

# CHESSPROBLEMS.CA BULLETIN

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Editor: *Cornel Pacurar*  
Collaborators: *Elke Rehder,*  
*Adrian Storisteanu, Arno Tüngler*  
Originals: *originals@chessproblems.ca*  
Articles: *articles@chessproblems.ca*  
Correspondence: *bulletin@chessproblems.ca*



*Drachenvariante – by Elke Rehder*  
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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](mailto:originals@chessproblems.ca).

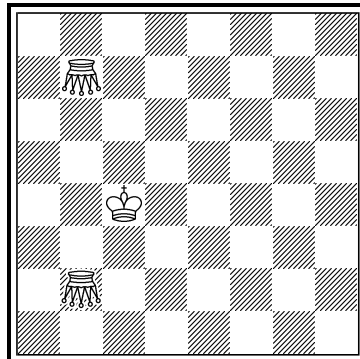
2020 Judge: TBA

2020 Tourney Participants:

1. Oleg Diatlov (UKR)
2. Jean-Christian Galli (FRA)
3. L'uboš Kekely (SVK)
4. Václav Kotěšovec (CZE)
5. Sébastien Luce (FRA)
6. Cornel Pacurar (CAN)
7. Paul Răican (ROU)
8. Adrian Storisteanu (CAN)
9. Jaroslav Štůň (SVK)
10. Arno Tüngler (DEU)

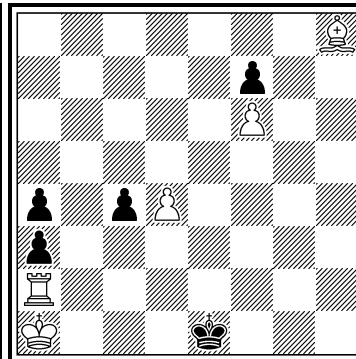
**T478:** Selfpinnings of the wG. In each solution white uncaptures the pinning piece + a pair of like pieces to immobilize its K. K-play only. (Author)

**T478**  
Adrian Storisteanu



-3w & !=1  
♁ = Grasshopper  
2 Solutions

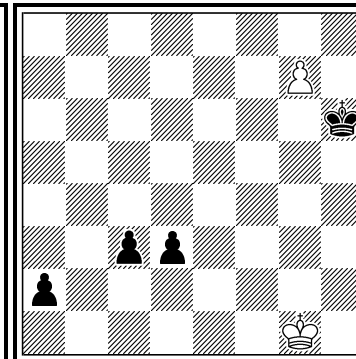
**T479**  
Oleg Diatlov



(3+0) ser-h# 22

C+ (5+5) ser-h# 14  
ABC for black

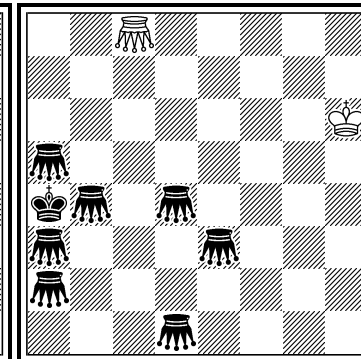
**T480**  
Sébastien Luce



C+ (2+4) ser-h# 36

C+ (2+8) ser-h# 36  
ABC

**T481**  
Václav Kotěšovec



C+ (2+8) ser-h# 36  
ABC  
♁♁ = Grasshopper  
2 Solutions

**T478 (Adrian Storisteanu):**

- i) - 1.Kc3×Gc4 2.Kb3×Bc3 3.Ka2×Gb3 & 1.Ka2-a1 !=
- ii) - 1.Kb3×Sc4 2.Kc2×Sb3 3.Kb1×Qc2 & 1.Kb1-a2 !=

**T479 (Oleg Diatlov):**

- 1.c4-c3 2.c3-c2 3.Ke1-d2 4.Kd2-c3 5.c2-c1=B 6.Bc1-g5 7.Bg5×f6 8.Bf6×d4 9.f7-f6 10.Bd4-c5 11.Kc3-b4 12.f6-f5 13.f5-f4 14.f4-f3 15.f3-f2 16.f2-f1=B 17.Bf1-c4 18.Bc4×a2 19.Ba2-b3 20.a3-a2 21.Kb4-a3 22.Bc5-b4 Bh8-b2 #

**T480 (Sébastien Luce):**

- 1.a2-a1=S 2.Sa1-c2 3.Sc2-e1 4.c3-c2 5.c2-c1=B 6.Bb1-g5 7.d3-d2 8.d2-d1=R 9.Rd1-d6 10.Rd6-g6 11.Se1-d3 12.Sd3-e5 13.Se5-f7 14.Sf7-h8 g7×h8=Q #

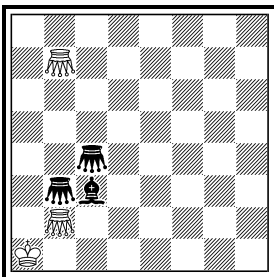
**T481 (Václav Kotěšovec):**

- i) 1.Gf3 2.Kb3 3.Ga6 4.Gc3 5.Kb2 6.Kc1 7.Ge4 8.Kd2 9.Ge5 10.Gg4 11.Ke1 12.Gf2 13.Kf1 14.Gg3 15.Gg2 16.Gh2 17.Ke1 18.Kd2 19.Kc3 20.Kc4 21.Gd3 22.Kc3 23.Kd2 24.Ke1 25.Kf1 26.Kg1 27.Gh4 28.Gc3 29.Ge3 30.Gf3 31.Gh3 32.Kh1 33.Gg1 34.Gd4 35.Gf2 36.Gg1 G×h3 #
- ii) 1.Ga1 2.Ge1 3.Ka3 4.Ga4 5.Kb3 6.Gc2 7.Gc3 8.Ka4 9.Kb5 10.Gb6 11.Kc4 12.Gc1 13.Gf4 14.Kb5 15.Ka6 16.Kb7 17.Gb8 18.Kc6 19.Gg3 20.Kd6 21.Gf1 22.Gd7 23.Ke5 24.Gh4 25.Gh3 26.Kd4 27.Ke3 28.Ke2 29.Gf2 30.Kf3 31.Kg4 32.Gf3 33.Gf5 34.Gf1 35.Gf3 36.Gf4 Ge6 #

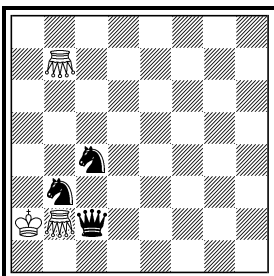
# ORIGINALS

**T478:** Final positions:

i):



ii):



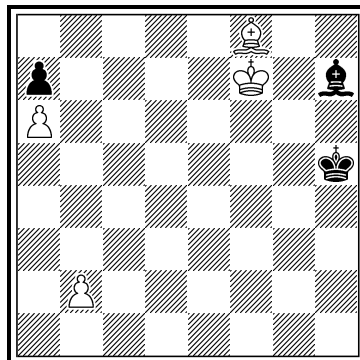
**T482:** Miniature. Switchbacks. Excelsior. Minor promotion. Ideal mate. (Author)

**T483:** Meredith. Long walk and return to the diagram square of the white king. Excelsior. Minor promotions. Zugzwang. Ideal stalemate. (Author)

**T484:** Meredith. Long walk of the black king. Ideal stalemate. (Author)

**T485:** Miniature. Long walk of the black king with returns. Excelsior. Minor promotion. Ideal pin stalemate. (Author)

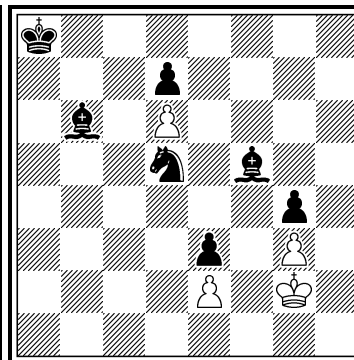
**T482**  
L'uboš Kekely



ser-h# 14

C+ (4+3)

**T483**  
L'uboš Kekely

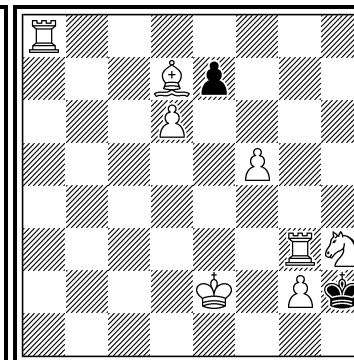


ser-s= 30

C+ (4+7)

Checkless Chess

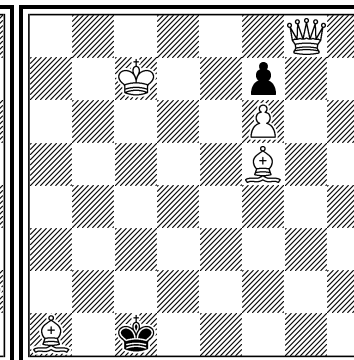
**T484**  
L'uboš Kekely



ser-h= 21

C+ (8+2)

**T485**  
L'uboš Kekely



ser-h= 22

C+ (5+2)

Bicolore

**T482 (L'uboš Kekely):**

1. Bh7-d3 2. Bd3×a6 3. Ba6-d3 4. a7-a5 5. a5-a4 6. a4-a3 7. a3-a2 8. a2-a1=B 9. Ba1×b2 10. Bb2-g7 11. Kh5-h6 12. Kh6-h7 13. Kh7-h8 14. Bd3-h7 Bf8×g7 #

**T483 (L'uboš Kekely):**

1. Kg2-f1 2. Kf1-e1 3. Ke1-d1 4. Kd1-c1 5. Kc1-b2 6. Kb2-b3 7. Kb3-c4 8. Kc4×d5 9. Kd5-c4 10. Kc4-b5 11. Kb5×b6 12. Kb6-c5 13. Kc5-d4 14. Kd4×e3 15. Ke3-f2 16. e2-e4 17. e4-e5 18. e5-e6 19. e6-e7 20. e7-e8=B 21. Be8×d7 22. Bd7-c8 23. d6-d7 24. d7-d8=R 25. Rd8-d7 26. Rd7-b7 27. Bc8×f5 28. Bf5-e4 29. Be4-h1 30. Kf2-g2 Ka8×b7 =

**T484 (L'uboš Kekely):**

1. e7-e6 2. e6×f5 3. f5-f4 4. f4×g3 5. Kh2×g2 6. Kg2-h2 7. g3-g2 8. Kh2-g3 9. Kg3-h4 10. Kh4-h5 11. Kh5-g6 12. Kg6-f6 13. Kf6-e5 14. Ke5×d6 15. Kd6×d7 16. Kd7-e6 17. Ke6-f5 18. Kf5-g4 19. Kg4×h3 20. Kh3-h2 21. Kh2-g1 Ra8-h8 =

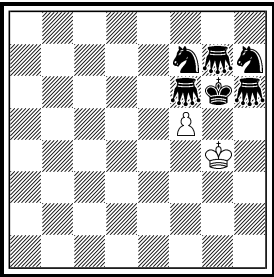
**T485 (L'uboš Kekely):**

1. Kc1-d2 2. Kd2-e3 3. Ke3-f4 4. Kf4×f5 and back 5. Kf5-e4 6. Ke4-d3 7. Kd3-c2 8. Kc2-b1 9. Kb1×a1 10. Ka1-b2 11. Kb2-c3 12. Kc3-d4 13. Kd4-e5 14. Ke5×f6 15. Kf6-e7 16. f7-f5 17. f5-f4 18. f4-f3 19. f3-f2 20. f2-f1=B 21. Bf1-c4 22. Bc4-f7 Qg8-g7 =

# ORIGINALS

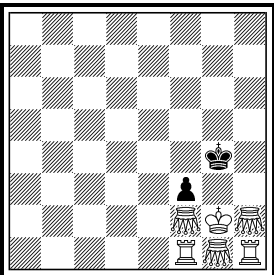
**T486:** This problem is not fully computer tested. (Author)

**Mating position:**



**T487:** The dance of rooks. C+ Popeye (4h 50m, 70 GB RAM). (Author)

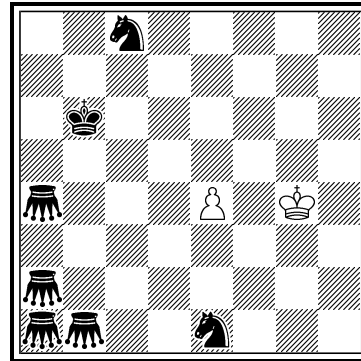
**Mating position:**



**T488:** AUW realized with the condition Black Follow My Leader only, and with only 8 pieces. First promotion to bishop has to be done by the g pawn and on move seven a promotion to knight is necessary. (Author)

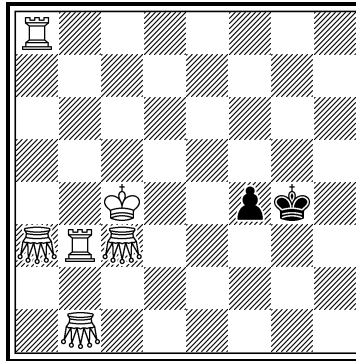
**T489:** AUW + one more promotion, in precise order, commanded by the condition. For example on move 9, promotion to rook is necessary: 9.d8=Q? would force 16.Qc7, or 15.c8=B? forces 17.Bb7. (Author)

**T486**  
Václav Kotěšovec



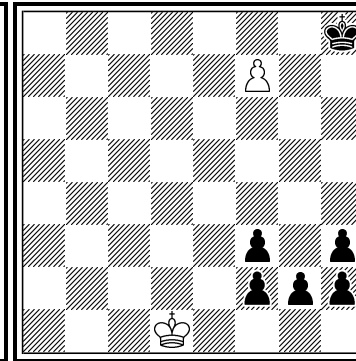
ser-h# 75  
ABC  
♘ = Grasshopper

**T487**  
Václav Kotěšovec



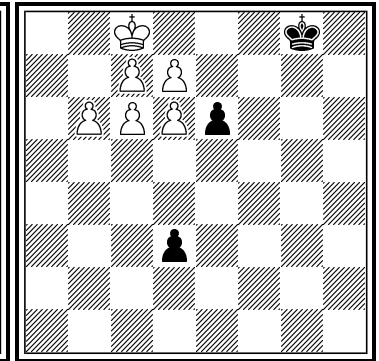
(2+7) ser-s# 48  
ABC  
♘ = Grasshopper

**T488**  
Sébastien Luce



ser-h# 11  
C+ (2+6)  
Black Follow My Leader

**T489**  
Sébastien Luce



ser-= 17  
C+ (6+3)  
White Follow My Leader

**T486 (Václav Kotěšovec):**

1.Ga3 2.Ga5 3.Ga6 4.Ga7 5.Ga8 6.Gc5 7.Ga1 8.Gc1 9.Gd1 10.Kc6 11.Gc7 12.Kd7 13.Ge7 14.Sd6 15.Gf1 16.Sb7 17.Sd8 18.Ke8 19.Sb7 20.Sd6 21.Sc8 22.Sb6 23.Sd7 24.Sf8 25.Sc2 26.Gd2 27.Gc3 28.Sa3 29.Sc4 30.Gc5 31.Sa5 32.Sb7 33.Sd8 34.Sf7 35.Gg7 36.Ke7 37.Kf6 38.Kg6 39.Sd8 40.Sb7 41.Sa5 42.Sc4 43.Sb6 44.Sd7 45.Gd8 46.Sb6 47.Sc8 48.Se7 49.Gf6 50.Sc8 51.Sb6 52.Sc4 53.Sa5 54.Sb7 55.Sd8 56.Sf7 57.Gh6 58.Sd8 59.Sb7 60.Sa5 61.Sb3 62.Sc1 63.Se2 64.Sg3 65.Sh7 66.Se2 67.Sc3 68.Sb5 69.Sc7 70.Gc8 71.Se6 72.Gf5 73.Sd8 74.Sf7 75.Gf6 e×f5 #

**T487 (Václav Kotěšovec):**

1.Ra4 2.Ga5 3.Ra2 4.Rb2 5.Gd2 6.Ra2 7.Ra4 8.Rb4 9.Ra3 10.Ra5 11.Rb5 12.Ra4 13.Ra6 14.Rb6 15.Ra5 16.Ra7 17.Rb7 18.Ra6 19.Ra8 20.Rb8 21.Rd7 22.Rc8 23.Gc5 24.Kc3 25.Kb2 26.Gb3 27.Kc1 28.Kd1 29.Rb8 30.Rb5 31.Gb6 32.Rb4 33.Rd4 34.Ge3 35.Ke2 36.Gf2 37.Rd1 38.Rh1 39.Rf7 40.Kf1 41.Gg1 42.Kg2 43.Gh2 44.Re7 45.Re3 46.Gf2 47.Re1 48.Rf1 f3 #

**T488 (Sébastien Luce):**

1.g2-g1=B 2.h2-h1=R 3.h3-h2 4.f2-f1=B 5.Bg1-f2 6.Rh1-g1 7.h2-h1=S 8.Rg1-g7 9.Bf2-g1 10.f3-f2 11.Rg7-h7 f7-f8=Q #

**T489 (Sébastien Luce):**

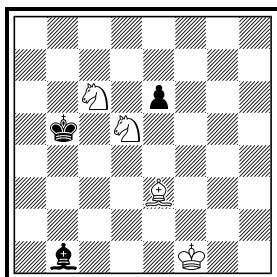
1.Kc8-d8 2.c7-c8=B 3.c6-c7 4.Kd8-e8 5.d7-d8=Q 6.d6-d7 7.Bc8-b7 8.Qd8-c8 9.d7-d8=R 10.Qc8-d7 11.Bb7-c8 12.b6-b7 13.Qd7×d3 14.Bc8-d7 15.c7-c8=S 16.b7-b8=B 17.Bb8-e5 =

# ORIGINALS

**T490:** Q Phoenix-Pronkin, S Schnoebelen, bK circuit. (Author)

**T491:** A possible version below. (Author)

**T491b**  
Jaroslav Štůň



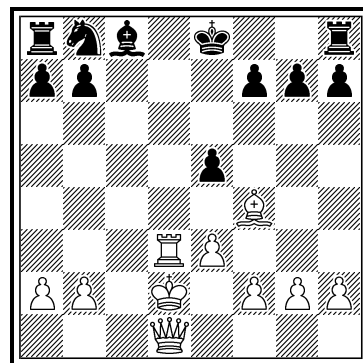
ser-hs# 12 C+ (4+3)  
Parrain Circe

1.Kb5×c6 2.Bb1-c2[+wSd7] 3.e6×d5  
4.Bc2-d1[+wSe4] 5.d5-d4 6.d4×e3 7.Kc6-  
d5[+wBf2] 8.e3×f2 9.Bd1-f3[+wBh4]  
10.Kd5×e4 11.Bf3-h1[+wSg2] 12.Ke4-f3  
Sd7-f6 13.Bh1×g2 #

**T492:** Regrouping of neutral pawns from the second and third rows to the seventh and sixth rows. Then "black" can play. (Author)

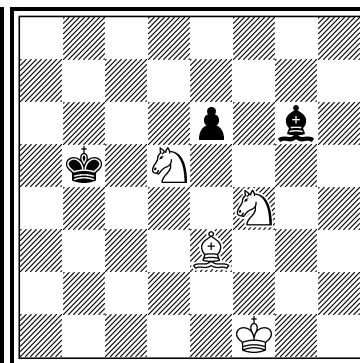
**T493:** A fourfold sequence of captures – knight pairs are created three times, a bishop pair is created once. Note: also works as ser-#23. (Author)

