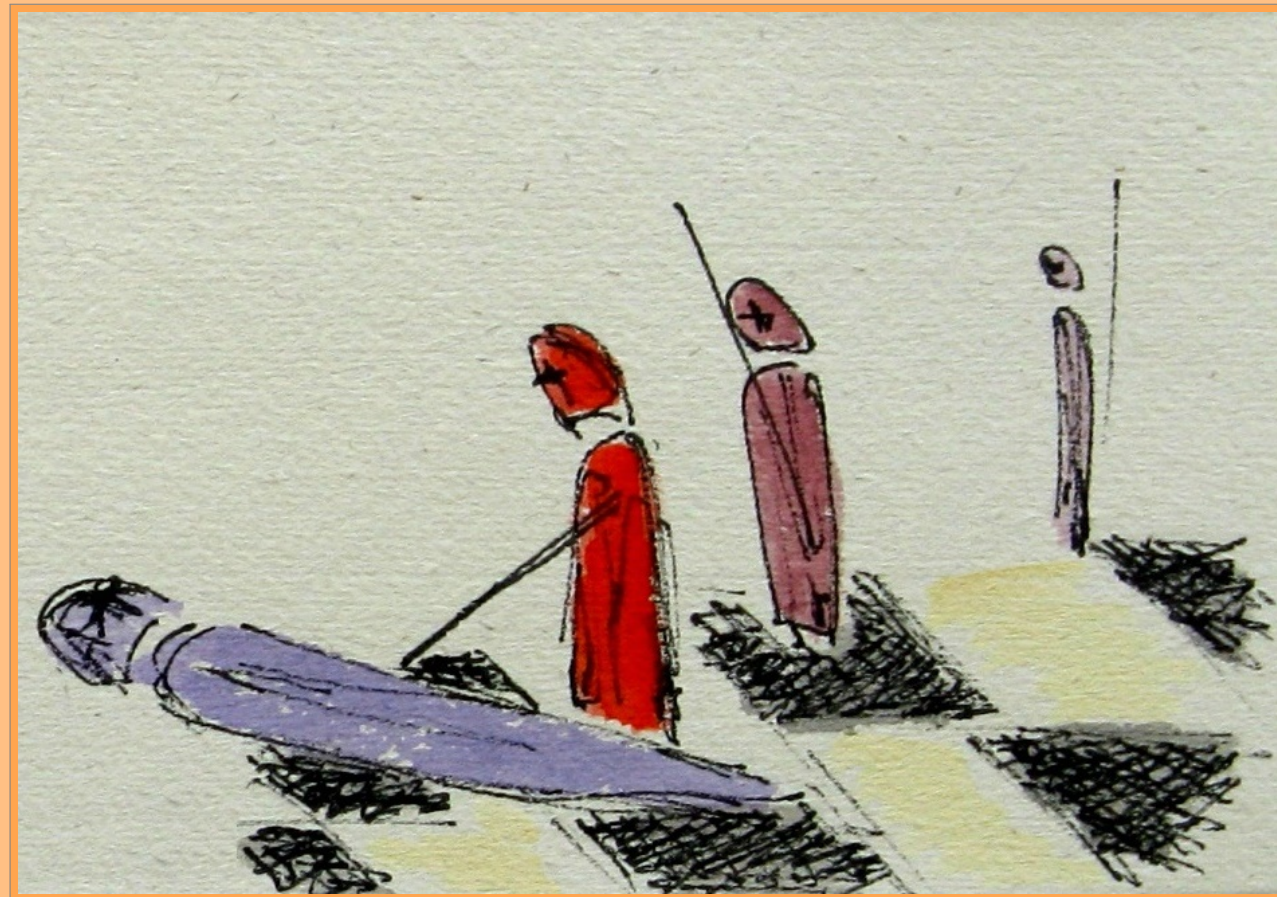


CHESSPROBLEMS.CA BULLETIN

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Chess drawing by Elke Rehder, 2017
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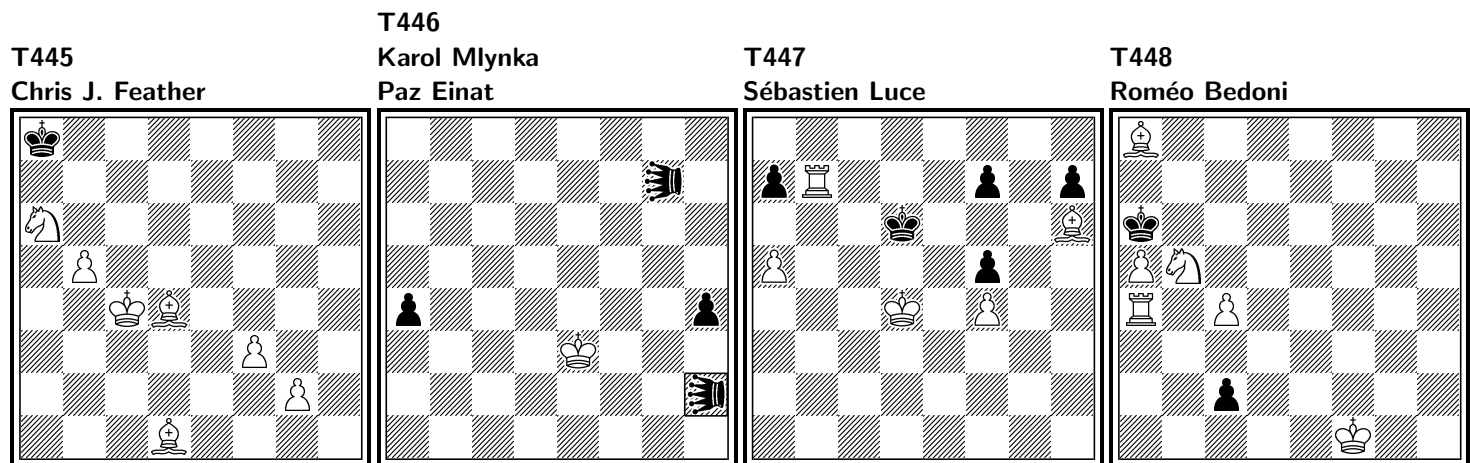
ISSN 2292-8324

ChessProblems.ca's annual Informal Tourney is open for series-movers of any type and with any fairy conditions and pieces. *Hors concours* compositions (any genre) are also welcome! Send to: originals@chessproblems.ca.

2019 Judge: Dinu Ioan Nicula (ROU)

2019 Tourney Participants:

1. Alberto Armeni (ITA)
2. Claude Beaubestre (FRA)
3. Roméo Bedoni (FRA)
4. Vlaicu Crișan (ROU)
5. Udo Degener (DEU)
6. Mirko Degenkolbe (DEU)
7. Paz Einat (ISR)
8. Chris J. Feather (GBR)
9. Jean-Christian Galli (FRA)
10. Joost de Heer (NLD)
11. Eric Huber (ROU)
12. Ľuboš Kekely (SVK)
13. Branko Koludrović (HRV)
14. Václav Kotěšovec (CZE)
15. Sébastien Luce (FRA)
16. Karol Mlynka (SVK)
17. Cornel Pacurar (CAN)
18. Paul Răican (ROU)
19. Adrian Storișteanu (CAN)
20. Jaroslav Štůň (SVK)
21. Pierre Tritten (FRA)
22. Arno Tüngler (DEU)



T445 Chris J. Feather	T446 Karol Mlynka Paz Einat	T447 Sébastien Luce	T448 Roméo Bedoni
ser-h# 32	ser-# 11	ser-h# 11	ser-h= 2
C+ (7+1)	C+ (1+4)	C+ (5+5)	C+ (6+2)
PWC	b) ♟g7→h1 ♟ = Locust (Royal h2)	Checkless Chess 2 Solutions	Circe Promotions 4 Solutions

T445 (Chris J. Feather):

1.Ka8-b7 8.Kg3×g2[+wPg3] 12.Kd2×d1[+wBd2] 17.Kh3×g3[+wPh3] 18.Kg3×f3[+wPg3] 21.Kd1×d2[+wBd1] 25.Kg2×g3[+wPg2] 32.Kb7-a8 Bd1-f3 #

T446 (Karol Mlynka, Paz Einat):

a) 1.Ke3-d3 2.Kd3-c4 3.Kc4-b4 4.Kb4-a3 5.Ka3-a2 6.Ka2-b1 7.Kb1-c1 8.Kc1-d1 9.Kd1-e1 10.Ke1-f1 11.Kf1-g1 #
b) 1.Ke3-d4 2.Kd4-c5 3.Kc5-b6 4.Kb6-a7 5.Ka7-b8 6.Kb8-c8 7.Kc8-d7 8.Kd7-e6 9.Ke6-f5 10.Kf5-g4 11.Kg4-h3 #

T447 (Sébastien Luce):

i) 1.Kd6-c6 2.Kc6×b7 4.Ka6×a5 5.Ka5-b4 6.a7-a5 10.a2-a1=R 11.Ra1-a4 Bh6-f8 #
ii) 1.Kd6-e6 4.Kg6×h6 5.Kh6-g7 6.h7-h5 10.h2-h1=Q 11.Qh1-h8 Rb7×f7 #

T448 (Roméo Bedoni):

i) 1.c2-c1=Q[Qd8] 2.Qd8-d5 Ba8×d5 =
ii) 1.c2-c1=R[Rh8] 2.Rh8-h1+ Ba8×h1 =
iii) 1.c2-c1=B[Bf8] 2.Bf8-a3 Ra4×a3 =
iv) 1.c2-c1=S[Sb8] 2.Sb8-c6 Ba8×c6 =

T449:

Keys and (model) mates played on the same fields. Three specific halfmoves and specific mates. Three pairs of pieces exchange their roles in DOC:

bLEg5/bLEc3: Active vs. passive selfblock.
 bPAC4/bVAf5: Hurdle vs. capturing hopper.
 wPAa3/wVAh6: Active vs. passive check.

(Author)

T450: See **HC235** on page 819 for a more "fairy" version.

(Author)

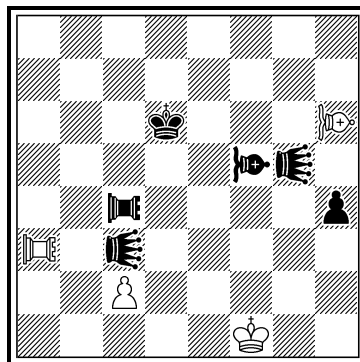
T452: *Circe Power Transfer*: A piece moves like the unit occupying its Circe rebirth square, if such a unit is present. Kings are not affected unless Rex Inclusive.

The standard *Circe Power Transfer* condition has been programmed by François Labelle in *Jacobi*. Other Circe variants (e.g. Vertical Mirror Circe *Power Transfer*) will, eventually, be added in the future.

See **HC234** on page 819 for a Rex Inclusive Circe Power Transfer composition.

(Author)

T449
Vlaicu Crişan



ser-h# 4 C+ (4+6)

Point Reflection

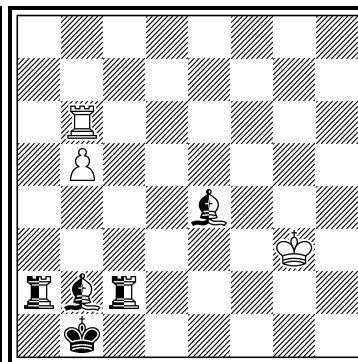
b) ♖c2→g4

♙♜ = Vao

♖♜ = Pao

♜ = Leo

T450
Cornel Pacurar



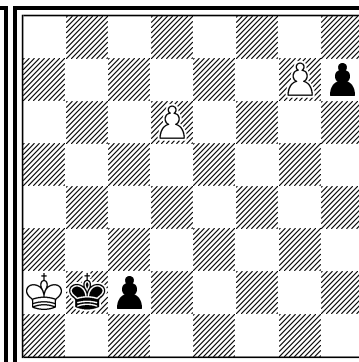
psr-hs# 2 C+ (3+1+4)

Supercirce

Point Reflection

b) ♜e4→h5

T451
Eric Huber
Vlaicu Crişan

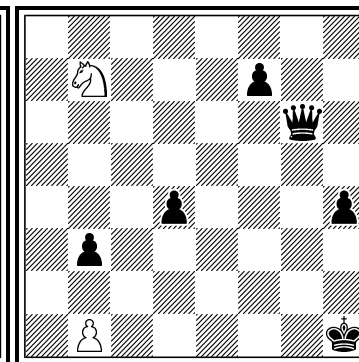


ser-h# 8 C+ (3+3)

Point Reflection

2 Solutions

T452
Cornel Pacurar



phser-= 23 C+ (2+6)

Circe Power Transfer

T449 (Vlaicu Crişan):

a) 1.LEg5-e3 2.Kd6-d2 3.PAc4-d3 4.VAf5×c2 PAa3-d6 # [5.LEed4??; 5.PAa3??]

b) 1.LEc3-e3 2.Kd6-g3 3.VAf5-f4 4.PAc4×g4 VAh6-d6 # [5.LEee5??; 5.VAh6??]

T450 (Cornel Pacurar):

a) 1.nRa2×b2[+nBg7]+ Kg3×g7[+nBa2]+ 2.nRb2×c2[+nRh7] & 1.nBe4×h7[+nRc1]+ Kb1×a2[+nBf7] #

b) 1.nRc2×b2[+nBg7]+ Kg3×g7[+nBc2]+ 2.nRb2×a2[+nRf7] & 1.nBh5×f7[+nRa1]+ Kb1×c2[+nBh7] #

T451 (Eric Huber, Vlaicu Crişan):

i) 1.c2-c1=R 2.Rc1-c8 3.Rc8-g8 4.Kb2-b1 5.Kb1-b4 6.h7×g7 7.g7-g5 8.Rg8-g6 Ka2-b3 #

ii) 1.c2-c1=B 2.Bc1-h6 3.Bh6×g7 4.Kb2-c1 5.Bg7-b2 6.h7-g7 7.g7-f8 8.Bb2-g7 Ka2-b2 #

T452 (Cornel Pacurar):

1.Sb8 2.Sc6 3.Sc7 4.Sd5 5.Sd6 6.Se4 7.Se5 8.Sf3 9.Sf4 10.Sg2 11.Sg3+ Kg1 12.Sh2+ Kg2 13.Sf3 14.Sf4+ Kf1 15.Se2
 16.Se3+ Qg1 17.Sf4+ Ke1 18.S×h4+ Kd2 19.S×d4+ Q×b1 20.S×b3 21.S×f7 22.Sa2+ Kc1 23.Se2=

ORIGINALS

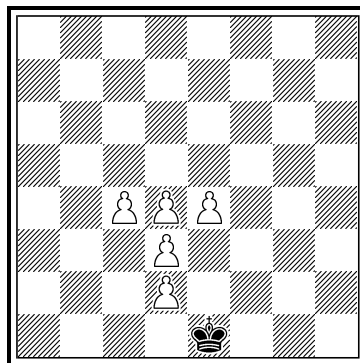
T453: Symbolic problem. In a) creation of a rook/knight battery (of promotion). In b) the addition of a white knight on h8 makes the task more complicated! In the end the black king is mated by a knight promotion and a coalition of five pieces. (Author)

T456: Double excelsior, underpromotion, king battery mate. (Author)

T453

Sébastien Luce

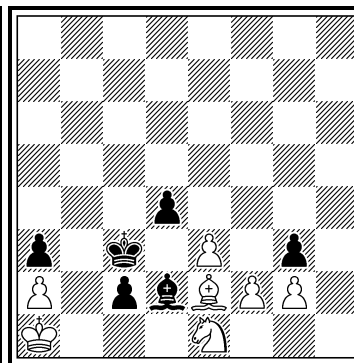
dedicated to Pierre Tritten



ser-h# 9
Antipodean Circe
b) +♞h8, ser-h# 20

T454

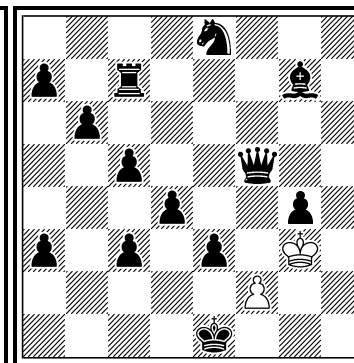
Alberto Armeni



ser-h== 8
Sentinelles

T455

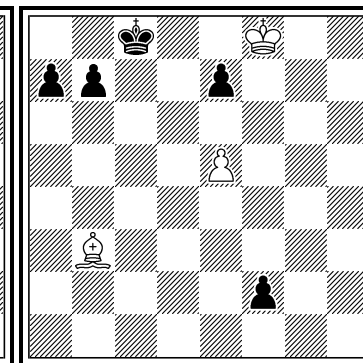
Alberto Armeni



ser= 11
Mirror Circe

T456

Ľuboš Kekely



ser-hs# 16
Transmuted Kings
C+ (3+5)

T453 (Sébastien Luce):

a) 1.Ke1×d2[+wPh6] 2.Kd2×d3[+wPh7] 3.Kd3×c4[+wPg8=S] 4.Kc4-d3 5.Kd3×e4[+wPa8=R] 6.Ke4-f5 7.Kf5-g6 8.Kg6×h7[+wPd3] 9.Kh7-h8 Sg8-f6 #

b) 1.Ke1-e2 2.Ke2×d3[+wPh7] 3.Kd3×d4 4.Kd4-e5 5.Ke5-f6 6.Kf6-g7 7.Kg7×h8[+wSd4] 8.Kh8-g7 9.Kg7-f6 10.Kf6-e5 11.Ke5×e4[+wPa8=R] 12.Ke4-d3 13.Kd3×c4[+wPg8=S] 14.Kc4-d3 15.Kd3×d2[+wPh6] 16.Kd2-e3 17.Ke3-f4 18.Kf4-g5 19.Kg5-g6 20.Kg6-f7 h7-h8=S #

T454 (Alberto Armeni):

1.d×e3 2.e×f2 3.Be3[+bPd2] 4.d×e1=B 5.Kd2[+bPc3] 6.Kc1[+bPd2] 7.d1=R 8.B3d2[+bPe3] Bf1[+wPe2]==

T455 (Alberto Armeni):

1.f2×e3[+bPe2] 2.e3×d4[+bPd2] 3.d4×c5[+bPc2] 4.c5×b6[+bPb2] 5.b6×a7[+bPa2] 6.a7-a8=S 7.Sa8×c7[+bRa1] 8.Sc7×e8[+bSb1] 9.Se8×g7[+bBc1] 10.Sg7×f5[+bQd1] 11.Sf5-e3 =

T456 (Ľuboš Kekely):

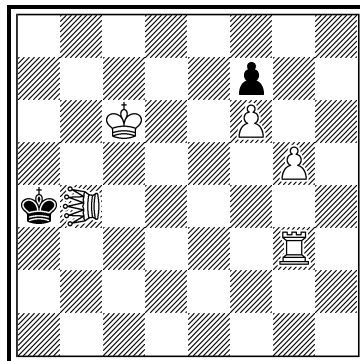
1.a7-a5 5.a2-a1=Q 6.Qa1×e5 7.Qe5-g3 8.e7-e5 12.e2-e1=R 13.Re1-a1 14.Ra1-a8 15.Ra8-b8 Bb3-e6+ 16.Kc8×e6 #

T457: Miniature. Long walk of black king. Underpromotion. (Author)

T459: In French there is a phrase children repeat at school to learn some short words like *but, where, and, so*, etc. It is: "Mais où est donc Ornica?" But where is the black king? Only in the end does it appear... to be mated in two different ways! (Authors)

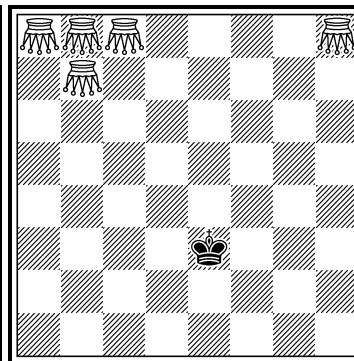
T460: Length record with this material and PWC. (Author)

T457
Luboš Kekely



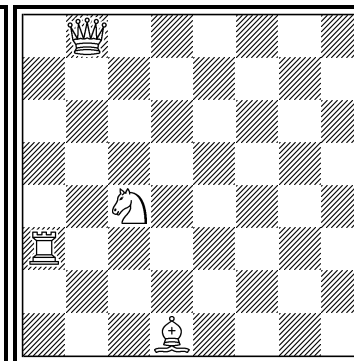
ser-h# 24 C+ (5+2)
Transmuted Kings
♁ = Locust

T458
Sébastien Luce



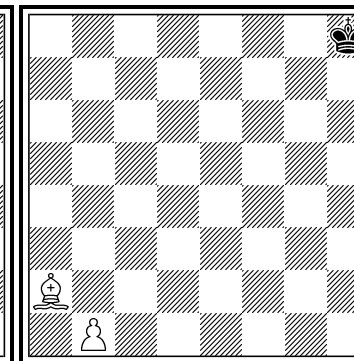
ser-×z 17 C+ (5+1)
White Maximummer
b) ♁b7→e8 c) ♁a8→d7
d) ♁b8→e7
♁ = Grasshopper

T459
Sébastien Luce
Pierre Tritten
Mais où est donc Ornica ?



ser-# 6 C+ (4+0)
ABC Wandelschach

T460
Sébastien Luce



ser-h# 32 C+ (2+1)
PWC

T457 (Luboš Kekely):

1.Ka4-a5 14.Kh4×g3 16.Kh4×g5 17.Kg5×f6 18.Kf6-e5 19.f7-f5 23.f2-f1=S 24.Sf1-d2 Lb4×d2-e1 #

T458 (Sébastien Luce):

a) 1.Ga6 2.Ga5 3.Ga8 4.Gc6 5.Gd6 6.Ge5 7.Gf5 8.Ge2 9.Gd5 10.Gc5 11.Gf2 12.Ge4 13.Gf3 14.Gg4 15.Gd4 16.Gd3 17.Gg2 ×z
b) 1.Ge2 2.Gd8 3.Ge4 4.Gf3 5.Gd5 6.Gd4 7.Gc3 8.Gc2 9.Gb1 10.Gf3 11.Gg2 12.Gh2 13.Ge4 14.Gf5 15.Gf2 16.Ge2 17.Gd5 ×z
c) 1.Ga7 2.Gf2 3.Gd4 4.Gc3 5.Gc2 6.Gf3 7.Gg2 8.Gb2 9.Gb1 10.Ge5 11.Ge2 12.Gf2 13.Gd1 14.Gd5 15.Gd3 16.Ge4 17.Gf1 ×z
d) 1.Gb8 2.Ge2 3.Ga6 4.Gf1 5.Gc6 6.Gd5 7.Ge4 8.Gd3 9.Gd2 10.Gc4 11.Gf4 12.Gg3 13.Gc2 14.Ge5 15.Ge2 16.Ge4 17.Gf5 ×z

T459 (Sébastien Luce, Pierre Tritten):

i) 1.Re3 2.Qb6 3.Qf6 4.Sd6 5.Bg4 6.Se8(bK) #
ii) 1.Ra6 2.Re6 3.Qd6 4.Se5 5.Ba4 6.Be8(bK) #

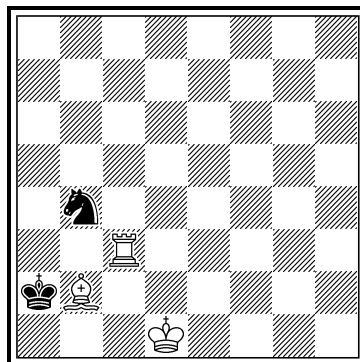
T460 (Sébastien Luce):

1.Kh8-g7 8.Ka1×a2[+wBa1] 9.Ka2×b1[+wPa2] 15.Ka3×a2[+wPa3] 17.Kb3×a3[+wPb3] 19.Kb4×b3[+wPb4] 21.Kc4×b4[+wPc4] 23.Kc5×c4[+wPc5] 25.Kd5×c5[+wPd5] 27.Kd6×d5[+wPd6] 29.Ke6×d6[+wPe6] 31.Ke7×e6[+wPe7] 32.Ke6-f7 e7-e8=Q #

T461: Aristocratic tanagra. (Author)

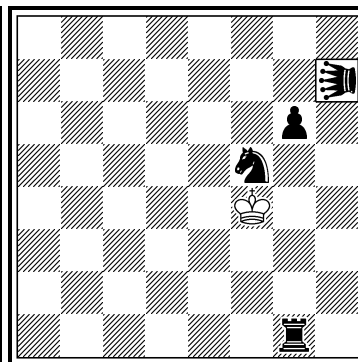
T464: Long switchback by white king and four corners. (Author)

T461
Karol Mlynka



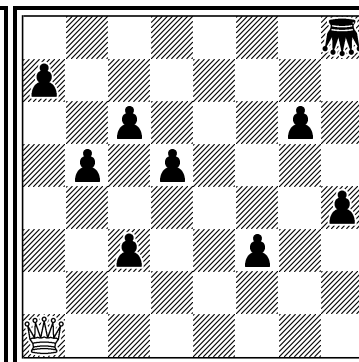
psr-h# 3 C+ (3+2)
KoBul Kings
Einstein Chess
b) ♞b4→a6

T462
Karol Mlynka



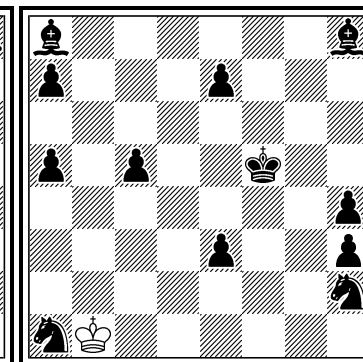
ser-# 5 C+ (1+4)
Take&Make Chess
b) Sentinelles
♞ = Royal Locust

T463
Roméo Bedoni



ser-= 15 PWC
♞ = Grasshopper

T464
Sébastien Luce
dedicated to Michel Caillaud



(1+9) See text! PWC C+ (1+12)

T461 (Karol Mlynka):

a) 1.Sb4-c2=P+ Kd1-e2 2.Ka2×b2[e2=rB] 3.Kb2-c1 Rc3×c2=Q #
b) 1.Sa6-b4=P 2.b4×c3=S[d1=rR]+ rRd1-d2=B 3.Sc3-b1=P rBd2-c1=S #

T462 (Karol Mlynka):

a) 1.Kf4-f3 2.Kf3-f2 3.Kf2×g1-g5 4.Kg5×g6-g5 5.Kg5-g6 #
b) 1.Kf4-e5[+wPf4] 2.Ke5-f6[+wPe5] 3.Kf6-e6[+wPf6] 4.f6-f7 5.f7-f8=S #

T463 (Roméo Bedoni):

1.Qa1×a7(Ga1) 2.Qa7-g1 3.Q1×g6(Gg1) 4.Qg6-b1 5.Qb1×b5(Gb1) 6.Qb5-f1 7.Qf1×f3(Gf1) 8.Qf3-d1 9.Qd1×d5(Gd1) 10.Qd5-h1 11.Qh1×h4(Gh1) 12.Qh4-e1 13.Qe1×c3(Ge1) 14.Qc3-c1 15.Qc1×c6(Gc1) 16.Qa8 =

T464 (Sébastien Luce):

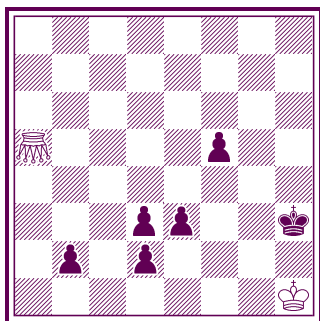
Stipulation: ser-No black square occupied 40

1.Ka1-a2 4.Ka4×a5(a4) 6.Ka6×a7(a6) 8.Kb8×a8(Bb8) 11.Kc8×b8(Bc8) 14.Kc6×c5(c6) 17.Kd3×e3(d3) 21.Kh1×h2(Sh1) 22.Kh2×h3(h2) 24.Kg2×h2(g2) 26.Kh3×h4(h3) 30.Kh7×h8(Bh7) 33.Kf7×e7(f7) 39.Ka2×a1(Sa2) 40.Kb1

ORIGINALS

T465: Simplicity first! This miniature improves the economy of a previous composition of mine. (Author)

Sébastien Luce
FB1606 StrateGems
2017



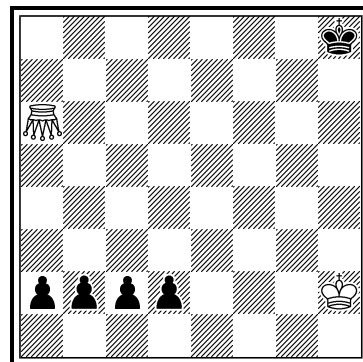
ser-h# 18 C+ (2+6)
 ABC
 ♄ = Grasshopper

1.b2-b1=S 2.Sb1-a3 3.Sa3-c2 4.Sc2-e1 5.d2-d1=Q
 6.Qd1-a1 7.Qa1-e5 9.d1=R 11.Rd4-g4 12.Se1-f3
 14.e2-e1=B 15.Be1-h4 16.Qe5-g3 17.Sf3-g5 18.f5-f4
 Ga5-h5 #

T466: Mate of white king is forced by black zugzwang. A full testing with Popeye failed after one week... (Authors)

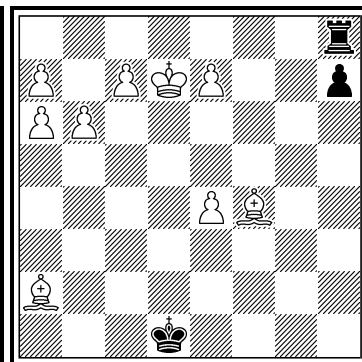
T468: One excelsior of the orthodox pawn is followed by the excelsior of a berolina pawn. Pin stalemate. (Authors)

T465
Sébastien Luce



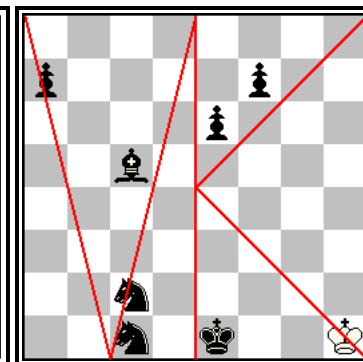
ser-h# 13 C+ (2+5)
 ABC
 ♄ = Grasshopper

T466
Roméo Bedoni
Sébastien Luce



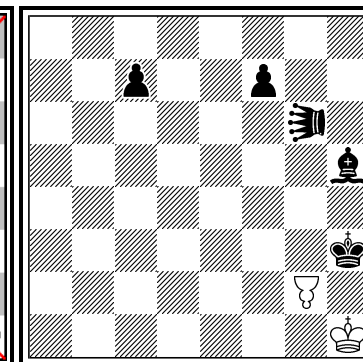
ser-s# 18
 ABC

T467
Sébastien Luce
dedicated to Václav Kotěšovec



ser-= 31
 Special Grid

T468
Sébastien Luce
Claude Beaubestre



7b & ser-== 8 C+ (2+5)
 Equipollent Circle
 ♄ = Berolina Pawn
 ♄ = Locust

T465 (Sébastien Luce):

1.a2-a1=Q 3.Qa2-g8 4.b2-b1=R 6.Rb7-g7 7.c2-c1=S 8.Sc1-e2 9.d2-d1=B 11.Bc2-h7 13.Sf4-g6 Ga6-h6 #

T466 (Roméo Bedoni, Sébastien Luce):

1.Ba2-g8 2.a7-a8=B 3.a6-a7 4.Ba8-d5 5.a7-a8=Q 6.Qa8-a2 7.Qa2-f2 8.b6-b7 9.b7-b8=R 10.Rb8-b6 11.Rb6-h6 12.c7-c8=S
 13.Sc8-d6 14.Bd5-e6 15.Sd6-f7 16.Kd7-e8 17.e4-e5 18.Be6-d7 Rh8×g8 # AUW.

