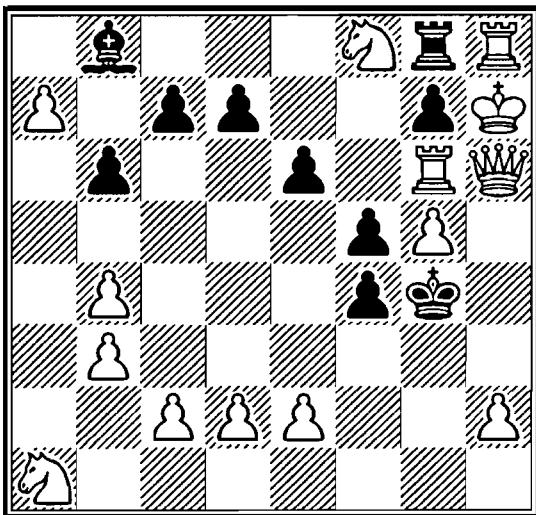
No. 431  
*Rip Van Winkle*



*Mate in Four*

1.Qf6 Kxe4 (1...Kd4 2.Be2 Ke3 3.Nc4+ Kxe2 [3...Kxe4 4.Qe5#] 4.Qf1#; 1...Ra4 2.Bg6 Kd4 [2...Rxe4 3.Qf2#] 3.Qd6+ Ke3 4.Qd2#) 2.Nc4 Kd5 (2...Kd3 3.Be2+ Kc2 [3...Kxe2 4.Qf1#] 4.Qb2#) 3.Be2 Nc2 4.Qe5#

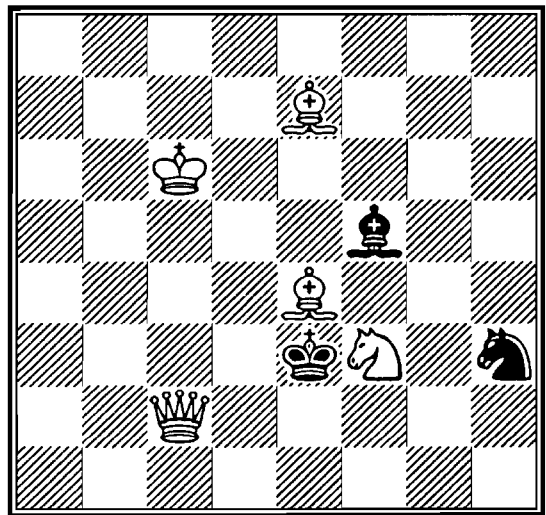
No. 430  
*The Souvenir Problem*



*Mate in Four*

1.gxf6+ Kf5 2.Rg5+ Ke4 3.Qg6+ Kd4 4.c3#

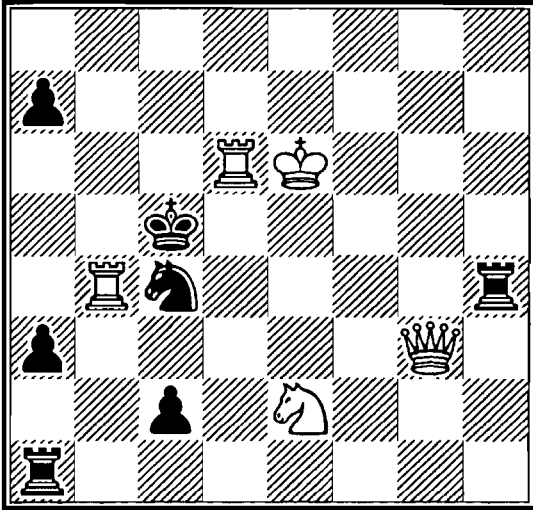
No. 432



*Mate in Four*

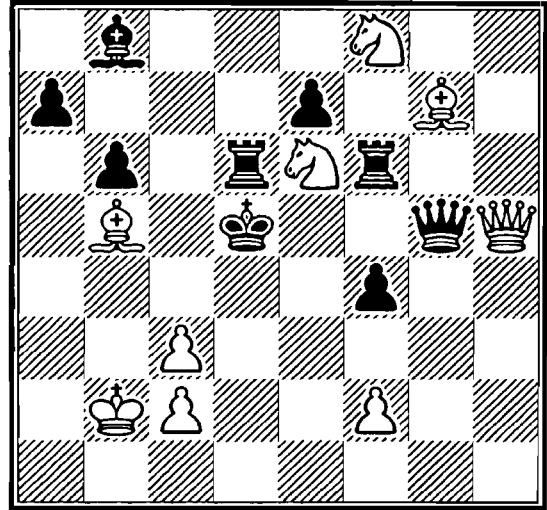
1.Qd2+ Kxe4 2.Ng5+ Nxe5 3.Qe2+ Kf4 (3...Kd4 4.Bf6#) 4.Bd6#

No. 433

*Mate in Four*

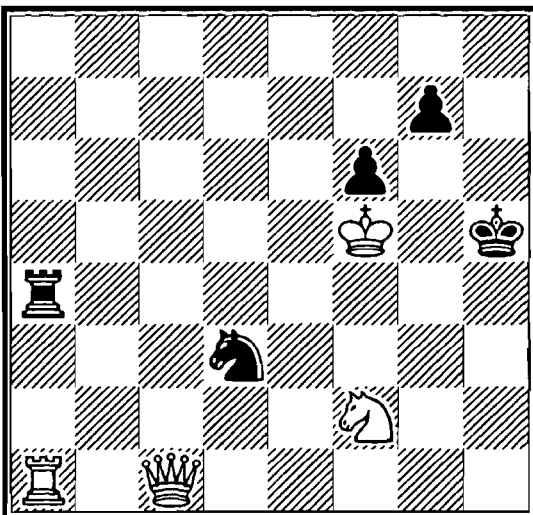
**1.Rd5+ Kxb4 (1...Kc6 2.Qc7+ Kxc7 3.Rc5+ Kd8 4.Rb8#) 2.Qb3+ Kxb3 3.Rb5+ Ka4 4.Nc3#**

No. 435

*Mate in Four*

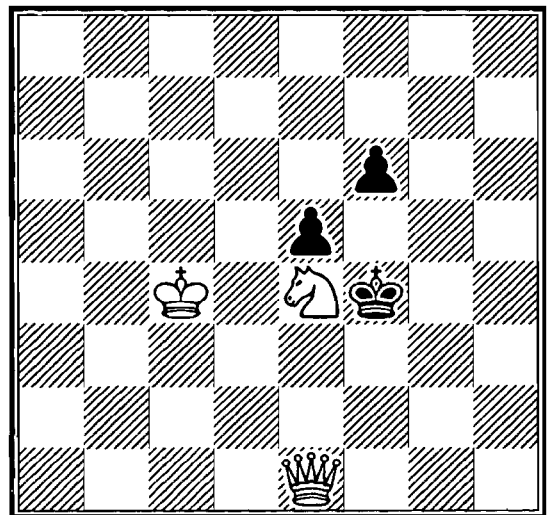
**1.Bc4+ Kxc4 (1...Kc6 2.Qe8+ Kb7 3.Qc8+ Kxc8 4.Ba6#; 1...Ke5 2.Ng6+ Ke4 3.Qe2+ Kf5 4.Nxe7#; 1...Ke4 2.Nxg5+ Ke5 [2...Kf5 3.Nf3+ Ke4 4.Nd2#]) 3.f3 Rd5 4.Nf7#**  
**2.Qe2+ Kd5 3.Qb5+ Ke4 4.Nxg5#**

No. 434

*Mate in Four*

**1.Qh6+ gxh6 2.Rh1+ Rh4 3.Nh3 Rf4+ (3...Nf2 4.Nf4#) 4.Nxf4#**

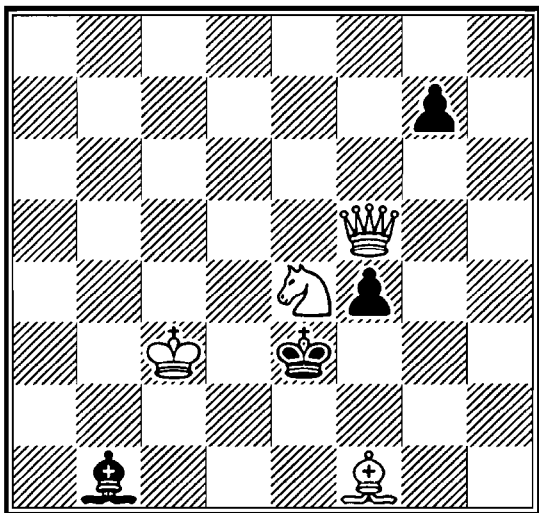
No. 436

*Mate in Four*

**1.Qg1 Kxe4 (1...Kf3 2.Kd3 Kf4 3.Qg6 f5 4.Qg3#; 1...Kf5 2.Kd5 Kf4 3.Qg3+ Kf5 4.Nd6#) 2.Qf2 f5 3.Qg3 f4 4.Qd3#**

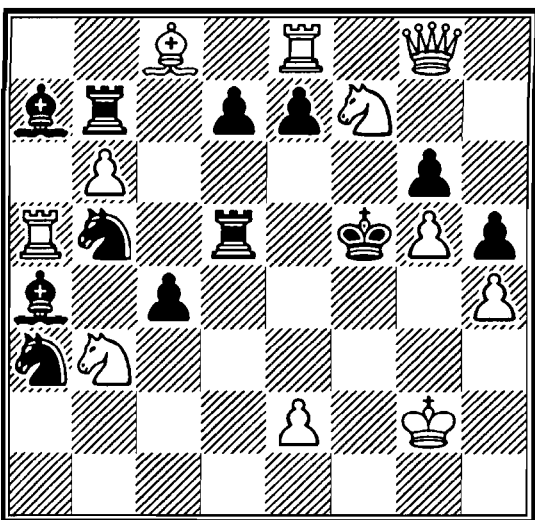


## No. 437

*Mate in Four*

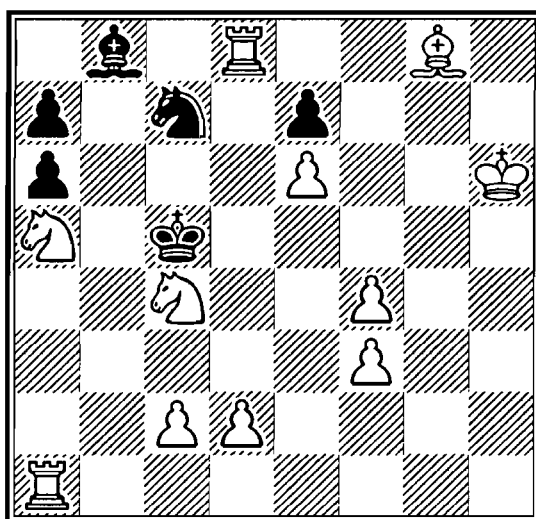
1.Qh5 Kxe4 2.Bc4 (Δ 3.Bd5+ Ke3 4.Qf3 #)  
g5 (2...Ba2 3.Bd3+ Ke3 4.Qe2 #; 2...f3 3.Qg5  
f2 4.Bd5 #) 3.Qe2+ Kf5 4.Qe6 #

## No. 438

*Mate in Four*

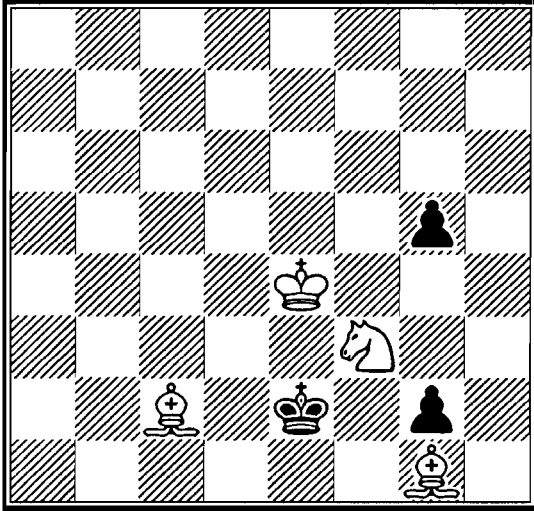
1.Qf8 e6 (1...Nd4 2.Qxe7 Ne6 3.Kf3 Nxb5+  
4.Qxg5 #) 2.Qc5 Rxc5 3.Kf3 Re5 4.Nh6 #

## No. 439

*Mate in Four*

1.Rc8 Kb5 (1...Kd5 2.Ne5 Kd6 [2...Kd4  
3.Nb3+ Kd5 4.Rd8 #] 3.Nb7+ Kd5 4.Rd8 #;  
1...Kd4 2.c3+ Kd3 [2...Kc5 3.d4+ Kd5  
4.Rd8 #] 3.Re1 Kc2 4.Bh7 #; 1...Kb4 2.c3+  
Kc5 3.d4+ Kb5 4.Rxb8 #) 2.Ne5 Kc5 (2...Kb4  
3.Nd3+ Kb5 4.Rxb8 #; 2...Kb6 3.Nd7+ Kb5  
4.Rxb8 #) 3.c4 Kd6 (3...Kd4 4.Nb3 #) 4.Nb7 #

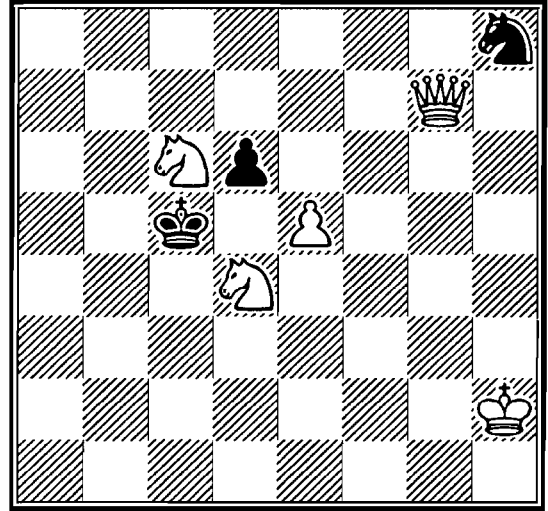
No. 440



*Mate in Four*

**1.Kf5 Kxf3 2.Bd1+ Kg3 3.Bg4 Kh4 4.Bf2 #**

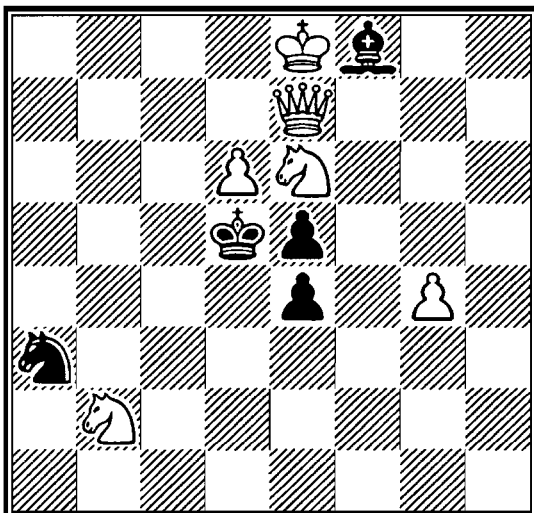
No. 442



*Mate in Four*

**1.e6 Nf7 (1...Ng6 2.Qxg6 Kb6 3.Qb1+ Kc7 [3...Ka6 4.Qb5 #] 4.Qb8 #; 1...Kc4 2.Qg3 Kd5 3.Qb3+ Kc5 4.Qb5 #) 2.Qxf7 d5 3.Qh7 Kc4 4.Qc2 #**

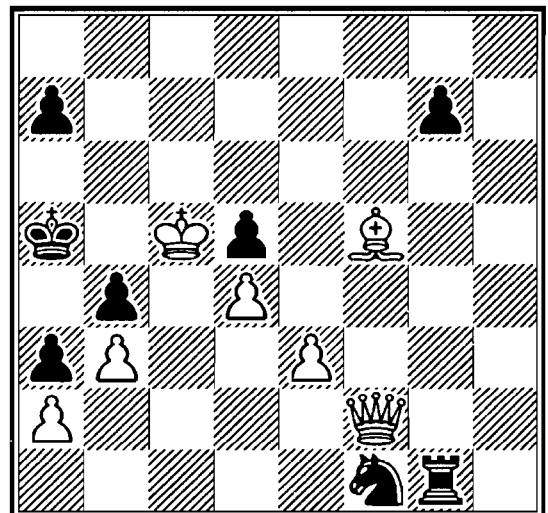
No. 441



*Mate in Four*

**1.Kd7 Bxe7 2.dxe7 Nc4 (2...e3 3.e8=Q Ke4 4.Qa8 #) 3.Na4 Na3 (3...e3 4.Nc3 #) 4.Nb6 #**

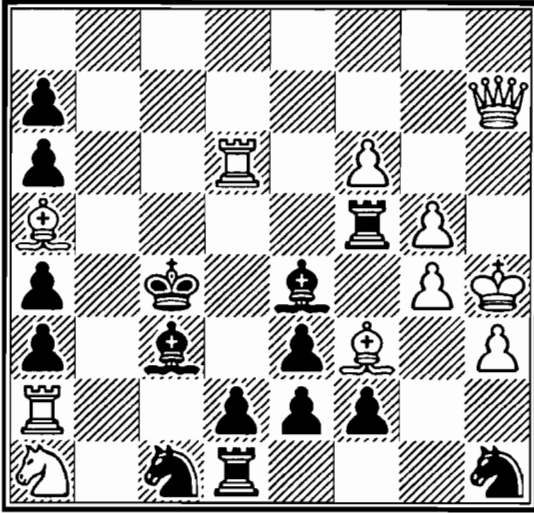
No. 443



*Mate in Four*

**1.Qb2 axb2 (1...Nxe3 2.Qxa3+ bxa3 3.b4+ Ka4 4.Bd7 #) 2.a3 bxa3 3.b4+ Ka4 4.Bc2 #**

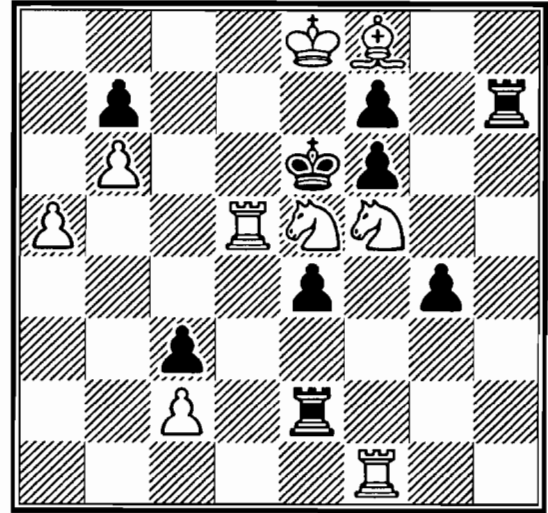
No. 444



Mate in Four

**1.Rc2 Kc5** (1...Bxc2 2.Qg8+ Kb5 3.Rd5+ Kc6 4.Qa8#; 1...Rxa5 2.Qxe4+ Kb5 3.Rxc3 f1=Q 4.Qc4#) **2.Rd5+ Bxd5 3.Qxf5 Kd6 4.Qxd5#**

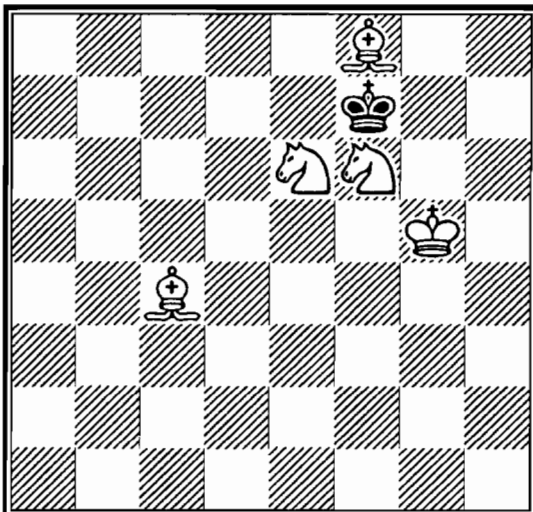
No. 446



Mate in Four

**1.Ne3 Rxe3 2.Rf5** ( $\Delta$  3.Nd7 Rh8 4.Nc5#) **Kxf5** (2...Kxd5 3.Nc6+ Kxc6 4.Rc5#) **3.Nd3+ Ke6 4.Nf4#**

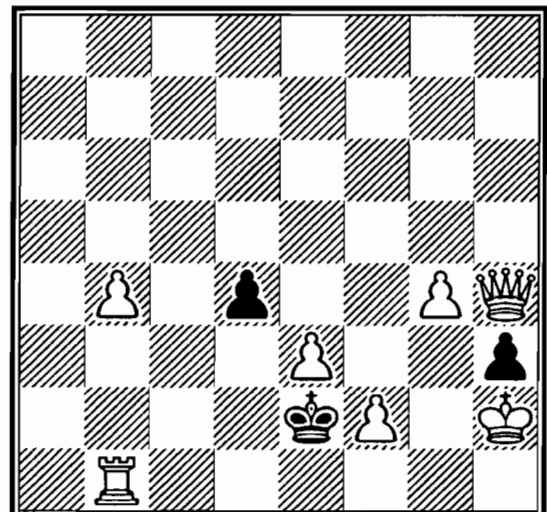
No. 445



Mate in Four

**1.Bh6 Ke7 2.Kg6 Kd6 3.Bd5 Ke7 4.Bf8#**

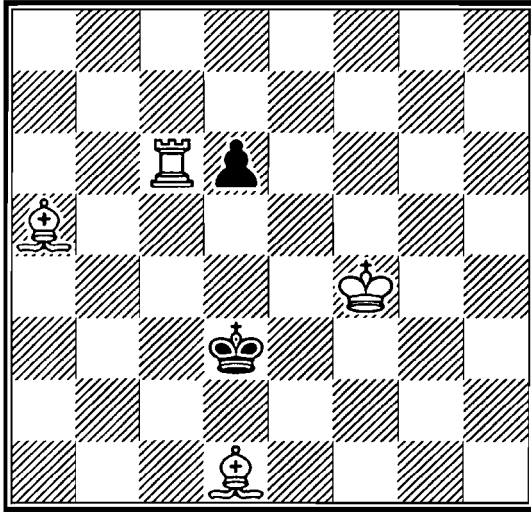
No. 447



Mate in Four

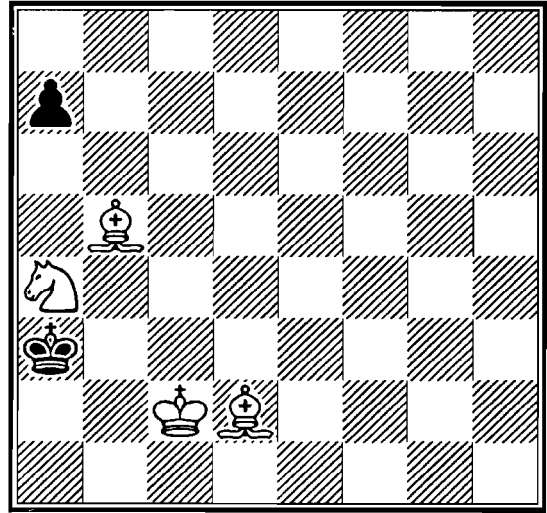
**1.Qf6 dxe3** (1...d3 2.Kg3 h2 3.Rh1 Kd2 [3...d2 4.Qa6#] 4.Qb2#; 1...Kd3 2.Qxd4+ Ke2 3.Kg3 h2 4.Qd1#) **2.Qd4 exf2** (2...Kxf2 3.Qc4 e2 4.Qf4#; 2...Kf3 3.Rb2 e2 4.Rb3#) **3.Rf1 Kxf1 4.Qd1#**

No. 448

*Mate in Four*

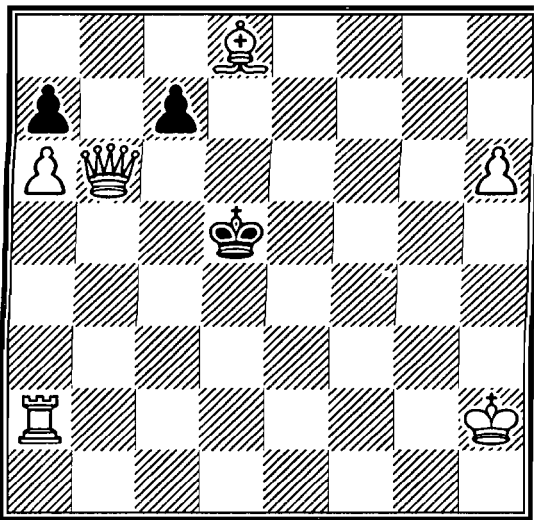
**1.Bc3 d5 2.Kf3 d4 3.Bb3 dxc3 4.Rd6 #**

No. 450

*Mate in Four*

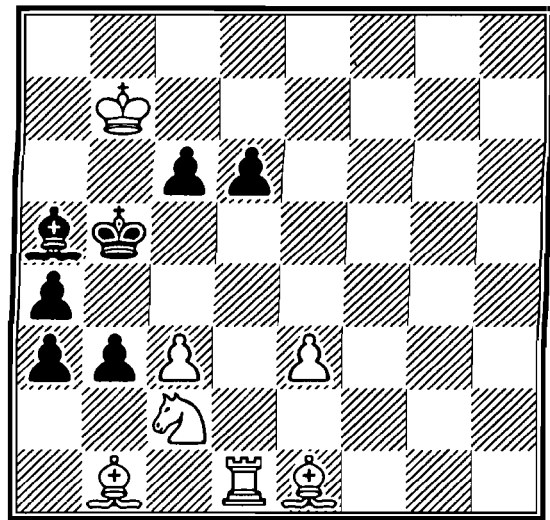
**1.Nb6 axb6 (1...Ka2 2.Bc1 [or 2.Bb4] axb6 3.Bc4+ Ka1 4.Bb2 #) 2.Bc4 Ka4 (2...b5 3.Bb3 b4 4.Bc1 #) 3.Kb2 b5 4.Bb3 #**

No. 449

*Mate in Four*

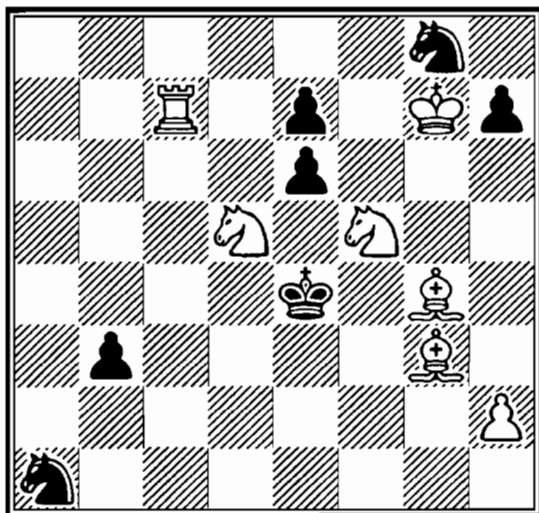
**1.Qxc7 Kd4 (1...Ke6 2.Qc6+ Ke5 [2...Kf5 3.Rf2+ Ke5 4.Bf6#] 3.Ra4 Kf5 4.Qf6#) 2.Qd7+ Kc5 (2...Kc4 3.Ba5 Kb3 [3...Kc5 4.Rc2#] 4.Qd5#; 2...Kc3 3.Qd5 Kb4 4.Ba5#; 2...Ke5 3.Kg3 Ke4 4.Re2#; 2...Ke4 3.Bg5 Kf3 4.Qf5#) 3.Qd3 Kb4 4.Be7 #**

No. 451

*Mate in Four*

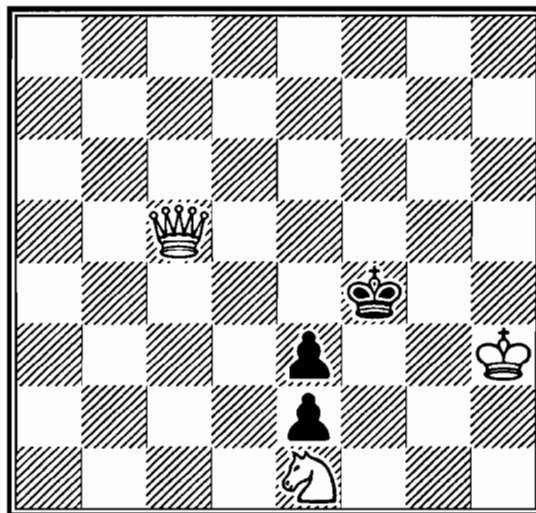
**1.Rd5+ cxd5 (1...Kc4 2.Kxc6 Bxc3 3.Rd4+ Bxd4 4.Nxa3#) 2.Nb4 Bxb4 3.Bd3+ Kc5 4.cxb4 #**

No. 452

*Mate in Four*

**1.Be2 exd5** (1...exf5 2.Nc3+ Ke3 [2...Kd4 3.Bf4 b2 4.Rc4#] 3.Rd7 b2 4.Rd3#; 1...Kxf5 2.Rc4 exd5 3.Bg4+ Kg5 4.h4#; 1...Nc2 2.Nc3+ Kxf5 3.Rc5+ e5 4.Rxe5#) **2.Rc6 Kxf5 3.Re6 Kxe6 4.Bg4#**

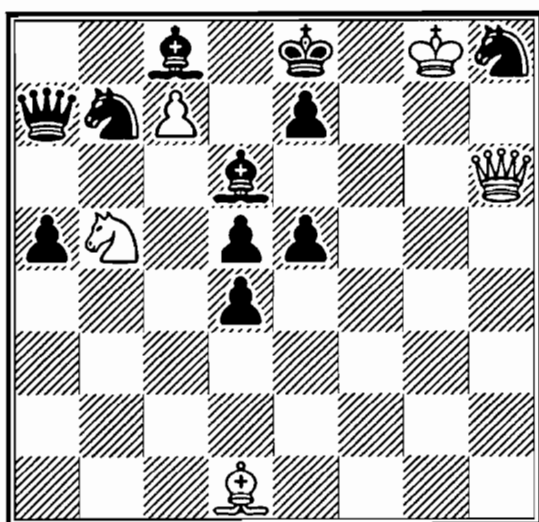
No. 454

*Mate in Four*

**1.Qb5 Ke4 2.Kg4 Kd4 3.Qc6 Ke5 4.Nf3#**

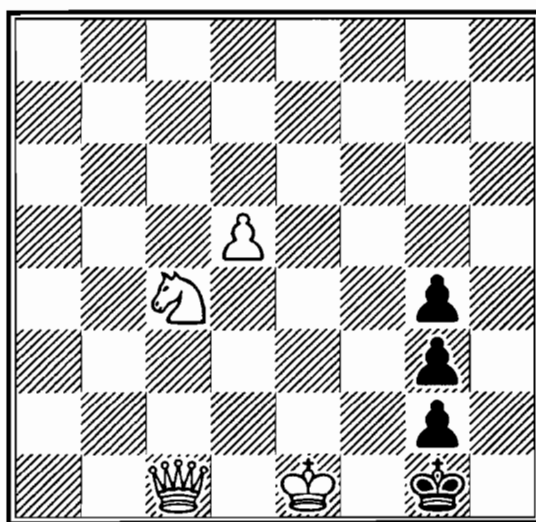
No. 453

*Dedicated to Rudolph Willmers*

*Mate in Four*

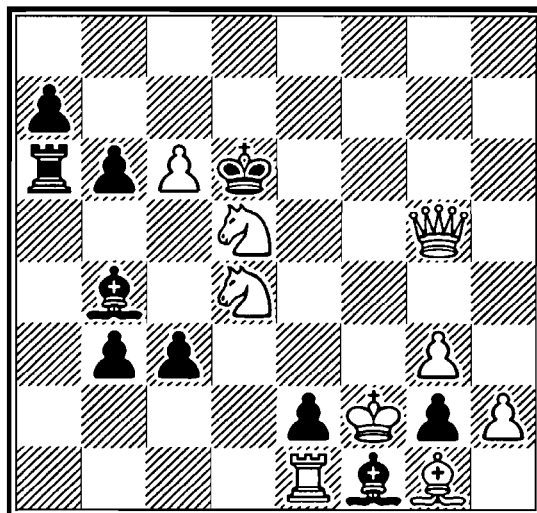
**1.Nxd6+ Kd7** (1...exd6 2.Bg4 Bxg4 3.Qf8+ Kd7 4.c8=Q#; 1...Nxd6 2.Ba4+ Nb5 3.Bxb5+ Bd7 4.Qf8#) **2.Ne8 Nc5 3.Qe6+ Kxe6 (3...Nxe6 4.Ba4#; 3...Kxe8 4.Qxc8#) 4.Bg4#**

No. 455

*Mate in Four*

**1.Kd1 Kh2 2.Qh6+ Kg1 3.Nd2 Kf2 4.Qb6#**

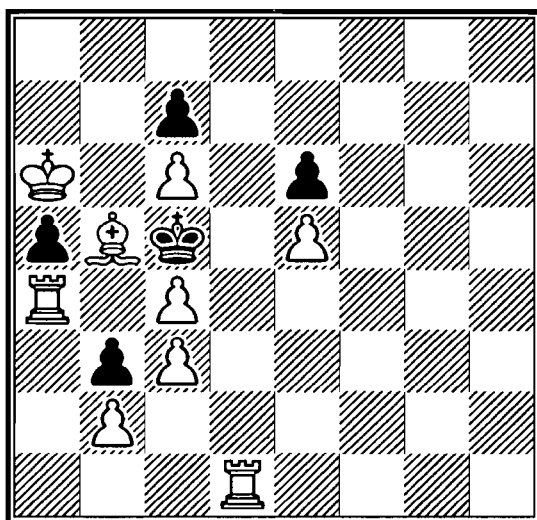
No. 457



Mate in Four

1.Ne3 Ba5 (1...Ba3 2.Qg8 Kc5 [2...Ke5 3.Qe6+ Kxd4 4.Qd5#] 3.Qd5+ Kb4 4.Qb5#)  
 2.Qg8 Kc5 (2...b5 3.Qf8+ Kc7 [3...Ke5 4.Qf4#] 4.Nd5#; 2...Ke7 3.Nef5+ Kf6 4.Qg7#; 2...Ke5 3.Qe6+ Kxd4 4.Qd5#; 2...Kc7 3.Nb5+ Kxc6 4.Qd5#) 3.Nb5 Kb4  
 4.Qc4#

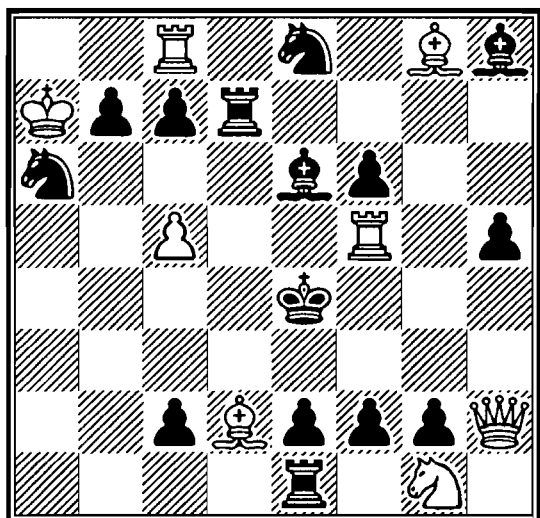
No. 458



Mate in Four

1.Ra2 a4 (1...bxa2 2.Ra1 a4 3.Rxa2 a3 4.b4#)  
 2.Kb7 a3 3.Ba6 bxa2 4.b4#

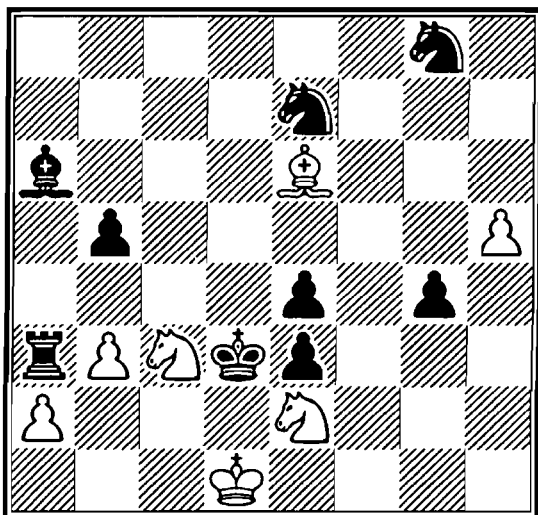
No. 456



Mate in Four

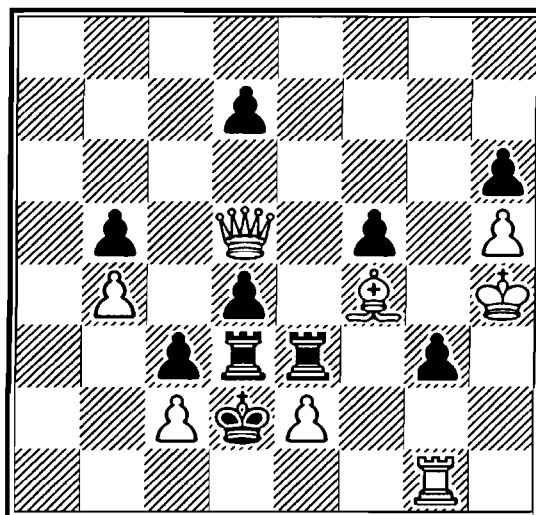
1.Qh3 Bxg8 (1...fxg1=Q 2.Rf4+ Kd5 3.Qxe6+ Kxc5 4.Qb6#; 1...Rd6 2.Qe3+ Kxf5 3.Bh7+ Kg4 4.Qh3#; 1...Re7 2.Qf3+ Kd4 3.Rd5+ Bxd5 4.Qxd5#; 1...Rb1 2.Qe3+ Kxf5 3.Bxe6+ Kg6 4.Qh6#) 2.Rxh5 Rxd2 3.Qg4+ Kd3  
 4.Rh3#

No. 459

*Mate in Four*

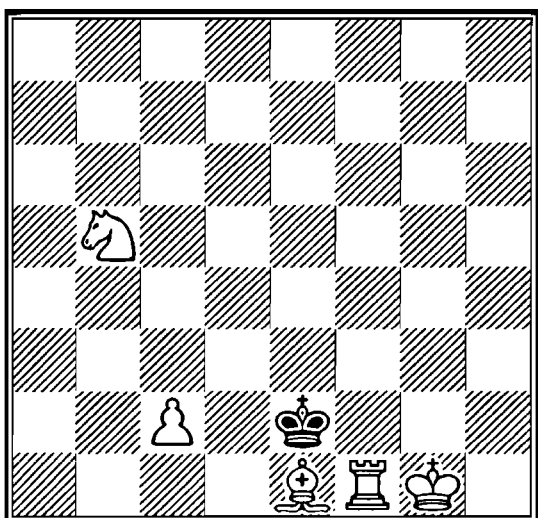
1.**Bc8 Bxc8** (1...Nxc8 2.Nd5 Rxb3 3.axb3 Nge7 4.Nb4#; 1...Nf6 2.Bxa6 Rxa6 3.Nxb5 Nxh5 4.Nc1#) 2.**Nxb5 Rxb3 3.axb3 g3 4.Nc1#**

No. 461

*Mate in Four*

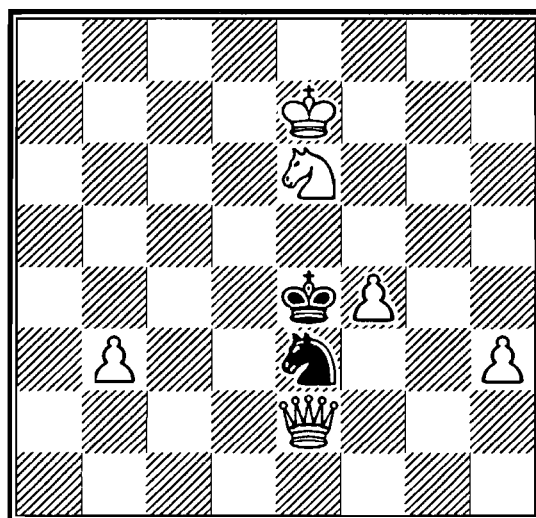
1.**Qa8 g2** (1...d6 2.Qa1 Kxe2 3.Qf1+ Kd2 4.Qd1#) 2.**Qg8 d6 3.Qd5 Kxc2 4.Qa2#**

No. 460

*Mate in Four*

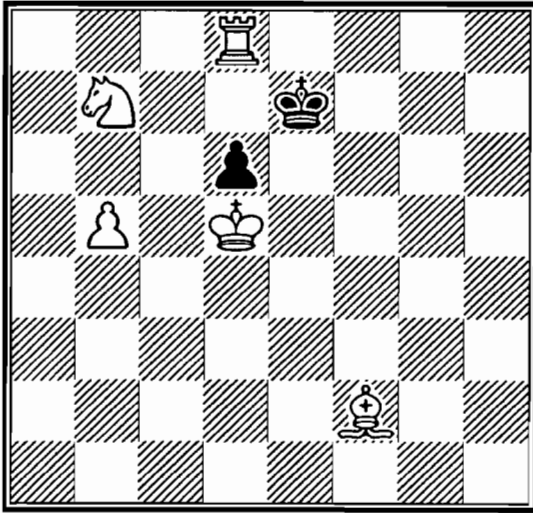
1.**Bb4 Ke3 2.Nc3 Kd2** (2...Kd4 3.Re1 Kc4 4.Re4#) 3.**Rf2+ Kc1** (3...Ke3 4.Bc5#) 4.**Ba3#**

No. 462

*Mate in Four*

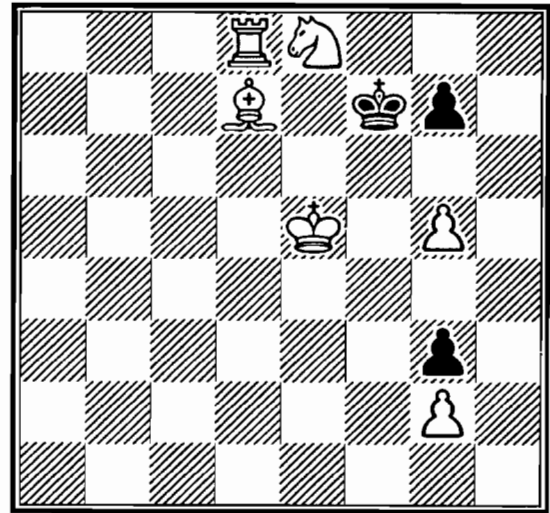
1.**Ke8 Kf5** (1...Kd5 2.Kd7 Ke4 3.Ke7 Kf5 4.Qd3#) 2.**Kf7 Ke4 3.Ke7 Kd5 4.Qf3#**

No. 463

*Mate in Four*

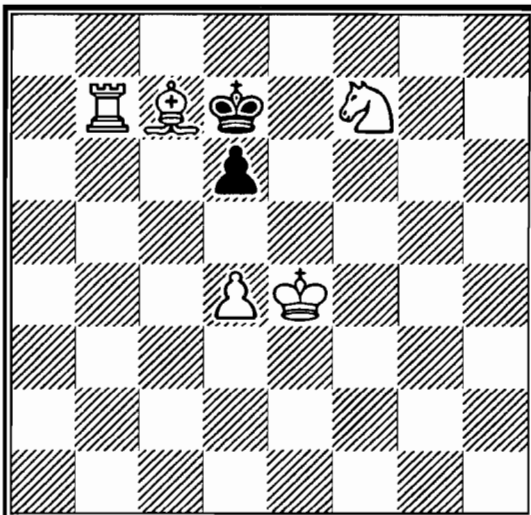
**1.Nxd6 Kf6 (1...Kxd8 2.Ke6 Kc7 3.Ba7 Kd8 4.Bb6#) 2.Rg8 Ke7 3.Bb6 Kf6 4.Bd8#**

No. 465

*Mate in Four*

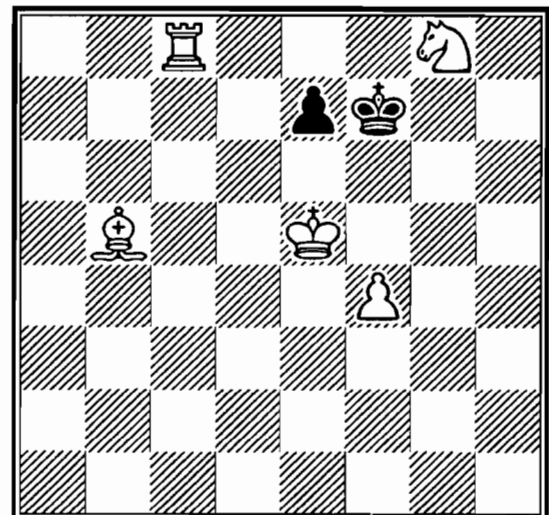
**1.Nxg7 Ke7 (1...Kxg7 2.Be8 Kh7 3.Kf6 Kg8 4.Bg6#) 2.Ne6 Kf7 3.Rh8 Ke7 4.Rh7#**

No. 464

*Mate in Four*

**1.Bxd6+ Ke6 (1...Kc6 2.Nd8+ Kxd6 3.Kd3 Kd5 4.Rd7#) 2.Ne5 Kf6 3.Rh7 Kg5 4.Be7#**

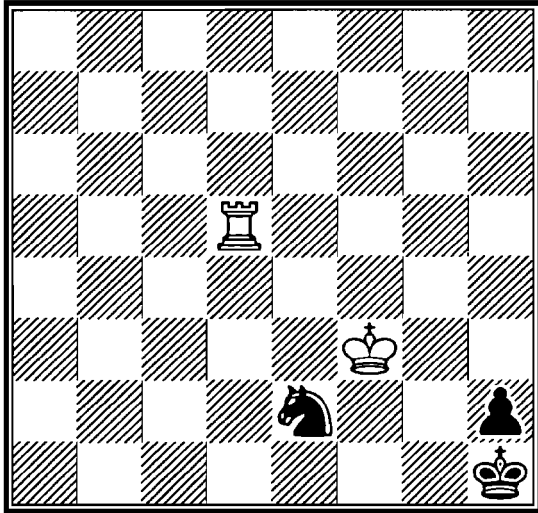
No. 466

*Mate in Four*

**1.Nxe7 Kxe7 (1...Kg7 2.Nf5+ Kg6 [2...Kh7 3.Be8 Kg8 4.Bg6#] 3.Rh8 Kf7 4.Be8#) 2.Be8 Kf8 3.Kf6 Kg8 4.Bg6#**



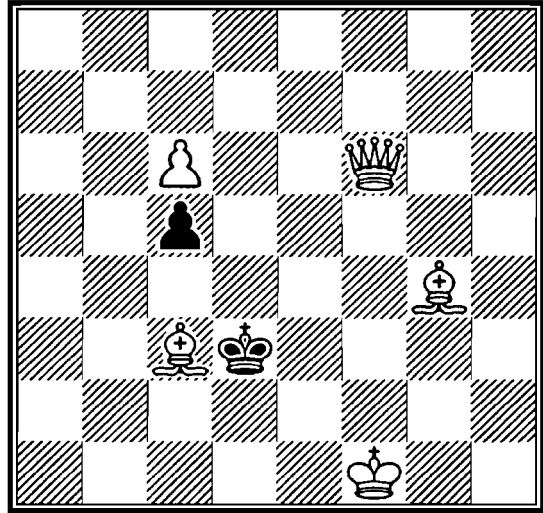
No. 467



Mate in Four

**1.Rd2 Ng1+** (1...Nc3 2.Rc2 Nd1 [2...Na2 3.Rxa2 Kg1 4.Ra1#; 2...Ne2 3.Rxe2 Kg1 4.Re1#] 3.Rc1 Kg1 4.Rxd1#) **2.Kg3 Nh3** (2...Nf3 3.Kxf3 Kg1 4.Re1#) **3.Re2 Kg1 4.Re1#**

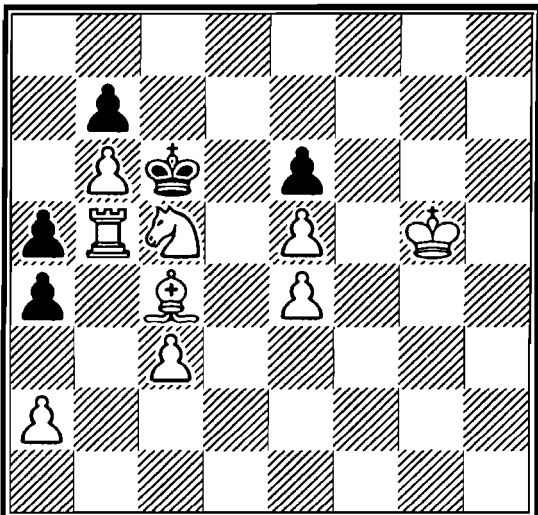
No. 469



Mate in Four

**1.Bd2 Kc4** (1...Kxd2 2.Bf5 Ke3 [2...c4 3.Qb2+ Kd1 4.Bg4#] 3.Qh4 Kd2 [3...Kf3 4.Qf2#] 4.Qe1#) **2.Be2+ Kb3** (2...Kd5 3.Be3 c4 [3...Ke4 4.Qe6#] 4.Bf3#) **3.Qa1 c4** (3...Kc2 4.Qa2#) **4.Bd1#**