**T490**  
Paul Răican



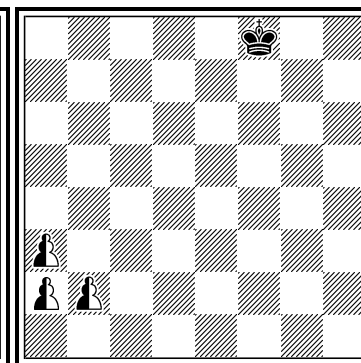
phser-dia 22  
Take&Make

**T491**  
Jaroslav Štůň



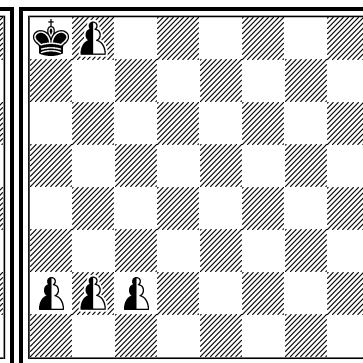
(10+11) ser-hs# 12  
Parrain Circe

**T492**  
Jaroslav Štůň



16w & C+ (0+1+3)  
ser-h#19  
ABC PWC  
Einstein Chess

**T493**  
Jaroslav Štůň



24w & h#1 C+ (0+1+4)  
ABC PWC  
Einstein Chess

**T490 (Paul Răican):**

1.Sf3 2.Se5 3.S×d7-d6+ Kd7 4.Sc4 5.Sb6+ c×b6-d5 6.c4 7.Qc2 8.Qf5+ Kd6 9.Qf6+ S×f6-c3 10.d4 11.Bf4+ e5 12.Kd2 13.Ke3  
14.S×c3-e4+ d×e4-d2 15.c5+ K×c5-c6 16.Rc1+ Bc5 17.d×c5-f8=Q+ d×c1-e1=S 18.Q×d8-d1 19.Kd2 20.e3 21.Bb5+ K×b5-  
e8 22.R×e1-d3

**T491 (Jaroslav Štůň):**

1.Kb5-c6 2.Kc6-d6 3.Kd6-e5 4.Ke5-e4 5.Ke4-f3 6.Bg6-e4 7.e6×d5 8.Be4-g6[+wSf7] 9.Bg6×f7 10.d5-d4[+wSf6] 11.d4×e3 12.Bf7-  
h5[+wBg1] Sf4×h5 13.e3-e2[+bBh4] #

**T492 (Jaroslav Štůň):**

1.nPa3-a4 2.nPa2-a3 3.nPa4-a5 4.nPa3-a4 5.nPa5-a6 6.nPa4-a5 7.nPa6-a7 8.nPa5-a6 9.nPa7-a8 10.nPa6-a7 11.nPb2-b4 12.nPb4-  
b5 1.nPa7-a6 2.nPa6×b5=S[+nPa6] 3.nPa6×b5=S[+nSa6] 4.nSa6-c7=P 5.nPa8-a6 6.nPa6×b5=S[+nSa6] 7.nSa6×c7=B[+nPa6]  
8.nPa6×b5=S[+nSa6] 9.nSa6-b8=P 10.nSb5-d6=P 11.nPb8×c7=S[+nBb8] 12.nBb8×c7=R[+nSb8] 13.nSb8-d7=P  
14.nRc7×d7=Q[+nPc7] 15.nPc7×d6=S[+nPc7] 16.nPc7×d6=S[+nSc7] 17.nSc7-e8=P 18.nSd6-f7=P 19.nQd7-e7=R  
nRe7×f7=Q[+nPe7] #

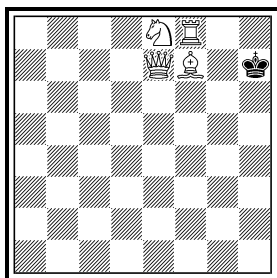
**T493 (Jaroslav Štůň):**

1.nPa2-a4 2.nPa4-a5 3.nPa5-a6 4.nPa6-a7 5.nPa7×b8=S[+nPa7] 6.nPa7×b8=S[+nSa7] 7.nSa7-c6=P 8.nPb2-b4 9.nPb4-b5  
10.nPb5×c6=S[+nPb5] 11.nPb5×c6=S[+nSb5] 12.nSb5-d6=P 13.nSb8-a6=P 14.nPa6-a7 15.nPc2-c4 16.nPc4-c5  
17.nPc5×d6=S[+nPc5] 18.nPc5×d6=S[+nSc5] 19.nSc5-b3=P 20.nPb3-b4 21.nPb4-b5 22.nPb5-b6 23.nPb6×a7=S[+nPb6]  
24.nSa7×c6=B[+nSa7] & 1.Ka8-b8 nSa7×c6=B[+nBa7] #

# ORIGINALS

**T495:** This problem could be named "The officers quarters". Four pawns are promoted to four officers (AUW) which place themselves in a square formation in front of black king. It is not possible to test it completely but it should be correct. (Author)

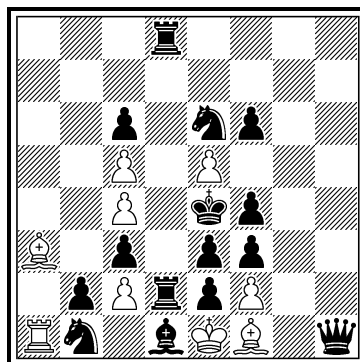
**Final position:**



**T496:** Football field. C+ WinChloe 3.48. (Author)

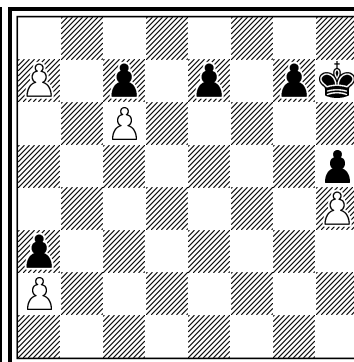
**T497:** Extension and mutation of coronavirus. Pawns can only be promoted to bishop and locust. (Author)

**T494**  
Arno Tüngler



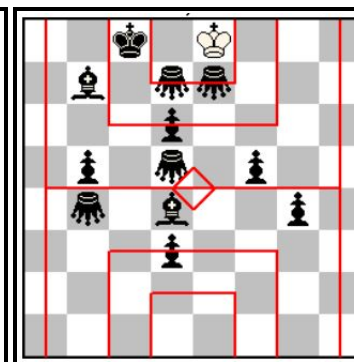
ser-00/0 72  
Strict Circe

**T495**  
Sébastien Luce



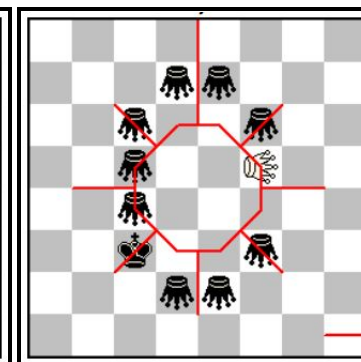
(9+15) see text!

**T496**  
Jaroslav Štůň



(4+6) ser-# 27 C+ (1+12)  
Special Grid  
Circe Double Agents  
PWC  
♁ = Grasshopper

**T497**  
Jaroslav Štůň



ser-== 34 C+ (1+10)  
Special Grid  
Contra-Parrain Circe  
Sentinelles Pion adverse  
♁ = Locust  
♁ = Grasshopper

**T494 (Arno Tüngler):**

1.Ba3-b4! (1.Ba3×b2[+sPb7]??) 11.Bh2-g1 12.Bf1-h3 (12.Bf1×e2[+sPe7]??) 23.Ba2×b1[+sSg8] 35.Bh3-f1 47.Ba3×b2[+sPb7]!  
49.Bc1×d2[+sRh8] 62.Bh2-g1 63.Bf1×e2[+sPe7]! 64.Be2×d1[+sBc8] 71.Be8-d7 72.0-0-0

**T495 (Sébastien, Luce):**

Stipulation: series 4 officers in a small square in 20 moves. Solution: 1.a7-a8=Q 2.Qa8×a3 3.Qa3×e7 4.a2-a4 5.a4-a5 6.a5-a6 7.a6-a7 8.a7-a8=S 9.Sa8×c7 10.Sc7-e8 11.c6-c7 12.c7-c8=B 13.Bc8-g4 14.Bg4×h5 15.Bh5-f7 16.h4-h5 17.h5-h6 18.h6×g7 19.g7-g8=R  
20.Rg8-f8 – 4 officers in a small square 2×2

**T496 (Jaroslav Štůň):**

1.Kf8 2.Kg8 3.Kh7 4.Kg6 5.Kh5 6.Kh4 7.Kg3 8.Kh2 9.Kg2 10.Kf1 11.Ke1 12.Kd2 13.Kc1 14.Kb1 15.Ka2 16.Kb3 17.Ka3  
18.K×b4(+wGa3) 19.Ge3 20.Ge8 21.Gb8 22.Gd8 23.G×d6(+wPd8) 24.G×d4(+wBd6) 25.Bc7 26.Gd6 27.Gf8 #

**T497 (Jaroslav Štůň):**

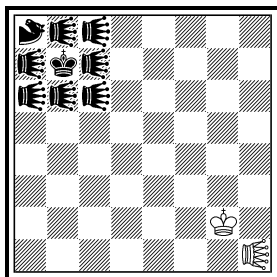
1.LO×f6-f7(+f5) 2.LO×f5-f4(+f7) 3.LO×f3-f2(+f4) 4.LO×f4-f5(+f2) 5.LO×f7-f8(Bf1;+f5) 6.LO×e7-d6 7.LO×c5-b4(+d6) 8.LO×d6-e7(+b4) 9.LO×d7-c7(f6;+e7) 10.LO×e7-f7(Ga7;+c7) 11.LO×c7-b7(+f7) 12.LO×c6-d5(+b7) 13.LO×b7-a8(Gf3;+d5) 14.LO×d5-e4 15.LO×f3-g2(b7;+e4) 16.LO×e4-d5(+g2) 17.LO×b7-a8(LOh1;+d5) 18.LO×d5-e4 19.LO×f5-g6(b3;+e4) 20.LO×f7-e8(h3;+g6) 21.LO×e4-e3 22.LO×e2-e1(e6) 23.LO×e6-e7 24.LO×f6-g5(c8;+e7) 25.LO×g2-g1(+g5) 26.LO×f2-e3 27.LO×e7-e8(+e3) 28.LO×e3-e2 29.LO×ç4-b5(+e2) 30.LO×g5-h5(+b5) 31.LO×e2-d1(+h5) 32.LO×d2-d3 33.LO×b5-a6(+d3) 34.LO×d3-e2(+a6) ==

# ORIGINALS

**T498:** Long closed rundlauf by white king from a central square (a rare case), to "reorganize" the position, in order to allow mate by contra-grasshopper. (Author)

**T500:** Switchback of kangaroo a7, 97 zebra moves. C+ Alybadix (4h 28m). (Author)

**Mating position:**

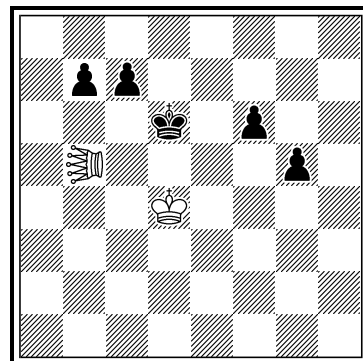


**T466 (v):** T466 was cooked by François Labelle. The authors have corrected the problem by moving ♔a2 to g8, thus eliminating the first move in the original version. (Editor)

Václav Kotěšovec has informed that **T475** is C+ (Alybadix, 2 minutes). (Editor)

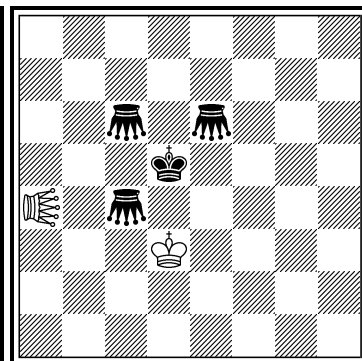
Václav Kotěšovec has also informed that **T463** is cooked. The authors were unable to correct this problem. (Editor)

**T498**  
Sébastien Luce



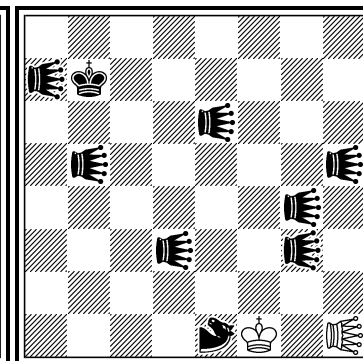
ser-# 24 C+ (2+5)  
Equipollent Circe  
♣ = Contra-Grasshopper

**T499**  
Sébastien Luce



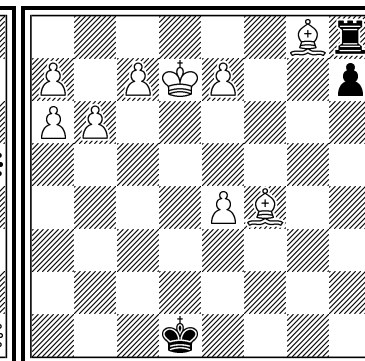
ser-h# 27\* C+ (2+4)  
ABC  
♣ = Locust  
♠ = Grasshopper

**T500**  
Václav Kotěšovec



ser-h# 153 C+ (2+9)  
Maximummer  
♣ = Zebra  
♠ = Kangaroo

**T466 (v)**  
Roméo Bedoni  
Sébastien Luce



ser-s# 17 C+ (9+3)  
ABC

## **T498 (Sébastien Luce):**

1. Ke4 2. Kf5 3. Kg6 4. K×f6(e6) 5. Kg6 6. Kh5 7. Kg4 8. K×g5(g6) 9. K×g6(g7) 10. Kh7 11. K×g7(f7) 12. K×f7(e7) 13. Ke8 14. Kd8 15. Kc8 16. Kb8 17. Ka8 18. K×b7(c6) 19. Ka6 20. Ka5 21. Kb4 22. Kc4 23. CGd3 24. Kd4 #

## **T499 (Sébastien Luce):**

1... La4×c4-d4 # 1. Gc4-c7 2. Gc6-c8 3. Gc8-f5 4. Kd5-c5 5. Kc5-b6 6. Kb6-b7 7. Kb7-c8 8. Kc8-d8 9. Kd8-e8 10. Ge6-g4 11. Ke8-d8 12. Kd8-c8 13. Kc8-b7 14. Kb7-b6 15. Kb6-c5 16. Kc5-d5 17. Kd5-e6 18. Ke6-f6 19. Gf5-c2 20. Gc2-c8 21. Gc8-c6 22. Gc6-g6 23. Kf6-f7 24. Gc7-g7 25. Kf7-f6 26. Kf6-g5 27. Kg5-h6 La4×g4-h4 #

## **T500 (Václav Kotěšovec):**

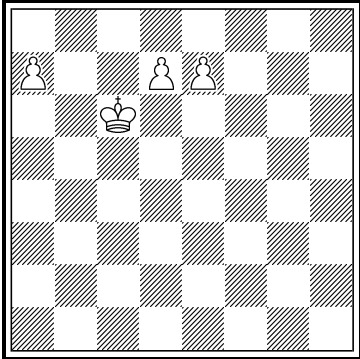
1. Zh3 2. Zf6 3. Zc8 4. Za5 5. Zc2 6. Zf4 7. Zc6 8. Ze3 9. KAc3 10. Zc6 11. Zf4 12. Zc2 13. Za5 14. Zc8 15. Zf6 16. Zh3 17. Ze1 18. Zb3 19. Zd6 20. Za8 21. Zc5 22. KAa5 23. Za8 24. Zd6 25. Za4 26. KAa3 27. KAe3 28. Zd6 29. Zb3 30. Ze1 31. Zc4 32. KAe2 33. KAe7 34. KAe8 35. Ze1 36. Zb3 37. Zd6 38. Za4 39. Zc7 40. KAa7 41. Ze4 42. KAe3 43. KAe2 44. Zb2 45. Zd5 46. Za3 47. KAa2 48. KAa1 49. Zc6 50. Zf4 51. Zd7 52. Zg5 53. Ze8 54. Zc5 55. Za8 56. Zd6 57. Zb3 58. Ze1 59. KAg1 60. Zh3 61. Zf6 62. Zc8 63. Za5 64. Zd7 65. Zg5 66. KAg6 67. Zd7 68. Zb4 69. Ze6 70. KAe7 71. KAe8 72. Zb8 73. Zd5 74. Zb2 75. Ze4 76. KAh7 77. KAa7 78. KAe3 79. KAe2 80. Zg1 81. Zd3 82. Za5 83. KAa1 84. KAa6 85. KAa7 86. Zc8 87. Zf6 88. KAh6 89. Zc4 90. Zf2 91. KAg1 92. KAg7 93. KAg8 94. Zc4 95. Ze1 96. Zg4 97. KAg3 98. KAh3 99. KAd3 100. KAc3 101. KAg3 102. KAg2 103. KAh3 104. KAb3 105. KAa3 106. Zd2 107. KAc2 108. Za4 109. Zc1 110. Ze4 111. Zb2 112. KAa2 113. Ze4 114. Zg1 115. Zd3 116. Zg5 117. Zd7 118. Zf4 119. Zc6 120. KAc7 121. KAc8 122. Zf8 123. Zd5 124. KAe6 125. KAf7 126. KAa7 127. Zf2 128. Zc4 129. KAc3 130. KAc2 131. Ze1 132. Zb3 133. Ze5 134. Zc8 135. Za5 136. KAa2 137. KAa6 138. KAa7 139. Zd3 140. KAb3 141. Za5 142. Zc8 143. Ze5 144. Zg8 145. Zd6 146. KAc6 147. KAc7 148. KAc8 149. Za8 150. KAf6 151. KAb6 152. KAb8 153. KAa6 Kg2 #

## **T466 (v) (Roméo Bedoni, Sébastien Luce):**

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

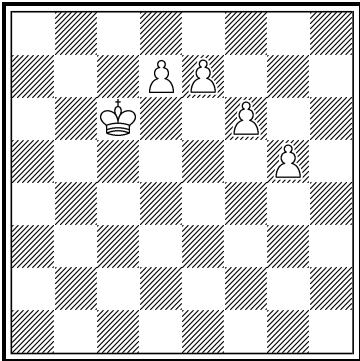
HC239:

a)



triple loyd (# =1 #1) (4+0)

b)

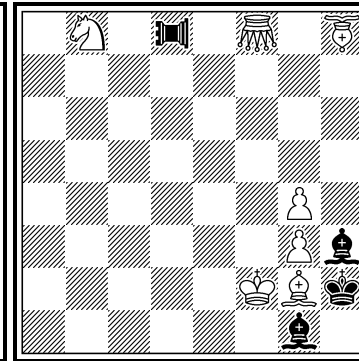
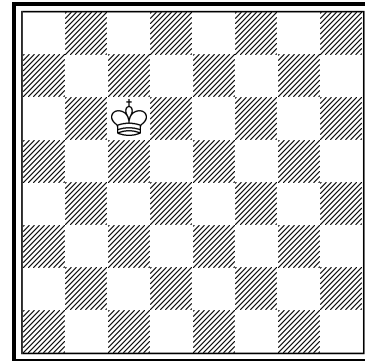


triple loyd (# =1 #1) (5+0)