T467 (Sébastien Luce):

1.Kh1-h2 2.Kh2-g2 3.Kg2-g3 4.Kg3-f3 5.Kf3-f4 6.Kf4-e5 7.Ke5×e6 8.Ke6-f6 9.Kf6×f7 10.Kf7-f6 11.Kf6-e6 12.Ke6-d5 13.Kd5×c5
 14.Kc5-d4 15.Kd4-c3 16.Kc3-b2 17.Kb2×c1 18.Kc1-b2 19.Kb2-b3 20.Kb3-a4 21.Ka4-b5 22.Kb5-a6 23.Ka6×a7 24.Ka7-a6 25.Ka6-
 b5 26.Kb5-a4 27.Ka4-b3 28.Kb3×c2 29.Kc2-c3 30.Kc3-d3 31.Kd3-e2 =

T468 (Sébastien Luce, Claude Beaubestre):

1.f7-f5 5.f2-f1=B 6.Bf1-c4 7.Bc4-e6 & 1.g2-e4 4.c6×c7(c8) 5.c7×c8=LO 6.LOc8×e6-f5 7.LOf5×g6-h7 8.LOh7×h5-h4(Bh2) ==

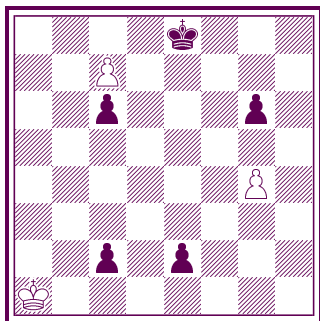
ORIGINALS

T469: Chromatic twins, royal march, model stalemates. (Author)

T470: AUW. (Author)

Alexander Hildebrand
Christer Jonsson
T.T. Buletin Problemistic
2001

1st Commendation



4b & ser-# 5 C+ (3+5)

1.c2-c1=B 2.e2-e1=R 3.Re1-e7 4.Bc1-h6
& 1.g4-g5 2.g5×h6 4.h7-h8=S 5.c7-c8=Q #

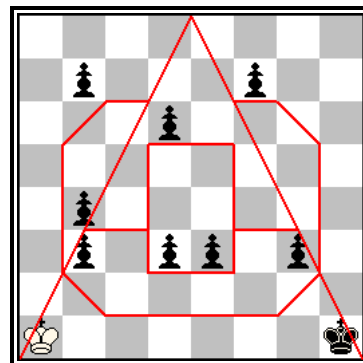
T471: Three black officers at the beginning. In the end, all are white! Knight switchback in the first variation and rook switchback in the second. (Authors)

Cameleon Pursuit: a piece (king excluded) which plays on the square just left by another piece, changes its colour.

T469

Sébastien Luce

dedicated to Abdelaziz Onkoud



ser= 19

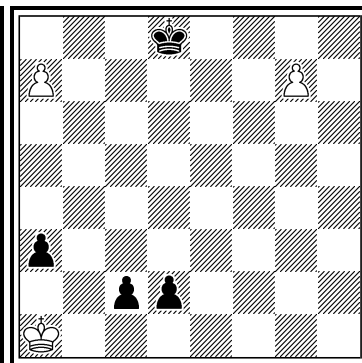
C+ (1+9) 5b & ser-# 2

Special Grid

b) ♔a1↔♔h1

T470

Sébastien Luce



C+ (3+4)

ser-h# 5

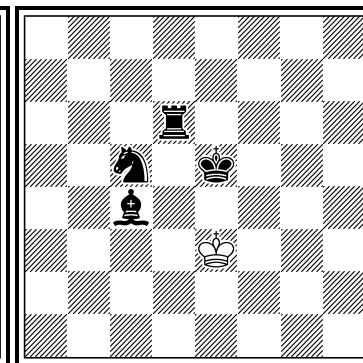
Cameleon Pursuit

2 Solutions

T471

Sébastien Luce

Pierre Tritten



C+ (1+4)

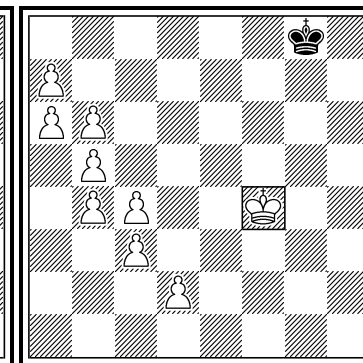
ser-!= 37

ABC

♔ = Autoparalyzing King

T472

Sébastien Luce



(9+1)

T469 (Sébastien Luce):

a) 1.Kb2 2.K×b3 3.K×b4 4.Ka5 5.Kb6 6.K×b7 7.Kc6 8.K×d6 9.Ke5 10.Kf6 11.K×f7 12.Ke6 13.Kd5 14.Kc4 15.K×d3 16.Ke2 17.K×e3 18.Kf4 19.K×g3 =

b) 1.Kg2 2.K×g3 3.Kf4 4.K×e3 5.Kd2 6.K×d3 7.Kc4 8.Kb5 9.Kb6 10.K×b7 11.Kc6 12.K×d6 13.Ke5 14.Kf6 15.K×f7 16.Ke6 17.Kd5 18.Kc4 19.K×b3 =

T470 (Sébastien Luce):

1.c2-c1=B 2.d2-d1=R 3.Rd1-d7 4.Bc1-f4 5.Bf4-b8 & 1.g7-g8=S 2.a7×b8=Q #

T471 (Sébastien Luce, Pierre Tritten):

a) 1.Rd6-e6 2.Sc5-a6 3.Sa6-c5=w 4.Re6-a6=w 5.Bc4-e6=w Sc5-d7 #

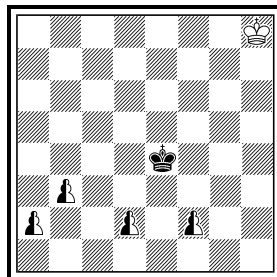
b) 1.Sc5-b3 2.Rd6-d4 3.Rd4-d6=w 4.Sb3-d4=w 5.Bc4-b3=w Rd6-e6 #

T472 (Sébastien Luce):

1.a7-a8=B 2.a6-a7 3.Ba8-f3 4.a7-a8=B 5.Ba8-e4 6.b6-b7 7.b5-b6 8.b4-b5 9.b7-b8=B 10.b6-b7 11.b5-b6 12.Bb8-e5 13.b7-b8=B 14.b6-b7 15.Bb8-a7 16.Ba7-f2 17.b7-b8=B 18.Bb8-a7 19.Ba7-e3 20.c4-c5 21.c3-c4 22.c5-c6 23.c4-c5 24.c6-c7 25.c5-c6 26.c7-c8=B 27.c6-c7 28.Bc8-g4 29.c7-c8=B 30.Bc8-f5 31.d2-d4 32.d4-d5 33.d5-d6 34.d6-d7 35.d7-d8=B 36.Bd8-g5 37.Bf2-g3 !=

ORIGINALS

T473
Sébastien Luce

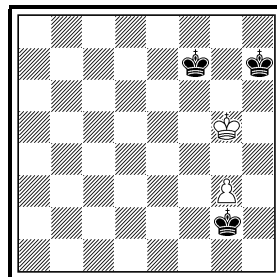


ser-h# C+ (1+1+4)
10
Bolero ABC
Mirror Circe
♠ = Neutral Pawn

T473 (Sébastien Luce):

1.a2-a1=nS 2.nSa1×b3(g2) 3.nSb3-a5 4.nSa5-h5 5.d2-d1=nR 6.nRd1-g1 7.Ke4-f5 8.f2×g1=nB(nRh1) 9.Kf5-g4
10.g2×h1=nQ(nRa1) nRa1×g1(nBc8) #

T474
Sébastien Luce

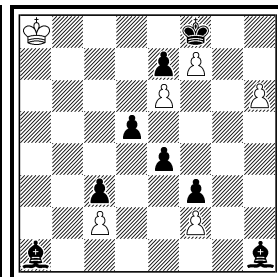


ser-h= 18 C+ (2+3)
Rex Multiplex
PWC ABC

T474 (Sébastien Luce):

1.Kg7 2.Kf3 3.K×g3(f3) 4.Kf2 5.Ke3 6.K×f3(e3) 7.Ke4 8.K×e3(e4) 9.Kd4 10.Ke5 11.K×e4(e5) 12.Kd5 13.Ke6 14.K×e5(e6)
15.Kd6 16.Ke7 17.K×e6(e7) 18.Kf7 e8=R =

T475
Sébastien Luce

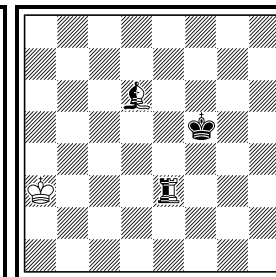


ser-== 23 (6+8)

T475 (Sébastien Luce):

1.Kb7 2.Kc6 3.K×d5 4.Kc4 5.Kb3 6.Ka2 7.K×a1 8.Kb1 9.Kc1 10.Kd1 11.e1 12.Kf1 13.Kg1 14.K×h1 15.Kh2 16.Kg3 17.Kf4
18.K×e4 19.Kf5 20.Kg6 21.Kh7 22.Kh8 23.h7 ==

T476
Adrian Storisteanu

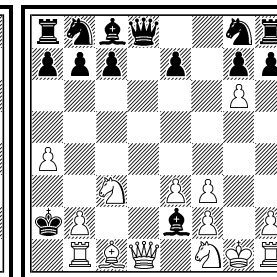


pser-h#5 C+ (1+1+2)
Point Reflection
b) ♞a3→c7
♞ = Neutral Rook
♝ = Neutral Bishop

T476 (Adrian Storisteanu):

a) 1.nBd6-h6+ Ka3-d6 2.Kf5-e5+ nRe3-d4+ 3.Ke5-e8+ nRd4-a4 4.nRa4-a3+ nBh6-h1 5.nRa3-a8 nBh1-h5 #
b) 1.nBd6-d8+ nBd8-h4 2.nRe3-c3+ nRc3-c4 3.Kf5-f8+ nRc4-c1 4.Kf8-a8+ nRc1-a1+ 5.nRa1-a5+ nBh4-e4 #

T477
Paul Răican



phser-dia 27 (14+14)
Annan Chess

T477 (Paul Răican):

1.aa4 2.Ra3 3.Rg3 4.ee3 5.Qh5 6.Q×f7+ K×f7 7.cg6+ Kb3 8.Bc4+ Kc2 9.Se2+ K×c1 10.Sd1 11.0-0 12.f×f8=Q 13.Qf2 14.df3
15.Sdc3+ d1=B 16.Bd2+ Kc2 17.Bc1+ Be2 18.Rd1 19.Rd2+ Kb3 20.Rc2++ Ka2 21.Sd2 22.Sf1 23.Qd1 24.gf2 25.Rg2 26.Rg2-h1
27.Rc2-b1 #

T473: A composition with various fairy effects: first promotion is done by the “a” pawn (ABC effect), to knight, followed by three moves by this piece. Move 4 is a “pure Bolero” move from the “a” file to “h”! Second promotion of “d” pawn has to be to rook to allow its capture on g1 and rebirth on h1 (Mirror Circe effect). Then the black king moves to g4, a “hidden mating square”. Third promotion to bishop is more classical to prepare the final double checkmate nR×g1(nBc8) #, again with Mirror Circe effect. An AUW is thus realized. (Author)

T474: In this “Y position”, the black king moves one step on the right to allow the action of king g2 (ABC effect). Thanks to some manoeuvres in “triangle” by this king, the pawn reaches the seventh rank (PWC effect). Then, the three kings form a line on the seventh rank and the pawn promotes to rook, as 19.K×e8(Rf7)? is self-check. (Author)

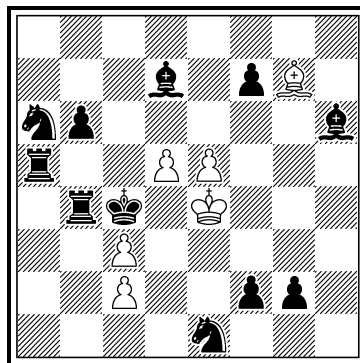
T475: First achievement of 4 corners of a king in double stalemate. (Author)

T476: Parrying all the way. (Author)

T477: Q Phoenix-Pronkin, impostors: Rh1, Rb1, Bc1, Pf2. Partially checked with *Jacobi*. (Author)

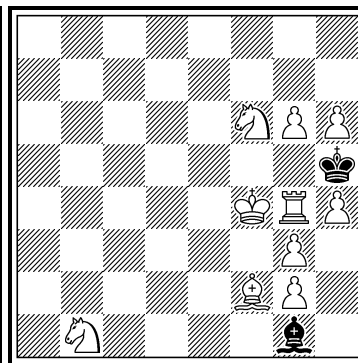
Hors Concours

HC228
Andreas Thoma



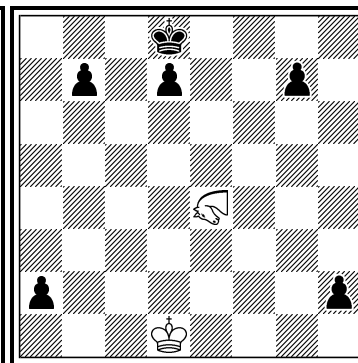
-6 & #1
Proca Retractor
Anticirce Cheylan

HC229
Klaus Wenda



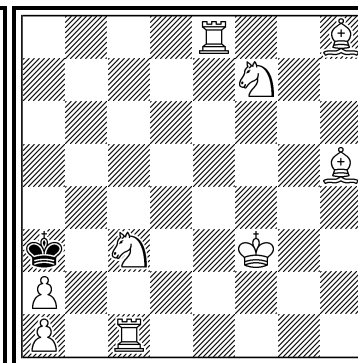
-5 & s#1
Proca Retractor
Anticirce

HC230
Claude Beaubestre
dedicated to Sébastien Luce



(10+2) h=4.5
♁ = Mantis (S+LO)

HC231
Sébastien Luce



C+ (2+6) ser-h# 58
Sentinelles PionAdvers
MaximumWhite 2

HC229: It's just a puzzle without a deeper strategy, though finding the right sequence of white moves might be not too easy for solvers. The wK has 5 flight-squares, the key gives him a 6th one. The potential mating line h2-f4 is closed in the diagram position and can be interrupted again by 3 different units after removal of wPg3. (Author)

HC231: Inspired by Geoff Foster's F0762 *StrateGems* 2008. I tried to introduce a new idea with the inclusion in the starting position of two white pawns and six officers. Here the fairy conditions cannot be activated without the capture of all the officers during a long rundlauf by the black king. C+ WinChloe (Author)

HC228 (Andreas Thoma):

1.Kd4-e4 Be8-d7+ 2.Kd3-d4 Sf3-e1+ 3.Kd2-d3 S~f3+ 4.Ke1-d2 Pf3-f2+ 5.Kc6×Pd7(Ke1) Sc7-a6+ 6.Bh8-g7 & 1.Kc6-c5#

HC229 (Klaus Wenda):

1.Se8-f6! Zugzwang Bh2-g1 2.Be3-f2 Bg1-h2 3.Sf2×Bh1(Sb1) Bh2-g1 4.Rg5-g4 Bg1-h2 5.Pf6×Sg7(Pg2) & 1.Pg4+ Bh2 #

HC230 (Claude Beaubestre):

1... S+LO×b7-a8+ 2.Ke7 S+LO×a2-a1 3.d5 S+LO×g7-h8 4.Kd7 S+LO×h2-h1 5.Kc8 S+LO×d5-c6=

HC231 (Sébastien Luce):

1.Ka3-b4 12.Kd2×c1 20.Kh4×h5 22.Kg6×f7 24.Kg8×h8 29.Kd4×c3 32.Kb1×a1 33.Ka1×a2 34.Ka2-a3[+wPa2] 35.Ka3-a4[+wPa3] 36.Ka4×a3[+wPa4] 37.Ka3×a2[+wPa3] 39.Kb3×a3[+wPb3] 41.Kb4×b3[+wPb4] 43.Kc4×b4[+wPc4] 45.Kc5×c4[+wPc5] 48.Kc6×c5[+wPc6] 50.Kb6×c6[+wPb6] 52.Kb7×b6[+wPb7] 54.Ka5×a4[+wPa5] 56.Kb5×a5[+wPb5] 58.Kb6-a7 b7-b8=Q #

ORIGINALS

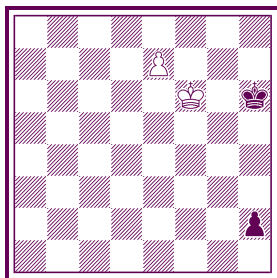
HC232: (v) 1009 *diagrammes* 47/1980.

Legal (a) and illegal (b) castling. Serial paradox. In position a) only the wK, wRa1, or wPg4 (from square g2) could have played last. Therefore the first move is an e.p. capture, to validate the castling mate. In position b) (after the key of position a)) the castling is illegal (last white move must have been by wK or wRa1) and the solution is completely different. (Author)

HC233: *Dr Floyd, I presume!?* Double-royal quadruple loyd. The wP is hurdle for an assumed Gc6 mating move in a). (Author)

HC234: The *Circe Power Transfer* condition was invented by the author at the end of this summer, however the pioneer problem (also showing AUW!) was only published earlier this month:

Vlaicu Crişan
Eric Huber
Adrian Storisteanu
feenschach 2019



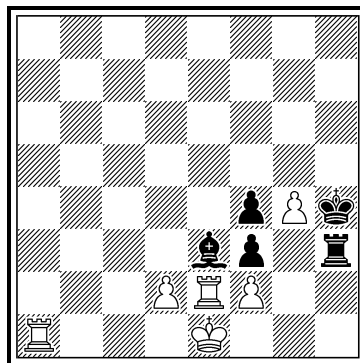
h=2* C+ (2+2)

Circe Power Transfer

1... e7-e8=R 2.h2-h1=B Re8-g6 =

1.h2-h1=Q e7-e8=S 2.Qh1-b1 Se8-f7 =

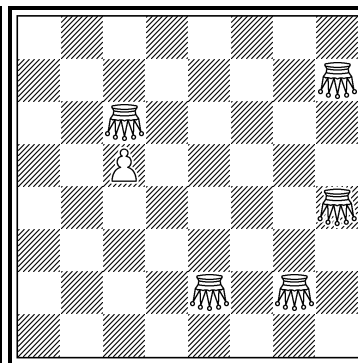
HC232
Ivan Skoba



ser-h# 6 (AP)

b) after the key ser-h#5

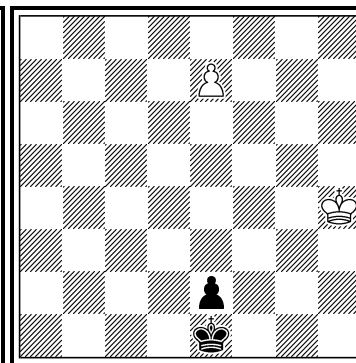
HC233
Adrian Storisteanu
to Jeff



(6+5) add ♔♔ for

a) # b) = c) #1 d) =1

HC234
Cornel Pacurar



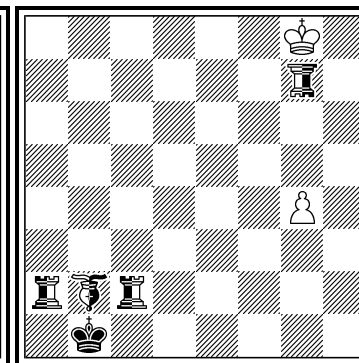
(6+0) h!#2.5

Circe Power Transfer

Rex Inclusive

b) ♔e1→c8

HC235
Cornel Pacurar



C+ (2+2)

pser-hs#2

Supercirce

Point Reflection

♗ = Bishop/Rook Hunter

♖ = Rook/Bishop Hunter

2 Solutions

HC232 (Ivan Skoba):

a) 1.f4×g3! e.p. 2.Rh3-h2 3.Kh4-h3 4.Kh3-g2 5.Kg2-g1 6.g3-g2 0-0-0 #

b) 1.Kh4-g4! 2.Rh3-h5 3.Rh5-f5 4.Be3-g5 5.Kg4-f4 Ra1-a4 #

HC233 (Adrian Storisteanu):

a) Kf1/Kh1 #

b) Kf2/Kh2 =

c) Kc8/Ka8 1.Gg2-b7 #

d) Kg3/Kg1 1.Gh7-h3 =

HC234 (Cornel Pacurar):

a) 1... e8=R 2.Kf1 Re3 3.e1=B+ Kf2 !#

b) 1... Kg3 2.e1=S e8=Q+ 3.Kg4+ Qb8 !#

HC235 (Cornel Pacurar):

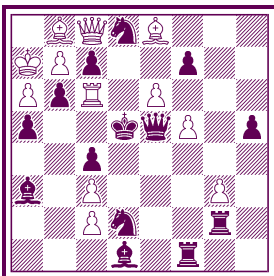
a) 1.Kb1×a2[+nRh7]+ Kg8×h7[+nRg5] 2.nRc2×b2[+nBRa1]+ & 1.nRRg7×g5[+nRa8]+ Ka2×b2[+nRh8] #

b) 1.Kb1×c2[+nRf7]+ Kg8-h7 2.nRa2×b2[+nBRh1]+ & 1.nRRg7×f7[+nRc1]+ nRc1×h1[+nBRg7] #

ORIGINALS

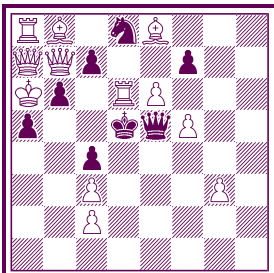
HC237: Overall length record with normal force for this stipulation. The former record by the same authors *feenschach* 2018 had 230 moves (see below). (Authors)

**Geoff Foster
Arno Tüngler
feenschach 2018**

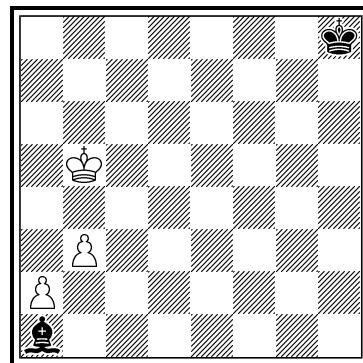


ser-a→b C+ (12+14)
230

Position B

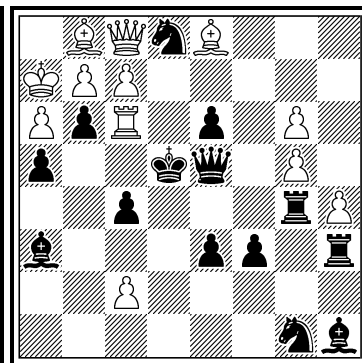


**HC236
Claude Beaubestre**



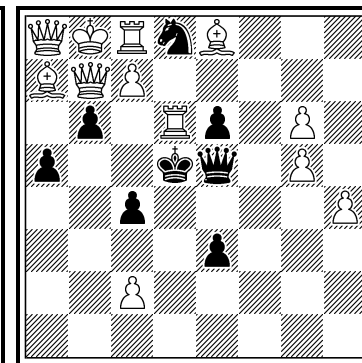
ser-h+ 12
Circe

**HC237
Geoff Foster
Arno Tüngler**

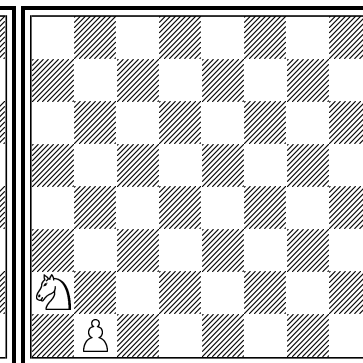


C+ (3+2) ser-a→b 235 C+ (12+14)

Position B



**HC238
Cornel Pacurar**



See text C+ (2+0)
Circe Power Transfer

HC236 (Claude Beaubestre):

1.Kh8-g7 7.Kb2×a2 8.Ba1-c3 9.Ka2×b3[Pb2] 12.Kd3-d4 b2×c3[Bf8] +

HC237 (Geoff Foster, Arno Tüngler):

1.Ka7-a8 2.Bb8-a7 3.b7-b8=Q 4.Qb8-b7 5.Ka8-b8 6.Qb7-a8 7.Qc8-b7 9.Kc8-d7 10.Qa8-c8 11.Ba7-b8 13.a7-a8=R 14.Ra8-a6 15.Bb8-a7 16.Qc8-a8 18.Kc8-b8 19.Qb7-c8 20.Qa8-b7 21.Kb8-a8 22.Ba7-b8 23.Ra6-a7 24.Qb7-a6 25.Ra7-b7 26.Bb8-a7 27.Rb7-b8 28.Qc8-b7 29.Rb8-c8 30.Ba7-b8 31.Ka8-a7 32.Qb7-a8 33.Qa6-b7 37.Ka4×a3 41.Ka6-a7 42.Qb7-a6 43.Qa8-b7 44.Ka7-a8 45.Bb8-a7 46.Rc8-b8 47.Qb7-c8 48.Rb8-b7 49.Ba7-b8 50.Rb7-a7 51.Qa6-b7 52.Ra7-a6 53.Bb8-a7 54.Ka8-b8 55.Qb7-a8 56.Qc8-b7 65.Kh5×g4 74.Kc8-b8 75.Qb7-c8 76.Qa8-b7 77.Kb8-a8 78.Ba7-b8 79.Ra6-a7 80.Qb7-a6 81.Ra7-b7 82.Bb8-a7 83.Rb7-b8 84.Qc8-b7 85.Rb8-c8 86.Ba7-b8 87.Ka8-a7 88.Qb7-a8 89.Qa6-b7 100.Kf1×g1 111.Ka6-a7 112.Qb7-a6 113.Qa8-b7 114.Ka7-a8 115.Bb8-a7 116.Rc8-b8 117.Qb7-c8 118.Rb8-b7 119.Ba7-b8 120.Rb7-a7 121.Qa6-b7 122.Ra7-a6 123.Bb8-a7 124.Ka8-b8 125.Qb7-a8 126.Qc8-b7 136.Kg4×h3 146.Kc8-b8 147.Qb7-c8 148.Qa8-b7 149.Kb8-a8 150.Ba7-b8 151.Ra6-a7 152.Qb7-a6 153.Ra7-b7 154.Bb8-a7 155.Rb7-b8 156.Qc8-b7 157.Rb8-c8 158.Ba7-b8 159.Ka8-a7 160.Qb7-a8 161.Qa6-b7 173.Kg1×h1 185.Ka6-a7 186.Qb7-a6 187.Qa8-b7 188.Ka7-a8 189.Bb8-a7 190.Rc8-b8 191.Qb7-c8 192.Rb8-b7 193.Ba7-b8 194.Rb7-a7 195.Qa6-b7 196.Ra7-a6 197.Bb8-a7 198.Ka8-b8 199.Qb7-a8 200.Qc8-b7 210.Kg4×f3 220.Kc8-b8 221.Qb7-c8 222.Qa8-b7 223.Kb8-a8 224.Ba7-b8 225.Ra6-a7 226.Qb7-a6 227.Ra7-b7 228.Bb8-a7 229.Rb7-b8 230.Qc8-b7 231.Rb8-c8 232.Ka8-b8 233.Qb7-a8 234.Qa6-b7 235.Rc6-d6+ a→b