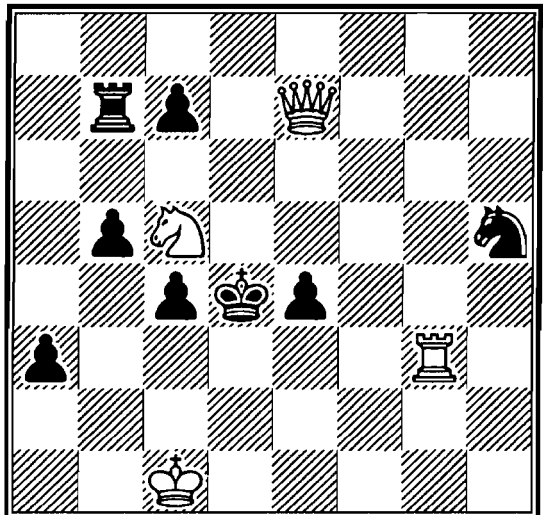
No. 468



Mate in Four

**1.Be2 a3 2.Bh5 Kxb5 3.Na4 Kc6** (3...Kc4 4.Be2#; 3...Kxa4 4.Be8#) **4.Be8#**

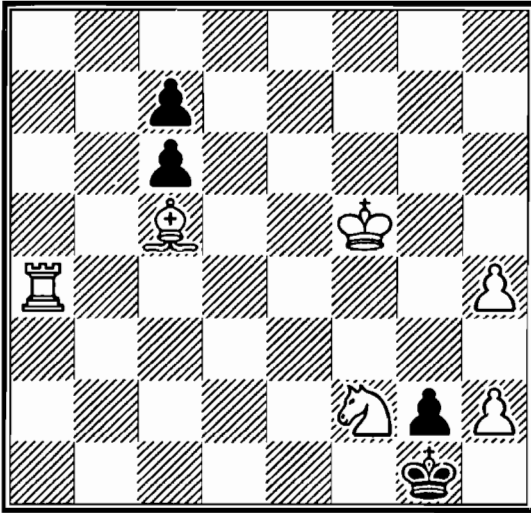
No. 470



Mate in Four

**1.Qg5 Nf4** (1...Nxc3 2.Ne6+ Kc3 3.Qd2+ Kb3 4.Nc5#; 1...c3 2.Kc2 Kc4 3.Na6 Nxc3 4.Qc5#) **2.Nd7 Nd3+** (2...Ne2+ 3.Kc2 Nxc3 4.Qd2#) **3.Rxd3+ Kxd3** (3...exd3 4.Qe5#; 3...cxd3 4.Qc5#) **4.Qd2#**

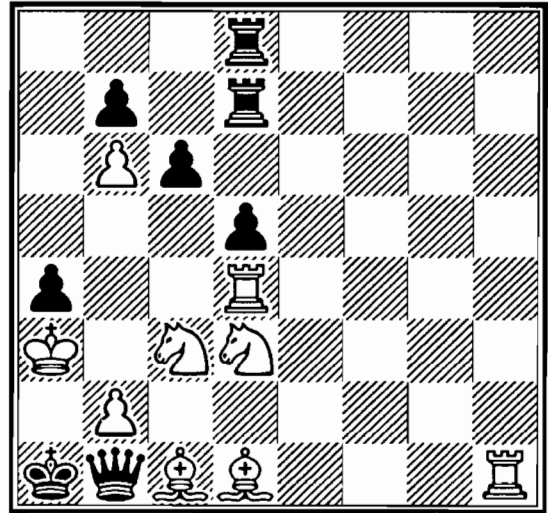
No. 471



Mate in Four

1.Nh3+ Kf1 (1...Kxh2 2.Ng1 Kg3 3.Ra3+ Kh2 4.Rh3#) 2.Ng1 Ke1 3.Rd4 Kf2 4.Rd1#

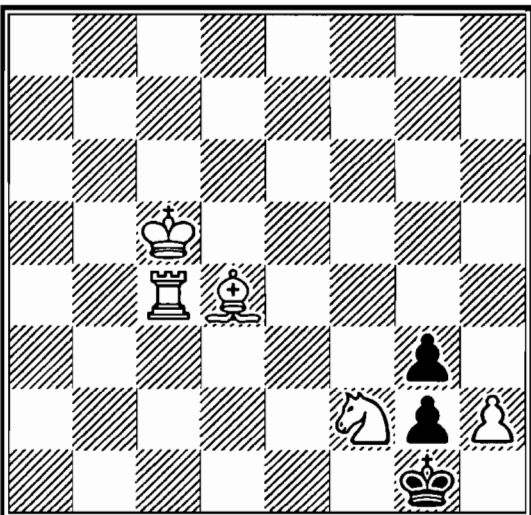
No. 473  
*The Jubilee Problem*



Mate in Four

1.Rdh4 Rh7 2.Bh6 Rf8 (2...Rxxh6 3.Bh5 Rxxh5 4.Rxb1#) 3.Bf3 Qxxh1 4.Rxxh1#

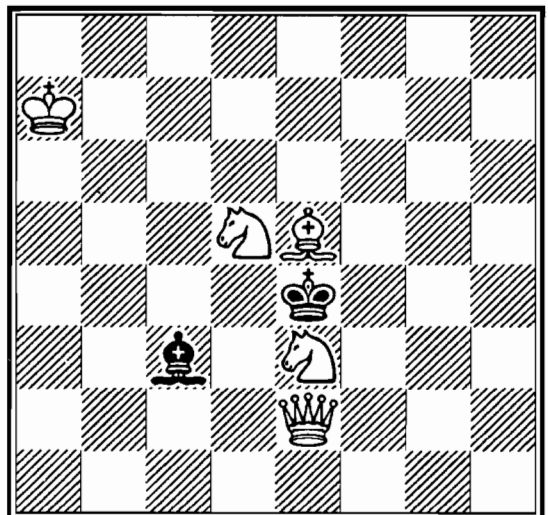
No. 472



Mate in Four

1.Nh3+ Kh1 (1...Kxh2 2.Ng1 Kh1 3.Be3 Kh2 4.Rh4#; 1...Kf1 2.Ng1 Ke1 3.Be3 Kd1 4.Rc1#) 2.Bg1 gxxh2 3.Rh4 hxxg1=Q+ 4.Nf2#

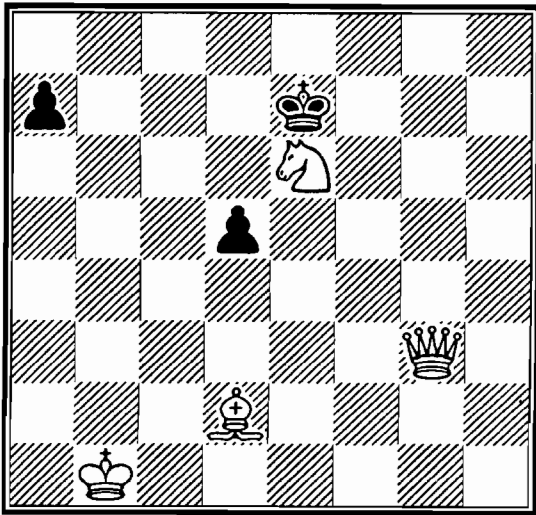
No. 474



Mate in Four

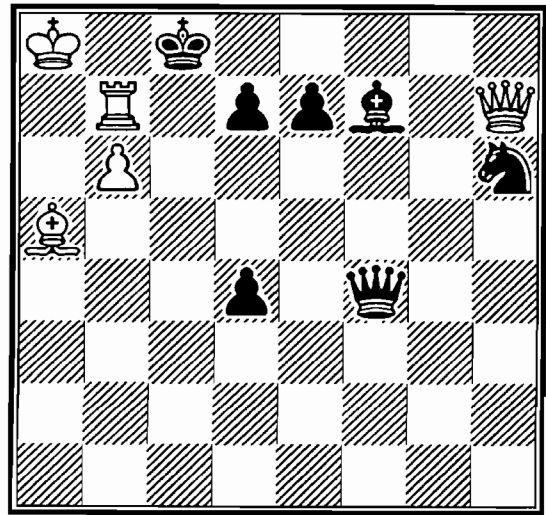
1.Nf5+ Kxf5 (1...Kxd5 2.Qb5+ Ke6 [2...Ke4 3.Ng3+ Kf3 4.Qe2#] 3.Ng7+ Kf7 4.Qe8#) 2.Qh5+ Ke6 (2...Ke4 3.Nxc3+ Kd3 4.Qe2#) 3.Nc7+ Kd7 4.Qe8#

No. 475

*Mate in Four*

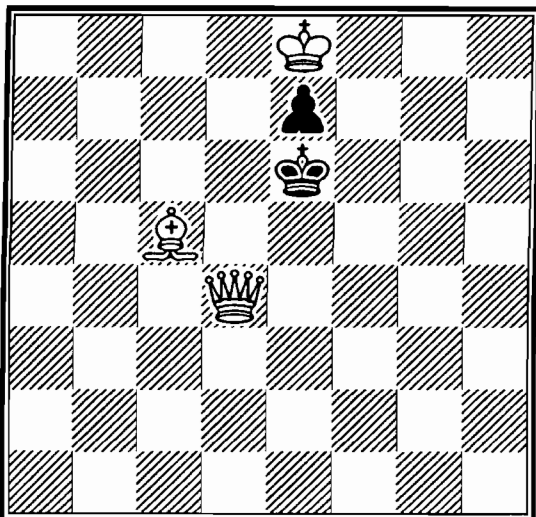
**1.Nd8 Kxd8** (1...d4 2.Qc7+ Kf6 3.Qf7+ Ke5 4.Qe6#; 1...Kd7 2.Ba5 Ke7 3.Qg7+ Kd6 4.Bb4#) **2.Qd6+ Ke8** (2...Kc8 3.Qc6+ Kb8 4.Bf4#) **3.Qe6+ Kd8 4.Ba5#**

No. 477

*Mate in Four*

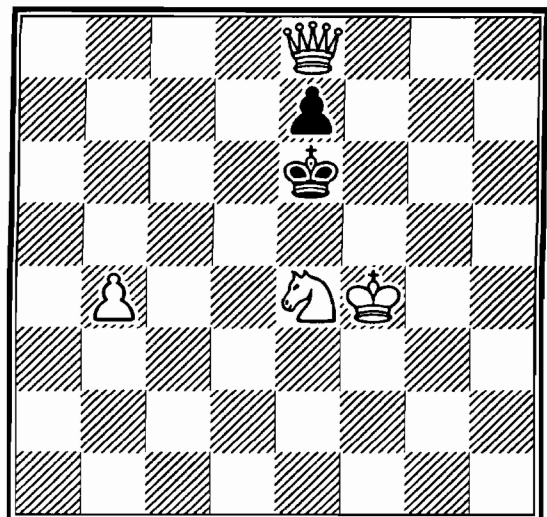
**1.Qxh6 Be8 2.Rc7+ Qxc7 3.Qc1 Qxc1 4.b7#**

No. 476

*Mate in Four*

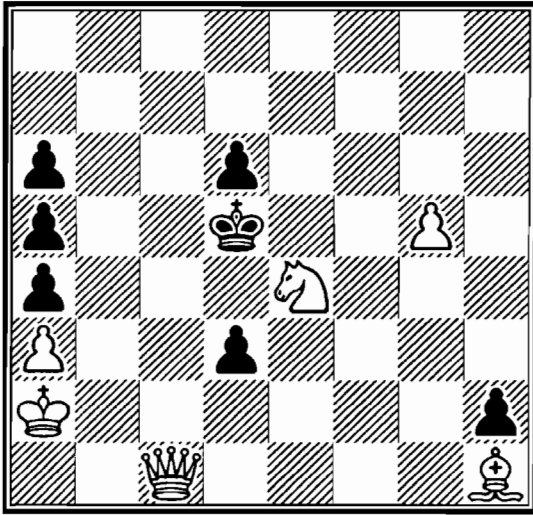
**.Qg4+ Kd5** (1...Ke5 2.Kxe7 Kd5 3.Be3 Kc6 4.Qd7#) **2.Ba7 Kd6 3.Qf5 Kc6 4.Qd7#**

No. 478

*Mate in Four*

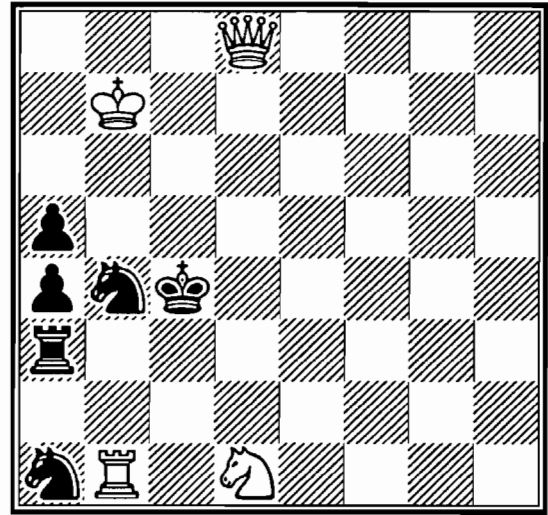
**1.Ke3 Kd5** (1...Kf5 2.Qf7+ Ke5 [2...Kg4 3.Qf4+ Kh3 4.Qg3#] 3.b5 e6 4.Qh5#) **2.Qc8 Ke5** (2...e5 3.Nf6+ Kd6 4.Qd7#) **3.Qd7 e6 4.Qb5#**

No. 479

*Mate in Four*

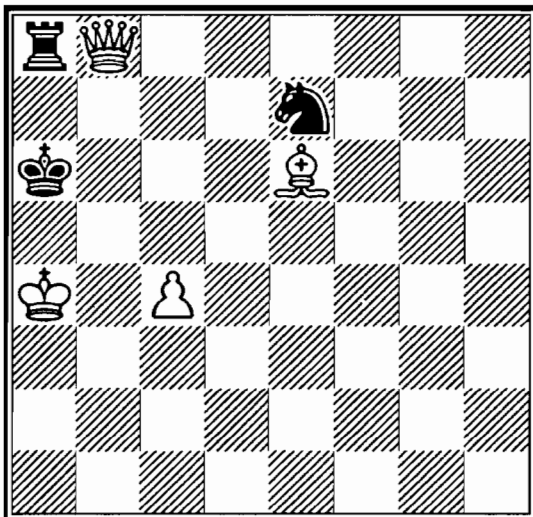
**1.Qf4 Kd4** (1...Ke6 2.Nc5+ dxc5 3.Bc6 h1=Q 4.Qf6#; 1...Kc6 2.Qxd6+ Kb7 3.Nc5+ Kc8 4.Bb7#) **2.Qg3 Kc4** (2...d2 3.Qxd6+ Ke3 4.Qxd2#) **3.Qe3 d2** (3...Kd5 4.Nd2#) **4.Nxd6#**

No. 481

*Mate in Four*

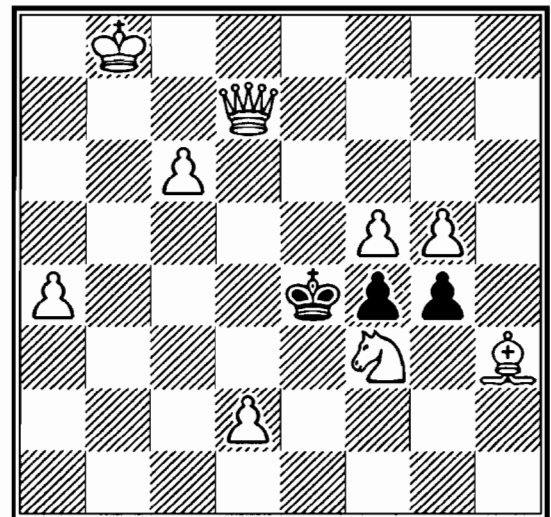
**1.Rxb4+ axb4** (1...Kxb4 2.Qd4+ Kb5 3.Nb2 Rc3 4.Qb6#) **2.Kc6 Kb3** **3.Qd2 Nc2** (3...Ra2 4.Qd3#) **4.Qd5#**

No. 480

*Mate in Four*

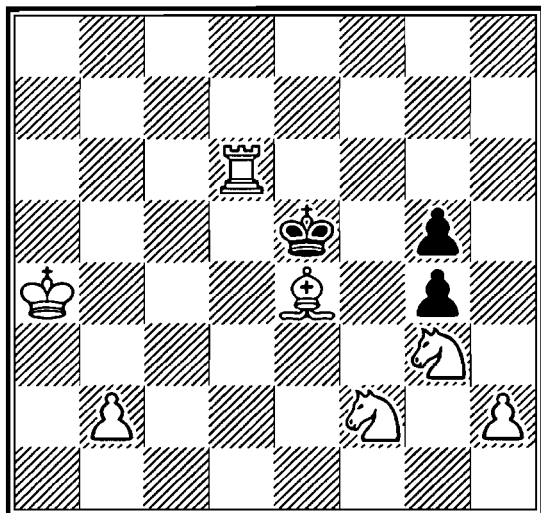
**1.Bc8+ Nxc8** **2.Qb5+ Ka7** **3.Ka5 Rb8** (3...Nd6 4.Qb6#) **4.Qa6#**

No. 482

*Mate in Four*

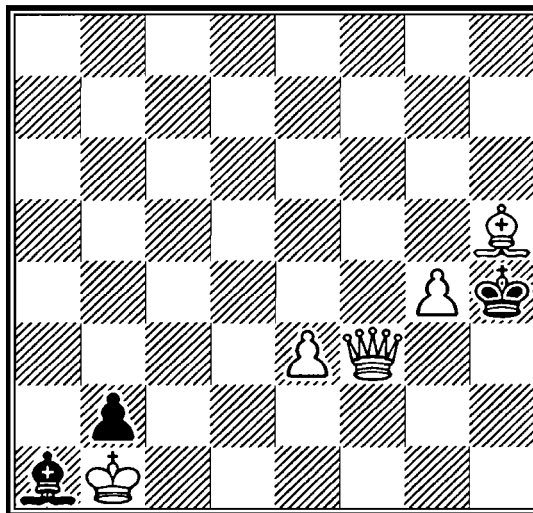
**1.Bg2 g3** (1...gxf3 2.Bh1 Ke5 3.d3 f2 4.Qd5#) **2.Qb7 Kd3** (2...Kxf5 3.Qh7+ Ke6 [3...Kg4 4.Qh3#] 4.Qd7#; 2...Kd5 3.Qb4 Kxc6 4.Ne5#) **3.Qb1+ Kc4** (3...Ke2 4.Qf1#) **4.Qb5#**

No. 483

*Mate in Four*

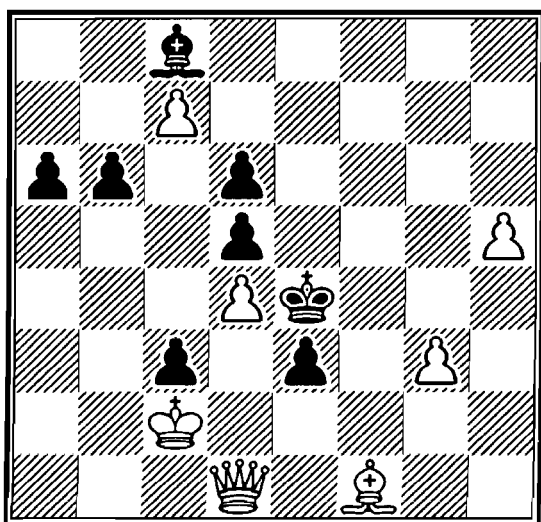
**1.Rh6 Kf4** (1...Kd4 2.Nxg4 Kc4 3.Nf5 Kc5  
4.Rc6#) **2.Nxg4 Kxg4** **3.Nh5 Kh3** **4.Nf6 #**

No. 485

*Mate in Four*

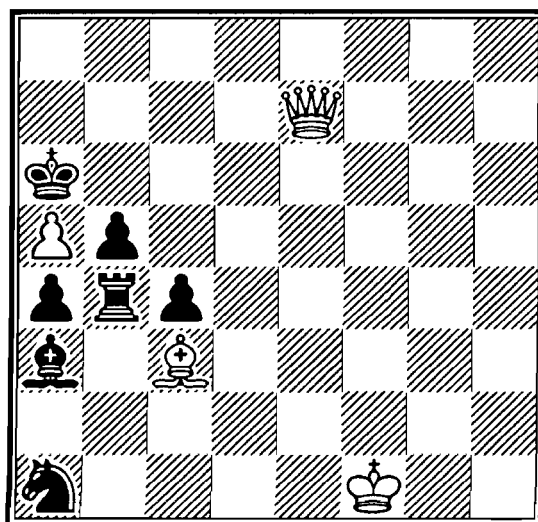
**1.g5 Kxg5** **2.Be8 Kh6** (2...Kh4 3.Bf7 Kg5  
4.Qf4#) **3.Qf7 Kg5** **4.Qf4 #**

No. 484

*Mate in Four*

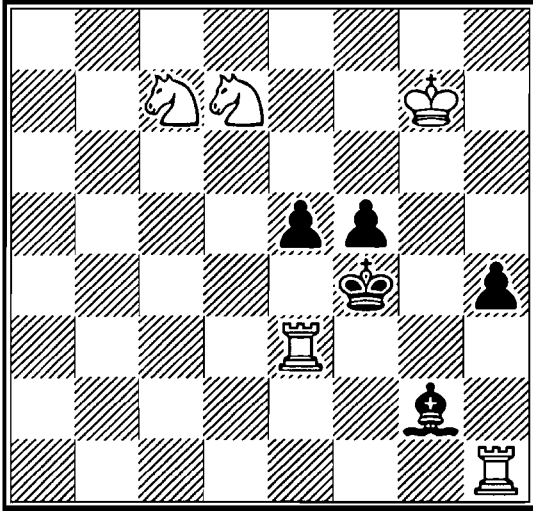
**1.Bb5 Bh3** (1...axb5 2.Qf1 Kxd4 3.Qf6+ Ke4  
[3...Kc4 4.Qxc3#] 4.Qf4#; 1...Kf5 2.Qf3+  
Ke6 [2...Kg5 3.Qf4+ Kxh5 4.Be8#] 3.Be8  
Bb7 4.Qf7#) **2.Be8 Kf5** (2...Bf5 3.Bg6 e2  
[3...Bxg6 4.Qg4#] 4.Qd3#) **3.Qf3+ Kg5**  
**4.Qf4 #**

No. 486

*Mate in Four*

**1.Qd6+ Kxa5** (1...Kb7 2.a6+ Kc8 3.Qc6+ Kd8  
4.Bf6#) **2.Kf2 Nc2** **3.Bf6 Rb2** **4.Bd8 #**

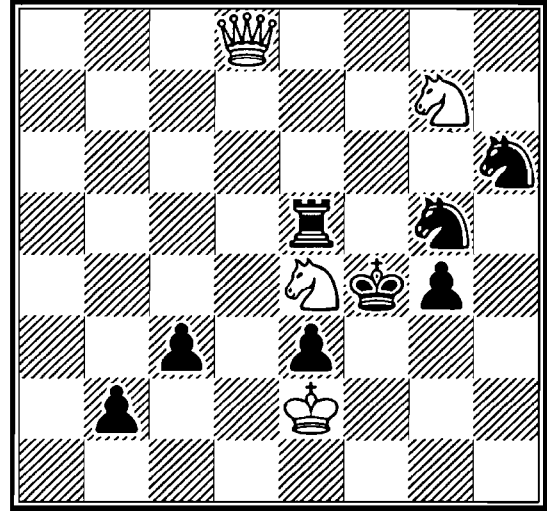
No. 487



Mate in Four

1.R1h3 Bxh3 (1...Bd5 2.Kh6 Bf3 3.Rhxf3+ Kg4 4.Nf6#) 2.Rc3 Ke4 (2...Bf1 3.Ne6+ Kg4 [3...Ke4 4.Nf6#] 4.Nf6#) 3.Nf6+ Kd4 (3...Kf4 4.Ne6#) 4.Nb5#

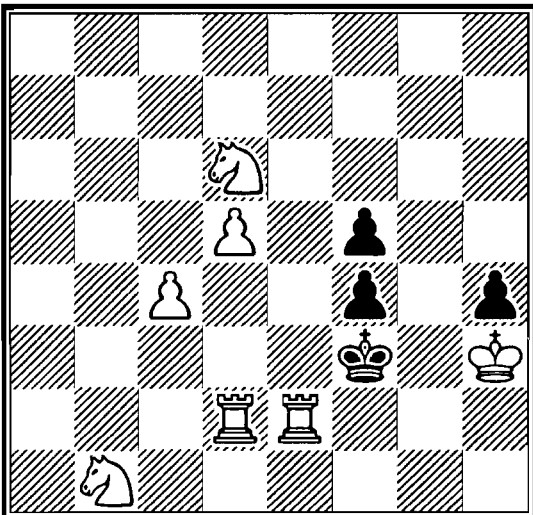
No. 489



Mate in Four

1.Qd4 Re8 (1...Re6 2.Nh5+ Kf5 3.Neg3+ Kg6 4.Qg7#) 2.Qd6+ Kxe4 3.Nh5 Rf8 (3...Kf5 4.Ng3#; 3...Nf5 4.Nf6#) 4.Ng3#

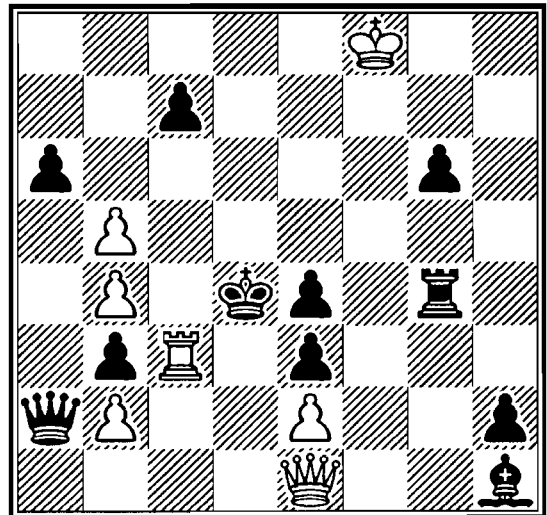
No. 488



Mate in Four

1.Ne4 fxe4 2.Nc3 e3 3.Rf2+ exf2 4.Rd3#

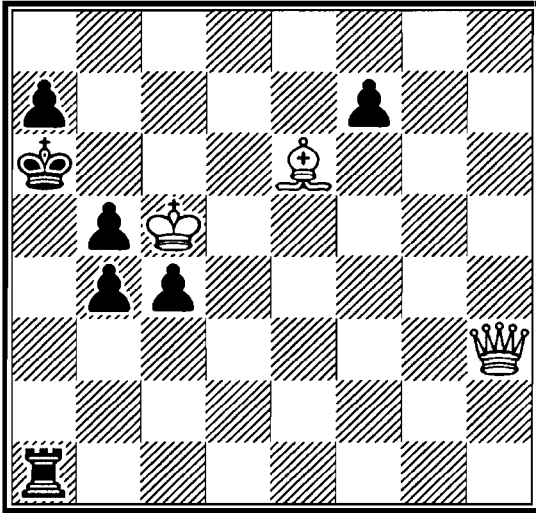
No. 490



Mate in Four

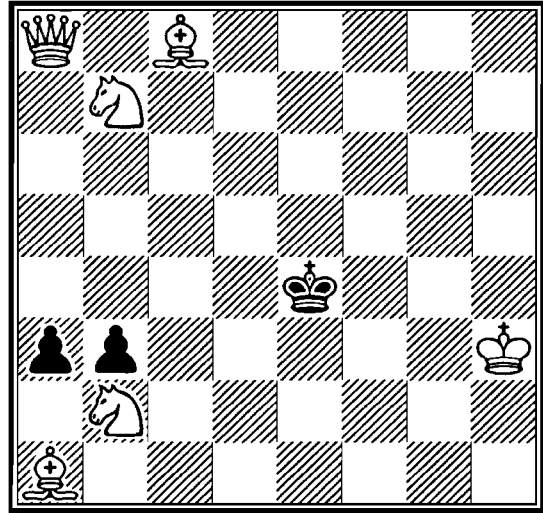
1.Qf2 exf2 (1...Rf4+ 2.Qxf4 Kd5 3.Qf6 axb5 4.Rc5#) 2.e3+ Ke5 3.Ke7 f1=Q 4.Rc5#

No. 491

*Mate in Four*

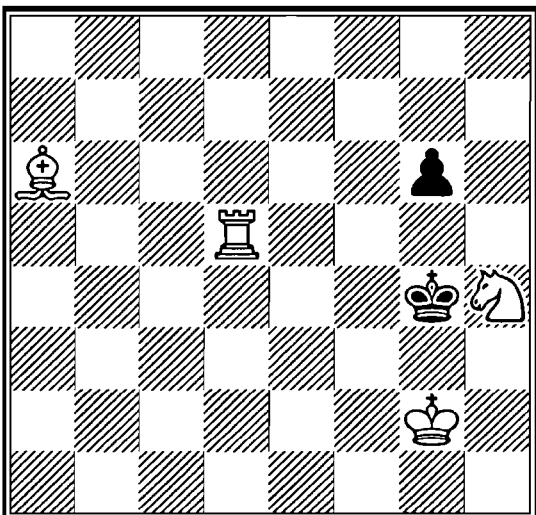
**1.Qh2 Ka5** (1...Kb7 2.Qg2+ Kc7 3.Qc6+ Kb8 4.Qc8#) **2.Bxc4 bxc4** (2...a6 3.Qd2 Ra4 4.Qd8#; 2...f6 3.Qc7+ Ka4 4.Qxa7#; 2...Ka4 3.Qb2 Rb1 4.Qa2#) **3.Qb8 a6 4.Qb4#**

No. 493

*Mate in Four*

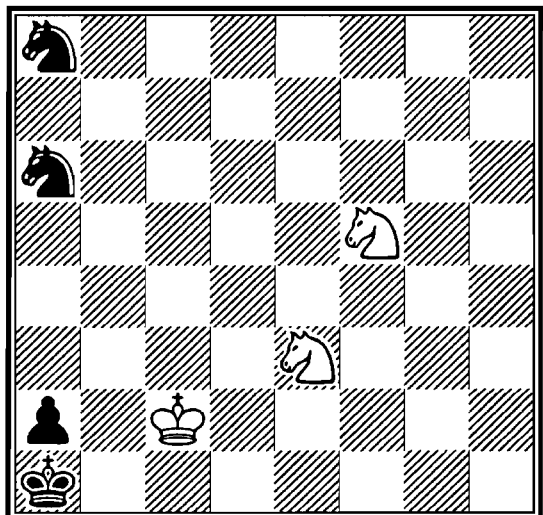
**1.Qxa3 Ke3** (1...Kd4 2.Qe7 Kd5 [2...Kc3 3.Qe3+ Kb4 4.Qc5#] 3.Qe3 Kc6 4.Qc5#) **2.Kg3 Kd2** (2...Ke2 3.Qd6 Ke3 4.Qd3#) **3.Qc5 Ke1 4.Qf2#**

No. 492

*Mate in Four*

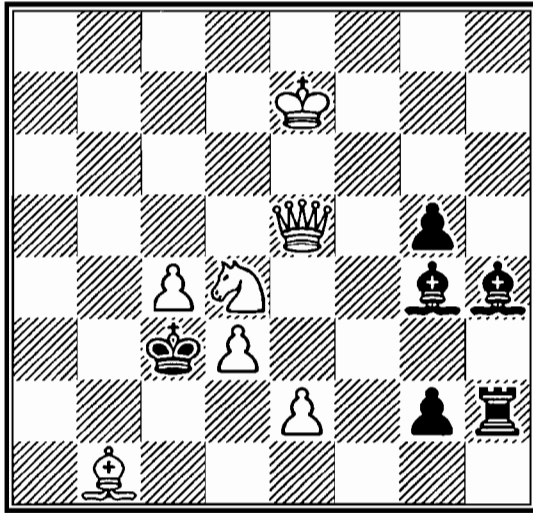
**1.Be2+ Kxh4** (1...Kf4 2.Kf2 Ke4 3.Bf3+ Kf4 4.Ng2#) **2.Bh5 gxh5** (2...g5 3.Bg6 g4 4.Rh5#) **3.Kf3 Kh3 4.Rxh5#**

No. 494

*The Arabian Knights**Mate in Four*

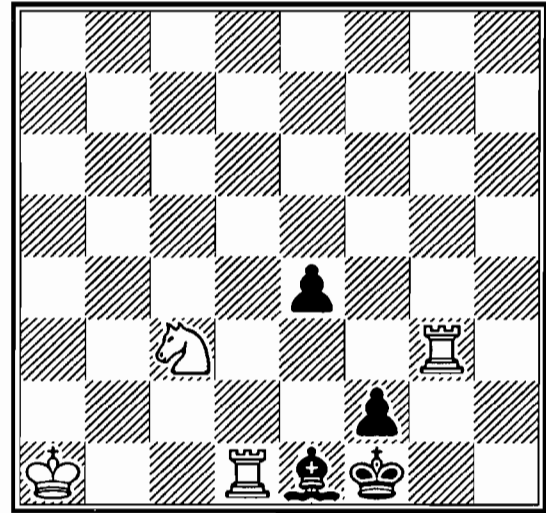
**1.Nd5 Nc5 2.Nd4 Nc7 3.Nxc7 Nd3 4.Nb3#**

No. 495

*Mate in Four*

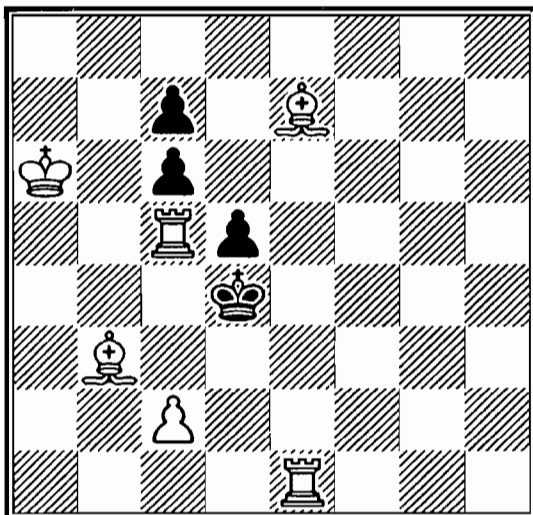
**1.Qa5+ Kxd4 (1...Kb2 2.Qd2+ Ka3 3.Qc3+ Ka4 4.Bc2#) 2.Qe5+ Kxe5 3.e3 Kf5 4.d4#**

No. 497

*Mate in Four*

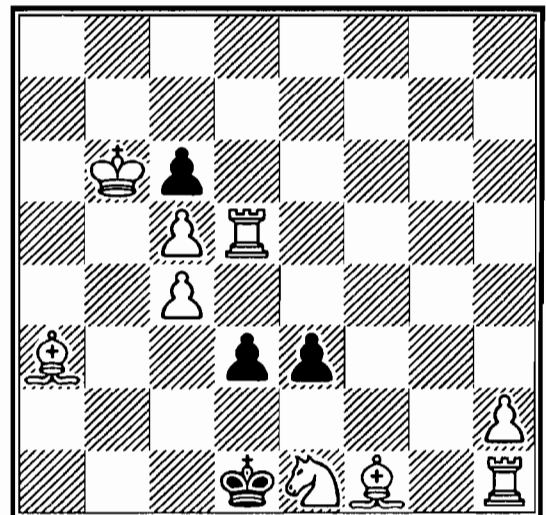
**1.Ka2 e3 2.Ra1 e2 3.Nb1 Bc3 4.Nd2#**

No. 496

*Mate in Four*

**1.Bxd5 cxd5 2.Bf8 c6 3.Re7 Kxc5 4.Re4#**

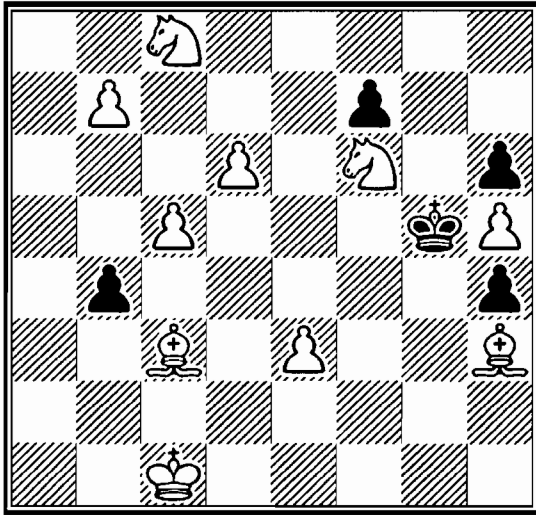
No. 498

*Mate in Four*

**1.Rd8 d2 (1...Kxe1 2.Bb4+ d2 3.Rf8 Kd1 4.Bd3#; 1...Kd2 2.Bh3 Kc3 [2...Ke2 3.Bg4+ Kf2 4.Rf8#]) 3.Rxd3+ Kxc4 4.Be6#) 2.Bh3 e2 3.Bd7 dxe1=Q 4.Bf5#**

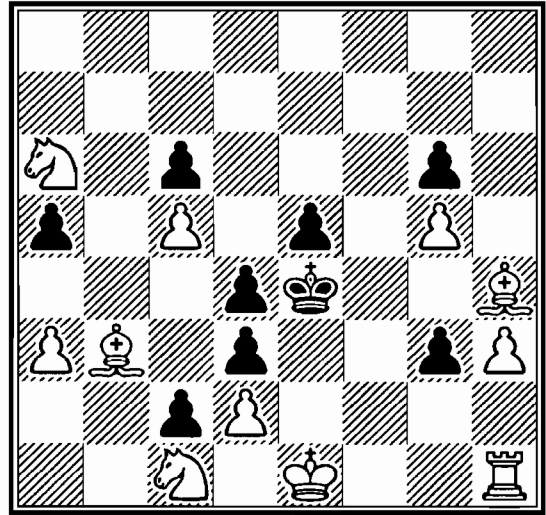


No. 499

*Mate in Four*

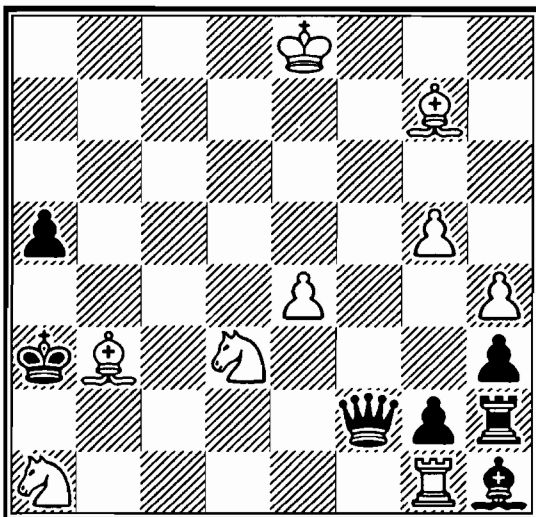
**1.Ba1 b3 2.b8=R b2+ 3.Rxb2 Kxf6 4.Rg2#**

No. 501

*Mate in Four*

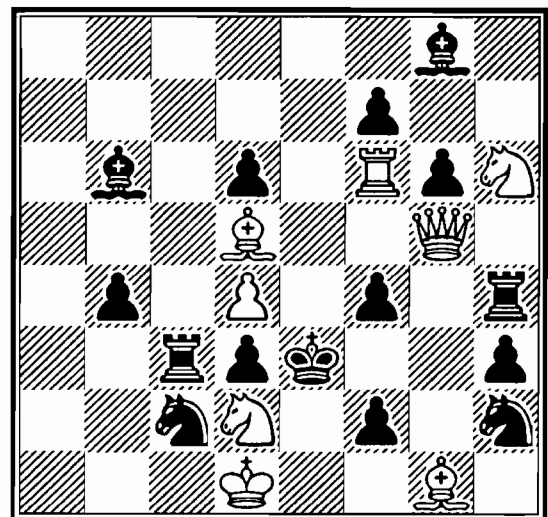
**1.0-0 a4 (1...g2 2.Rf8 a4 3.Bf7 Kf4 4.Bd5#)  
2.Bg8 g2 3.Rf7 Kd5 4.Rf4#**

No. 500

*Mate in Four*

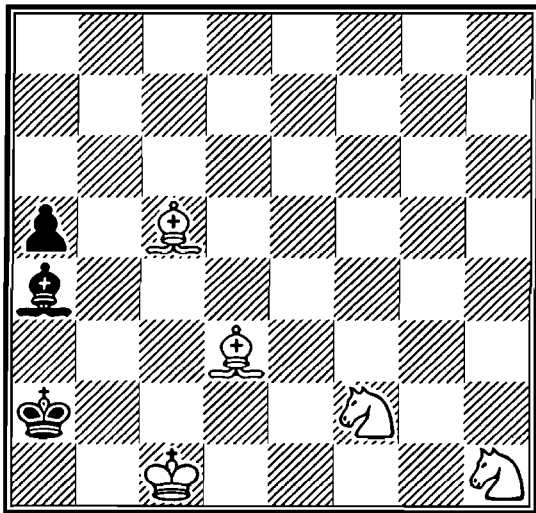
**1.g6 a4 (1...Qd2 2.Bf8+ Qb4 3.g7 a4 4.Bxb4#)  
2.Bg8 Qf7+ 3.gxf7 Ka2 4.f8=B#**

No. 502

*Mate in Four*

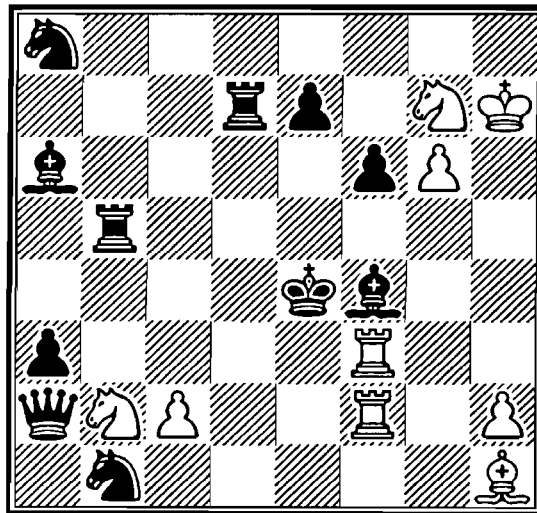
**1.Bh1 Ra3 2.Bxf2+ Kxf2 3.Qg3+ Kxg3  
4.Ne4#**

## No. 503

*Dedicated to B.S. Wash**Mate in Four*

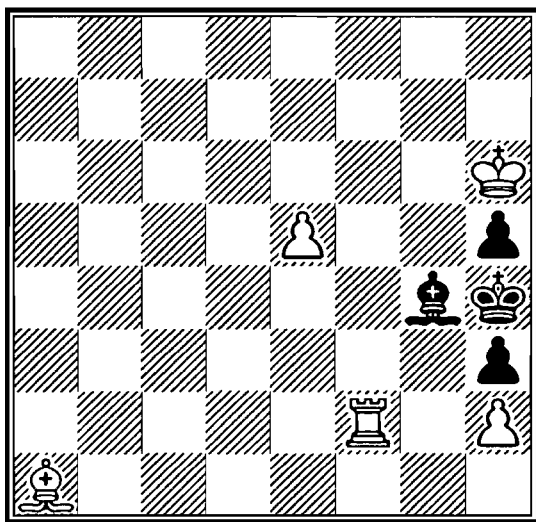
**1.Bh7 Be8** (1...Bd1 2.Nxd1 Kb3 3.Bg8+ Ka4 4.Nc3#; 1...Kb3 2.Bg8+ Kc3 3.Ng3 Bd1 4.Nge4#) **2.Bg8+ Bf7 3.Bxf7+ Ka1 4.Bd4#**

## No. 505

*Mate in Four*

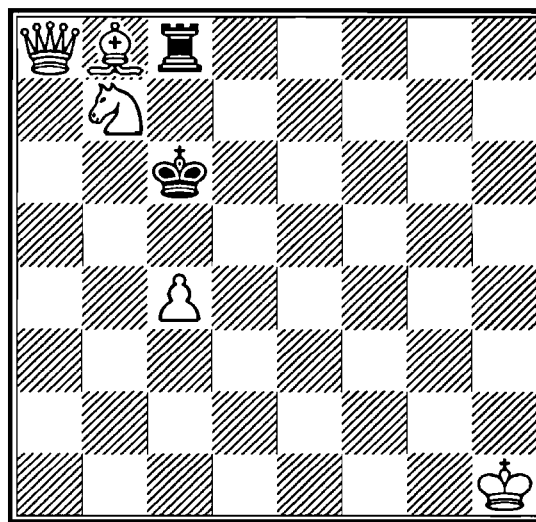
**1.Rxf4+ Ke3** (1...Ke5 2.Re2+ Kd6 [2...Kxf4 3.Re4+ Kg5 4.Ne6#] 3.Ne8+ Kc5 4.Na4#) **2.Bd5 Qxd5** (2...Rbxd5 3.Nd1+ Rxd1 4.Nf5#; 2...Rdxd5 3.Nf5+ Rxf5 4.Nd1#) **3.Nf5+ Qxf5 4.Nc4#**

## No. 504

*Mate in Four*

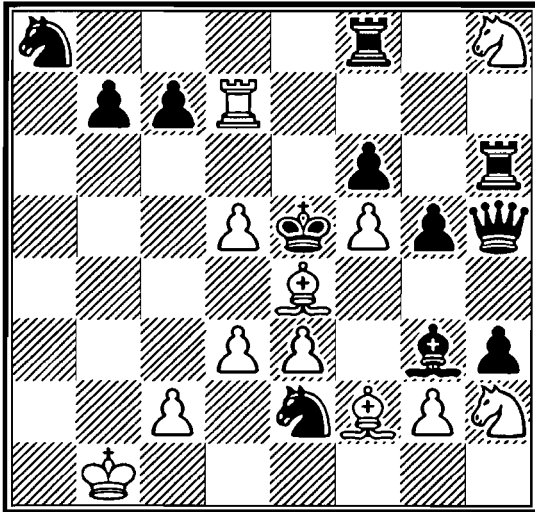
**1.Rb2 Be2 2.Rb4+ Bg4 3.Bd4 Bc8 4.Bf2#**

## No. 506

*Mate in Four*

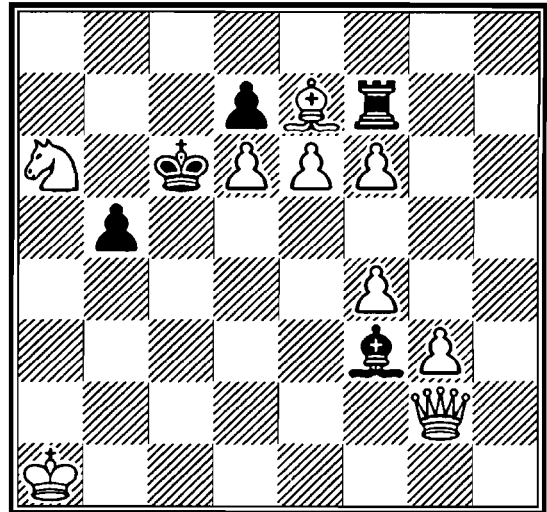
**1.Qa4+ Kxb7 2.Qa7+ Kc6 3.Bh2 Rh8 4.Qc7#**

No. 507

*Mate in Four*

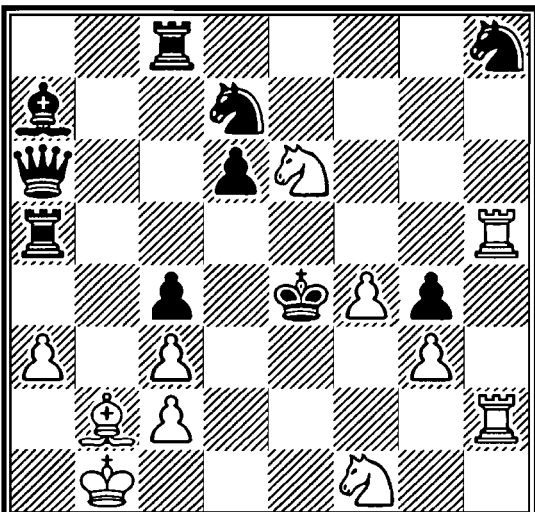
**1.Be1 Bxe1 (1...Rfxh8 2.Re7+ Kd6 3.Bb4+ c5 4.dxc6#) 2.g4 Nd4 3.gxh5 Rfxh8 4.Ng4#**

No. 509

*Mate in Four*

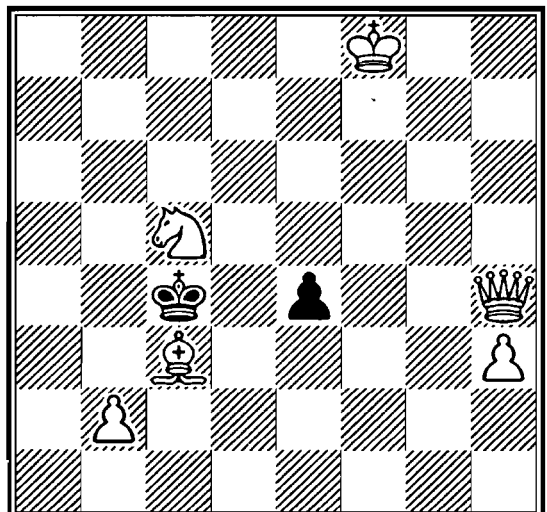
**1.Qc2+ Kd5 (1...Kb6 2.Qc7+ Kxa6 3.Bd8 Rf8 4.Qb6#) 2.Nb4+ Kxe6 3.Qg6 Bg2 4.Qg4#**

No. 508

*Mate in Four*

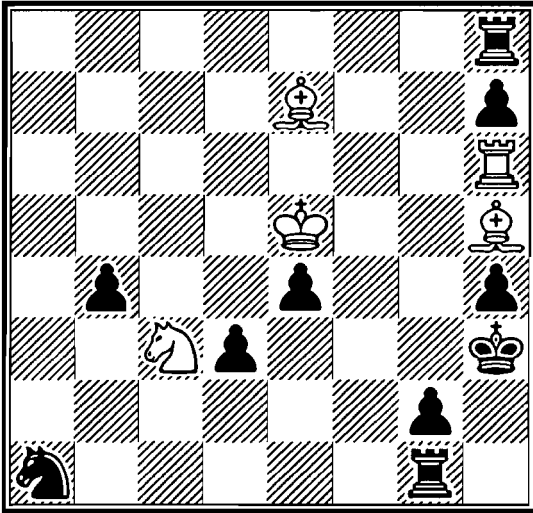
**1.Nd2+ Ke3 2.Rc5 Raxc5 (2...Bxc5 3.Ng5 Rf8 4.Nf1#) 3.Nd4 Ng6 4.Re2#**