**HC232:** As noted by Adrian Storisteanu and later acknowledged by the author, **HC232** is incorrect (e.g. 1.Rh3-h2 2.Rh2xf2 3.Kh4-g3 4.Kg3-h2 5.Kh2-g1 6.Rf2-h2 0-0-0 # ).  
(Editor)

HC240

Klaus Wenda  
Andreas Thoma



add fewest ♖s for a (1+0)-5 & #1

correct loyd (# =1 #1)

a) promotion duals OK

b) no promotion duals

Klan Retractor Type Calvet

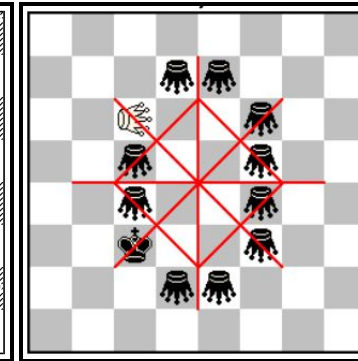
Anticirce

♗ = Grasshopper

♝ = Bishopopper

♖ = Rooklion

HC241  
Jaroslav Štůň



(7+4) ser== 40

Special Grid

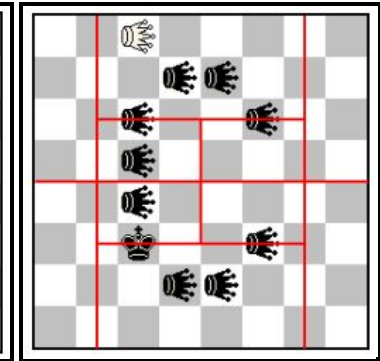
Symmetry Circe

Sentinelles Pion adverse

♗ = Locust

♗ = Grasshopper

HC242  
Jaroslav Štůň



C+ (1+11) ser= 45

Special Grid

Symmetry Circe

Sentinelles Pion adverse

♗♗ = Locust

**HC239 (Adrian Storisteanu):**

a) Add ♖a7, ♖d7, ♖e7. a) Kc8 #, b) Ka8 =1 1.Kc6-b6=, c) Ka6 #1 1.a8R/Q#

b) Add ♖d7, ♖e7, ♖f6, ♖g5. a) Kd8 #, b) Kh7 =1 1.e8Q=, c) Kf7 #1 1.e8Q#

**HC240 (Klaus Wenda, Andreas Thoma):**

-1.BHa8×Sh1→h8 RLg8,h8-d8 2.Pb7-b8=S RLb8-g8,h8+ 3.BHc8×Pa6→a8 Pa7-a6 4.Pb6-b7 Pb7×Ga6→a7 5.Gc6-a6 & 1.G×Sh1→h8#

Notes: 1. Because of Bh3×g2/g4 c8 has to be occupied. 2. Because of 4...b7×Q, Ba6 5.Q/Bb5-a6 (to get e8 under control) ...1.G×TL# there has to be a black bishop on g1.

**HC241 (Jaroslav Štůň):**

1.LO×d7-e8(+c6) 2.LO×e7-e6 3.LO×e2-e1(Gd7;+e6) 4.LO×e6-e7(d3) 5.LO×d7-c7(Ge2;+e7) 6.LO×e7-f7(+c7) 7.LO×c7-b7(f2;+f7) 8.LO×c6-d5(+b7) 9.LO×c4-b3(+d5) 10.LO×d5-e6(e4;+b3) 11.LO×f7-g8(c2;+e6) 12.LO×e6-d5 13.LO×b3-a2(g6;+d5) 14.LO×d5-e6(+a2) 15.LO×e4-e3(d5;+e6) 16.LO×e2-e1(Gd7) 17.LO×e6-e7 18.LO×d7-c7(Ge2;+e7) 19.LO×c5-c4 20.LO×d5-e6(e4) 21.LO×e4-e3(d5) 22.LO×e2-e1(Gd7) 23.LO×e7-e8 24.LO×d7-c6(Ge2) 25.LO×d5-e4(+c6) 26.LO×f3-g2(+e4) 27.LO×e4-d5(+g2) 28.LO×f5-g5(Gc4) 29.LO×f4-e3(Gc5) 30.LO×e2-e1(Gd7) 31.LO×f2-g3(c7) 32.LO×g6-g7(b3) 33.LO×g2-g1(+g7) 34.LO×c5-b6(Gf4) 35.LO×c6-d6(f3) 36.LO×d7-d8(Ge2) 37.LO×f6-g5 38.LO×f4-e3(Gc5) 39.LO×f3-g3(c6) 40.LO×g7-g8(b2) == Coronavirus, result of the introduction of prophylactic measures.

**HC242 (Jaroslav Štůň):**

1.LO×d7-e6 2.LO×e7-e8(+e6) 3.LO×c6-b5 4.LO×c5-d5(LOf4;+b5) 5.LO×d2-d1(LOe7;+d5) 6.LO×d5-d6(e4) 7.LO×e7-f8(LOd2;+d6) 8.LO×d6-c5(e3) 9.LO×e3-f2(d6;+c5) 10.LO×c5-b6(+f2) 11.LO×f2-g1(c7;+b6) 12.LO×b6-a7(g3) 13.LO×c7-d7(f2;+a7) 14.LO×e6-f5(d3;+d7) 15.LO×d7-c8(+f5) 16.LO×f5-g4 17.LO×g3-g2(b6;+g4) 18.LO×g4-g5(+g2) 19.LO×f6-e7 20.LO×e4-e3(d5) 21.LO×d2-c1(LOe7) 22.LO×f4-g5(LOc5) 23.LO×g2-g1(b7) 24.LO×f2-e3(c7) 25.LO×e7-e8(LOd2) 26.LO×b5-a4(g4) 27.LO×a7-a8(h2) 28.LO×b7-c6(g2) 29.LO×d5-e4(+c6) 30.LO×c4-b4(LOf5) 31.LO×b6-b7(g3) 32.LO×c7-d7(f2) 33.LO×c6-b5(+d7) 34.LO×c5-d5(LOf4) 35.LO×f5-g5(LOc4) 36.LO×f4-e3(LOc5) 37.LO×f2-g1(c7) 38.LO×c5-b6(LOf4) 39.LO×d6-e6(e3) 40.LO×d7-c8(+e6) 41.LO×e6-f5 42.LO×d3-c2(e6;+f5) 43.LO×f5-g6(+c2) 44.LO×e6-d6(d3) 45.LO×c7-b8(f2) = The virus is already in quarantine.



## ChessProblems.ca TT8 New series genres tournament *Award by Nicolas Dupont (FRA)*

I received from the tourney director François Labelle 8 problems by 2 authors in anonymous form. I was a bit disappointed by the small number but, well, not every tourney can be a total success, and this is more or less compensated by some well-done and clever entries. Anyway, I warmly thank Hans Peter Rehm and Kjell Widlert for their kind participation, as well as the tourney director.

Problem 1 (Rehm & Widlert) suffers of some defects – heavy white material is not used in each solution, Rh6 instead of Rg6 is also working, and the AUW is not completed.

I didn't explain in the foundation article<sup>1</sup> what should be considered a variant, a dual, or a cook. Indeed this is not so clear even with simpler stipulations. But Problem 4 (Widlert & Rehm) contains at least duals which are not acceptable to my mind for this entry to be included in the award. Indeed the closure of the problem is of type bW, and for some b-move, the checkmating W-move is not unique. Problem 5 (Rehm & Widlert) is also dualistic in the second solution which begins with 1.Sg3-f5 2.Sf5-d4.

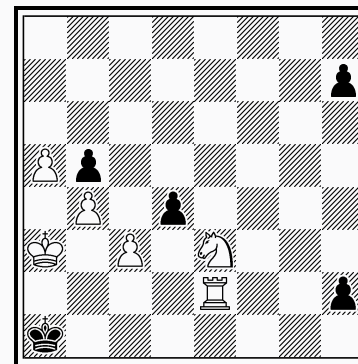
Problems 6, 7, and 8 are using the same kind of stipulation and almost similar ideas. I decided to keep the two which I think are the better ones. I did not include problem 8 (Rehm & Widlert), which looks a bit unbalanced as there is only one apparent #1. Finally, the award goes as follows:

### Prize: (Kjell Widlert & Hans Peter Rehm)

With this stipulation, black is playing 3 moves such that, after each black move, white may checkmate. This last move is obviously Re1#, therefore black should transport his h2-pawn in 3 moves onto a square such that it becomes impossible to prevent this checkmate!

<sup>1</sup> CPB13, p.601 (editor)

Prize  
Kjell Widlert  
Hans Peter Rehm  
*ChessProblems.ca TT8*



ser-\*sh#3                      C+ (6+5)  
4 solutions

- 1.h1=Q 2.Qa8 3.Qh8 & 1.~ Re1#  
1.h1=R 2.Rh6 3.Rb6 & 1.~ Re1#  
1.h1=B 2.Bb7 3.Ba6 & 1.~ Re1#  
1.h1=S 2.Sg3 3.Sh5 & 1.~ Re1#

It shows an interesting and quite funny idea, leading to an AUW where each thematic square is unique and different for each piece nature. The Se3 is a bit loud but necessary to avoid the defense Kb1.

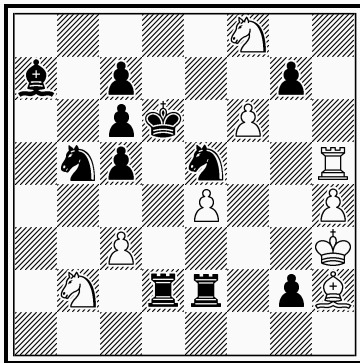
### 1<sup>st</sup> Honourable Mention: (Kjell Widlert)

With this stipulation, white is playing 3 moves such that, after each black move, white may checkmate. In the diagram position, resp. twin b), there is the apparent checkmate 1.Sc4#, resp. 1.Sd7#. The defense Se5×S is obviously illegal as Se5 is pinned in each variant. The strategy is to unpin this black piece, to force it to capture the apparent mating piece, and then to checkmate with a double check.

- a) 1.Rg5 2.Rg3 3.Sc4+ & 1.Sxc4 Rd3#  
 b) 1.Bf4 2.Bg5 3.Sd7+ & 1.Sxd7 Be3#

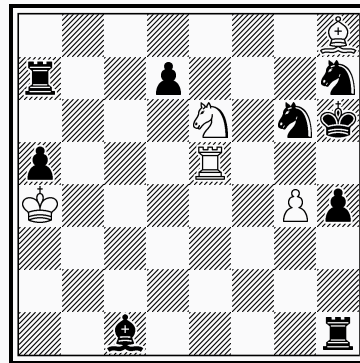
The orthogonal/diagonal harmony between the two solutions is excellent. The lower classification of this problem, compared to the Prize, is a matter of personal taste – with a stipulation where black has a free defensive move, I prefer when this move is not forced as the only way to cover a white checking move.

**1<sup>st</sup> Honourable Mention**  
**Kjell Widlert**  
*ChessProblems.ca TT8*



ser-sh#3 C+ (9+11)  
 b) ♔d6↔♚c5

**2<sup>nd</sup> Honourable Mention**  
**Kjell Widlert**  
**Hans Peter Rehm**  
*ChessProblems.ca TT8*



ser-sh#4 C+ (5+9)  
 2 solutions

**2<sup>nd</sup> Honourable Mention: (Kjell Widlert & Hans Peter Rehm)**

The same stipulation as in the first HM, except that white is playing one more series move. There are also apparent checkmates 1.Bg7# and 1.Rh5#, but of course neither fits the stipulation nor is a shorter solution, as black must play anyway. The strategy here is to transform each mating move into a checking move that black must parry, allowing the other mating move to occur.

- 1.Bf6 2.Bxh4 3.Bf6 4.Rh5+ & 1.Rxh5 Bg7#  
 1.Rd5 2.Rxd7 3.Rd5 4.Bg7+ & 1.Rxg7 Rh5#

Here too, the orthogonal/diagonal harmony between the two solutions is excellent.

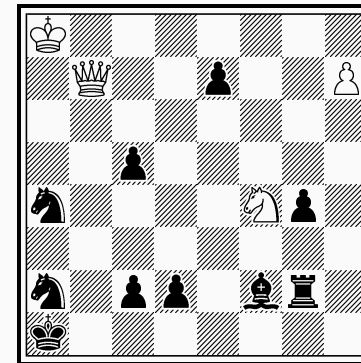
**Commendation: (Kjell Widlert & Hans Peter Rehm)**

Like in the Prize, in this stipulation black is playing 8 moves such that, after each black move, white may checkmate.

- a) 1.Sb2 2.Kb1 3.Kc1 4.Kd1 5.Ke1 6.Kf1 7.Kg1 8.Kh1 & 1.~ Qxg2#  
 b) 1.Kb2 2.Kc3 3.Kd4 4.Ke5 5.Kf6 6.Kg7 7.Kh8 8.e6 & 1.~ Sg6#

In solution a) 1.Sb4 is impossible, as black may play Sb6+ as its free defensive move. Note also that this strategy is no longer working in the b) variation as Sb4-c6/d5 undoes the possibility Qxg2. There are some other subtle points that make this problem interesting, but the 2-corners trick is a bit too obvious of a solution.

**Commendation**  
**Kjell Widlert**  
**Hans Peter Rehm**  
*ChessProblems.ca TT8*



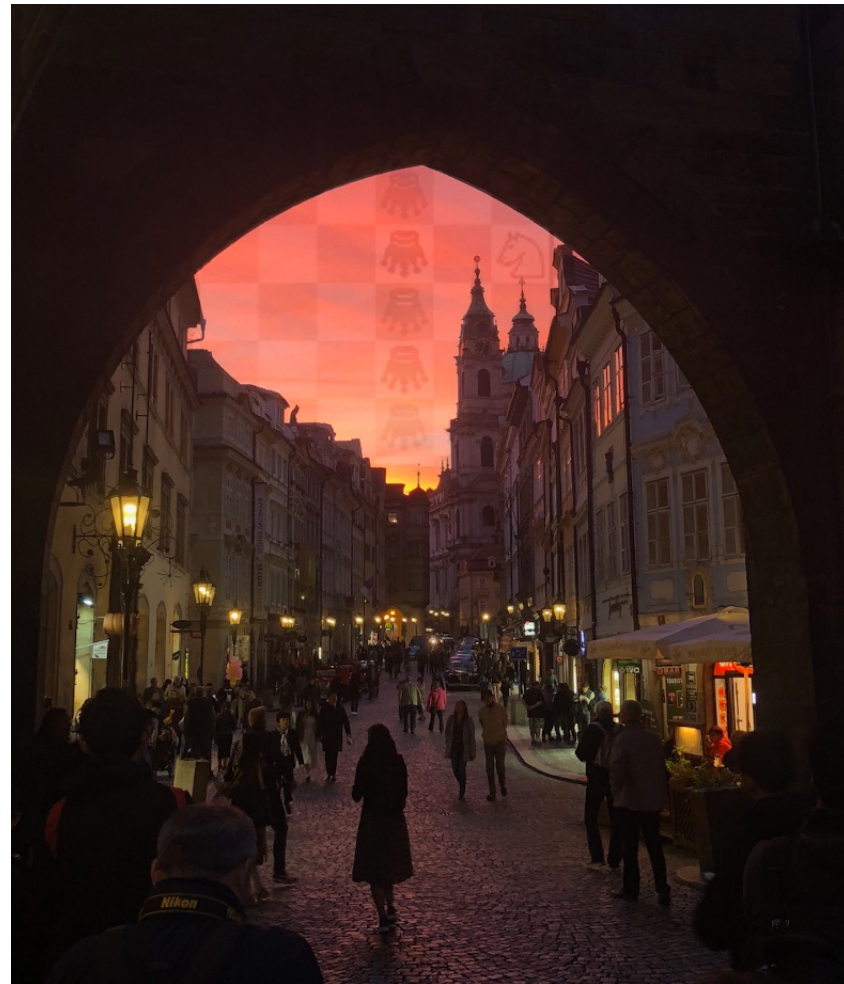
ser-\*sh#8 C+ (4+10)  
 b) ♞a4→b4

# Records in ser-# = PWC problems with one white piece

by Václav Kotěšovec

“Walking around the Prague is comparable to being in a fairytale: except for one minor detail: it's real.”

“One day in Prague”, Lust for the World (travel blog)



Fairy(-tale) Prague -- Photo by Cornel Pacurar

## Records in ser-#= PWC problems with one white piece

by Václav Kotěšovec (CZE – Prague)

This is a selection of series-direct problems I composed in PlatzWechselCirce, in which one white piece sequentially moves several black pieces to give a mate or stalemate to black. All problems are the longest possible with the material used (proven optima).

Problems *SD1* to *SD3*, with knights, are length records with a black king in the corner, edge, and middle of the chessboard. *SD4* and *SD5* are the same with zebras. *SD6* and *SD7* show problems with white pao against 3 grasshoppers or against 4 paos.

The lion provides great possibilities. In *SD8* the lion e2 returns to its original square. *SD8* is a length record with five black lions, version *SD9* is not a record but contains a switchback of the lion b3.

In problems *SD10* to *SD12* (with the black king in the middle of the chessboard) I used bishophoppers instead of lions. Starting with *SD11* we move on to stalemate stipulations. The series-stalemates *SD11* and *SD12* are length records, and in addition we find a 7-fold switchback of lion a4 in *SD11*, and a place exchange of bishophoppers b6 and c6 and the switchback of BHa8 (after 6 captures) in *SD12*.

The material of problems *SD13* to *SD15* is white king against black king and 8 grasshoppers. *SD13* is a length record, *SD14* (not a length record) is a version with the white king's return to the square c8, and *SD15* is a length record with the added condition "white maximummer".

The last (and in my opinion most interesting) group includes problems without both kings. The table contains absolute length records (proven optima) in ser= with a queen, a rook, a knight, and a king against 3-8 black grasshoppers. The last column represents the time the computer needed to find these results. For example, wQ-8G 14 is to be understood as meaning that there is no correct sd=15 with this material.

ser=	3G	4G	5G	6G	7G	8G	diagram	CPU time
wQ	4	6	8	10	12	14	SD16	229 hours
wR	6	9	12	14	17	20	SD17	151 hours
wS	9	13	17	21	27	30	SD18	90 hours
wK	1	1	26	44	55	71	SD19	75 hours

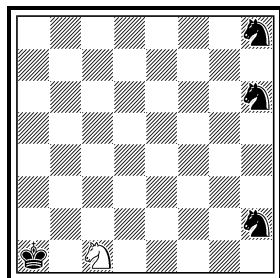
Diagrams *SD16* to *SD19* show records with 8 grasshoppers.

*SD20* is a length record (breaking 100 moves) with the added condition "white maximummer". In *SD19*, the white king's transition to a1 is interesting.

Finally we move from records to echo positions. The following section contains selected problems with 2 or more solutions.

