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Hans Peter Rehm & Stephan Eisert



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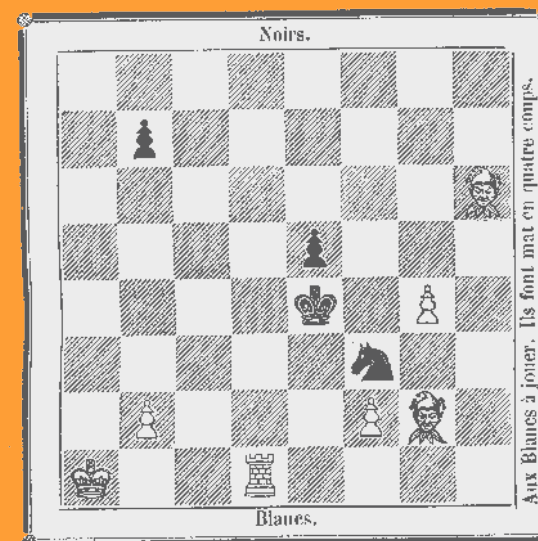
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GRASEMANN

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Foreword

Not merely for geographical reasons but also for historical ones, it has for a very long time been a special concern of *Die Schwalbe* (the German Chess Composition Society) to promote the cause of the “new-German school”.

The present book is unique in many respects. It gives an account of the complex history of the new-German school in an original way, reflected in its unusual structure with three very different sections. The reproduction of Grasemann’s text provides an insight into the historical development of the ideas, culminating in Grasemann’s almost scientific delineation of the basic conceptual terms (e.g. “logic” and “obstacle”). The example problems in this section often reproduce the original settings by the inventors of the themes (e.g. the earliest clearly intended setting of a Roman), and are frequently supplemented by brief biographies and further information which is not collected together in other sources.

Since Grasemann’s objective is to elucidate the basic concepts, he concentrates on the simplest ideas and settings and leaves out their more complex manifestations. The latter, however, are very much the focus of the reprinted article by Rehm & Eisert. Here, along with the ideas of Stefan Schneider and Josef Halumbirek on the subject of multiple plans with multiple obstacles, there is notably a discussion of logical combinations in Black’s defensive play and how the solution thwarts them. This article provides the earliest detailed treatment of concepts such as “Umdeutung” (reinterpretation) and “Entschärfung” (disarming).

In these first two texts new-German masterpieces occur as it were by accident, because the examples have often been chosen for didactic reasons, to throw especially clear light on the concepts in question, whereas masterworks as a rule combine a variety of different features, usually making them less suitable for didactic purposes. With that in mind, the entirely original third part of the book presents masterpieces, including most especially some quite recent problems with unusual logical structures, which often go unnoticed both by the public and by judges. In this *Florilegium* section it is especially interesting to see how the concepts presented and explained in the other two parts of the book help with the description of these more subtle presentations. That means that the commentaries in this section are quite different from the ones to which we are otherwise accustomed in artistic chess: they are concerned with much more than just the enumeration of the mechanisms used, which is often what we settle for in other cases.

Die Schwalbe is delighted that this book has been produced. As it deals with what is essentially the trademark topic of the Society itself, *Schwalbe* has pressed hard for its production and has also been very happy to support its dissemination financially. The English translation of new-German texts which had previously been strictly confined to circulation in German sets a milestone on the road to a wider understanding of their important contribution to the chess problem art.

Regensburg, June 2012
Die Schwalbe, deutsche Vereinigung für Problemschach

Hans Gruber, President