No. 510

*Mate in Four*

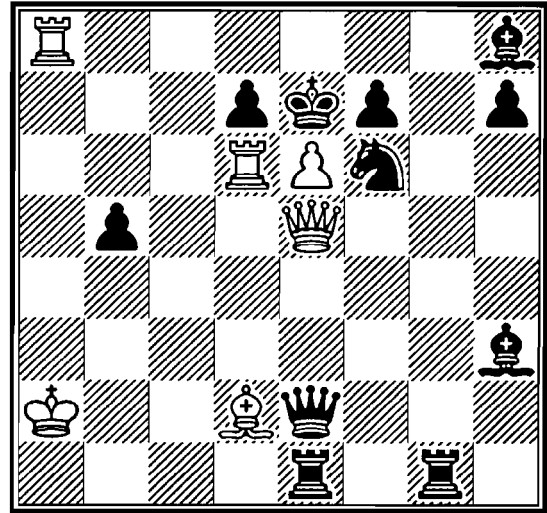
**1.Nb3 Kxb3 (1...Kb5 2.Qh6 Kc4 3.Na5+ Kd3 4.Qd2#; 1...Kd3 2.Nd4 e3 3.Qh5 Kc4 4.Qb5#; 1...Kd5 2.Na5 Ke6 [2...Kc5 3.Qxe4 Kd6 4.Qc6#]) 3.Qe7+ Kf5 4.Qf6#) 2.Qxe4 Ka2 3.Qc2 Ka1 4.b3#**

No. 511

*Mate in Four*

1.Bxh4 Rg8 (1...Rf1 2.Bf2 Rxf2 [2...Re8+  
3.Kf4 Rxf2+ 4.Bf3#] 3.Bd1+ Kg3 4.Nxe4#)  
2.Kf4 Rf8+ 3.Bf7 Rxf7+ 4.Bf6#

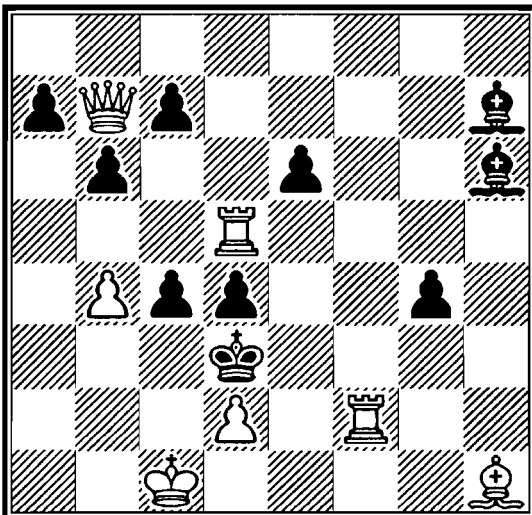
No. 513

*Mate in Four*

1.Re8+ Kxe8 (1...Nxe8 2.Rxd7+ Kf8 3.Qxh8+  
Rg8 4.Rxf7#) 2.exd7+ Kd8 3.Qe7+ Kxe7  
4.d8=Q#

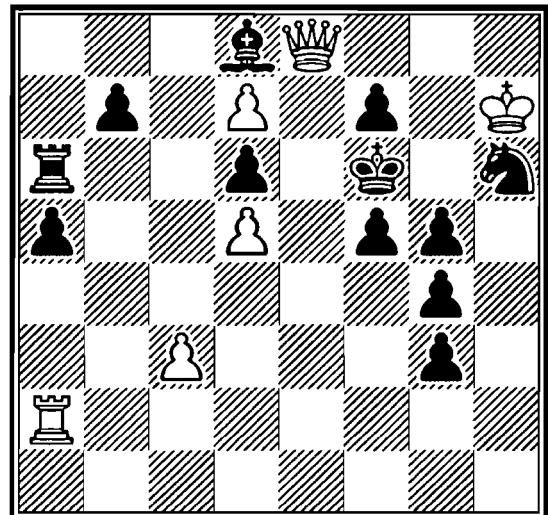
No. 512

*Dedicated to the Judges  
of the Paris Tourney, 1878*

*Mate in Four*

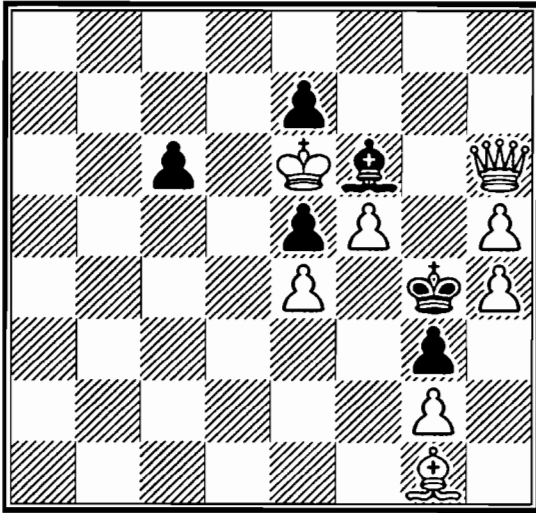
1.Rg5 Bxg5 2.Rf4 Bxf4 3.Qg2 (Δ 4.Qf1#)  
Bxd2+ 4.Qxd2#

No. 514

*Mate in Four*

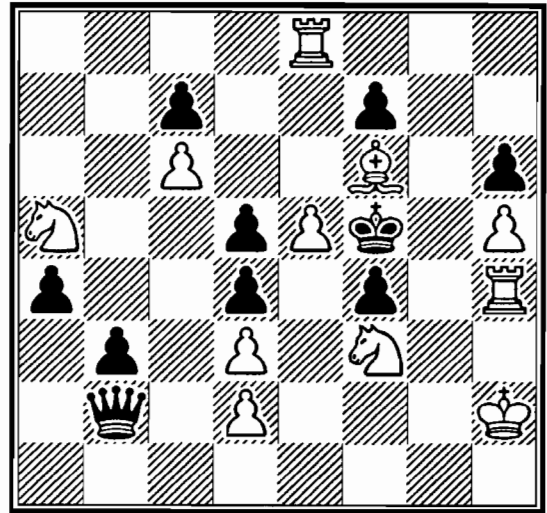
1.Qe1 f4 2.Re2 Kf5 3.Re6 fxe6 4.Qxe6#

No. 515

*Mate in Four*

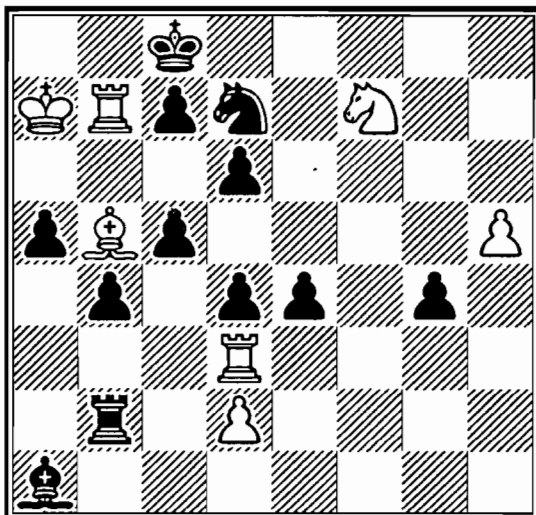
**1.Qc1 c5** (1...Bxh4 2.Qd1+ Kf4 3.Qf3+ Kg5 4.Be3#; 1...Kxh4 2.Be3 Kxh5 3.Qh1+ Kg4 4.Qh3#) **2.Be3 c4 3.Bg5 Bxg5 4.Qd1#**

No. 517

*Mate in Four*

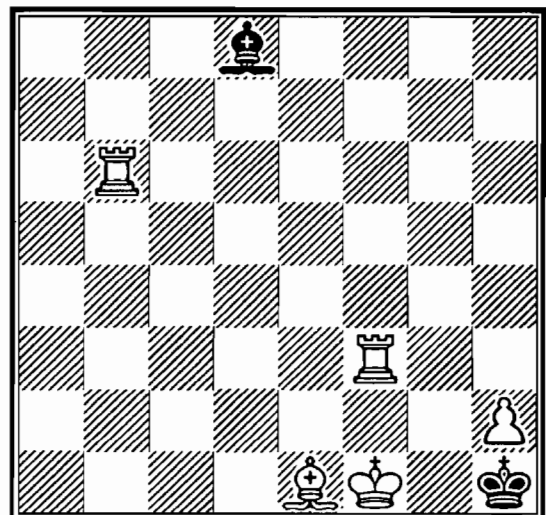
**1.Ra8 Qa1** (1...Qxd2 2.Nxd2 b2 3.Nf3 b1=Q 4.Nxd4#; 1...Ke6 2.Rxf4 Qxd2+ 3.Nxd2 b2 4.Re8#) **2.Nxb3 axb3 3.Rxa1 b2 4.Nxd4#**

No. 516

*The Gates Ajar**Mate in Four*

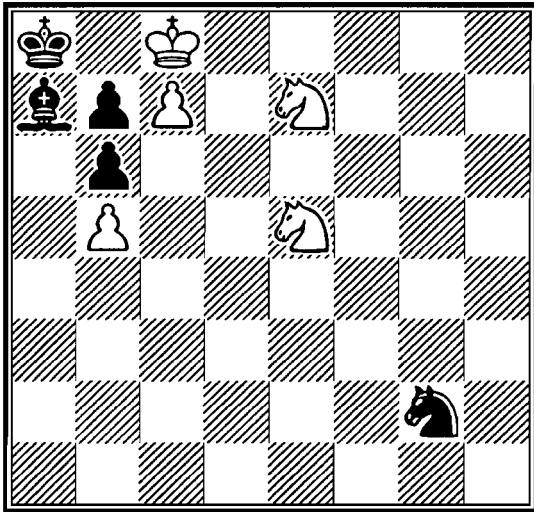
**1.Rf3 Rxd2** (1...exf3 2.Bd3 Rxd2 3.Bf5 c6 4.Bxd7#; 1...gxf3 2.Bf1 Rxd2 3.Bh3 Rh2 4.Rb8#; 1...c6 2.Ba6 Nb8 [2...d5 3.Rb8+ Kc7 4.Rc8#] 3.Nxd6+ Kd8 4.Rf8#) **2.Rf6 Rf2 3.Re6 Nf6 4.Rb8#**

No. 518

*Mate in Four*

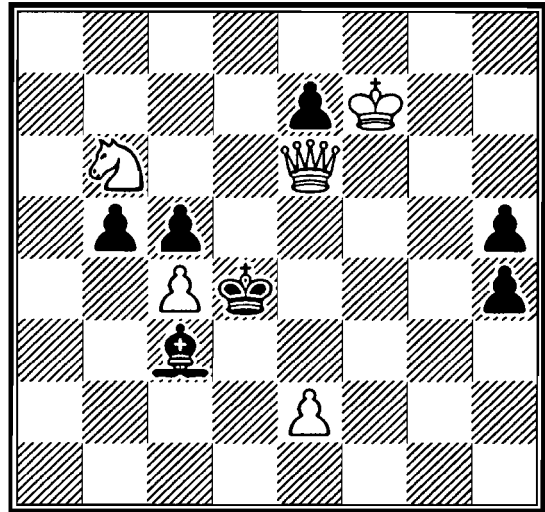
**1.Rff6 Bc7** (1...Be7 2.Rbd6 Bxf6 3.Rxf6 Kxh2 4.Rh6#) **2.Rfd6 Bd8 3.Rxd8 Kxh2 4.Rh8#**

No. 519

*Mate in Four*

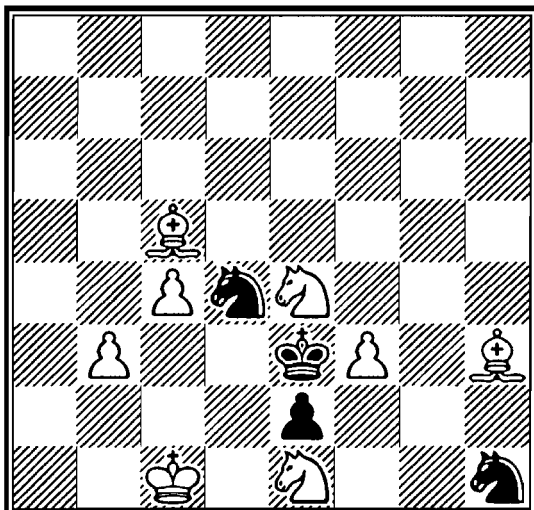
**1.Nd5 Ne1** (1...Nh4 2.Ne3 Ng6 3.Nxg6 Bb8 4.cxb8=Q#) **2.Ne3 Nc2 3.Nxc2 Bb8 4.cxb8=Q#**

No. 521

*Mate in Four*

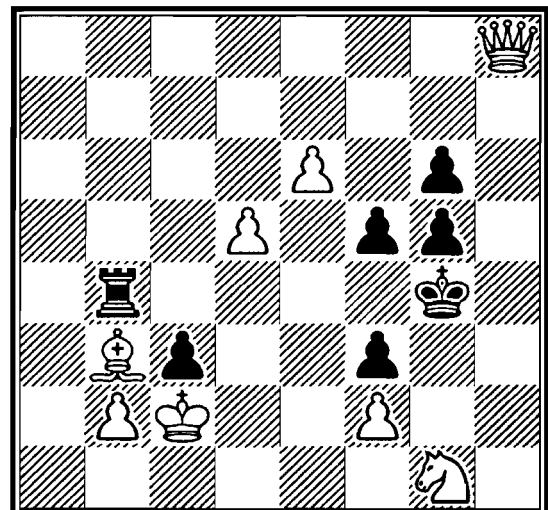
**1.Nd5 Kxc4** (1...Bd2 2.Qf5 Bf4 3.Ke6 Kxc4 4.Qd3 #) **2.Nc7+ Kb4 3.Qa2 Be1 4.Nd5 #**

No. 520

*Mate in Four*

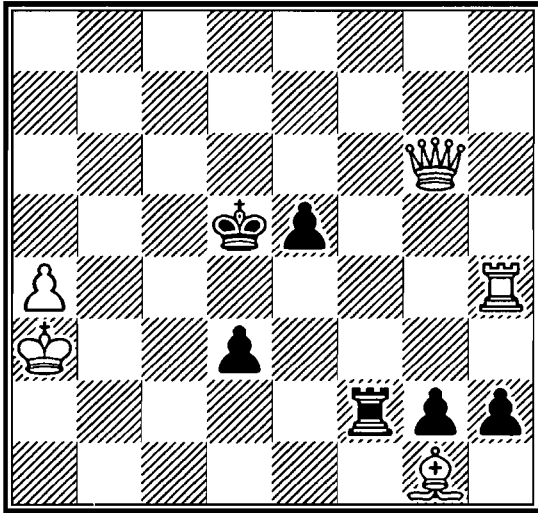
**1.Bb6 Ng3** (1...Nf2 2.Ng2+ Kxf3 [2...Kd3 3.Nc5+ Kc3 4.Ba5#] 3.Ng5+ Kg3 4.Bc7#; 1...Kf4 2.Bxd4 Nf2 [2...Ng3 3.Ng2+ Kxf3 4.Ng5#] 3.Bxf2 Ke5 4.Nd3#) **2.Ng2+ Kxf3 3.Nd2+ Kf2 4.Bxd4#**

No. 522

*Mate in Four*

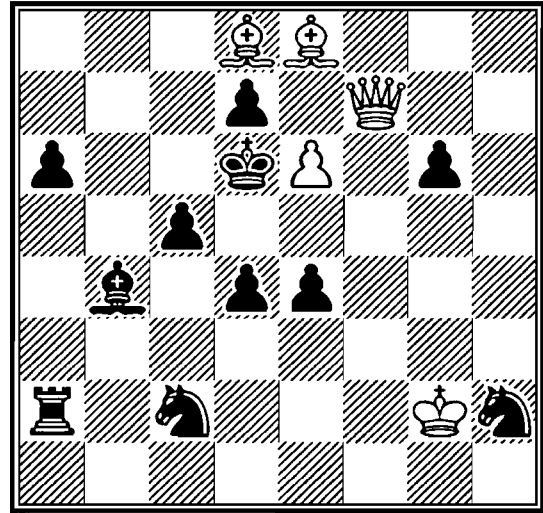
**1.Kd3 Rd4+** (1...Kf4 2.Qh2+ Kg4 3.Qh3+ Kf4 4.Qg3 #) **2.Kxc3 Rc4+** (2...Rd3+ 3.Kxd3 Kf4 4.Qd4 #) **3.Kxc4 f4 4.Qh3 #**

## No. 523

*A mes amis du Cafe de la Regence**Mate in Four*

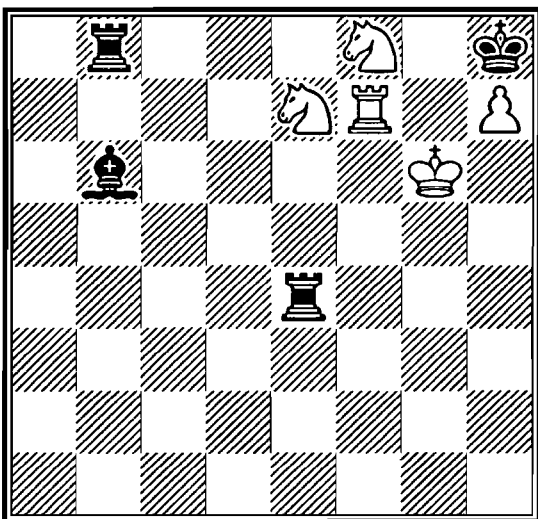
1.Rc4 Ra2+ 2.Kb3 Rb2+ (2...Ra3+ 3.Kxa3 e4  
4.Rc5 #) 3.Kxb2 Kxc4 4.Qe4 #

## No. 525

*Mate in Four*

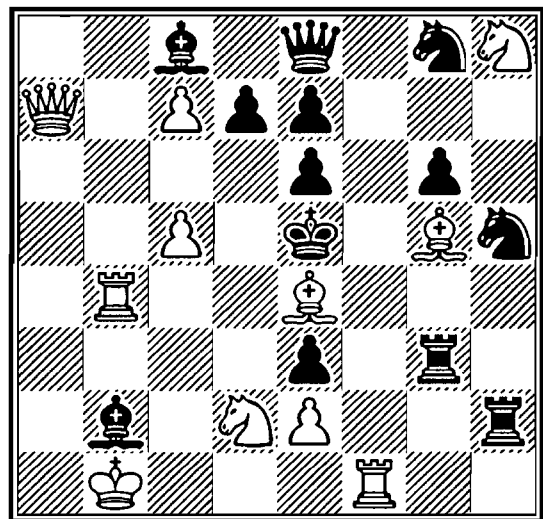
1.Bf6 Ne3+ (1...Ne1+ 2.Kh1 Kc6 3.Qxd7+  
Kb6 4.Bd8 #) 2.Kh3 Kc7 3.exd7 Kd6  
4.d8=Q #

## No. 524

*Mate in Four*

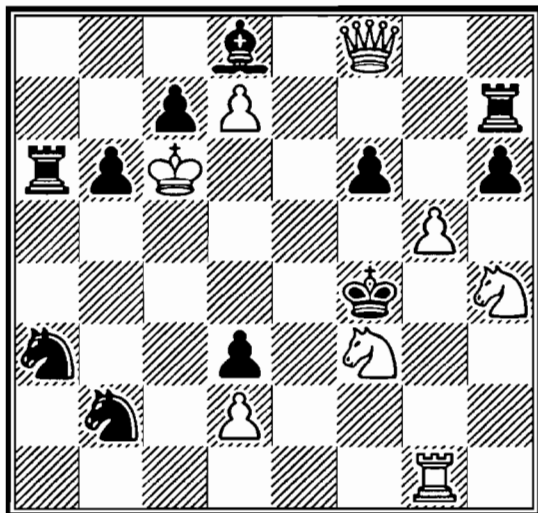
1.Kf5 Rf4+ (1...Re5+ 2.Kf6 Re6+ 3.Kxe6  
Rxf8 4.Ng6 #) 2.Kg5 Rf5+ (2...Rg4+ 3.Kxg4  
Rxf8 4.Ng6 #) 3.Kxf5 Rxf8 4.Ng6 #

## No. 526

*Mate in Four*

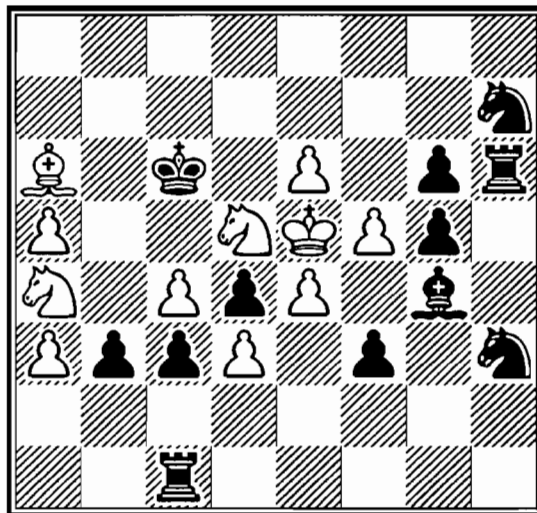
1.Qa1 Bxa1 2.Rf7 Rg1+ 3.Ka2 Qxf7  
(3...Rxf7 4.Nf3 #) 4.Nxf7 #

No. 527

*Mate in Four*

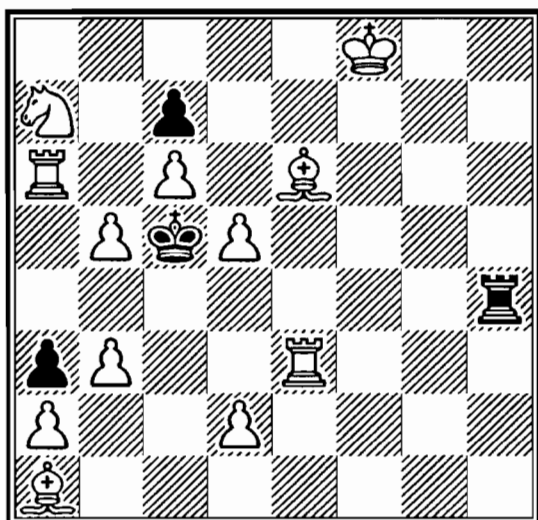
**1.Qd6+ cxd6 2.Nd4 b5+ (2...Ke4 3.Rg4+ Ke5 4.Ng6#; 2...Ke5 3.Ng6+ Kxd4 4.Rg4#; 2...h5 3.Ne6+ Ke4 4.Re1#) 3.Kd5 Rg7 4.Ne6 #**

No. 529

*Mate in Four*

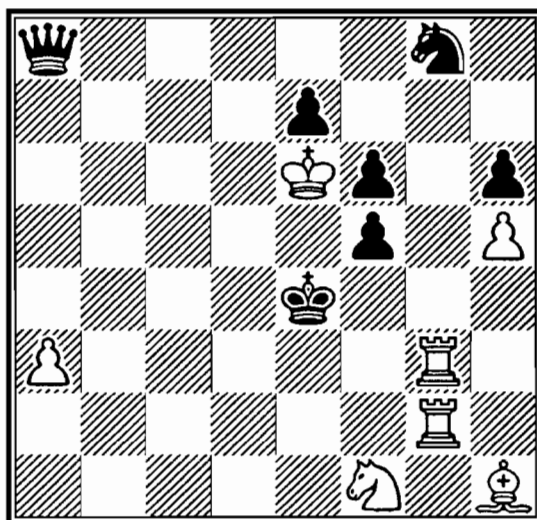
**1.Nc5 Kxc5 2.Bb5 Re1 (2...gxf5 3.Nc7 Rxe6+ 4.Nxe6#; 2...Nf8 3.Nb6 Nd7+ 4.Nxd7#; 2...Nf2 3.Nb4 Nxd3+ 4.Nxd3#) 3.Nxc3 dxc3 4.d4 #**

No. 528

*Mate in Four*

**1.Bg7 Rh8+ (1...Rf4+ 2.Ke8 Rf8+ 3.Bxf8+ Kd4 4.Ra4#) 2.Kf7 Rf8+ (2...Kd6 3.d4 Rh7 4.Nc8#) 3.Bxf8+ Kd4 4.Ra4 #**

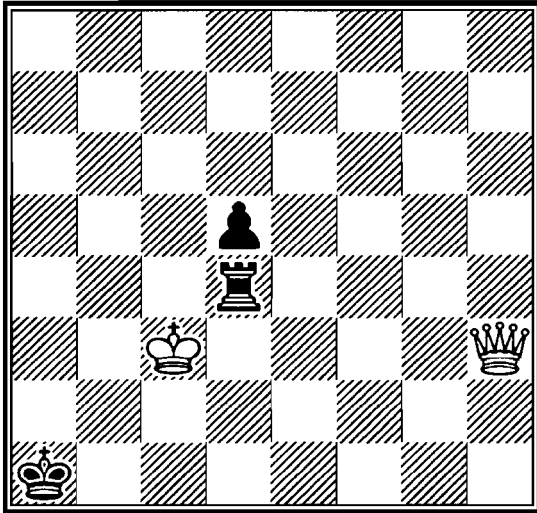
No. 530

*Mate in Four*

**1.Rb2+ Kf4 2.Bb7 Qc8+ (2...Qxb7 3.Rxb7 Ke4 4.Rb4#; 2...Qxa3 3.Rf2+ Qf3 4.Rxf3#) 3.Bxc8 Ke4 4.Rb4 #**



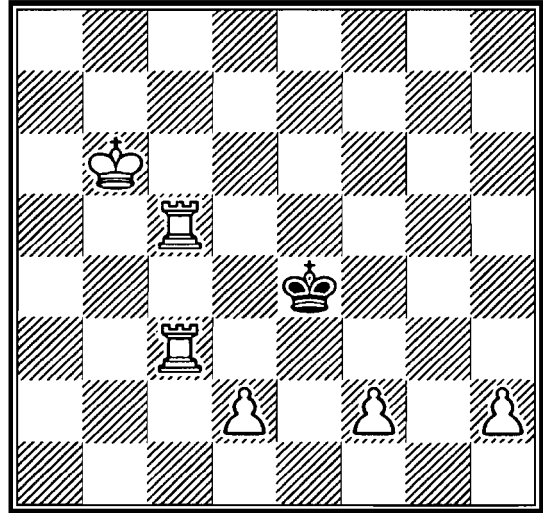
No. 531



Mate in Four

**1.Qh8 Ka2 (1...Kb1 2.Qxd4 Ka2 3.Qf2+ Ka3 4.Qa7#; 1...Rc4+ 2.Kb3+ d4 3.Qh1+ Rc1 4.Qxc1 #) 2.Qxd4 Kb1 3.Qb6+ Kc1 4.Qg1 #**

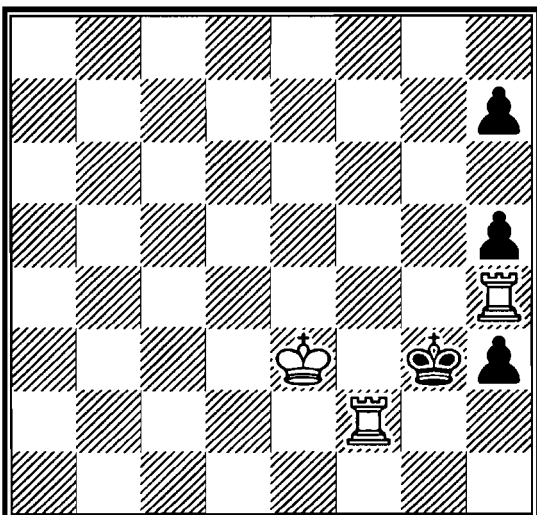
No. 533



Mate in Four

**1.f3+ Kf4 2.Rc6 Ke5 3.R3c5+ Kd4 (3...Kf4 4.Rf6#) 4.Rd6#**

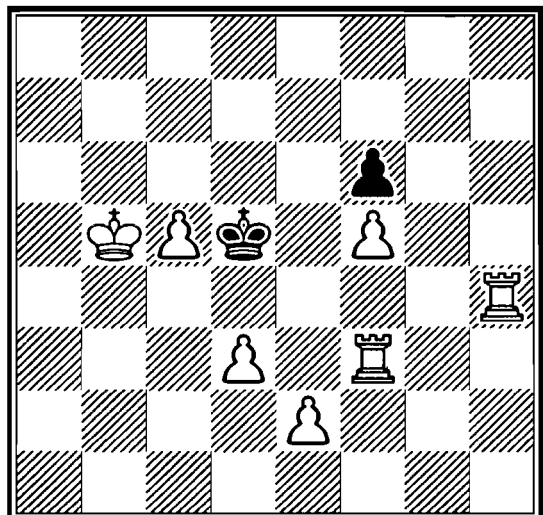
No. 532



Mate in Four

**1.Rh2 Kxh2 (1...Kxh4 2.Kf4 h6 3.Rh1 h2 4.Rxh2#; 1...h6 2.R2xh3+ Kg2 3.Ke2 Kg1 4.Rg3#) 2.Kf2 h6 3.Rxh5 Kh1 4.Rxh3#**

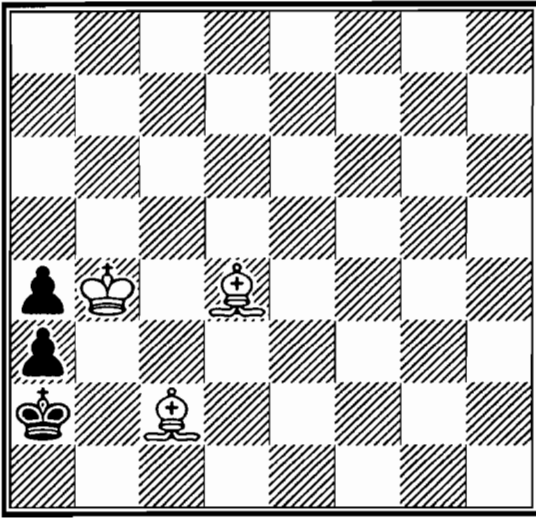
No. 534



Mate in Four

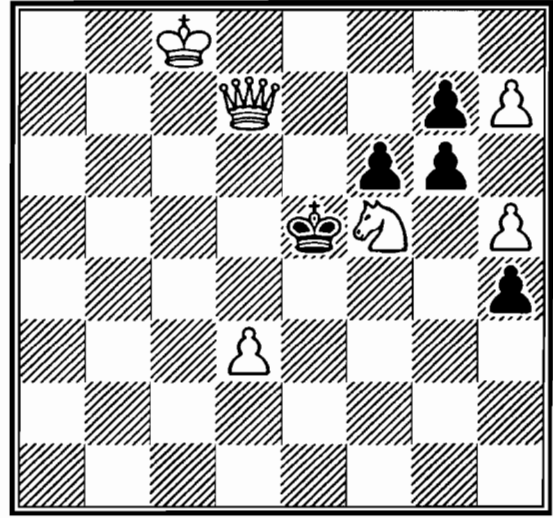
**1.Kb6 Ke5 2.d4+ Kd5 3.Rd3 Kc4 4.d5#**

No. 535

*Mate in Four*

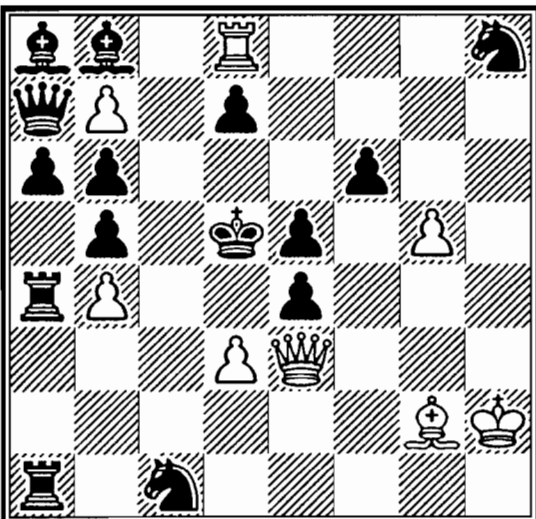
**1.Bxa4 Kb1 2.Kc3 Ka1 (2...Kc1 3.Bc2 a2 4.Be3#; 2...a2 3.Bc2+ Ka1 4.Kb4#) 3.Kc2+ Ka2 4.Bb3#**

No. 537

*Mate in Four*

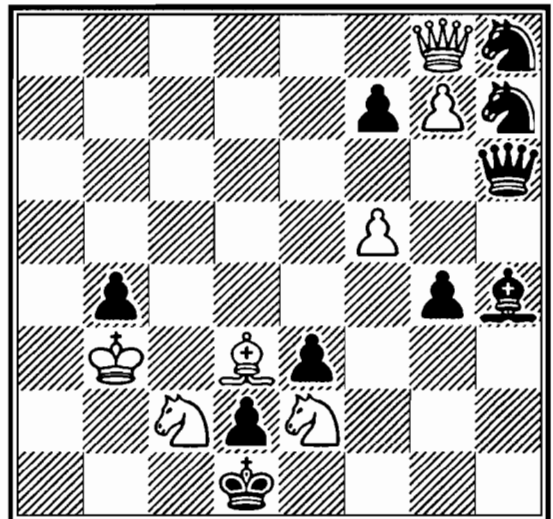
**1.Qa4 Kxf5 (1...gxf5 2.Kd7 h3 3.Qb4 h2 4.Qd6#) 2.h8=N Kg5 3.Nf7+ Kxh5 4.Qd1#**

No. 536

*Mate in Four*

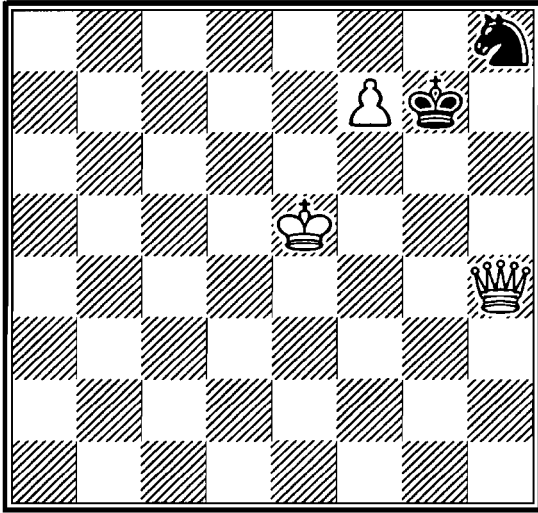
**1.dxe4+ Kc6 (1...Kc4 2.Rc8+ Bc7 3.Rxc7+ Kxb4 4.Qc3#) 2.Qd4 exd4 3.e5+ d5 (3...Kc7 4.Rc8#) 4.exd6#**

No. 538

*Mate in Four*

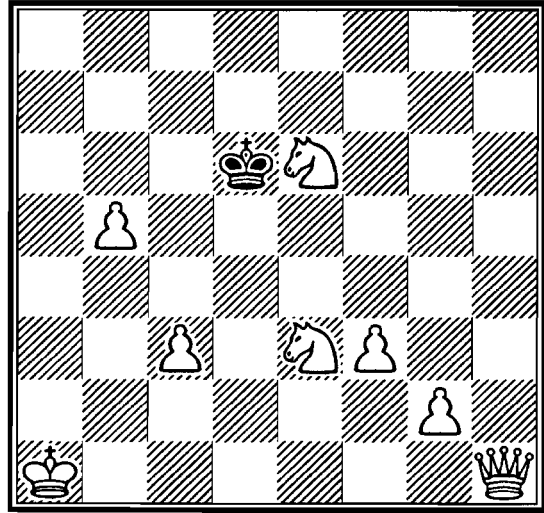
**1.Qa8 Bf6 2.g8=N Be5 (2...Qh3 3.Nxf6 Nxf6 4.Qa1#) 3.Nxh6 Bb2 4.Qh1#**

No. 539

*Mate in Four*

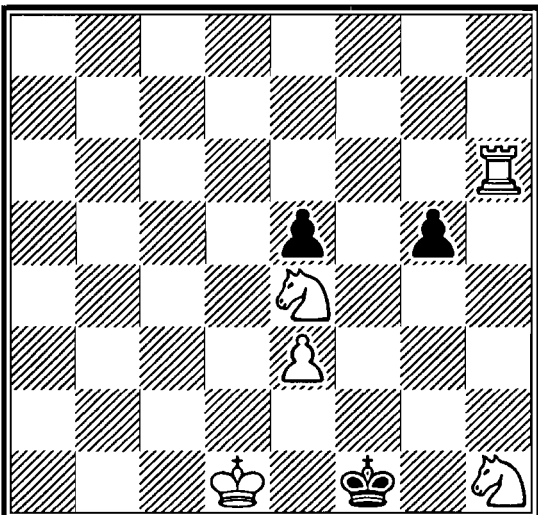
**1.Qxh8+ Kxh8 (1...Kxf7 2.Qh7+ Ke8 3.Ke6 Kd8 4.Qd7#) 2.Kf6 Kh7 3.f8=R Kh6 4.Rh8#**

No. 541

*Mate in Four*

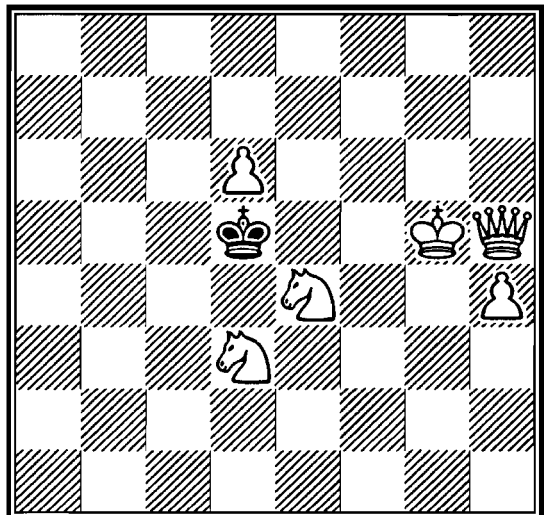
**1.Nd8 Kd7 (1...Kc5 2.Qh6 Kxb5 3.Qc6+ Ka5 4.Nc4#; 1...Ke5 2.Qh7 Kd6 [2...Kf4 3.Ng4 Kg3 4.Qh2#] 3.Qa7 Ke5 4.Qd4#) 2.Qh7+ Kxd8 (2...Kd6 3.Nb7+ Ke5 4.Qf5#) 3.Nd5 Ke8 4.Qe7#**

No. 540

*Mate in Four*

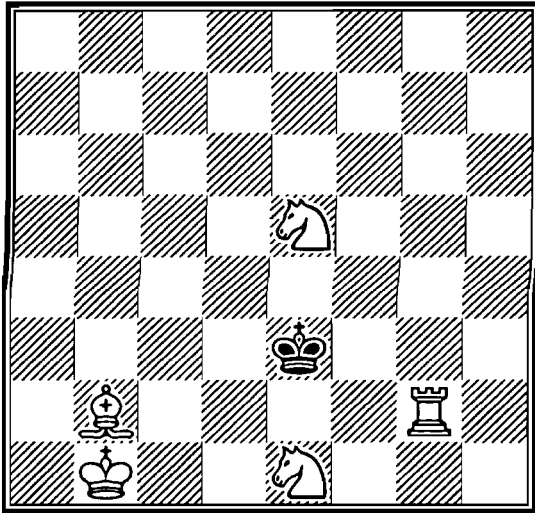
**1.Nxg5 Kg2 (1...Kg1 2.Nf3+ Kg2 3.Ke2 e4 4.Rh2#) 2.Rg6 Kxh1 (2...Kh2 3.Nf3+ Kh3 4.Rg3#; 2...Kf1 3.Nf3 e4 4.Rg1#) 3.Nf3 e4 4.Rg1#**

No. 542

*Mate in Four*

**1.Nec5 Kc4 (1...Kd4 2.Qf7 Kc3 3.Qf4 Kc2 4.Qc1#) 2.Qg4+ Kd5 (2...Kc3 3.Qf4 Kc2 4.Qc1#) 3.Qa4 Kxd6 4.Qd7#**

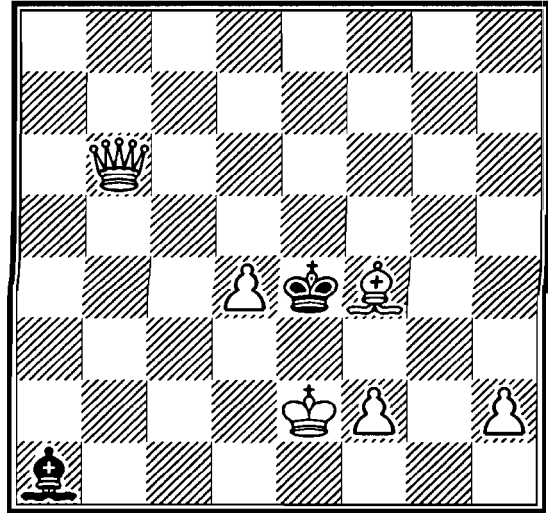
No. 543



Mate in Four

1.Ng6 Ke4 2.Ne7 Ke3 (2...Kf4 3.Bd4 Ke4 4.Rg4#) 3.Be5 Ke4 4.Re2#

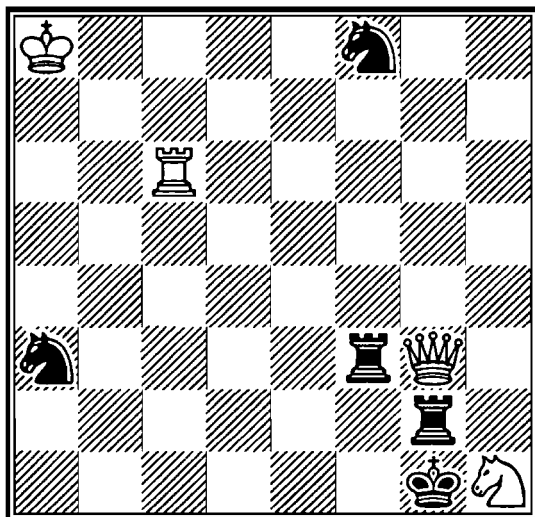
No. 545



Mate in Four

1.Qb5 Kxd4 (1...Kxf4 2.h4 Kg4 3.Qg5+ Kh3 4.Qg3#) 2.Bc1 Kc3 (2...Bc3 3.Be3#; 2...Ke4 3.Be3 Be5 [3...Bc3 4.f3#] 4.Qd3#) 3.Qa4 Bb2 4.Bd2#

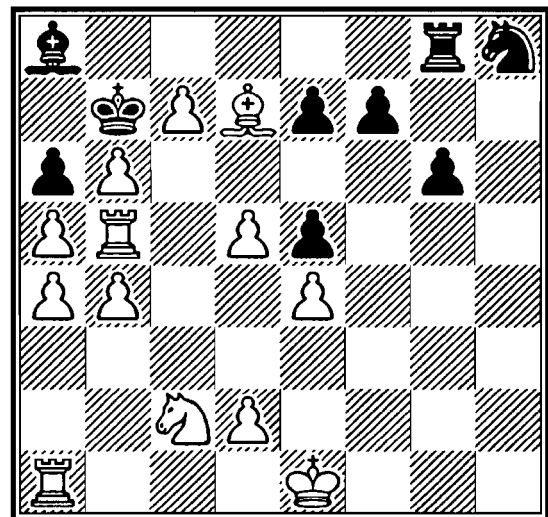
No. 544



Mate in Four

1.Qxf3 Kxh1 2.Qe4 Kg1 (2...Kh2 3.Qh4+ Kg1 4.Rc1#; 2...Ne6 3.Rc1+ Kh2 4.Qh4#; 2...Nc4 3.Rh6+ Kg1 4.Qe1#) 3.Qe1+ Kh2 4.Rh6#

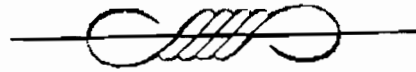
No. 546



Mate in Four

1.O-O-O axb5 (1...f5 2.Na1 fxe4 3.Nb3 g5 4.Nc5#) 2.Ne1 Ka6 3.Nd3 Bc6 4.Nc5#

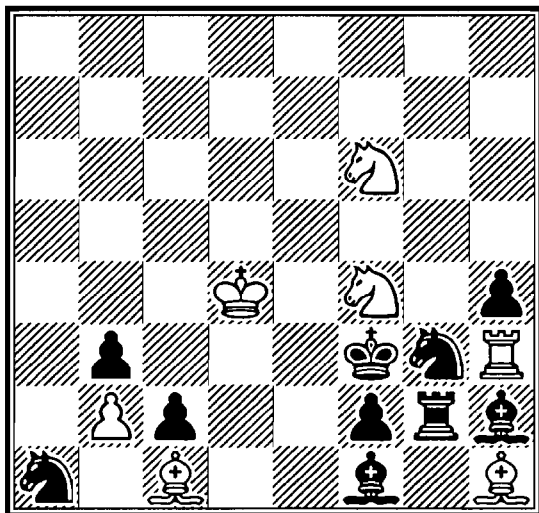
# Part IV



**Longer Mates**



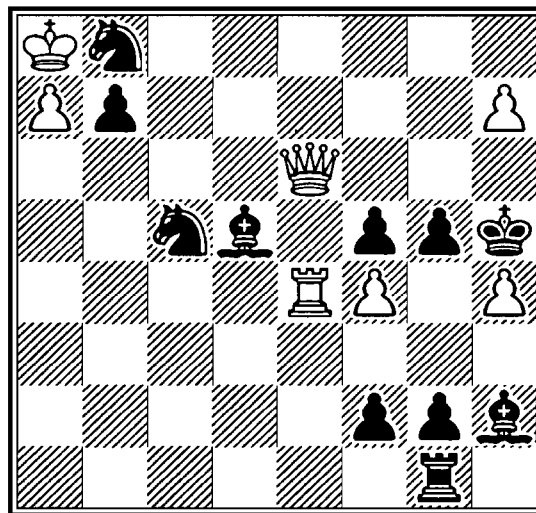
No. 547



Mate in Fourteen

1.Kc5 Bg1 2.Kb6 Bh2 3.Ka7 Bg1 4.Ka8 Bh2 5.Kb8 Bg1 6.Kc7 Bh2 7.Kd8 Bg1 8.Ke7 Bh2 9.Kf8 Bg1 10.Kg7 Bh2 11.Kh6 Bg1 12.Kg5 Bh2 13.Kxh4 Bg1 14.Rxg3 #

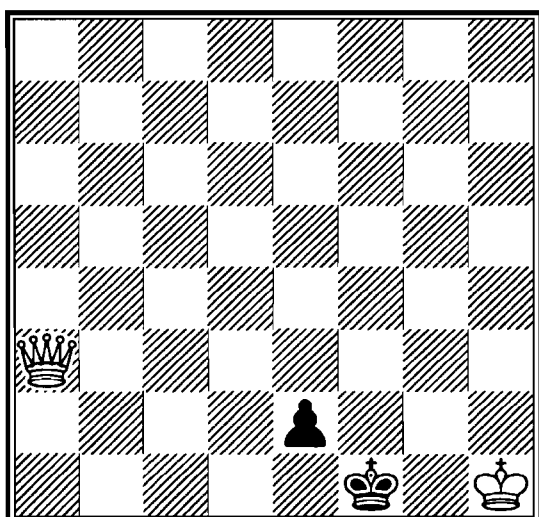
No. 549



Mate in Five

1.Qh6+ Kg4 (1...Kxh6 2.h8=Q+ Kg6 3.h5+ Kf7 4.Qh7+ Kf6 [4...Kf8 5.axb8=Q#] 5.Qg6#) 2.Qxg5+ Kf3 (2...Kh3 3.Re3+ Bf3 4.Rxf3+ Bg3 5.Qxg3#) 3.Qh5+ Kxe4 (3...Kg3 4.Re3+ Bf3 5.Rxf3#) 4.Qe2+ Kxf4 (4...Kd4 5.h8=Q#) 5.axb8=Q#

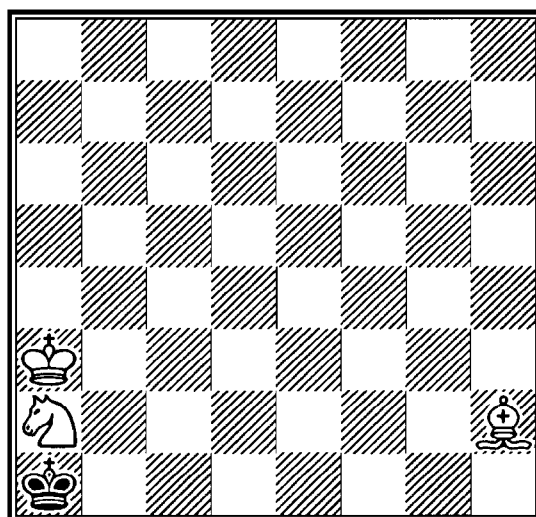
No. 548



Mate in Five

1.Qf8+ Ke1 2.Qd6 Kf2 3.Qf4+ Ke1 4.Qd4 Kf1 5.Qg1 #

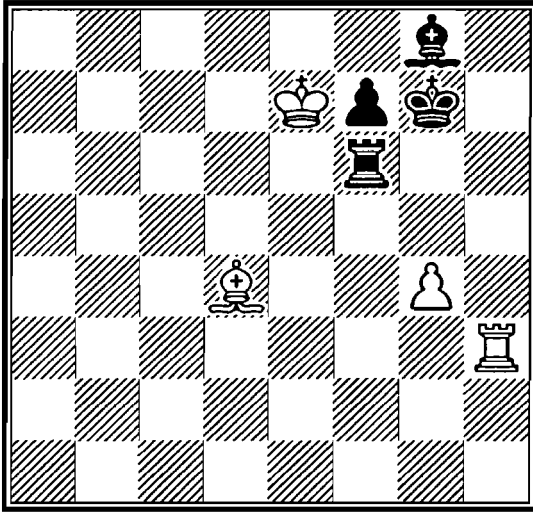
No. 550



Mate in Five

1.Bd6 Kb1 2.Kb3 Ka1 3.Ba3 Kb1 4.Nc3+ Ka1 5.Bb2 #

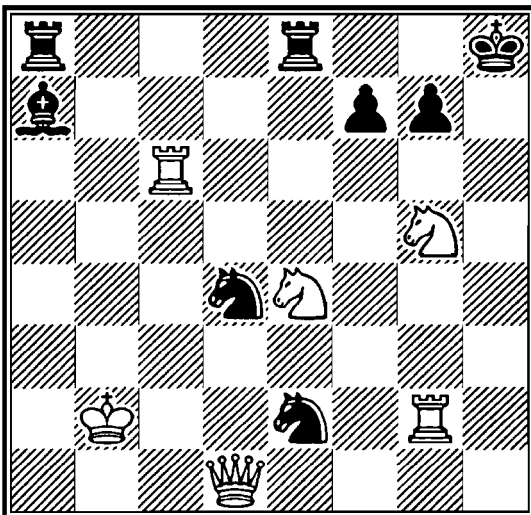
## No. 551



*Mate in Five*

**1.Rh6 Kxh6 (1...Bh7 2.g5 Kh8 3.Bxf6+ Kg8  
4.Rh1 Bg6 5.Rh8#) 2.Kxf6 Kh7 3.g5 Kh8  
4.g6 Bh7 (4...fxg6 5.Kxg6#) 5.Kxf7 #**