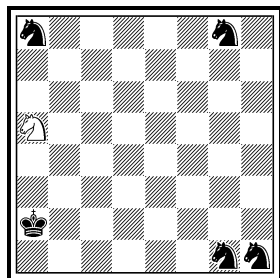
- *SD21* King against 7 grasshoppers and analogous stalemating positions with a shift [0,1]
- *SD22* Echo 45°
- *SD23* Echo [0,2] and 90°
- *SD24* Triple echo with a shift [0,1] and [0,2]
- *SD25* Echo [0,1] and 90°
- *SD26* Echo [0,2] and 90°
- *SD27* Echo [0,1] and 45°

**SD1**  
Václav Kotěšovec  
*Original*



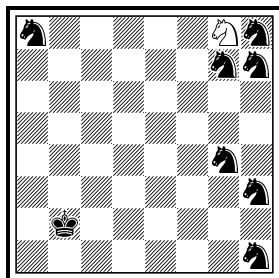
ser-# 33 C+ (1+4)  
PWC

**SD2**  
Václav Kotěšovec  
*Original*



ser-# 42 C+ (1+5)  
PWC

**SD3**  
Václav Kotěšovec  
*Original*



ser-# 62 C+ (1+8)  
PWC

**SD1) Václav Kotěšovec:**

1.Se2 2.Sg3 3.Sf1 4.S×h2(Sf1) 5.Sg4 6.S×h6(Sg4) 7.Sf7 8.S×h8(Sf7) 9.Sg6 10.Se5  
11.S×f7(Se5) 12.Sd6 13.Sc4 14.S×e5(Sc4) 15.Sd3 16.Sb2 17.S×c4(Sb2) 18.Sd2  
19.S×f1(Sd2) 20.Se3 21.S×g4(Se3) 22.Sf6 23.Sd5 24.S×e3(Sd5) 25.Sd1 26.Sc3  
27.S×d5(Sc3) 28.Sb4 29.Sa2 30.S×c3(Sa2) 31.Sb1 32.S×d2(Sb1) 33.Sb3 #

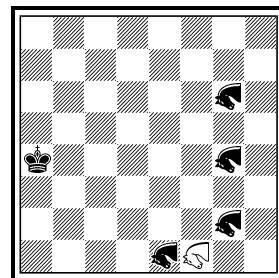
**SD2) Václav Kotěšovec:**

1.Sc6 2.Se7 3.S×g8(Se7) 4.Sh6 5.Sf5 6.S×e7(Sf5) 7.Sc6 8.Sd4 9.S×f5(Sd4)  
10.Sg3 11.S×h1(Sg3) 12.Sf2 13.Se4 14.S×g3(Se4) 15.Se2 16.S×g1(Se2) 17.Sf3  
18.Sd2 19.S×e4(Sd2) 20.Sc5 21.Sb3 22.S×d4(Sb3) 23.S×e2(Sd4) 24.Sf4 25.Sd5  
26.Sb6 27.S×a8(Sb6) 28.Sc7 29.Sb5 30.S×d4(Sb5) 31.Sc2 32.Sa1 33.S×b3(Sa1)  
34.S×d2(Sb3) 35.Sc4 36.S×b6(Sc4) 37.Sa4 38.Sb2 39.S×c4(Sb2) 40.Sa3  
41.S×b5(Sa3) 42.Sc3 #

**SD3) Václav Kotěšovec:**

1.Se7 2.Sg6 3.S×h8(Sg6) 4.Sf7 5.Sg5 6.S×h7(Sg5) 7.Sf8 8.S×g6(Sf8)  
9.Sf4 10.S×h3(Sf4) 11.Sf2 12.S×h1(Sf2) 13.Sg3 14.Se2 15.S×f4(Se2) 16.Se6  
17.S×g7(Se6) 18.Sf5 19.Sd4 20.S×e6(Sd4) 21.S×f8(Se6) 22.Sd7 23.Sc5 24.Sb3  
25.S×d4(Sb3) 26.S×e6(Sd4) 27.S×g5(Se6) 28.Se4 29.S×f2(Se4) 30.S×g4(Sf2)  
31.Se3 32.Sc2 33.Sa1 34.S×b3(Sa1) 35.S×d4(Sb3) 36.S×e6(Sd4) 37.Sc7  
38.S×a8(Sc7) 39.Sb6 40.Sd5 41.S×c7(Sd5) 42.Sb5 43.Sc3 44.S×e4(Sc3)  
45.S×f2(Se4) 46.Sg4 47.Se3 48.S×d5(Se3) 49.Sb4 50.Sa2 51.S×c3(Sa2)  
52.S×e4(Sc3) 53.Sd2 54.Sb1 55.S×c3(Sb1) 56.S×e2(Sc3) 57.Sc1 58.S×b3(Sc1)  
59.S×d4(Sb3) 60.Sc2 61.S×e3(Sc2) 62.Sc4 #

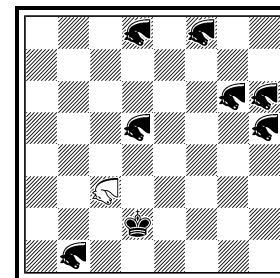
**SD4**  
Václav Kotěšovec  
*Original*



ser-# 47 C+ (1+5)  
PWC

♞♞ = Zebra

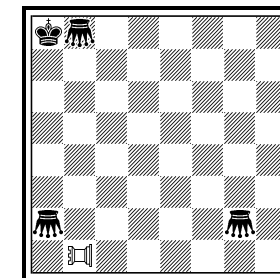
**SD5**  
Václav Kotěšovec  
*Original*



ser-# 61 C+ (1+8)  
PWC

♞♞ = Zebra

**SD6**  
Václav Kotěšovec  
*Original*



ser-# 18 C+ (1+4)  
PWC

♙ = Pao

♛ = Grasshopper

**SD4) Václav Kotěšovec:**

1.Zd4 2.Zb7 3.Ze5 4.Z×g2(Ze5) 5.Zd4 6.Zb1 7.Ze3 8.Z×g6(Ze3) 9.Zd8 10.Zb5  
11.Ze7 12.Zc4 13.Z×e1(Zc4) 14.Z×g4(Ze1) 15.Ze7 16.Zh5 17.Zf2 18.Z×c4(Zf2)  
19.Za7 20.Zd5 21.Z×f2(Zd5) 22.Zh5 23.Zf8 24.Zc6 25.Z×e3(Zc6) 26.Zh1 27.Zf4  
28.Z×c6(Zf4) 29.Za3 30.Z×d5(Za3) 31.Zg3 32.Zd1 33.Z×f4(Zd1) 34.Zd7 35.Zb4  
36.Z×d1(Zb4) 37.Zf4 38.Zc2 39.Z×e5(Zc2) 40.Zc8 41.Za5 42.Z×c2(Za5) 43.Ze5  
44.Zb3 45.Z×e1(Zb3) 46.Zg4 47.Zd2 #

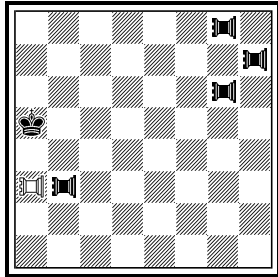
**SD5) Václav Kotěšovec:**

1.Ze6 2.Zg3 3.Z×d5(Zg3) 4.Za3 5.Zc6 6.Z×f8(Zc6) 7.Z×h5(Zf8) 8.Ze3 9.Zh1  
10.Zf4 11.Z×c6(Zf4) 12.Z×f8(Zc6) 13.Zd5 14.Za3 15.Zd1 16.Z×g3(Zd1) 17.Ze6  
18.Zb4 19.Zd7 20.Z×f4(Zd7) 21.Z×c6(Zf4) 22.Ze3 23.Z×b1(Ze3) 24.Zd4  
25.Z×g6(Zd4) 26.Z×d8(Zg6) 27.Za6 28.Zc3 29.Zf1 30.Z×d4(Zf1) 31.Z×g6(Zd4)  
32.Zd8 33.Za6 34.Zc3 35.Z×f1(Zc3) 36.Zh4 37.Zf7 38.Z×d4(Zf7) 39.Za2 40.Zc5  
41.Z×f7(Zc5) 42.Zh4 43.Ze2 44.Zg5 45.Z×d7(Zg5) 46.Za5 47.Zc2 48.Z×f4(Zc2)  
49.Zd7 50.Za5 51.Zd3 52.Z×g5(Zd3) 53.Ze2 54.Z×c5(Ze2) 55.Zf3 56.Z×h6(Zf3)  
57.Ze4 58.Zc1 59.Z×f3(Zc1) 60.Zd6 61.Zg4 #

**SD6) Václav Kotěšovec:**

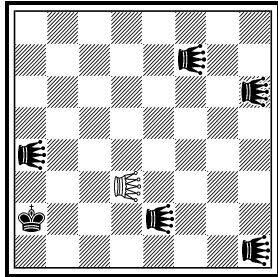
1.PAh1 2.PAh2 3.PA×a2(Gh2) 4.PAb2 5.PA×rh2(Gb2) 6.PAh1 7.PAb1  
8.PA×b8(Gb1) 9.PAb7 10.PA×b1(Gb7) 11.PAa1 12.PAa2 13.PA×g2(Ga2)  
14.PAg8 15.PAb8 16.PA×b2(Gb8) 17.PAb1 18.PAa1 #

**SD7**  
Václav Kotěšovec  
*Original*



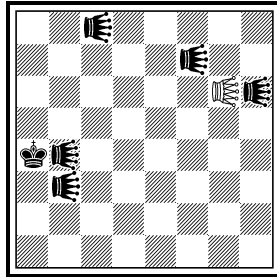
ser-# 34 C+ (1+5)  
PWC  
♁♁ = Pao

**SD8**  
Václav Kotěšovec  
*Original*



ser-# 75 C+ (1+6)  
PWC  
♁♁ = Lion

**SD9**  
Václav Kotěšovec  
*Original*



ser-# 60 C+ (1+6)  
PWC  
♁♁ = Lion

**SD7) Václav Kotěšovec:**

1.PAa4 2.PAg4 3.PA×g8(PAg4) 4.PAg7 5.PA×g4(PAg7) 6.PAb4 7.PAb7  
8.PA×h7(PAb7) 9.PAh8 10.PAa8 11.PAa7 12.PA×g7(PAa7) 13.PAg8 14.PAb8  
15.PA×b3(PAb8) 16.PAa3 17.PA×a7(PAa3) 18.PAa6 19.PA×a3(PAa6)  
20.PAh3 21.PAh6 22.PA×a6(PAh6) 23.PAb6 24.PA×h6(PAb6) 25.PAh4  
26.PAb4 27.PA×b7(PAb4) 28.PAa7 29.PAa6 30.PA×g6(PAa6) 31.PAg5  
32.PAb5 33.PA×b8(PAb5) 34.PAa8 #

**SD8) Václav Kotěšovec:**

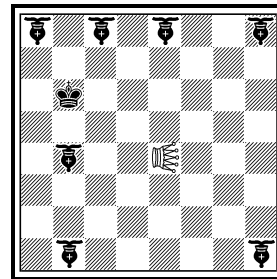
1.LIf1 2.LIf8 3.LIf3 4.LId1 5.LIh5 6.LIh8 7.LI×h1(LIh8) 8.LIh7  
9.LIh4 10.LI×h8(LIh4) 11.LIh5 12.LIh1 13.LI×h6(LIh1) 14.LIh3 15.LIh7  
16.LI×h1(LIh7) 17.LIh5 18.LIe8 19.LIe1 20.LIe7 21.LIg7 22.LId7  
23.LI×h7(LId7) 24.LIe7 25.LIb7 26.LI×f7(LIb7) 27.LIc7 28.LIe7 29.LIe1  
30.LIe8 31.LI×a4(LIe8) 32.LIa1 33.LIa8 34.LIc6 35.LI×e8(LIc6) 36.LIe1  
37.LIe4 38.LI×b7(LIe4) 39.LId5 40.LIf3 41.LI×c6(LIf3) 42.LIe8 43.LIe3  
44.LIe6 45.LI×e2(LIe6) 46.LIh5 47.LIh3 48.LI×d7(LIh3) 49.LIf5 50.LId3  
51.LI×h3(LId3) 52.LIh5 53.LIe2 54.LI×e6(LIe2) 55.LIe3 56.LIb3  
57.LI×f3(LIb3) 58.LId1 59.LIa4 60.LI×h4(LIa4) 61.LIb4 62.LIb1  
63.LI×e4(LIb1) 64.LIe1 65.LIa1 66.LI×a4(LIa1) 67.LId1 68.LIf3 69.LIc3 70.LIa3  
71.LI×d3(LIa3) 72.LIf1 73.LIb5 74.LIb2 75.LIh2 #

**SD9) Václav Kotěšovec:**

1.LIe8 2.LIh5 3.LIh7 4.LIb7 5.LI×b3(LIb7) 6.LIg8 7.LIa8 8.LIh1 9.LIh7  
10.LI×b7(LIh7) 11.LIg7 12.LId7 13.LI×h7(LId7) 14.LIe7 15.LIa3 16.LIf8  
17.LIf5 18.LI×c8(LIf5) 19.LIe6 20.LIh3 21.LI×d7(LIh3) 22.LIh7 23.LIh5

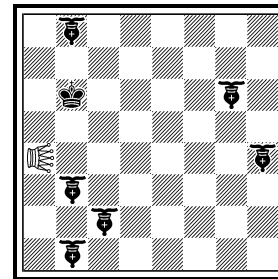
24.LIh1 25.LI×h6(LIh1) 26.LIh2 27.LIh7 28.LI×h1(LIh7) 29.LIh5 30.LIe8  
31.LIg6 32.LId3 33.LI×h7(LId3) 34.LIb7 35.LIb3 36.LI×h3(LIb3) 37.LId7  
38.LIh7 39.LI×d3(LIh7) 40.LIg6 41.LIb1 42.LI×b4(LIb1) 43.LIb2 44.LIb5  
45.LI×b1(LIb5) 46.LIg6 47.LIe4 48.LI×h7(LIe4) 49.LIb7 50.LIf3 51.LI×f7(LIf3)  
52.LIa2 53.LIa5 54.LI×f5(LIa5) 55.LId3 56.LIa3 57.LI×f3(LIa3) 58.LIb7 59.LIb4  
60.LIh4 #

**SD10**  
Václav Kotěšovec  
*Original*



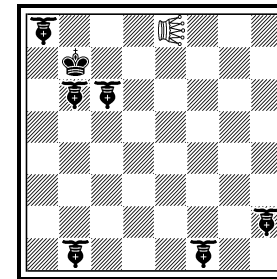
ser-# 67 C+ (1+8)  
PWC  
♁ = Lion  
♁ = Bishopopper

**SD11**  
Václav Kotěšovec  
*Original*



ser-# 68 C+ (1+7)  
PWC  
♁ = Lion  
♁ = Bishopopper

**SD12**  
Václav Kotěšovec  
*Original*



ser-# 68 C+ (1+7)  
PWC  
♁ = Lion  
♁ = Bishopopper

**SD10) Václav Kotěšovec:**

1.LIa4 2.LId4 3.LIa7 4.LIc5 5.LIa3 6.LIf8 7.LId8 8.LIb8 9.LI×b4(BHb8)  
10.LIb7 11.LIb5 12.LI×b8(BHb5) 13.LId8 14.LIa5 15.LIc5 16.LIa7  
17.LIg1 18.LIa1 19.LIf1 20.LIa6 21.LIc6 22.LIa4 23.LI×e8(BHa4) 24.LIb8  
25.LI×b5(BHb8) 26.LIb7 27.LIb2 28.LI×b8(BHb2) 29.LId8 30.LIa5 31.LIa1  
32.LI×a8(BHa1) 33.LIa3 34.LIc1 35.LI×a1(BHc1) 36.LI×h8(BHa1) 37.LIb8  
38.LIb4 39.LI×b1(BHb4) 40.LIe1 41.LIa5 42.LI×a1(BHa5) 43.LI×h1(BHa1)  
44.LIb1 45.LIg1 46.LIa7 47.LI×a4(BHa7) 48.LIa6 49.LI×a1(BHa6) 50.LIc3  
51.LI×a5(BHc3) 52.LIc7 53.LI×c1(BHc7) 54.LIc5 55.LI×c8(BHc5) 56.LIc6  
57.LI×c3(BHc6) 58.LIa5 59.LI×a7(BHa5) 60.LIe7 61.LI×b4(BHe7) 62.LIb7  
63.LId7 64.LIa7 65.LI×e7(BHa7) 66.LIb4 67.LIb1 #

**SD11) Václav Kotěšovec:**

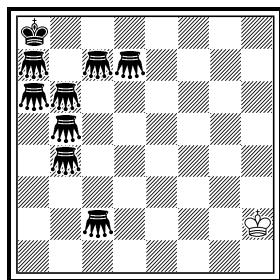
1.LI×c2(BHa4) 2.LIh7 3.LIh1 4.LIa1 5.LId1 6.LI×a4(BHd1) 7.LIc2 8.LIh7  
9.LIh1 10.LIc1 11.LIa1 12.LI×d1(BHa1) 13.LIa4 14.LIc2 15.LIh7 16.LIh1

17.LI×a1(BHh1) 18.LId1 19.LIa4 20.LIc2 21.LIh7 22.LI×h1(BHh7) 23.LIh5  
 24.LIh3 25.LIa3 26.LId3 27.LI×h7(BHd3) 28.LIh3 29.LI×b3(BHh3) 30.LIb7  
 31.LIb4 32.LI×b8(BHb4) 33.LIb5 34.LI×b1(BHb5) 35.LI×g6(BHb1) 36.LIc2  
 37.LIf5 38.LI×b1(BHf5) 39.LIe4 40.LIa4 41.LId7 42.LI×h3(BHd7) 43.LIh5  
 44.LI×b5(BHh5) 45.LIb7 46.LIh7 47.LI×h4(BHh7) 48.LIa4 49.LId4 50.LIa7  
 51.LI×h7(BHa7) 52.LI×d3(BHh7) 53.LId8 54.LIa5 55.LI×h5(BHa5) 56.LIc5  
 57.LI×a7(BHc5) 58.LI×h7(BHa7) 59.LIb7 60.LI×b4(BHb7) 61.LIe7 62.LIc7  
 63.LI×a5(BHc7) 64.LI×f5(BHa5) 65.LIb5 66.LI×b7(BHb5) 67.LI×d7(BHb7)  
 68.LIa4 =