HC238 (Cornel Pacurar):

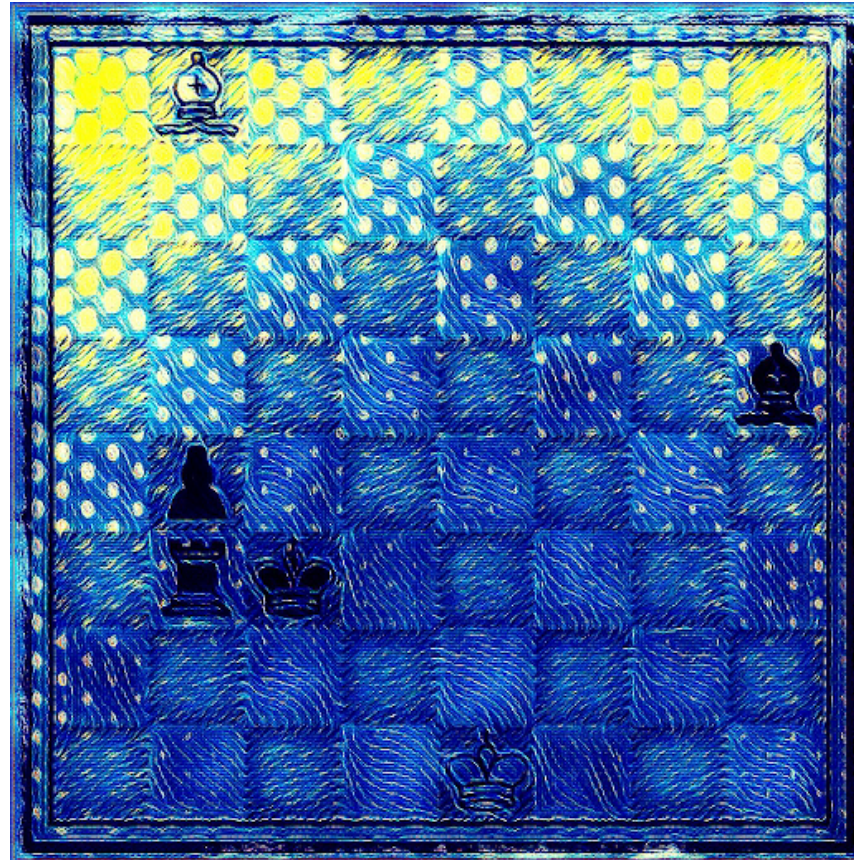
Stipulation: return to the diagram position in 4, 5, and 6 moves.

a) 1.Sa3 2.Sc2 3.Sc3 4.Sa2 dia b) 1.Sa4 2.Sa5 3.Sb3 4.Sb4 5.Sa2 dia c) 1.Sa3 2.Sc4 3.Sc5 4.Sb3 5.Sb4 6.Sa2 dia

When the Black King Gives Check

by Andreas Thoma

"Once the game is over,
the king and the pawn go back
in the same box."
- Lisa Renee Jones



BK1

When the black king gives check

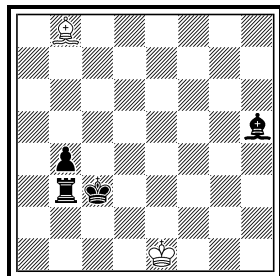
dedicated to Klaus Wenda

You've probably read Hemingway's "For Whom the Bell Tolls" or watched "The Postman Always Rings Twice". What we have here is not quite as dramatic, but a resounding black king gives direct checks in Proca retractors. I was inspired by a problem of Klaus Wenda with this idea. How does the king check? Anticirce style, of course.

The next problems have the fairy condition anticirce (a unit, Ks included, is immediately reborn after it captures, the rebirth square being vacant for the capture to be possible; hence a threatened king capture is check only if the capturing piece can be reborn), type Cheylan (a piece cannot capture on its rebirth field, i.e. the bK cannot capture a white piece on e8). A bK can directly check the wK (assuming e1 is occupied, so the wK doesn't check back) by moving next to it or, if already there, by a black move vacating e8.

That's forward play. The whole thing turns over in retro play, as we will see in the problems below.

BK1
Andreas Thoma
Original



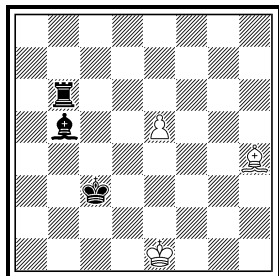
-3 & #1 (2+4)
Proca Retractor
Anticirce Cheylan

BK1) Andreas Thoma:

1.Ke3×Bd2→e1 Be1-d2+ (you will find this maneuver in a couple of problems) 2.Kd3-e3 (the ♔ must have given check!) Be8-h5+ 3.Bg3-b8 & 1.Bg3×Be1→c1#

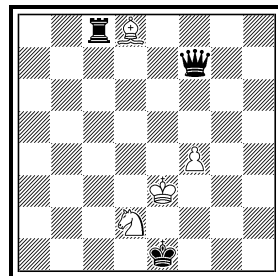
BK2) Andreas Thoma:

BK2
Andreas Thoma
Original



-7 & #1 (3+3)
Proca Retractor
Anticirce Cheylan

BK3
Andreas Thoma
Original



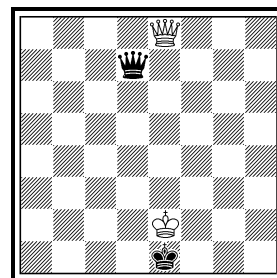
-3 & s#1 (4+3)
Proca Retractor
Anticirce Cheylan

1.Ke3×Bd2→e1 Be1-d2+ 2.Kd3-e3 Be8-b5+ 3.Kd2-d3 B~e1+ 4.Ke1-d2 B~+ 5.Ka2×Ra3→e1 Rb3-a3+ 6.Kb1-a2 Kb2-c3+ (only move, the ♔ does not give check, this time the ♔ was the checker!) 7.Be1-h4+ & 1.Be1-b4#

BK3) Andreas Thoma:

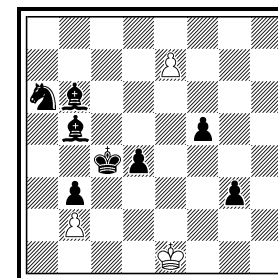
1.Ke2-e3 (possible, because the rebirth field of the ♔ is occupied and the condition is anticirce cheylan!) Qe8-f7+ (no check, because of ♔ on d8) 2.Ba5-d8 Rd8-c8+ (of course, the ♔ cannot leave e8) 3.f3-f4 & 1.Sf1+ Rd2# (double check, the ♔ is helpless)

BK4
Andreas Thoma
Original



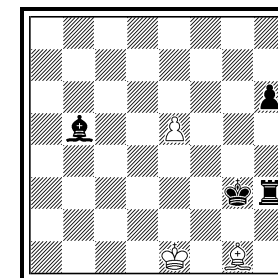
-2 & r#1 (2+2)
Proca Retractor
Anticirce Cheylan

BK5
Andreas Thoma
Original



-8 & #1 (3+8)
Proca Retractor
Anticirce Cheylan

BK6
Andreas Thoma
Original



-8 & #1 (3+4)
Proca Retractor
Anticirce Cheylan

BK4) Andreas Thoma:

1.Qe3-e8 (putting white in check) Be8-d7+ 2.Kd1-e2 (no check!) & 1.Qc1 Qe2/Qa4#

BK5) Andreas Thoma :

1.Ke3×Bf2→e1 Be1-f2+ (no check by ♔ d4, because e7 is occupied) 2.Kd3-e3 Be8-b5+ (the ♔ cannot move) 3.Kd2-d3 Bf2-e1+ 4.Ke1-d2 Bg1/e3-f2+ 5.Ke1×Pd2→e1 Pd3-d2+ 6.Ke1×Rd1→e1 Rd2-d1+ (without 6. the forward defense Bd8-a5# after move 7. is possible!) 7.Ka7×Qb8→e1 Bd8-b6+ 8.Kb6-a7 & 1.Kb6-c5#

BK6) Andreas Thoma :

1.Ke1×Pd2→e1 Pd3-d2+ 2.Ke3×Bf2→e1 Be1-f2+ 3.Kf3-e3 Be8-b5+ (this time, the ♔ is not allowed to move away because of the ♔.) 4.Ke2-f3 Pd4-d3+ 5.Kd2-e2 Bf2-e1+ 6.Ke1-d2 Be3-f2+ 7.Kf5×Qf4→e1 Qh4-f4+ 8.Ke4-f5 (not Kf4-f5 because of double check by ♔ and ♔) & 1.Ke4-f3#

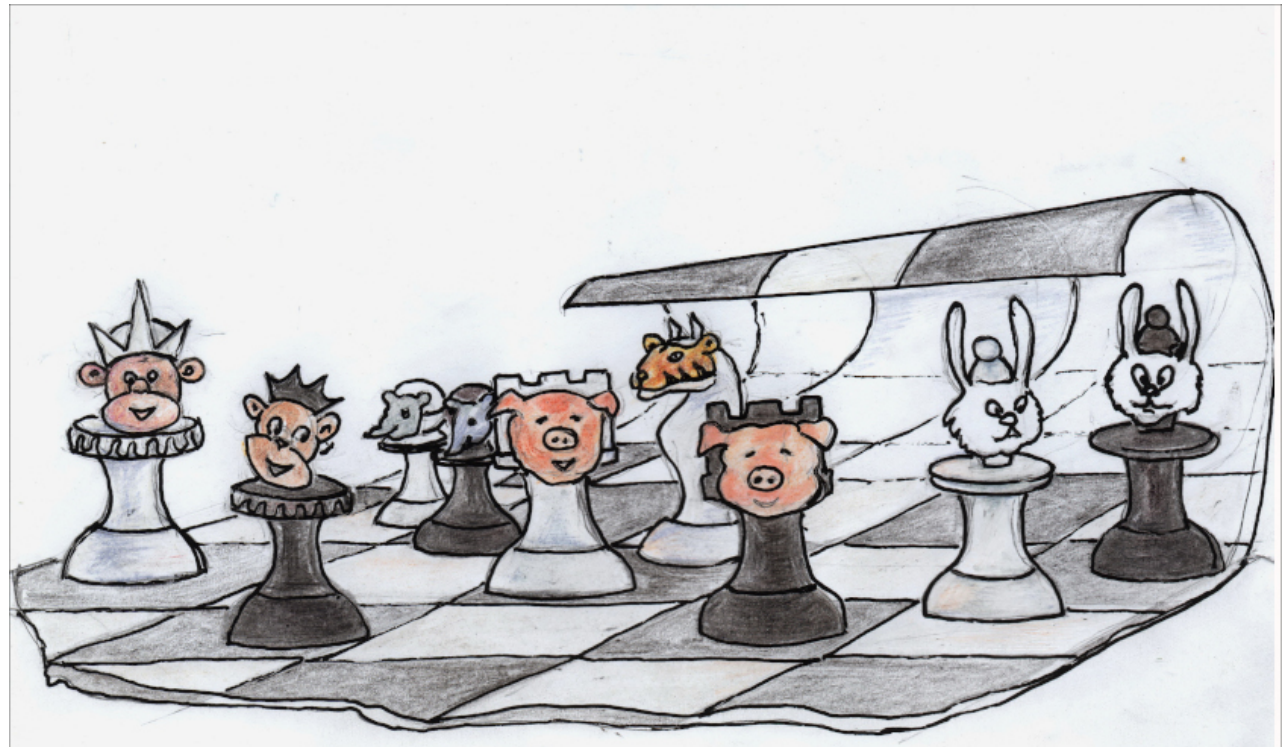
Andreas Thoma, Groß Rönna, Germany, November 2019

The Ambiguous Nature of All Things

by Jeff Coakley & Andrey Frolikin

"The greater the ambiguity,
the greater the pleasure."

- Milan Kundera



When No One Knows Your Name (Nina Omelchuk, 2019)

THE AMBIGUOUS NATURE OF ALL THINGS

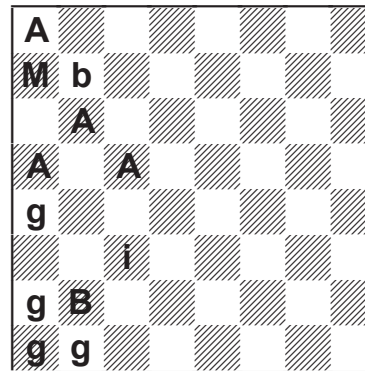
Jeff Coakley
&
Andrey Frolkin

The working title for this article was "Ambiguity Rebuses", which would have been more descriptive. But we decided, perhaps appropriately, to go with something less clear.

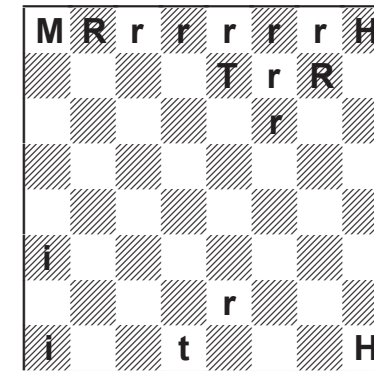
The eight problems are the first in a new class of rebuses. The normal rules apply with the following twist. One of the letters is ambiguous, which means that it represents two types of pieces. Some instances of that letter are one piece. Other instances of the same letter are a different piece.

Clearly ambiguity increases the complexity of the puzzles. It often adds to the retro content as well.

AR-1 "Ambiguity"
Andrey Frolkin
Jeff Coakley

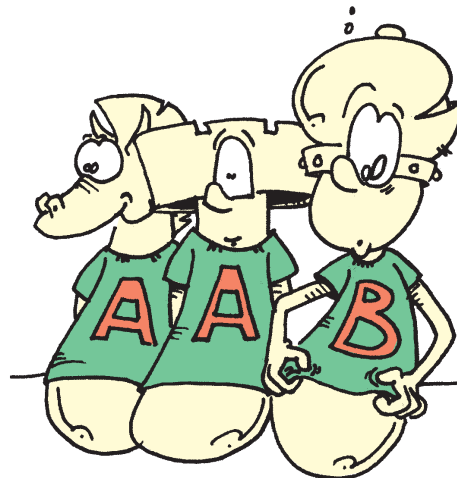


AR-2 "Mirth"
Andrey Frolkin, Jeff Coakley,
Nina Omelchuk



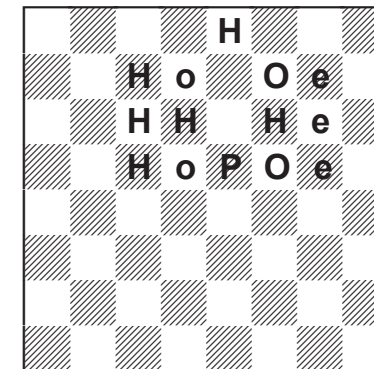
AMBIGUITY REBUSES

Each letter represents a different type of piece. Uppercase is one colour, lowercase the other. However, one of the letters is ambiguous. It can stand for two piece-types. For example, some A's are knights and other A's are bishops. In that case, the other letters may not be a knight or bishop. Determine the position and, if possible, the last move.



Sometimes words have two meanings.

AR-3 "Hope"
Andrey Frolkin
Jeff Coakley



The idea of rebuses with ambiguous letters comes from Nina Omelchuk. Besides creating thematic illustrations, she also invents new stipulations!

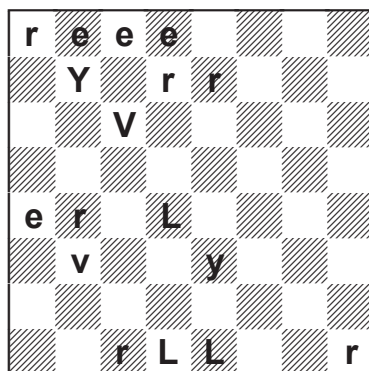
As usual, the problems in this article become progressively more difficult as we go forward. Starting with "hearth", our goal was to increase the number of potential king pairs by using more letters that have both uppercase and lowercase.

"Cheers" has 37 king pairs, but that is far from the theoretical maximum. *Pro-passer theory* is useful for solving the rebus. An explanation of this analytic tool is given on the solution pages.

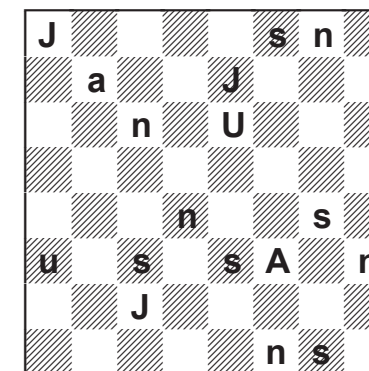


A Face of Mistaken Identity

AR-4 "Revelry"
Andrey Frolkin
Jeff Coakley



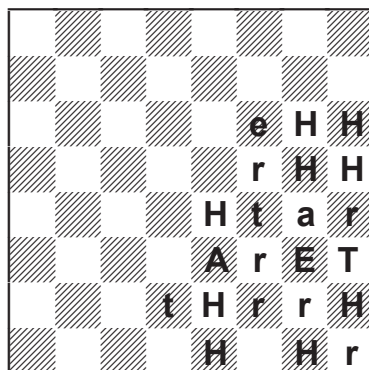
AR-5 "Janus"
Andrey Frolkin
Jeff Coakley



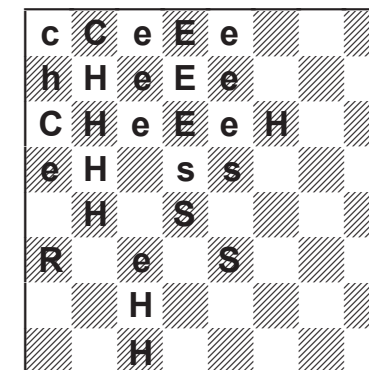
AMBIGUITY REBUSES

Each letter represents a different type of piece. Uppercase is one colour, lowercase the other. One of the letters is ambiguous. It can stand for two piece-types. Determine the position and, if possible, the last move.

AR-6 "Hearth"
Andrey Frolkin
Jeff Coakley



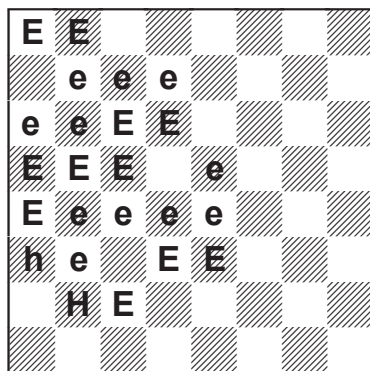
AR-7 "Cheers"
Andrey Frolkin
Jeff Coakley



The final problem achieves 122 potential king pairs, the maximum for this kind of rebus. 11E times 11e plus Hh. Pretty good, eh?

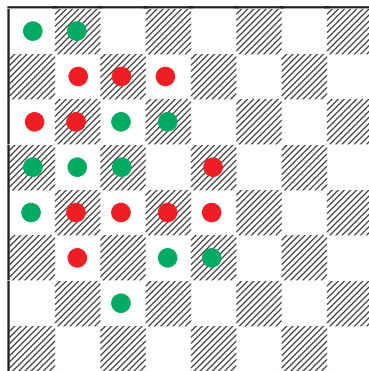
But version 8b, turning letters into buttons, is probably more interesting. Same position without the H's.

AR-8 "..., eh?"
Andrey Frolikin
Jeff Coakley

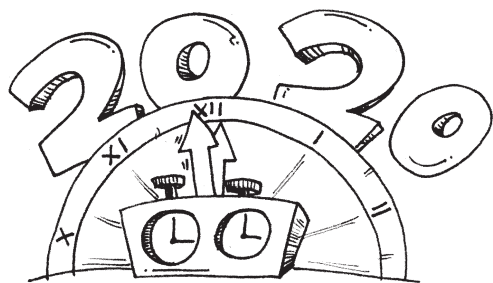


Ambiguous Rebus
 One letter is ambiguous.
 Determine the position
 and the last move.

AR-8b "Green & Red Buttons"
Andrey Frolikin
Jeff Coakley



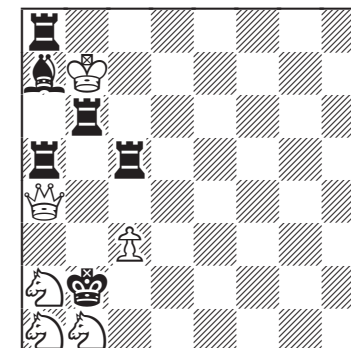
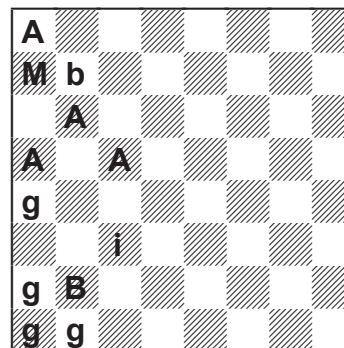
*There are two types of pieces on
 the board: king and one other.
 Which buttons are the kings?
 Determine the position
 and the last move.*



The Ambiguous Direction of Time

SOLUTIONS

AR-1 "Ambiguity"



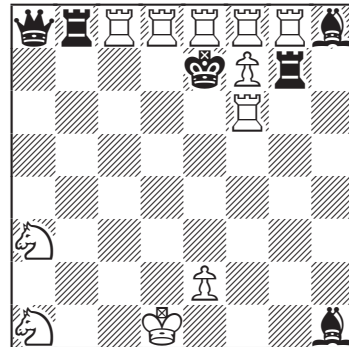
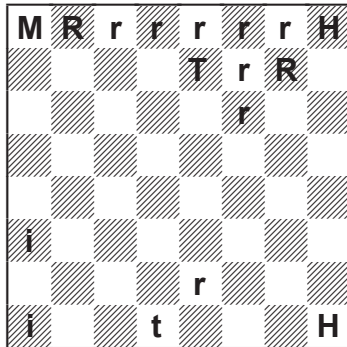
(6 + 6)

B = ♔ Only letter with uppercase and lowercase.
G is ambiguous. If **G** is not ambiguous.
G ≠ ♔♖ Impossible multiple checks.
G ≠ ♗♘ Impossible check (a1 or a4).
G ≠ ♙ On 1st rank.
G ≠ ∅? No piece can be assigned to **G**.

Only one letter may be ambiguous. Therefore **A** **I** **M** are not ambiguous.

A ≠ ♔ Impossible double check (a8 b6).
A ≠ ♗ Impossible check (a8).
A ≠ ♘ Impossible double check (a5 c5).
A ≠ ♙ On 8th rank.
A = ♖ Check (b6).
G/a1 ≠ ♔♗ Both kings in check (a1 b6).
G/a1 ≠ ♙ On 1st rank.
G/a1 = ♘ Both kings in check (b6 c3).
I = ♙ Both kings would be in check with a black pawn on c3.
caps = **black** Impossible double check (a7 b6).
M ≠ ♔ Impossible double check (a7 b6).
M = ♗
 The remaining **G**'s are assigned to avoid both kings in check.
G/b1/a2 = ♘
G/a4 = ♔
 last move **1...R>b6+** This move may or may not have been a capture.

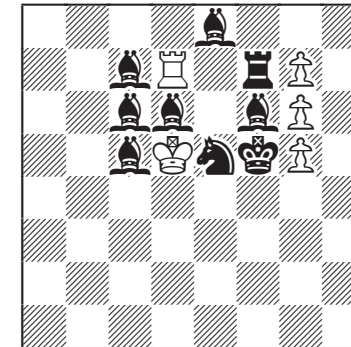
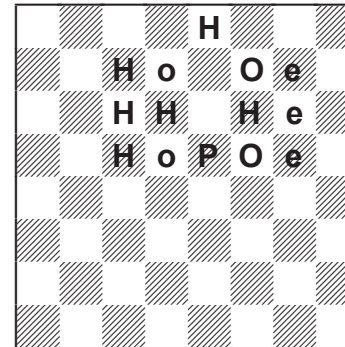
AR-2 "Mirth"



(11 + 6)

- ♔ = (RT) Letters with uppercase and lowercase.
- R ≠ ♔ If R = ♔, then R is ambiguous. That is, two R's are the kings and the other R's are another type of piece. There are five letters. So all piece-types are on the board. All letters appear on 1st or 8th rank. ♔ ≠ ∅? No letter can be a pawn.
- T = ♖ R is ambiguous. If R is not ambiguous. R ≠ ♖♗♘♙ Impossible multiple checks. R ≠ ♗ On 8th rank. R ≠ ∅? No piece can be assigned to R.
- HIM ≠ ♗ On 1st or 8th rank.
- R = ♗
- R = ♘ Only possibility of assigning a piece to R's on 8th rank for a legal check. Check (e8).
- last move **1.d7xe8=R+**
- caps = black
- R's are rooks and pawns.
- R/c8/d8/e8/f8/g8 = ♘ No pawns on 8th rank.
- R/e2/f7 = ♗ Otherwise impossible double check.
- R/f6 = ♘ Impossible double check with white pawn on f6.
- l ≠ ♖♗ Impossible double check (a3 e8).
- l = ♗
- H ≠ ♔ Both kings in check (e8 h1).
- H = ♘
- M = ♔

AR-3 "Hope"

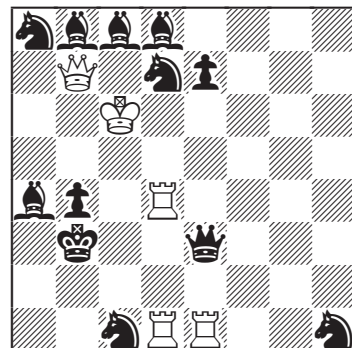
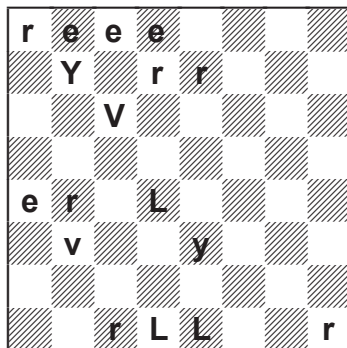


(5 + 9)

- O = ♔ Only letter with uppercase and lowercase. O is ambiguous. Two O's are kings, two O's are another piece.
- H ≠ ♗ On 8th rank.
- H ≠ ♖♗♘ Impossible multiple check, regardless if o/d5 or o/d7 is king.
- H = ♘
- o/d7 ≠ ♔ Impossible double check (c6 e8).
- o/d5 = ♔ Check (c6).
- E ≠ ♖♗♘ Both kings in check, regardless if O/f5 or O/f7 is king.
- E = ♗
- P ≠ ♖♗ Impossible double check (c6 e5)
- P = ♘
- o/d7 ≠ ♔ Both kings in check, regardless if O/f5 or O/f7 is king.
- o/d7 = ♗
- O/f7 ≠ ♔ Both kings in check (c6 d7).
- O/f5 = ♔
- O/f7 = ♗
- caps = black If pawn on g6 is black, both kings in check.
- last move **1...B>c6+** This move may or may not have been a capture.

*Mirth, hope, and revelry.
Warm wishes round the hearth.
And someday maybe,
Peace on Earth.*

AR-4 "Revelry"



(5 + 12)

♔ = (VY)
Y ≠ ♔

Letters with uppercase and lowercase.
If Y = ♔, either E or L must be ambiguous.
Otherwise, regardless of piece assignment, both kings would be in check: Y/b7 by E from b8, c8, or d8; and y/e3 by L from d1, d4, or e1.
So R is not ambiguous.

One of the kings is in check by E or L.
R ≠ ♔♕ Impossible multiple check (a8).
R ≠ ♖ Impossible multiple check (b4 d7).
R ≠ ♗ On 8th rank.
R = ♘

If L is ambiguous.