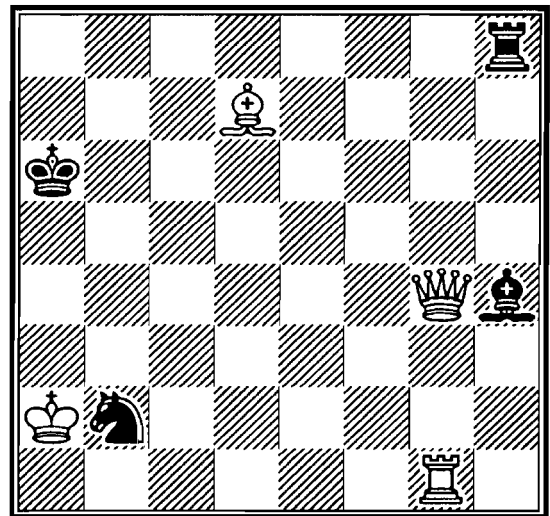
## No. 552



*Mate in Eight*

**1.Rh6+ Kg8 2.Rh8+ Kxh8 3.Rh2+ Kg8  
4.Rh8+ Kxh8 5.Qh1+ Kg8 6.Nf6+ Kf8  
7.Qb7 Re7 8.Ngh7 #**

## No. 553

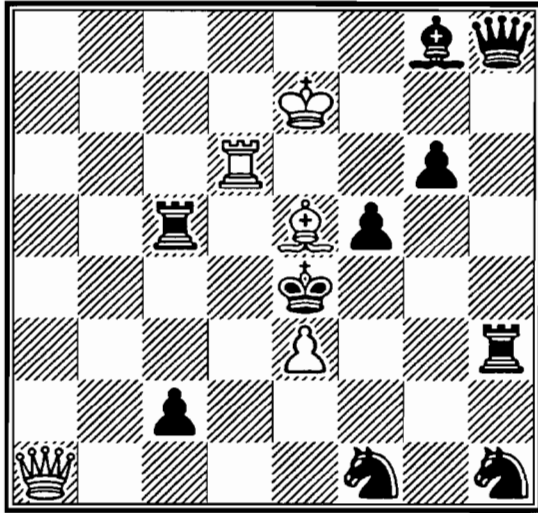


*Mate in Five*

**1.Qb4 Bf6 (1...Bg3 2.Ra1 Na4 3.Kb3 Bc7  
4.Rxa4+ Ba5 5.Rxa5#; 1...Bg5 2.Rxg5 Nc4  
3.Qxc4+ Kb7 4.Rb5+ Ka7 5.Qa4#; 1...Rb8  
2.Qxb8 Nc4 3.Bb5+ Ka5 4.Bxc4 Bf2  
5.Qb5#; 1...Ka7 2.Bc6 Rh7 3.Qa5+ Kb8  
4.Rg8+ Bd8 5.Rxd8#) 2.Rg7 Bxg7 (2...Rb8  
3.Bc8+ Rxc8 4.Rb7 Bd4 5.Qb5#) 3.Qb5+  
Ka7 4.Bc6 Rb8 5.Qa5#**



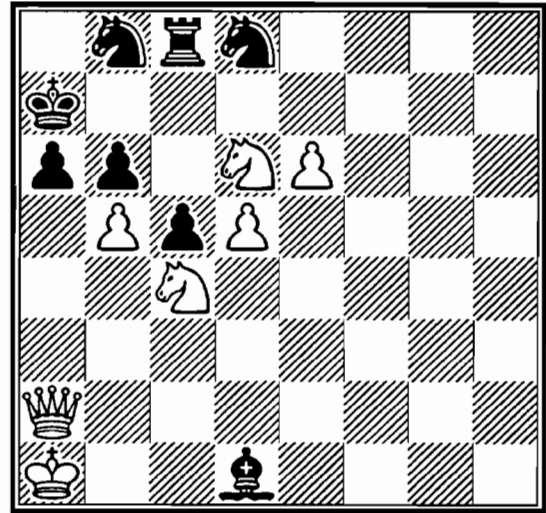
No. 554



*Mate in Five*

**1.Rd4+ Kxe5 2.Rg4+ Kd5 3.Qa8+ Ke5 (3...Rc6 4.Qa2+ Kc5 5.Qa5#) 4.Qe4+ fxe4 5.Rg5#**

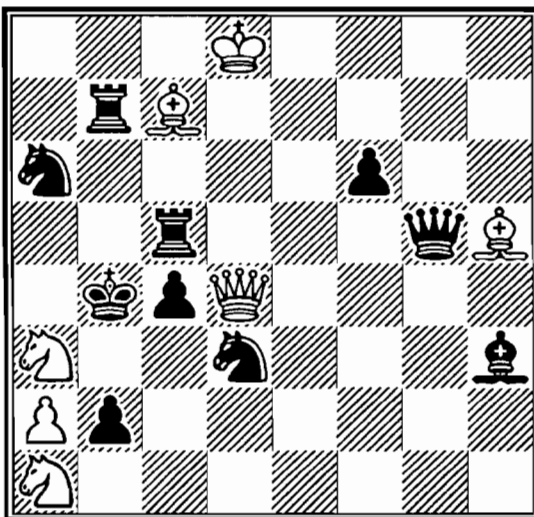
No. 556



*Mate in Five*

**1.Qa5 bxa5 (1...Ka8 2.Nxb6+ Ka7 3.Nxc8+ Ka8 4.Qc7 Nbc6 5.Nxb6#; 1...Rc6 2.dxc6 Nd7 3.Qxa6+ Kb8 4.c7+ Kxc7 5.Qc8#) 2.b6+ Ka8 3.b7+ Ka7 (3...Nxb7 4.Nb6+ Ka7 5.Nxc8#) 4.bxc8=N+ Ka8 5.N4b6#**

No. 555

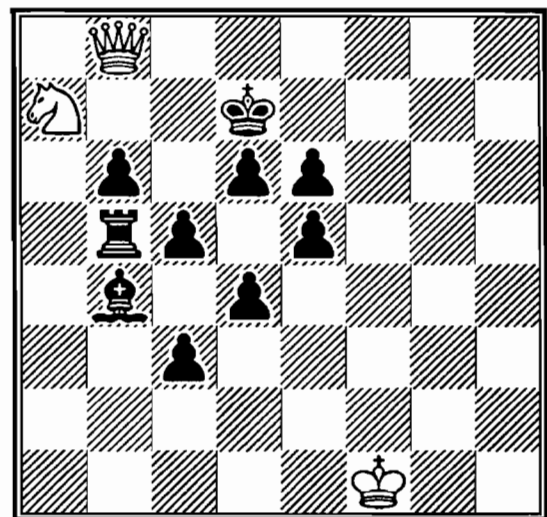


*Mate in Five*

**1.Qc3+ Kxc3 2.Nb1+ Kb4 (2...Kd4 3.Nc2+ Kd5 4.Nc3+ Kc6 5.Be8#) 3.Nc2+ Kb5 4.Nc3+ Kc6 5.Be8#**

No. 557

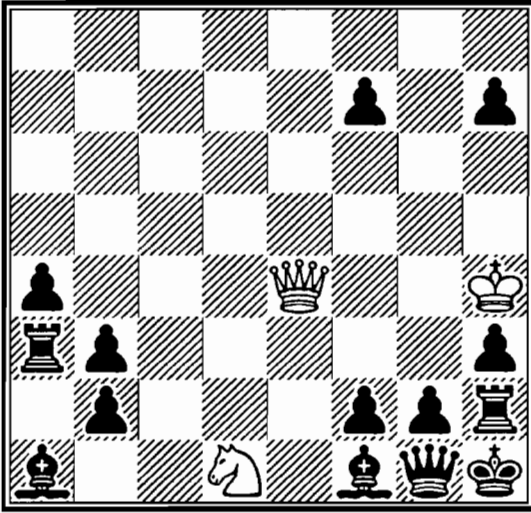
*The Pilot*



*Mate in Five*

**1.Nc6 Kxc6 2.Qc8+ Kd5 3.Qa8+ Kc4 4.Qa2+ Kd3 5.Qe2#**

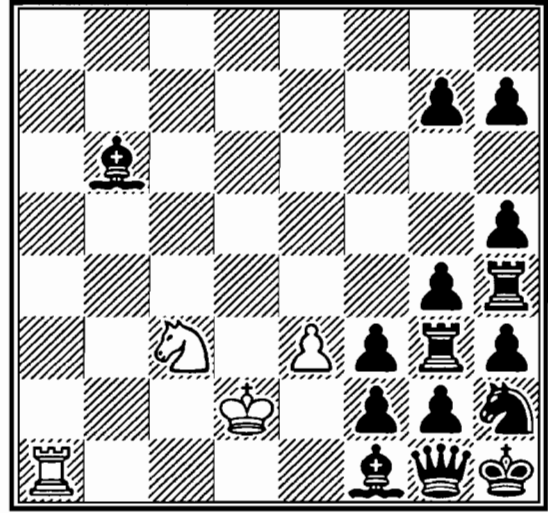
No. 558  
*The Walking Match*



*Mate in Fifty-three*

1.Qb1 Ra2 2.Kg5 Ra3 3.Kh6 Ra2 4.Kg7 Ra3  
5.Kg8 Ra2 6.Kf8 Ra3 7.Ke7 Ra2 8.Kd6 Ra3  
9.Kc5 Ra2 10.Kb4 h6 11.Kc5 Ra3 12.Kd6  
Ra2 13.Ke7 Ra3 14.Kf6 Ra2 15.Kg7 h5  
16.Kf8 Ra3 17.Ke7 Ra2 18.Kd6 Ra3 19.Kc5  
Ra2 20.Kb4 f5 (20...h4, Loyd's original solu-  
tion, leads to mate in only fifty. The text was  
discovered by G. Woodcock) 21.Ka5 Ra3  
22.Kb6 Ra2 23.Ka7 Ra3 24.Ka8 Ra2 25.Kb8  
Ra3 26.Ka7 Ra2 27.Kb6 Ra3 28.Ka5 Ra2  
29.Kb4 h4 30.Ka5 Ra3 31.Kb6 Ra2 32.Ka7  
Ra3 33.Ka8 Ra2 34.Kb8 Ra3 35.Ka7 Ra2  
36.Kb6 Ra3 37.Ka5 Ra2 38.Kb4 f4 39.Kc5  
Ra3 40.Kd4 Ra2 41.Ke5 Ra3 42.Kxf4 Ra2  
43.Ke5 Ra3 44.Kd6 Ra2 45.Kc7 Ra3 46.Kb8  
Ra2 47.Ka8 Ra3 48.Ka7 Ra2 49.Kb6 Ra3  
50.Ka5 Ra2 51.Kb4 Ra3 52.Kxa3 Bd3  
53.Nxf2 #

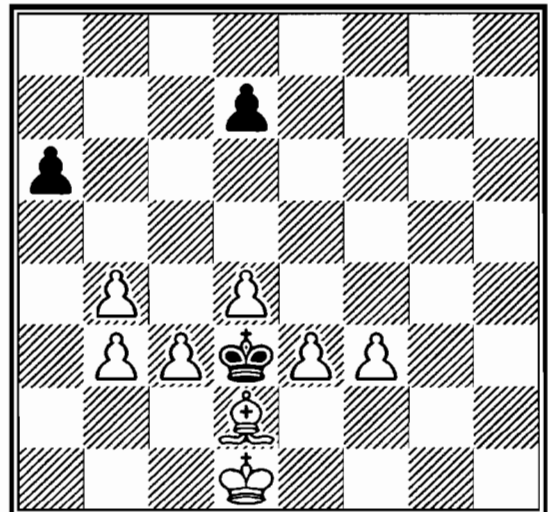
No. 559  
*The Rifle Range*



*Mate in Twenty-seven*

1.Ne4 Bc7 2.Rd1 Ba5+ 3.Kc1 Bc7 4.Kb2 Be5+  
5.Ka3 Bc7 6.Kb4 Bb8 7.Kc5 Be5 8.Rc1 Bb8  
9.Ra1 Bc7 10.Rb1 Be5 11.Rd1 h6 12.Rc1 Bb8  
13.Ra1 Bc7 14.Rb1 Be5 15.Rd1 g6 16.Rc1 Bb8  
17.Ra1 Bc7 18.Rb1 Be5 19.Rd1 g5 20.Rc1 Bb8  
21.Ra1 Bc7 22.Rb1 Be5 23.Rd1 Bb8 24.Rd6  
Ba7+ 25.Rb6 Bb8 26.Rxb8 Bd3 27.Nxg3 #

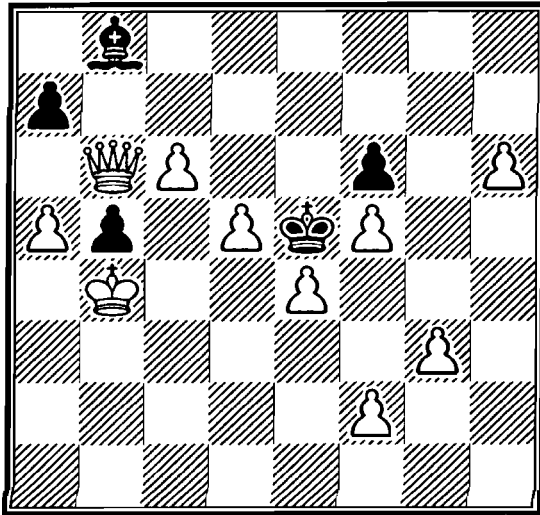
No. 560



*Mate in Seven*

1.b5 axb5 2.d5 d6 3.e4 b4 4.cxb4 Kd4 5.Ke2  
Ke5 6.Bg5 Kd4 7.Bf6 #

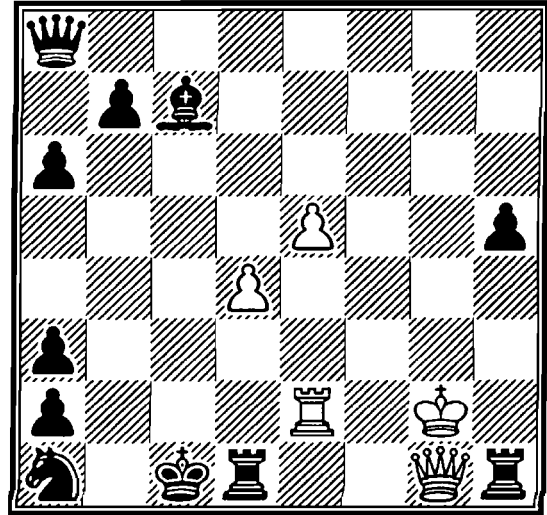
No. 561



Mate in Five

1.Qe3 Kd6 (1...Bd6+ 2.Kxb5 Bf8 3.f4+ Kd6  
4.Qxa7 Bxh6 5.Qd7#) 2.e5+ Kxd5 (2...Ke7  
3.exf6+ Kxf6 4.Qe6+ Kg5 5.Qg6#; 2...fxe5  
3.Qc5+ Kc7 4.Qe7+ Kc8 5.Qd7#) 3.c7 a6  
(3...Bxc7 4.Qd3+ Kc6 [4...Kxe5 5.f4#]  
5.Qxb5 #) 4.cxb8=N fxe5 5.Qd3 #

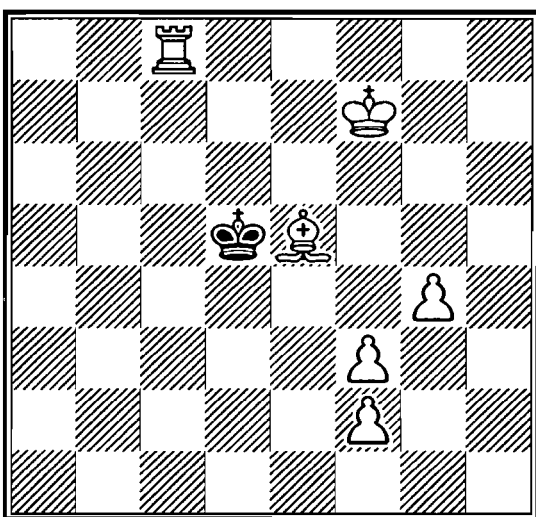
No. 563



Mate in Fourteen

1.Qe3+ Kb1 2.Qe4+ Kc1 3.Qf4+ Kb1 4.Qf5+  
Kc1 5.Qg5+ Kb1 6.Qg6+ Kc1 7.Qh6+ Kb1  
8.Qh7+ Kc1 9.Qxc7+ Kb1 10.Qb6+ Kc1  
11.Qc5+ Kb1 12.Qb4+ Kc1 13.Qxa3+ Kb1  
14.Qb2 #

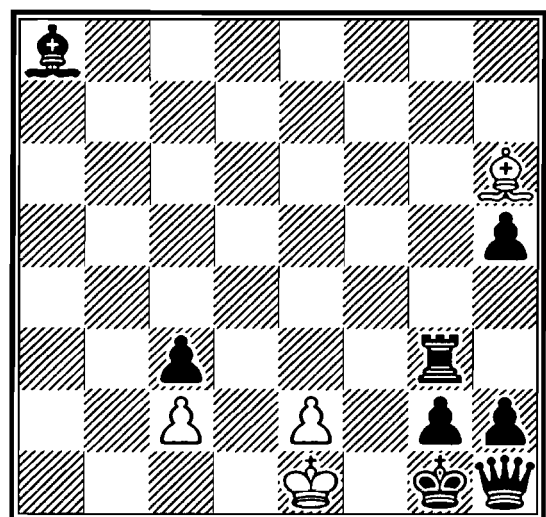
No. 562



Mate in Five

1.Rc3 Kxe5 2.Rd3 Kf4 3.Re3 Kg5 4.Re5+  
Kh4 5.Rh5 #

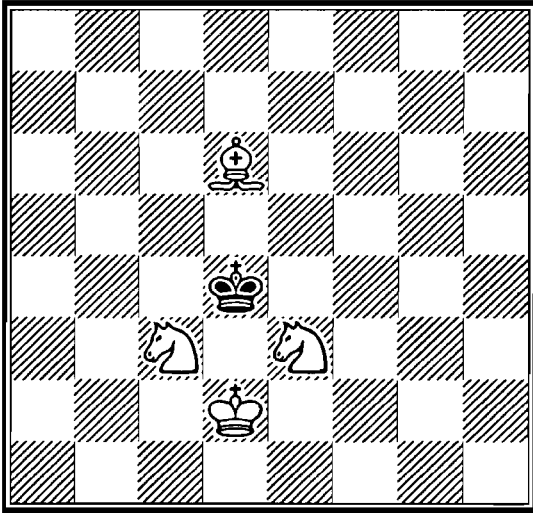
No. 564



Mate in Five

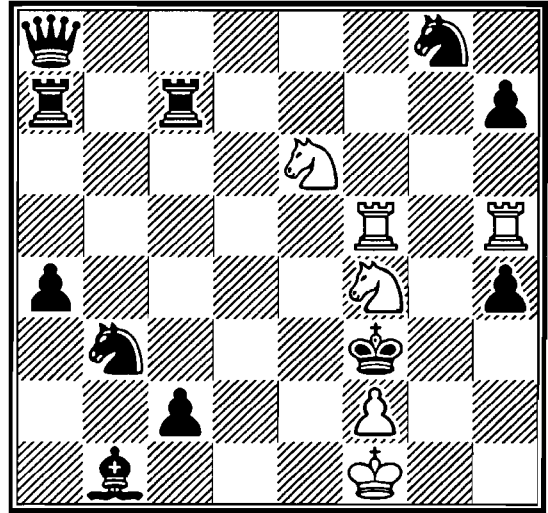
1.Bc1 h4 2.Bf4 Bb7 (2...Bc6 3.Bc7 Ba8 4.Bb6+  
Re3 5.Bxe3 #; 2...Bd5 3.Bd6 Rf3 4.Bc5+ Rf2  
5.Bxf2 #; 2...Be4 3.Be5 Rd3 4.cxd3 c2  
5.Bd4 #) 3.Bb8 Re3 4.Ba7 Bf3 5.Bxe3 #

No. 565

*Mate in Five*

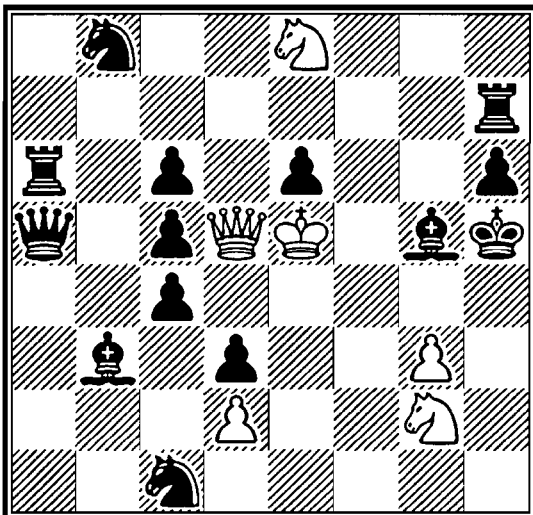
**1.Nb5+ (or 1.Ne2+) Ke4 2.Bh2 Kf3 3.Kd3 Kf2 4.Nd4 Ke1 5.Bg3#**

No. 567

*Mate in Five*

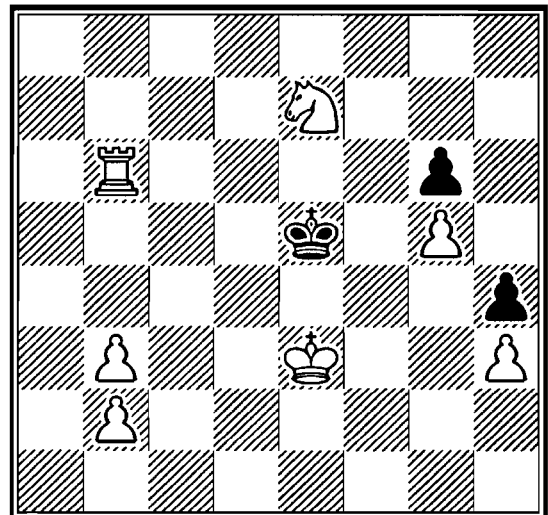
**1.Nd3+ Ke4 2.Nc1 Nxc1 3.Rf3 Kxf3 (3...Rc3 4.Rf4+ Kd3 5.Rd4#) 4.Rxh4 h6 5.Nd4#**

No. 566

*Mate in Five*

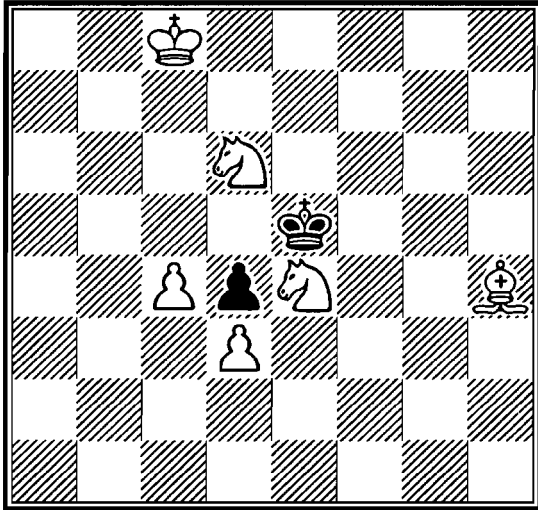
**1.Nf6+ Bxf6+ 2.Kxe6+ Kg6 (2...cxd5+ 3.Kf5 [Δ 4.g4#] Rg7 4.Nf4#) 3.Qh5+ Kxh5 (3...Kg7 4.Qf7+ Kh8 5.Qf8#) 4.Kf5 Bg5 5.g4#**

No. 568

*Mate in Five*

**1.Ng8 Kf5 (1...Kd5 2.Nf6+ Kc5 3.Nd7+ Kd5 4.Kf4 Kd4 5.Rd6#) 2.Nf6 Ke5 (2...Kxg5 3.Ng4 Kf5 [3...Kh5 4.b4 g5 5.Rh6#]) 4.Rd6 Kg5 5.Rd5#) 3.Ne4 Kd5 (3...Kf5 4.Kd4 Kf4 5.Rf6#) 4.Kf4 Kd4 5.Rd6#**

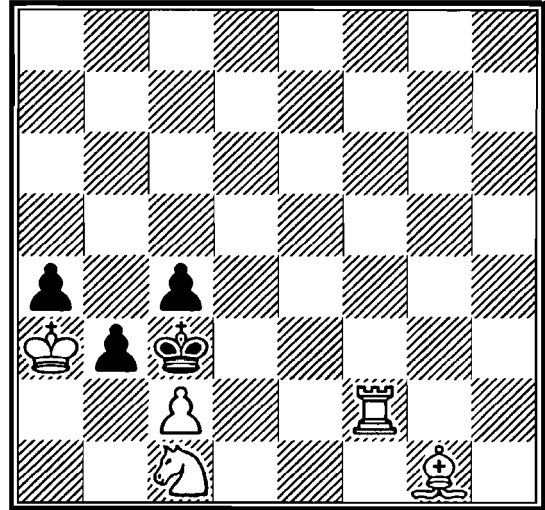
No. 569



*Mate in Five*

1.Bg5 Ke6 2.Kb7 Ke5 3.Nc5 Kxd6 4.Bf6 Kxc5 5.Be7#

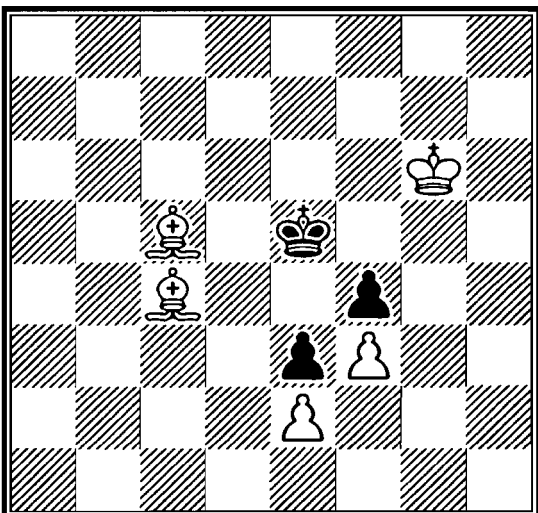
No. 571



*Mate in Five*

1.Rh2 bxc2 2.Rh1 Kd2 3.Bd4 c3 4.Bg1 Kxc1 5.Be3#

No. 570

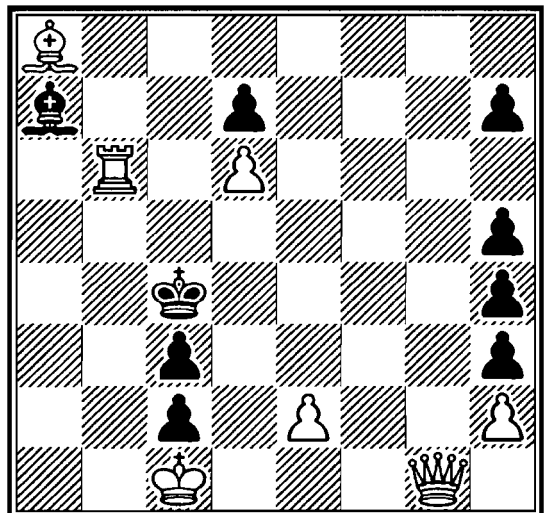


*Mate in Five*

1.Bb4 Kd4 2.Be6 Ke5 3.Kf7 Kd4 4.Ke7 Ke5 5.Bc3#

No. 572

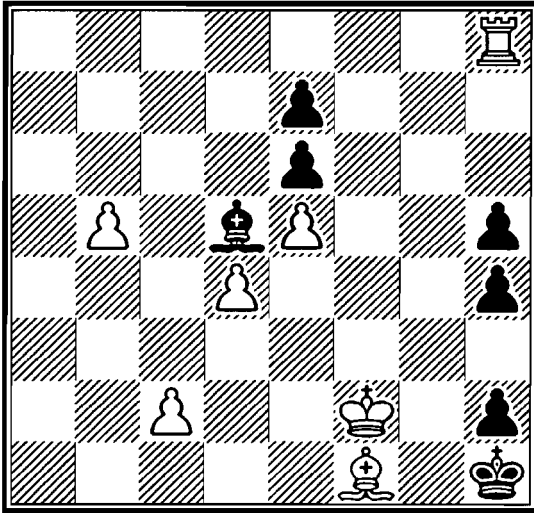
*Dedicated to L. Paulsen*



*Mate in Five*

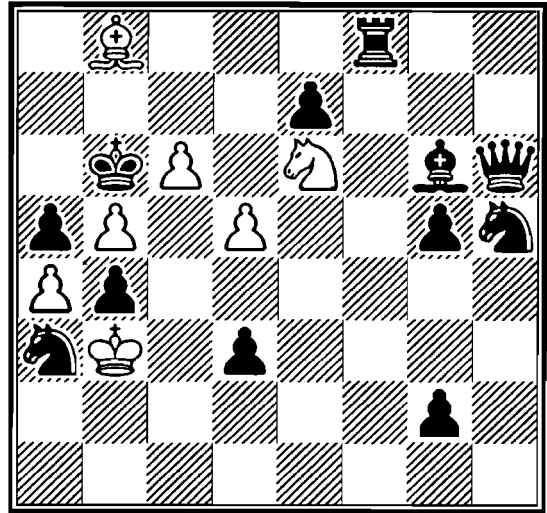
1.Bh1 h6 2.e4 Bxb6 3.Qxb6 Kd3 4.Bf3 Kc4 5.Be2#

No. 573

*Mate in Five*

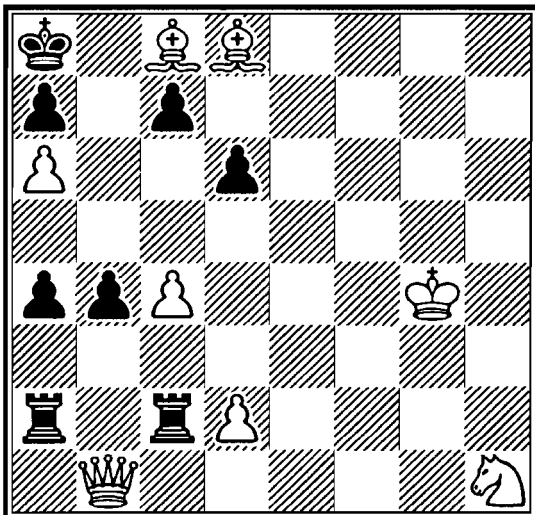
**1.b6 Bb7 2.Ba6 Bd5 3.Ra8 Bxa8 4.b7 Bxb7 5.Bxb7#**

No. 575

*Mate in Six*

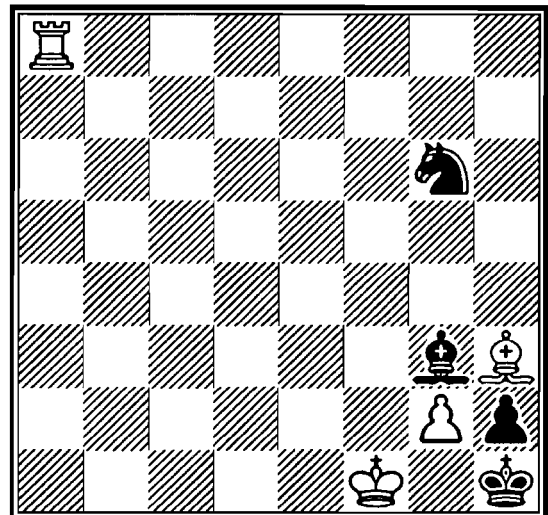
**1.Bh2 Ka7 2.b6+ Ka8 3.Nc7+ Kb8 4.Na6+ Ka8 5.Bb8 Rxb8 6.Nc7#**

No. 574

*Mate in Five*

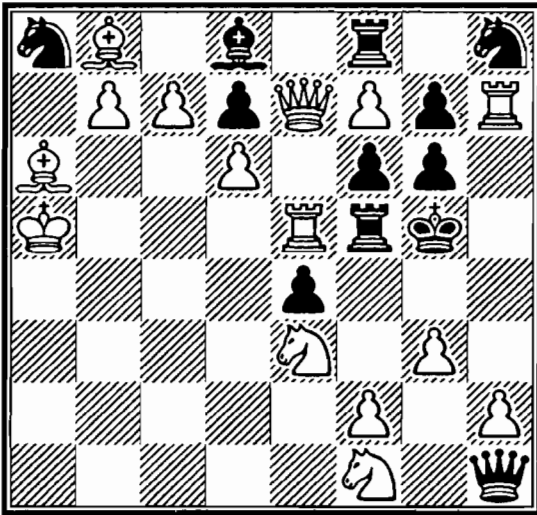
**1.Kh5 Kb8 (1...Rxd2 2.Qe4+ d5 3.Qe8 Re2 4.Be6 Rxe6 5.Be7#; 1...Rxc4 2.Qf5 Rc5 [2...Kb8 3.Qb5+ Kxc8 4.Qe8 Rh4+ 5.Bxh4#] 3.Qxc5 dxc5 4.Bxc7 Rxd2 5.Bb7#) 2.Qe1 Rxd2 3.Qe8 Rh2+ 4.Bh3 Rxh3+ 5.Bh4#**

No. 576

*Mate in Five*

**1.Rf8 Nxf8 2.Bf5 Nh7 3.Bxh7 Bb8 4.g4 Bc7 5.Be4#**

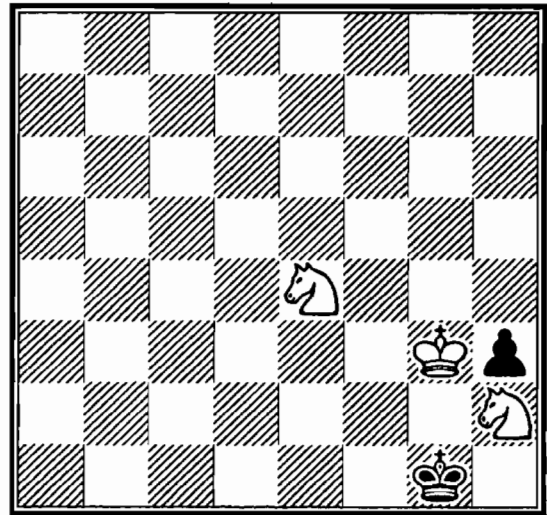
No. 577



Mate in Five

**1.Nd2 Qa1+** (1...Bxc7+ 2.Kb4 Ba5+ [2...Bxd6+ 3.Bxd6 Rxe5 4.Qxe5+ fxe5 5.Be7#] 3.Rxa5 Qb1+ 4.Nxb1 Rb5+ 5.Rxb5#; 1...Rxe5+ 2.Kb4 Bxe7 3.f4+ exf3 4.Nxf3+ Qxf3 5.h4#) **2.Kb4 Qb2+** (2...Qd4+ 3.Ndc4 Qb6+ 4.Nxb6 Bxe7 5.h4#) **3.Nb3 Qxb3+ 4.Kxb3 Rxe5 5.h4#**

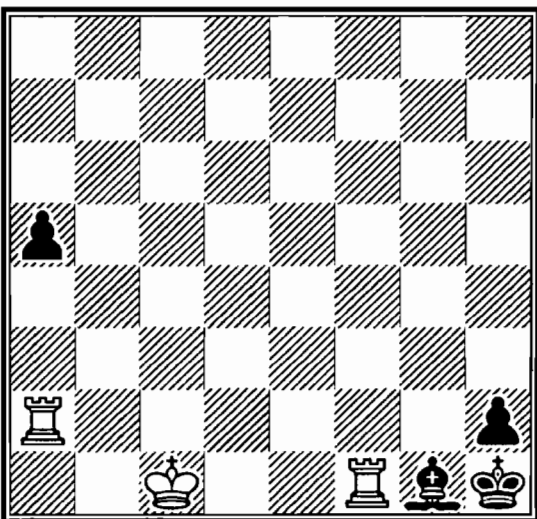
No. 579



Mate in Five

**1.Nf6 Kh1 2.Kf2 Kxh2 3.Ng4+ Kh1 4.Kf1 h2 5.Nf2 #**

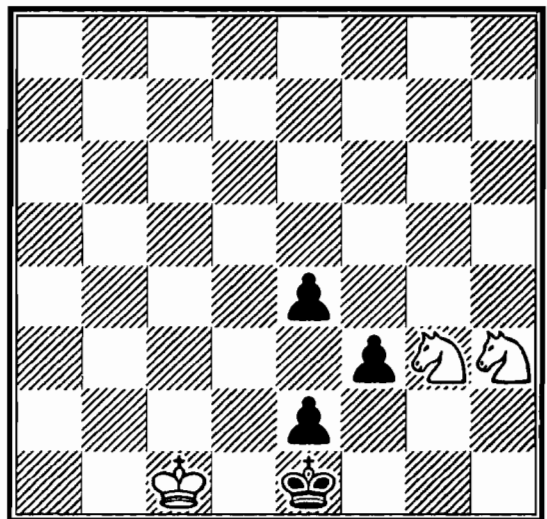
No. 578



Mate in Five

**1.Raf2 a4 2.Kd2 a3 3.Ra1 a2 4.Ke1 Bxf2 5.Kxf2 #**

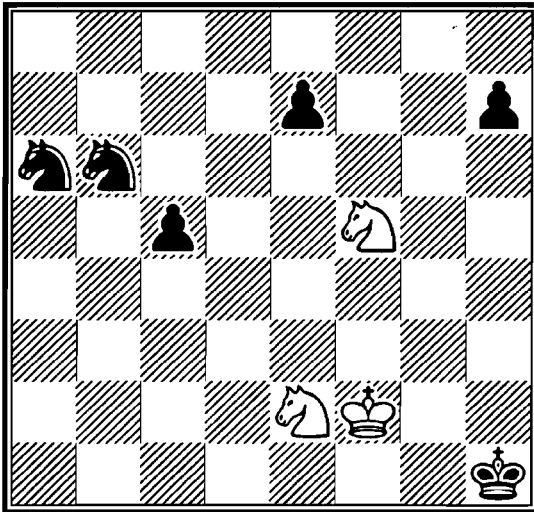
No. 580



Mate in Five

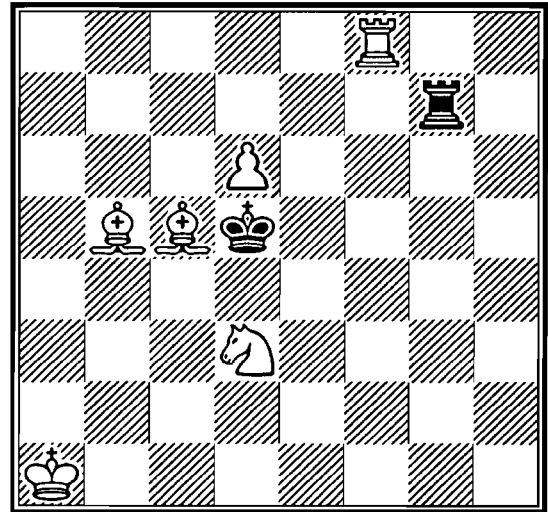
**1.Nf5 Kf1 2.Ne3+ Ke1 3.Kc2 f2 4.Kc1 f1=Q 5.Nc2 #**

No. 581

*Mate in Six*

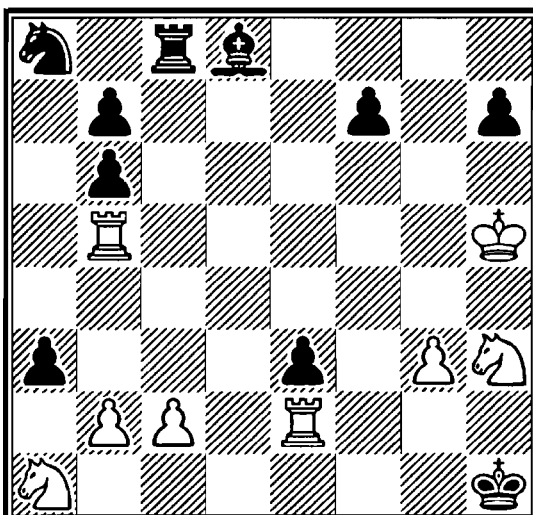
**1.Nh6 Kh2 2.Ng1 Nb4 3.Ng4+ Kh1 4.Ne2 Nd3+ 5.Kf1 h5 6.Ng3#**

No. 583

*Mate in Five*

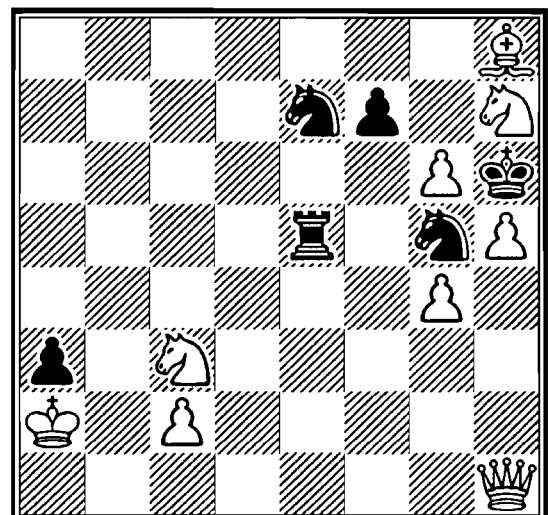
**1.Re8 Re7 (1...Rg1+ 2.Bxg1 Kxd6 3.Bb6 Kd5 4.Nf4+ Kd6 5.Re6#) 2.dxe7 Ke6 3.Rf8 Kd5 4.e8=B Ke6 5.Bc4#**

No. 582

*Mate in Five*

**1.b4 Rc5+ (1...Rc6 2.Rd5 Rh6+ 3.Kxh6 Bg5+ 4.Kh5 a2 5.Rd1#; 1...Rxc2 2.Nxc2 a2 3.Rf5 a1=Q 4.Nxa1 Be7 5.Rf1#; 1...Bg5 2.Rf5 Bf4 3.Rxf4 Rc5+ 4.bxc5 bxc5 5.Rf1#) 2.bxc5 a2 3.c6 Bc7 4.cxb7 Bxg3 5.bxa8=Q#**

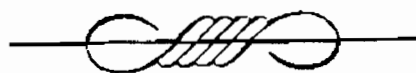
No. 584

*Mate in Five*

**1.Bg7+ Kxg7 2.h6+ Kxg6 3.Nf8+ Kf6 4.Qa1 Nc6 (4...Nf3 5.Ne4#; 4...Re1 5.Ne4#) 5.Nd5#**



# Part V



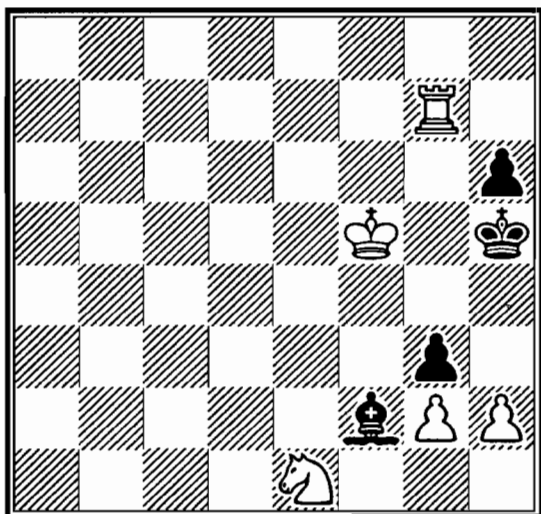
**Novelty Problems**



## Charles XII at Bender

During the Turkish siege of Charles the Twelfth at Bender in 1713, Charles often passed the time between battles with military drills and games of chess. The latter he used frequently to play with his minister, Christian Albert Grothusen, some of the contests being mentioned by Voltaire. During one such encounter the game had reached the following position, and Charles (playing White) had just announced mate in three.

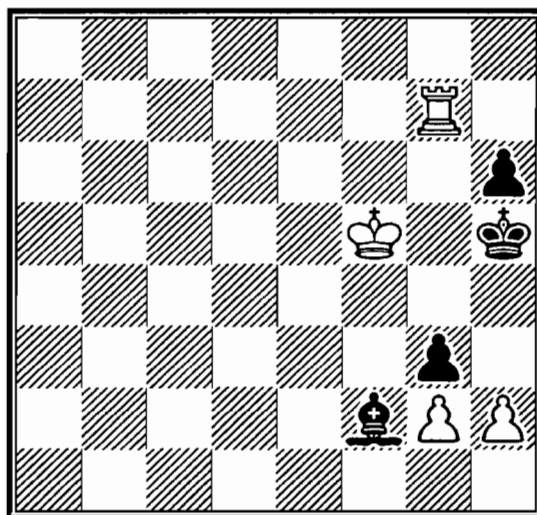
## No. 585

*Mate in Three*

**1.Rxg3 Bxg3 (1...Bxe1 2.Rh3+ Bh4 3.g4#)**  
**2.Nf3 Bxh2 3.g4#**

Scarcely had he uttered the words, when a Turkish bullet shattered the window and dashed the Knight off the board, breaking it into fragments. Grothusen, with a startle, begged his liege to replace the broken Knight with another and deliver his justly won mate. But Charles, with a glance at the new position (No. 586) exclaimed "We do not need the Knight. See, I can still mate in four!"

## No. 586

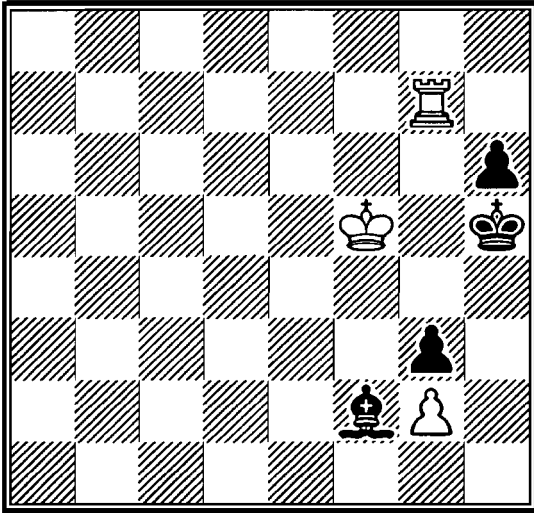
*Mate in Four*

**1.hxg3 Be3 (1...Bxg3 2.Rxg3 Kh4 3.Rh3#)**  
**2.Rg4 Bg5 3.Rh4+ Bxh4 4.g4#**

Who would believe it, but he had barely spoken when a second Turkish bullet flew across the room, smashing the unlucky pawn at h2. Grothusen turned pale. "You have our good friends the Turks with you," said the King, unconcerned. "It can scarcely be expected that I should have to contend against such odds; but let me see if I cannot dispense with that pawn. Yes, I have it!" he shouted, gazing upon the next position. "I feel great pleasure in announcing mate in five!"

(see next diagram)

No. 587

*Mate in Five*

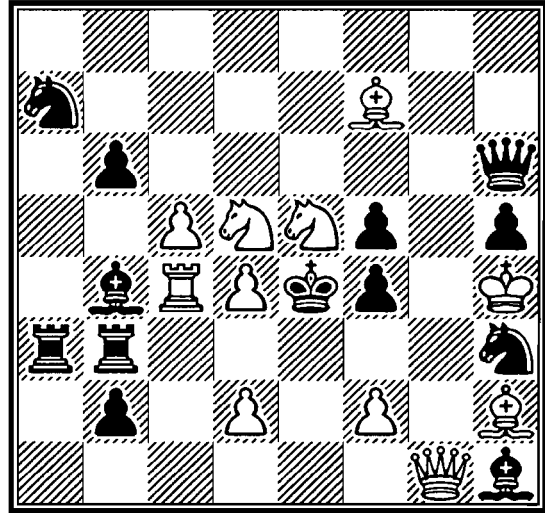
**1.Rb7 Be3** (1...Bg1 2.Rb1 Bh2 3.Re1 Kh4 4.Kg6 h5 5.Re4#) **2.Rb1 Bg5 3.Rh1+ Bh4 4.Rh2 gxh2 5.g4#**

Nor would Charles permit Grothusen to leave until he had solved the problem. It is perhaps not very remarkable that the minister, fearful of a repetition of such chess battles, left the encampment the next day and joined the Swedes, who took sides with the enemy.

### **My Mysterious Traveling Companion**

Leaving the dust and noise of the city behind, I seated myself on the train and, having neither book nor paper, I took out my pocket chess set. Soon oblivious to all around me, I was attempting to solve a problem given me by my friend Ned Hawkins, who had challenged me to send him the solution.

No. 588

*Mate in Three*

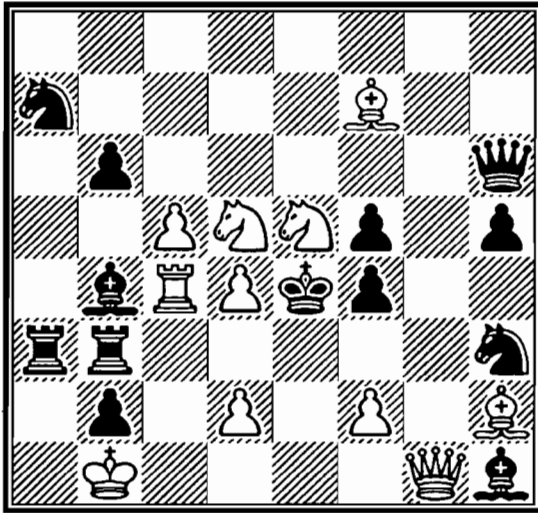
**1.Qg8** ( $\Delta$  2.Nc3+ Rxc3 3.Bd5#) **Qc6** (1...Qd6 2.cxd6 Nxf2 3.Nf6#; 1...b1=N 2.Nc3+ Nxc3 [2...Rxc3 3.Bd5#; 2...Bxc3 3.Bd5#] 3.d3#; 1...Qg5+ 2.Qxg5 Nxc3 3.Nf6#) **2.Qa8 Qxa8** (2...Qxd5 3.Bxd5#) **3.Nf6#**

I was then, as now, but a tyro in chess, so it is no wonder that after half an hour's fruitless labor I gave it up with the outburst, "I'll bet a box of cigars it's faulty!"