**SD12) Václav Kotěšovec:**

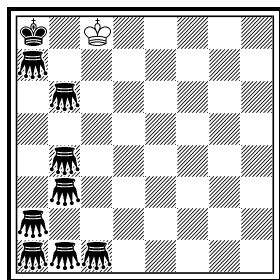
1.LIa4 2.LId7 3.LIa7 4.LIc5 5.LIc8 6.LIa6 7.LI×c6(BHa6) 8.LI×a8(BHc6)  
 9.LIa1 10.LIc1 11.LIc8 12.LI×a6(BHc8) 13.LI×c6(BHa6) 14.LIa8 15.LIh1  
 16.LIh6 17.LI×a6(BHh6) 18.LIc6 19.LIa8 20.LIh8 21.LI×h2(BHh8)  
 22.LIh7 23.LIh3 24.LI×h8(BHh3) 25.LIa8 26.LIc6 27.LIa6 28.LI×h6(BHa6)  
 29.LIh1 30.LIa8 31.LIc6 32.LI×a6(BHc6) 33.LI×c8(BHa6) 34.LIc5 35.LIa7  
 36.LIh7 37.LIh2 38.LIh6 39.LI×b6(BHh6) 40.LIe6 41.LI×a6(BHe6) 42.LIc8  
 43.LI×h3(BHc8) 44.LIh8 45.LIb8 46.LI×b1(BHb8) 47.LIgl 48.LIc1 49.LIc7  
 50.LIc4 51.LI×c8(BHc4) 52.LIa6 53.LI×f1(BHa6) 54.LIb5 55.LIe8 56.LIa8  
 57.LI×c6(BHa8) 58.LI×h6(BHc6) 59.LId6 60.LIb6 61.LI×e6(BHb6) 62.LIa2  
 63.LIa7 64.LIc5 65.LIc8 66.LI×c4(BHc8) 67.LIc7 68.LIa5 =

**SD13**  
**Václav Kotěšovec**  
*Original*



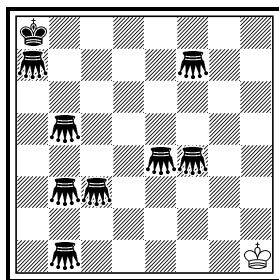
ser-= 78 C+ (1+9)  
 PWC  
 ♡ = Grasshopper

**SD14**  
**Václav Kotěšovec**  
*Original*



ser-= 72 C+ (1+9)  
 PWC  
 ♡ = Grasshopper

**SD15**  
**Václav Kotěšovec**  
*Original*



ser-= 91 C+ (1+9)  
 PWC  
 White Maximummer  
 ♡ = Grasshopper

**SD13) Václav Kotěšovec:**

1.Kg3 2.Kf4 3.Ke5 4.Kd6 5.K×c7(Gd6) 6.Kc8 7.K×d7(Gc8) 8.Ke8 9.Kf7 10.Kf6  
 11.Ke5 12.K×d6(Ge5) 13.Kd5 14.Ke4 15.Kf4 16.K×e5(Gf4) 17.Ke4 18.Kf3  
 19.K×f4(Gf3) 20.Kg3 21.Kg2 22.K×f3(Gg2) 23.Ke2 24.Kd1 25.K×c2(Gd1)  
 26.Kb2 27.Ka3 28.Ka4 29.K×b5(Ga4) 30.K×a6(Gb5) 31.Ka5 32.K×b5(Ga5)  
 33.Kc6 34.K×b6(Gc6) 35.Kc7 36.Kd6 37.K×c6(Gd6) 38.Kd5 39.Ke5  
 40.K×d6(Ge5) 41.Kc5 42.K×b4(Gc5) 43.K×a5(Gb4) 44.Kb6 45.Kc7 46.Kd8  
 47.K×c8(Gd8) 48.Kd7 49.Ke8 50.K×d8(Ge8) 51.Ke7 52.Kf7 53.K×e8(Gf7)  
 54.Ke7 55.Kf6 56.Kg6 57.K×f7(Gg6) 58.Kg8 59.Kh7 60.K×g6(Gh7)  
 61.Kg5 62.Kf4 63.K×e5(Gf4) 64.Kd5 65.K×c5(Gd5) 66.Kd4 67.Ke5 68.Ke6  
 69.K×d5(Ge6) 70.Kd4 71.Kc3 72.K×b4(Gc3) 73.Kb5 74.K×a4(Gb5) 75.Ka5  
 76.Kb6 77.Kc7 78.Kc8 =

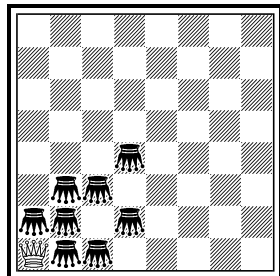
**SD14) Václav Kotěšovec:**

1.Kc7 2.K×b6(Gc7) 3.Ka5 4.Ka4 5.K×b3(Ga4) 6.Kc3 7.Kd4 8.Kc5  
 9.K×b4(Gc5) 10.K×a4(Gb4) 11.Kb3 12.K×a2(Gb3) 13.K×b1(Ga2) 14.Kc2  
 15.Kd2 16.K×c1(Gd2) 17.Kc2 18.Kd3 19.Ke3 20.K×d2(Ge3) 21.Kc2  
 22.K×b3(Gc2) 23.Kc3 24.Kd3 25.Ke4 26.Kf4 27.K×e3(Gf4) 28.Kd3  
 29.K×c2(Gd3) 30.Kb2 31.K×a2(Gb2) 32.Kb3 33.Kc2 34.Kc1 35.K×b2(Gc1)  
 36.K×a1(Gb2) 37.Ka2 38.Kb3 39.Kc2 40.Kd1 41.K×c1(Gd1) 42.Kd2  
 43.Ke1 44.K×d1(Ge1) 45.Ke2 46.K×d3(Ge2) 47.Ke4 48.Kd5 49.K×c5(Gd5)  
 50.Kd6 51.Ke6 52.K×d5(Ge6) 53.Ke5 54.Kf6 55.K×e6(Gf6) 56.Kf5 57.Kg6  
 58.K×f6(Gg6) 59.Kg7 60.Kh7 61.K×g6(Gh7) 62.Kg5 63.K×f4(Gg5) 64.Kf3  
 65.K×e2(Gf3) 66.Kd3 67.Kc4 68.K×b4(Gc4) 69.Kc5 70.Kd6 71.K×c7(Gd6)  
 72.Kc8 =

**SD15) Václav Kotěšovec:**

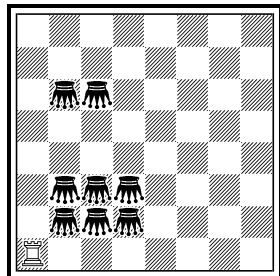
1.Kg2 2.Kf1 3.Ke2 4.Kd1 5.Kc2 6.K×b3(Gc2) 7.Ka4 8.K×b5(Ga4) 9.Kc6  
 10.Kd5 11.K×e4(Gd5) 12.Kf5 13.Kg6 14.K×f7(Gg6) 15.Ke6 16.K×d5(Ge6)  
 17.Kc6 18.Kb5 19.K×a4(Gb5) 20.Kb3 21.K×c2(Gb3) 22.Kd1 23.Ke2 24.Kf3  
 25.Ke4 26.Kd5 27.Kc6 28.K×b5(Gc6) 29.Ka4 30.K×b3(Ga4) 31.Kc4 32.Kd5  
 33.K×c6(Gd5) 34.Kd7 35.K×e6(Gd7) 36.Kf7 37.K×g6(Gf7) 38.Kf5 39.Ke6  
 40.K×d7(Ge6) 41.Kc6 42.Kb5 43.K×a4(Gb5) 44.Kb3 45.Kc2 46.K×b1(Gc2)  
 47.Ka2 48.Kb3 49.Ka4 50.K×b5(Ga4) 51.Kc6 52.Kd7 53.K×e6(Gd7)  
 54.Kf5 55.Ke4 56.Kd3 57.K×c2(Gd3) 58.Kd1 59.Ke2 60.K×d3(Ge2) 61.Ke4  
 62.Kf5 63.Kg6 64.K×f7(Gg6) 65.Kg8 66.Kh7 67.K×g6(Gh7) 68.Kf5 69.Ke4  
 70.K×d5(Ge4) 71.Ke6 72.K×d7(Ge6) 73.Kc6 74.Kb5 75.K×a4(Gb5) 76.Kb3  
 77.Kc2 78.Kd1 79.K×e2(Gd1) 80.Kf3 81.K×e4(Gf3) 82.Kd3 83.Ke2 84.Kf1  
 85.Kg2 86.K×f3(Gg2) 87.Ke4 88.Kd5 89.Kc6 90.Kd7 91.Kc8 =

**SD16**  
Václav Kotěšovec  
*Original*



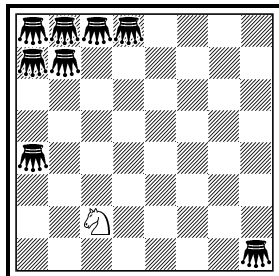
ser-= 14 C+ (1+8)  
PWC  
♟ = Grasshopper

**SD17**  
Václav Kotěšovec  
*Original*



ser-= 20 C+ (1+8)  
PWC  
♟ = Grasshopper

**SD18**  
Václav Kotěšovec  
*Original*



ser-= 30 C+ (1+8)  
PWC  
♟ = Grasshopper

**SD16) Václav Kotěšovec:**

1.Q×a2(Ga1) 2.Qa5 3.Q×c3(Ga5) 4.Qc8 5.Q×c1(Gc8) 6.Q×b1(Gc1)  
7.Qe4 8.Q×d4(Ge4) 9.Qd6 10.Q×d2(Gd6) 11.Qf2 12.Q×b2(Gf2) 13.Qg7  
14.Q×a1(Gg7) =

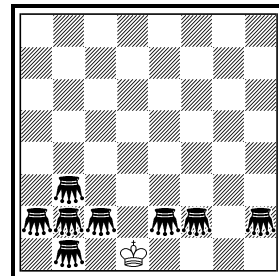
**SD17) Václav Kotěšovec:**

1.Ra3 2.R×b3(Ga3) 3.Rb5 4.R×b2(Gb5) 5.Rb1 6.Rd1 7.R×d2(Gd1) 8.Rf2  
9.R×c2(Gf2) 10.Re2 11.Re5 12.R×b5(Ge5) 13.Rb1 14.R×b6(Gb1) 15.Rb8  
16.Rd8 17.R×d3(Gd8) 18.Rh3 19.R×c3(Gh3) 20.Rc1 =

**SD18) Václav Kotěšovec:**

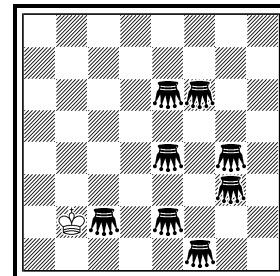
1.Sd4 2.Se6 3.S×d8(Ge6) 4.Sc6 5.S×b8(Gc6) 6.Sa6 7.Sc7 8.S×a8(Gc7) 9.Sb6  
10.Sd5 11.Sf4 12.S×e6(Gf4) 13.S×c7(Ge6) 14.Sd5 15.Se7 16.Sg6 17.S×f4(Gg6)  
18.S×e6(Gf4) 19.Sd4 20.S×c6(Gd4) 21.Sa5 22.S×b7(Ga5) 23.Sc5 24.S×a4(Gc5)  
25.Sc3 26.Se2 27.S×d4(Ge2) 28.Sb3 29.S×c5(Gb3) 30.Sa6 =

**SD19**  
Václav Kotěšovec  
*Original*



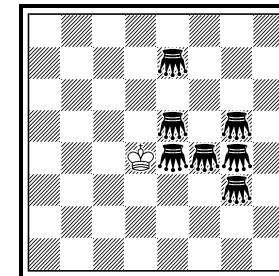
ser-= 71 C+ (1+8)  
PWC  
♟ = Grasshopper

**SD20**  
Václav Kotěšovec  
*Original*



ser-= 121 C+ (1+8)  
PWC  
White Maximummer  
♟ = Grasshopper

**SD21**  
Václav Kotěšovec  
*Original*



ser-= 40 C+ (1+7)  
PWC  
♟ = Grasshopper  
2 Solutions

**SD19) Václav Kotěšovec:**

1.Ke1 2.Kf1 3.Kg1 4.K×h2(Gg1) 5.Kg3 6.Kf3 7.K×e2(Gf3) 8.Ke1 9.K×f2(Ge1)  
10.K×g1(Gf2) 11.Kh2 12.Kh3 13.Kg4 14.K×f3(Gg4) 15.K×f2(Gf3) 16.Ke3  
17.Kf4 18.Kg5 19.K×g4(Gg5) 20.K×f3(Gg4) 21.Kf2 22.K×e1(Gf2) 23.Ke2  
24.Kf3 25.K×f2(Gf3) 26.Ke3 27.Kd4 28.Kc3 29.K×b2(Gc3) 30.Ka1  
31.K×b1(Ga1) 32.K×c2(Gb1) 33.Kd2 34.K×c3(Gd2) 35.Kd4 36.Ke5  
37.Kf6 38.K×g5(Gf6) 39.K×g4(Gg5) 40.Kh5 41.K×g5(Gh5) 42.Kf4 43.Ke3  
44.K×d2(Ge3) 45.Kc2 46.K×b1(Gc2) 47.Kb2 48.Kc3 49.Kb4 50.K×b3(Gb4)  
51.Ka4 52.Ka5 53.K×b4(Ga5) 54.Kb3 55.K×a2(Gb3) 56.Kb1 57.K×a1(Gb1)  
58.Kb2 59.Kc3 60.Kc4 61.K×b3(Gc4) 62.Kc3 63.Kd2 64.Ke1 65.Kf1 66.Kg2  
67.K×f3(Gg2) 68.Ke2 69.Kd1 70.K×c2(Gd1) 71.Kc1 =

**SD20) Václav Kotěšovec:**

1.Ka1 2.Ka2 3.Kb3 4.Kc4 5.Kd5 6.K×e6(Gd5) 7.Kd7 8.Kc8 9.Kb7 10.Ka6  
11.Kb5 12.Kc4 13.K×d5(Gc4) 14.K×e4(Gd5) 15.Kf5 16.K×g4(Gf5) 17.Kf3  
18.Ke4 19.K×d5(Ge4) 20.K×c4(Gd5) 21.Kb5 22.Ka6 23.Kb7 24.Kc8 25.Kd7  
26.Ke6 27.K×d5(Ge6) 28.Kc4 29.Kb3 30.K×c2(Gb3) 31.Kd1 32.K×e2(Gd1)  
33.Kf3 34.K×e4(Gf3) 35.K×f5(Ge4) 36.K×e6(Gf5) 37.Kd7 38.Kc6 39.Kb5  
40.Kc4 41.K×b3(Gc4) 42.Kc2 43.K×d1(Gc2) 44.Ke2 45.K×f3(Ge2)  
46.K×e4(Gf3) 47.Kd5 48.Ke6 49.K×f5(Ge6) 50.Ke4 51.Kd5 52.Kc6 53.Kd7  
54.K×e6(Gd7) 55.Kd5 56.K×c4(Gd5) 57.Kb5 58.Ka6 59.Kb7 60.Kc8  
61.K×d7(Gc8) 62.Ke6 63.K×d5(Ge6) 64.Ke4 65.K×f3(Ge4) 66.K×e2(Gf3)  
67.Kd3 68.Kc4 69.Kb3 70.K×c2(Gb3) 71.Kd3 72.K×e4(Gd3) 73.Kd5 74.Kc6

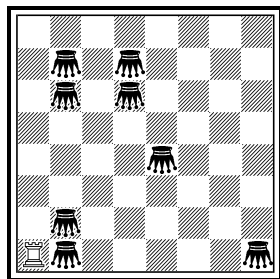


75.Kb5 76.Ka4 77.K×b3(Ga4) 78.Kc2 79.K×d3(Gc2) 80.Ke2 81.K×f1(Ge2)  
 82.Kg2 83.K×f3(Gg2) 84.Ke4 85.Kd5 86.Kc6 87.Kd7 88.Ke8 89.Kf7  
 90.K×e6(Gf7) 91.Kd5 92.Kc4 93.Kb3 94.Ka2 95.Kb1 96.K×c2(Gb1) 97.Kd3  
 98.K×e2(Gd3) 99.Kf3 100.K×g2(Gf3) 101.Kf1 102.Ke2 103.K×d3(Ge2) 104.Ke4  
 105.K×f3(Ge4) 106.Kg4 107.Kh5 108.Kg6 109.Kh7 110.Kg8 111.K×f7(Gg8)  
 112.Kg6 113.Kh7 114.K×g8(Gh7) 115.Kf7 116.Ke6 117.Kd5 118.K×e4(Gd5)  
 119.Kf3 120.Kg2 121.Kh1 =

**SD21) Václav Kotěšovec:**

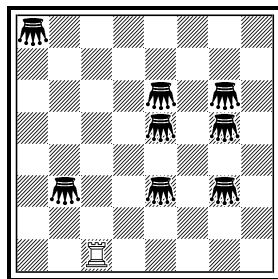
i) 1.Kc5 2.Kc6 3.Kd7 4.K×e7(Gd7) 5.Kf6 6.Kf5 7.K×f4(Gf5) 8.Kf3  
 9.K×e4(Gf3) 10.K×f5(Ge4) 11.Kf6 12.K×e5(Gf6) 13.Kd6 14.Kc5 15.Kc4 16.Kd3  
 17.K×e4(Gd3) 18.K×f3(Ge4) 19.K×g4(Gf3) 20.Kh5 21.Kh6 22.K×g5(Gh6)  
 23.K×f6(Gg5) 24.Ke5 25.K×e4(Ge5) 26.Kd4 27.Kc4 28.Kb3 29.Kc2  
 30.K×d3(Gc2) 31.Ke2 32.Kf2 33.K×g3(Gf2) 34.Kh2 35.Kg1 36.K×f2(Gg1)  
 37.Kg3 38.Kh4 39.K×g5(Gh4) 40.Kh5 =  
 ii) 1.Kd3 2.Ke2 3.Kf3 4.K×f4(Gf3) 5.Kf5 6.Kf6 7.Kf7 8.K×e7(Gf7)  
 9.Ke8 10.K×f7(Ge8) 11.Kf6 12.K×e5(Gf6) 13.Kd6 14.Kc5 15.Kc4 16.Kd3  
 17.K×e4(Gd3) 18.K×f3(Ge4) 19.K×g4(Gf3) 20.Kh5 21.Kh6 22.K×g5(Gh6)  
 23.Kg4 24.K×f3(Gg4) 25.Ke2 26.Kd2 27.K×d3(Gd2) 28.K×e4(Gd3) 29.Kd5  
 30.Kc4 31.K×d3(Gc4) 32.Ke4 33.Kf5 34.Kg6 35.Kh7 36.K×h6(Gh7) 37.Kh5  
 38.K×g4(Gh5) 39.Kg5 40.Kh6 =

**SD22**  
**Václav Kotěšovec**  
*Original*



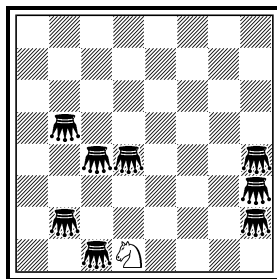
ser-= 16 C+ (1+8)  
 PWC  
 ♡ = Grasshopper  
 2 Solutions

**SD23**  
**Václav Kotěšovec**  
*Original*



ser-= 18 C+ (1+8)  
 PWC  
 ♡ = Grasshopper  
 3 Solutions

**SD24**  
**Václav Kotěšovec**  
*Original*



ser-= 18 C+ (1+8)  
 PWC  
 ♡ = Grasshopper  
 3 Solutions

**SD22) Václav Kotěšovec:**

i) 1.Ra5 2.Rb5 3.R×b6(Gb5) 4.R×d6(Gb6) 5.Rd4 6.Rb4 7.R×e4(Gb4)  
 8.Re8 9.Rb8 10.R×b7(Gb8) 11.R×d7(Gb7) 12.Rd3 13.Rb3 14.R×b2(Gb3)  
 15.R×b1(Gb2) 16.R×h1(Gb1) =  
 ii) 1.R×b1(Ga1) 2.Rg1 3.Rg2 4.R×b2(Gg2) 5.Rb3 6.R×b6(Gb3) 7.Rc6  
 8.R×d6(Gc6) 9.Rd5 10.R×d7(Gd5) 11.Rf7 12.Rf3 13.R×b3(Gf3) 14.Ra3 15.Ra8  
 16.R×a1(Ga8) =