E = (♖♗) Check (b8 or c8).
L/e1 ≠ ♔♕ Both kings in check.
L/e1 ≠ ♗ On 1st rank.
L/e1 = ♘
So E = ♖ Check (b8).
last move 1.axb8=R+ or 1.cxb8=R+
caps = black Lowercase promotion on b8.
L/d4 ≠ ♔♕♗ Both kings in check.
L/d4 = ∅? No piece can be assigned to L/d4.



If E is ambiguous.

L = (♖♗) Check (d4 or e1).
E/b8 ≠ ♔♕ Both kings in check.
E/b8 ≠ ♗ On 8th rank.
E/b8 = ♘
So L = ♖ Check (e1).
E/c8 ≠ ♔ Both kings in check.
E/c8 = ∅? No piece can be assigned to E/c8.

So neither L nor E is ambiguous and Y ≠ ♔.

V = ♔

Either E or R must be ambiguous. Otherwise the king on c6 would be in an impossible double check by E (from a4, b8, c8, or d8) and by R (from b4, c1, d7, e7, h1).

So L is not ambiguous. The king on c6 is in check by E or R.

L ≠ ♔♕ Both kings in check (d1).
L ≠ ♘ Both kings in check (d4).
L ≠ ♗ On 1st rank.
L = ♖

If E is ambiguous. R ≠ ♔♕ Impossible double check (d7 h1).
R ≠ ♘ Impossible double check (b4 e7).
R ≠ ♗ On 1st and 8th rank.
R = ∅? No piece can be assigned to R.

So R is ambiguous and the king on c6 is in check by E.

E ≠ ♘ Impossible double check (b8 d8).
E ≠ ♔ Impossible double check (a4 c8).
E ≠ ♗ On 8th rank.
E = ♘ Check (a4).

last move: 1...b5-b4+ Only way to explain bishop check from a4.

R/b4 = ♗ caps = white
R/c1 ≠ ♔ Impossible double check.

R/c1 = ♘

R's are pawns and knights.

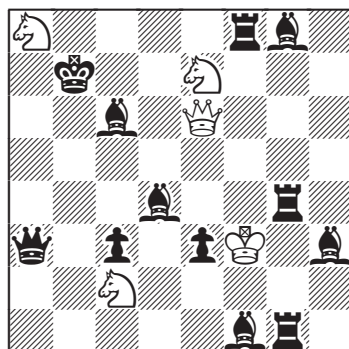
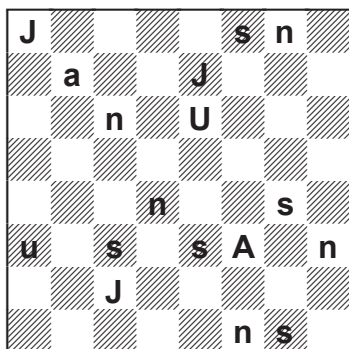
R/a8/h1 = ♘ On 1st or 8th rank.

R/d7 = ♘ Otherwise impossible check.

R/e7 = ♗ Otherwise impossible double check.

Y = ♔

AR-5 "Janus"



(5 + 12)

Janus, the Roman god of duality.

♔ = (AU) Letters with uppercase and lowercase.
 ♕ ≠ ♔ If U = ♔
 If there were no ambiguous letters, then regardless of piece assignment, there would be three checks.
 u/a3 by J from a8, c2, or e7
 U/e6 by N from c6, d4, or g8
 U/e6 by S from e3, f8, or g4
 The only way to avoid both kings in check is if J is ambiguous and the king on e6 is in double check.
 There are two possibilities for a legal double check.
 s/f8 = ♘ n/g8 = ♘ last move 1.f7-f8=S++
 s/g4 = ♘ n/d4 = ♘ last move 1.Sf5-d4++
 In both cases, NS = (♘♘)
 J/a8 ≠ ♔♖ Both kings in check.
 J/a8 ≠ ♔ On 8th rank.
 J/a8 = ∅? No piece can be assigned to J/a8.

A = ♔
 Regardless of piece assignment, the king on f3 is in check. Either by N from c6, d4, f1, or h3 or by S from e3, f8, g1, or g4 or by both N and S.
 If neither N nor S is ambiguous, there is an illegal double check.

So either N or S is the ambiguous letter.

J is not ambiguous.

- J ≠ ♔ On 8th rank.
- J ≠ ♔♖ Both kings in check (a8).
- J ≠ ♖ Both kings in check (e7).
- J = ♘

If N is ambiguous.

- S ≠ ♔♖ Impossible double check (e3 f8).
- S ≠ ♔ On 1st and 8th rank.
- S = ♘ Check (g4).
- N/f1 ≠ ♔♖ Impossible double check.
- N/f1 ≠ ♔ On 1st rank.
- N/f1 = ∅? No piece can be assigned to N/f1.

So S is ambiguous.

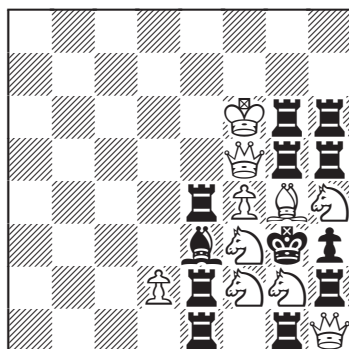
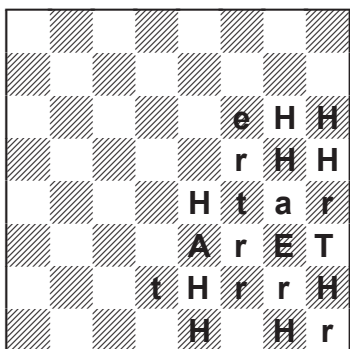
- N ≠ ♔♖ Impossible double check (f1 h3).
 - N ≠ ♔ On 1st and 8th rank.
 - N = ♘ Check (c6).
 - S ≠ ♔ On 1st and 8th rank.
 - S/f8 = (♔♖) Double check.
- The only explanation for the double check is an *en passant* capture.
S/e3 = ♔ Last move: 1...fxe3 e.p.++
caps = white
 S/g4 ≠ ♔♔ Triple check.
S/g4 = ♖
 S's are rooks and pawns.
S/f8 = ♖
S/g1 = ♖
S/c3 = ♖ If S/c3 = ♖, then White would already be in check from c3 before the *en passant* capture.

U = ♔



*The two faces of January.
 One looking to the past, the other to the future.
 An old year and a new.*

AR-6 "Hearth"



(10 + 12)

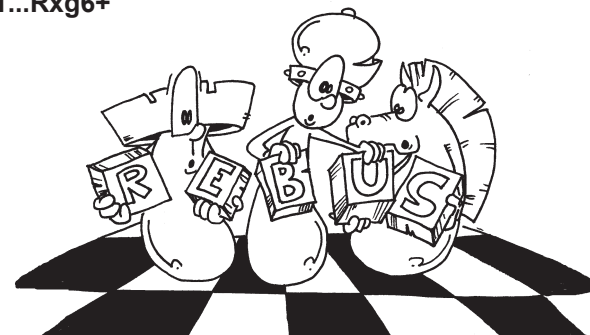
- ♔ = (TEA) Letters with uppercase and lowercase.
 A ≠ ♔ If A = ♔
 If H is not ambiguous.
 H ≠ ♔ Impossible check (g5).
 H ≠ ♗ Impossible check (h5).
 H ≠ ♘ Impossible double check (h2 h6).
 H ≠ ♖ On 1st rank.
 H = ∅? No piece can be assigned to H.
 H is ambiguous. So R is not ambiguous.
 R ≠ ♔ Impossible check (f3).
 R ≠ ♗ Impossible check (f2).
 R ≠ ♘ Impossible check (g2).
 R ≠ ♖ On 1st rank.
 R = ∅? No piece can be assigned to R.
 T ≠ ♔ If T = ♔
 T/h3 = ♔ Only capital T.
 T is ambiguous.
 R ≠ ♔ Impossible check (h4).
 R ≠ ♖ On 1st rank.
 R = (♗♘) Check (by ♗g2 or ♘f2).
 H ≠ ♖ On 1st rank.
 H ≠ ♔♗♘♙ Both kings in check, regardless of piece assignment or which t = ♔ (d2 or f4).
 H = ∅? No piece can be assigned to H.

- E = ♔
 If R is not ambiguous.
 R ≠ ♔♗ Impossible check (f3).
 R ≠ ♗ Impossible check (h4).
 R ≠ ♘ Impossible check (h1).
 R ≠ ♖ On 1st rank.
 R = ∅? No piece can be assigned to R.

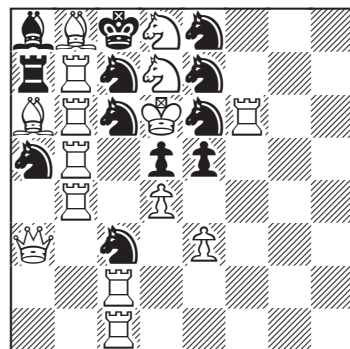
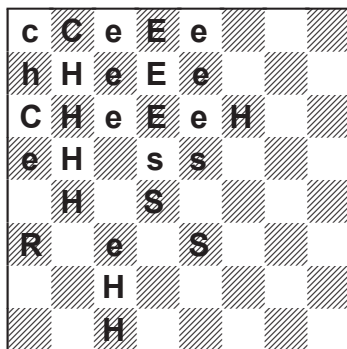
- R is ambiguous. So H is not ambiguous.
 H ≠ ♔♗ Impossible check (g5).
 H ≠ ♘ Impossible double check (e4 h5).
 H ≠ ♖ On 1st rank.
 H = ♗ Check (g6).
 T ≠ ♔ Both kings in check (f4 g6).
 A ≠ ♔ Both kings in check (g4 g6).

Some R's = ♔ With 5 letters, one being ambiguous, there must be a queen on the board.

- R/f2/h4 ≠ ♔♗ Both kings in check.
 R/f2/h4 ≠ ♖ Both kings in check. One pawn would give check.
 R/f2/h4 = ♘
 Other R's are assigned to avoid check.
 R/g2/f3 = ♘
 R/f5 = ♔
 T ≠ ♗ Both kings in check (f4 g6).
 T = ♖
 caps = black Both kings would be in check with a black pawn on f4.
 A = ♗
 last move: 1...Rxc6+



AR-7 "Cheers"



(15 + 12)

♔ = (CHES) Letters with uppercase and lowercase.
Whichever letter represents the kings is ambiguous.

- C ≠ ♔ If C = ♔ Kings are on a6 a8.
- H ≠ ♔♖ Impossible check (a7).
- H ≠ ♗ Impossible check (b7).
- H ≠ ♖ On 1st rank.
- H = ♗ Check (b6).
- C/b8 ≠ ♔♖ Impossible check.
- C/b8 ≠ ♖ On 8th rank.
- C = ♗
- E ≠ ♔♖ Both kings in check (a5 b6).
- E ≠ ♖ On 8th rank.
- E = ∅? No piece can be assigned to E.

- H ≠ ♔ If H = ♔ h/a7 = ♔ Only lowercase.
- C ≠ ♔♖ Impossible check (a6).
- C ≠ ♗ Impossible check (b8).
- C ≠ ♖ On 8th rank.
- C = ♗
- H ≠ ♔♖ Impossible check (b7).
- H ≠ ♖ Not enough missing pieces to explain four pawns on the b-file (if H/c1=♔).
- H = ♗ Check (b6). Last move Bxb6+. This check had to be a capture.

If H = ♔ *continued*

E ≠ ♖ On 8th rank.

E = (♔♖)

♖ = (RS)

At this point, the *material balance* becomes a factor. *Pro-passer theory* proves that neither R nor S can be pawns. For argument's sake, let's say that E = ♖. There are 4 promoted bishops (H) and 7 promoted rooks (E). There are 5 missing pieces, but one was captured on the last move on b6. That leaves 4 missing pieces to explain the number of promoted pieces and passed pawns.

If S = ♖ Then R = ♔

There are 11 pro-passers (11 promotions, 0 passers). Not counting the piece taken on b6, there are 4 missing pieces (3 officers, 1 pawn). This is insufficient to account for 11 pro-passers. (3 officer x 2) + (1 pawn x 3) = 9

If R = ♖ Then S = ♔

There are 14 pro-passers (13 promotions, 1 passer). Passed pawn on a3 and two promoted queens (Cc). The missing pieces are 2 officers and 2 pawns. This is insufficient. (2 x 2) + (2 x 3) = 10 pro-passers Even if E = ♔ and S = ♖, there are still 13 promotions and 14 pro-passers.

So H ≠ ♔

Pro-passer theory is an analytic tool for judging the legality of a position based on the number of passed pawns, promoted pieces, and missing pieces.

A pro-passer is a promoted piece or a passed pawn. In this theory, they count as the same thing.

Missing pieces are divided into two categories: pawns and officers. A 'pawn x officer' capture can create 2 pro-passers (one for each side). A 'pawn x pawn' capture can create 3 pro-passers (two for the capturing side).

For a position to be legal, there must be a sufficient number of missing officers and pawns to create the required number of pro-passers.

AR-7 "Cheers" *continued*

S ≠ ♔

If S = ♔

S/e3 = ♔ Not adjacent to lowercase s.

If s/e5 = ♔

E ≠ ♔ Both kings in check (c3 d6).

E = (♔♚♛) Check (c3, d6, or d7).

H ≠ ♔ Impossible multiple check (f6).

S ≠ ♔ Impossible multiple check (d4).

♔ = (CR)

CHE ≠ ♚ On 1st or 8th rank.

♚ = (RS)

If R = ♚

C = ♔

SHE = (♚♚♛)

There are 13 promoted pieces (7E, 5H, 1C) and 1 passer (a3) for a total of 14 pro-passers. 5 pieces are missing (2 pawns, 3 officers) which is insufficient. (2 x 3) + (3 x 2) = 12

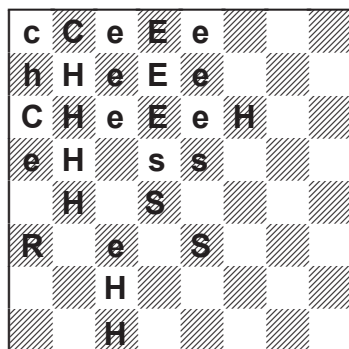
If S = ♚

caps = black Impossible multiple check with white pawn on d4.

CHER = (♔♚♛♛)

If R = ♔, there are 12 promoted pieces (7E, 5H) and 2 passers (d3 d4) for a total of 14 pro-passers. As above, 5 missing pieces (2 pawns, 3 officers) are insufficient.

So s/e5 ≠ ♔



If s/d5 = ♔

E ≠ ♔♚

Impossible check (d6).

S ≠ ♔

Both kings in check (d4 e5).

CHE ≠ ♚

On 1st or 8th rank.

♚ = (RS)

If R = ♚

C = ♔

SHE = (♚♚♛) As with s/e5 = ♔, there are 13 pro-passers and an insufficient number of missing pieces.

If S = ♚

CHER = (♔♚♛♛)

If R = ♔, there are 12 promoted pieces (7E, 5H) and 2 passers (d4 e5) for a total of 14 pro-passers. As above, there is an insufficient number of missing pieces.

So s/d5 ≠ ♔ and S ≠ ♔.

E = ♔

CHE ≠ ♚

On 1st or 8th rank.

♚ = (RS)

The uppercase candidates for king are d8, d7, d6.

If E/d8 = ♔

E ≠ ♔♚

Impossible check (c8).

E ≠ ♚

Impossible check (c7).

E = ♛

Check (c6 or e6).

e/c6 ≠ ♛

Impossible check.

e/c6 = ♔

King on d8 is in check by knight on e6.

H ≠ ♔♚

Both kings in check (b6 e6).

H ≠ ♚

Both kings in check (b5 b7 e6).

H = ∅?

No piece can be assigned to H.

If E/d7 = ♔

E ≠ ♔♚

Impossible check (c7).

E ≠ ♚

Impossible check (c8).

E = ♛

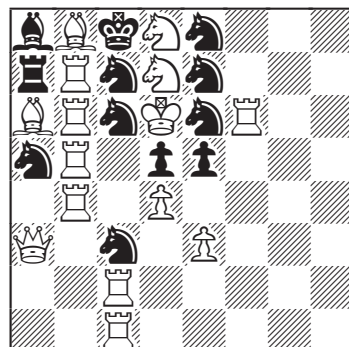
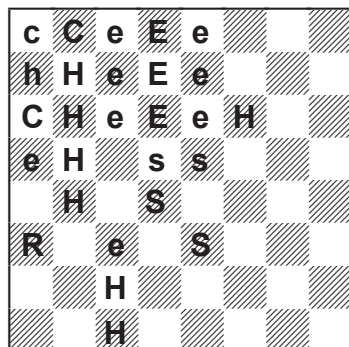
No check.

♔ = e/a5 or e/c3

Not adjacent to E/d7.

See the next page for these two possibilities.

AR-7 "Cheers" continued



(15 + 12)

If e/a5 = ♔

H ≠ ♔♗

Impossible double check (b4 b6).

H = ♖

Check (b5). Last move Rxb5+.

This check must be a capture.

C ≠ ♔

Impossible double check (a6 b5).

R ≠ ♔

Impossible double check (a3 b5).

S = ♔

R = ♗

C = ♗

12 promoted pieces (5E, 5H, 2S) and 1 passed pawn (a3).

Not counting the capture on b5, there are 4 missing pieces (3 pawns, 1 officer). Insufficient for 13 pro-passers.

$(3 \times 3) + (1 \times 2) = 11$

So e/a5 ≠ ♔

If e/c3 = ♔

H ≠ ♔

Impossible double check (b4 c2).

H = (♖♗)

Check (from b4 or c2)

R ≠ ♔♖

Impossible multiple check (a3).

S ≠ ♔

Impossible multiple check (d4 e3).

C = ♔

S ≠ ♖

Impossible multiple check (e3).

S ≠ ♗

Impossible multiple check (d4).

S = ♗

R = ♗

H = ♖

Check. Last move Rxc2+

This check must be a capture.

11 promoted pieces (5E, 5H, 1C) and 0 passed pawns.

Not counting the capture on c2, there are 4 missing pieces (1 pawn, 3 officers). Insufficient for 11 pro-passers. $(1 \times 3) + (3 \times 2) = 9$

So e/c3 ≠ ♔ and E/d7 ≠ ♔.

E/d6 = ♔

E ≠ ♔♗

Impossible check (c7).

E ≠ ♖

Impossible double check (c6 e6).

E = ♗

Check (c8or e8).

e/c8 ≠ ♗

Impossible check.

e/c8 = ♔

King on d6 is in check by the knight on e8.

H ≠ ♔♗

Impossible check (b7).

H = ♖

C ≠ ♔

Both kings in check (b8 e8).

C = ♗

S ≠ ♔

Triple check (d5 e5 e8).

S = ♗

R = ♔

There are 5 missing pieces (2 pawns, 3 officers). That is enough for 12 pro-passers. There are 10 promoted pieces (5H, 5E).

caps = white If caps = black, there are 4 passed pawns. Too many.

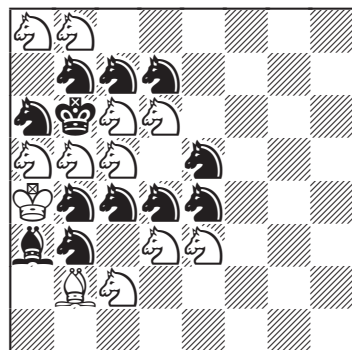
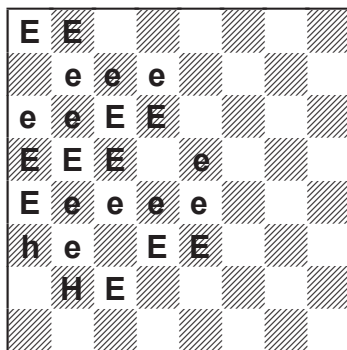
When caps = white, there are no passed pawns, and the position is perfectly legal.

last move **1...Ng7-e8#** The last move was not a capture on e8. The only missing white piece is a pawn.

If a promoted piece were captured on e8, there would be 4 missing pieces (1 pawn, 3 officers) to account for 12 pro-passers. Not enough.

In a complex rebus such as this, there is usually more than one way to solve the problem. We consider the solution given here to be the clearest and most straightforward. Other arguments, shorter but more complicated, also rely on pro-passer theory.

AR-8 "..., eh?"



(12 + 12)

- E = ♔ The H's are adjacent to each other.
- E ≠ ♖ On 8th rank.
- E ≠ ♔ 18 promoted queens are impossible.
- E = (♖♗♘)

Every E is attacked along a rank or file by e, and vice versa.
 Every E is attacked along a diagonal by e, and vice versa.
 Every E is attacked "knightwise" by e, and vice versa.

There is only one way to avoid having both kings in check. The second king must be on a square where it would give check if it were not a king.

For example, if E = ♖, then the second king has to be on the same rank or file as the first king on a square where a rook would check the first king. If E/c2 = ♔, then e/c4 must be the other king.

- E ≠ ♗ Every E is attacked diagonally by an adjacent e, and vice versa. The kings cannot be adjacent, so both kings would be in check by bishops.
- E ≠ ♘ Most E's are attacked on a rank or file by an adjacent e, and vice versa. The exceptions are E/a8, E/c2, e/b3, e/e5. But in each case, the corresponding letter (e/a6, e/c4, E/d3, E/c5) is attacked by another E/e. If kings were assigned to any of these pairings, both kings would be in check by a rook.

E = ♘

♔ = (E/a4 or E/e3) The only E's (or e's) not attacked knightwise twice.
 E/e3 ≠ ♔ If E/e3 = ♔, then e/c4 = ♔, and the king on c4 is in an impossible double check (a5 d6).

E/a4 = ♔

e/b6 = ♔ The corresponding square, a knight jump from a4.
 The king on b6 is in check from the knight on a8.

last move 1.a7-a8=S+

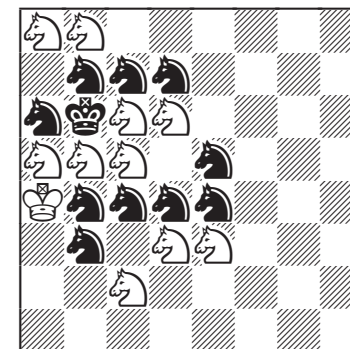
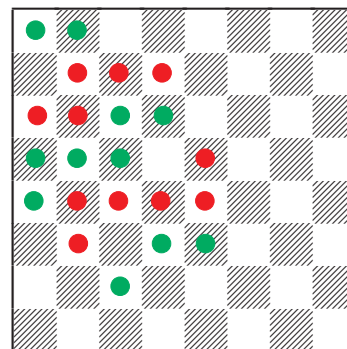
caps = white

H ≠ ♔

Both kings in check (a3 a8).

H = ♗

AR-8b "Green & Red Buttons"



Analysis of the button version is the same as the rebus. Just substitute 'green button' for 'E' and 'red button' for 'e'. Voilá!

We hope you enjoyed the puzzles.

Jeff Coakley P. E.I., Canada
 Andrey Frolikin Kiev, Ukraine

mask drawings by Nina Omelchuk (Kiev)
 other drawings by Antoine Duff (Montréal)



Series-mover Artists: Branko Koludrović

by Arno Tüngler

"Branko Koludrović in particular has been working intensively on the subject of length records in the series-mover with the Circe condition..."
-- Hans Gruber



Branko Koludrović, 2014
(Photo: Torsten Linß, Image processing: Cornel Pacurar)

ARTICLES

Arno Tüngler

Series-mover Artists: Branko Koludrović

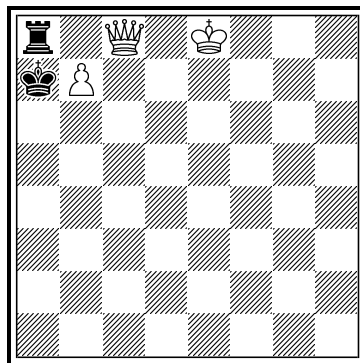
For those who make strict distinction between tasks and art it may be strange to talk about Branko as an artist of series-movers, as most of his work in this realm is connected with length records. However, my viewpoint is certainly a different one...

Still, let us start with two problems featuring Allumwandlung, the first with just 5 units! Both certainly very attractive, I especially like how the reflex condition prevents duals in **BK-2**.

BK-1

Branko Koludrović

Problemkiste 1999



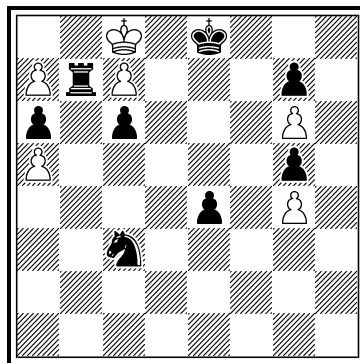
ser-# 2 C+ (3+2)
4 Solutions

BK-2

Branko Koludrović

feenschach 1996

1st Prize



ser-r# 24 (6+8)

Now let us turn to the main focus of our artist, namely Circe length records, with **BK-3**. We see not only a rare goal (double checks) but also a fine use of the “Koludrović sluice” in the north-west of the board, gaining quite a few moves each time the king needs to go through it.

BK-4 combines Circe with another workshop tool of our author, white minimummer, achieving surprising long manoeuvres in a miniature setting!

The astonishing **BK-5** shows one of the many matrices invented by Branko that is suited perfectly for the Circe condition. Here it is the position of the two rooks in the black rex-solus: not only do you need the capture of the first to open the path to the second, but also wPf5 needs to be captured twice in the process to avoid a fatal barricade! This is nicely combined with numerous other ideas around the rebirth of units and deserves a personal solving attempt to understand all the motivations.

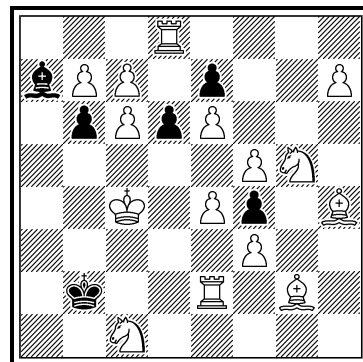
Finally there is one of the most surprising absolute capture-free series-movers that I know (**BK-6**). Frank Müller explained in his award: “Not only the task with the longest move length, but also the most impressive content-wise. Thus the extensive reshuffling to achieve the surprising stalemate position... requires three distinct promotions, something not shown in any other entry”.