"I take that bet," exclaimed a man close to my right. Startled, I nevertheless handed him the board, at the same time endeavoring in vain to see his features. He merely kept the board long enough to glance at the position, and then, running through the solution with ease, remarked with a low laugh, "It is hardly fair to take advantage of your wager, so I will give you the same chance at a problem of mine." Saying which, he removed the White King from h4 to b1. "Mate in three," continued the stranger, as he returned me the board.

(see next diagram)

No. 589

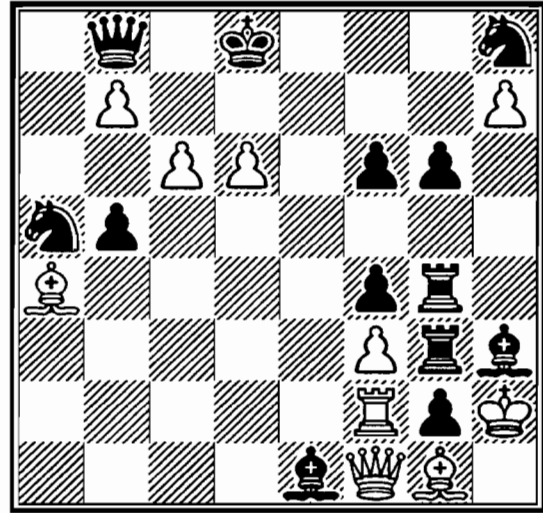


Mate in Three

**1.Qxh1+ Rf3** (1...f3 2.Nf6+ Qxf6 3.d5#)  
**2.Qe1+ Rfe3** (2...Rae3 3.d3#) **3.f3#**

I do not know how long I studied the position. The train stopped; the mysterious Unknown had disappeared, leaving me indebted to him for two boxes of cigars, and that to a person whose face I had never seen and whose name I did not know. I had no time to search for him, however, for I was compelled to hurry to my steamer. Seated in the spacious cabin and thinking of my curious adventure, I resolved to compose a problem of my own. It appeared very easy for the unknown stranger, and I could at least try! After an hour's labor I had what I considered a very fair problem (No. 590).

No. 590



Mate in Three

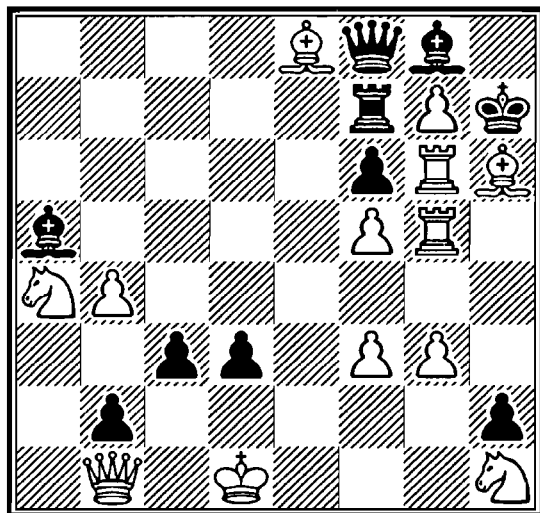
**1.Qxb5 Ke8** (1...Qxb7 2.c7+ Qxc7 [2...Kc8 3.Qe8#] 3.Qe8#; 1...Qc7 2.b8=Q+ Qc8 [2...Qxb8 3.Qxb8#] 3.c7#) **2.Qe2+ Kf8** (2...Kd8 3.Qe7#) **3.Qe7#**

As I was arranging the above position I said aloud, "I'll bet another box of cigars that Mr. Unknown couldn't solve this as quickly as he did Ned's."

"Done!" exclaimed a familiar voice, as the stranger seated himself beside me and took the board from my hands. He played through the solution correctly, almost instantly, and then with a low chuckle remarked, "I will give you one more opportunity at a problem of mine," as he rearranged the pieces.

(see next diagram)

## No. 591



*Mate in Three*

**1.Rh5 c2+ 2.Ke1 cxb1=Q+ (2...c1=Q+ 3.Bxc1#; 2...Bxb4+ 3.Bd2#; 2...Qxb4+ 3.Bd2#; 2...d2+ 3.Bxd2#; 2...Qe7+ 3.Be3#; 2...Re7+ 3.Be3#) 3.Bc1#**

Imagine my surprise! He had set up my own problem, but with the colors reversed! "Now," continued the Unknown, "I hope you have learned to appreciate this sentiment of Byron's:

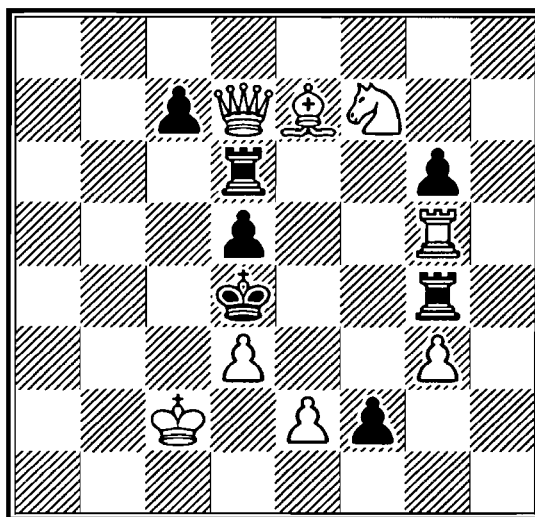
*'Most men, till by losing rendered sager,  
Will back their own opinions with a wager!'* "

And with a low bow he left the cabin, to my chagrin and perplexity.

## Letter Problems

## No. 592

*Dedicated to E. Delmar*

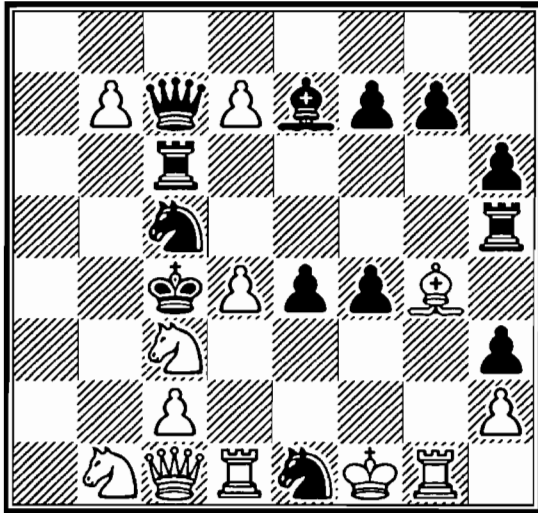


*Mate in Three*

**1.Rxd5+ Kxd5 (1...Rxd5 2.Qxg4+ Ke3 3.Qe4#; 1...Ke3 2.Re5+ Kd4 [2...Re4 3.Rxe4#] 3.Qa4#) 2.Nxd6 Rc4+ (2...cxd6 3.Qxd6#; 2...f1=Q 3.Nc4#; 2...Ke5 3.Nf7#) 3.Nxc4#**

The next four problems, Nos. 593-596, are dedicated to H.E. Bird.

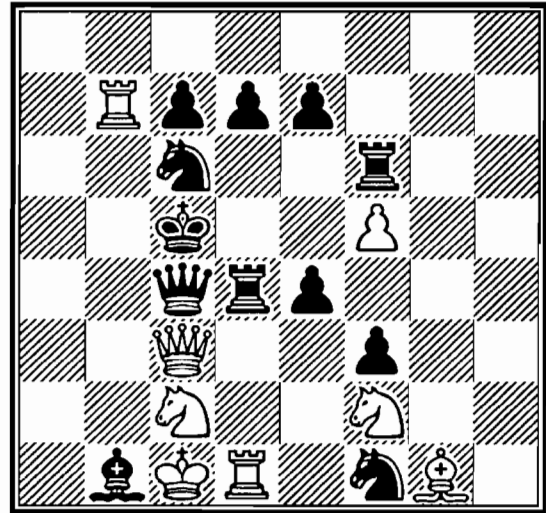
No. 593



Mate in Four

1.Nd2+ Kb4 (1...Kxd4 2.Nb5+ Kd5 [2...Ke5 3.Qb2+ Kd5 4.c4#] 3.c4+ Ke5 4.Qb2#; 1...Kxc3 2.Qa1+ Kxc2 [2...Kb4 3.Rb1+ Nb3 4.Rxb3#] 3.Qc1+ Kd3 4.Nc4#) 2.Qa3+ Kxa3 3.Rb1 Nd3 (3...Qa5 4.Nc4#) 4.Rb3#

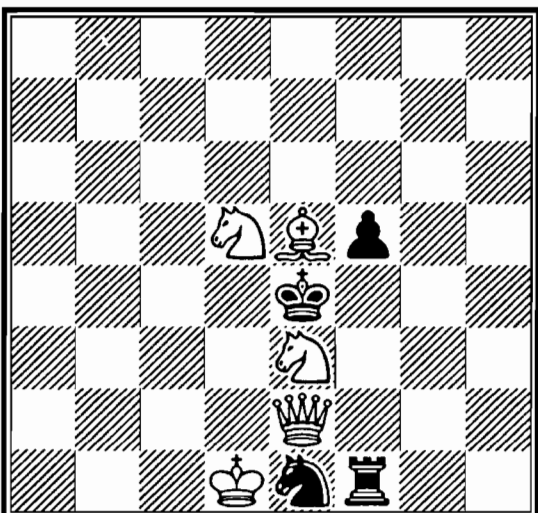
No. 595



Mate in Four

1.Qxc4+ Kxc4 (1...Kd6 2.Rb5 Rxd1+ 3.Kb2 Rxf5 [3...e6 4.Qc5#] 4.Nxe4#) 2.Na3+ Kc3 (2...Kc5 3.Rb5+ Kd6 4.Nc4#; 2...Kd5 3.Rb5+ Kd6 4.Nc4#) 3.Rd3+ Rxd3 (3...Bxd3 4.Nd1#; 3...exd3 4.Nd1#) 4.Nxe4#

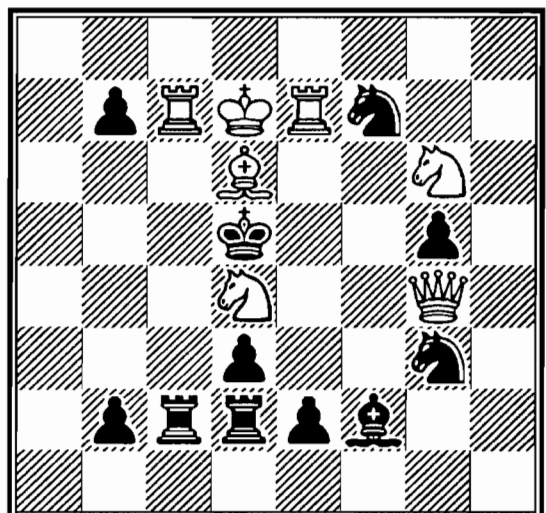
No. 594



Mate in Four

1.Nxf5+ Kxd5 (1...Kxf5 2.Qh5+ Ke6 [2...Ke4 3.Nc3+ Kd3 4.Qe2#] 3.Nc7+ Kd7 4.Qe8#) 2.Qb5+ Ke6 (2...Ke4 3.Ng3+ Ke3 4.Qe2#) 3.Ng7+ Kf7 4.Qe8#

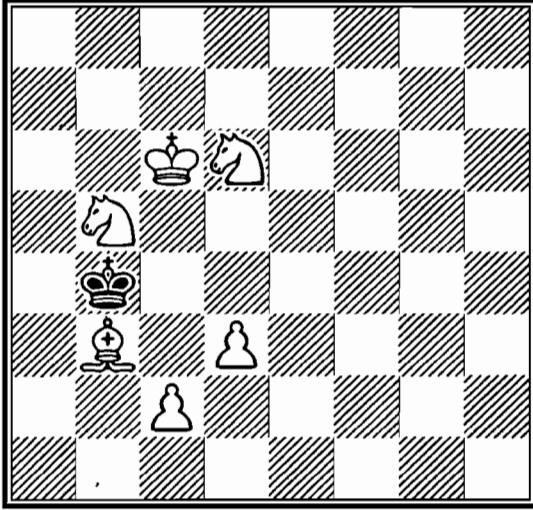
No. 596



Mate in Three

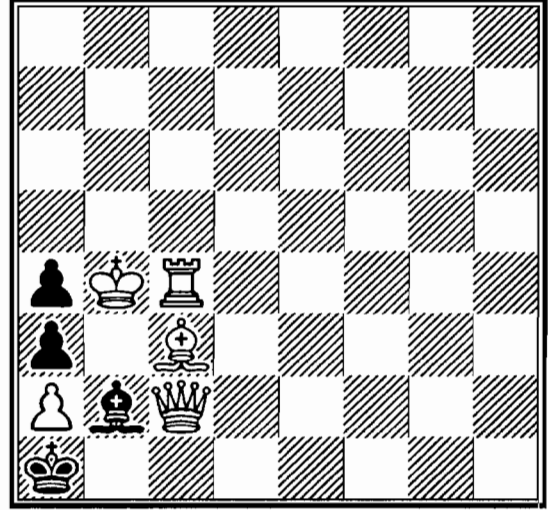
1.Rc3 Rxc3 (1...e1=Q 2.Ne2 Rxc3 [2...Qxe2 3.Qc4#; 2...Nxe2 3.Qc4#; 2...Rxe2 3.Qc4#] 3.Nxc3#; 1...b1=Q 2.Qe6+ Kxd4 3.Qc4#) 2.Nb5 Nd8 (2...Nf5 3.Nxc3#; 2...Rc7+ 3.Nxc7#) 3.Nxc3#

No. 597

*Dedicated to E.B. Cook**Mate in Three*

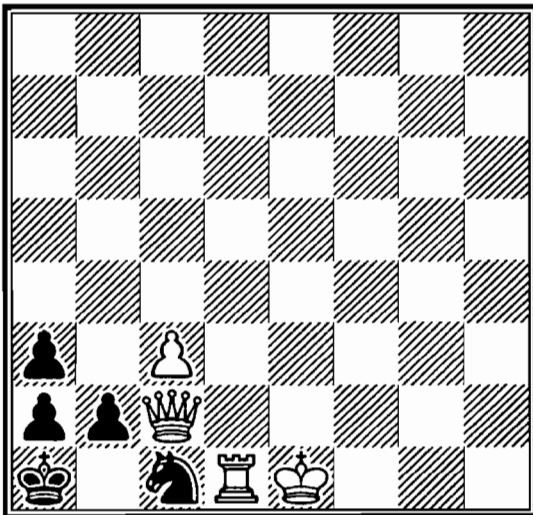
**1.Nc7 Kc3** (1...Ka5 2.Nc4+ Kb4 3.Nd5#;  
1...Ka3 2.Nc4+ Kb4 3.Nd5#) **2.Nc4 Kd4**  
(2...Kb4 3.Nd5#) **3.Nb5#**

No. 599

*Dedicated to Jean Preti**Mate in Three*

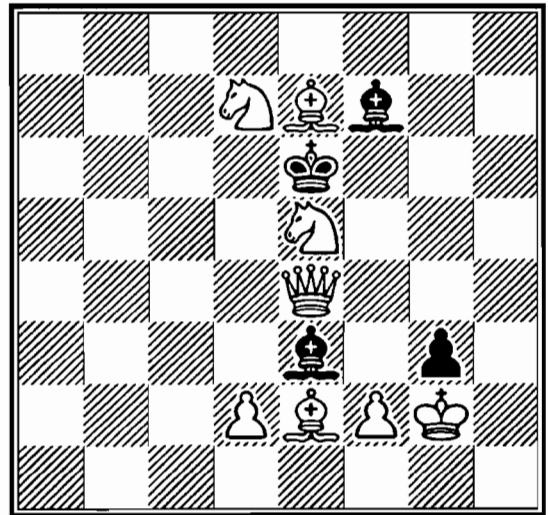
**1.Bh8 Bxh8** (1...Kxa2 2.Rc3 Ka1 3.Rxa3#)  
**2.Kxa3 Bb2+ 3.Qxb2#**

No. 598

*To the Memory of Herr Lowenthal**Mate in Three*

**1.Kd2 b1=N+** (1...b1=B 2.Kxc1 Bxc2  
3.Kxc2#; 1...b1=Q 2.Rxc1 Qxc1+ 3.Qxc1#)  
**2.Kxc1 Nd2 3.Kxd2#**

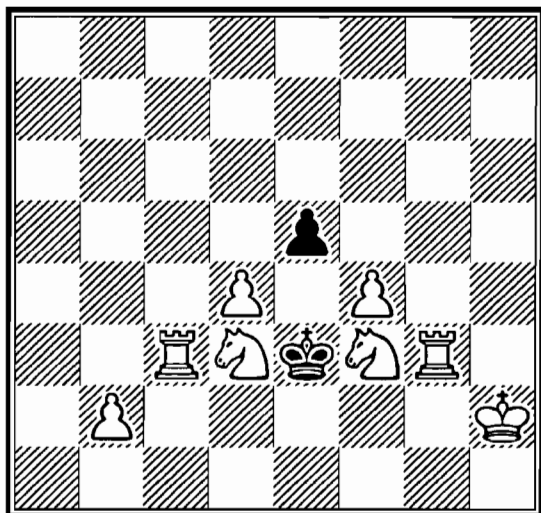
No. 600

*Mate in Three*

**1.Nxf7+ Kxd7** (1...Kxf7 2.Bf6 gxf2 3.Bc4#)  
**2.Bd6 gxf2 3.Bg4#**



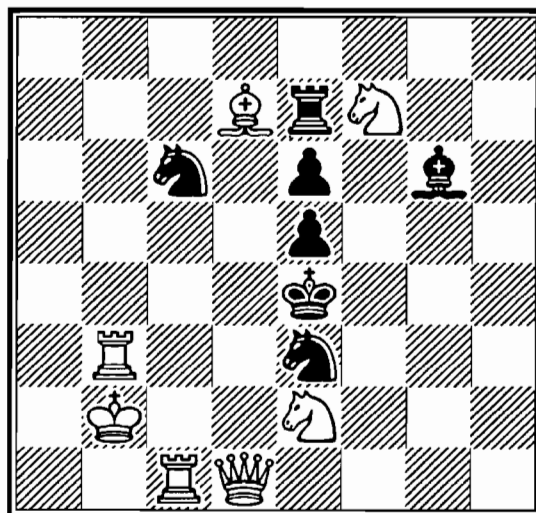
No. 601



*Mate in Three*

1.Nc5+ Kxf4 (1...Ke2 2.Rg2+ Kd1 3.Rd2#)  
2.Nxe5 Kf5 3.Rcf3#

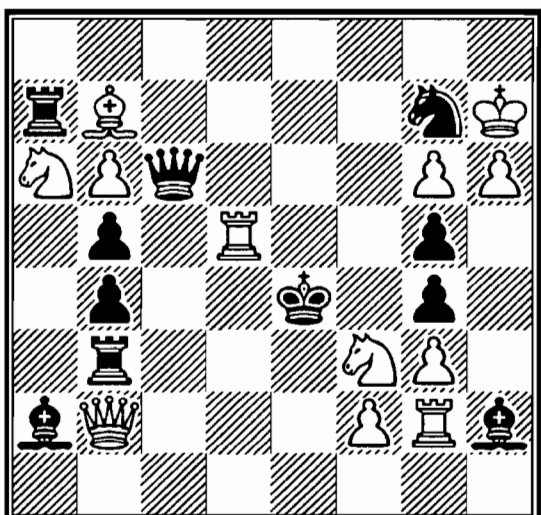
No. 603



*Mate in Two*

1.Qd5+ Nxd5 (1...exd5 2.Ng5#; 1...Kxd5  
2.Bxc6#; 1...Kf5 2.Qf3#) 2.Nd6#

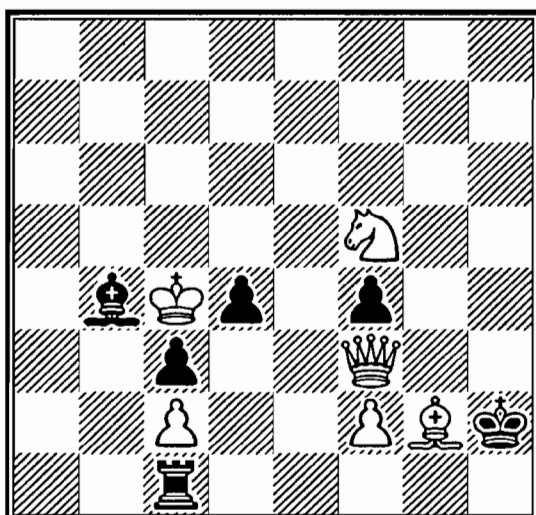
No. 602



*Mate in Two*

1.Qf6 Qxf6 (1...gxf3 2.Qe5#; 1...Qxb7  
2.Rd4#; 1...Kxd5 2.Qxc6#; 1...Qxd5 2.Nc5#)  
2.Nd2#

No. 604

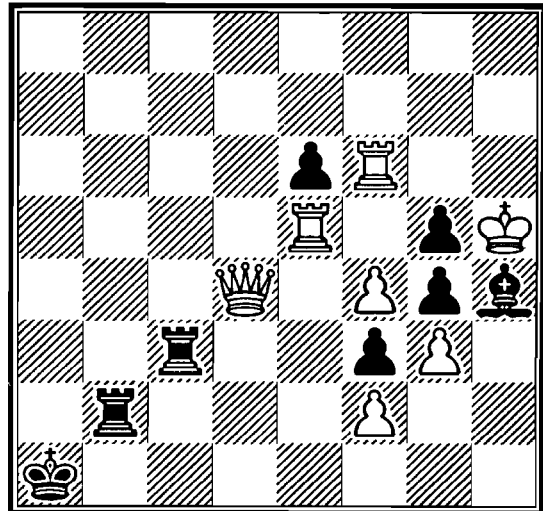


*Mate in Three*

1.Ng3 fxg3 (1...Rg1 2.Ne2 Rxc2 3.Qh5#)  
2.Bh1 Rxh1 3.Qxg3#

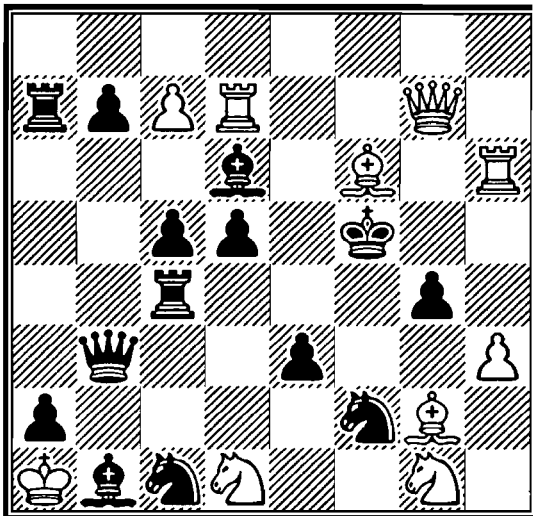
## Picture Problems

No. 606

*Twixt Axe and Crown**Mate in Four*

**1.Qxc3 gxf4** (1...Kb1 2.Rfxe6 Re2 3.Rb5+ Ka2 4.Ra6 #) **2.Qd4 Ka2** (2...Kb1 3.Qd1+ Ka2 4.Ra5 #) **3.Qa4+ Kb1 4.Re1 #**

No. 605

*Zukertort and Steinitz**White or Black Mates in Two*

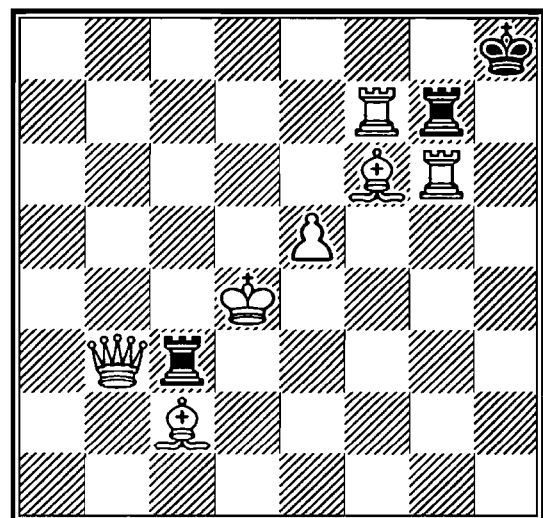
White

**1.Rf7 Ke6** (1...Kf4 2.Be5 #) **2.Bb2 #**

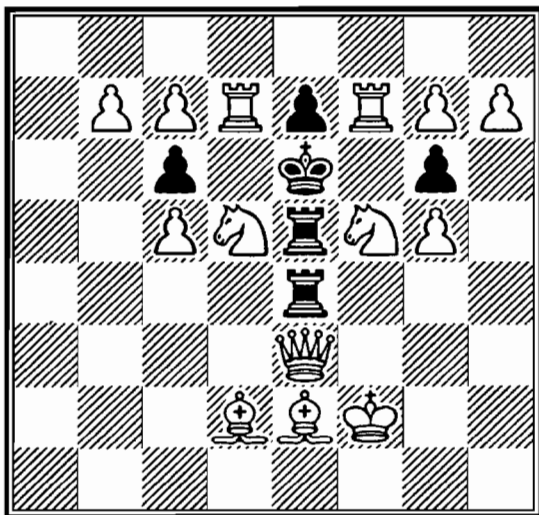
Black

**1...Qb2+ 2.Bxb2** (2.Kxb2 a1=Q #) **Nb3 #**

No. 607

*The Arrow**Mate in Two***1.Bxg7+ Kh7** (1...Kg8 2.Bf6 #) **2.Bf6 #**

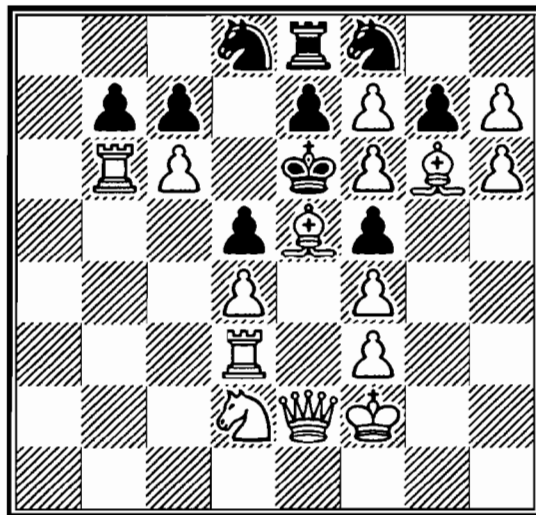
No. 608  
*The Challenge Cup*



*Mate in Two*

1.Bf3 Rxe3 (1...Kxd7 2.c8=Q#; 1...cxd5 2.Rdxe7#) 2.Rdxe7#

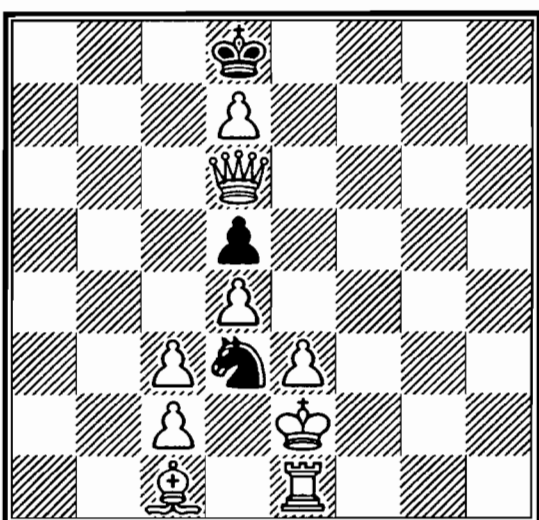
No. 610  
*Emblem of Purity*



*Mate in Two*

1.Ne4 dxe4 (1...cxb6 2.Ng5#; 1...Nxc6 2.Nc5#; 1...exf6 2.fxe8=R#) 2.d5#

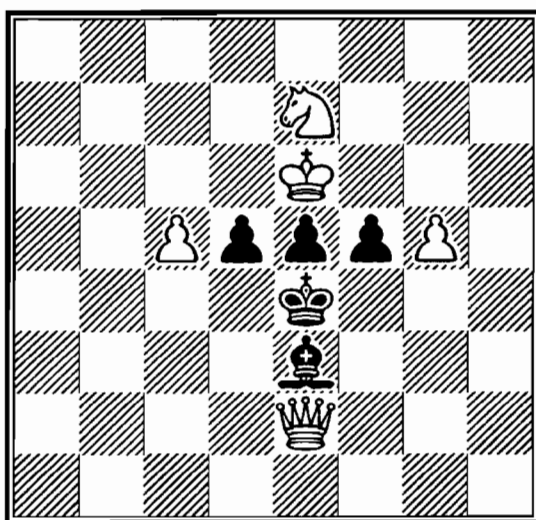
No. 609  
*The Statue of Liberty*



*Mate in Three*

1.Qxd5 Nxc1+ (1...Nxe1 2.Kxe1 Kc7 3.d8=Q#) 2.Rxc1 Ke7 3.d8=Q#

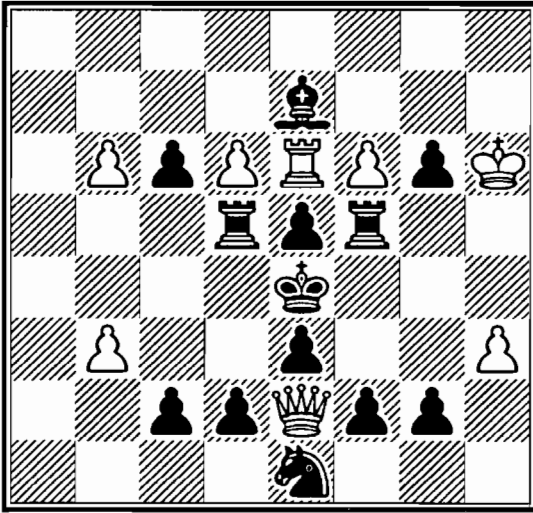
No. 611  
*Faith*



*Mate in Three*

1.c6 (or 1.g6) Kd4 (1...Kf4 2.Qg2 Bc5 3.Nxd5#; 1...d4 2.Nd5 d3 3.Qxe3#; 1...f4 2.Nf5 d4 3.Nd6#) 2.Qc2 Bxg5 3.Nxf5#

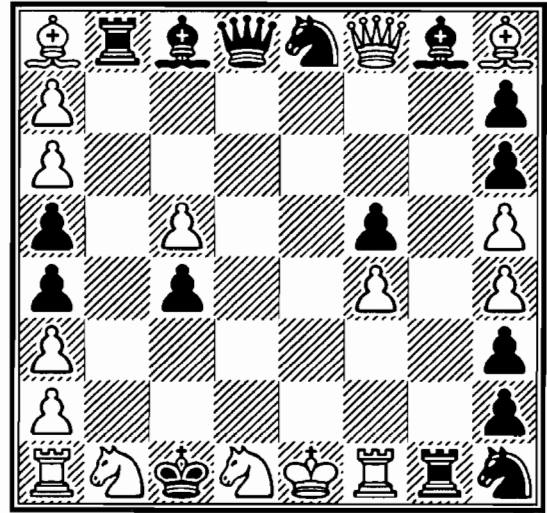
No. 612  
*Hope*



*Mate in Three*

1.Rxe5+ Kxe5 (1...Rdxe5 2.Qc4+ Kf3 3.Qg4#; 1...Rfxe5 2.Qg4+ Kd3 3.Qc4#)  
2.Qxe3+ Kxd6 (2...Kxf6 3.Qxe7#) 3.Qxe7#

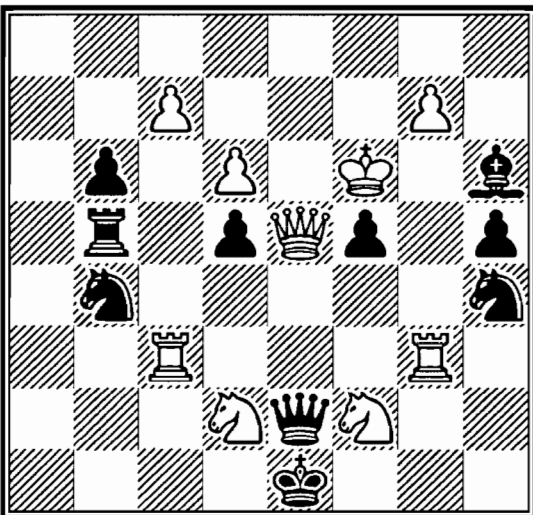
No. 614  
*The Arena*



*Mate in Four*

1.Nc3+ Kc2 2.Ne3+ Kd3 3.0-0-0+ Kxe3  
4.Rf3#

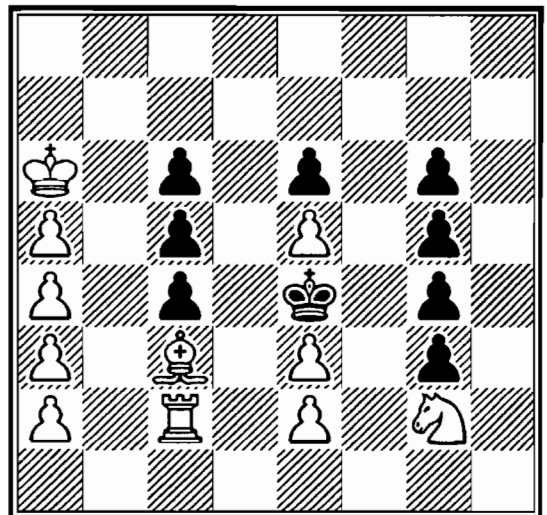
No. 613  
*Charity*



*Mate in Three*

1.Rce3 Bxe3 2.Rxe3 Kxf2 (2...Kxd2 3.Qc3#; 2...Qxe3 3.Qxe3#) 3.Qg3#

No. 615  
*The Columns of Sissa*

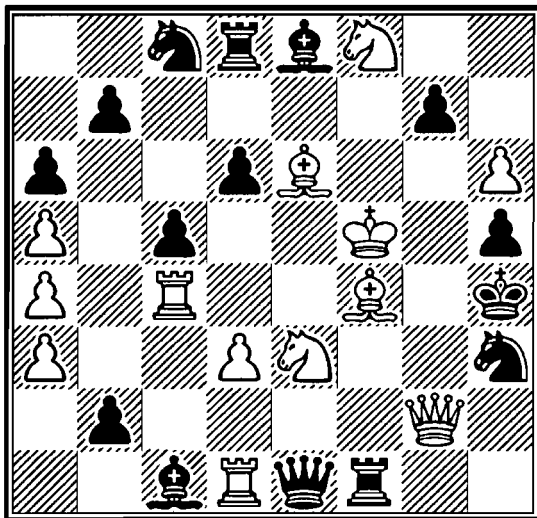


*Mate in Four*

1.Rc1 Kf5 (or 1...Kd5) 2.e4+ Kxe4 3.Re1 Kf5  
(3...Kd5 4.e4#) 4.e4#

**No. 616**

*A Wheel within a Wheel*



*White or Black Mates  
or Self-Mates in Two*

White Mates:

**1.Qxh3+ Kxh3 2.Kg5#**

Black Mates:

**1...Ne7+ 2.Ke4 Rxf4#**

White Self-mates:

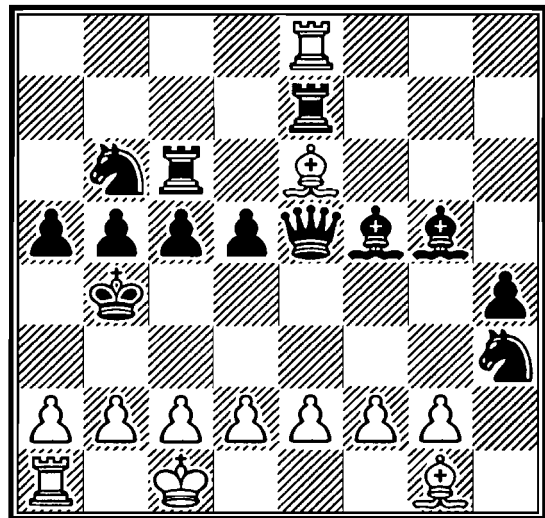
**1.Qg3+ Qxg3 2.Ng6+ Qxg6#**

Black Self-mates:

**1...Ne7+ 2.Ke4 Ng5+ 3.Qxg5#**

**No. 617**

*The Alligator Problem*



*White or Black Mates in Five*

White:

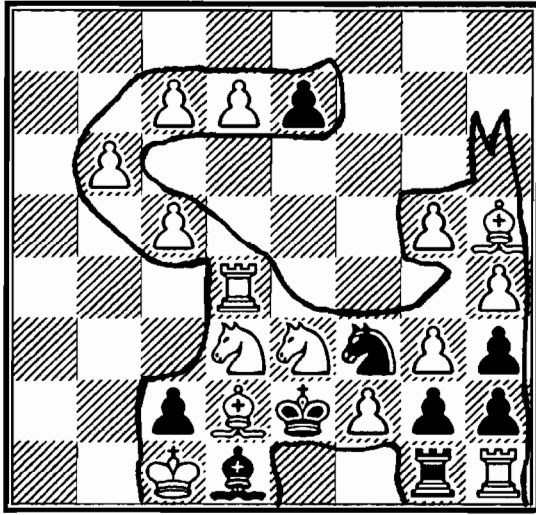
**1.a3+ Kc4 2.b3+ Kd4 3.c3+ Ke4 4.f3+ Kf4  
5.Bh2#**

Black:

**1...Bxd2+ 2.Kb1 (2.Kxd2 Nc4+ 3.Kd1 Qxe2+  
4.Kxe2 Rcx6+ 5.Kf3 [5.Kd3 Nf4#] Nd2#;  
2.Kd1 Qxe2+ 3.Kxe2 Rcx6+ 4.Kxd2 [4.Kf3  
Ng5#] Nc4+ 5.Kc1 Re1#) Qxb2+ 3.Kxb2  
Na4+ 4.Kb1 Ka3 5.e4 Nc3#**

The Kilkenny Cats

No. 618

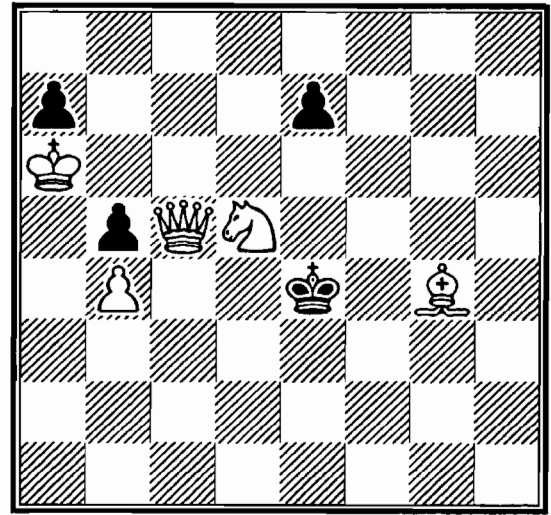


Mate in Four

1.Nf4+ Kxf2 2.Nxh3+ Kxg3 (2...Ke2 3.c8=Q gxh1=Q 4.Qa6#) 3.Nf5+ Kxh3 4.Bg4#

A Pair of Twins

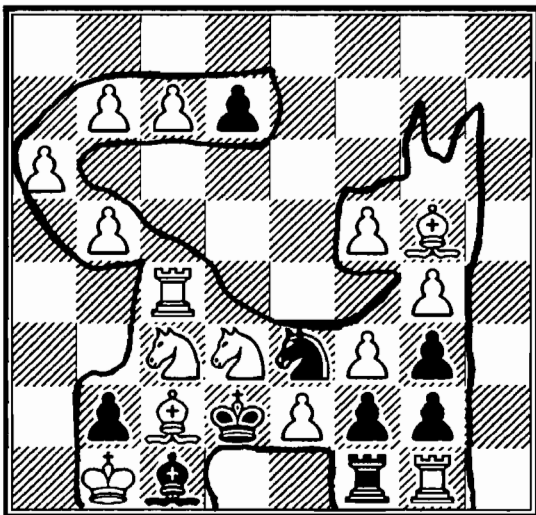
No. 620



Mate in Three

1.Qc3 Kxd5 (1...e5 2.Bd7 Kxd5 3.Qd3#; 1...e6 2.Bf3+ Kf5 3.Qf6#) 2.Bf5 Kd6 3.Qc5#

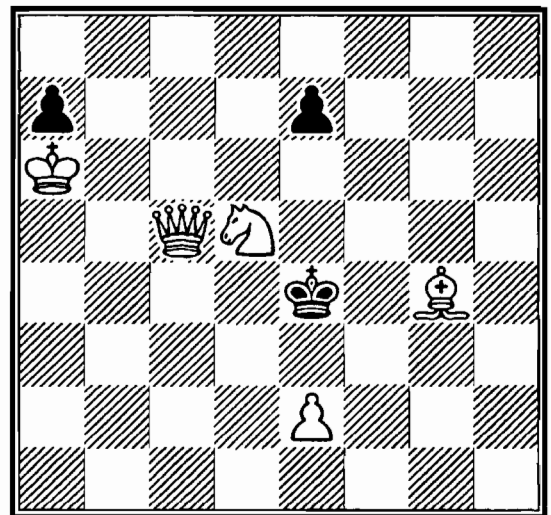
No. 619



Mate in Four

1.b8=N Rxc1 (1...d5 2.Nc6 dxc4 3.Ne4+ Kxe2 4.Nd4#) 2.Nxd7 f1=Q 3.N7c5 Rh1 4.Nb3#

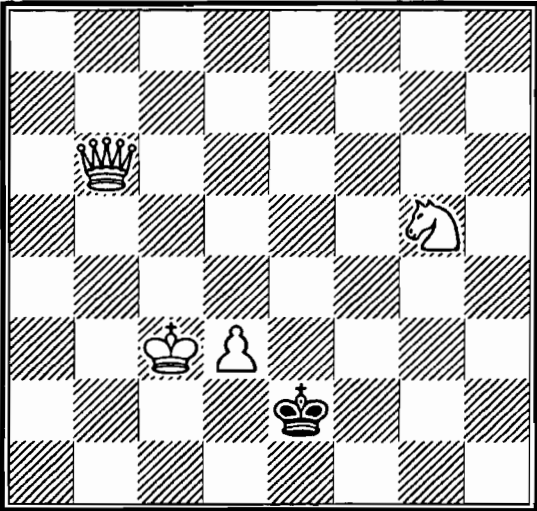
No. 621



Mate in Three

1.Be6 Ke5 2.e4 Kxe4 3.Qe3#

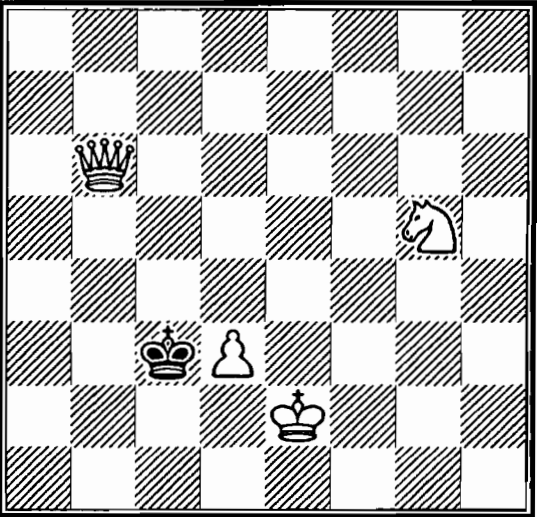
No. 622



Mate in Three

1.Ne6 Kf3 (1...Kf1 2.Nf4 Ke1 3.Qg1 #) 2.Qg1 Ke2 3.Nd4 #

No. 623



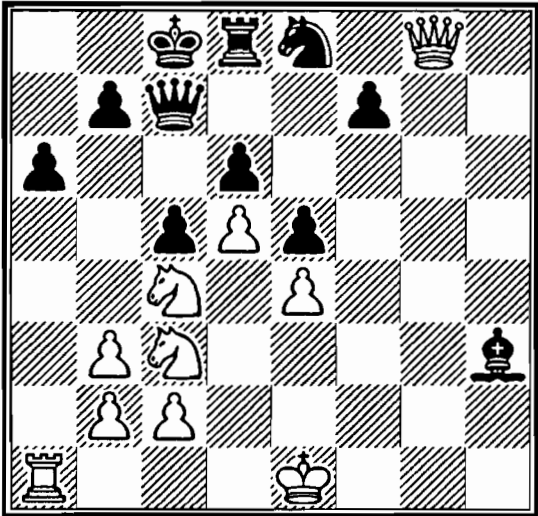
Mate in Three

1.Kd1 Kxd3 2.Qb4 Ke3 3.Qd2 #

Actual Play

No. 624

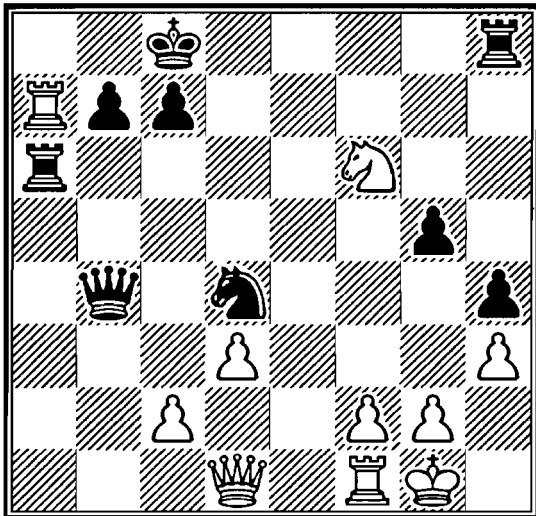
Loyd-Rosenthal, Paris 1867



Mate in Thirteen

1.Nb5 Qe7 2.Qh7 Bg4 3.Na7+ Kb8 4.Rxa6 Nc7 5.Ra5 Qf6 6.Qh1 Rh8 7.Qf1 Bf3 8.Nb6 Qh4+ 9.Kd2 Qg4 10.Qxf3 Qxf3 11.Nd7+ Ka8 12.Nc6+ Na6 13.Nb6 #

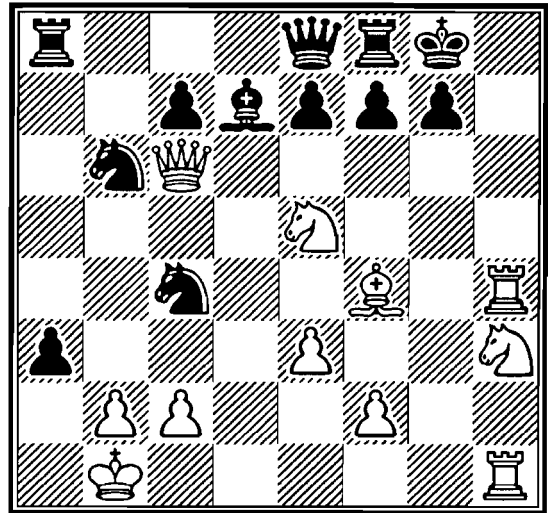
No. 625

*Loyd-Golmayo, Paris 1867*

Loyd announced mate in eight, and Golmayo resigned. However, there was a hole in the analysis; White may have won anyway, but there wasn't a mate if Black defended properly.