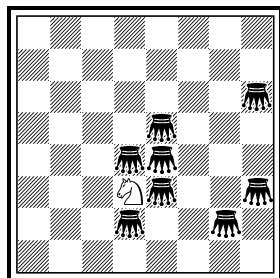
**SD23) Václav Kotěšovec:**

i) 1.Rc3 2.R×e3(Gc3) 3.R×e5(Ge3) 4.Rd5 5.Rd3 6.R×e3(Gd3) 7.R×e6(Ge3)  
 8.Rf6 9.Rf3 10.R×g3(Gf3) 11.R×g5(Gg3) 12.Rh5 13.Rh3 14.R×g3(Gh3)  
 15.R×g6(Gg3) 16.Ra6 17.Ra3 18.R×a8(Ga3) =  
 ii) 1.Re1 2.R×e3(Ge1) 3.R×g3(Ge3) 4.Rg4 5.Re4 6.R×e5(Ge4) 7.R×g5(Ge5)  
 8.Rg2 9.Re2 10.R×e3(Ge2) 11.R×b3(Ge3) 12.Rb7 13.Re7 14.R×e6(Ge7)  
 15.R×g6(Ge6) 16.Rg8 17.Re8 18.R×a8(Ge8) =  
 iii) 1.Rg1 2.R×g3(Gg1) 3.R×e3(Gg3) 4.Re4 5.Rg4 6.R×g5(Gg4) 7.R×e5(Gg5)  
 8.Re2 9.Rg2 10.R×g3(Gg2) 11.R×b3(Gg3) 12.Rb7 13.Rg7 14.R×g6(Gg7)  
 15.R×e6(Gg6) 16.Re8 17.Rg8 18.R×a8(Gg8) =

**SD24) Václav Kotěšovec:**

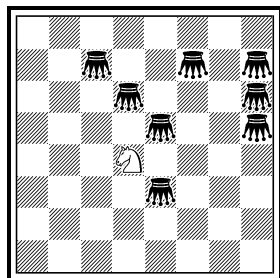
i) 1.Sf2 2.S×h3(Gf2) 3.Sf4 4.Sg2 5.S×h4(Gg2) 6.Sf3 7.Sd2 8.S×c4(Gd2)  
 9.Sa3 10.S×b5(Ga3) 11.Sc3 12.Sa2 13.S×c1(Ga2) 14.Se2 15.S×d4(Ge2) 16.Sc2  
 17.S×a3(Gc2) 18.Sb1 =  
 ii) 1.S×b2(Gd1) 2.Sd3 3.S×c1(Gd3) 4.Sb3 5.S×d4(Gb3) 6.Sf5 7.S×h4(Gf5)  
 8.Sf3 9.S×h2(Gf3) 10.Sf1 11.Sg3 12.S×f5(Gg3) 13.Se3 14.S×c4(Ge3) 15.Sa3  
 16.S×b5(Ga3) 17.Sc3 18.S×d1(Gc3) =  
 iii) 1.Sc3 2.S×b5(Gc3) 3.Sd6 4.Se4 5.S×c3(Ge4) 6.Sa4 7.S×b2(Ga4) 8.Sd3  
 9.S×c1(Gd3) 10.Sa2 11.Sb4 12.S×d3(Gb4) 13.Sf4 14.S×h3(Gf4) 15.Sf2 16.Sg4  
 17.S×h2(Gg4) 18.Sf1 =

**SD25**  
Václav Kotěšovec  
*Original*



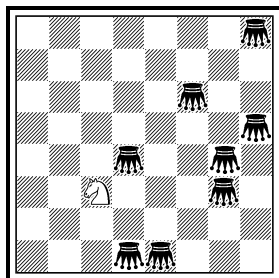
ser=- 21 C+ (1+8)  
PWC  
♣ = Grasshopper  
3 Solutions

**SD26**  
Václav Kotěšovec  
*Original*



ser=- 21 C+ (1+8)  
PWC  
♣ = Grasshopper  
3 Solutions

**SD27**  
Václav Kotěšovec  
*Original*



ser=- 23 C+ (1+8)  
PWC  
♣ = Grasshopper  
3 Solutions

**SD25) Václav Kotěšovec:**

- i) 1.Sf4 2.Sg6 3.S×e5(Gg6) 4.Sg4 5.S×e3(Gg4) 6.Sf5 7.S×d4(Gf5) 8.Se6 9.Sg7 10.S×f5(Gg7) 11.Sg3 12.S×e4(Gg3) 13.S×d2(Ge4) 14.Sf3 15.Sg1 16.S×h3(Gg1) 17.Sg5 18.S×e4(Gg5) 19.Sf6 20.Sg8 21.S×h6(Gg8) =  
ii) 1.Sc5 2.Sd7 3.S×e5(Gd7) 4.Sf7 5.S×h6(Gf7) 6.Sf5 7.S×e3(Gf5) 8.Sf1 9.S×d2(Gf1) 10.Sf3 11.S×d4(Gf3) 12.Se6 13.Sf8 14.S×d7(Gf8) 15.Sf6 16.S×e4(Gf6) 17.Sf2 18.S×h3(Gf2) 19.Sf4 20.S×g2(Gf4) 21.Sh4 =  
iii) 1.S×e5(Gd3) 2.Sc6 3.Sb4 4.S×d3(Gb4) 5.Sc5 6.S×e4(Gc5) 7.Sc3 8.Sa4 9.S×c5(Ga4) 10.Se4 11.S×d2(Ge4) 12.Sc4 13.S×e3(Gc4) 14.Sg4 15.S×h6(Gg4) 16.Sf5 17.Sh4 18.S×g2(Gh4) 19.Sf4 20.S×h3(Gf4) 21.Sg1 =

**SD26) Václav Kotěšovec:**

- i) 1.Se6 2.S×c7(Ge6) 3.Sb5 4.S×d6(Gb5) 5.S×f7(Gd6) 6.Sd8 7.Sb7 8.S×d6(Gb7) 9.Sc4 10.Sa5 11.S×b7(Ga5) 12.Sc5 13.S×e6(Gc5) 14.Sg5 15.S×h7(Gg5) 16.Sf6 17.Sd5 18.S×e3(Gd5) 19.Sf5 20.S×h6(Gf5) 21.Sg8 =  
ii) 1.Sf5 2.S×h6(Gf5) 3.Sg8 4.Se7 5.S×f5(Ge7) 6.S×e3(Gf5) 7.Sc4 8.Sa5 9.Sb7 10.S×d6(Gb7) 11.Sc8 12.S×e7(Gc8) 13.S×f5(Ge7) 14.Sg7 15.S×h5(Gg7) 16.Sf6 17.Sd7 18.S×e5(Gd7) 19.Sc6 20.Sa7 21.S×c8(Ga7) =  
iii) 1.Sf3 2.S×e5(Gf3) 3.Sg4 4.S×h6(Gg4) 5.Sf5 6.S×d6(Gf5) 7.Se4 8.Sf2 9.S×g4(Gf2) 10.Sh2 11.Sf1 12.S×e3(Gf1) 13.Sd5 14.S×c7(Gd5) 15.Se6 16.Sf8 17.S×h7(Gf8) 18.Sf6 19.S×d5(Gf6) 20.Sf4 21.S×h5(Gf4) =

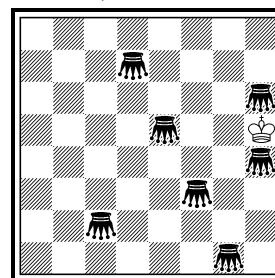
**SD27) Václav Kotěšovec:**

- i) 1.S×d1(Gc3) 2.Se3 3.Sg2 4.S×e1(Gg2) 5.Sf3 6.S×d4(Gf3) 7.Se2 8.S×c3(Ge2)

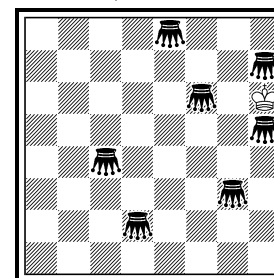
- 9.Se4 10.Sg5 11.S×f3(Gg5) 12.Sg1 13.S×e2(Gg1) 14.Sf4 15.Sg6 16.S×h8(Gg6) 17.Sf7 18.Sh6 19.Sg8 20.S×f6(Gg8) 21.Se8 22.Sg7 23.S×h5(Gg7) =  
ii) 1.Se4 2.Sf2 3.S×d1(Gf2) 4.Se3 5.Sf1 6.S×g3(Gf1) 7.Sf5 8.S×d4(Gf5) 9.Sf3 10.S×e1(Gf3) 11.Sd3 12.Se5 13.S×g4(Ge5) 14.Sh6 15.Sf7 16.S×h8(Gf7) 17.Sg6 18.S×e5(Gg6) 19.Sd7 20.Sf8 21.S×g6(Gf8) 22.Sf4 23.S×h5(Gf4) =  
iii) 1.Se2 2.S×g3(Ge2) 3.Sf5 4.Sg7 5.S×h5(Gg7) 6.Sf4 7.Sd3 8.S×e1(Gd3) 9.Sc2 10.S×d4(Gc2) 11.Sb3 12.Sa1 13.S×c2(Ga1) 14.Sd4 15.S×e2(Gd4) 16.Sc3 17.S×d1(Gc3) 18.Sb2 19.S×d3(Gb2) 20.Se5 21.S×g4(Ge5) 22.Sf2 23.Sh1 =

**The stalemate positions for problems SD21-SD27:**

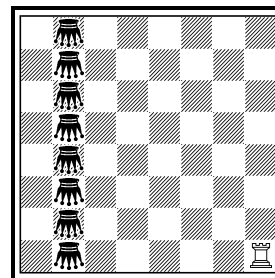
**SD21 i)**



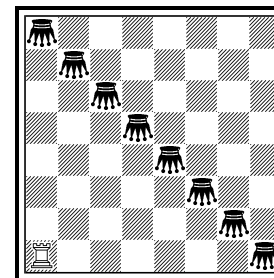
**SD21 ii)**



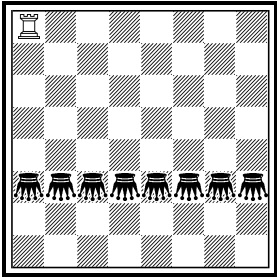
**SD22 i)**



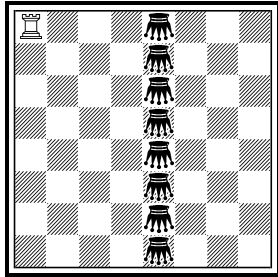
**SD22 ii)**



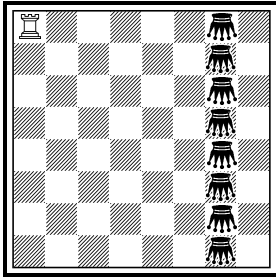
SD23 i)



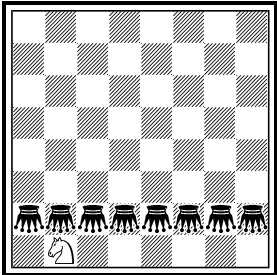
SD23 ii)



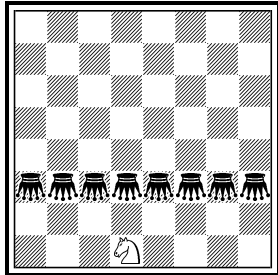
SD23 iii)



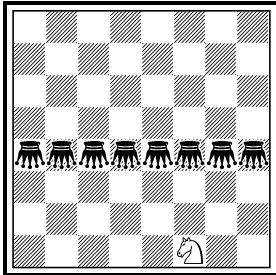
SD24 i)



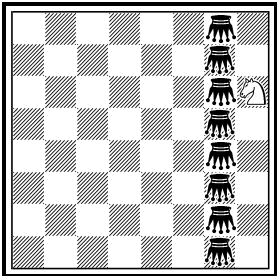
SD24 ii)



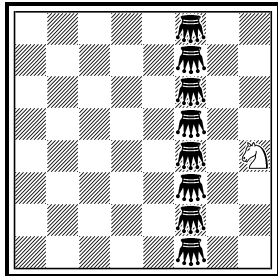
SD24 iii)



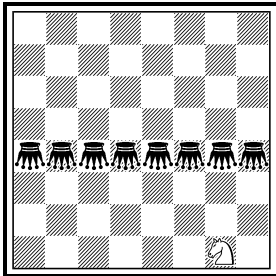
SD25 i)



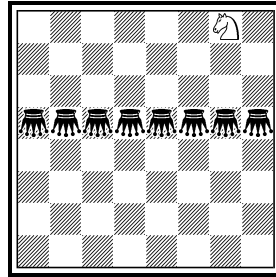
SD25 ii)



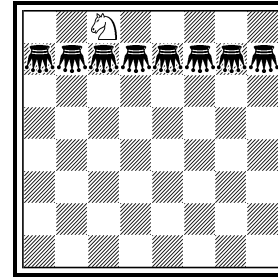
SD25 iii)



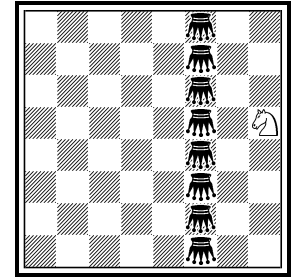
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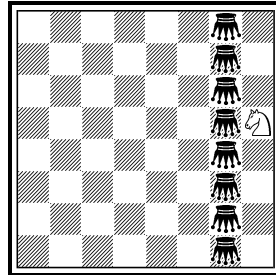
SD26 ii)



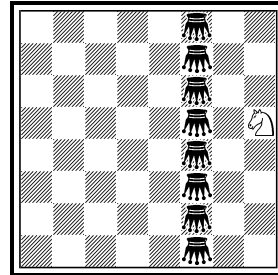
SD26 iii)



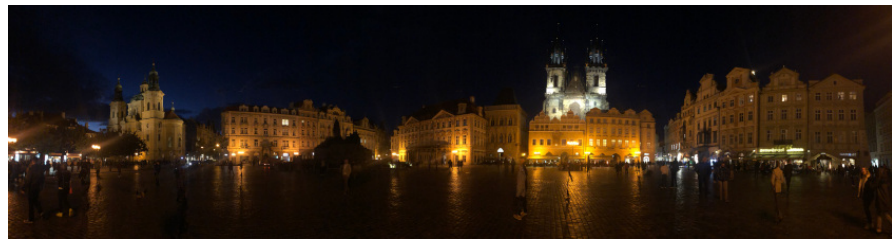
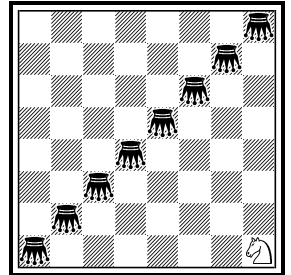
SD27 i)



SD27 ii)



SD27 iii)



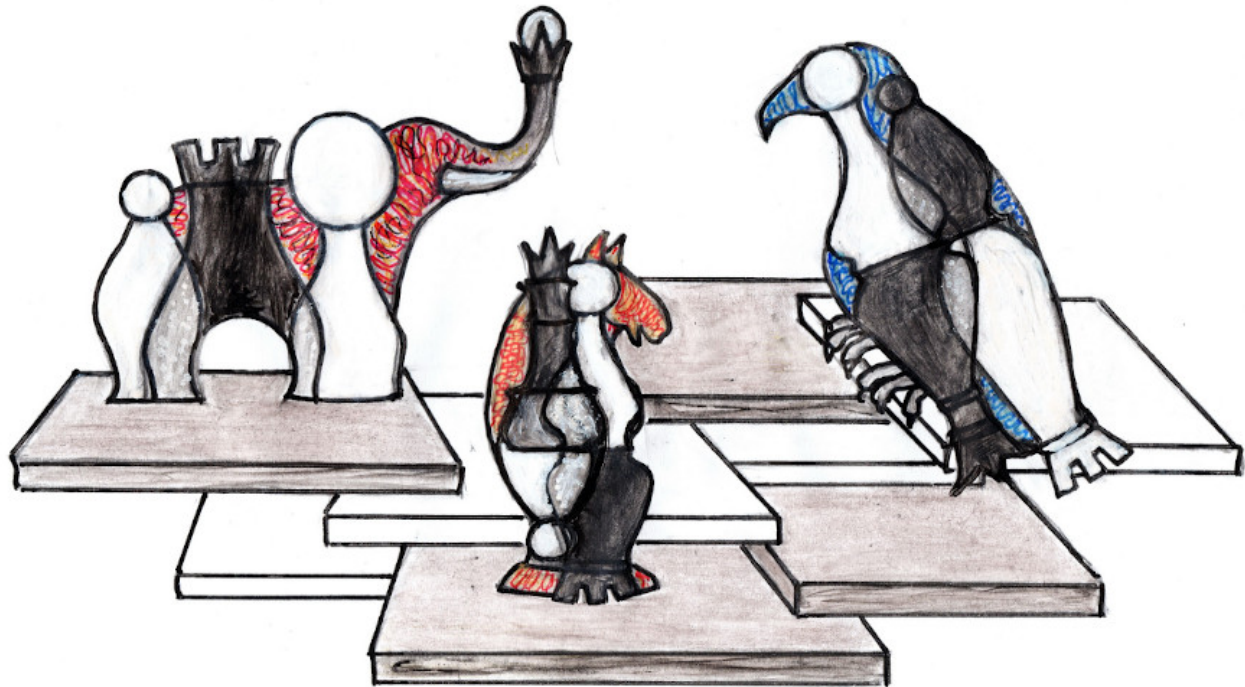
Prague – Old Town Square

Photo by Cornel Pacurar

# The Continuity of Ambiguity

by Jeff Coakley & Andrey Frolikin

"Great art is always ambiguous  
and can't be pinned down."  
- Stephen Rea



*The Perspicuity of Ambiguity* (Nina Omelchuk, 2020)

# THE CONTINUITY OF AMBIGUITY

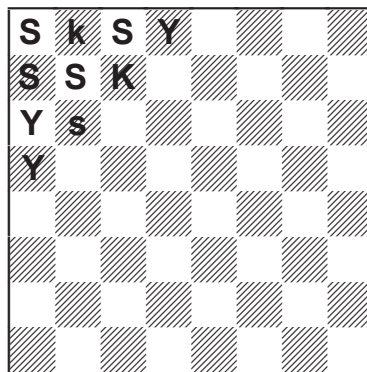
Jeff Coakley  
&  
Andrey Frolkin

This sequel to our previous article on ambiguity rebuses (*Bulletin 17*) expands on the concept by allowing any number of ambiguous letters..