ARTICLES



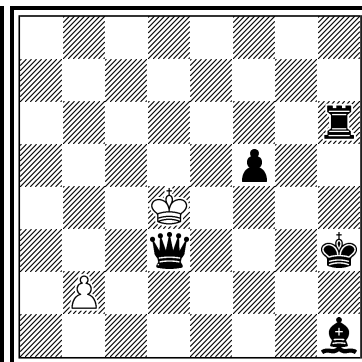
Branko Koludrović and Zvonimir Hertz, Zagreb, 2014 (Photos: Torsten Linß)

BK-3 Branko Koludrović Problemkiste 2010



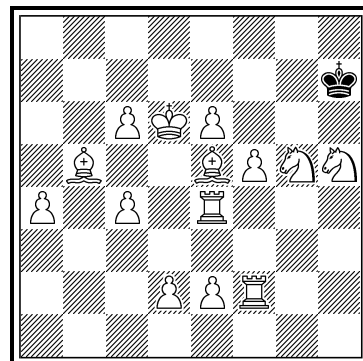
ser-h+++ 126 C+ (15+6)
Circe

BK-4 Branko Koludrović Problemkiste 2014



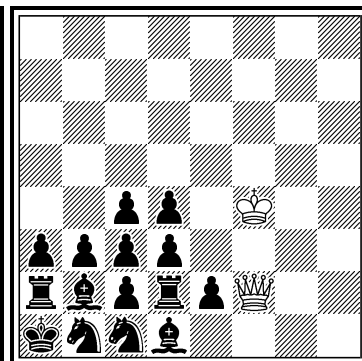
ser-# 82 C+ (2+5)
Circe
White Minimummer

BK-5 Branko Koludrović Problemkiste 1999



ser-h# 114 C+ (14+1)
Circe

BK-6 Branko Koludrović Problemkiste 1995 13th TT 1st Prize



ser-h= 18* (2+15)

Solutions:

BK-1: i) 1.Qc8-d8 2.b7×a8=Q # ii) 1.b7-b8=S 2.Qc8-c7 # iii) 1.b7-b8=R 2.Qc8-b7 # iv) 1.b7×a8=B 2.Qc8-b7 #

BK-2: 1.a7-a8=R! 2.Ra8×a6 3.Ra6×c6 5.a6×b7 6.b7-b8=B 7.Kc8-b7 8.c7-c8=S! (8.c7-c8=B? 10.Be5×g7 11.Bg7-f8 13.g7-g8=R 14.Rg8×g5 15.Rg5-b5 19.g7-g8=Q and 20.Bf8-d6 #) 10.Be5×g7 11.Bg7-f8 13.g7-g8=R! (13.g7-g8=Q? 14.Qg8×g5 and 15.Qg5-e7 #) 14.Rg8×g5 15.Rg5-b5 19.g7-g8=Q 21.Qg3-b8 22.Bf8-d6! (22.Kb7-c7? and 23.Sc8-d6 #) 23.Kb7-c7 24.Rb5-b7 Sc3-d5 #

BK-3: 1.Kb2-a1 3.Bb8×c7[Pc2] 4.Bc7×d8 13.Kc7×c6 15.Bc7-b8 23.Kh5×h4 31.Kc7-c6 33.Bc7-d8 42.Kb2×c1[Sg1] 51.Kc7-c6 53.Bc7-b8 64.Kh2×g1 75.Kc7-c6 77.Bc7-d8 88.Kd1×e2[Rh1] 90.Kd2×c2 99.Kc7-c6 101.Bc7-b8 108.Kf6×g5[Sg1] 115.Kc7-c6 117.Bc7-d8 126.Kb2-c1 Sg1-e2 ++

BK-4: 1.Kd4-c5 7.b7-b8=Q 12.Qb4-c4 14.Kb5-b4 15.Qc4-c3 17.Kb3-b2 18.Qc3-c2 20.Kb1-c1 21.Qc2-d2 23.Kd1-e1 24.Qd2-e2 27.Kg1×h1[Bc8] 30.Kf1-e1 31.Qe2-d2 33.Kd1-c1 34.Qd2-c2 36.Kb1-b2 37.Qc2-c3 39.Kb3-b4 44.Qc7×c8 48.Qc5-c4 50.Kb5-c5 51.Qc4-d4 53.Kd5-e5 54.Qd4-e4 55.Ke5×f5[Pf7] 56.Kf5-e5 57.Qe4-d4 59.Kd5-c5 60.Qd4-c4 62.Kb5-b4 63.Qc4-c3 65.Kb3-b2 66.Qc3-c2 68.Kb1-c1 69.Qc2-d2 71.Kd1-e1 72.Qd2-e2 74.Kf1-g1 82.Qf4-g4 #

BK-5: 1.Kh7-h6 2.Kh6×g5[Sg1] 17.Kc2×d2 32.Kh6×h5[Sb1] 49.Ke1×f2[Ra1] 67. Kg5×f5[Pf2] 84.Ke1×f2 102.Kf5×e4[Rh1] 114.Kb8-c8 Rh1-h8 #

BK-6: *1... Qf2-e1 =
1.e2-e1=R 2.Rd2-e2 3.Sb1-d2 4.Ka1-b1 5.Ra2-a1 6.Sc1-a2 7.c2-c1=Q 8.Kb1-c2 9.Qc1-b1 10.Sa2-c1 11.Qb1-a2 12.Sd2-b1 13.d3-d2 14.Kc2-d3 15.Bd1-c2 16.d2-d1=B 17.Re2-d2 18.Re1-e2 Qf2-f1 =

Arno Tüngler
Bishkek, December 26th, 2019

Following the ground-breaking article “Triple is the charm”¹, *feenschach* 202, 8/2013, loyds unexpectedly did not take the world by storm. Neither by wind burst. (Not even a breeze.) The multiple lloyd (“build a position where the bK can be placed on the board for a series of aims”), primarily a compositional challenge, is the undiscovered construction task. Construction tasks have always been, and remain, in vogue, and the lloyd, with its extra chess-problem features, definitely deserves a look.

For old times’ sake. Six years later, the objective has been, once again, charm – settings that, for lack of grand features, have attractive final positions and good piece utilization throughout the various parts. In the heat of the action we also sought to spice up the ol’ ludic lloyd with the occasional special something. The triple triple mentioned in the *-f-* piece was not attempted, but there is some novel material. Based on the results, the “# =1 #1” variation comes out ahead as the more malleable medium. Grasshoppers and nightriders were the primary focus.

Gs. Corner keys (with pure stale/mates) in **LOG**. Each phase unavoidably sports an idle G or two (for example, Gc6 and Gd5 in **b**: each unnecessary on its own, but removing both cooks with Kh1 1.Ka1--=).

Once a lloyd is all tested and done, the question that really asks itself is: in such a

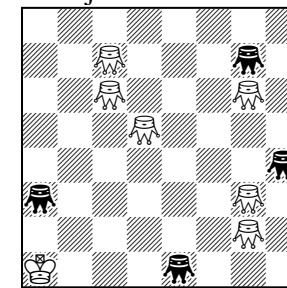
carefully constructed position, how much detritus can one jam and still have a correct lloyd? We worry mostly about the stalemate phase. Gs are not particularly mobile without something to hop over – strategically placed, they should not interfere. The secret, of course, is to skimp on the hurdles. **LOG/jam** keeps this lloyd proper in spite of the four-G chunk of junk thrown at it. (I also tried my luck dropping 5, 6, and 7 innocuous Gs onto the board before giving up.)

LOCI adds circe – a G is self-protected in each phase. Pure stalemates. In **b** Gf5 seems idle, but it prevents the cook Kh5 1.Gg3-g5=. Resettling Gg1 to g7 and rotating the position (Gc2 Gd2 Gd3 Ge3 Gg2) adds a second self-protection in **c**, but does it at the expense of the one in **b** (plus the mate-in-one mate is no longer pure).

Ns and Gs. It is not easy to keep the entire zoo fully employed in all the phases. **LONG** does that, but ex-Ng4 (unfortunately the one delivering the **c** mate) was demoted once it became clear all it did was the job of an ordinary S.

Ns. Pure stalemates in both lloyd variations **LOL** and **LOV**, the #1 delivered by aligning the Ns. **LOV**’s wK could be set on a2 instead, with **b** now Kc1 1.Nf4-b6=.

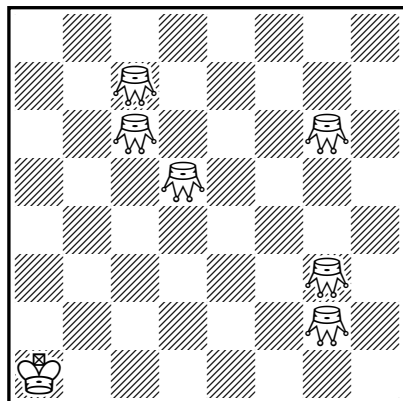
LOG/jam. as



triple lloyd (# =1 #1)

LOG.

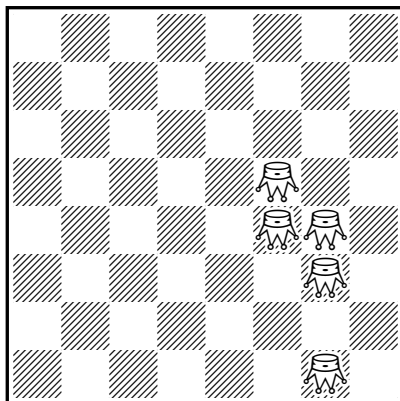
Adrian Storisteanu
“*Cornered*”



triple lloyd (# =1 #1)

- a **Kh1** #
- b **Kh8** 1.Gg3-g7=
- c **Ka8** 1.Gd5-b7#

LOCI.
Adrian Storisteanu

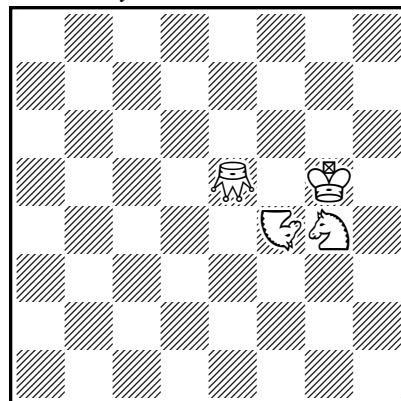


triple lloyd (# =1 #1) circe

- a **Kh3** #
- b **Kh1** 1.Gg4-g2=
- c **Kh5** 1.Gg3-g5#

LONG.

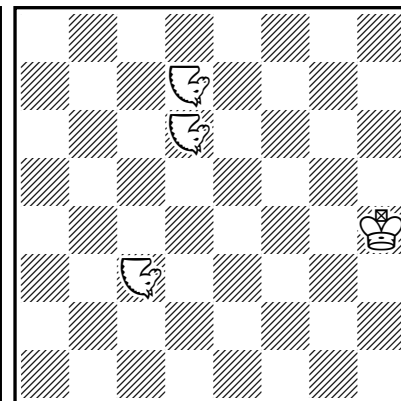
Adrian Storisteanu
“*Cell u lloyd*”



triple lloyd (# =1 #1)

- a **Kh3** #
- b **Kf3** 1.Kg5-f5=
- c **Kh7** 1.Sg4-f6#

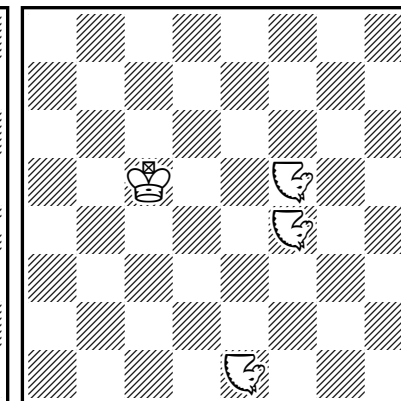
LOL.
Adrian Storisteanu



triple lloyd (# = #1)

- a **Ka1** #
- b **Ka8** =
- c **Kf4** 1.Nc3-d5#

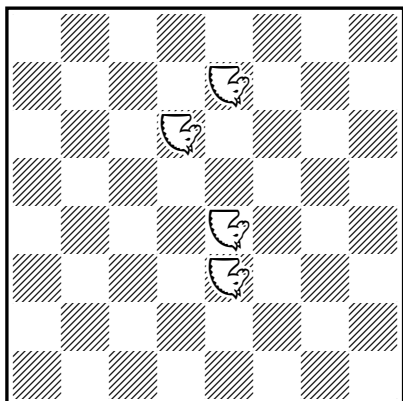
LOV.
Adrian Storisteanu



triple lloyd (# =1 #1)

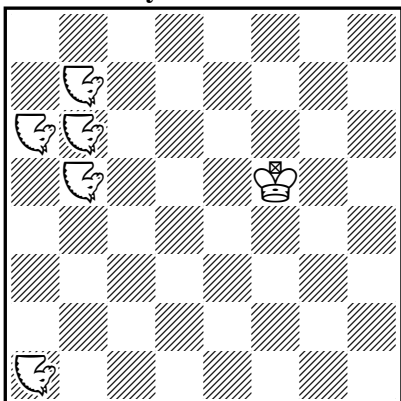
- a **Kh6** #
- b **Ka4** 1.Nf4-g2=
- c **Kh2** 1.Ne1-f3#

LOT.
Adrian Storisteanu
“Two in 1”



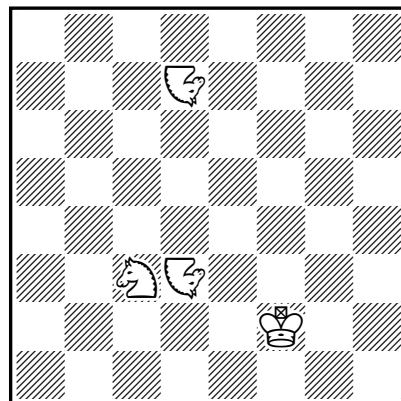
triple loyd (# = #1) B. ♖e4→b3
A. a **Ka1** #
b **Kc1** =
c **Kf8** 1.Ne7-g6#
B. a **Kd4** #
b **Ke7** =
c **Kh4** 1.Kf5-g6#
Kd8 1.Ne7-c6#

LOOL.
Jeff Coakley



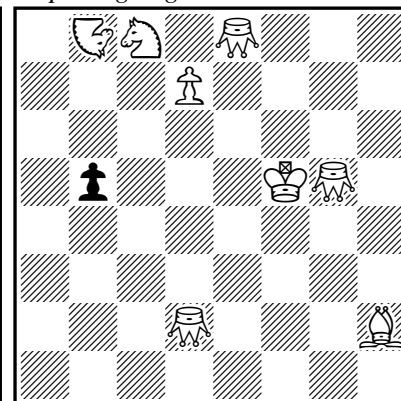
triple loyd (# = #1)

LOW.
Adrian Storisteanu



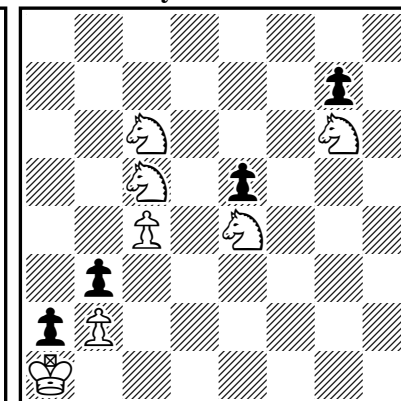
triple loyd (# = #1)

LOON.
Adrian Storisteanu
Jeff Coakley
“Opening Night...”



triple loyd (# =1 #1)

LOX.
Adrian Storisteanu
Jeff Coakley



floyd (# = #1 =1)

a **Kd8** #
b **Ka5** 1.d7-d8=N=
c **Kh5** 1.d7-d8=G#
a **Ka4** # (Ka3?? illegal)
b **Ka8** =
c **Ke8** 1.Se4-d6#
d **Kf5** 1.Sc6xe5=

Play it again, Sam! Twins are number “1” in **LOT**. All pure stalemates. Key Kc1 transfers from = to #, while topmost Ne7, more consistent, delivers both mates.

Discoveries. Both **a** and **b** are mirror stale/mates in **LOOL**. Two mirrors are rare on a regular board (though easier on a torus, see for example 7. in the *-f-* article: as 2013, Kh1 Ra1 Bc8 Sf5 (4+0); Kh3, Kf2, Kh7 1.Bb1#, with all three parts mirror). In **c** there is a discovered checkmate (pure too) — the actual idea behind this loyd.

Then, **LOW** tries the discovered N mate with minimum of material. All the phases are pure stalemates, but in **c** Sc3 (initially planned as a full N) is totally useless.

All this discovery business led to something that risks looking a lot more like your typical chess composition – the **LOON**. The kinda critical square d8 is home to the black K as key in **a**, then it is freed for utilization as a white promotion square in the upcoming phases. Promotion to ♖, opening ♗e8’s line in **b**; crossing swords with a promotion to ♗, opening ♖b8’s line in **c**. As a bonus, pure stalemates. A bit of real play, not common in loyds. *Play it, Sam!*

A maiden crowned with a fourfold glory
— Algernon Charles Swinburne

The floyd. The more accomplished of the multiple loyd family would be the fourfold genus. The main constructional difficulty is differentiating between the =

and =1 phases (coming up with four different keys is easy). **LOX** does this, right here for the first time. In **d** white must not have waiting moves that would maintain part **b**’s immediate stalemate of Ka8.

The lucky four-leaf clover. Both stalemates are pure. Mate **a** could be made unalloyedly pure as well (-wKa1, -bPa2, -wPb2, -bPb3, +wSb1, +bPb2), but then there is no good place for a wK. Four knights are fair game here. The surprising middle-of-the-board stalemate in **d** was devised by Caïsay itself during a frenzy of fast fixes.

It’s four a.m. The first full-fledged floyd fares fine as the final feature.

Adrian Storisteanu
T ✨ r ✨ n t ✨ , the end of December 2019

¹ The “*charme*” in the title as actually printed in the magazine (giving it “a rather poetic, archaic tone, which I love”) was contributed by bernd, a true romantic, in what was an inadvertent French moment of inspiration. (This is how poetry is made.)

PS Our own title is a bit misleading. The problems – all originals for this *Bulletin* – were produced, on location, in the course of just a few (very hot) days in August, by the named authors in the company of Caïsay and a brooding, discontented old cat. (Nothing of any significance was accomplished during the rest of the summer.)

ChessProblems.ca TT9

New Circe Series Tasks Tournament – Report

Tourney Director: Hans Gruber
Tourney Report: Arno Tüngler

Tourney participants:

Claude Beaubestre (FRA): 25 compositions
Ján Golha & Ivan Skoba (SVK): 14 compositions
Sébastien Luce (FRA): 8 compositions
Paul Răican (ROU): 1 compositions
Arno Tüngler (KIR): 74 compositions

The tourney director, Hans Gruber, reported that Arno Tüngler submitted 74 problems and all other composers submitted 48 problems. This adds up to a total 122 problems.

Hans did not check whether the entries indeed qualify as new records. However, all my entries have qualified as new records, while only 8 entries of the other participants “survived”. Three new records were sent by both me and other composers and are shown as co-productions in the following diagrams. For a few that counted only for me, I have nevertheless added co-authors as they were minor changes to earlier problems. All in all, the tourney produced 79 brand new records in the Circe realm, not at all a bad result. It means that the tourney was a success although I would have liked a much stronger challenge from the other record hunters...

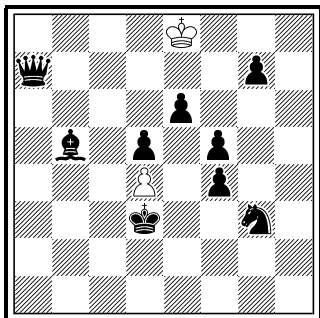
On the following pages the actual new records are sorted by categories and then by the number of pieces. The problem numbers continue from those in my original article in *CPB16* on pages 771 to 783. Only half of the possible categories were addressed by the participants, unfortunately leaving quite a few empty spaces in the table of records for six categories (ser=, ser+, ser-PW, ser-s=, ser-sF, ser-h+). It is here that there are very good chances to find a new record. Please do so! Here are a few comments for the new records in each category.

Ser-+ 4 new records with a “new” matrix. Maybe this can also be used for other categories? **Ser-Z** Surprising 2 new records by a small additional idea in a known matrix. **Ser-PW** It is not easy to achieve high numbers with the Circe condition. Who finds a new idea for this? I was glad that some of the other authors were successful here. **Ser-F** 10 new records with different schemes. **Ser-00** After working in this category I now understand why it was not explored more in the past – it is hard to create interesting matrices with the Circe condition... The records with more than 10 units cannot be fully tested by computer. **Ser-s=** All new records are based on Unto Heinonen’s marvellous 26-mover with 5 units. Other matrices should be possible... **Ser-s% and Ser-sZ** Only one new record in each of those categories. Paul was added to the 114-mover, as I fully used our earlier joint task, just replacing a wPg4 with a bPf5! **Ser-sF** Most of the new records make use of a subtle possibility to have a forced pin even with only 2 white pieces – the self-pin cannot be removed by black by means of capturing the pinned unit, as it would be reborn and check the own king! Probably even more is possible with this idea. **Ser-h+** A full 12 new records but not yet one with promoted force! I especially liked the nice idea in the 6-units task. Well done! **Ser-h%** 2 new records with the matrix already seen in the very first category! **Ser-h00** Surprisingly it was possible to annihilate most of the earlier records in this category.

I hope you enjoy going through the different ideas in these new Circe tasks and find the one or other record breaker pretty soon!

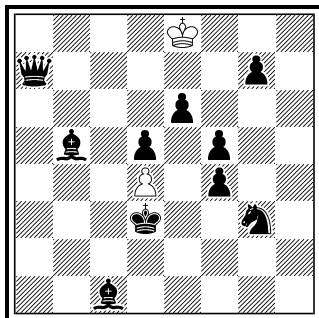
Arno Tüngler, December 2019

CT-63
Arno Tüngler
Original



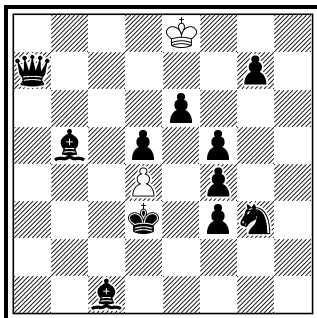
ser-+62 C+ (2+9)
Circe

CT-64
Arno Tüngler
Original



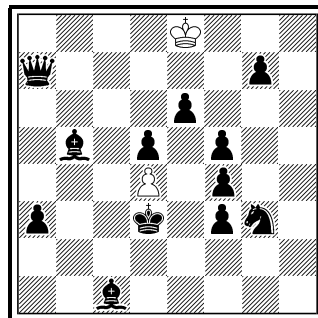
ser-+84 C+ (2+10)
Circe

CT-65
Arno Tüngler
Original



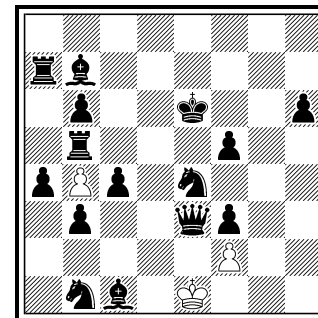
ser-+89 C+ (2+11)
Circe

CT-66
Arno Tüngler
Original



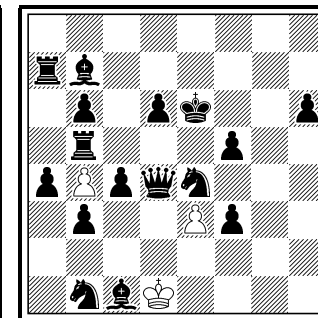
ser-+92 C+ (2+12)
Circe

CT-67
Arno Tüngler
Original



ser-Ze4 133 C+ (3+15)
Circe

CT-68
Arno Tüngler
Original



ser-Ze4 135 C+ (3+16)
Circe

CT-63) Arno Tüngler:

1.Kf8 16.K×b5 [Bc8] 34.K×c8 55.K×e6 [Pe7] 56.K×d5 [Pd7] 57.Ke5 60.d×e7 61.e8=Q
62.Q×d7 +

CT-64) Arno Tüngler:

1.Kf8 12.K×c1 [Bf8] 23.K×f8 38.K×b5 [Bc8] 56.K×c8 77.K×e6 [Pe7] 78.K×d5 [Pd7]
79.Ke5 82.d×e7 83.e8=Q 84.Q×d7 +

CT-65) Arno Tüngler:

1.Kf8 13.K×c1 [Bf8] 25.K×f8 41.K×b5 [Bc8] 60.K×c8 82.K×e6 [Pe7] 83.K×d5 [Pd7]
84.Ke5 87.d×e7 88.e8=Q 89.Q×d7 +

CT-66) Arno Tüngler:

1.Kf8 13.K×c1 [Bf8] 25.K×f8 42.K×b5 [Bc8] 62.K×c8 85.K×e6 [Pe7] 86.K×d5 [Pd7]
87.Ke5 90.d×e7 91.e8=Q 92.Q×d7 +

CT-67) Arno Tüngler:

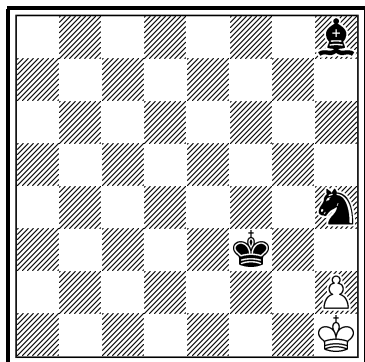
1.Kf1 11.Kd8 12.f×e3 25.K×c1 [Bf8] 37.K×f8 49.K×b1 [Sg8] 66.K×a7 [Rh8] 85.K×a4
[Pa7] 104.K×a7 124.K×b5 [Ra8] 125.K×b6 127.K×c4 [Pc7] 130.b×c7 131.c8=S
133.S×e4 z

CT-68) Arno Tüngler:

1.Ke1 13.Kd8 14.e×d4 27.K×c1 [Bf8] 39.K×f8 51.K×b1 [Sg8] 68.K×a7 [Rh8] 87.K×a4
[Pa7] 106.K×a7 126.K×b5 [Ra8] 127.K×b6 129.K×c4 [Pc7] 132.b×c7 133.c8=S
135.S×e4 z

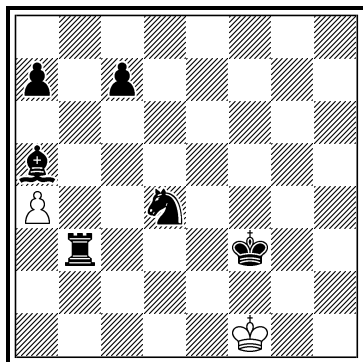
Ser-PW

CT-69
Arno Tüngler
Original



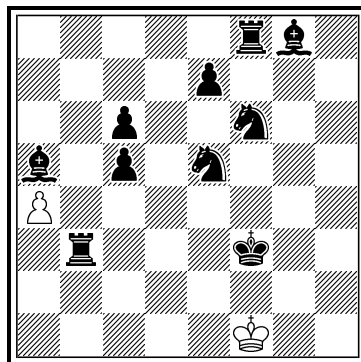
ser-PW 26 C+ (2+3)
Circe

CT-70
Sébastien Luce
Original



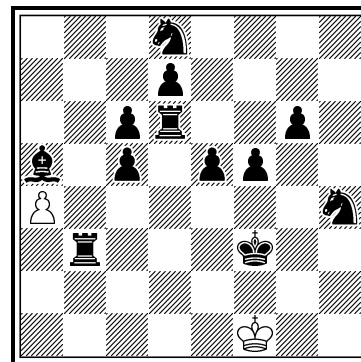
ser-PW 30 C+ (2+6)
Circe

CT-71
Sébastien Luce
Original



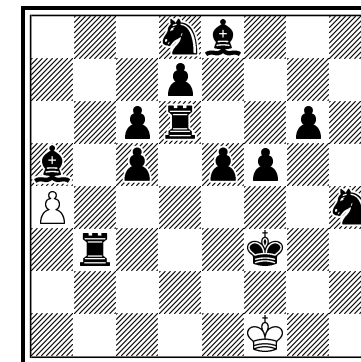
ser-PW 42 C+ (2+10)
Circe

CT-72
Sébastien Luce
Original



ser-PW 51 C+ (2+12)
Circe

CT-73
Sébastien Luce
Original



ser-PW 52 C+ (2+13)
Circe

CT-69) Arno Tüngler:

1.Kg1 11.K×h8 [Bf8] 16.K×h4 [Sb8] 17.Kg5 22.h8=R 23.Rh1 26.Kh2 PW

CT-70) Sébastien Luce:

1.Kg1 8.K×d4 [Sb8] 10.K×b3 [Ra8] 18.K×a8 19.K×b8 20.K×a7 22.K×a5 [Bf8] 23.Kb5 24.a5 27.a8=R 28.Ra1 29.Ka4 30.Rf1+ PW

CT-71) Sébastien Luce:

1.Kg1 8.K×f8 [Rh8] 9.K×e7 10.K×f6 [Sb8] 12.K×h8 13.K×g8 [Bc8] 16.K×e5 18.K×c5 [Pc7] 20.K×b3 [Ra8] 27.K×c8 29.K×a8 30.K×b8 32.K×c6 34.K×a5 [Bf8] 35.Kb5 36.a5 39.a8=R 40.Ra1 41.Ka4 42.Rf1+ PW

CT-72) Sébastien Luce:

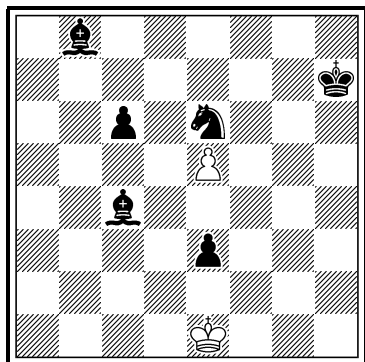
1.Kg1 4.K×h4 [Sb8] 9.K×e8 [Bc8] 11.K×d6 [Rh8] 14.K×g6 [Pg7] 15.K×g7 16.K×h8 19.K×e5 [Pe7] 20.K×f5 [Pf7] 25.K×e7 27.K×c5 [Pc7] 29.K×b3 [Ra8] 35.K×d8 36.K×c8 38.K×a8 39.K×b8 41.K×d7 42.K×c6 44.K×a5 [Bf8] 45.Kb5 46.a5 49.a8=R 50.Ra1 51.Ka4 52.Rf1+ PW

CT-73) Sébastien Luce:

1.Kg1 4.K×h4 [Sb8] 9.K×e8 [Bc8] 11.K×d6 [Rh8] 14.K×g6 [Pg7] 15.K×g7 16.K×h8 19.K×e5 [Pe7] 20.K×f5 [Pf7] 25.K×e7 27.K×c5 [Pc7] 29.K×b3 [Ra8] 35.K×d8 36.K×c8 38.K×a8 39.K×b8 41.K×d7 42.K×c6 44.K×a5 [Bf8] 45.Kb5 46.a5 49.a8=R 50.Ra1 51.Ka4 52.Rf1+ PW