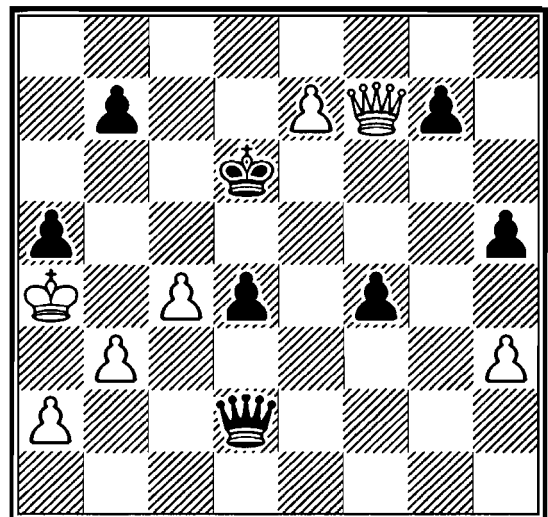
1.Ra8+ Rxa8 2.Qg4+ Kb8 3. Nd7+ Kc8  
4.Nb6+ Kb8 5.Qc8+ Rxc8? (5...Ka7 6.Qxc7  
Nxc2 7.Nxa8 Na3 8.Nb6 Qxb6 9.Qc3 ±)  
6.Nd7+ Ka7 7.Ra1+ Qa4 8.Rxa4 #

No. 626

*Loyd-Gebere, 1879**Mate in Six*

1.Rh8+ Kxh8 2.Ng5+ Kg8 3.Rh8+ Kxh8  
4.Qh1+ Bh3 5.Qxh3+ Kg8 6.Qh7 #

No. 627

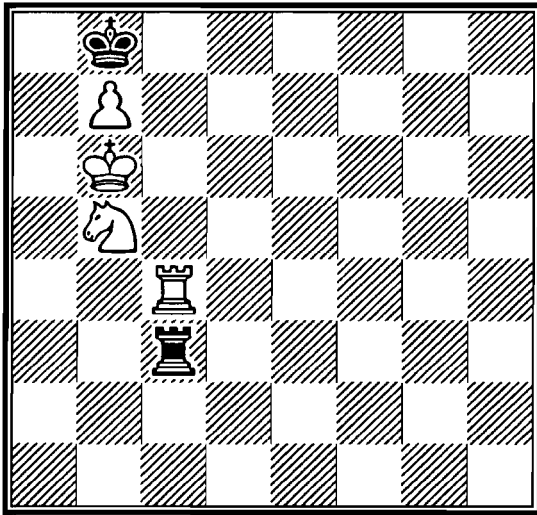
*Loyd-de Riviere, Paris 1878**Mate in Two*

1.e8=N+ Ke5 (1...Kc5 2.Qc7#) 2.Qd5 #



No. 628

Hudson Chess Club-Loyd, New York 1859

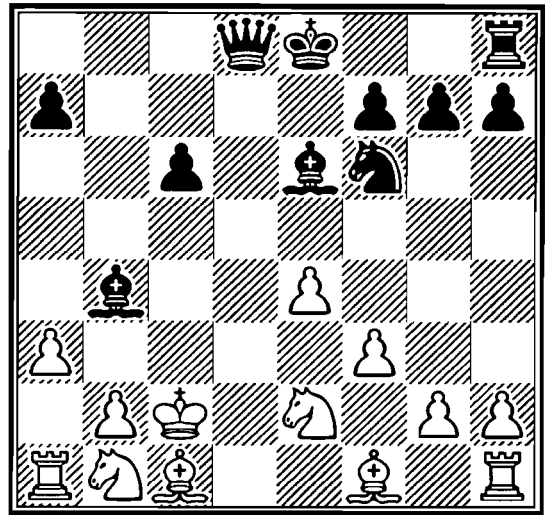


Mate in Eight

1.Rc8+ Rxc8 2.Na7 Rc7 3.Nc6+ Rxc6 4.Kxc6  
Ka7 5.Kc7 Ka6 6.b8=Q Ka5 7.Qb3 Ka6  
8.Qa4#

No. 630

S. Loyd-I. Loyd, New York

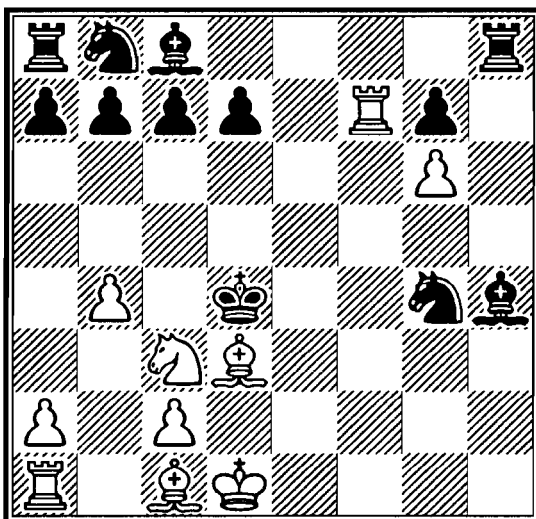


Black mates in Two

1...Qd1+ 2.Kxd1 Bb3#

No. 629

Loyd-Fitzgerald, New York 1877

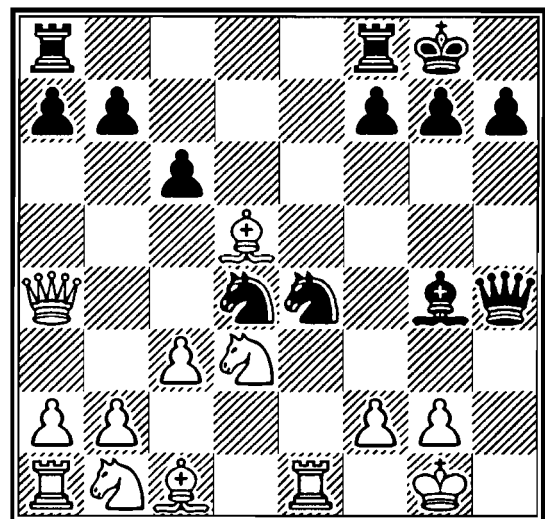


Mate in Seven

1.Nb5+ Kd5 2.c4+ Kc6 3.Nd4+ Kd6 4.Bf4+  
Ne5 5.Be4 c6 6.c5+ Kc7 7.Ne6#

No. 631

I. Loyd-S. Loyd, New York

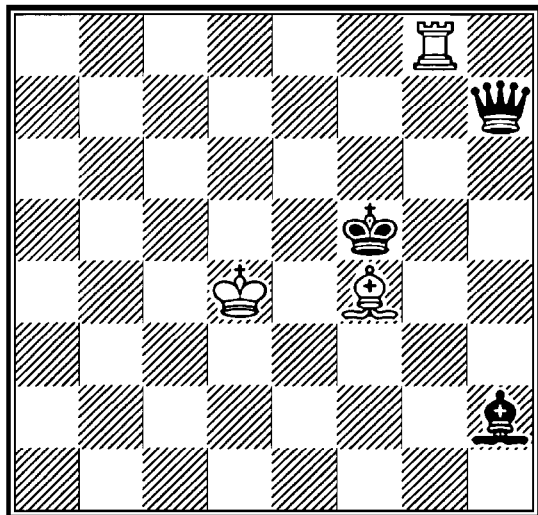


Black Mates in Four

1...Nf3+ 2.gxf3 (2.Kf1 Qxf2+ 3.Nxf2 Ng3#)  
Bxf3 3.Bxf7+ Rxf7 4.Rxe4 Qh1#

Self-mates and Help-mates

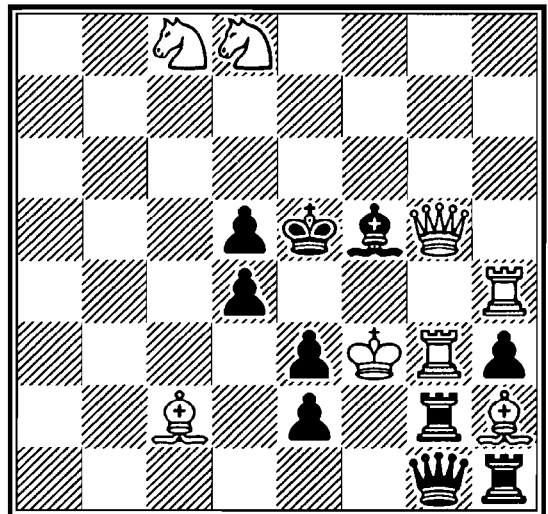
No. 632



Black to Play and Help-mate  
in Three Moves

1...Kf6 2.Ra8 Kg7 3.Bb8 Kh8 4.Be5 #

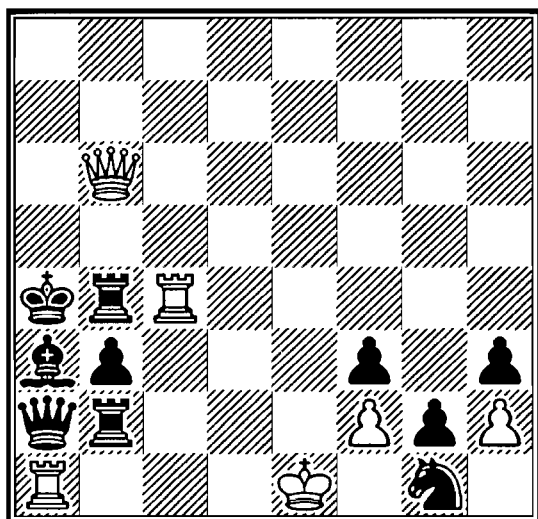
No. 634



Self-mate in Two

1.Bd1 (Δ 2.Re4+ dxe4#) Rxc3+ 2.Kxe2  
Rxc2 #

No. 633

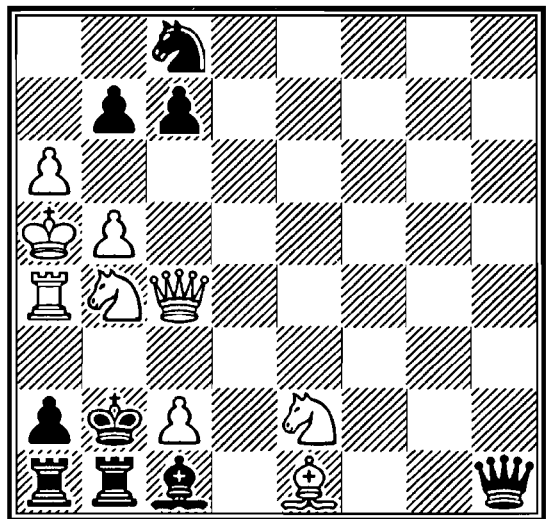


Self Mate in One

1.0-0-0

Now any legal Black move mates.

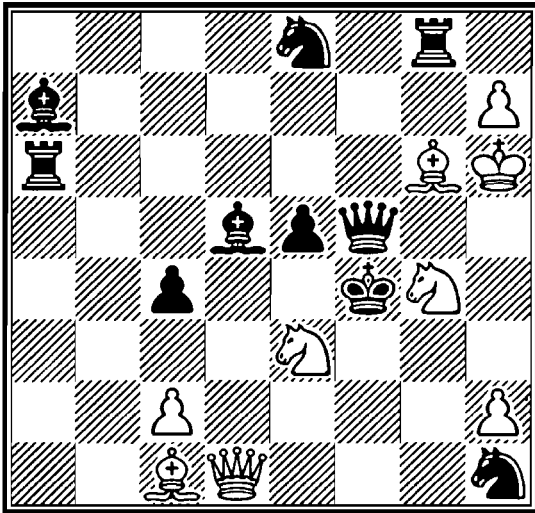
No. 635



Self-mate in Four

1.Qg8 Nb6 (1...Bd2 2.Qh8+ Bc3 3.Rxa2+  
Rxa2 #) 2.Qh8+ Qxh8 3.Bc3+ Qxc3 4.Rxa2+  
Rxa2 #

No. 636

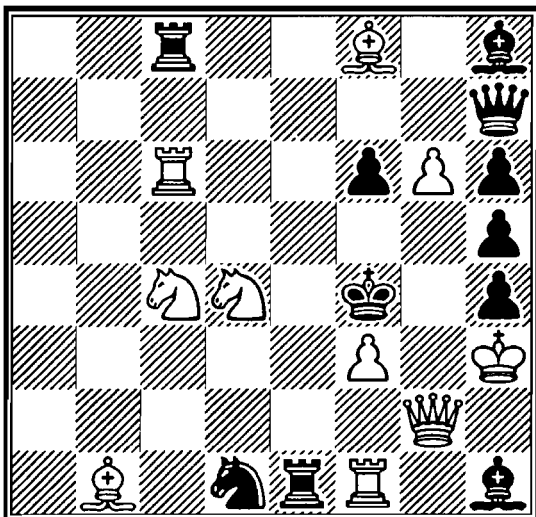


*Self-mate in Four*

1.Nxc4+ Ke4 (1...Be3 2.Bxe3+ Ke4 3.Nf6+ Nxf6 4.Qg4+ Nxg4#) 2.Nb6 Rxb6 (2...Bxb6 3.Nf6+ Nxf6 4.Qg4+ Nxg4#) 3.Nf2+ Nxf2 4.Qg4+ Nxg4#

No. 637

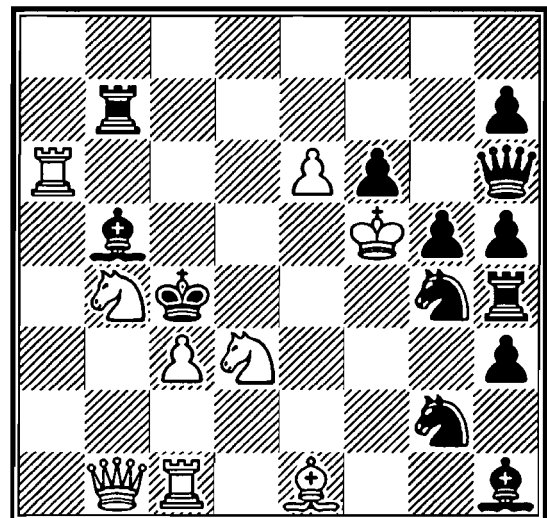
*The Queen's Betrayal*



*Self-mate in Three*

1.Kxh4 Rxf8 (1...Rxf1 2.Bxh6+ Qxh6 3.Qg4+ hxg4#; 1...Nf2 2.Bxh6+ Qxh6 3.Qg5+ Qxg5#; 1...Qxg6 2.Bd6+ Re5 3.Qg3+ Qxg3#; 1...Bxg2 2.Bxh6+ Qxh6 3.Rxf6+ Bxf6#) 2.Ne2+ Rxe2 3.Qh2+ Rxh2#

No. 638

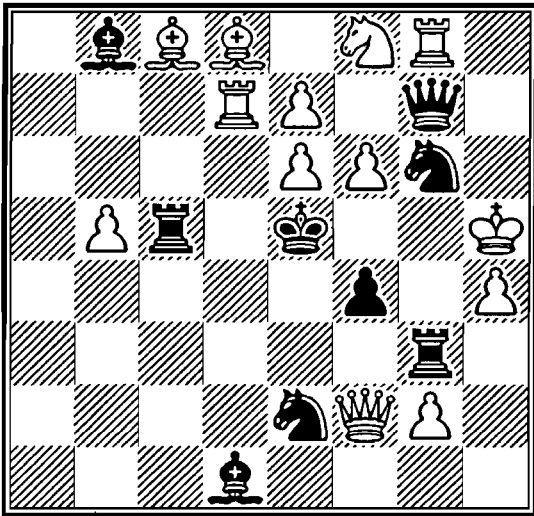


*Self-mate in Two*

1.Nc2 (Δ 2.Ne3+ Nxe3#) Kxd3 2.Qxb5+ Rxb5#

## Cooks and Unsound Problems

No. 639



*White (or Black) Mates (or Self-mates)  
in Two*

White Mates

**1.Qxc5+ Ke4 2.Bb7#**

White Self-mates

**1.Rd5+ Rxd5 (1...Kxd5 2.Qd4+ Kxd4# [or 2...Nxd4#]; 1...Ke4 2.Qd4+ Nxd4#) 2.Qxf4+ Nxf4# (or 2...Kxf4#)**

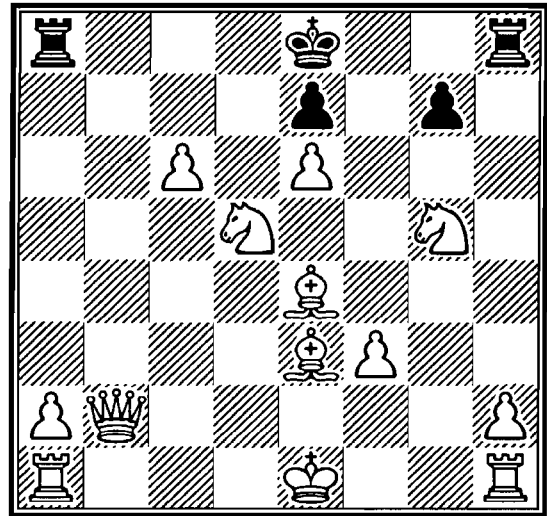
Black Mates

**1...Ke4+ 2.Qxc5 Nd4#**

Black Self-mates

**1...Kxf6+ 2.Qxc5 Rg5+ 3.Qxg5#**

No. 640

*A Lesson in Castling*

*Mate in Two Moves or Three?*

If the Black Queen's Rook has moved:

**1.Qxg7 Kd8 2.Qxh8#**

If the Black King's Rook has moved:

**1.Qb7 Ra7 2.Qc8#**

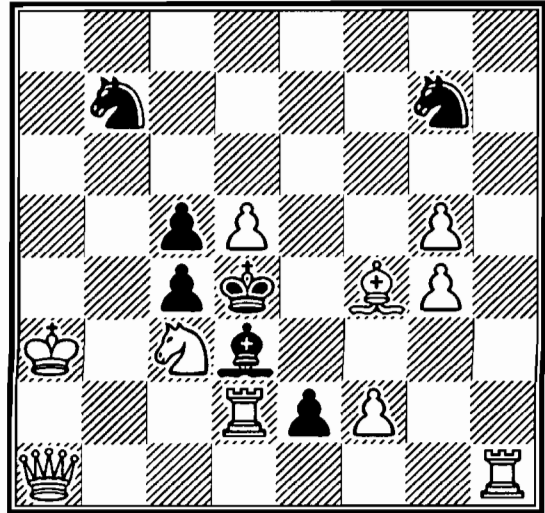
Without reference to previous play:

**1.Rg1 0-0 (1...Kf8 2.Qxg7+ Kxg7 3.Nh7#)  
2.Qxg7+ Kxg7 3.Nf7#**

Cook:

**1.Nh7 Rxh7 (1...Rg8 2.Qb7 Rd8 [2...Ra7  
3.Qc8#] 3.Qxe7#) 2.Qb7 Kf8 3.Qxa8#**

No. 642

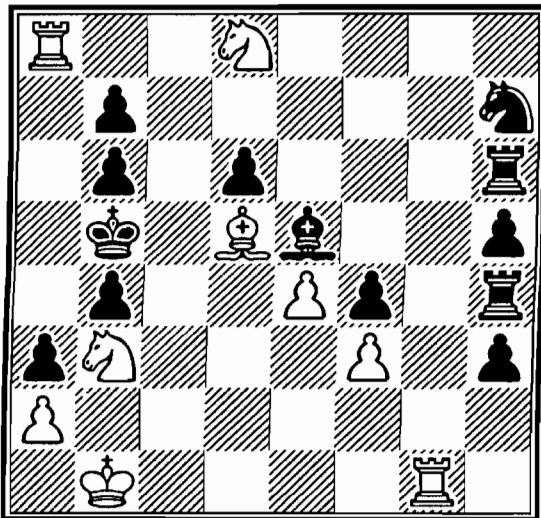


Mate in Three

**1.Rh5 Nxh5 (1...Ne6 2.Nxe2+ Kxd5 3.Qh1#; 1...e1=Q2.Qxe1 Kxc3 3.Qa1 #)2.Qh1 Nxf4 3.Qh8#**

**Cook: 1.Rh3 Nh5 2.Re3 Nd6 (2...Nxf4 3.Re4#) 3.Be5 #**

No. 641

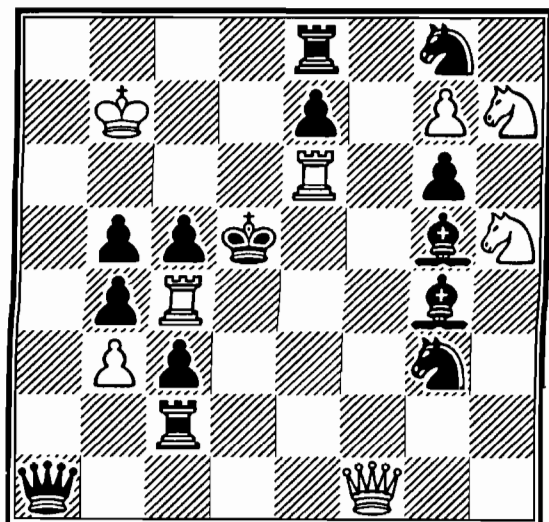


Mate in Four

**1.Rg7 Bxg7 (1...Rg4 2.Ra5+ bxa5 3.Rb7+ Ka6 4.Bc4#) 2.Kc2 Nf6 3.Nd4+ Kc5 4.Ne6 #**

**Cook: 1.Rc1 Bc3 2.Nxb7 h2 3.Nd4+ Bxd4 4.Bc6 #**

No. 643

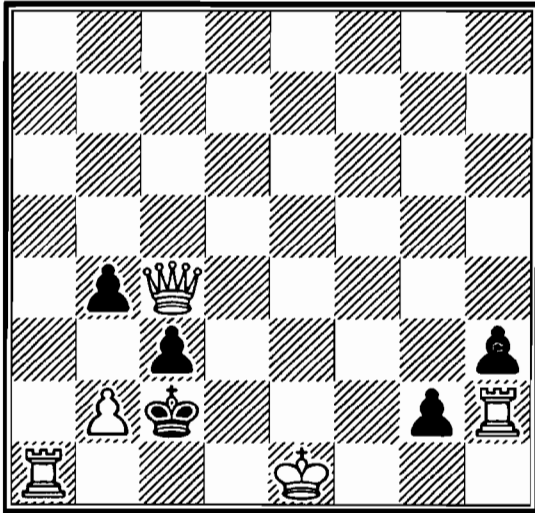


Mate in Three

**1.Rxc5+ Kxc5 (1...Kxe6 2.Qf7+ Kxf7 3.Nxg5#; 1...Kd4 2.Qd3+ Kxd3 3.Rd5#) 2.Qxb5+ Kxb5 (2...Kd4 3.Qc4#) 3.Re5 #**

**Cook: 1.Qd3+ Kxe6 2.Nxg5+ Ke5 3.Rxc5 #**

No. 644

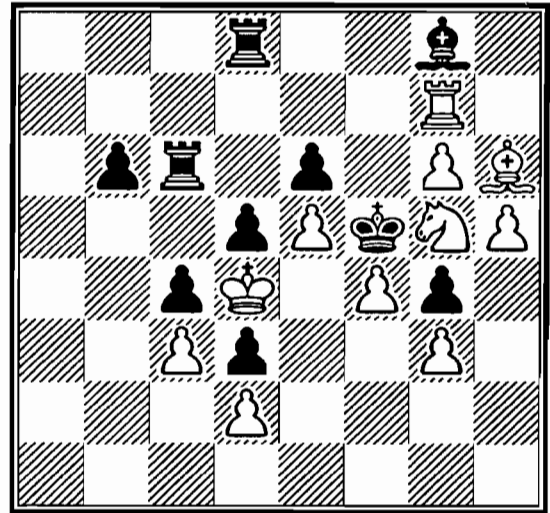


Mate in Two

1.Kf2 g1=Q+ (1...Kxb2 2.Qa2#; 1...Kd2 2.Qe2#) 2.Kxg1#

Cook: 1.Qe6 Kd3 2.0-0-0#

No. 646

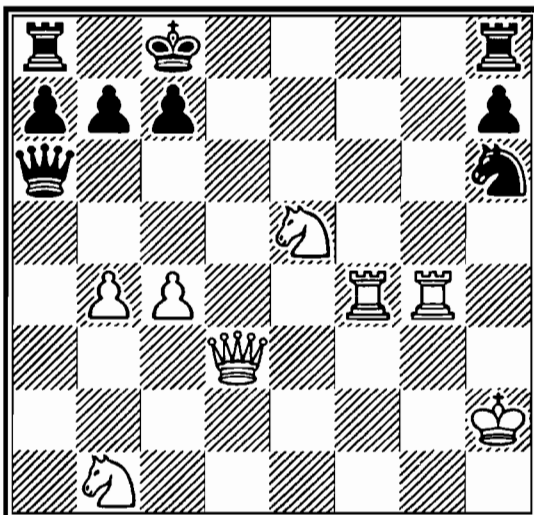


Mate in Five

1.Ra7 b5 2.Ra1 Rb8 3.Rg1 b4 4.Nf3 gxf3 5.g4#

Cook: 1.Nf7 Rf8 2.Rxg8 Rxf7 (2...Rxg8 3.Bg7 Rh8 4.Bxh8 b5 5.Nh6#) 3.gxf7 Rc8 4.Rg5#

No. 645

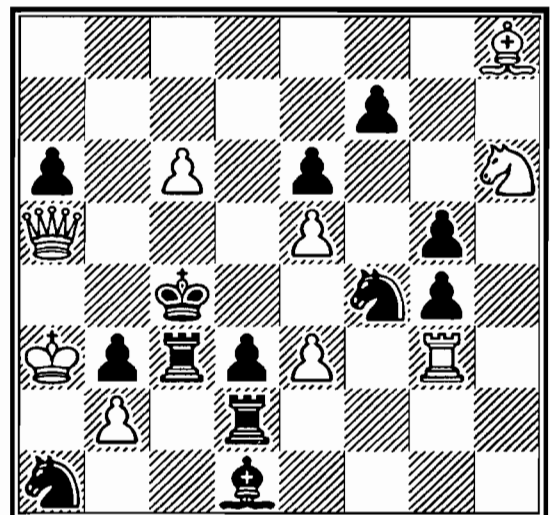


Mate in Six

1.Qh3 Nxc4+ 2.Qxc4+ Kb8 3.Nd7+ Kc8 4.Nb6+ Kb8 5.Qc8+ Rxc8 6.Nd7#

Cook: 1.Rg8+ Rxc8 2.Qh3+ Nxc4+ 3.Qxc4+ Qe6 4.Qxe6+ Kb8 5.Qxc8#

No. 647



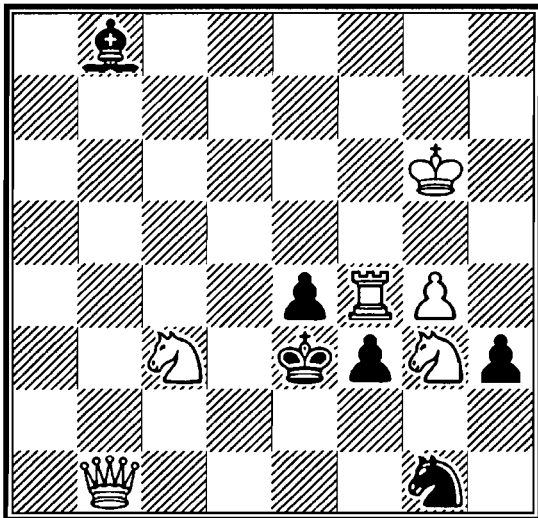
Mate in Four

1.Ka4 Nc2 2.Ng8 Ne2 3.Nf6 Nxe3 4.Qb4#

Cook: 1.Nxf7 Nc2+ 2.Ka4 Nxe3 3.Nd6+ Kd4 4.bxc3#

No. 648 was entered in a contest under the guise of a small boy.

**No. 648**  
*Little Footsteps*



*Mate in Four*

**1.Ncxe4 Kxf4 2.Nf5 f2 (2...Kxg4 3.Nf6+ Kf4 4.Qb4#) 3.Nf6 Kf3 4.Qe4#**

Cooks:

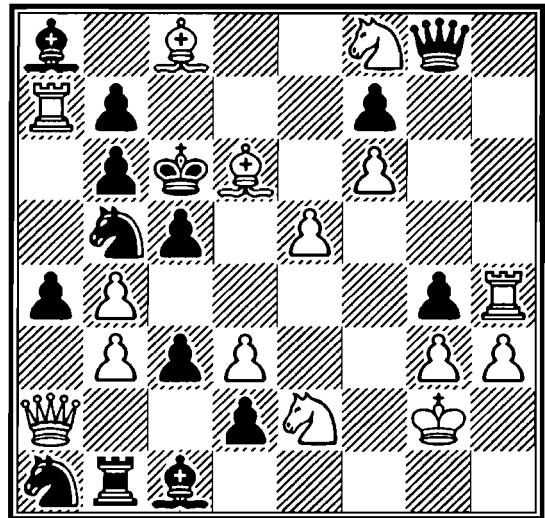
**1) 1.Qf1 Kxf4 2.Nf5 Ke5 3.Qc4 Kf4 4.Qxe4#**

Unsound: no mate after **2...Ne2**

**2) 1.Nd1+ Kd2 (1...Kxf4 2.Qxb8+ Kxg4 3.Nf2+ Kh4 4.Qf4#) 2.Nf1+ Ke2 3.Qc2+ Kxf1 4.Qf2#**

Unsound: no mate after **2...Ke1**

**No. 649**

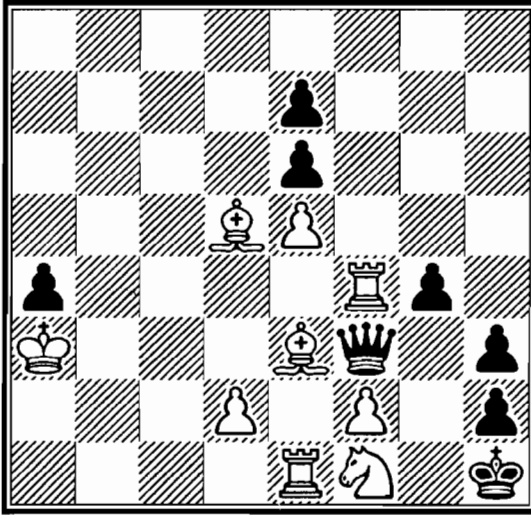


*Mate in Four*

**1.Qxa4 gxh3+ (1...d1=Q 2.Qxb5+ Kxb5 [2...Kd5 3.Qc4+ Kc6 4.b5#] 3.Nd4+ Kxb4 [3...cxd4 4.Bd7#] 4.Ra4#; 1...Nxb3 2.Qxb5+ Kxb5 3.Bd7+ Kxb4 4.Ra4#) 2.Bxh3 d1=Q (2...Qxg3+ 3.Kxg3 Rxb3 4.Bg2#) 3.Qxb5+ Kd5 (3...Kxb5 4.Bd7#) 4.Rd4#**

Unsound: no mate after **1...Nc2**

No. 650

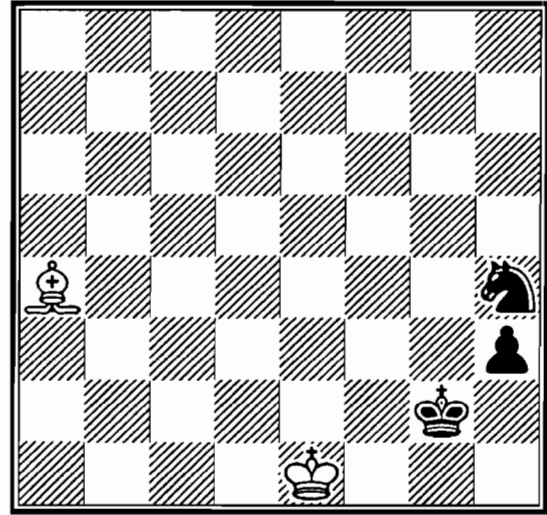


Mate in Three

1.Ba8 Qxa8 (1...Kg2 2.Rxg4+ Kh1 3.Bxf3 #)  
2.Ba7 Qg2 3.Ng3 #

Unsound: no mate after 1...Kg1 2.Rxg4+ Qg2  
3.Ng3+ Qf1

No. 652

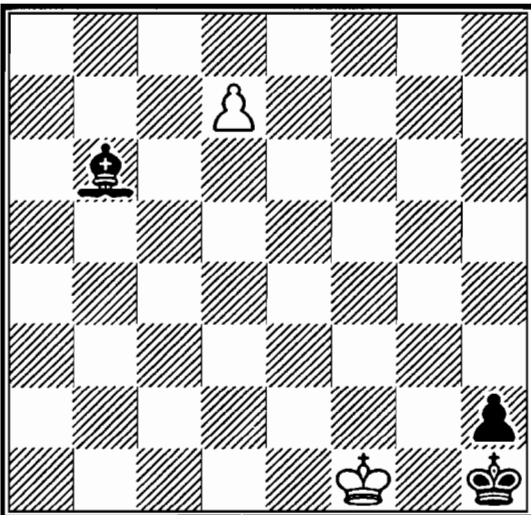


White to play and draw

1.Bd7 h2 2.Bc6+ Kg1 (2...Nf3 3.Ke2 =) 3.Bh1  
Kxh1 4.Kf2 =

Problems without Checkmate

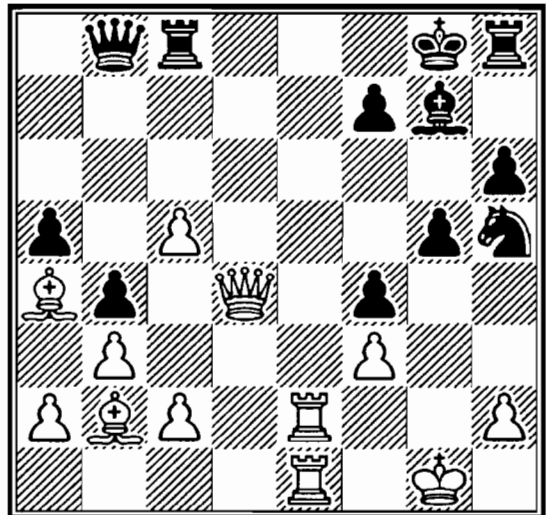
No. 651



Black to play and win

1...Ba5 2.Kf2 Bc7 3.Kf1 Bb6 --

No. 653

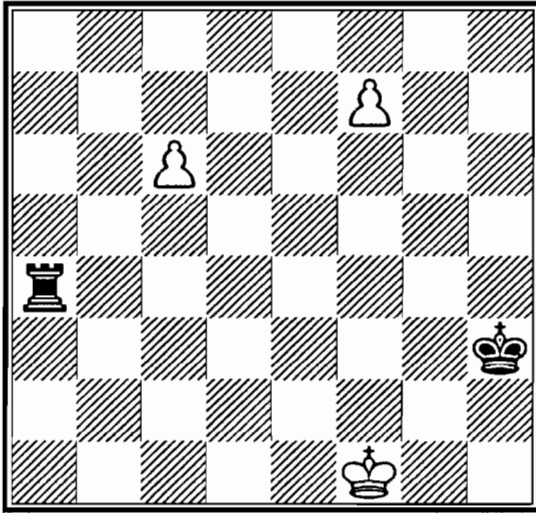


White to Play and Win

1.Re8+ Rxe8 2.Rxe8+ Qxe8 3.Bxe8 Bxd4  
4.Bxd4 Kf8 5.Bd7 Ke7 6.c6 Ra8 7.Bg4 +-



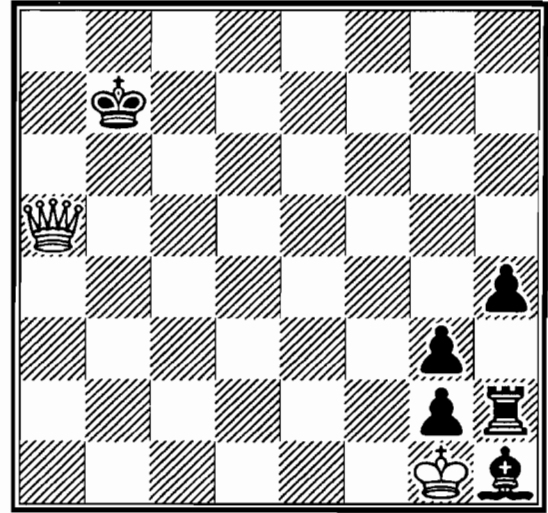
No. 654



White to Play and Win

1.f8=R (1.f8=Q? Rf4+ 2.Qxf4, Stalemate) Kg3  
(1...Rc4 2.Rc8 +-) 2.c7 +-

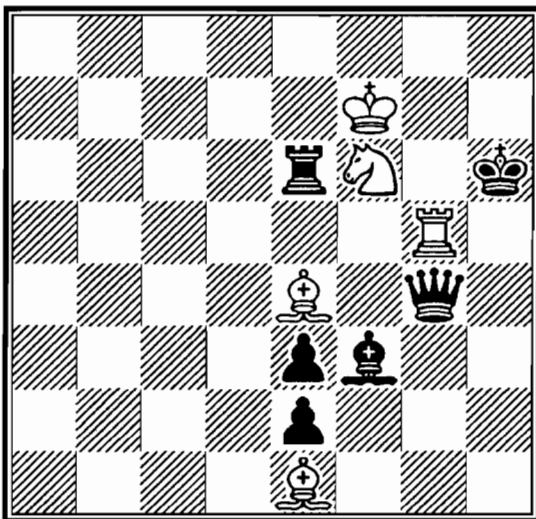
No. 656  
*The Diamond Castle*



White to play and win

1.Qc5 Ka6 2.Qb4 Rh3 3.Qd6+ Ka5 4.Qd2+  
Ka6 5.Qd3+ Kb6 6.Qd8+ Ka6 7.Qc8+ Ka5  
8.Qxh3 +-

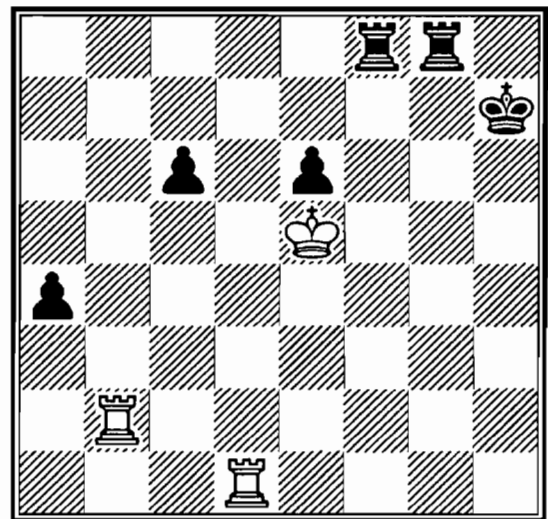
No. 655



White to play and win

1.Rxg4 Rxf6+ 2.Ke7 Re6+ 3.Kxe6 Bxg4+  
4.Kf6 Bh5 5.Bh4 Be8 6.Bg5+ Kh5 7.Bf3 #

No. 657

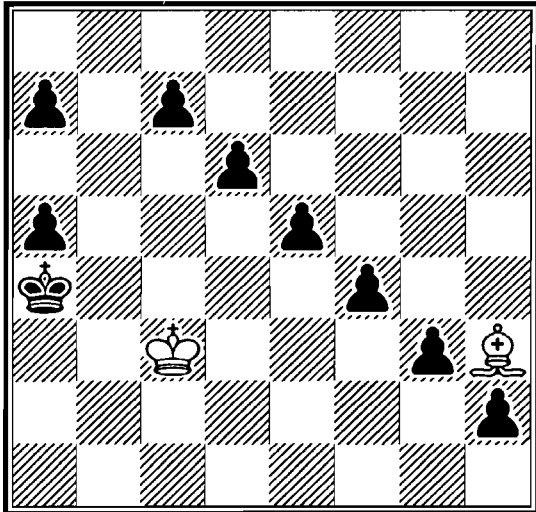


White to play and win

1.Rh1+ Kg7 2.Rg1+ Kf7 3.Rf1+ Ke8 4.Rxf8+  
Kxf8 (4...Rxf8 5.Kxe6 +-) 5.Kf6 +-

Impossible Positions

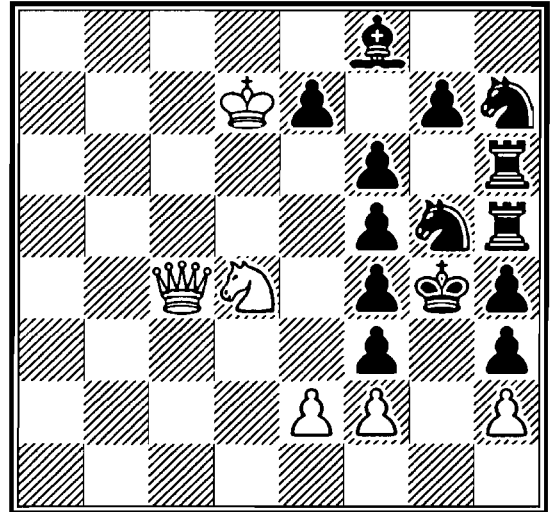
No. 658



*White to play and draw*

**1.Bd7+ Ka3 2.Bc6 Ka2 3.Kc2 a6 4.Bh1 =**

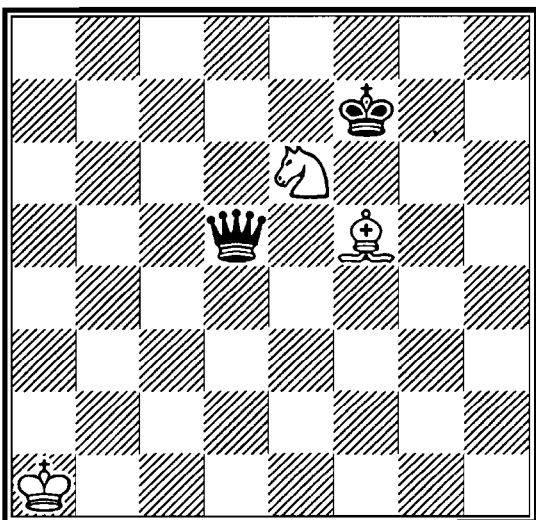
No. 660



*Mate in Five*

**1.Qe6 Nxe6 2.exf3+ Kg5 3.Nxe6+ Kg6 4.Ke8 Rg5 (4...Ng5 5.Nxf8#) 5.Nxf4#**

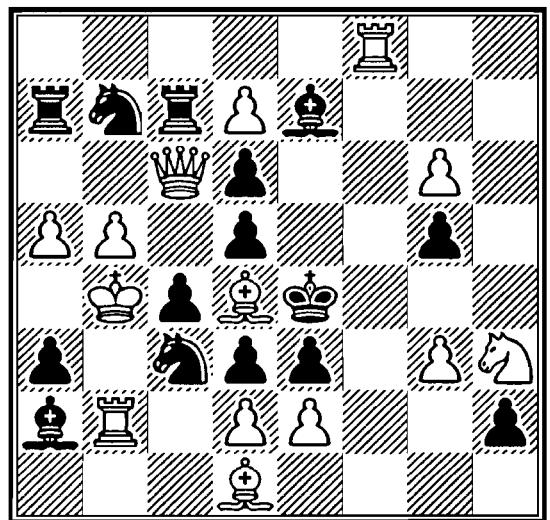
No. 659



*White to try to draw (not forced)*

**1.Bc2 Kxe6 (1...Qxe6 2.Bb3 =) 2.Bb3 Qxb3, Stalemate**

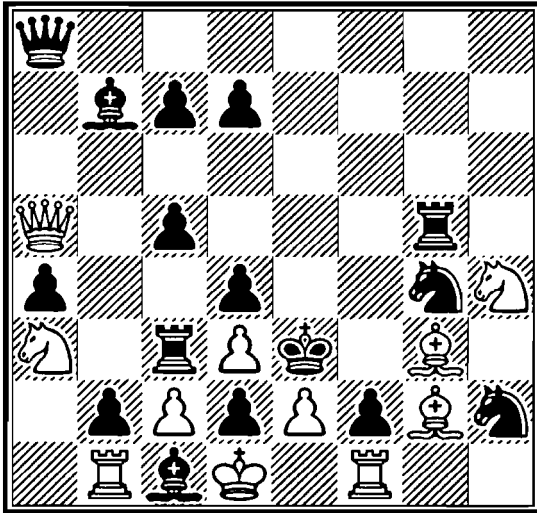
No. 661



*Mate in Five*

**1.dxc3 axb2 2.Nf2+ exf2 3.Qxd5+ Kxd5 4.e4+ Kxe4 (4...Ke6 5.Bg4#) 5.Bf3#**

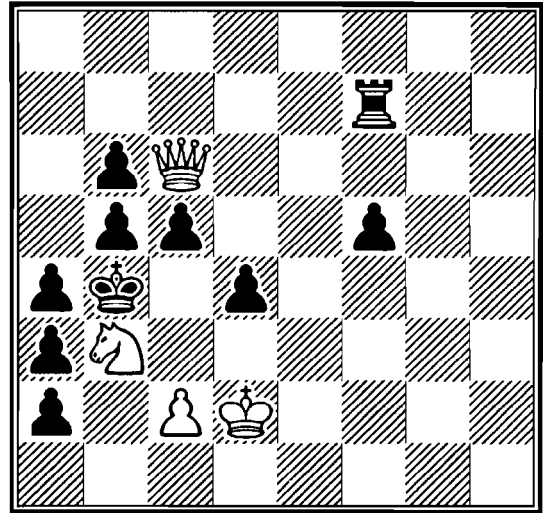
No. 662



Mate in Three

**1.Qxc5** ( $\Delta$  **2.Qxg5#**) **Rgxc5** (1...Rcxc5 **2.c4 Bxg2 3.Nc2#**; 1...Ne5 **2.Qxd4+ Kxd4 3.Bxf2#**; 1...Qg8 **2.Qf5 Rxf5 3.Nxf5#**; 1...Bd5 **2.Qe7+ Be4 3.Qxg5#**) **2.Bd5 Bxd5 3.Nf5#**

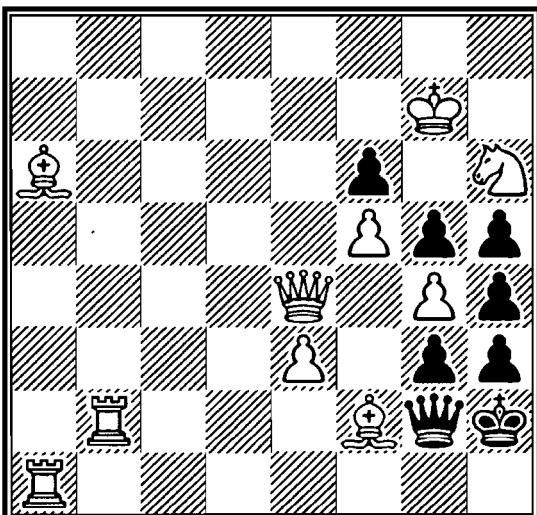
No. 664



Mate in Three

**1.Nxd4 cxd4** (1...Kc4 **2.Qe6+ Kxd4 [2...Kb4 3.Nc6#]** **3.c3#**) **2.c4 bxc4** (2...dxc3+ **3.Qxc3#**) **3.Qxb6#**

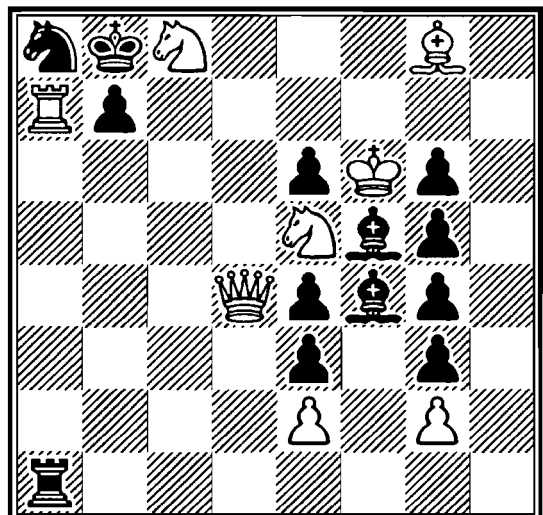
No. 663



Mate in Three

**1.Qa8 Qxa8** (1...gxf2 **2.Qb8+ Qg3 3.Rxf2#**) **2.Bg1+ Kh1 3.Rh2#**

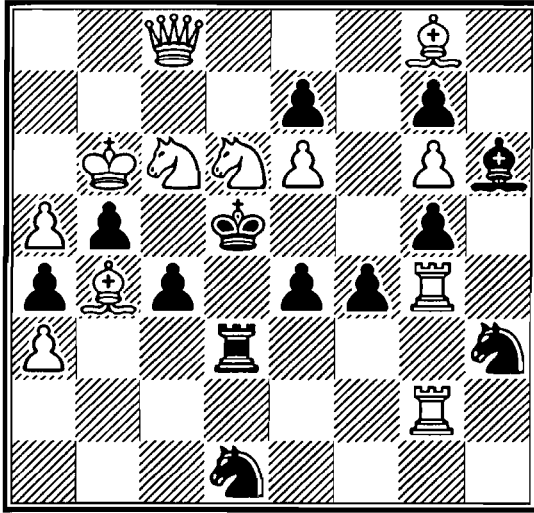
No. 665



Mate in Four

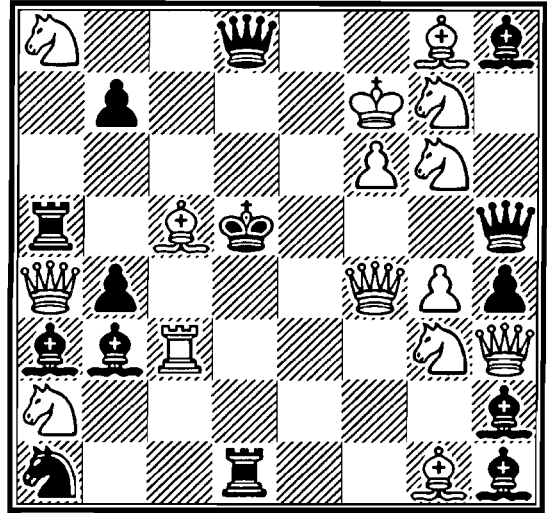
**1.Rxa8+ Rxa8** (1...Kxa8 **2.Nd7 b6 [2...Ra6 3.Qa7+ Rxa7 4.Ncb6#]** **3.Qd5+ exd5 4.Bxd5#**) **2.Na7 Bxe5+** (2...Kc7 **3.Qc5+ Kb8 4.Nd7#**) **3.Kxe5 b5** (3...Kc7 **4.Qd6#**) **4.Qb6#**

No. 666

*Mate in Three*

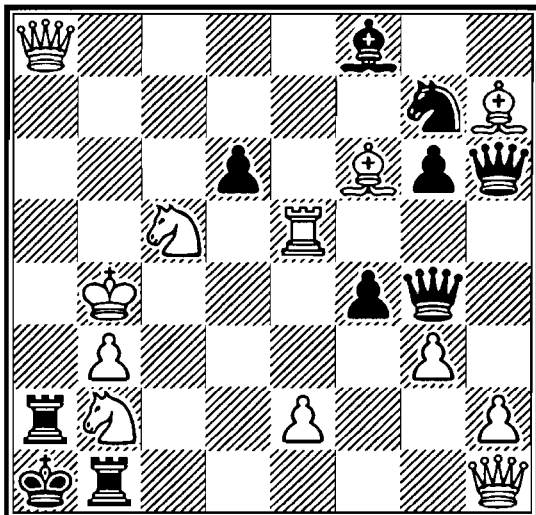
**1.Qa8 Nc3** (1...Ne3 2.Qa6 Nxf4 3.Qxb5#;  
 1...f3 2.Rxe4 exd6 3.Ne5#; 1...Rd4 2.Nb8+  
 Ke5 3.Nd7#; 1...Ng1 2.Rxg5+ Bxg5 3.Rxg5#)  
**2.Qf8 e3 3.Qf5#**

No. 668

*Mate in Two*

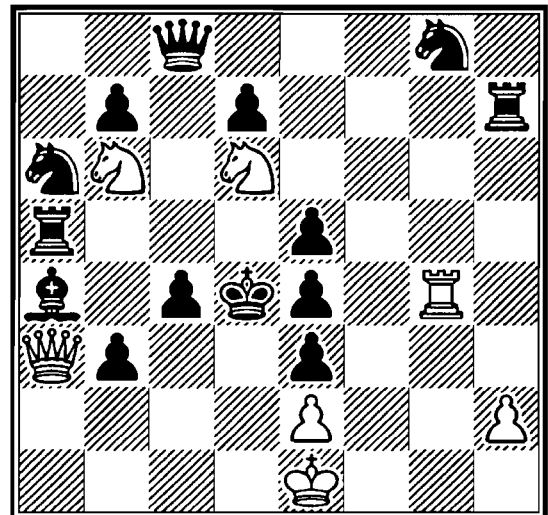
**1.Bf8 Rxa4** (1...Qxg6+ 2.Kxg6#; 1...b6  
 2.Qc6#; 1...Bxa4 2.Qc4#) **2.Rc5#**