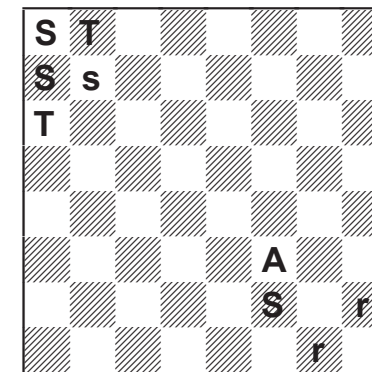
In this kind of rebus, a letter may stand for one or two types of pieces. No piece may be represented by more than one letter. For example, if S stands for king and queen, and K for rook and pawn, then Y has to be bishop and/or knight.

We begin with three relatively easy puzzles. Page 2 sets the bar higher. The sky is the limit!

MA-1 "Sky"  
Andrey Frolkin  
Jeff Coakley



MA-2 "Stars"  
Andrey Frolkin  
Jeff Coakley



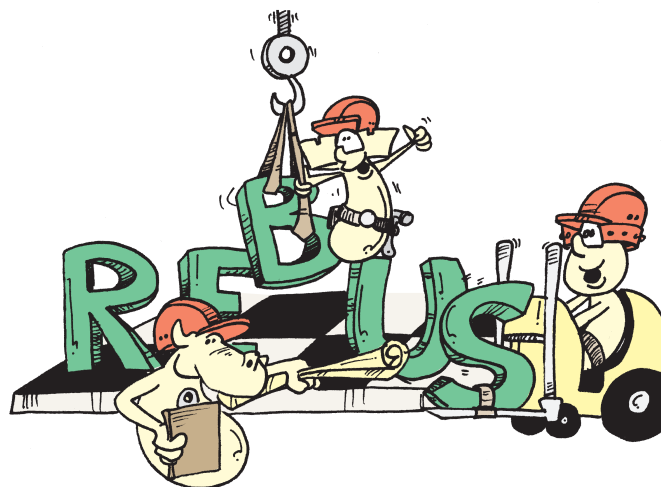
## AMBIGUITY REBUSES

*Each letter represents one or two types of pieces.*

*The same type of piece may not be represented by two different letters.*

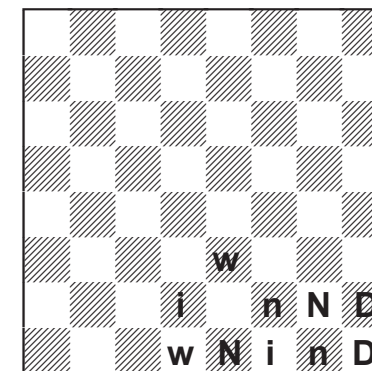
*Uppercase is one colour, lowercase the other. Any number of letters may be ambiguous.*

*Determine the position and, if possible, the last move.*



*How to Compose a Rebus*

MA-3 "Wind"  
Andrey Frolkin  
Jeff Coakley

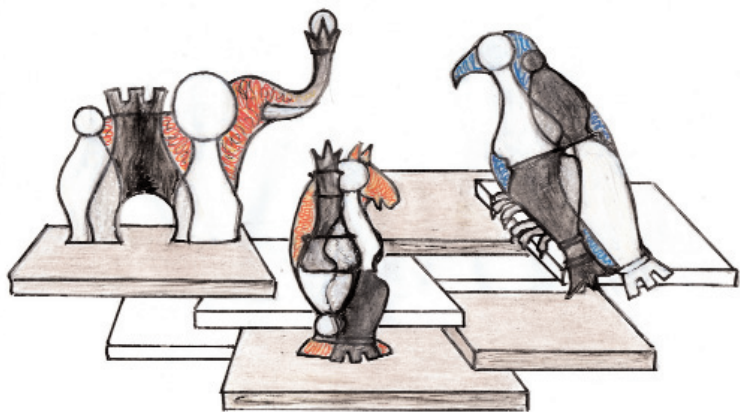


One feature that makes the following problems more complicated is a greater number of king candidates, especially in the “Rain”.

From a solving perspective, a useful thing to note about rebuses with four letters is that there is a maximum of two ambiguous letters. Also, if two letters are ambiguous, then all six types of pieces are on the board.

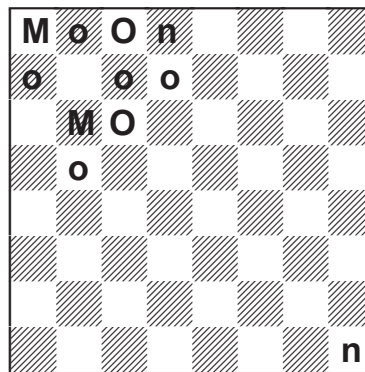
In the previous article, the problems stipulated that only one letter could be ambiguous. But most of those rebuses contained five letters, so there could not have been more than one ambiguous anyway.

In a forthcoming article, we take the next step on our ambiguous journey, exploring positions in which letters can represent any number of piece-types. Stay tuned.

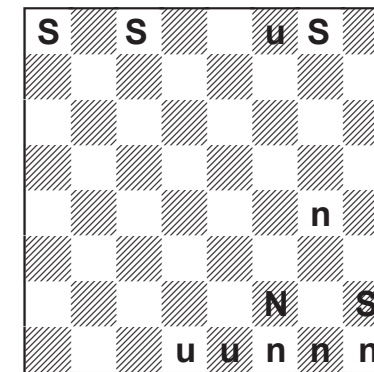


*The Ambiguity of Ambiguity*

**MA-4 “Moon”**  
Andrey Frolkin  
Jeff Coakley



**MA-5 “Sun”**  
Andrey Frolkin  
Jeff Coakley



**AMBIGUITY REBUSES**

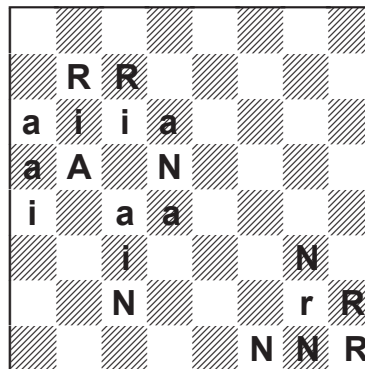
*Each letter represents one or two types of pieces.*

*The same type of piece may not be represented by two different letters.*

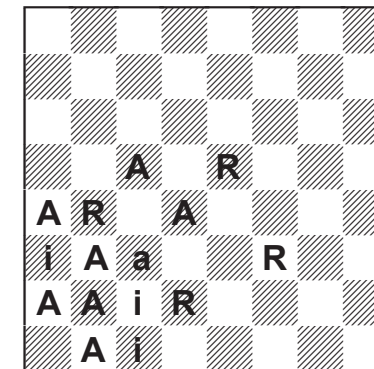
*Uppercase is one colour, lowercase the other. Any number of letters may be ambiguous.*

*Determine the position and, if possible, the last move.*

**MA-6 “Rain”**  
Andrey Frolkin  
Jeff Coakley

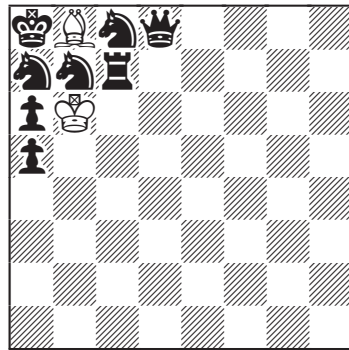
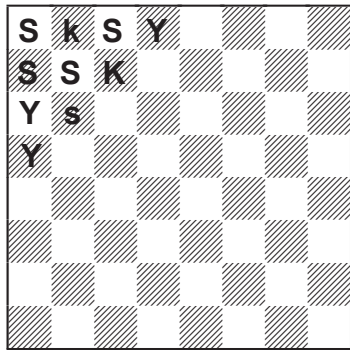


**MA-7 “Air”**  
Andrey Frolkin  
Jeff Coakley



# SOLUTIONS

## MA-1 "Sky"



(2 + 8)

**S = ♔** Letters with upper and lower case that are not adjacent.

**S/b6 = ♔** The only lowercase S.

The other king is on a8 or c8. Uppercase S's not adjacent to b6.

Three S's are not kings. **S = ♖**  $S \neq \text{♗}$  Impossible check (a7).  
 $S \neq \text{♘}$  Impossible check (b7).  
 $S \neq \text{♙}$  On 8th rank (a8 or c8)

**S/a8 = ♔** If  $S/a8 \neq \text{♗}$  Impossible check.

The king on b6 is in check (c8).

$K/b8 \neq \text{♗}$  Impossible check (b8).

$K/b8 \neq \text{♙}$  On 8th rank.

**K/b8 = ♖**

$Y/a6 \neq \text{♗}$  Impossible double check (a6 c8).

**Y/a6 = ♙**

$K/c7 \neq \text{♗}$  Impossible double check (c7 c8).

**K/c7 = ♖**

$Y/d8 \neq \text{♙}$  On 8th rank.

**Y/d8 = ♔**

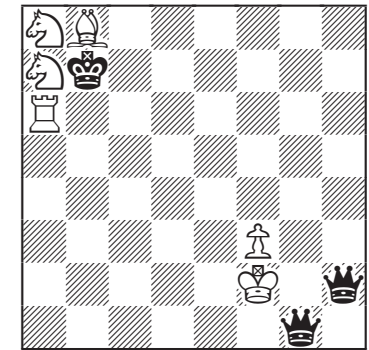
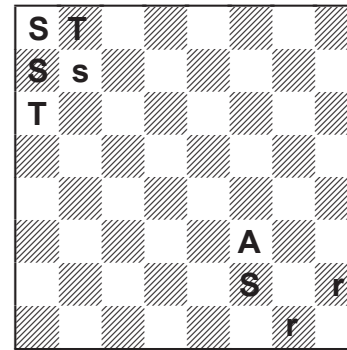
$Y/a5 \neq \text{♗}$  Impossible double check (a5 c8).

**Y/a5 = ♙**

caps = black Impossible double check with a white pawn on a5.

last move **1...S>c8+** This move may or may not have been a capture.

## MA-2 "Stars"



(6 + 3)

**S/b7/f2 = ♔** Upper/lowercase letters that are not adjacent.

One king is in check along a diagonal. One of the letters STAR is a queen or a bishop (S/a8, T/a6, A/f3, R/g1).

Two S's (a7 a8) are not kings. They must be the same kind of piece.

**S = ♖**  $S(a8) \neq \text{♗}$  Impossible check.  
 $S(a8) \neq \text{♙}$  On 8th rank.  
 $S(a7) \neq \text{♘}$  Impossible check (b7).

T is ambiguous. If T is not ambiguous.

$T/b8 \neq \text{♗}$  Impossible multiple checks.

$T/b8 \neq \text{♙}$  On 8th rank.

$T = \text{♗}$  Check (a6).

$R/g1 \neq \text{♗}$  Both kings in check.

$R/g1 \neq \text{♙}$  On 1st rank.

$R/g1 = \text{♘}$

$R/h2 \neq \text{♗}$  Both kings in check.

$R/h2 = \text{♙}$

$A/f3 \neq \text{♗}$  Impossible double check.

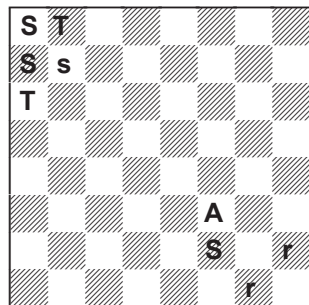
$A = \emptyset?$  No piece can be assigned to A.

Letters ST are ambiguous, so letters AR are unique (unambiguous).  
 In a four letter rebus, there is a maximum of two ambiguous letters.

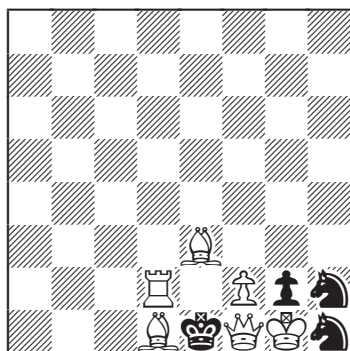
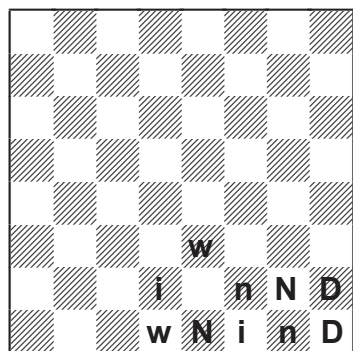
*continued next page*

**MA-2 "Stars" continued**

R/g1 ≠ ♖ On 1st rank.  
 R/h2 ≠ ♖ Impossible multiple checks.  
 One king is in check along a diagonal.  
 R = (♔♕) Check (g1).  
 T/b8 ≠ ♖♗ Both kings in check.  
 T/b8 ≠ ♖ On 8th rank.  
**T/b8 = ♗**  
**R = ♖** Double check (g1 h2).  
 last move **1...g2-g1=Q#** Double check and mate.  
 caps = white Promotion on 1st rank.  
**T/a6 = ♖** If T/a6 = ♖ Both kings in check.  
**A = ♖**



**MA-3 "Wind"**



(6 + 4)

**N/e1/g1 = ♖** Upper/lowercase letters that are not adjacent.  
 One king is in check along the 1st rank. One of the letters WID is a queen or a rook (W/d1, I/f1, D/h1).  
 D/h1 ≠ ♖♗ Impossible check.  
 So the king on e1 is in check from d1 or f1.  
 Two N's are not kings. They must be the same type of piece.  
 N/f2 ≠ ♖♗ Impossible double check.  
 N/g2 ≠ ♖♗ Both kings in check.  
 N = (♗♘)

**N = ♖**  
 If N = ♗  
 D/h1 ≠ ♖ On 1st rank.  
 D/h1 = ♗  
 D/h2 ≠ ♖♗ Both kings in check.  
 D/h2 = ♖ If D/h2 = ♖  
 W1 = (♖♗)? Both on 1st rank.  
 D/h2 = ♖  
 W1 = (♖♗)? Triple check.  
 W1 = ∅?  
 caps = black Impossible double check with black pawn on f2.  
 I/d2 ≠ ♖♗ Impossible double check.  
 I/d2 = ♗ If I/d2 = ♗  
 D/h1 = ♗  
 D/h2 ≠ ♗ Both kings in check.  
 D/h2 = ♖  
 W = ♖? Impossible double check (d1 e3).  
 No white promotion on 1st rank.

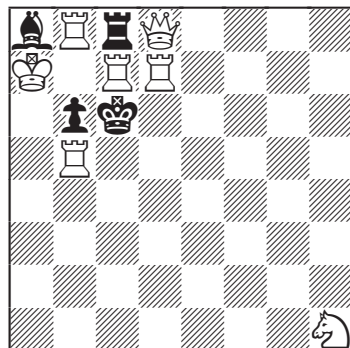
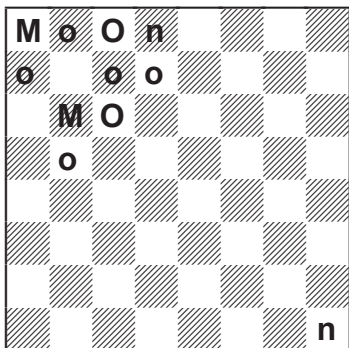
**I/d2 = ♖**  
 I/f1 ≠ ♖ Impossible check. No white promotion on 1st rank.  
 Letters NI are ambiguous, so letters WD are unique.  
 D/h2 ≠ ♖♗ Both kings in check.  
**D = ♗**  
 W ≠ ♖ Impossible double check (d1 e3).  
 No white promotion on 1st rank.  
**W = ♗**  
**I/f1 = ♖**  
 last move **1.Q>f1#**



For those who may be interested, an index of our published rebuses from 2016-2020 is given in column 188 of *The Puzzling Side of Chess*. Current count: 147



MA-4 "Moon"



(7 + 4)

**O = ♔** Letter with uppercase and lowercase.  
One king is on c6 or c8. The only uppercase O's.

**O/c6 = ♔** If O/c8 = K  
The other king is on a7 or b5. Non-adjacent O's.  
There are five O's that are not king.

O ≠ ♙ On 8th rank (b8).  
O ≠ ♚♙ Impossible double check (b8 c7).  
O ≠ ♜ If O = ♞ Check (d7).  
O/b5 ≠ ♔ Both kings in check (O/c6).  
O/a7 = ♔  
M/a8 ≠ ♙ On 8th rank.  
M/a8 ≠ ♚♙ Both kings in check.  
M/a8 = ♞  
N/d8 ≠ ♚♙ Impossible double check.  
N/d8 = ∅? No piece can be assigned to N/d8.

O ≠ ♞ If O = ♞  
O/a7 ≠ ♞ Impossible check.  
O/a7 = ♔ Check (O/c6).  
M/a8 ≠ ♚♙ Impossible double check.  
M/a8 = ♞  
N/d8 ≠ ♚♙ Impossible double check.  
N/d8 = ∅? No piece can be assigned to N/d8.

O = ∅?

**O/c6 = ♔**

The other king is on a7 or b8. Non-adjacent O's.  
There are five O's that are not king.

O ≠ ♙ On 8th rank (c8).  
O ≠ ♚♙ Impossible double check (b5 d7).  
O ≠ ♞ If O = ♞  
O/a7 ≠ ♔ Both kings in check (b8 c8).  
O/b8 ≠ ♔ Impossible check (a7).  
♔ = ∅?

**O = ♞**

Check (c7).

O/b8 ≠ ♔ Both kings in check (c7 c8).

**O/a7 = ♔**

N/h1 ≠ ♙ On 1st rank.

N/h1 ≠ ♚♙ Impossible double check (c7 h1).

**N/h1 = ♞**

M/a8 ≠ ♚♙ Both kings in check (a8 c7).

**M/a8 = ♞**

M/b6 ≠ ♚♙ Both kings in check (b6 c7).

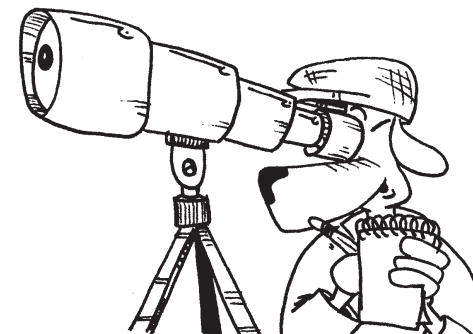
**M/b6 = ♙**

caps = black Impossible double check with white pawn on b6.

N/d8 ≠ ♞ Impossible double check (c7 d8).

**N/d8 = ♔**

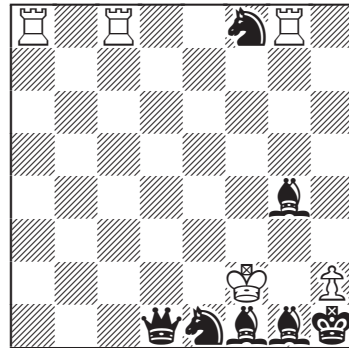
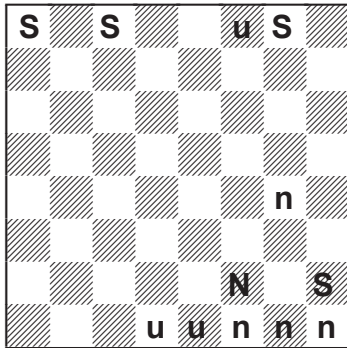
last move **1.Rb7>c7+**



*We all shine on,  
Like the moon and the stars and the sun.  
We all shine on.*

John Lennon (*Instant Karma*)

MA-5 "Sun"



(5 + 7)

N = ♔ Letter with uppercase and lowercase.