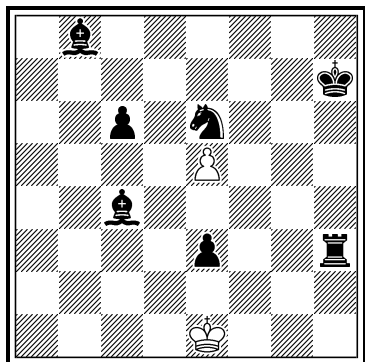
Ser-F

CT-74
Arno Tüngler
Original



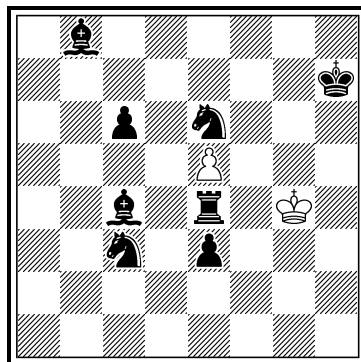
ser-F 52 C+ (2+6)
Circe

CT-75
Arno Tüngler
Original



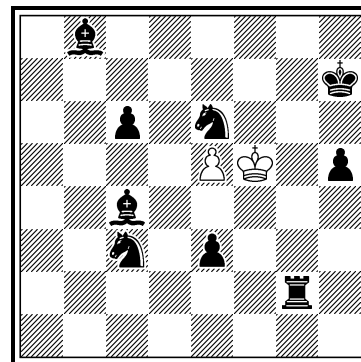
ser-F 68 C+ (2+7)
Circe

CT-76
Arno Tüngler
Original



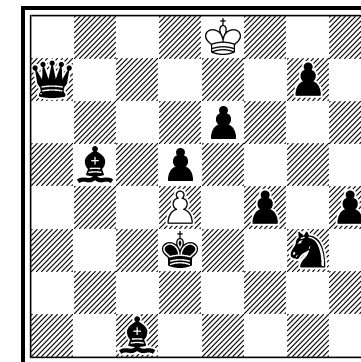
ser-F 73 C+ (2+8)
Circe

CT-77
Arno Tüngler
Original



ser-F 76 C+ (2+9)
Circe

CT-78
Arno Tüngler
Original



ser-F 80 C+ (2+10)
Circe

CT-74) Arno Tüngler:

1.Kd1 14.K×e3 [Pe7] 23.K×e7 26.K×b8 [Bf8] 37.K×c4 [Bc8] 44.K×c8 46.K×e6 [Sg8] 47.Kf5! 50.e8=Q 51.Q×c6 [Pc7] 52.Qb7 F

CT-75) Arno Tüngler:

1.Kd1 14.K×h3 [Ra8] 22.K×a8 30.K×e3 [Pe7] 39.K×e7 42.K×b8 [Bf8] 53.K×c4 [Bc8] 60.K×c8 62.K×e6 [Sg8] 63.Kf5! 66.e8=Q 67.Q×c6 [Pc7] 68.Qb7 F

CT-76) Arno Tüngler:

1.Kf5 10.K×c3 20.K×e4 [Ra8] 27.K×a8 35.K×e3 [Pe7] 44.K×e7 47.K×b8 [Bf8] 58.K×c4 [Bc8] 65.K×c8 67.K×e6 [Sg8] 68.Kf5! 71.e8=Q 72.Q×c6 [Pc7] 73.Qb7 F

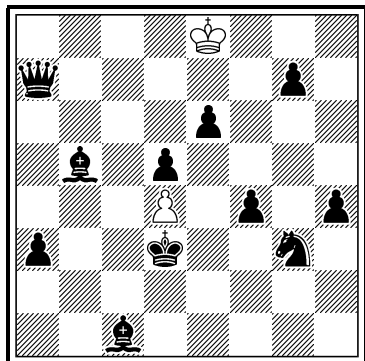
CT-77) Arno Tüngler:

1.Kf6 9.K×c3 21.K×g2 [Ra8] 30.K×a8 38.K×e3 [Pe7] 47.K×e7 50.K×b8 [Bf8] 61.K×c4 [Bc8] 68.K×c8 70.K×e6 [Sg8] 71.Kf5! 74.e8=Q 75.Q×c6 [Pc7] 76.Qb7 F

CT-78) Arno Tüngler:

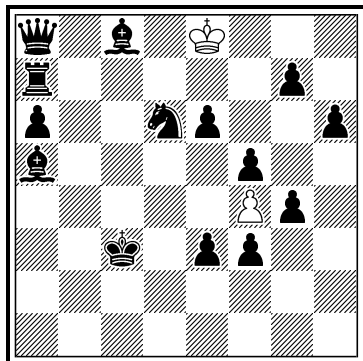
1.Kf8 11.K×c1 [Bf8] 21.K×f8 35.K×b5 [Bc8] 52.K×c8 72.K×e6 [Pe7] 73.K×d5 [Pd7] 74.Ke5 77.d×e7 78.e8=Q 80.Qh3 F

CT-79
Arno Tüngler
Original



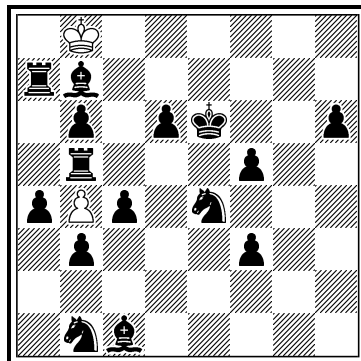
ser-F 83 C+ (2+11)
Circe

CT-80
Arno Tüngler
Original



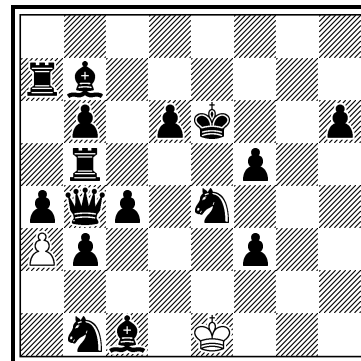
ser-F 109 C+ (2+14)
Circe

CT-81
Arno Tüngler
Original



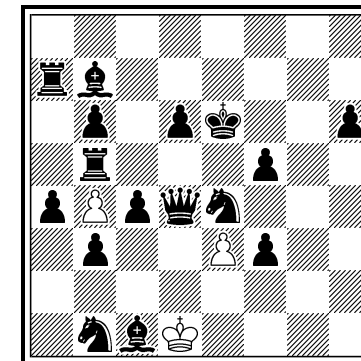
ser-F 122 C+ (2+15)
Circe

CT-82
Arno Tüngler
Original



ser-F 132 C+ (2+16)
Circe

CT-83
Arno Tüngler
Original



ser-F 134 C+ (3+16)
Circe

CT-79) Arno Tüngler:

1.Kf8 11.Kxc1 [Bf8] 21.Kxf8 36.Kxb5 [Bc8] 54.Kxc8 75.Kxe6 [Pe7] 76.Kxd5 [Pd7] 77.Ke5 80.dxe7 81.e8=Q 83.Qh3 F

CT-80) Arno Tüngler:

1.Kf8 18.Kxa5 [Bf8] 35.Kxf8 55.Kxd6 [Sb8] 78.Kxc8 102.Kxe6 [Pe7] 103.Kxf5 [Pf7] 104.Kxg4 107.fxe7 108.e8=Q 109.Qh8 F

CT-81) Arno Tüngler:

1.Kc7 15.Kxc1 [Bf8] 27.Kxf8 39.Kxb1 [Sg8] 56.Kxa7 [Rh8] 75.Kxa4 [Pa7] 94.Kxa7 114.Kxb5 [Ra8] 115.Kxb6 117.Kxc4 [Pc7] 120.bxc7 121.c8=R 122.Rc6 F

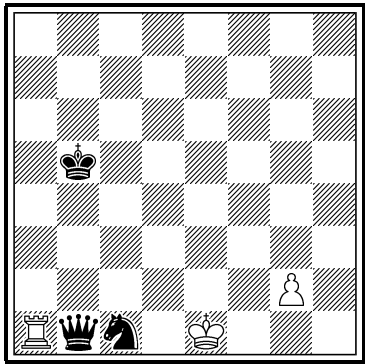
CT-82) Arno Tüngler:

1.Kf1 11.Kd8 12.axb4 25.Kxc1 [Bf8] 37.Kxf8 49.Kxb1 [Sg8] 66.Kxa7 [Rh8] 85.Kxa4 [Pa7] 104.Kxa7 124.Kxb5 [Ra8] 125.Kxb6 127.Kxc4 [Pc7] 130.bxc7 131.c8=R 132.Rc6 F

CT-83) Arno Tüngler:

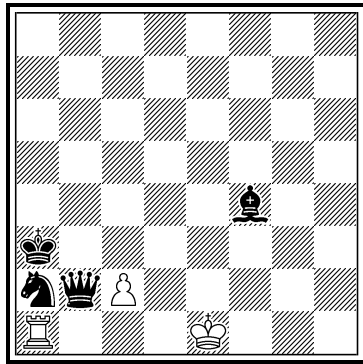
1.Ke1 13.Kd8 14.exd4 27.Kxc1 [Bf8] 39.Kxf8 51.Kxb1 [Sg8] 68.Kxa7 [Rh8] 87.Kxa4 [Pa7] 106.Kxa7 126.Kxb5 [Ra8] 127.Kxb6 129.Kxc4 [Pc7] 132.bxc7 133.c8=R 134.Rc6 F

CT-84
Arno Tüngler
Original



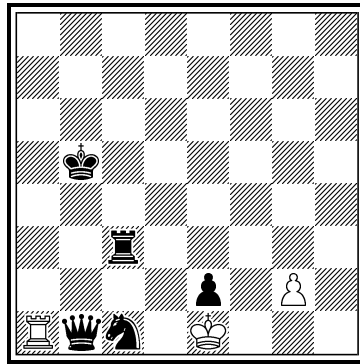
ser-00/0 14 C+ (3+3)
Circe

CT-85
Arno Tüngler
Original



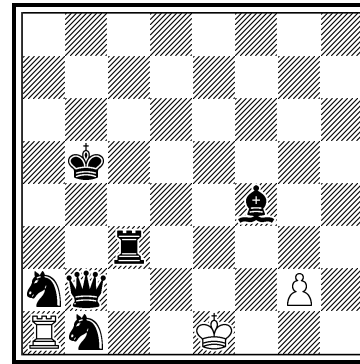
ser-00/0 16 C+ (3+4)
Circe

CT-86
Ján Golha
Ivan Skoba
Arno Tüngler
Original



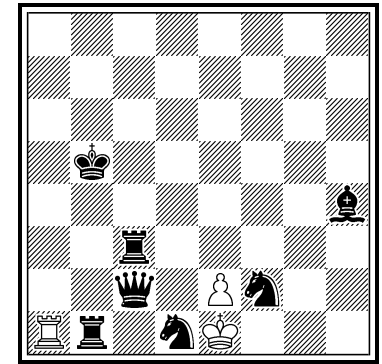
ser-00/0 20 (3+5)
Circe

CT-87
Ján Golha
Ivan Skoba
Arno Tüngler
Original



ser-00/0 22 C+ (3+6)
Circe

CT-88
Arno Tüngler
Original



ser-00/0 24 (3+7)
Circe

CT-84) Arno Tüngler:

1.g4 5.g8=S 9.S×b1 [Qd8] 12.S×c1 [Sb8] 13.Sd3 14.0-0

CT-85) Arno Tüngler:

1.c4 5.c8=S 8.S×b2 [Qd8] 10.S×f4 [Bf8] 12.S×d8 15.S×a2 [Sg8] 16.0-0

CT-86) Ján Golha, Ivan Skoba, Arno Tüngler:

1.g4 5.g8=S 9.S×b1 [Qd8] 12.S×c1 [Sb8] 13.S×e2 [Pe7] 16.S×d8 19.Sc2 20.0-0

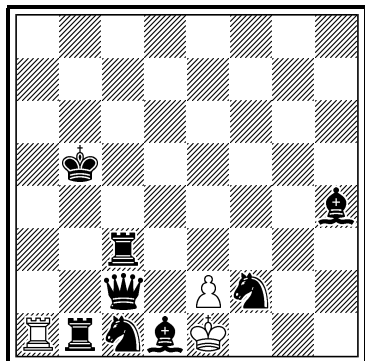
CT-87) Ján Golha, Ivan Skoba, Arno Tüngler:

1.g4 5.g8=S 8.Sd2 9.S×b1 [Sg8] 10.Sd2 11.Sc4 12.S×b2 [Qd8] 14.S×f4 [Bf8] 16.S×d8 19.S×a2 21.Sc2 22.0-0

CT-88) Arno Tüngler:

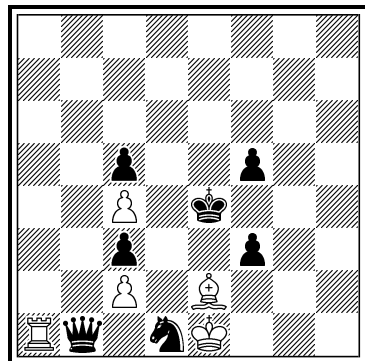
1.e4 5.e8=S 8.S×h4 [Bf8] 11.S×b1 [Ra8] 14.S×f2 [Sb8] 15.S×d1 [Sg8] 17.S×c2 [Qd8] 20.S×d8 23.Sc2 24.0-0

CT-89
Arno Tüngler
Original



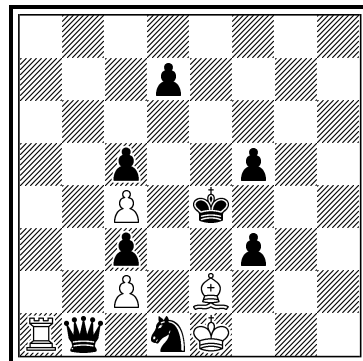
ser-00/0 26 (3+8)
Circe

CT-90
Arno Tüngler
Original



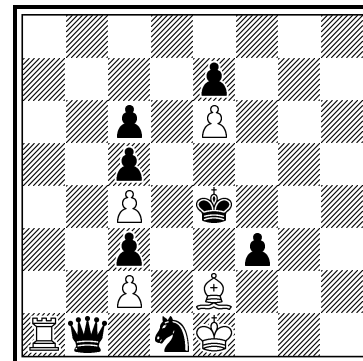
ser-00/0 27 (5+7)
Circe

CT-91
Arno Tüngler
Original



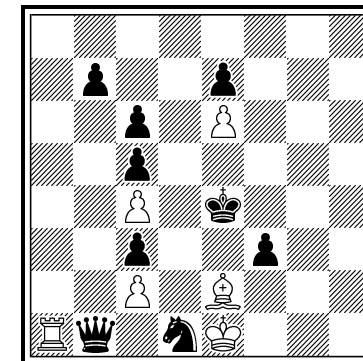
ser-00/0 28 (5+8)
Circe

CT-92
Arno Tüngler
Original



ser-00/0 35 (6+8)
Circe

CT-93
Arno Tüngler
Original



ser-00/0 36 (6+9)
Circe

CT-89) Arno Tüngler:

1.e4 5.e8=S 8.S×h4 [Bf8] 11.S×b1 [Ra8] 14.S×c1 [Sb8] 16.S×f2 17.S×d1 [Bc8] 19.S×c2 [Qd8] 22.S×d8 25.Sc2 26.0-0-0

CT-90) Arno Tüngler:

1.Bf1 9.B×b1 [Qd8] 19.B×d1 [Sg8] 26.Bd7 27.0-0-0

CT-91) Arno Tüngler:

1.Bf1 6.B×d7 10.B×b1 [Qd8] 20.B×d1 [Sg8] 27.Bd7 28.0-0-0

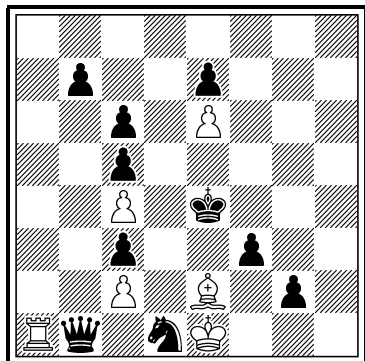
CT-92) Arno Tüngler:

1.Bf1 13.B×b1 [Qd8] 27.B×d1 [Sg8] 34.Bd7 35.0-0-0

CT-93) Arno Tüngler:

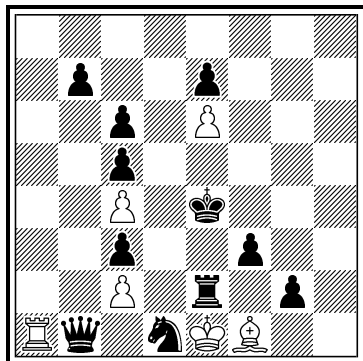
1.Bf1 8.B×b7 14.B×b1 [Qd8] 28.B×d1 [Sg8] 35.Bd7 36.0-0-0

CT-94
Arno Tüngler
Original



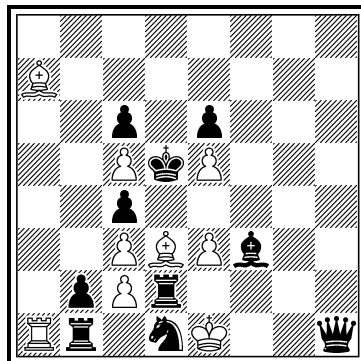
ser-00/0 37 (6+10)
Circe

CT-95
Arno Tüngler
Original



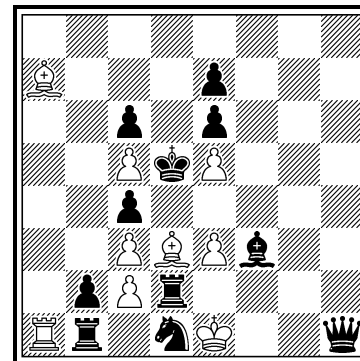
ser-00/0 38 (6+11)
Circe

CT-96
Arno Tüngler
Original



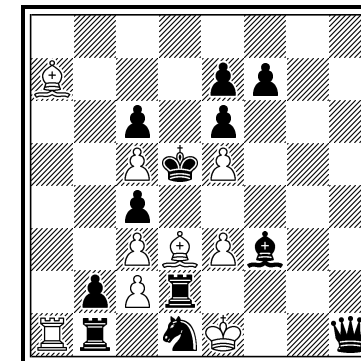
ser-00/0 42 (9+10)
Circe

CT-97
Arno Tüngler
Original



ser-00/0 43 (9+11)
Circe

CT-98
Arno Tüngler
Original



ser-00/0 44 (9+12)
Circe

CT-94) Arno Tüngler:

1.Bf1 2.B×g2 [Pg7] 9.B×b7 15.B×b1 [Qd8] 29.B×d1 [Sg8] 36.Bd7 37.0-0-0

CT-95) Arno Tüngler:

1.B×e2 [Ra8] 2.Bf1 3.B×g2 [Pg7] 10.B×b7 16.B×b1 [Qd8] 30.B×d1 [Sg8] 37.Bd7 38.0-0-0

CT-96) Arno Tüngler:

1.Bf1 6.B×b2 [Pb7] 8.B×d2 [Rh8] 16.Bg1 22.B×b7 28.B×b1 [Ra8] 40.B×d1 [Sg8] 41.Be2 42.0-0-0+

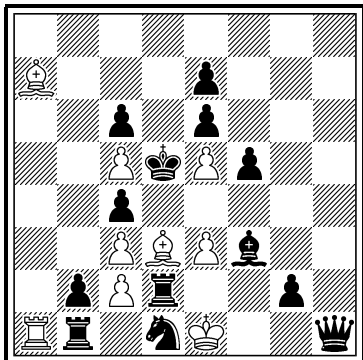
CT-97) Arno Tüngler:

1.Bf1 6.B×b2 [Pb7] 8.B×d2 [Rh8] 14.B×e7 17.Bg1 23.B×b7 29.B×b1 [Ra8] 41.B×d1 [Sg8] 42.Be2 43.0-0-0+

CT-98) Arno Tüngler:

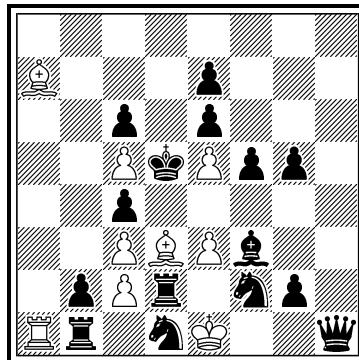
1.Bf1 6.B×b2 [Pb7] 8.B×d2 [Rh8] 14.B×e7 17.Bg1 20.B×f7 24.B×b7 30.B×b1 [Ra8] 42.B×d1 [Sg8] 43.Be2 44.0-0-0+

CT-99
Arno Tüngler
Original



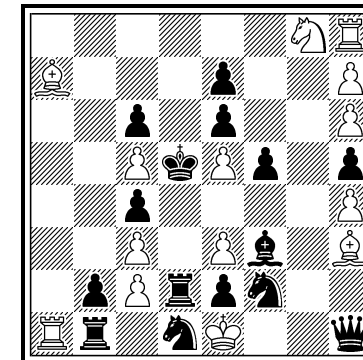
ser-00/0 45 (9+13)
Circe

CT-100
Arno Tüngler
Original



ser-00/0 46 (9+15)
Circe

CT-101
Arno Tüngler
Original



ser-00/0 47 (14+15)
Circe

CT-99) Arno Tüngler:

1.Bf1 6.B×b2 [Pb7] 8.B×d2 [Rh8] 14.B×e7 17.Bg1 19.B×f5 [Pf7] 21.B×f7 25.B×b7 31.B×b1 [Ra8] 43.B×d1 [Sg8] 44.Be2 45.0-0-0+

CT-100) Arno Tüngler:

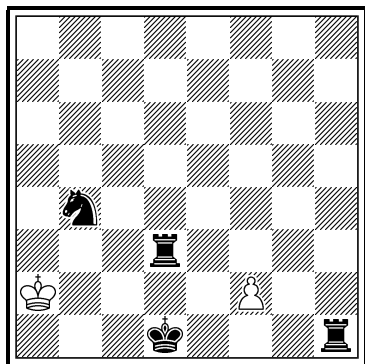
1.Bf1 6.B×b2 [Pb7] 8.B×d2 [Rh8] 14.B×e7 15.B×g5 [Pg7] 17.B×f2 [Sb8] 18.Bg1 20.B×f5 [Pf7] 22.B×f7 26.B×b7 32.B×b1 [Ra8] 44.B×d1 [Sg8] 45.Be2 46.0-0-0+

CT-101) Arno Tüngler:

1.Bf1 6.B×b2 [Pb7] 8.B×d2 [Rh8] 14.B×e7 18.B×f2 [Sb8] 19.Bg1 21.B×f5 [Pf7] 23.B×f7 27.B×b7 33.B×b1 [Ra8] 44.B×e2 [Pe7] 45.B×d1 [Sg8] 46.Be2 47.0-0-0+

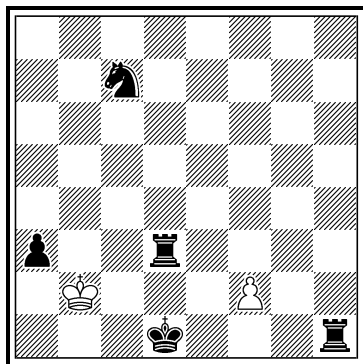
Ser-S=

CT-102
Arno Tüngler
(after Unto Heinonen)
Original



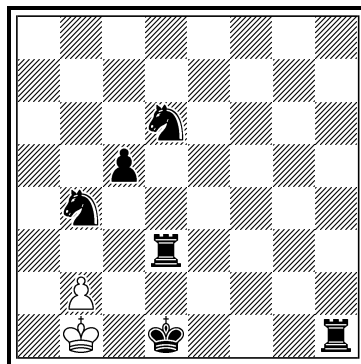
ser-s=28 C+ (2+4)
 Circe

CT-103
Arno Tüngler
(after Unto Heinonen)
Original



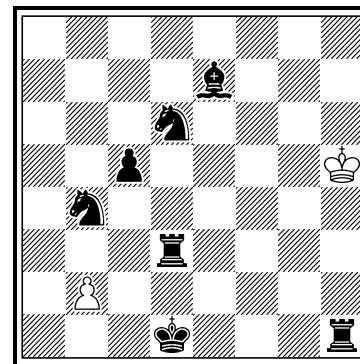
ser-s=30 C+ (2+5)
 Circe

CT-104
Arno Tüngler
(after Unto Heinonen)
Original



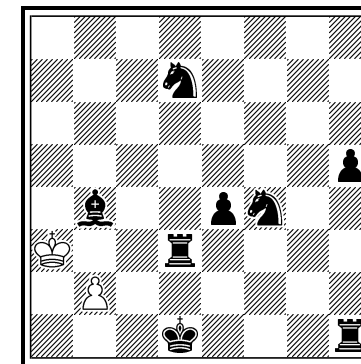
ser-s=33 C+ (2+6)
 Circe

CT-105
Arno Tüngler
(after Unto Heinonen)
Original



ser-s=35 C+ (2+7)
 Circe

CT-106
Arno Tüngler
(after Unto Heinonen)
Original



ser-s=48 C+ (2+8)
 Circe

CT-102) Arno Tüngler:

1.Kb2 6.f8=Q 7.Qxb4 [Sb8] 8.Qc3 10.Kc4 11.Qd4 13.Ke4 14.Qe3 17.Kxh1 [Ra8] 20.Ke4 21.Qd4 23.Kc4 24.Qc3 27.Kb1 28.Qd2+ Rxd2 =

CT-103) Arno Tüngler:

1.Ka2 6.f8=Q 7.Qxa3 [Pa7] 8.Qxa7 9.Qxc7 [Sb8] 10.Qc3 12.Kc4 13.Qd4 15.Ke4 16.Qe3 19.Kxh1 [Ra8] 22.Ke4 23.Qd4 25.Kc4 26.Qc3 29.Kb1 30.Qd2+ Rxd2 =

CT-104) Arno Tüngler:

1.b3 7.Kxc5 [Pc7] 8.Kxb4 [Sb8] 9.Kc5 13.bxc7 14.cxb8=Q 15.Qxd6 [Sb8] 16.Qd4 18.Ke4 19.Qe3 22.Kxh1 [Ra8] 25.Ke4 26.Qd4 28.Kc4 29.Qc3 32.Kb1 33.Qd2+ Rxd2 =

CT-105) Arno Tüngler:

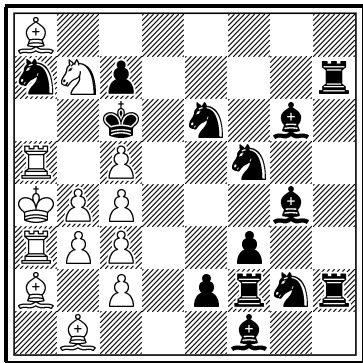
1.Kg4 8.Kxc5 [Pc7] 9.Kxb4 [Sb8] 10.Kc5 14.bxc7 15.cxb8=Q 16.Qxd6 [Sb8] 17.Kc4 18.Qd4 20.Ke4 21.Qe3 24.Kxh1 [Ra8] 27.Ke4 28.Qd4 30.Kc4 31.Qc3 34.Kb1 35.Qd2+ Rxd2 =

CT-106) Arno Tüngler:

1.Ka4 12.Kxe4 [Pe7] 23.Kxb4 [Bf8] 24.Kc4 29.b8=Q 30.Qxf4 [Sb8] 31.Qd4 33.Ke4 34.Qe3 37.Kxh1 [Ra8] 40.Ke4 41.Qd4 43.Kc4 44.Qc3 47.Kb1 48.Qd2+ Rxd2 =

CT-107

Arno Tüngler

Original

ser-s% 220 C+ (13+14)
 Circe

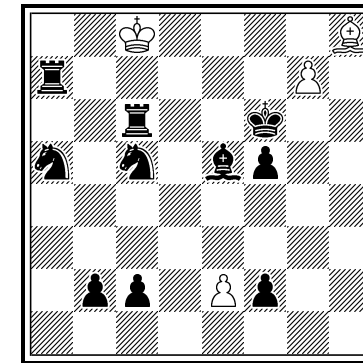
CT-107) Arno Tüngler:

1.Rb5 4.K×a7 [Sb8] 5.K×b8 11.Ra7 13.Ka6 15.Rb5 26.K×g6 [Bc8] 37.Ka6 39.Ra3
 41.Ka4 43.Rb5 48.K×c8 53.Ka4 55.Ra7 57.Ka6 59.Rb5 69.K×e6 [Sg8] 79.Ka6 81.Ra3
 83.Ka4 85.Rb5 94.K×g8 103.Ka4 105.Ra7 107.Ka6 109.Rb5 121.K×g4 [Bc8] 133.Ka6
 135.Ra3 137.Ka4 139.Rb5 144.K×c8 149.Ka4 151.Ra7 153.Ka6 155.Rb5 164.K×f5 [Sg8]
 173.Ka6 175.Ra3 177.Ka4 179.Rb5 188.Kf8×g8 197.Ka4 199.Ra7 201.Ka6 203.Rb5
 215.K×f2 [Rh8] 219.Ke6 220.Sd6+ R×a8 %

CT-108

Paul Răican

Arno Tüngler

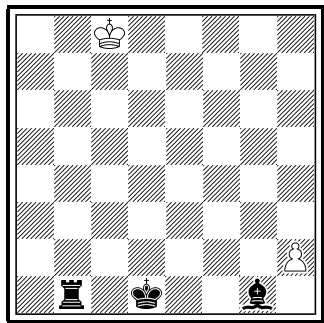
Original

ser-sZf7 114 C+ (4+10)
 Circe

CT-108) Paul Răican, Arno Tüngler:

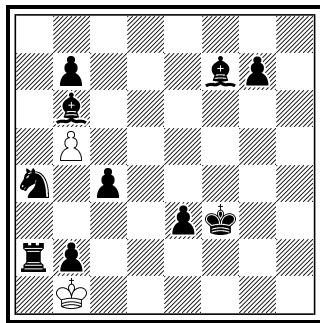
1.Kd8 14.K×c2 [Pc7] 30.K×a7 51.K×a5 [Sb8] 71.K×b8 92.K×c6 [Ra8] 93.K×c5 [Sb8]
 110.K×a8 111.K×b8 113.Kd7 114.g8=R+ Kf7 z

CT-109
Arno Tüngler
(after Paul Răican)
Original



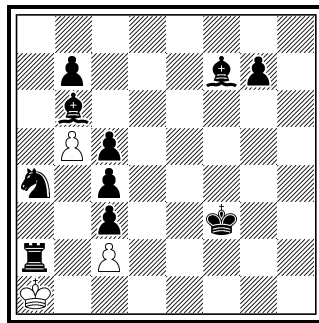
ser-sF 26 C+ (2+3)
Circe

CT-110
Arno Tüngler
Original



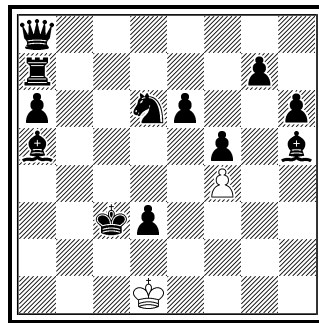
ser-sF 87 C+ (2+10)
Circe

CT-111
Arno Tüngler
Original



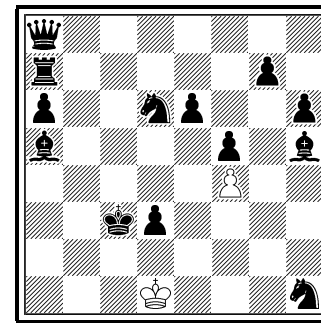
ser-sF 89 C+ (3+10)
Circe

CT-112
Arno Tüngler
Original



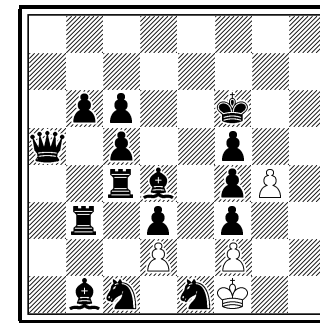
ser-sF 102 C+ (2+12)
Circe

CT-113
Arno Tüngler
Original



ser-sF 114 C+ (2+13)
Circe

CT-114
Branko Koludrović
Paul Răican
Arno Tüngler
Original



ser-sF 122 C+ (4+15)
Circe

CT-109) Arno Tüngler:

1.h4 6.h8=R 7.Rb6 14.K×b1 [Ra8] 21.K×g1 [Bf8] 24.Kd4 25.Rd6 26.Kc5+ K~ F

CT-110) Arno Tüngler:

1.Kc2 15.K×b7 30.K×a2 [Ra8] 46.K×a8 64.K×a4 [Sg8] 80.K×b6 [Bf8] 81.Kc7 84.b8=S 86.Se7 87.Kd6~ F

CT-111) Arno Tüngler:

1.Kb1 16.K×b7 31.K×a2 [Ra8] 47.K×a8 65.K×a4 [Sg8] 82.K×b6 [Bf8] 83.Kc7 86.b8=S 88.Se7 89.Kd6~ F

CT-112) Arno Tüngler:

1.Ke1 5.K×h5 [Bc8] 16.K×a5 [Bf8] 31.K×f8 49.K×d6 [Sb8] 70.K×c8 92.K×e6 [Pe7] 93.K×f5 [Pf7] 94.Ke5 95.f5 97.f×e7 98.e8=S 99.Sd6 100.Sb7 101.Kd6 102.Kc7~ F

CT-113) Arno Tüngler:

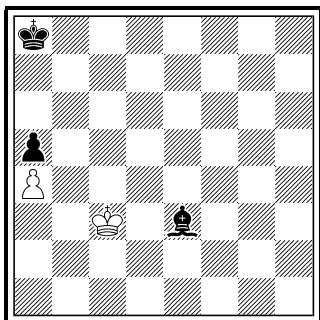
1.Ke1 7.K×h5 [Bc8] 20.K×a5 [Bf8] 37.K×f8 57.K×d6 [Sb8] 80.K×c8 104.K×e6 [Pe7] 105.K×f5 [Pf7] 106.Ke5 107.f5 109.f×e7 110.e8=S 111.Sd6 112.Sb7 113.Kd6 114.Kc7~ F

CT-114) Branko Koludrović, Paul Răican, Arno Tüngler:

1.Kg1 12.K×c6 [Pc7] 25.K×e1 [Sb8] 38.K×c7 41.K×c4 [Ra8] 59.K×c1 78.K×b3 98.K×b1 [Bc8] 118.K×d3 [Pd7] 121.Ke1 122.g5+ K~ F

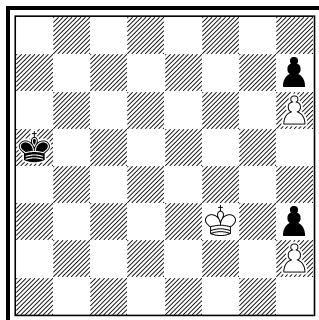
Ser-H+

CT-115
Claude Beaubestre
Arno Tüngler
Original



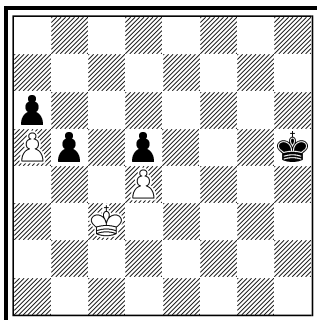
ser-h+ 13 C+ (2+3)
Circe

CT-116
Ján Golha
Ivan Skoba
Original



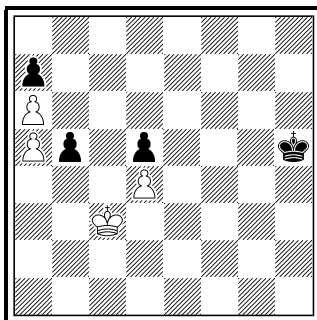
ser-h+ 15 C+ (3+3)
Circe

CT-117
Arno Tüngler
Original



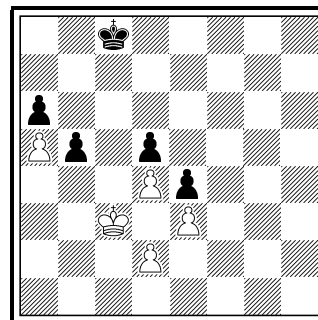
ser-h+ 24 C+ (3+4)
Circe

CT-118
Arno Tüngler
Original



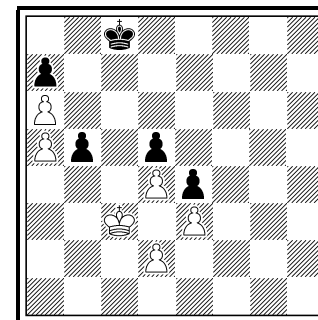
ser-h+ 26 C+ (4+4)
Circe

CT-119
Arno Tüngler
Original



ser-h+ 27 C+ (5+5)
Circe

CT-120
Arno Tüngler
Original



ser-h+ 29 C+ (6+5)
Circe

CT-115) Claude Beaubestre, Arno Tüngler:

1.Kb7 12.K×a4 [Pa2] 13.Kb5 a4 +

CT-116) Ján Golha, Ivan Skoba:

1.Kb4 7.K×h2 8.Kg1 9.h2 10.h1=R 14.Kg5 15.R×h6 [Ph2] h4 +

CT-117) Arno Tüngler:

1.Kg4 10.K×a5 [Pa2] 13.K×a2 17.Kb6 22.a1=S 24.Sc5 d×c5 [Sb8] +

CT-118) Arno Tüngler:

1.Kg4 10.K×a5 [Pa2] 11.K×a6 15.K×a2 19.Kb6 24.a1=S 26.Sc5 d×c5 [Sb8] +

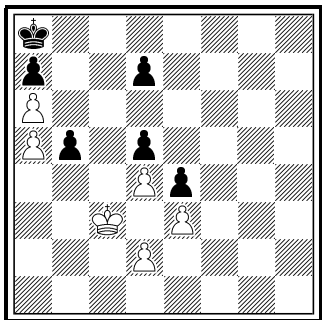
CT-119) Arno Tüngler:

1.Kd7 13.K×a5 [Pa2] 16.K×a2 20.Kb6 25.a1=S 27.Sc5 d×c5 [Sb8] +

CT-120) Arno Tüngler:

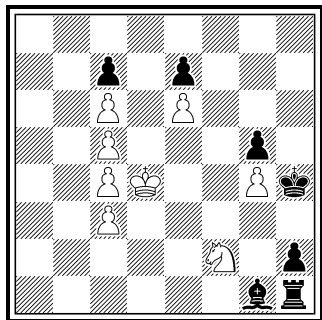
1.Kd7 13.K×a5 [Pa2] 14.K×a6 18.K×a2 22.Kb6 27.a1=S 29.Sc5 d×c5 [Sb8] +

CT-121
Arno Tüngler
Original



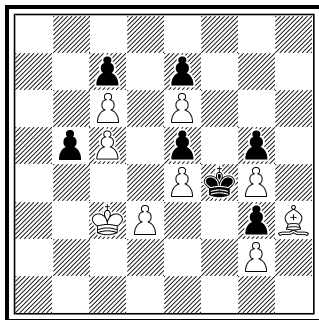
ser-h+ 31 C+ (6+6)
Circe

CT-122
Arno Tüngler
Original



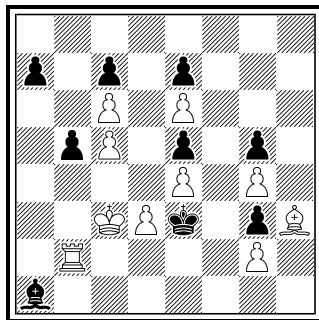
ser-h+ 35 C+ (8+7)
Circe

CT-123
Arno Tüngler
Original



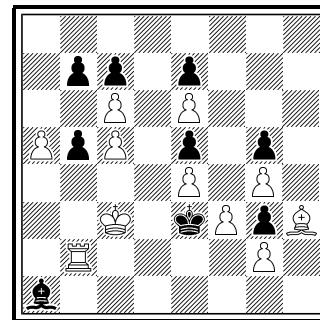
ser-h+ 37 C+ (9+7)
Circe

CT-124
Arno Tüngler
Original



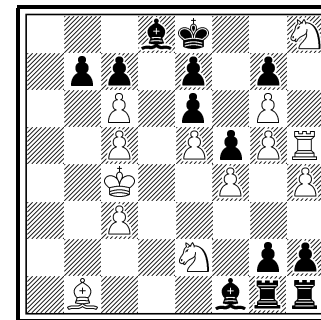
ser-h+ 40 C+ (10+9)
Circe

CT-125
Arno Tüngler
Original



ser-h+ 41 C+ (11+9)
Circe

CT-126
Arno Tüngler
Original



ser-h+ 51 C+ (13+13)
Circe

CT-121) Arno Tüngler:

1.Kb8 15.K×a5 [Pa2] 16.K×a6 20.K×a2 24.Kb6 29.a1=S 31.Sc5 d×c5 [Sb8] +

CT-122) Arno Tüngler:

1.Kg3 18.K×e6 [Pe2] 35.Kf4 e3 +

CT-123) Arno Tüngler:

1.Ke3 19.K×e6 [Pe2] 37.Kf4 e3 +

CT-124) Arno Tüngler:

1.a5 4.a×b2 5.Ke2 22.K×e6 [Pe2] 40.Kf4 e3 +

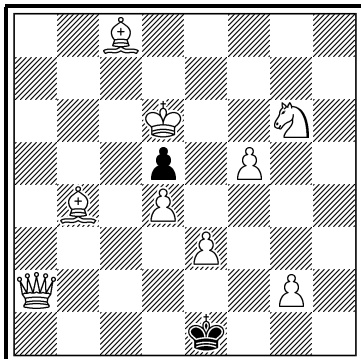
CT-125) Arno Tüngler:

1.b6 2.b×a5 [Pa2] 5.a×b2 6.Ke2 10.K×a2 23.K×e6 [Pe2] 41.Kf4 e3 +

CT-126) Arno Tüngler:

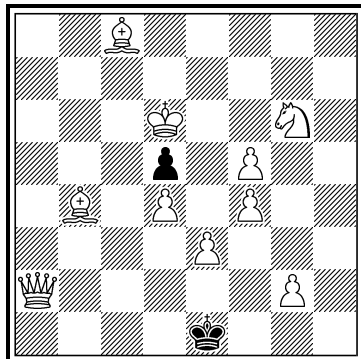
1.b×c6 [Pc2] 10.K×b1 11.K×c2 16.K×h5 33.K×h8 51.K×g6 h5 +

CT-127
Arno Tüngler
Original



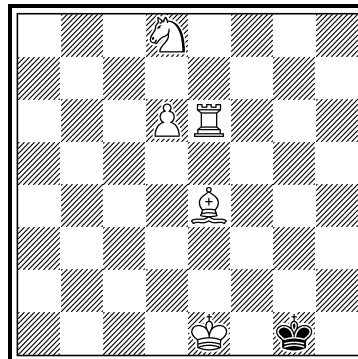
ser-h% 80 C+ (9+2)
Circe

CT-128
Arno Tüngler
Original



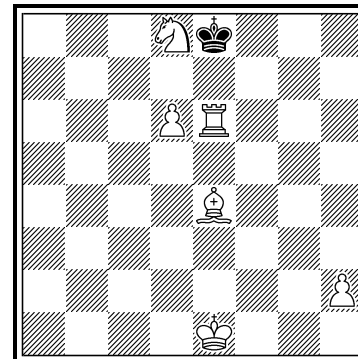
ser-h% 85 C+ (10+2)
Circe

CT-129
Arno Tüngler
Original



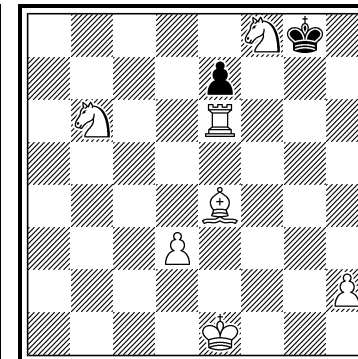
ser-h00/0 34 C+ (5+1)
Circe

CT-130
Arno Tüngler
Original



ser-h00/0 45 C+ (6+1)
Circe

CT-131
Arno Tüngler
Original



ser-h00/0 57 C+ (7+2)
Circe

CT-127) Arno Tüngler:

1.Kf1 11.Kxc8 [Bf1] 21.Kxf1 35.Kxb4 [Bc1] 52.Kxc1 72.Kxe3 [Pe2] 73.Kxd4 [Pd2]
74.Ke4 77.dxe2 78.e1=R 80.Rh8 Sxh8 %

CT-128) Arno Tüngler:

1.Kf1 12.Kxc8 [Bf1] 23.Kxf1 38.Kxb4 [Bc1] 56.Kxc1 77.Kxe3 [Pe2] 78.Kxd4 [Pd2]
79.Ke4 82.dxe2 83.e1=R 85.Rh8 Sxh8 %

CT-129) Arno Tüngler:

1.Kh2 11.Kxd8 [Sg1] 22.Kxg1 34.Kxe6 [Rh1] 0-0

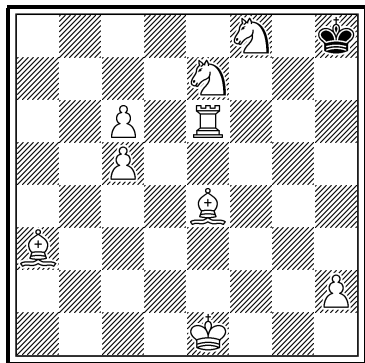
CT-130) Arno Tüngler:

1.Kd7 12.Kxh2 22.Kxd8 [Sg1] 33.Kxg1 45.Kxe6 [Rh1] 0-0

CT-131) Arno Tüngler:

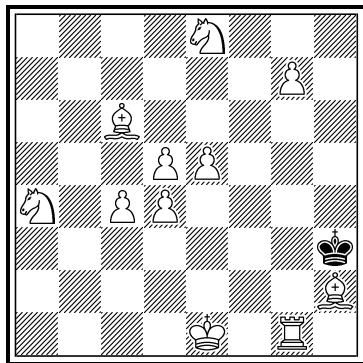
1.Kf7 15.Kxh2 28.Kxf8 [Sg1] 42.Kxg1 57.Kxe6 [Rh1] 0-0

CT-132
Arno Tüngler
Original



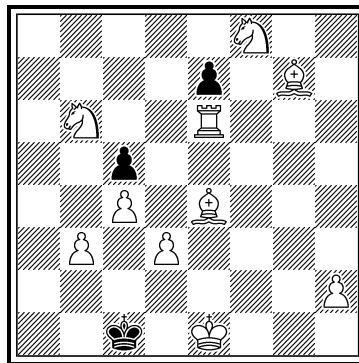
ser-h00/0 58 C+ (9+1)
Circe

CT-133
Arno Tüngler
(after Michel Olausson)
Original



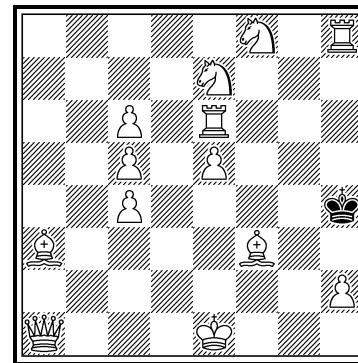
ser-h00/0 74 C+ (11+1)
Circe

CT-134
Arno Tüngler
Original



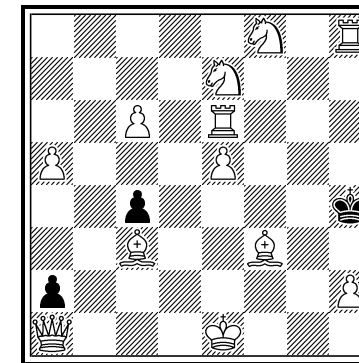
ser-h00/0 77 C+ (10+3)
Circe

CT-135
Arno Tüngler
Original



ser-h00/0 82 C+ (13+1)
Circe

CT-136
Arno Tüngler
Original



ser-h00/0 84 C+ (12+3)
Circe

CT-132) Arno Tüngler:

1.Kg7 16.K×h2 29.K×f8 [Sg1] 43.K×g1 58.K×e6 [Rh1] 0-0

CT-133) Arno Tüngler:

1.Kh4 18.K×d4 [Pd2] 37.K×h2[Bc1] 55.K×c1 74.K×g1 [Ra1] 0-0-0

CT-134) Arno Tüngler:

1.Kc2 2.K×b3 [Pb2] 12.K×g7 [Bc1] 24.K×c1 25.K×b2 32.K×h2 46.K×f8 [Sg1] 61.K×g1 77.K×e6 [Rh1] 0-0

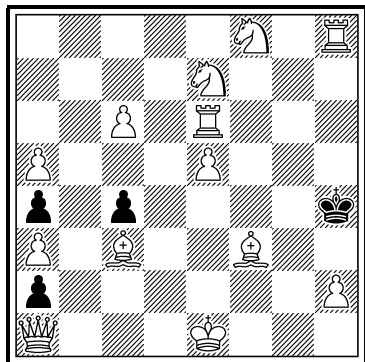
CT-135) Arno Tüngler:

1.Kg5 17.K×h8 36.K×h2 51.K×f8 [Sg1] 67.K×g1 73.K×c4 [Pc2] 82.K×e6 [Rh1] 0-0

CT-136) Arno Tüngler:

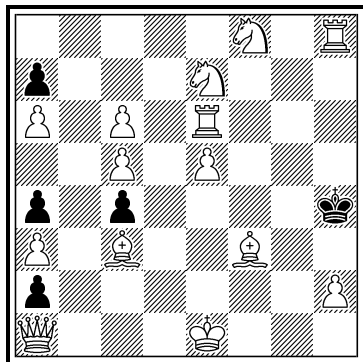
1.Kg5 17.K×h8 36.K×h2 51.K×f8 [Sg1] 67.K×g1 84.K×e6 [Rh1] 0-0

CT-137
Arno Tüngler
Original



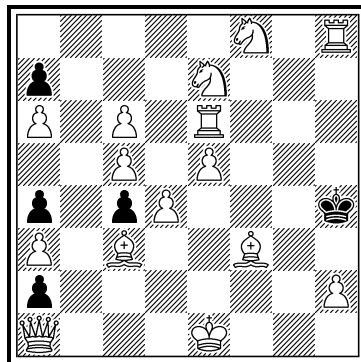
ser-h00/0 87 C+ (13+4)
Circe

CT-138
Arno Tüngler
Original



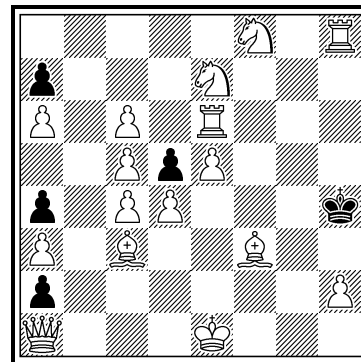
ser-h00/0 89 C+ (14+5)
Circe

CT-139
Arno Tüngler
Original



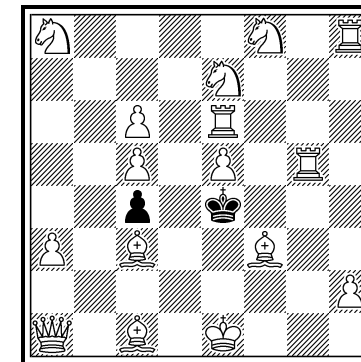
ser-h00/0 90 C+ (15+5)
Circe

CT-140
Arno Tüngler
Original



ser-h00/0 91 C+ (16+5)
Circe

CT-141
Arno Tüngler
Original



ser-h00/0 102 C+ (16+2)
Circe

CT-137) Arno Tüngler:

1.Kg5 7.K×a3 8.Kb3 9.a3 20.K×h8 39.K×h2 54.K×f8 [Sg1] 70.K×g1 87.K×e6 [Rh1] 0-0

CT-138) Arno Tüngler:

1.Kg5 7.K×a3 8.Kb3 9.a3 12.K×a6 13.Kb5 14.a5 23.K×h8 42.K×h2 57.K×f8 [Sg1] 73.K×g1 83.K×c5 [Pc2] 89.K×e6 [Rh1] 0-0

CT-139) Arno Tüngler:

1.Kg5 7.K×a3 8.Kb3 9.a3 12.K×a6 13.Kb5 14.a5 23.K×h8 42.K×h2 57.K×f8 [Sg1] 73.K×g1 90.K×e6 [Rh1] 0-0

CT-140) Arno Tüngler:

1.Kg5 5.Kc2 6.b×c4 8.K×a3 9.Kb3 10.a3 13.K×a6 14.Kb5 15.a5 24.K×h8 43.K×h2 58.K×f8 [Sg1] 74.K×g1 90.K×e6 [Rh1] 0-0

CT-141) Arno Tüngler:

1.Kd3 8.K×a8 [Sb1] 15.K×c1 20.K×g5 36.K×h8 55.K×h2 70.K×f8 [Sg1] 86.K×g1 96.K×c5 [Pc2] 102.K×e6 [Rh1] 0-0

Circe Series: Table of Records as of December 29th, 2019 – with PDB links



In the table of records:

- * King in check in the diagram position
- New record published in CPB17
- No record



Ser	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	PF
#	9	19	28*	38*	52	63*	68*	72*	76*	89	94	101*	108	116*	122*	128*	130*	133*	135*		136*									171	
=	7	17	24	37	43*	48*	57*	68*	72*	75*			100	102	127*																
! =	1*	12	23	42	56*	70*	74*	78*	89	98	106	107*	119*	121*	135*	142*	159	176*	186	191	193	194	198	203					254*		
+	-	11*	17	23	35	43*			62*	84*	89*	92*		117*	123*	126															
%	16	27	31	42*	51*	51	56	65*	68*	68	85				93*	106	111*													145	
Z	21	27	43*	52*	59	74	85*	88	93	100*	115		125*	127*	128*	133	135			137*			140	141	143	144*	149	151	152	232	
RK	16*	22*	43*	52*	58*	71*	79*	85*	88*	99*	100*	114*	120*	121*	123*	125*	127*	128*												163*	
PW	-	14	26			30				42		51	52																		
F	-	11	19*	28	34	52	68	73*	76	80*	83*	99*		109	122	132	134														
!F	-	16	25*	47*	51*	58*	70	81*	84	90	97*	100*	112*	123*		126*		136								139			187*		
00	-	-	10	14	16	20	22	24	26	27	28	35	36	37	38*		42*	43*	44*	45*		46*					47*				
s#	-	13	20	29*	34*	40*	48	51*	53*	62	83	95*	106*	110*	111*	137*	158*	159*	160*	181*		194*	197*						228*		
s=	-	-	26	28*	30*	33	35*	48*	58*	65*	72	76*	79*							116*	122*										
s+	-	17	23	32	47	54	61	74*	77*	79	82	95*	105*	109*	118*	125*	141*	143*	144*										185		
s%	8	16	22*	28*	36	50*	62*	73*	75*	77*	89*	102*	110	117*	121*	124*	135*	136*	139*										220		
sZ	15	23*	32*	43	52	63*	72*	75*	83	94	104	114*	121*	127*	132*	135*	136*		144*	158*	191*	195	196						233*		
sF	-	14	26		34*	49	59*	70*	78*	87	89*	102*	114*				122		137												
h#	9	19	43	51	65	72	78*	83	89	95*	102*	108	114*	123*	137*	139*		141	142										192*		
h=	14	24	33	41	46	55	64	72	88	92*	95	105	120*	122*	123*	130*	142*	154	178	179*	191	198	203	204					249		
h+	8	11	13	15	24	26		27	29	31			35	37			40	41							51						
h%	9	16	22	30	46	58*	66*	72	80	85	94*	99*	104	114*	124*	128*	129*												150		
hZ	10	22	40*	46	59	62	70*	77	85	93	114		124*	126*	142	146						154	156					216			
hF	-	15	25	42*	59	64	71	76	77	83	97	99*	106*	111	121	129*	130		135							138		170			
h00	7	15	20	34	45*	48	57	58	72	74	77	82*	84*		87*		89*	90*	91*										102*		
Ser	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	PF

ChessProblems.ca TT10 Report

Tourney Director: Cornel Pacurar

Construction Tasks

Sections 1-9: Place the eight original white officers (♔♚♛♜♝♞♟♠♡) for a position in which ♚ can be placed on a maximum number of squares where it is not in check and has:

S1) no moves available (stalemate); S2) exactly one move available; S3) exactly two moves available; S4) exactly three moves available; S5) exactly four moves available; S6) exactly five moves available; S7) exactly six moves available; S8) exactly seven moves available; S9) exactly eight moves available

Section 10: Place the eight original white officers (♔♚♛♜♝♞♟♠♡) for a legal position in which ♚ can be placed on a maximum number of squares where it is in check and has:



S10) no moves available (checkmate)

Tourney participants:

Jaroslav Štúň (SVK): 10 sections
 Alfred Pfeiffer (DEU): 10 sections
 Claude Beaubestre (FRA): 10 sections
 Pierre Tritten (FRA): 4 sections
 Sébastien Luce (FRA): 3 sections
 Adrian Storisteanu & Computer (CAN): 10 sections
 François Labelle & Computer (CAN): 10 sections

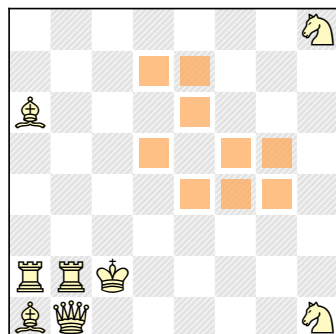
Seven problemists from four countries entered a total of 74 compositions. Two participants (both from Canada) were assisted in their efforts by computers and their results are tabulated separately from the other participants.

		S1	S2	S3	S4	S5	S6	S7	S8	S9	S10	TOTAL
1	Jaroslav Štúň (SVK)	14	20	21	24	17	20	14	8	15	37	190
2	Alfred Pfeiffer (DEU)	14	20	18	20	15	20	12	9	15	27	170
3	Claude Beaubestre (FRA)	12	13	13	16	10	16	11	8	15	27	141
4	Pierre Tritten (FRA)	13	17							14	34	78
5	Sébastien Luce (FRA)	15	20								37	72
	Adrian Storisteanu (CAN)	15	21	24	24	20	20	15	9	15	41	204
	François Labelle (CAN)	15	21	24	24	20	20	15	9	15	36	199

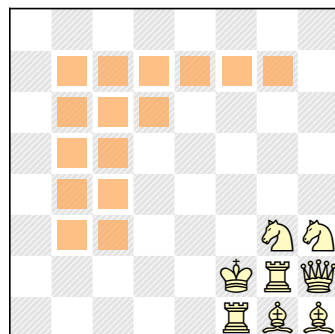
 Absolute record
 Unassisted record

The best chess positions found in each of the 10 sections are presented in the following pages.