No. 667

*Mate in Two*

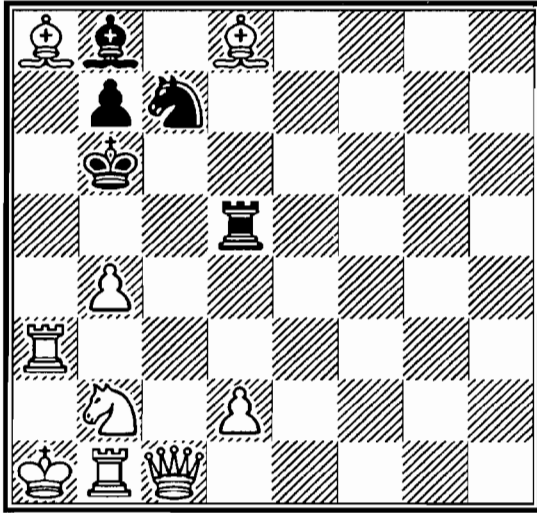
**1.Nc4 Rxa8** (1...Qf5 2.Rxf5#) **2.Qxa8#**

No. 669

*Mate in Three*

**1.Qc1** ( $\Delta$  2.Qxe3+ Kxe3 3.Rxe4#) **Kc5**  
 (1...Rh3 2.Nxe4 Nf6 3.Qc3#) **2.Qxc4+ Kxb6**  
**3.Nc8#**

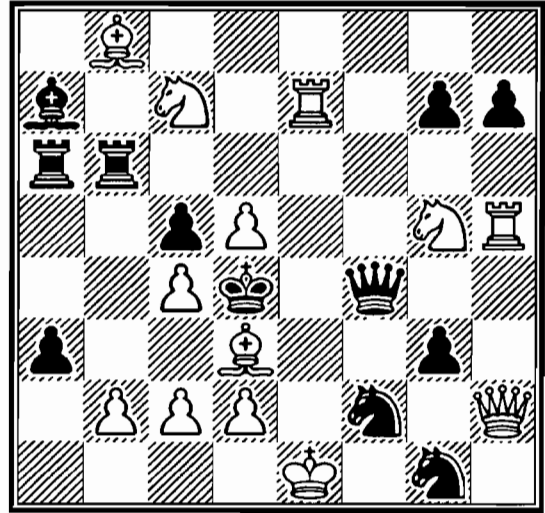
No. 670



Mate in Three

1.d4 Rh5 (1...Ra5 2.Rxa5 Ba7 3.Qxc7#;  
1...Kb5 2.Ra5+ Kb6 [2...Kxb4 3.Nc4#]  
3.Na4#) 2.b5 Rxb5 3.Qh6 #

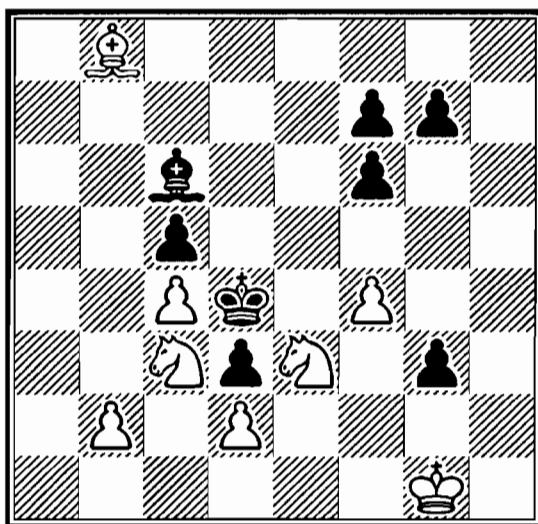
No. 672



Mate in Four

1.Qxf2+ Qxf2+ (1...gxf2+ 2.Kf1 Qf5 3.Rh4+  
Qg4 4.Rxg4#) 2.Kd1 Qe1+ (2...Qxd2+  
3.Kxd2 Nf3+ 4.Nxf3 #; 2...Qf5 3.Rh4+ Qf4  
4.Rxf4 #; 2...Qf1+ 3.Bxf1 axb2 4.c3 #) 3.Rxe1  
Re6 4.Nf3 #

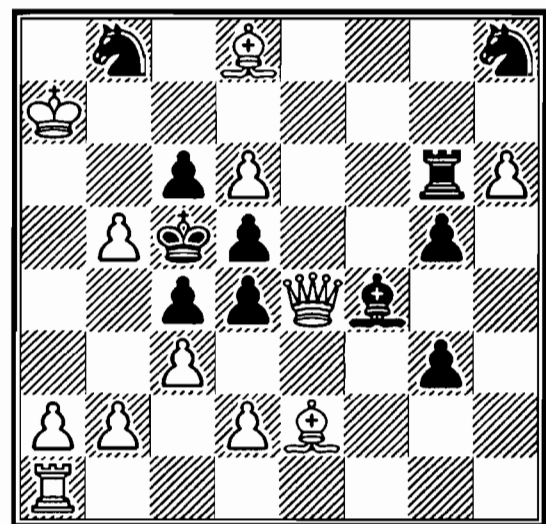
No. 671  
Stuck Steinitz



Mate in Four

1.Bd6 (Δ 2.Bf8 b2 3.Bxg7 Bb7 4.Bxf6#)  
Bh1 (1...g5 2.b3 Bd7 3.Be7 gxf4 4.Bxf6#)  
2.b3 g6 3.Be7 g2 4.Bxf6 #

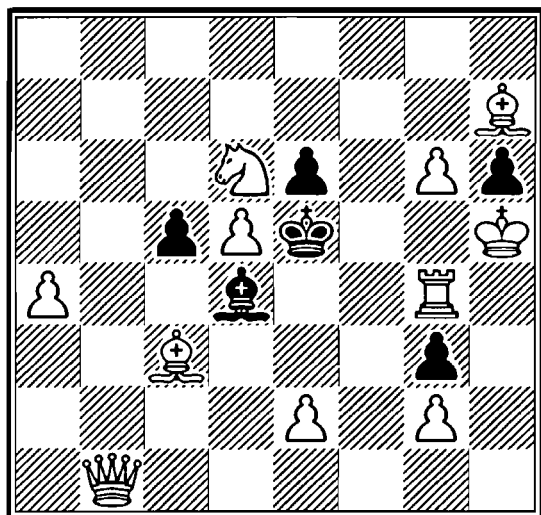
No. 673



Mate in Five

1.Qxd4+ Kxd6 2.Qc5+ Kxc5 3.Be7+ Rd6  
4.b4+ cxb3 5.d4 #

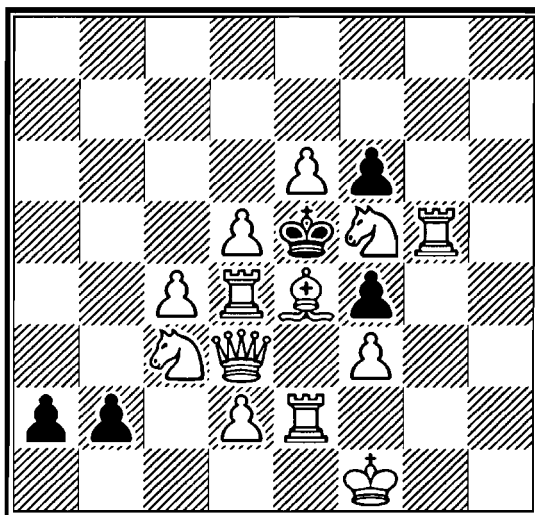
No. 674



Mate in Three

**1.Qb6 Kxd5** (1...Kf6 2.Nf5 Kxf5 3.Qxe6#; 1...Bxc3 2.Ne8 exd5 3.Qf6#; 1...exd5 2.Nf7+ Kf5 3.g7#; 1...c4 2.Bxd4+ Kxd5 3.Qc5#) **2.Ne4 Be5 3.Qxc5#**

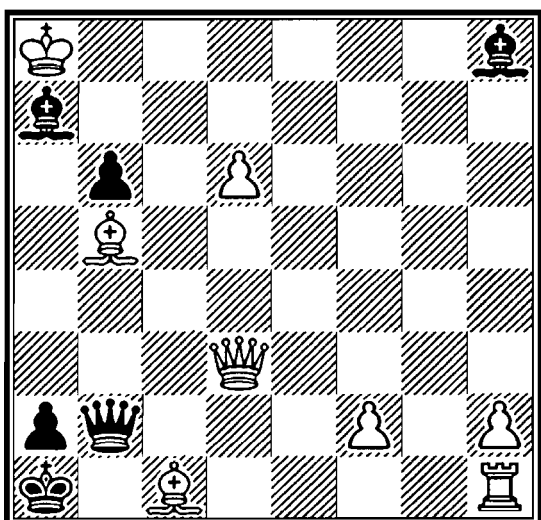
No. 676



Mate in Three

**1.Rg3 fxc3** (1...b1=Q+ 2.Qxb1 axb1=Q+ 3.Bxb1#) **2.f4+ Kxf4 3.Qxg3#**

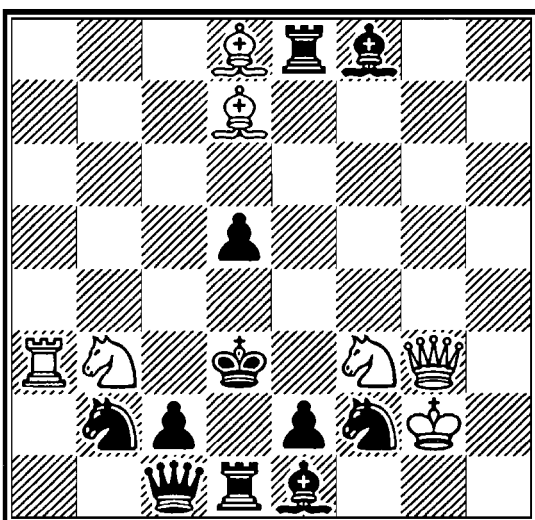
No. 675



Mate in Three

**1.Qh7 Bb8** (1...Bc3 2.Bd2+ Qb1 3.Bxc3#; 1...Bg7 2.Bh6+ Qc1 3.Bxg7#) **2.Qxh8 Qxh8 3.Ba3#**

No. 677

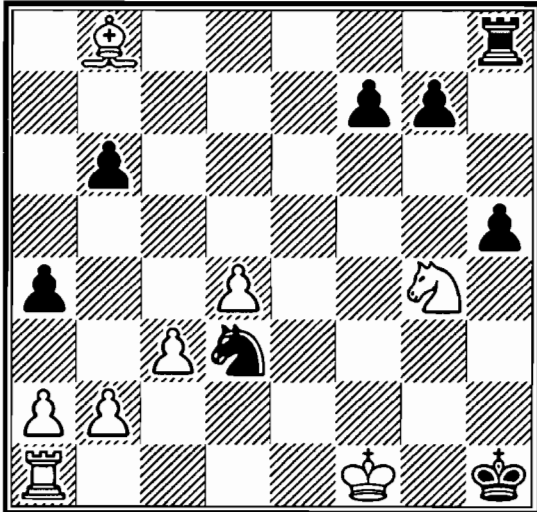


Mate in Two

**1.Be7 Rxe7** (1...Bxe7 2.Nfd2#; 1...Ke4 2.Nc5#) **2.Nbd2#**

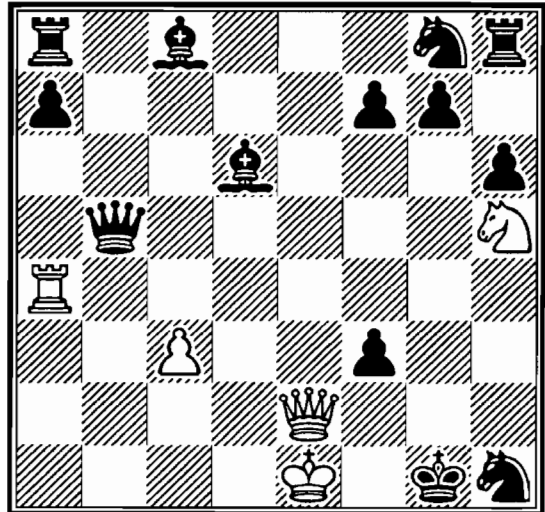
Various Irregular Problems

No. 678



White retracts a move and mates

No. 680

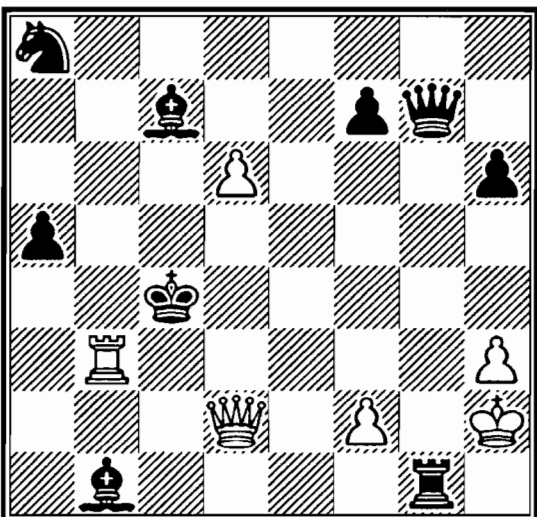


White retracts a move and mates

White has just played **1.axb8=B**, capturing Black's dark-squared Bishop. Instead, replace the pieces and play **1.a8=B#**

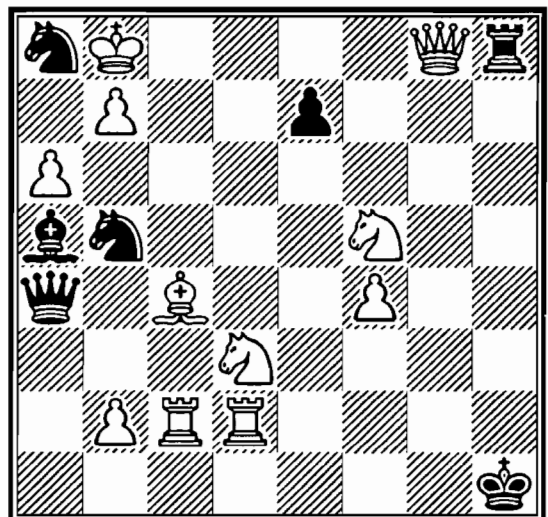
White has just played **1.R1a4**. Instead, replace the piece and play **1.0-0-0#**

No. 679



White retracts a move and mates

No. 681

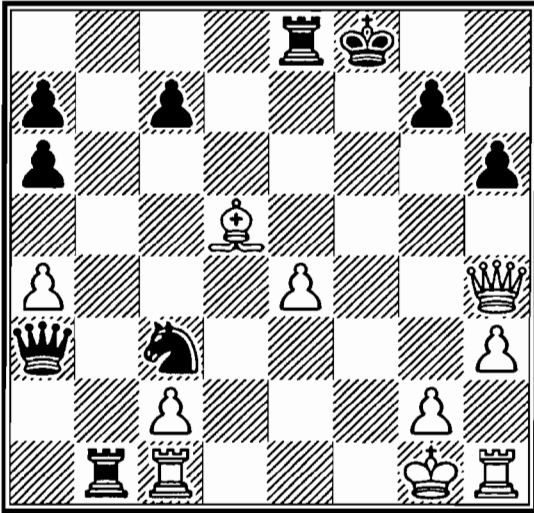


Mate in One

After **1...d5**, White has just played **2.exd6** (*en passant*). Instead, replace the pieces and play **2.Qc3#**

**1.bxa8=B#**

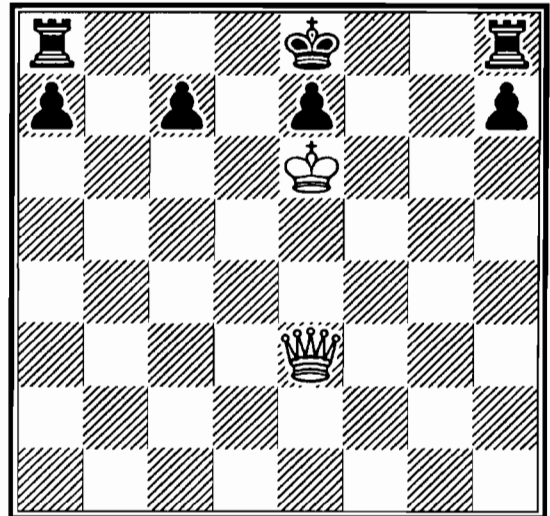
No. 682



*Mate in Half a Move*

White completes the move **1.0-0#**

No. 684

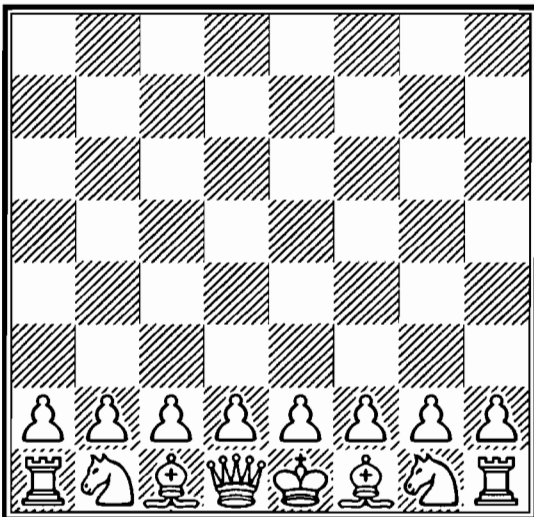


*Mate in Three  
according to Black's previous play*

If the Queen's Rook has previously moved:  
**1.Qg5 Kd8** (1...Kf8 2.Qxe7+ Kg8 3.Qf7#)  
**2.Qd5+ Kc8 3.Qxa8#**

If the King's Rook has previously moved:  
**1.Qd4 Rg8 2.Qd7+ Kf8 3.Qxe7#**

No. 683



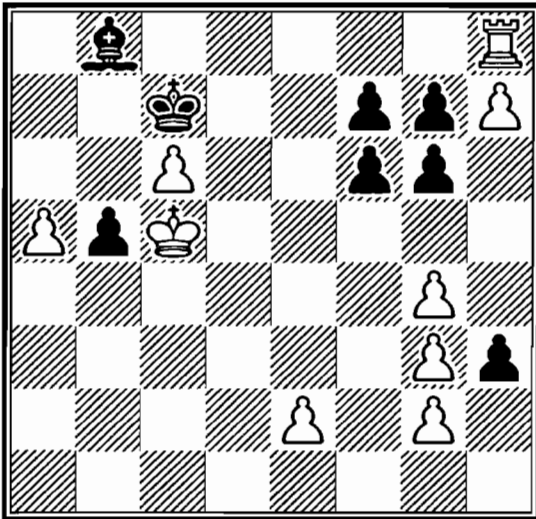
*Place the Black King on the board so that he  
can be mated in three moves*

Place the King on *h4*.

**1.d4 Kg4** (1...Kh5 2.Qd3 Kh4 [2...Kg4  
3.Qh3#] 3.Qh3#) **2.e4+ Kh4 3.g3#**



No. 685  
Spectrum Analysis



Mate in How Many?

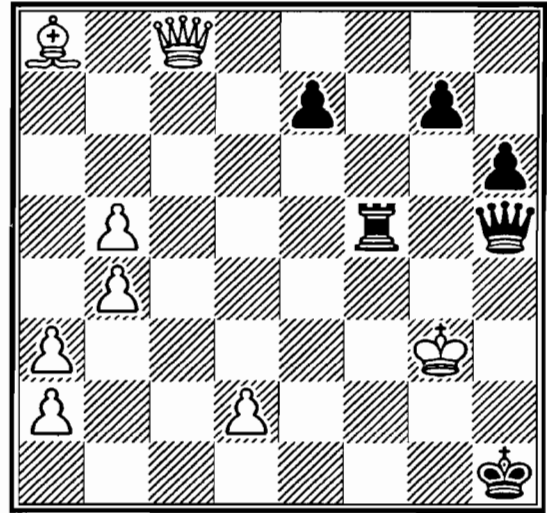
Mate in Three:

**1.Rxb8 Kxb8 (1...hxg2 2.Rb7+ Kc8 3.h8=Q#)**  
**2.Kb6 Kc8 3.h8=Q#**

Mate in One:

**1.axb6# (en passant)**

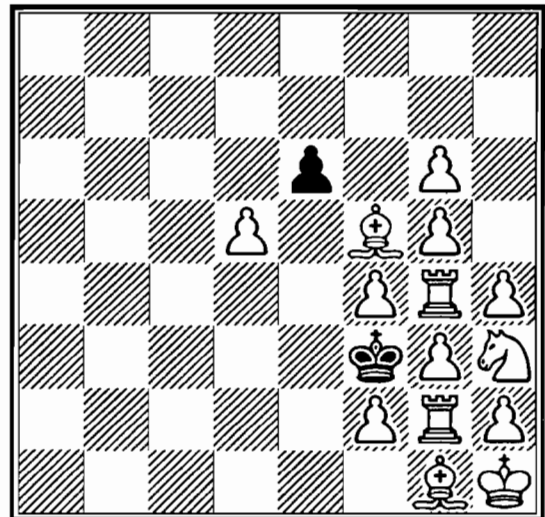
No. 686  
The No-move Problem



Black resigns  
What was White's last move?

Previous to White's next to last move, White had a pawn on g2, with the White King on f3, and Black had a pawn on f4. Then White played **1.g4 fxg3+ 2.Kxg3+**, producing the diagrammed position.

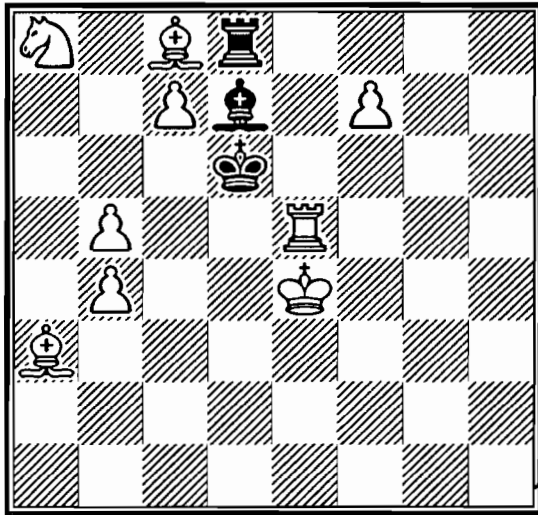
No. 687



Which mates in Four?

**1...exf5 2.d6 fxg4 3.d7 gxh3 4.d8=Q hxg2#**

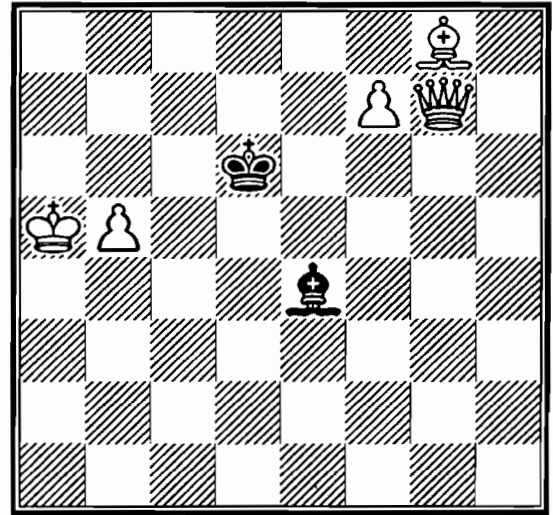
No. 688



Mate in Three Moves

1.cxd8=P (promote to dummy pawn) Bf5+  
 (1...Bc6+ 2.bxc6 Kxc6 3.b5#; 1...Bxc8  
 2.f8=Q+ Kd7 3.Qe7#) 2.Rxf5 Ke7 3.f8=Q #

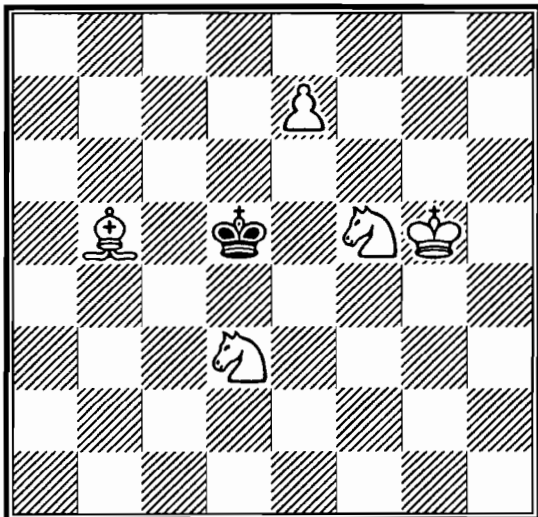
No. 690



Mate in One

1.f8=Q #

No. 689

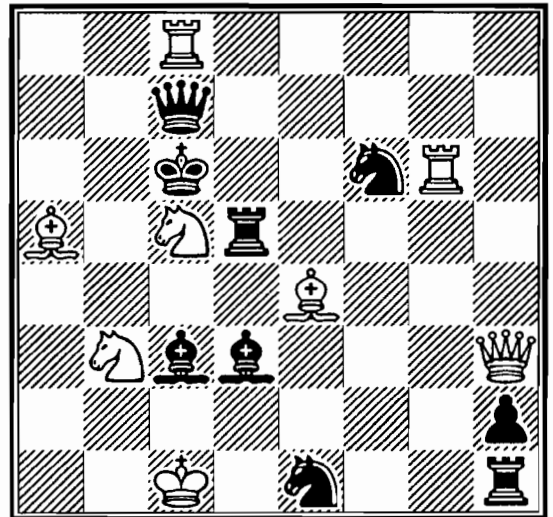


White mates in Two or  
 White mates in Three

Mate in Two:  
 1.e8=B Ke4 (1...Ke6 2.Bc6#) 2.Bc6 #

Mate in Three:  
 1.Kh5 Ke4 2.e8=Q+ Kxf5 (2...Kf3 3.Bc6#;  
 2...Kd5 3.Qc6#) 3.Qe5 #

No. 691

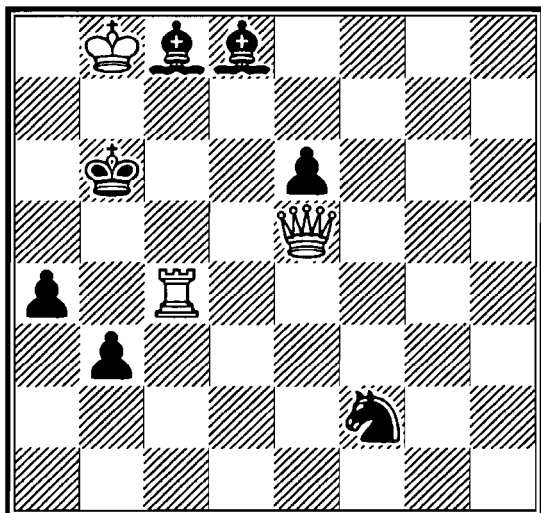


Each side, with the move, mates in one

White to move:  
 1.Qd7 #

Black to move:  
 1...Ng2 #

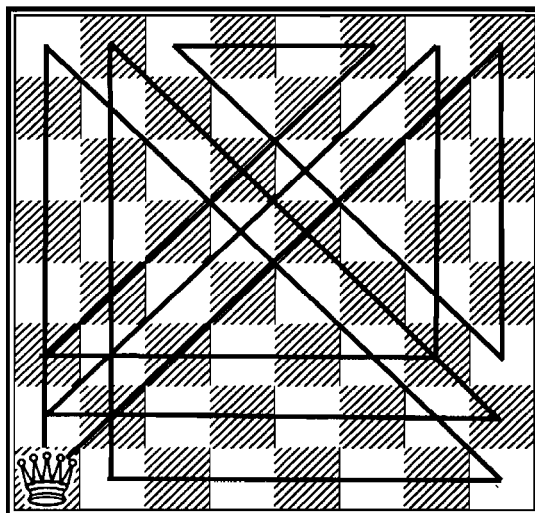
No. 692



*Black moves, then White mates in Four*

1...Nd3 (1...Ne4 2.Qxe4 Bc7+ 3.Rxc7 [3.Kxc8 Ka6 4.Qb7+ Ka5 5.Rc5#] Ka6 4.Qxa4+ Kb6 5.Rc6#) 2.Qd6+ Ka5 3.Ka7 Bb7 4.Qb4+ Nxb4 5.Rc5#

No. 694

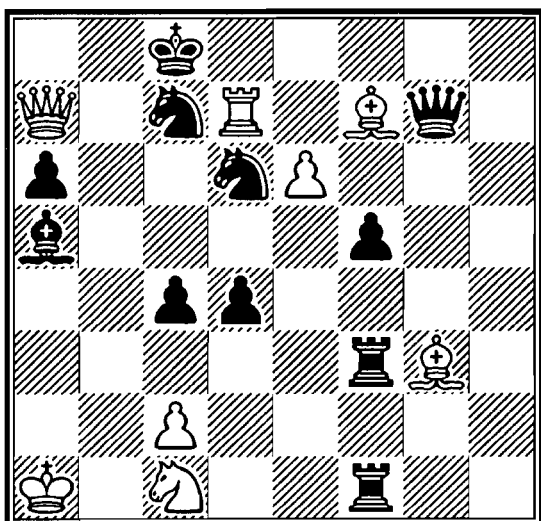


*The Queen's Tour in Fourteen Moves (#1)*

Place the Queen on the board, and in fourteen moves return it to that square, having passed over all sixty-four squares.

No. 693

*Double Entendre*

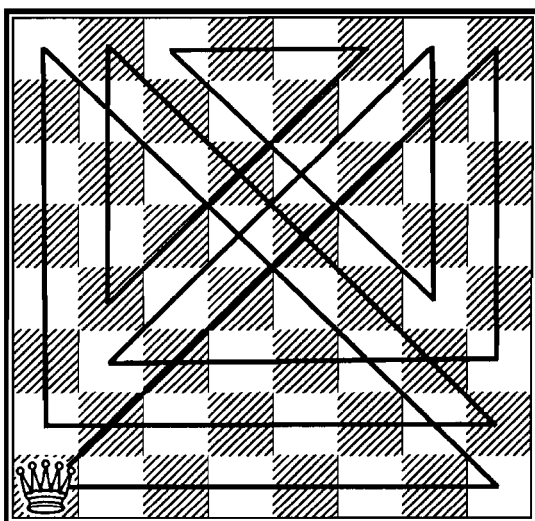


*White or Black Mates in Four*

White: 1.Rd8+ Kxd8 2.Qb8+ Ke7 3.Qf8+ Qxf8 (3...Kxf8 4.Bxd6#) 4.Bh4#

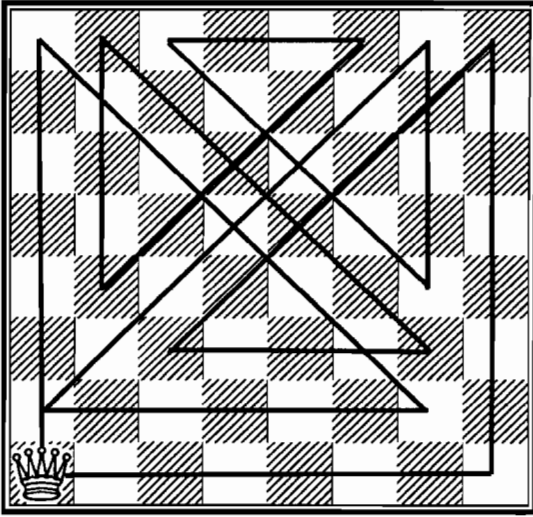
Black: 1...Rxc1+ 2.Ka2 Ra3+ 3.Kb2 Bc3+ 4.Kxa3 Ra1#

No. 695



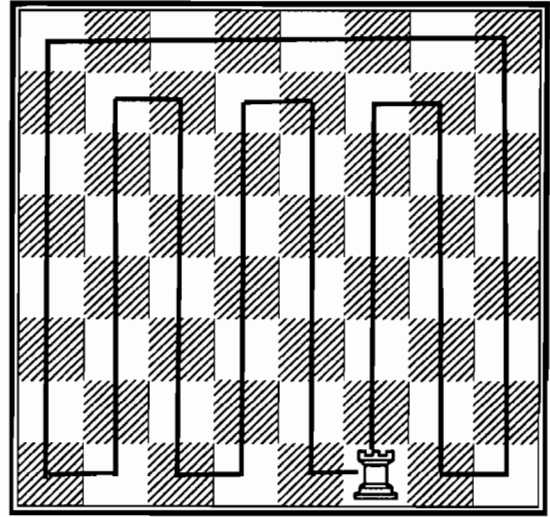
*The Queen's Tour in Fourteen Moves (#2)*

No. 696



*The Queen's Tour in Fourteen Moves (#3)*

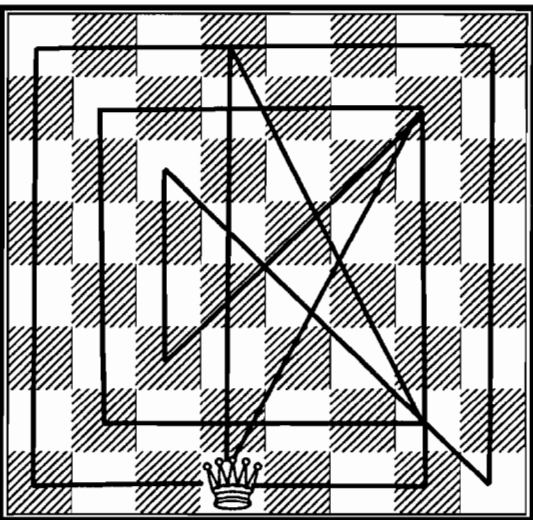
No. 698



*The Rook's Tour in Sixteen Moves*

Place the Rook so that it returns to that square in sixteen moves, having passed over all sixty-four squares only once.

No. 697

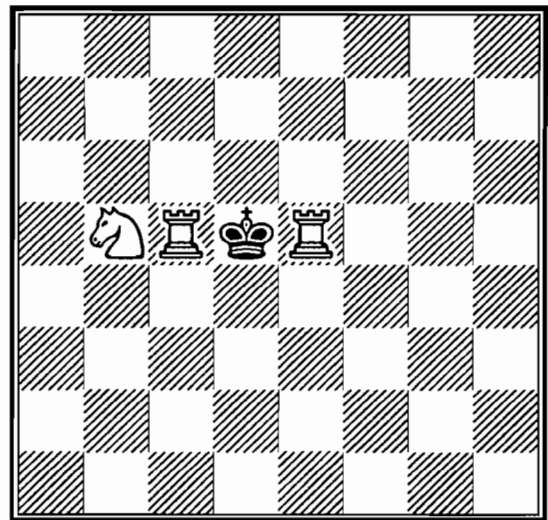


*A Trick Tour*

Pass the Queen over the center point of each square in fourteen straight moves, returning to its starting point.

As seen in Nos. 694-696, a Queen's Tour from d1 is impossible without resorting to non-chess moves.

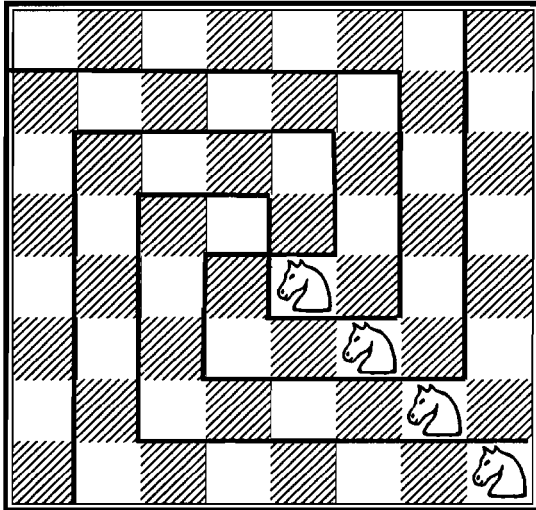
No. 699



*A Casual Mate*

Demonstrate checkmate in the middle of the board, using only a Knight and two Rooks.

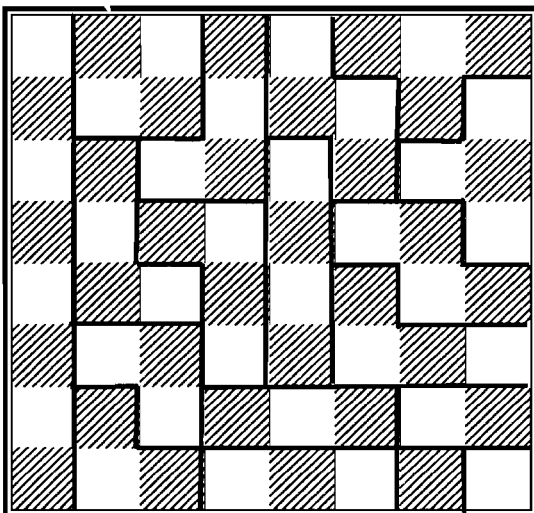
No. 700



*Seperate Quarters*

Divide the chess board, on the lines, into four exactly equal parts, so that there shall be one of the diagrammed Knights in each of the parts.

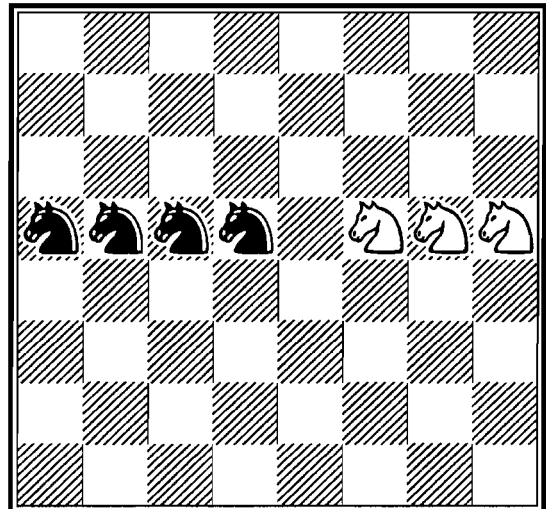
No. 701



Into how many pieces can a chess board be divided, on the lines, so that every piece will be different in shape or color?

There are eighteen different possibilities, as shown in the diagram.

No. 702

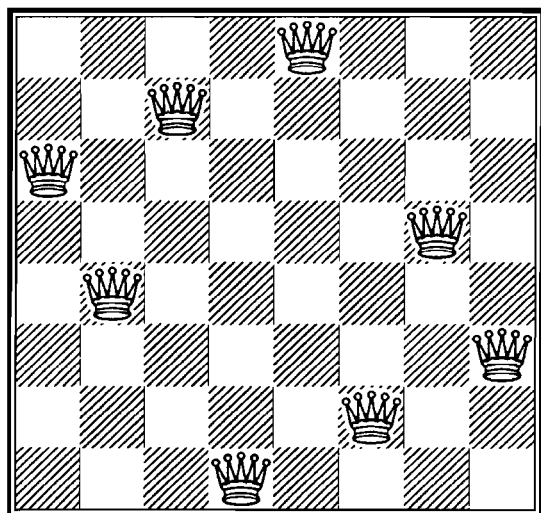


*Crossing the Danube*

Switch the Knights from the Kingside to the Queenside, without moving backwards or ever getting two Knights on the same file.

Irrespective of color, play to the vacant file from the files given as follows: **f,d,c,e,g,h, f,d,b,a,c,e,g,f,d,b,c,e,d**

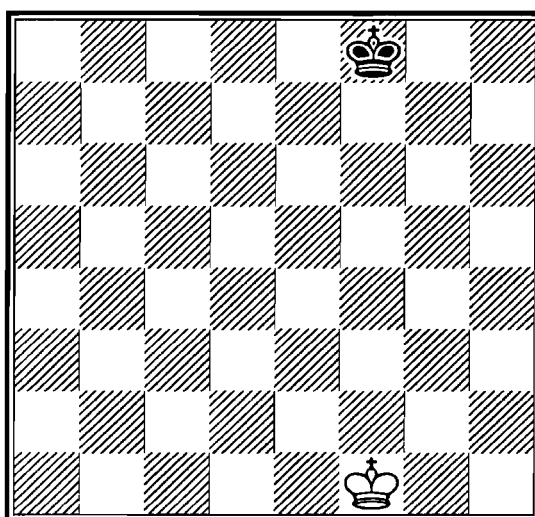
No. 703



In placing eight Queens on the board so that none are attacked, which square must always be occupied?

The square *d1*.

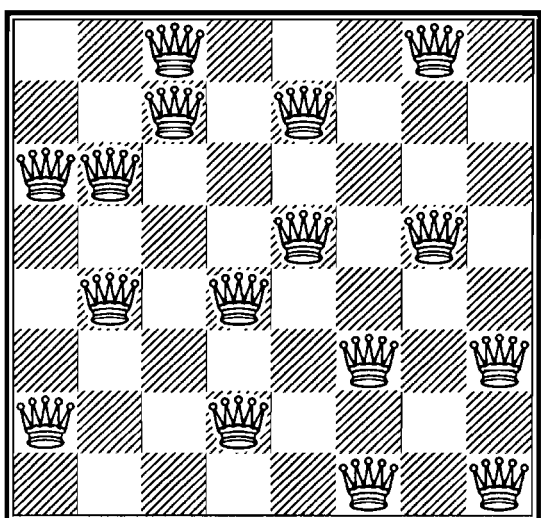
No. 705



In how few moves can this position be obtained in actual play?

1.e4 d5 2.exd5 Qxd5 3.Qh5 Qxa2 4.Qxh7 Qxb1 5.Qxg7 Rxh2 6.Rxa7 Rxc2 7.Rxb7 Rxg1 8.Rxc7 Qxb2 9.Rxc8+ Kd7 10.Rxb8 Rxb8 11.Bxb2 Rxb2 12.Rxg1 Rxc2 13.Qxf7 Rxd2 14.Qxe7+ Kxe7 15.Rxg8 Rxf2 16.Rxf8 Rxf1+ 17.Kxf1 Kxf8

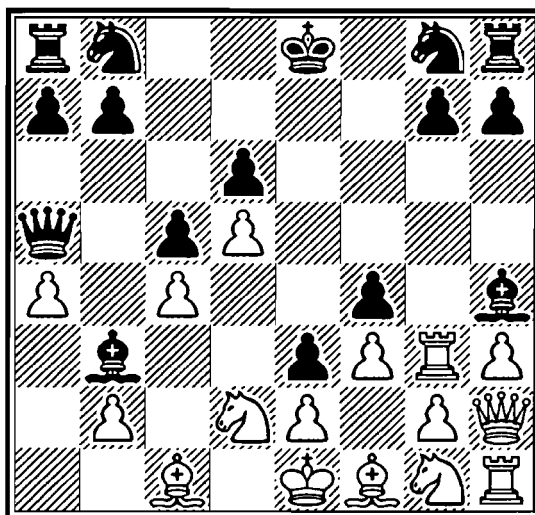
No. 704



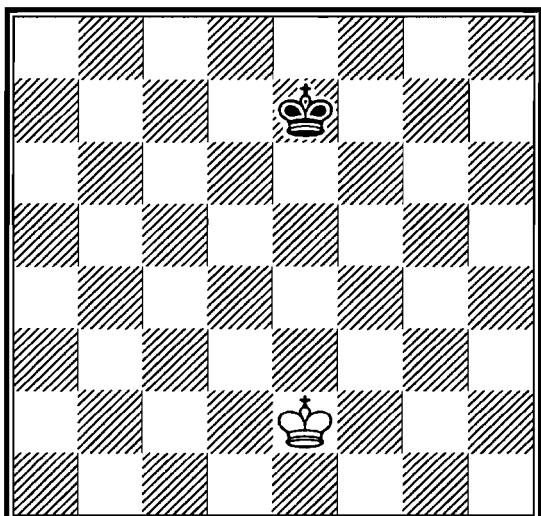
Place sixteen Queens on the board so that no three shall be in line in any possible direction.

There are many solutions, but the diagrammed position is the only one possible in which two Queens are situated in the middle of the board.

No. 707



No. 706



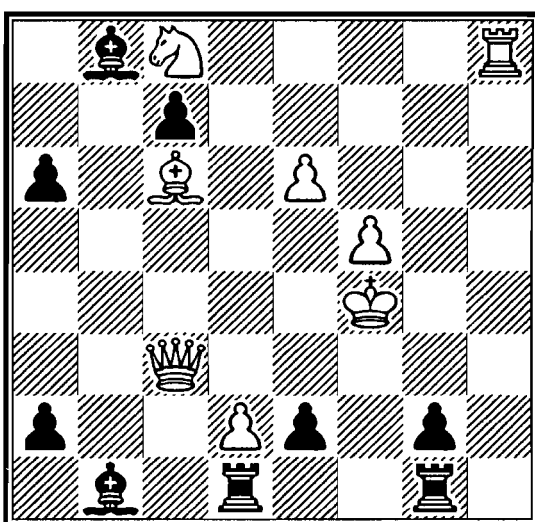
In how few moves can this position be attained in actual play?

1.c4 d5 2.cxd5 Qxd5 3.Qc2 Qxg2 4.Qxc7 Qxg1 5.Qxb7 Qxh2 6.Qxb8 Qe5 7.Qxc8+ Rxc8 8.Rxh7 Qxb2 9.Rxb8 Qxa2 10.Rxg8 Qxd2+ 11.Kxd2 Rxc1 12.Rxg7 Rxb1 13.Rxf7 Rxf1 14.Rxf8+ Kxf8 15.Rxa7 Rxf2 16.Rxe7 Rxe2+ 17.Kxe2 Kxe7

White is stalemated after 12 moves, with no exchanges! How?

1.d4 d6 2.Qd2 e5 3.a4 e4 4.Qf4 f5 5.h3 Be7 6.Qh2 Be6 7.Ra3 c5 8.Rg3 Qa5+ 9.Nd2 Bh4 10.f3 Bb3 11.d5 e3 12.c4+ f4, Stalemate.

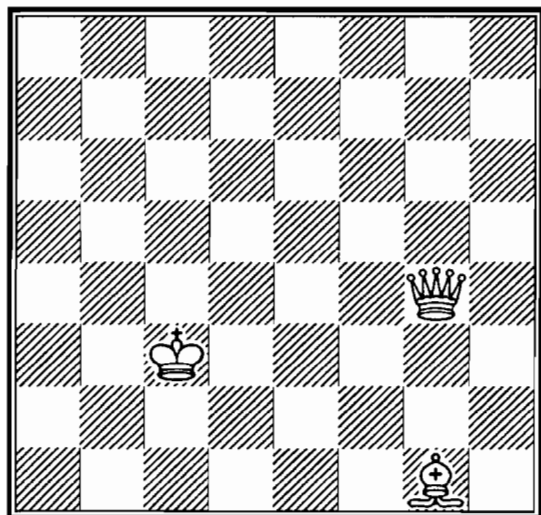
No. 708



On how many squares would the Black King be mated?

Thirty-six (21 pure mates, and the remaining 15 include 3 [d7, e8, h3] impossible positions).

No. 709

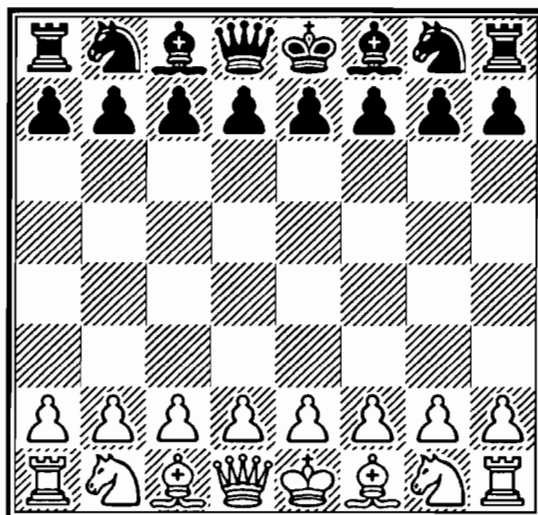


Four Puzzles

- 1) Place the Black King where he would be stalemated.
- 2) Place the Black King where he would be checkmated.
- 3) Place the Black King where he would be mated in one.
- 4) Place the Black King where he would never be mated.

- 1) = h1
- 2) = e3
- 3) = a8
- 4) = g7

No. 710

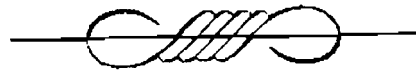


Five Puzzles from the Starting Position

- 1) If both parties make the same moves, how can White mate in four moves?  
**1.c4 c5 2.Qa4 Qa5 3.Qc6 Qc3 4.Qxc8#** or  
**1.d4 d5 2.Qd3 Qd6 3.Qh3 Qh6 4.Qxc8#**
- 2) If both parties make the same moves, how can White self-mate in eight moves?  
**1.e4 e5 2.Ke2 Ke7 3.Ke3 Ke6 4.Qf3 Qf6 5.Ne2 Ne7 6.b3 b6 7.Ba3 Ba6 8.Nd4+ exd4#**
- 3) How can discovered checkmate be effected in four moves?  
**1.f3 e5 2.Kf2 h5 3.Kg3 h4+ 4.Kg4 d5#**
- 4) How might a stalemate be reached in ten moves?  
**1.e3 a5 2.Qh5 Ra6 3.Qxa5 h5 4.Qxc7 Ra6 5.h4 f6 6.Qxd7+ Kf7 7.Qxb7 Qd3 8.Qxb8 Qh7 9.Qxc8 Kg6 10.Qe6 Stalemate.**
- 5) How might a perpetual check be reached in three moves?  
**1.f4 e5 2.Kf2 Qf6 3.Kg3**, and Black can force a perpetual.



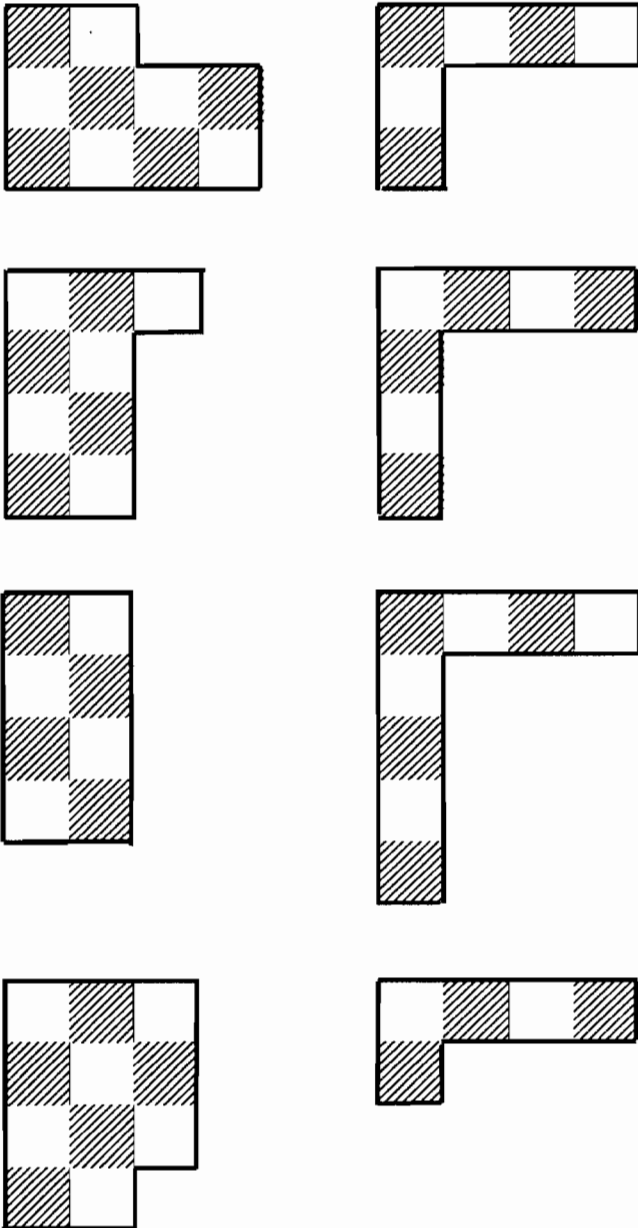
# Part VI



## **Selected Mathematical Puzzles**



No. 1  
*A Battle Royal*

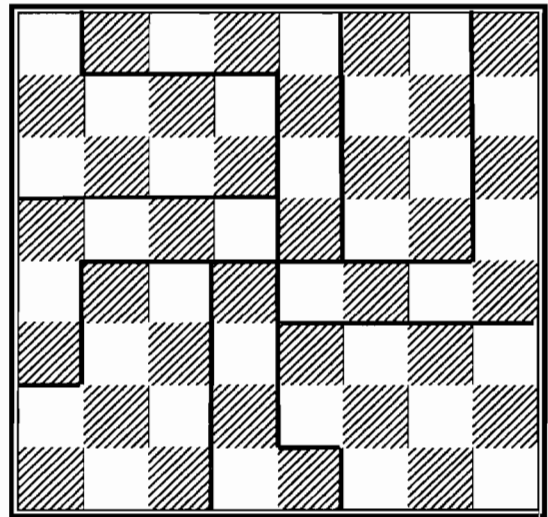


In the history of France is told an amusing story of how the Dauphin saved himself from an impending checkmate, while playing chess with the Duke of Burgundy, by smashing the chess board into eight pieces over the Duke's head. It is a story often quoted by chess writers to prove that it is not always politic to play for a win, and has given rise to a strong line of attack in chess known as the King's Gambit.

Smashing the chess board into eight pieces was the feature which always struck my youthful fancy because it might possibly contain the

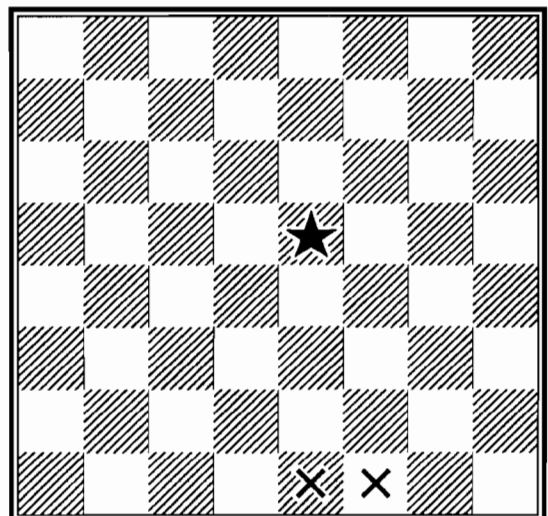
elements of an important problem. Can you reassemble the eight pieces to form a perfect chess board? The restriction to eight pieces does not give scope for great difficulty or variety, and so the puzzle is a simple one. It is given, however, to teach a valuable rule which should be followed in the construction of puzzles of this kind.

**Solution**



By giving no two pieces the same shape, other solutions to the puzzle are prevented, and the feat is much more difficult to accomplish.

No. 2  
*Military Tactics*



Show how a military division could enter one of the gates ("×"), march across all sixty-four squares, and leave by the other gate after passing under the triumphal arch ("★").

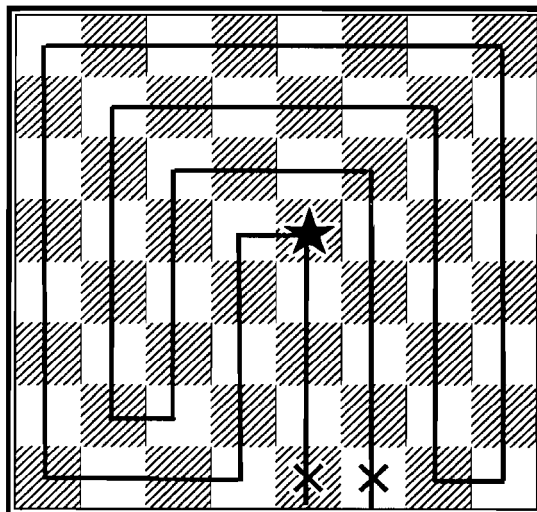
Many remember the sensation created by General Winfield Scott's remarkable saying to Secretary of War Stanton, that "While we have scores of commanders who could march a division of soldiers into a park, not one of them knows enough about military tactics to get them out again!" The remark was accepted as a scathing criticism of what were termed our holiday parade soldiers.

I knew General Scott as a skillful chess player, and now recall the fact of building a curious chess puzzle which I intended to present to him, if occasion occurred, to illustrate the military tactics of a division of soldiers passing through a public park.

It does not require a knowledge of chess, as it is a puzzle, pure and simple; but to facilitate explanation, I have taken the liberty of marking the park off into squares as in a chess board. The problem, however, is quite pretty. Show how a military division should enter a gate, march through all of the squares and under the triumphal arch, then out through the other gate, making the fewest possible number of turns. All moves must be like the Rook in chess, and no square can be visited more than once. It is safe to say you will make several attempts before you get the shortest possible answer, which is so pretty that you know when you have guessed it.

### Solution

There is but one way to perform the feat in fourteen turns, as shown in the following diagram, although there are a thousand and one routes calling for fifteen moves.



### No. 3

#### *The Battle of Hastings*

All students of history know of the mystery and uncertainty concerning the details of the memorable battle which occurred on October 14, 1066. This puzzle deals with a curious passage from this battle's history which has not received the attention it deserves.

The passage in question, as pointed out by Professor Henry Dudeney, says "The men of Harold stood well together, as their wont was, and formed thirteen squares, with a like number of men in every square thereof, and woe to the hardy Norman who ventured to enter their redoubts, for a single blow of a Saxon war-hatchet would break his lance and cut through his coat of mail.... When Harold threw himself into the fray the Saxons were one mighty square of men, shouting the battle cries of *Ut!*, *Olicrosse!*, *Godemite!*"

Contemporary authorities agree that the Saxons did actually fight in that solid formation. In the *Carmen de Bello Hastingsensi*, a poem attributed to Guy, Bishop of Amiens, it tells how "the Saxons stood fixed in a dense mass." And Henry of Huntingdon speaks of "the square like unto a Castle, impenetrable to the Normans."

If Harold's forces were divided into thirteen squares, which when he added himself to the number, could be arranged in one large square, then how many men must there have been? The puzzle is so difficult that few mathematicians are likely to solve it correctly.

### Solution

Harold's thirteen squares of men each had 180 men per side, making a total of 421,200 men. With the addition of Harold the number becomes 421,201 which will form one large square with 649 men per side.

### No. 4

#### *The Chess-Playing Colonel*

During my visit to St. Petersburg I met Tschigorinsky, the Russian chess expert, who told me an interesting story. At the outbreak of the Russo-Japanese unpleasantness he was put in command of an army station where 20 regiments were continually in process of formation, 100 men per week being added to each regiment. On the last day of every week the regiment having the most men would be sent to the front.

In the normal course of events there came a time when the first regiment had 1,000 men, the second 950, the third 900, and so on down, decreasing 50 each step to the twentieth, which had but 50. It was then that Gen. Tschigorinsky discovered that the colonel of the fifth regiment (which had 800 men) was a capital chess player. So, in order to keep him from being advanced to the front, which would occur in five weeks, he allotted the colonel but 30 men every week instead of 100 as given to the others.

Assuming that 20 regiments are being continually recruited, can you tell just how many weeks it was before our chess-playing colonel had to go to the front?

### Solution

The Fifth Regiment will be passed by the other nineteen regiments, leaving the chess player with 1,370 men in his regiment. It will require eighteen more weeks, gaining 30 each week, to bring this regiment above the 1,900 now required as a quota; so 37 weeks, with 1,900 men is the correct answer.

### No. 5

#### *Dickering in Manilla*

The hemp or manila rope trade, the most important industry of the Philippine islands, has been controlled to a great extent by Chinese exporters who ship these products to all parts of the world. The traders and small dealers are Japanese who have an original way of doing business, peculiarly their own. The lack of established currency or fixed prices necessitates a wrangle over every transaction.

The accompanying dialogue demonstrates the ordinary way of doing business. Omitting the vernacular, we will say that a Chinese sailor man saunters into a rope store and asks, "Can you direct me to a respectable shop where they sell good rope?"

The Japanese shopkeeper, swallowing the implied insult, says, "I keep only the best, but my poorest is probably better than what you want."

"Show me the best you have. It may serve until I find better. How much you ask for the cable rope?"

"Seven dollars the hank, one hundred feet long," responds the shopkeeper.

"Too long rope and too much money. I never pay more than one dollar for good, and this is rotten."

"Standard rope," replies the storekeeper, showing the unbroken seal which guarantees the length and quality. "If you have but little

money, take what you want for two cents a foot."

"Cut off twenty feet," says the sailor, as he ostentatiously displays a five-dollar gold piece to show that he can pay.

The storekeeper measures off twenty feet with an exaggerated display of care to give full measure. The sailor notices, however, that the yardstick is just three inches shy, having been cut if at the 33-inch mark. So when the rope was cut he coolly points to the long end and says, "I take the eighty-foot piece. No, you need not send it. I carry it myself." Then he throws down the five-dollar gold piece — counterfeit, by the way, which the storekeeper gets changed next door. As soon as the sailor gets his change he walks off with the rope.

The puzzle is to tell how much money the storekeeper has lost, assuming that he is called upon to make good the counterfeit five-dollar gold piece, and that the rope was really worth two cents a foot.

### Solution

The first 18 feet of rope measured by the storekeeper is 3 inches short per yard, or a total of 1 and 1/2 feet short. Nothing is lost on the last 2 feet since the yardstick is short only at the far end. Therefore the storekeeper gives the sailor 81 and 1/2 feet of rope, which at 2 cents per foot is worth \$1.63. For this he is paid \$1.60 (80 feet at 2 cents per foot) with a counterfeit five-dollar gold piece. The storekeeper gives the sailor \$3.40 in change. This added to his loss of \$1.63 worth of rope, makes a total loss of \$5.03. The fact that a neighbor changed the gold piece for him has nothing to do with his profit and loss.

### No. 6

#### *The Stenographer's Salary*

Here is a problem from the ordinary affairs of life which is as interesting as it is puzzling to

all who tackle it. The "Boss" was feeling pretty good the other day, so he spoke to his stenographer as follows:

"Now, Mary, in view of the fact that you never indulge in useless vacations, I have determined to raise your salary \$100 every year. Beginning from today, for the ensuing year you will be paid weekly at the rate of \$600 a year; next year at the rate of \$700 per annum, the next at \$800, and so on, always increasing \$100 per year."

"On account of my weak heart," replied the grateful young woman, "I suggest that it would be safer to make the change less abrupt. Start the salary from today on the basis of \$600 a year, as suggested, but at the end of six months raise the yearly salary by \$25, and continue to give me a \$25 yearly raise every six months, so long as my services are satisfactory."

The boss smiled benignly upon his faithful employee as he accepted the amendment, but a twinkle in his eye set some of the boys to figuring whether or not the boss made a wise move by accepting her proposition. Can you tell?

### Solution

In the puzzle of the young stenographer's salary, she gains \$12.50 over her boss's offer the first year, but after that loses steadily. Some puzzlists fall into the error of adding the whole of each raise in a lump sum at the end of every six months, whereas the salary was raised each time to a yearly basis of \$25 better, which is only an improvement of \$12.50 every six months. Of course a raise of \$100 per year would give the clerk in five years the following: \$600 plus \$700 plus \$800 plus \$900 plus \$1,000, equaling \$4,000. Instead of which the clerk loses \$437.50 by her own plan, shown in the chart below

(see next diagram)

		<i>Annual Pay</i>
First 6 months	\$300.00	\$600
Second 6 months	312.50	625
Third 6 months	325.00	650
Fourth 6 months	337.50	675
Fifth 6 months	350.00	700
Sixth 6 months	362.50	725
Seventh 6 months	375.00	750
Eighth 6 months	387.50	775
Ninth 6 months	400.00	800
Tenth 6 months	412.50	825

## No. 7

*Heard at the Zoo*

To show how difficult it is for the average person to leave the beaten track when thinking out some simple problem, let us take a look at the decimal system of numeration with which we are all familiar. It is safe to say that most people have given little thought to the subject. They see that any column can be built up to 9, but as soon as it gets above 9, it is carried over to the column on the left. They think it is so because it must be so, and can't help itself any more than 1 and 2 can help being 3. But this is far from the case. Primitive man originally learned to calculate upon the fingers of both hands, just as we see many people today using their fingers in everyday transactions. Hence the introduction of the decimal system. If the human race, as is sometimes claimed, sprang from the Angwarribo family of monkeys, who have but four fingers, and if we had not taken on our extra finger, it is likely that we would have continued to calculate in what is known as the octamal system.

From a mathematical standpoint, it can be shown that the decimal system is not as perfect as some of the others, and that for some purposes the septamal, which only runs up to 7, is better. In that notation 66 would mean six 7's

and six 1's, so the addition of 1 more would change it to 100, which would be equal to only 49 in our decimal notation.

You see, 1 added to the 3 in the unit column would change it to 7, so we would have to place a 0 and carry 1 on to the other 6 which in turn becomes a 7, so we place another 0 and carry the 1 to the third column, making it 100, which stands for 49. In this same way, 222 represents 114 — two units, two 7's and two 49's.

Assuming the octamal system to be the popular notation in the Angwarribo days of our four-fingered ancestors, when they counted up to eight and knew nothing about 9's or 10's, how would you write down the year 1906 so as to show the number of years which have elapsed since the Christian era began? It is a pretty problem which will clear the cobwebs from your brain, and introduce you to some elementary principles involved in converting from one number system to another.

**Solution**

In the octamal system 1906 is written 3562, which represents two units, six 8's, five 64's and three 512's. The simple process for arriving at this number is first to divide 1906 by 512 to obtain 3. The remainder, 370, is then divided by 64 to obtain 5. The remainder, 50, is divided by 8 to get 6, and the final remainder of 2 is of course the last digit of the answer. Had we wished to convert 1906 to the septamal system we would have followed a similar procedure, dividing by successive multiples of 7.

## No. 8

*Two Turkeys*

"Together these two turkeys weigh twenty pounds," said the butcher. "The little fellow sells for two cents a pound more than the big bird."

Mrs. Smith bought the little one for 82 cents and Mrs. Brown paid \$2.96 for the big turkey. How much did each gobbler weigh?

### Solution

The large turkey weighed sixteen pounds, the small one four pounds.

### No. 9

#### *Carnival Dice Game*

The following dice game is very popular at fairs and carnivals, but since two persons seldom agree on the chances of a player winning, I offer it as an elementary problem in the theory of probability.

On the counter are six squares marked 1, 2, 3, 4, 5, 6. Players are invited to place as much money as they wish on any one square. Three dice are then thrown. If your number appears on one die only, you get your money back plus the same amount. If two dice show your number, you get your money back plus twice the amount you placed on the square. If your number appears on all three dice, you get your money back plus three times the amount. Of course if the number is not on any of the dice, the operator gets your money.

To make this clearer with an example, suppose that you bet \$1 on number 6. If one die shows a 6, you get your dollar back plus another dollar. If two dice show 6, you get back your dollar plus two dollars. If three dice show 6, you get your dollar back plus three dollars.

A player might reason, "The chance of my number showing on one die is 1 out of 6, but since there are three dice, the chances must be 3 out of 6 or 50-50, therefore the game is a fair one. Of course this is the way the operator of the game wants everyone to reason, for it is quite fallacious.

Is the game favorable to the operator or the player, and in either case, just how favorable is it?

### Solution

Out of the 216 equally probable ways the dice may be thrown, you will win on only 91 of them, lose on 125. So your chance of winning at least as much as you bet is 91 out of 216, and your chance of losing is 125 out of 216.

If the dice always showed different numbers, the game would be a fair one. Suppose all the squares are covered with a dollar each. The operator would, on rolls that showed three different numbers, take in three dollars and pay out three. But on doubles he makes a dollar and on triples he makes two dollars. In the long run, for every dollar wagered by a player, regardless of how he places the money and in what amounts, he can expect to lose about 7.8 cents. This gives the operator a profit of 7.8 percent on each dollar bet.

### No. 10

#### *Bixley to Quixley*

Here is a pretty problem which I figured out during a ride from Bixley to Quixley astride a razor-back mule. I asked Don Pedro, a native guide who walked ahead of me pulling the mule forward by its reins, if my steed had another gait. He said it had but that it was much slower, so I pursued my journey at uniform speed. To encourage Don Pedro, who was my chief propelling power, I said we would pass through Pixley on our way, so as to get some liquid refreshments; and from that moment he could think of nothing but Pixley.

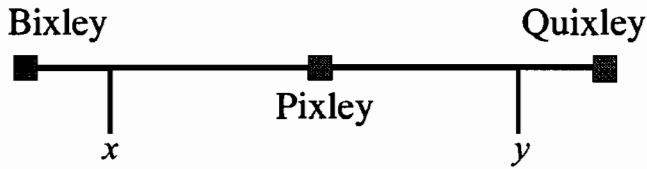
After we had been traveling for forty minutes I asked how far we had gone. Don Pedro replied, "Just half as far as it is to Pixley."

After creeping along for seven miles more I asked, "How far is it to Quixley?" He replied as before, "Just half as far as it is to Pixley."



We arrived at Quixley in another hour, which induces me to ask you to determine the distance from Bixley to Quixley.

**Solution**



On a line from Bixley to Quixley, with Pixley between them, let  $x$  be the point where the first question is asked, and  $y$  the point where the second question is asked. The distance from  $x$  to  $y$  is given as 7 miles. Further, the distance from  $x$  to Pixley is two-thirds of the distance between Bixley and Pixley, and the distance from  $y$  to Pixley is two-thirds of the distance between Pixley and Quixley. Therefore the distance between  $x$  and  $y$  (7 miles) is two-thirds of the total distance, and so the total distance is  $10 \frac{1}{2}$  miles.

**No. 11**

*What Was The Profit?*

"A bicycle dealer," said a businessman, "sold a bicycle for \$50, then bought it back for \$40, thereby clearly making \$10 because he had the same bicycle back and \$10 besides. Now having bought it for \$40, he resold it for \$45, and made \$5 more, or \$15 in all."

"But," says a bookkeeper, "the man starts off with a bicycle worth \$50, and at the end of the second sale has just \$55! How then could he make more than \$5? You see, the selling of the item at \$50 is a mere exchange which shows neither profit nor loss, but when he buys at \$40 and sells at \$45, he makes \$5, and that is all there is to it."

"I claim," says an accountant, "that when he sells at \$50 and buys back at \$40, he has clearly and positively made \$10, because he has the

same bicycle and \$10, but when he now sells at \$45 he makes that mere exchange referred to, which shows neither profit nor loss. This does not affect his first profit so he has made exactly \$10."

It is a simple transaction which any scholar in the primary class should be able to figure out mentally, yet we are confronted by three different answers! Which in your opinion is right?

**Solution**

The problem has no unambiguous answer unless you know what the dealer paid originally for the bicycle. Since this is not given, the problem cannot be answered in any satisfactory way.

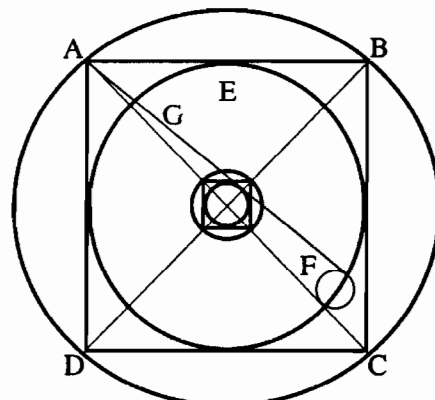
**No. 12**

*The Grindstone Puzzle*

It is told that two honest Syrians pooled their savings and bought a grindstone. Because they lived several miles apart, they agreed that the elder man should keep the grindstone until he had reduced it in size by just one-half, then it should be turned over to the other.

The grindstone was exactly 22 inches in diameter, with a  $3 \frac{1}{7}$  inch hole in the center for the shaft. What would be the diameter of the stone when given to the second owner?

**Solution**



The best method of solving this problem is based on the fact that areas of circles are proportional to the squares of their diameters. If we inscribe a square, ABCD, within a circle the size of the original grindstone, then circle E, inscribed within that square, will have exactly one-half the area of the larger circle.

Half the area of the grindstone's hole must now be added to circle E. To do this we inscribe a square on the hole, and within this square we inscribe a circle. The smaller circle will therefore be half the area of the hole. We place the small circle at F so that its diameter forms the side of a right triangle, the base of which is the diameter of circle E. The hypotenuse, line G, will then be the diameter of a circle with an area equal to the combined areas of circle E and the small circle at F. This "combined" circle, not shown, represents the size of the grindstone after half the stone has been used. Its diameter can be calculated as follows:

The diameter of circle E is the same as the side of the largest square. Knowing the diagonal of this square to be 22 inches, we arrive at the square root of 242 for the side of the square and the diameter of circle E. A similar procedure shows the diameter of the smallest circle to be the square root of 242/49.

The square of the diameter of the combined circle (E + F) equals the sum of the squares of the two diameters cited above. So we add 242 to 242/49 to obtain 12,100/49, the square root of which is 110/7 or 15 and 5/7. This is the diameter in inches of the combined circle, and the precise answer to the problem.

### No. 13

#### *The Bargain Sale*

In describing his experiences at a bargain sale, Smith says that half his money was gone in just thirty minutes, so that he was left with as many pennies as he had dollars before, but only half

as many dollars as he once had pennies. Now, how much did he spend?

#### Solution

Smith must have started out with \$99.98, and spent all but \$49.99.

### No. 14

#### *The Cat and Dog Race*

Many years ago, when Barnum's Circus was truly "the greatest show on earth," the famous showman got me to prepare for him a series of prize puzzles for advertising purposes. They became widely known as the *Questions of the Sphinx*, on account of the large prizes offered to any one who could master them.

Barnum was particularly pleased with the problem of the cat and dog race, letting it be known far and wide that on the first day of April he would give the answer and award the prizes, or, as he aptly put it, "let the cat out of the bag, for the benefit of those most concerned."

The wording of the puzzle was as follows:

"A trained cat and dog run a race, one hundred feet straightaway and return. The dog leaps three feet at each bound and the cat only two, but she makes three leaps to his two. Now, under those circumstances, what are the possible outcomes of the race?"

The fact that the answer was to be made public on the first of April, and the sly reference to "letting the cat out of the bag," was enough to intimate that the great showman had some funny answer up his sleeve.

#### Solution

The cat wins, of course. It has to make precisely 100 leaps to complete the distance and return. The dog, on the contrary, is compelled to go 102 feet and back. Its thirty-third leap takes it

to the 99-foot mark and so another leap, carrying it two feet beyond the mark, becomes necessary. In all, the dog must make 68 leaps to go the distance. But it jumps only two-thirds as quickly as the cat, so that while the cat is making 100 leaps the dog cannot make quite 67.

But Barnum had an April Fool possibility up his sleeve. Suppose that the cat is named Sir Thomas and that the dog is female! The phrase "she makes three leaps to his two" would then mean that the dog would go 9 feet while the cat went 4. Thus when the dog finishes the race in 68 leaps, the cat will have traveled only 90 feet and 8 inches.

### No. 15

#### *The Ailing Nephew*

Here is an odd little problem in relationships that has an amusing answer. Uncle Reuben was in the big city to visit his sister, Mary Ann. They were walking together along a city street when they came to small hotel.

"Before we go any farther," Reuben said to his sister, "I should like to stop a moment and inquire about a sick nephew of mine who lives in this hotel."

"Well," replied Mary Ann, "seeing that I myself don't have a sick nephew to worry about, I will just trot on home. We can continue our sightseeing this afternoon."

What relation was Mary Ann to that mysterious nephew?

#### **Solution**

Mary Ann was the sick boy's mother.

### No. 16

#### *The Man with the Hoe*

The following simple puzzle is really so devoid of mathematical difficulties that I hesitate to introduce it. Yet, like the celebrated poem by Edwin Markham, I believe that it opens the door to an interesting discussion.

It appears that for five dollars Hobbs and Nobbs agreed to plant a field of potatoes for Farmer Snobbs. Nobbs can drop a row of potatoes in forty minutes and then cover them at the same rate of speed. Hobbs, on the other hand, can drop a row in only twenty minutes, but while he is covering two rows, Nobbs can cover three.

Assuming that both men work steadily until the entire field is planted, each man doing his own dropping and covering, and further assuming that the field consists of twelve rows, how should the five dollars be divided so that each man is paid in proportion to his work accomplished?

#### **Solution**

If Nobbs can drop a row of potatoes in 40 minutes, it would take him 240 minutes to drop six rows. Since he covers at the same speed, he would complete the six rows in 480 minutes or 8 hours. Hobbs, working on the other six rows, would drop them in 120 minutes (one row per 20 minutes), and cover them in 360 minutes, making a total of 480 minutes or 8 hours.

Each man would have accomplished the same amount of work during the eight hours it took them to complete the field, so each is entitled to \$2.50 for his labors.

### No. 17

#### *Old Beacon Tower*

Tourists who have taken a summer outing along the Jersey coast are familiar with the old Beacon Tower at Point Lookout. The ruins of

the tower, which once served as a lighthouse for more than half a century, stand in the last stages of dissolution upon a little ledge of rocks that runs out into the sea. An old resident, now in his ninety-sixth year, recalls the construction of the tower when he was a very small boy. The entire county turned out to honor the event and there were few persons in that neighborhood who did not believe that the old Beacon was just a little bit higher than the Tower of Babel.

There is nothing left now but a charred post some sixty feet high, the stairs having been destroyed by fire twenty-odd years ago. But the county records show that it was originally 300 feet high.

The center support of the Beacon Tower was composed of huge poles skillfully spiked together, about which there wound a spiral staircase with an iron hand rail. This rail went exactly four times around the column. There was one support rod from the rail to each step, and as these rods were just one foot apart, it should really be a simple matter to determine how many steps one had to take to reach the top. Yet to quote the words of Captain Huff, who furnished the history of the tower, "I never yet knew one of them city folks who come out here for the summer who could figure it out right."

To summarize, the tower was 300 feet high from the ground to the top of the last step, the hand rail circled the tower four times, and the rods in the rail, one to each step, were a foot apart. To this we must add that the diameter of the entire tower (that is, the diameter of the imaginary cylinder around which the rail twines) was twenty-three feet, ten and 1/2 inches. How many steps were in the circular staircase?

### Solution

If you draw a diagonal on a rectangular sheet of paper, corner to corner, then roll the sheet into a cylinder, the diagonal will then form a spiral around the cylinder. In other words, a spiral around a column may be regarded as the

hypotenuse of a right triangle. In this case, it is a right triangle wrapped four times around the column. The base of this triangle is four times the circumference of the cylinder ( $\pi$  times the diameter times four), which proves to be a negligible fraction above 300 feet. This is also the height of the tower, which is just a coincidence because the height does not enter at all into the solution of the problem.

Nor do we have to consider the length of the stairway. For if the support rods are a foot apart on the base of our right triangle, the same number will be the same distance apart on the hypotenuse, regardless of how long it is. Since the base of our right triangle is 300 feet, there would be 300 steps on the circular stairs.

### No. 18

#### *Trading Chickens*

A farmer and his good wife went to the market to trade their poultry for livestock, at the rate of eighty-five chickens in exchange for a horse and cow. It is understood that five horses are exactly equal in value to twelve cows.

"John," the wife said, "let us take as many more horses as we already have selected. We will then have only seventeen horses and cows to feed through the winter."

"I think we should have more cows than that," replied her husband. "Moreover, I see that if we double the number of cows we've already picked, it would give us nineteen horses and cows in all, and we would have just enough chickens to trade for them."

These unsophisticated country people knew nothing about algebra, yet they knew to a feather just how many chickens they had and the number of horses and cows they were to get.

From the data given here, determine how many chickens the farmer and his wife took with them to the market.

**Solution**

It is plain to any farmer that a cow is worth twenty-five chickens, and a horse is worth sixty. The husband and wife must have already selected five horses and seven cows, worth 475 chickens, and since they had just enough to trade for seven more cows, they had 175 chickens left, which would make 650 in all.

**No. 19**

*The Four Elopements*

Of course all good puzzlists are familiar with the time-honored problem of the man who had to ferry a fox, a goose, and some corn across a river in a boat which would carry but two at a time. The story of the four couples, equally old, is built upon similar lines, but it presents so many complications that the best and shortest answer seems to have been overlooked by mathematicians who have considered the subject.

It is told that four men eloped with their sweethearts, but in carrying out their plan were compelled to cross a stream in a boat which would hold but two persons at a time. In the middle of the stream there is a small island. It appears that the young men were so extremely jealous that none would permit his prospective bride to be in the company of any other man unless he was also present.

Nor was any man to get into a boat alone when there happened to be a girl alone, on the island or shore, other than the one to whom he was engaged. This leads one to suspect that the girls were also jealous and feared that their fellows would run off with the wrong girl if they got a chance. Well, be that as it may, the problem is to guess the quickest way to get the whole party across the river.

Let us suppose the river to be two hundred yards wide, with an island in the middle on which any number can stand. How many trips would the boat make to get the four couples safely across in accordance with the imposed conditions?

**Solution**

The feat can be performed in 17 trips. We begin with ABCD (the men) and abcd (the girls) all on shore. The following chart is self-explanatory.

<i>Shore</i>	<i>Island</i>	<i>Other side</i>
1. ABCDcd	0	ab
2. ABCDbcd	0	a
3. ABCDd	bc	a
4. ABCDcd	b	a
(now the men begin to do some rowing)		
5. CDcd	b	ABa
6. BCDcd	b	Aa
7. BCD	bcd	Aa
8. BCDd	bc	Aa
9. Dd	bc	ABCa
10. Dd	abc	ABC
11. Dd	b	ABCac
12. BDd	b	ACac
13. d	b	ABCDac
14. d	bc	ABCDa
15. d	0	ABCDabc
16. cd	0	ABCDab
17. 0	0	ABCDabcd

**No. 20**

*The Eccentric Teacher*

Here is a remarkable age problem which I am sure will amuse the young folks and at the same time open up a new line of reasoning for some of the wisecracs who make a specialty of statistical calculations.



**Solution**

$$\begin{array}{r}
 853 \\
 749 \overline{)638897} \\
 \underline{5992} \\
 3969 \\
 \underline{3745} \\
 2247 \\
 \underline{2247} \\
 0
 \end{array}$$

**No. 22***The Mathematical Cop*

"The top o' the mornin' to you, officer," said Mr. McGuire. "Can you tell me what time it is?"

"I can do that same," replied Officer Clancy, who was known on the force as the mathematical cop. "Just add one quarter of the time from midnight until now to half the time from now until midnight, and it will give you the correct time."

Can you figure out the exact time when this puzzling conversation occurred?

**Solution**

The conversation occurred at 9:36 a.m. because one-quarter of the time from midnight would be 2 hours and 24 minutes, which added to half the time till midnight (7 hours and 12 minutes), equals 9:36.

Were it not for the fact that McGuire bid Clancy good morning, showing that their conversation took place before noon, it might be assumed that the time was evening, and 7:12 p.m. would be an equally correct answer.

**No. 23***Weighing the Baby*

Mrs. O'Toole, being of an economical turn of mind, is trying to weigh herself, her baby, and her dog for one cent on the drugstore scales. If she weighs a hundred pounds more than the combined weights of dog and baby, and if the dog weighs sixty per cent less than the baby, can you determine how much the little cherub weighs?

**Solution**

Mrs. O'Toole weighs 135 pounds, the baby 25 pounds and the dog 10 pounds.

**No. 24***Multiplication and Addition*

A teacher is explaining to his class the remarkable fact that 2 times 2 gives the same answer as 2 plus 2.

Although 2 is the only number with this property, there are many pairs of different numbers which can be substituted for  $a$  and  $b$  in the following equations:

$$\begin{aligned}
 a \times b &= y \\
 a + b &= y
 \end{aligned}$$

Can you find such a pair? They may be fractions of course, but they must have a product which is exactly equal to their sum.

**Solution**

There are infinite pairs of numbers which have the same sum and product. If one number is  $a$ , the other number can always be found simply by dividing  $a$  by  $a-1$ . For example, 3 times  $1\frac{1}{2}$  equals  $4\frac{1}{2}$ , and 3 plus  $1\frac{1}{2}$  also equals  $4\frac{1}{2}$ .

**No. 25**  
*The Great Pool Puzzle*

Three men began a game of fifteen-ball pool and, according to the custom of the pool hall, agreed that the loser would have to pay for the game. Player No. 1, who was an expert, agreed to pocket as many balls as players No. 2 and No. 3 together. Just as they were going to start, a fourth man came in and joined them. Since he was a stranger, he did not receive any handicap odds, playing on even terms with each of the other three players.

The chart below shows the number of balls which each man made during the play. A discussion then ensued as to who was the loser.

Player 1 ○ ○ ○ ○ ○  
 Player 2 ○ ○ ○ ○  
 Player 3 ○ ○  
 Player 4 ○ ○ ○ ○

The puzzle is to tell which player should pay for the game according to the terms of agreement. That the problem is not so simple as it looks may be inferred from its having been discussed by the competitors in a recent championship pool tournament, where it was found that no two players agreed on the same answer. Which man should pay for the game, and why?

**Solution**

The best player claimed that because he beat No. 4, he did not lose. But No. 4, having beaten No. 3, said that he could not be held for the game, while No. 3 maintained that in partnership with No. 2 he had beaten No. 1 and therefore, according to contract, could not be called the loser.

There are other complications which open up difficult lines of argument. Since No. 4 came in as a free-lance, he is not bound by any private agreements; so, when he made four to the low man's two, he put on his hat and coat and went home. No. 1 then had to live up to his

agreement and, as he had secured but five balls to his opponents' six, the defeat which No. 3 would have sustained was transferred over to No. 1, who should pay for the game.

But there is another view of the matter which would seem to reverse the verdict. Nos. 3 and 2 have scored against No. 1 by special agreement, but as No. 1 has beaten No. 4, he is relieved of all responsibility. Since Nos. 2, 3, and 4 played upon even terms, without any agreement, No. 3 loses.

**No. 26**  
*The Golf Puzzle*

Everybody is playing golf now, and even the lazy ones who a few weeks ago declared how much pleasanter it was to swing in a shady hammock, have caught the golf fever and are chasing the ball around the golf links. I am not much of a golfer, but I have met a genius who has a winning system based on mathematics. He says, "Just cultivate two strokes of different lengths, one a drive and the other an approach shot, and play directly toward the hole so that a combination of the two distances will get you there."

What should be the proper lengths of strokes to learn which would make possible the lowest score on a nine-hole course? The distance to each hole is 150 yards, 300 yards, 250 yards, 325 yards, 275 yards, 350 yards, 225 yards, 400 yards, and 425 yards. The ball must go the full length on each stroke, but you may go beyond the hole with either stroke, then play back toward the hole. All strokes are on a straight line toward the hole.

**Solution**

The course can be run in twenty-six shots by using a 150-yard drive and a 125-yard approach. The shots are made according to the following table:



150 yards: 1 drive  
 300 yards: 2 drives  
 250 yards: 2 approaches  
 325 yards: 3 drives, 1 approach back  
 275 yards: 1 drive, 1 approach  
 350 yards: 4 approaches, 1 drive back  
 225 yards: 3 approaches, 1 drive back  
 400 yards: 1 drive, 2 approaches  
 425 yards: 2 drives, 1 approach

### No. 27

#### *Grandfather's Problem*

Here is one of those old-time problems that are passed down through the generations without anyone having the temerity to question the accepted answer. Recently, however, a juvenile puzzlist in Boston had this antique gem sprung on him by his grandfather. He responded with such an unexpected solution that it really took the wind out of his grandparent.

Most people have been asked so often to state the difference in weight between six dozen dozen pounds of feathers and half a dozen dozen pounds of gold that they answer without a moment's hesitation. "A pound's a pound the world over," they say. "Six dozen dozen would be 864 and half a dozen dozen would be 72, making a difference of 792 pounds."

Yet if the question is asked again in all seriousness, and you give sufficient thought to the matter, you will discover that it has never really been answered correctly since it was first asked in 1614.

#### **Solution**

In answering this old chestnut we must take into account that gold is always weighed by troy units while feathers are weighed by avoirdupois units. In such cases the time honored maxim, "A pound's a pound the world over" will not apply.

Six dozen dozen pounds of feathers weigh 864 pounds avoirdupois, while 72 pounds troy of gold equal only 59 pounds, 3 ounces and  $407\frac{1}{2}$  grains. Since 864 pounds can be expressed as 863 pounds, 15 ounces and  $437\frac{1}{2}$  grains, we have only to subtract 59 pounds, 3 ounces and  $407\frac{1}{2}$  grains to obtain 804 pounds, 12 ounces and 30 grains. This is our answer expressed in avoirdupois units.

The average person has no conception of the relation between the two systems. Some believe that a pound weighs the same in both, and still more people think that the ounces are the same, but the avoirdupois pound weighs 16 ounces while the troy pound weighs 12. The correct link, however, between the two systems is the fact that a pound avoirdupois weighs 7,000 grains, whereas a pound troy weighs only 5,760 grains.

### No. 28

#### *Tell Mother's Age*

Age puzzles are always interesting, and possess a certain fascination for young folks who are at all mathematically inclined. As a rule they are extremely simple, but in this problem the data is so meager, and the proposition so different from what is expected, that the query actually appears startling.

It happened that one member in a family of three was having a birthday anniversary. This aroused young Tommy's curiosity regarding their respective ages, and in response to his queries his father said:

"Now, Tommy, our three ages combined amount to just seventy years. As I am just six times as old as you are now, it may be said that when I am twice as old as you, then our three combined ages will be twice what they are at present. Now let me see if you can tell me how old is mother?"

Tommy, being bright at figures, readily solved the problem; but then he had the advantage of knowing his own age and could guess pretty closely the ages of the others. You, however, have merely the data regarding the comparative ages of father and son, followed by the startling question, "How old is mother?"

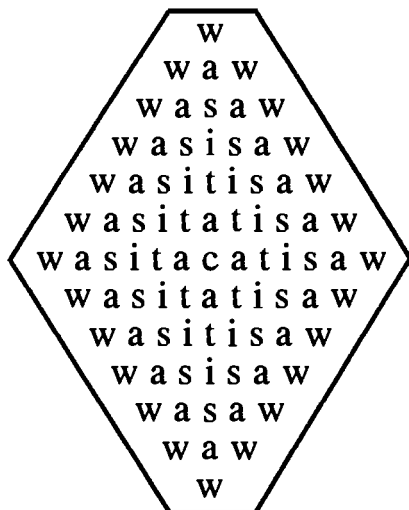
**Solution**

The mother's age is 29 years and 2 months. Tommy's age is 5 years and 10 months, and the father is 35 years old.

**No. 29**

*Alice in Wonderland*

We call attention to Alice's remarkable experiences with the Cheshire cat, which had a way of vanishing into thin air until nothing but its irresistible smile remained. When Alice first saw her feline friend she wanted to know what species of animal it was, and since they always ask questions in Wonderland by writing, she wrote out her query. But because they generally read things backward or up and down in Wonderland, she wrote it as shown below. This permits readers to commence and end where they please, just as they should in Wonderland.



The problem is this. In how many different ways can you read Alice's question, "Was it a cat I saw?" Start at any of the w's, spell by moving to adjacent letters until you reach the

c, then spell back out to the border again. You may move up and down, left and right.

**Solution**

Many good mathematicians fall into error by attempting to solve this puzzle on the basis of there being 24 starting points and the same number of endings. They reason that the square of 24, or 576 different ways, would be the correct answer. They overlooked the branch routes which give exactly 252 ways of reaching the center, c, and as there are just as many ways of getting back to the w's, the square of 252 gives the correct answer — 63,504 different ways.

**No. 30**

*The Fighting Fishes of Siam*

The people of Siam are natural born gamblers who would bet their last vestige of clothing upon any event which offers a chance to win or lose. They are not especially belligerent themselves, but they love to witness a fight between any other creatures, from toads to elephants. Dog-fights and cock-fights are of daily occurrence, and are conducted pretty much according to the recognized lines in civilized countries. But in no other land upon the globe is it possible to witness a fish fight!

They have two kinds of fish which, despite their being very choice food, are raised and valued solely for their fighting qualities. The one is a large white perch known as the King fish, and the other is the little black carp or Devil fish. Such antipathy exists between these two species that they attack each other on sight and battle to the death.

A King fish could readily dispose of one or two of the little fish in just a few seconds, but the devil fish are so agile and work together so harmoniously that three of the little fellows just equal one of the big ones, and they would battle for hours without any results. So cleverly and scientifically do they carry on their line of

attack that four of the little fellows would kill a large one in just three minutes, and five would administer the coup de grace proportionately quicker. That is, five would kill one King fish in two minutes and 24 seconds, six in two minutes, and so on. Further, the Devil fish always attack single King fish in groups of three or more, and stay at it until the large fish is disposed of.

These combinations of adverse forces are so accurate and reliable that when a fish tournament is arranged, one can calculate the exact time it will take a given number of one kind to vanquish a certain number of the enemy.

By way of illustration, a problem is presented in which four of the King fish oppose thirteen of the little fighters. Who should win? And how long should it take one side to annihilate the other?

### Solution

There would certainly have been a battle royal in the Siamese aquarium had there been as many fishes in that fight as I have received answers to this problem, and all maintaining such different views!

For clearness and simplicity, I am inclined to accept the following decision of the time-keeper as being correct:

Three of the little fish paired off with each of three big fish, engaging their attention while the other four little fighters polished off the fourth big one in just three minutes. Then five little fellows tackled one big fish and killed him in 2 minutes and 24 seconds, while the other little ones were battling with the other big ones, 3 to 1.

It is evident that if the remaining two groups had been assisted by one more fighter they would all have finished in the same time, so there is only sufficient resistance left in each of the big ones to demand the attention of a little fish for 2 minutes and 24 seconds. Therefore, if seven now attack instead of one, they would

do it in one-seventh of that time, or 20 and  $\frac{4}{7}$  of a second.

In dividing the little fish forces against the remaining two big ones — one would be attacked by seven and the other by six — the last fish at the end of the 20 and  $\frac{4}{7}$  seconds would still require the punishment which a single little one could administer in that time. The whole thirteen little fellows, concentrating their attack, would give the fish his quietus in one-thirteenth that time, or 1 and  $\frac{53}{91}$  seconds.

Adding up the totals of the time given in the several rounds (3 minutes, 2 minutes and 24 seconds, 20 and  $\frac{4}{7}$  seconds, and 1 and  $\frac{53}{91}$  seconds) we have 5 minutes, 46 and  $\frac{2}{13}$  seconds as the entire time consumed in the battle.

### No. 31

#### *Nine Matches Make Ten, and Six Make Nothing!*

Harry has given his sister nine matches that he challenges her to arrange so that they will look like ten. She in turn has given him six matches that he is to make look like nothing at all. These two simple tricks are not mathematical, but they will amuse the young folks, who may not be familiar with the principle involved.

### Solution

The nine matches are placed so as to form the letters of the word TEN, and the six are arranged to spell the word NIX.

### No. 32

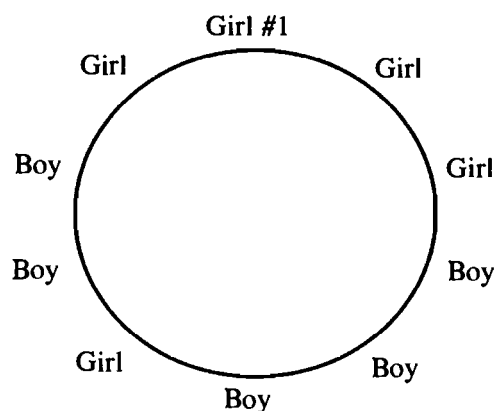
#### *Christians and Turks*

All puzzlists are familiar with the ancient story of the fifteen Christians and fifteen Turks who were caught at sea in a storm, and how the captain decided that half of his passengers would have to be thrown overboard to save the ship. Being a fair-minded man who believed

that all should be treated impartially, he arranged the thirty passengers in a circle, then counted off every thirteenth man until fifteen unfortunate mortals had been selected. As the story goes, one of the Christians was a mathematician and a devout man who believed that Divine Providence had sent him to save the faithful and destroy the unbelievers. Therefore, he arranged the thirty passengers in such manner that every thirteenth man, as the counting out proceeded, invariably proved to be a Turk.

This famous puzzle can be presented with playing cards, using fifteen red cards and fifteen black. The problem is to arrange the cards in a circle so that by counting round and round, taking away every thirteenth card, only the black cards will be removed. To solve the puzzle, simply place thirty cards in a circle and count out every thirteenth card until fifteen have been removed. Replace the remaining cards with red cards; then fill the empty spaces with black cards, and the puzzle is solved.

This is all by way of introduction to the following story. It chanced one day that ten children — five boys and five girls — returning from school, found five pennies. A little girl found the money, but Tommy Muttonhead claimed that since they were all together the "find" really belonged to the crowd. He was familiar with the Christians and Turks puzzle so he thought it would be a great scheme to arrange everybody in a circle, then give a penny to the first five children who were counted out. The diagram below shows how Tommy arranged the girls. Beginning with Girl #1 at the top and counting clockwise, every thirteenth child will be a girl. Of course, as each child is counted out she is supposed to step back from the circle, and not be included in the next counting. Tommy's scheme was to get the five pennies for the five boys, but he forgot that the plan was to give a penny to each child counted out, and so it turned out that the girls got all the pennies and Tom got a good licking from the boys.



The problem is to guess the smallest number which Tommy should have used in place of thirteen in order to count out five boys instead of girls. You must also find the proper starting point for the counting.

### Solution

The five boys are counted out by using the number fourteen instead of thirteen. The count begins as before with Girl #1 and moves clockwise around the circle.

### No. 33

#### *Puzzling Prattle*

Two children, who were all tangled up in their reckoning of the days of the week, paused on their way to school to straighten matters out.

"When the day after tomorrow is yesterday," said Priscilla, "then today will be as far from Sunday as that day was which was today when the day before yesterday was tomorrow!"

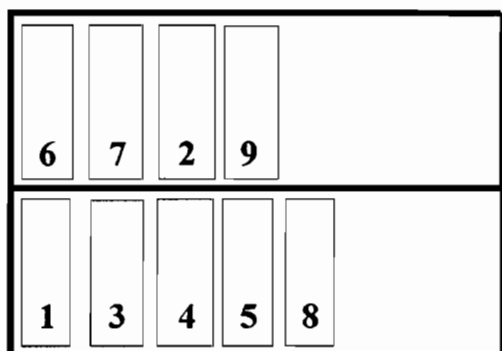
On which day of the week did this puzzling prattle occur?

### Solution

The two children were so befogged over the calendar that they had started on their way to school on Sunday morning!

**No. 34**  
*Problems of History*

When I was a boy, I was given nine ponderous volumes of Hume's *History of England*, accompanied by promises galore of guns, ponies, and everything else if I would only study those books. I must confess that what I don't know about the history of England would more than double the size of an ordinary library, but I did discover some interesting puzzles based on those weighty volumes.



I found, for example, that by placing the volumes on two shelves as shown above, the fraction  $6,729/13,458$  is exactly equal to  $1/2$ . Is it possible to find other arrangements, using all nine volumes, that will make fractions equivalent to  $1/3$ ,  $1/4$ ,  $1/5$ ,  $1/6$ ,  $1/7$ ,  $1/8$  and  $1/9$ ?

**Solution**

Some of the following numbers can be varied slightly and yet give the same fraction:

$$\begin{array}{r} \textit{One half} \\ 6729 \\ \hline 13458 \end{array}$$

$$\begin{array}{r} \textit{One fifth} \\ 2769 \\ \hline 13845 \end{array}$$

$$\begin{array}{r} \textit{One eighth} \\ 3187 \\ \hline 25496 \end{array}$$

$$\begin{array}{r} \textit{One third} \\ 5832 \\ \hline 17496 \end{array}$$

$$\begin{array}{r} \textit{One sixth} \\ 2943 \\ \hline 17658 \end{array}$$

$$\begin{array}{r} \textit{One ninth} \\ 6381 \\ \hline 57429 \end{array}$$

$$\begin{array}{r} \textit{One fourth} \\ 4392 \\ \hline 17568 \end{array}$$

$$\begin{array}{r} \textit{One seventh} \\ 2394 \\ \hline 16758 \end{array}$$



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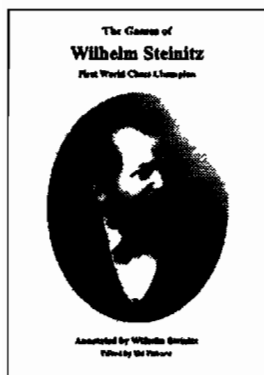
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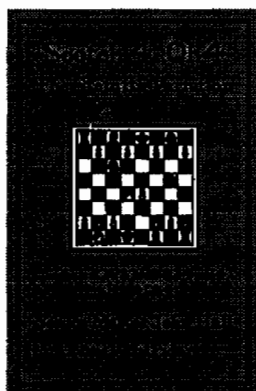


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