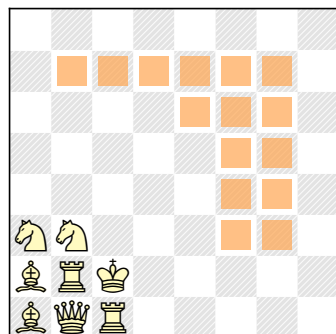
TT10-S8-1
Alfred Pfeiffer
 7 moves, 9 squares



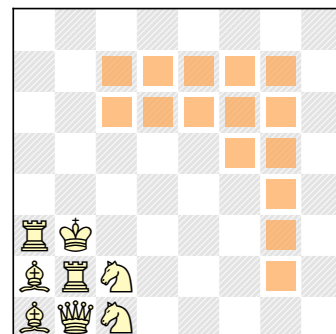
TT10-S9-1
C. Beaubestre
 8 moves, 15 squares



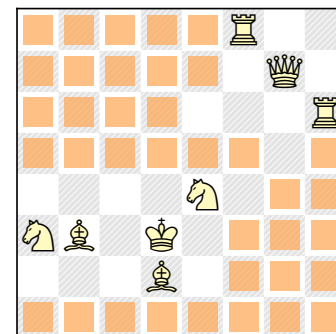
TT10-S9-2
Alfred Pfeiffer
 8 moves, 15 squares



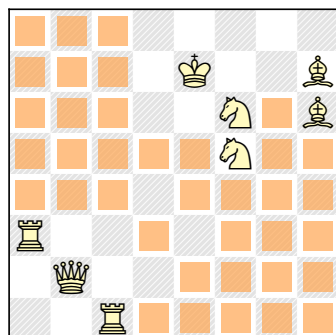
TT10-S9-3
Jaroslav Štůň
 8 moves, 15 squares



TT10-S10-1
Sébastien Luce
 #, 37 squares



TT10-S10-2
Jaroslav Štůň
 #, 37 squares



François Labelle computed optimal results for sections 1-9.

First, François calculated the number of ways to place the eight original white officers. The number is exactly

$$32 \cdot 32 \cdot 62 \cdot 61 \cdot 60 \cdot 59 \cdot 58 \cdot 57 / 2 / 2 / 8 = 1,416,372,917,760$$

where factors 32 and 32 represent the bishops, divisors 2 and 2

compensate for the interchangeability of rooks and knights, and the divisor 8 eliminates equivalent positions due to symmetry of the board. Dividing by 8 works because no position has any self-symmetry. In fact, the 3 pieces KBB alone break any possibility of self-symmetry. The number of positions to test was roughly a trillion, so within the reach of computers.

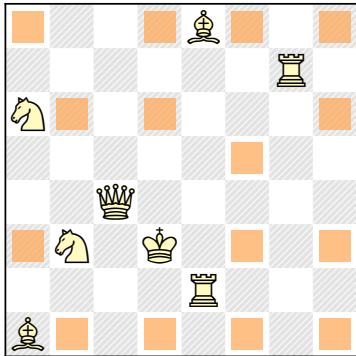
- S1: 15 squares, 253 solutions
- S2: 21 squares, 4 solutions
- S3: 24 squares, 1 solution
- S4: 24 squares, 44 solutions
- S5: 20 squares, 8 solutions
- S6: 20 squares, 30 solutions
- S7: 15 squares, 4 solutions
- S8: 9 squares, 255 solutions
- S9: 15 squares, 4 solutions

For section 10, François solved a variant where the position doesn't have to be legal and white doesn't care about losing their king (white's king isn't royal). The result was 1 solution with 54 squares. Adrian took into consideration the retro moves, obtaining a unique base position with 41 legal bK checkmate fields.

TT10-S1-2

François Labelle

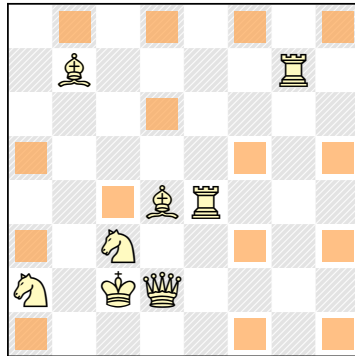
Stalemate, 15 squares



TT10-S1-3

A. Storisteanu

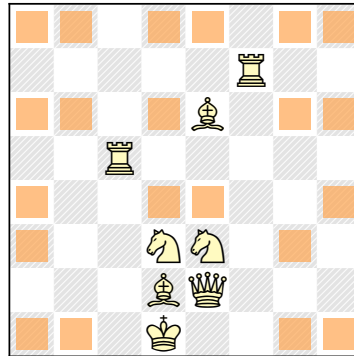
Stalemate, 15 squares



TT10-S2-4

François Labelle

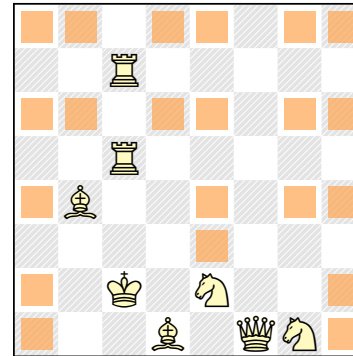
1 move, 21 squares



TT10-S2-5

A. Storisteanu

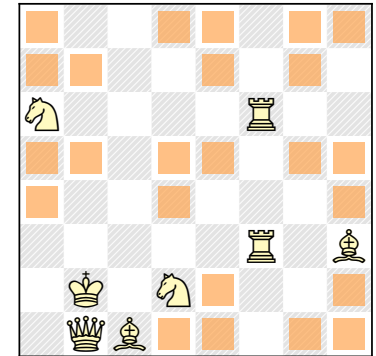
1 move, 21 squares



TT10-S3-2

François Labelle

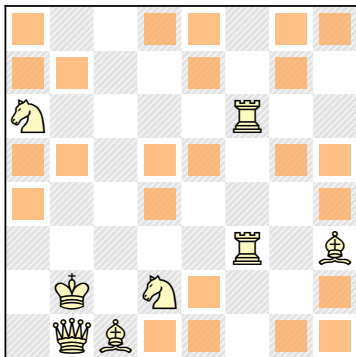
2 moves, 24 squares



TT10-S3-3

A. Storisteanu

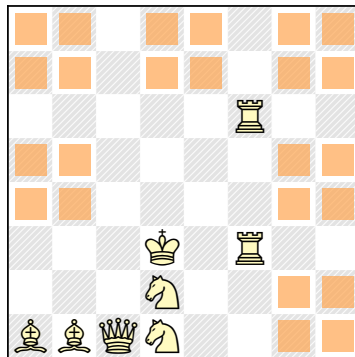
2 moves, 24 squares



TT10-S4-2

François Labelle

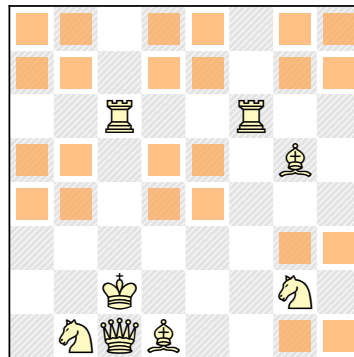
3 moves, 24 squares



TT10-S4-3

A. Storisteanu

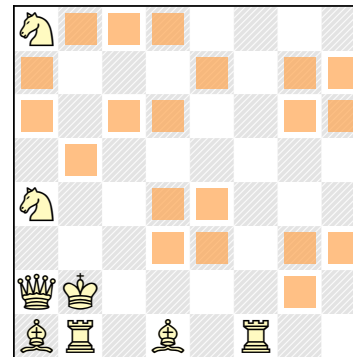
3 moves, 24 squares



TT10-S5-2

François Labelle

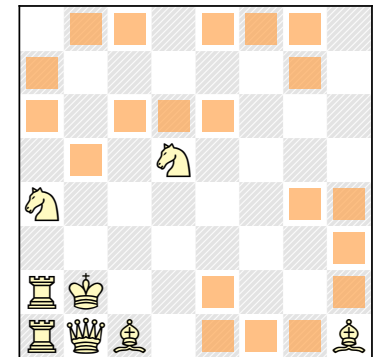
4 moves, 20 squares



TT10-S5-3

A. Storisteanu

4 moves, 20 squares



Blast From the Past IV

We continue our reminiscence of *Checkmate* (editor: J. H. Graham, Prescott, Ontario) with three excerpts of the "Problem Department" section from 1903.

16 CHECKMATE.

Problem Department.


CONDUCTED BY
OTTO WURZBURG, Grand Rapids, Mich.

We are glad to be able to revert back to the old order of affairs in our Problem department. Our readers will no doubt greet all our old friends heartily, and extend to our new contributors a glad welcome. Messrs. O'Keefe, Hawkins and Latting are for the first time represented in our pages by original work, and the list of new names would have been larger had not some of the contributions unfortunately proved defective upon close examination.

The veteran Geo. J. Slater promises to become a figure in the "Spotting the Favorites" competition now on in England. With twenty-five years of chess composition he has built up a substantial monument to his ability as a gifted and facile composer. The following we recall as one of Mr. Slater's happy efforts. The position is especially clever and the variations prettily joined.

By GEO. J. SLATER.

BLACK



WHITE

White mates in three moves.

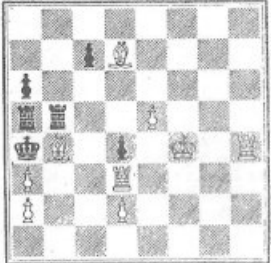
It has always been a mystery to us why a selection of Mr. Slater's work is not to be found in the "Chess Bouquet," a work that purports to give gleanings from all resident English living composers. We fancy this important omission is something more than an oversight and deserves explanation.

17 CHECKMATE.

A comparatively recent "Wochenschach" contains an interesting article by Kohtz and Kockelkorn on Ph. Klett and his problem work. Klett is universally regarded as one of the foremost composers, his great strength lying in the depth and complexity of his ideas, added to a thorough mastery of the constructive difficulties usually attendant upon intricate and profound combinations. We subjoin a favorite 4-mover, not altogether characteristic, as it shows the master in a somewhat lighter vein than is his wont.

By PH. KLETT.

BLACK



WHITE

White mates in four moves.


Here is a little question for those of our readers who keep tab on problems. In 1897 the following won honors in "Cricket and Football" for the late Walter Gleave: White—Kf6, Qe8, Kt d7, Ps d4, h3; Black—Kd5, Ps d2, d3. Herewith we give from "Schachminiaturen" Vol. II. a version of the same idea by O. Meising: White—Ke7, Qg6, Kt d7, Ps d1, e2, h3; Black—Kd5. The Danish composer has chosen to use one white pawn instead of two black pawns and an additional mate. The keys, though different, produce identical effects. Where the last-given problem first appeared we do not know. Perhaps some of our students may be able to shed some light.

Our Tourney report next month.

An interesting book consisting of selections of three-move prize problems, compiled by Max Weiss, has recently met our eye. It contains a pretty complete record of the premier positions of three-move contests held in the past few years. A hasty glance at some of the work reveals the usual coincidences to be found in all collections of this character. The appended almost suggests plagiarism. It is a prize winner by the Bohemian master, Dr. Jan Dobrusky, from the "Svetotor" tourney of 1878. Justly admired as a classic, it has been republished far and wide:—

By J. DOBRUSKY.

BLACK



WHITE

White mates in three moves.

In 1885, in the *Melbourne Leader*, the following received first honors:

By H. A. Elms. White—Kh4, Qb3, Re4, Bc2, Be5, Kt c8, Kt f8, Pd2; Black—Kf5, Ra8, Rd8, Bb2, Bd5, Ktd1, Ps a3, e7, f3, f4. Mate in three.

Who H. A. Elms is we are at a loss to know. We cannot recall having ever seen but this single problem under his name. Although much inferior to Dobrusky's problem the similarity is sufficient to raise a doubt as to its originality with its composer.

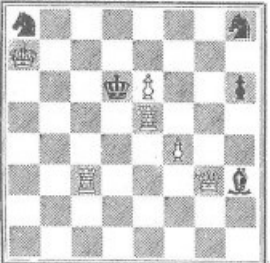
In the same work we find this clever 3-er: White—Ka3, Qh2, Rf8, Kt b3, Kt f5, Be8, Ps b2, e5, f6; Black—Kc4, Ba6, Kt f1, Ps b6, b7, c5, h3. It is incorrectly ascribed to S. Loyd. The fact of the matter is that it is the work of Godfrey

Heathcote, and won for him the first honors in the "East Central Times" tourney of 1894.

Sweden boasts a goodly number of first-class problemists, which is well emphasized in the recently published collection of some 370 Scandinavian problems, edited by J. A. Ros. Safely placed as one of the leaders in the Baltic coterie, J. Fridlitzius is also known as a constructor of bold and original work. We append herewith a fine 3-er wherein the main variation is an especially clever combination:—

By J. FRIDLITZIUS.

BLACK



WHITE

White mates in three moves.

And now we wonder whether the following, from August "Tidskrift," is altogether original with its author, C. E. Lindquist: White—Kb8, Qa4, Rd5, Rh7, Kt f6, Ps b5, e4; Black—Kg6, Ba6, Be5, Ps b7, d6, f4. It is certainly inferior to the original and lacks all of that grace that is so praiseworthy in the first effort.

According to "Wochenschach" the Swedish "Evening News" (Aftonblad) announces a three-move problem tourney. Entries received up to Dec. 31st. Enclose problem with diagram in one envelope, with motto; in another envelope motto and name and address, to R. Sahlberg, 11, Malmstiindsgatan, Stockholm. Judges: Messrs. Sahlberg, Englund and Collijn.

Problem Department.

CONDUCTED BY

OTTO WURZBURG, Grand Rapids, Mich.

OUR older readers no doubt are able to recall the unbroken run of successes scored several years ago by that English two-move expert, T. Taverner, whose labors for chess during the past few years have been in an editorial capacity with Bolton "Cricket & Football Field." The subjoined will show how this master of bi-move strategy has beautifully rendered an idea that has often been very indifferently treated:

By T. TAVERNER.
BLACK



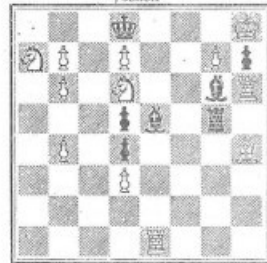
WHITE
White mates in two moves

The Norwich "Mercury" chess column is of especial interest to problem lovers. It has recently announced another tourney open to original direct-mate problems in three moves, the black King to occupy a corner square. Authors' names and full solutions to accompany all entries. Names will be given with the problems, unless otherwise desired. Judges, Messrs. Meyer and Challenger. Four prizes, contributed chiefly by Mr. A. C. White, are offered, of \$7.50, \$5.00, \$2.50, and books. Entries should be sent to Chess Editor Mercury, Norwich, England, not later than Jan. 9, '04, though foreign competitors will be given extra time. Their previous two-move competition on the same lines was eminently successful.

Mr. A. C. White, 560 Fifth Ave., New York, invites sets of 50 direct-mate problems with black King in a corner of the board, or 30 sui-mates with white King in the corner, to be accompanied with author's name, solution, and source from which obtained, in each case. If twelve compete, a souvenir will be given the sender of the best sets.

The fine double number (Aug.-Sept.) of the Dutch monthly, "Tijdschrift," has reached us. Besides a goodly bundle of originals, we find the following problem, ascribed to the departed enthusiast, Jean Dufresne:

BLACK



WHITE
White mates in three moves.

Having a vague impression that we had seen something similar to this by the English composer, J. Paul Taylor, we turned to the "Chess Bouquet," and found the identical position there, credited to Mr. Taylor, with the explanation that it had been contributed to a French paper, receiving praise in every direction, and eventually becoming well known as the "Trois Chevaliers" problem. Another little tangle that needs straightening out.

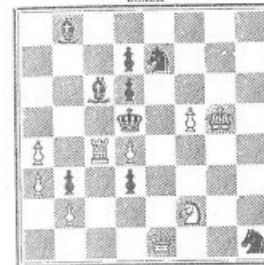
We understand Max Weiss, the popular compiler of chess literature, is soon to bring out, through Stein & Co., Potsdam, Germany, a selection of Samuel Loyd's problems. What the chess world desires most is a new and revised edition of Loyd's "Chess Strategy."

The appended 3-er by the Hungarian expert is a reminder of this master's apparent retirement from composition since becoming a Benedick. For a time at least it would appear that

Cæssa with all her arts
Did hard contend 'gainst Cupid's darts
For mastery,

but eventually under bombardment our problem brother has forsaken his chess children. May his absence be of limited duration!

By M. EHRENSTEIN.
BLACK



WHITE
White mates in three moves.

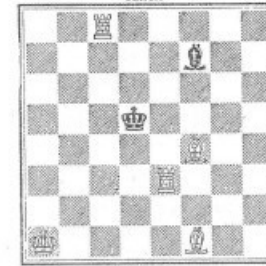
The St. Louis Seventh American Chess Congress committee announce a problem tourney in connection with that event, open to the world. Each competitor will be allowed to enter, (1) One set of four problems—one 2-er, two 3-ers and one 4-er; (2) a single 2-er; (3) a single 3-er—all original, unpublished, and direct mates. The prizes will be gold, silver, and bronze medals. The usual motto and sealed envelope plan to be observed in entries, which will be received up to July 1, 1904, for American, and one month later for Foreign. All problems should be sent to X. Hawkins, 863 Robberson Avenue, Springfield, Missouri, U. S. A.

We regret to learn that the Birmingham "Town Crier" has suspended publication, and with it Mr. Westbury's excellent chess column. We trust this will not interfere with Dr. Feast's collection, which we await with interest.

Mr. A. C. White has returned from England, and reports his visit a great success so far as chess is concerned. His collection of Mackenzie problems has been greatly augmented, and he expects to total 250 by next spring.

The lamented Friedrich Dubbe, while never a prolific composer, was always a finished worker. In the large galaxy of Fatherland artists he stands very high. His work displays care in detail and a happy manner of posing positions in a deceptive character. We herewith present one of his lighter three-movers. There is a pretty grace about it that must appeal to the artistic critic.

By F. DUBBE.
BLACK



WHITE
White mates in three moves

In the recently issued book of the Second Congress of the Nordiske Schakforbunds, held in Sweden last August, there is a fine group portrait of the participants in which we discern one of the Coilijn brothers, well known as the editors of "Tidskrift" and promoters of the problem art.

Of the recent "Leisure Hour" tourney, the judges—Messrs. Stevens and Andrews—say that they consider the foreign problems superior in strategy and variety to those in the British section, and add that "had all the problems been judged indiscriminately, probably all the prizes would have gone abroad."

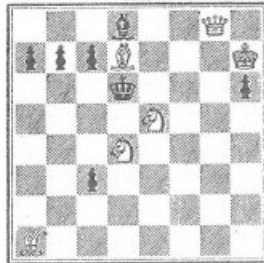
Problem Department.

CONDUCTED BY

OTTO WURZBURG, Grand Rapids, Mich.

FOR years well known as one of the pioneer chess editors of Canada, the late John Henderson was also recognized as a problemist of ability and worth. The appended position received honorable mention in the "Columbia Chess Chronicle" tourney of 1888. By many it was considered of superior merit to some of the prize-winning positions. This feature of the award was freely criticized at the time:—

By J. HENDERSON.
BLACK



WHITE
Mate in three moves. (Bc6)

Here is one of the reasons why the Bohemian problemists continue to exert so potent an influence on modern chess composition. By Karel Fiala.

White—Kf8, Qf7, Bb2 and h1, Kt c3. Black—Kd4, Kt a6 and b8, Pb5, c7, d7. Mate in three. (Qf1)

Solvers will note the fine mating positions brought about upon Black's play of Kt c6, Kt c4 and Pd6. The position is a superb one, and a happy example of the author's work.

The old-time favorite, John Brown, perhaps better known as "J. B. of Bridport," is now becoming generally recognized as the forerunner of the Bohemian school of composition. In his native land we hardly think he has re-

ceived the appreciation that is due him, but on the Continent he, along with Campbell and Grimshaw of the past masters, stands very high among English composers, totally eclipsing many of the present-day lights. The following shows this composer of a generation long past doing work well worthy of a modern problemist:—

White—Ka8, Qh8, Kts e3, f5. Black—Kf3, Pe4. Mate in three. (Qa1)

This clever little two-er won first honors in the Birmingham *News* tourney. The variations produced by the black Queen are not altogether new. The composer has, however, added other features of interest and introduces a cute key move:—

By F. W. WYNN.
BLACK



WHITE
Mate in two moves. (Bc6)

In the three-move contest in the same tourney the subjoined takes first place. By A. G. Fellows.

White—Kg8, Qc8, Bb1 and h6, Ktg2, Pb4, d3, d5, h2. Black—Ke5, Kta8 and d8, Pb3, b7, f6, g4. Mate in three. (Kf8)

A clever little 3-er of bygone days, by Philip Richardson:—

White—Kg7, Qc8, Kt g6, Pe2 and h4. Black—Kd4, Pd5, e3, e5, h5. (Kt h8)

Notice the Healy-like character of the key. As a composer Mr. Richardson was never prolific, being more addicted to the game, but his work is always interesting.

Had the appended been an unpublished work and an entry in our recently concluded Novelty Tourney, we think it would have stood high on the score of possessing a striking key move. It is the production of our problem brother, Hermann Bennecke, who has for years presided as chess editor in *Bahn Frei*, the organ of the New York section of the Turnverein society. Mr. Bennecke is rendering good service to the problem art.

By H. BENNECKE.
BLACK



WHITE
Mate in four moves. (Kf6)

Doubtless most composers have tried constructing a two-mover wherein the black King is permitted six flight squares. Many happy results have been attained in this field. We subjoin herewith what is perhaps the highest height reached in this particular kind of two-move strategy. By B. G. Laws and A. P. Mackenzie.

White—Kh4, Qb3, Rar, Kta6 and c4, Bf4 and h1, Pb2, e6. Black—Ke4, Pc3, e7, f6. Mate in two. (Ra4)

It will be seen that this effort contains the excellent feature of forcing a different mate on White's part for every move of the black King, as well as for the two black Pawn moves, a point of high merit. Curious indeed that a problem of so complex a nature should be composed at about the same time by such well known artists as Laws and Mackenzie, yet such is the case

that forms one of the most remarkable coincidences on record. We have learned to look for an occasional coincidence in simple ideas simply expressed, but to find identical results reached separately wherein a clash of numerous forces and heavier strategy is to be found is a somewhat rare experience.

We recall a clever specimen of flight square stratagem that appeared in Nov. 1890 issue of *Brownson's Chess Journal*, which may interest our readers. The author is B. W. LaMothe.

White—Ke1, Qh3, Rg2, Kt a3 and h5, Be5 and c8, Pf6, h4. Black—Ke4, Pc6, d4, e6, f7. Mate in two. (Qh1)

Here the point of establishing different mates for the sable monarch's moves is lost, but this is partly offset by the refreshingly fine key secured.

We quote the following old problem which carried off honors in the "Chess Monthly" tourney some fifteen years ago. Lovers of startling key moves will enjoy the audacious method White uses to overcome the black monarch. It is not often that we find so bold and original a stroke as the composer has here been enabled to give the solver:—

By DUSAN RISTIC.
BLACK



WHITE
Mate in three moves. (Bb7)

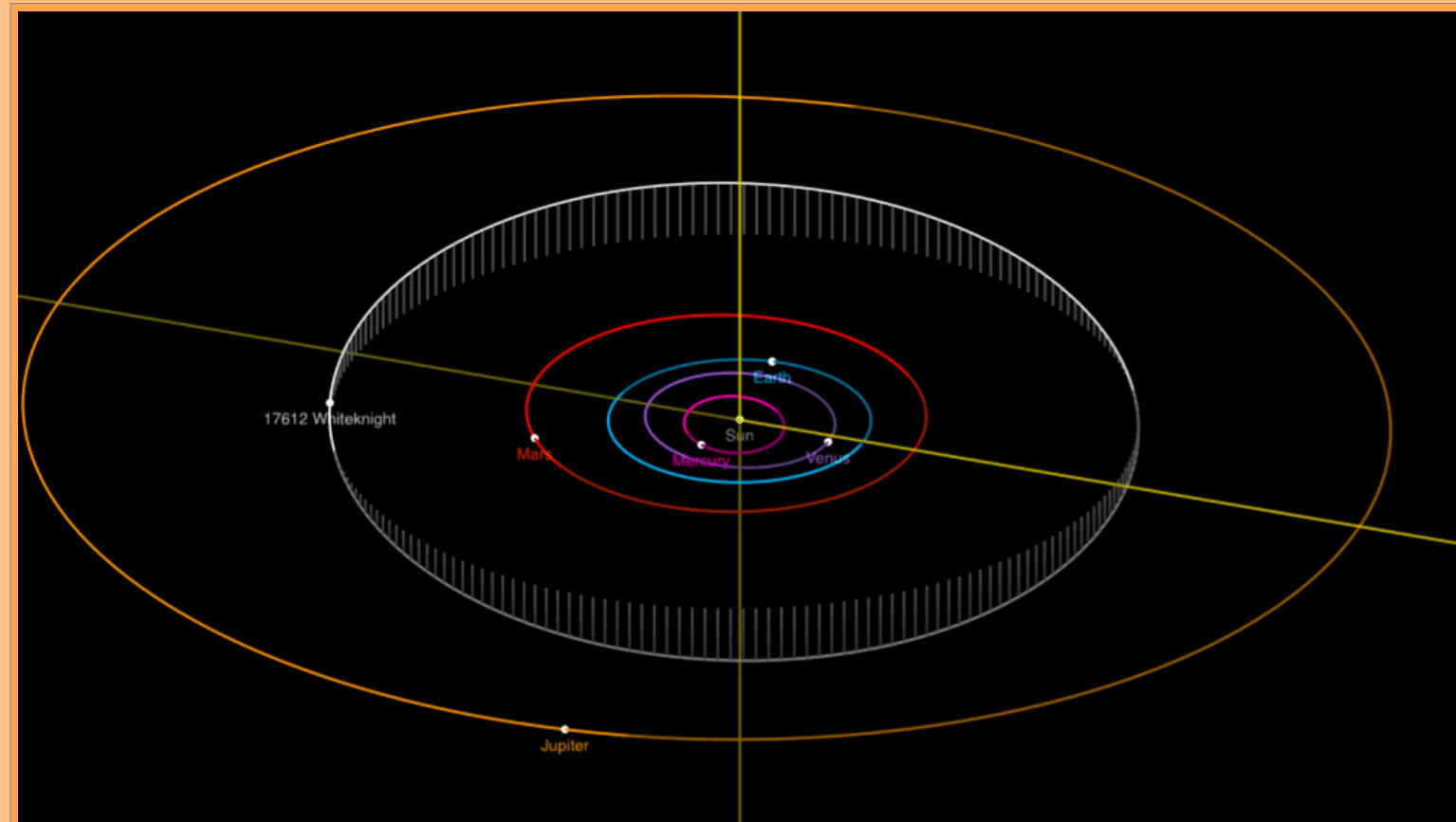
The *Norwich Mercury* offers as prize a silver spoon for the best problem in their Christmas competition. Editor and solvers to act as judges.

The White Knight is a fictional character in Lewis Carroll's book *Through the Looking-Glass*. Representing the chess piece of the same name, the White Knight saves Alice from his opponent, the Red Knight.



1871 illustration by John Tenniel
[Wikipedia]

Numerous other characters in Lewis Carroll's books have found a new home on the firmament, including the Red Queen (asteroid 17518 Redqueen, discovered by Akira Natori and Takeshi Urata on December 18, 1992). They are joined by Lewis Carroll (asteroid 6984 Lewiscarroll, discovered by Hitoshi Shiozawa and Takeshi Urata on January 4, 1994) and Alice Pleasance Liddell (asteroid 17670 Liddell, discovered by Takeshi Urata on December 8, 1996).



Orbit diagram of asteroid 17612 Whiteknight (1995 UW6)
[JPL Small-Body Database]

The asteroid 17612 Whiteknight was discovered on October 20, 1995, by the amateur astronomers Takeshi Urata and Naoto Satō at the private observatory of Naoto Satō in Chichibu, Saitama, Japan. The date of the first observation was, however, April 16, 1971 (Palomar Mountain Observatory). The asteroid is part of the Main Belt and has a period of 5.4 years, a diameter of 4.85 kilometers, an absolute magnitude of 14.0, and a geometric albedo of 0.096.