N/f2 = ♔ The only uppercase N.  
The other king is on g4 or h1. Non-adjacent N's.  
There are three N's that are not king.

One king is in check on a diagonal, regardless of which letter (g4 or h1) is the second king. Letters S/a8/c8, U/e1, N/g1 are not pawns (1st or 8th rank). One of them must be queen or bishop. To avoid an impossible multiple check, the other two are rook and knight.

N/f1 ≠ ♙ On 1st rank.

Nf1 ≠ ♔♖ Impossible multiple checks.

N = (♙♘) The king on f2 is in check by N (♙g1 or ♘g4/♘h1).

U ≠ ♙ On 1st and 8th rank.

U/f8 ≠ ♔♖ Impossible double check.

U/f8 = (♙♘)

S ≠ ♙♘ U/f8 and N/f1 = (♙♘)

S = (♔♖♗)

S/a8 or S/c8 = ♖

If N/h1 = ♔, then S/a8 ≠ ♔ Both kings in check. So S/a8 = ♖.

If N/g4 = ♔, then S/c8 ≠ ♔ Both kings in check. So S/c8 = ♖.

U/e1 ≠ ♔♗ Impossible double check.

U/e1 = ♘

N/f1/g1 = ♗ Check (g1).

last move 1...g2-g1=B+

caps = white Promotion on 1st rank.

U/f8 = ♘

U/d1 ≠ ♘ Impossible double check.

U/d1 = ♔ Only available piece remaining.

S/a8/c8/g8 = ♖

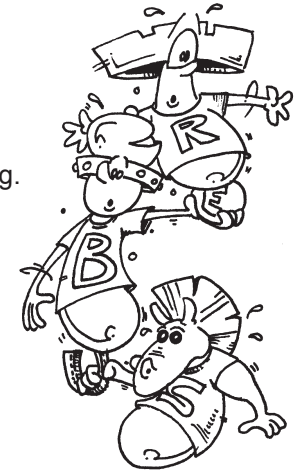
N/g4 ≠ ♔ Both kings in check (g1 g8).

N/h1 = ♔

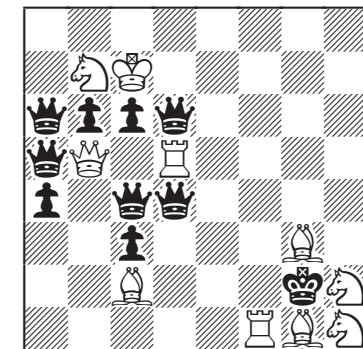
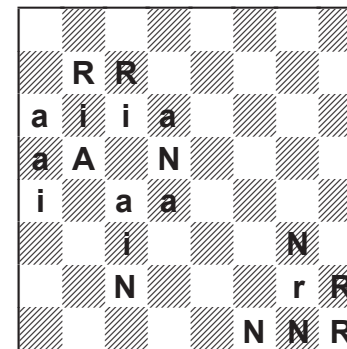
N/g4 = ♗

S/h2 ≠ ♖ Both kings in check (g1 h2).

S/h2 = ♗



MA-6 "Rain"



(10 + 10)

♔ = (RA) Letters with uppercase and lowercase.

A ≠ ♔ If A = ♔, then A/b5 = ♔. The only uppercase A.

The other king is on d4 or d6. Non-adjacent A's.

Four A's are not kings. They are all the same type of piece.

A (a5) ≠ ♔♖ Impossible check.

A (a6) ≠ ♗ Impossible check.

A ≠ ♘ Next page.

MA-6 "Rain" continued

A ≠ ♘

If A = ♘ Check (d4 or d6).

If letter I is not ambiguous.

I ≠ ♖ Impossible double check, regardless of colour assignment. Check (a4 or c6).

I ≠ ♗♘ Impossible double check (b6).

I ≠ ♙ Triple check.

I = ∅? No piece can be assigned to letter I.

If letter I is ambiguous, then N is unique.

With four letters, only two can be ambiguous (AI).

N ≠ ♖ On 1st rank.

N ≠ ♗♘ Both kings in check (d5), regardless of which letter is the second king (d4 d6).

N ≠ ♙ Both kings in check (g1 or g3).

N = ∅? No piece can be assigned to letter N.

A ≠ ♖

If A = ♖ Check (a6 or c4).

If letter I is not ambiguous.

I ≠ ♗♘ Impossible double check (b6).

I ≠ ♙ Triple check.

I ≠ ♘ Impossible double check (c3).

I = ∅? No piece can be assigned to letter I.

If I am ambiguous, then N and R are unique.

N ≠ ♗♘ Both kings in check (d5).

N ≠ ♙ Both kings in check (g1 or g3).

N ≠ ♘ If N = ♘, then A/d6 = ♙. Otherwise both kings in check (c2).

R ≠ ♗♘ Both kings in check (c7).

R = ♖

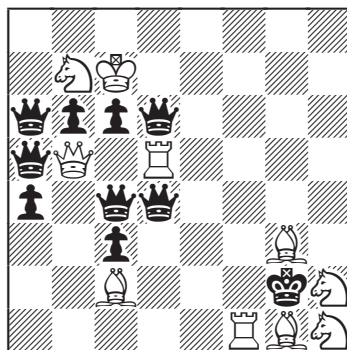
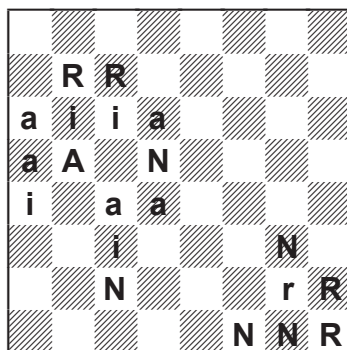
I/a4/c6 ≠ ♗♘ Both kings in check.

I/a4/c6 = ∅?

A = ∅? No piece can be assigned to the non-king letter A's.

R = ♖

R/g2 = ♖ The other king is on b7 or c7. Non-adjacent R's.



Three R's are not kings.

R ≠ ♖ On 1st rank.

R ≠ ♗♘ Impossible check (h1).

R = (♖♘)

N is ambiguous.

If N is unique.

N ≠ ♖ On 1st rank.

N ≠ ♗♘ Impossible double check (g1 g3).

N ≠ ♙ Impossible double check (d5 f1).

N = ♘

R = ♖ Check (h2).

AI = (♗♘♖)? Both kings in check.

A or I is a queen or bishop, giving check from the 6th rank, regardless of which R (b7 c7) is the second king.

RN are ambiguous, so AI are unique.

R/h2 = ♘ If R/h2 = ♖ Check.

N/f1 ≠ ♖ On 1st rank.

N/f1 ≠ ♗♘ Impossible double check.

N/f1 = ♘

AI = (♗♘♖)? Both kings in check, regardless of piece assignment.

There are 4 letters. Two of them (RN) are ambiguous. So all six types of pieces are on the board.

N ≠ ♖

If any N = ♖ Check.

N ≠ ♖ On 1st rank (f1 or g1).

Assignment of ♗♘♙ to other N's results in an impossible double check.

I ≠ ♖

Impossible double check (b6 c6) regardless of king assignment (b7 c7).

A = ♖

Somebody must be a queen. Check (a6 or d6).

R/c7 = ♖

R/b7 ≠ ♖ Impossible check by queen (a6). No last move.

I ≠ ♖

Impossible double check (c6 d6).

I ≠ ♙

Impossible double check (b6 d6).

I = ♖

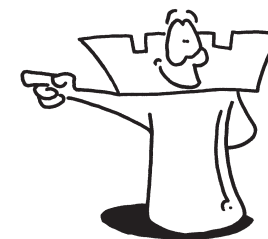
caps = white Impossible double check with white pawn on b6.

last move 1...Q>d6+

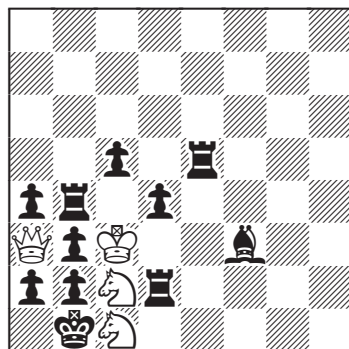
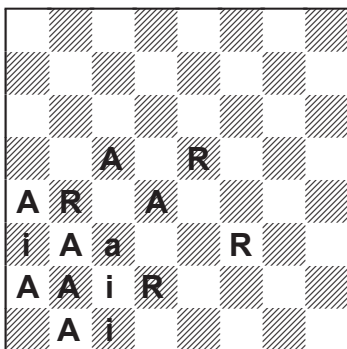
Rook and bishop are assigned to N to avoid checks.

N/c2/g1/g3 = ♙

N/d5/f1 = ♖



MA-7 "Air"



(4 + 11)

**A = ♔** Letter with uppercase and lowercase.

**A/c3 = ♔** The only uppercase A.

The other king is on a2, a4, b1, or c5. Non-adjacent A's. There are six A's that are not king.

**A ≠ ♖♗** Impossible double check (b2 d4).

**A ≠ ♖** Impossible check (b3).

**A ≠ ♗** Impossible check (a2 or b1).

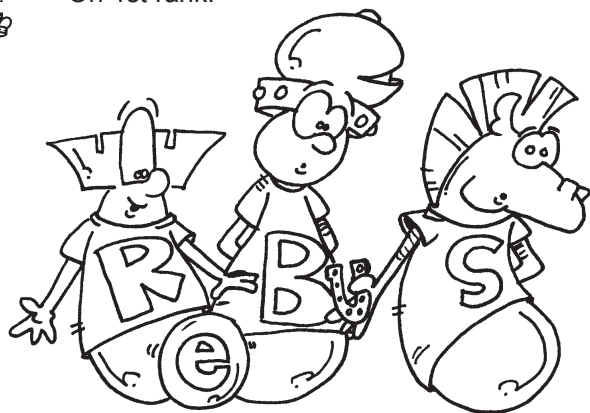
**A = ♗** Check (b2 or d4).

caps = black Impossible check with white pawn on b2.

last move **1...d5-d4+** Check.

**A/b1 ≠ ♗** On 1st rank.

**A/b1 = ♔**



**l/c1 ≠ ♔♖** Both kings in check (c1 d4).

**l/c1 ≠ ♗**

If **l/c1 = ♗**

**R/f3 ≠ ♔♗** Impossible double check.

**R/f3 = ♗**

**l/c2 ≠ ♔♗** Both kings in check.

**l/c2 = ♖**

**l/a3 = (♖♗)**

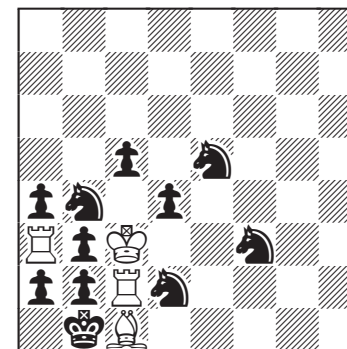
**R/b4/d2/f3 ≠ ♖**

**R/b4/d2/f3 = ♗**

**R/e5 ≠ ♔** If **R/e5 = ♔**

White was already in check before 1...d4+.

**R/e5 = ♗** See diagram.



try **l = ♖♗**

**Retrostalemate.** White had no legal move on the previous turn before 1...d5-d4+. Same situation if **l/a3 = ♗**.

**l/c1 = ♗**

**R/b4/d2 ≠ ♔♗** Impossible double check.

**R/b4/d2 = ♖**

**R/f3 ≠ ♔♗** Impossible double check.

**R/f3 = ♗**

**R/e5 ≠ ♗** If **R/e5 = ♗**

White was already in check before 1...d4+.

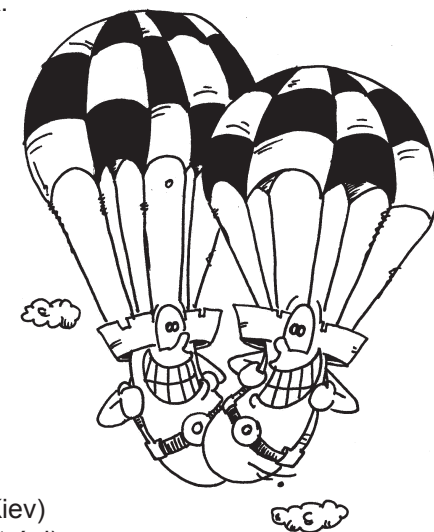
**R/e5 = ♖**

**l/a3 ≠ ♗** Both kings in check.

**l/a3 = ♔**

**l/c2 ≠ ♔** Both kings in check.

**l/c2 = ♗**



We hope you enjoyed the puzzles.

Jeff Coakley P.E.I., Canada

Andrey Frolik Kiev, Ukraine

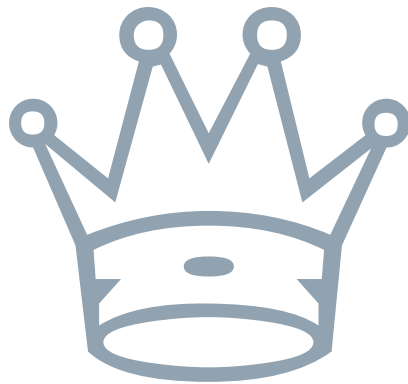
drawing (ambiguity) Nina Omelchuk (Kiev)

other drawings Antoine Duff (Montréal)

# Series-mover Artists: Michel Caillaud

by Arno Tüngler

"The quality of his problems never disappoints ..."  
– chesscomposers.blogspot.com



Michel Caillaud, 2009  
(Photo: Vito Rallo, Image processing: Cornel Pacurar)

# ARTICLES

Arno Tüngler

Series-mover Artists: Michel Caillaud

One of the greatest living artists of chess composition, Michel Caillaud, has a very distinct taste for the appealing in our art. If you see a problem with his name over the diagram, you can be sure that it deserves to be solved. If you like solving, please give it a try, all are really solvable if you analyze the possibilities and take a logical approach. The result will be really satisfying...

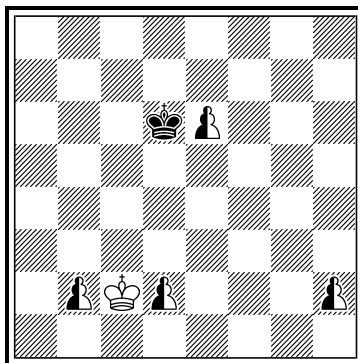
The first three are again the beloved AUW promotion task (all four promotions), Michel has hundreds of these! **MC-1** with neutral pawns has a really subtle solution, and a hard to spot finish, **MC-2** is "noiseless" until the surprising final white promotion, and **MC-3** makes good use of the alphabetic chess condition.

## MC-1

Michel Caillaud

feenschach 1990

3<sup>rd</sup> Prize



ser-s# 13 C+ (1+1+4)

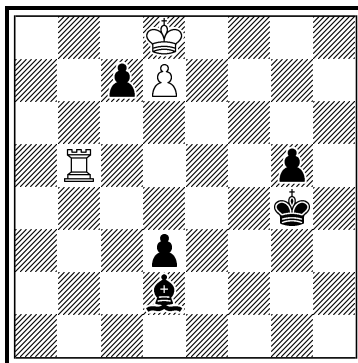
Circe

## MC-2

Michel Caillaud

Problemkiste, 23<sup>rd</sup> TT 2003

1<sup>st</sup> Prize



ser-h= 27

C- (3+5)

**MC-4** features a favourite variant of our artist – consequent series-movers. I remember a lecture he delivered about these at an Andernach meeting in the early 80's of the last century, and Hans Gruber and I rushing to compose something after his enthusiastic advertisement... In a consequent series-mover, any intermediate position must be legal with the appropriate side to move. Our relative simple example (Michel has dozens of them, most of which are quite complex) shows three consecutive castlings by black. The condition allows for that, as every time the black king is on e8 and a black rook on a8 or h8, the position being viewed afresh, black can castle as long as it is acceptable by the orthodox rules.

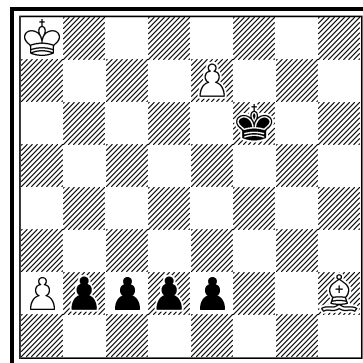
It is marvellous how black brings, step by step, his pieces on the c-column to the bottom of the board in **MC-5**. And finally, please see how ingenious the author uses the possibility of one-sided paralysis by grasshoppers with the fantastic doubled round-trip of the white bishop. Michel continues to impress with ever new ideas in the fairy field, so we hope that you will be able to enjoy many more of his artful creations.

# ARTICLES



Michel Caillaud  
(Photo courtesy of JuliasFairies.com)

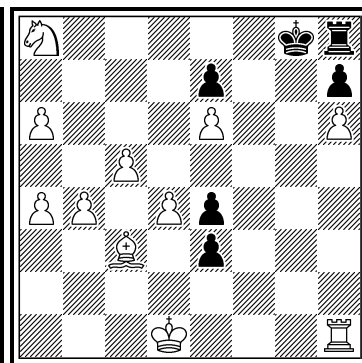
**MC-3**  
Michel Caillaud  
Problemesis 2003  
1<sup>st</sup> Prize



ser-h# 12  
ABC

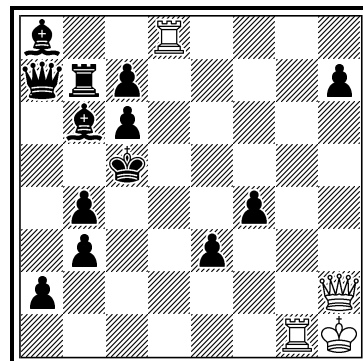
C+ (4+5) ser-hc# 22

**MC-4**  
Michel Caillaud  
Phénix 1997  
2<sup>nd</sup> Prize



C+ (11+6)

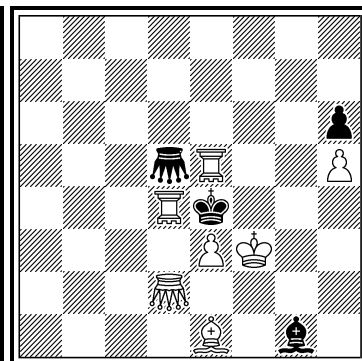
**MC-5**  
Michel Caillaud  
The Problemist Supplement  
2015  
dedicated to J. Morse, J. Rice & 3<sup>rd</sup> Prize  
G. Sphicas



ser-h= 22

C+ (4+13)

**MC-6**  
Michel Caillaud  
Andernach 1986 (v)  
dedicated to J.M. Loustau



ser-s# 19

C+ (7+4)

Madras Rex Inclusiv  
♟♞ = Grasshopper  
♖ = Rookhopper

**Solutions:**

**MC-1:** 1.Kc2×b2[+nPb7] 2.Kb2-a3 3.b7-b8=nR  
5.nTh8×h2[+nPh7] 6.h7-h8=nB 8.Bc3×d2[+nPd7]  
9.d7-d8=nS 10.Sd8×e6[+nPe7] 11.e7-e8=nQ 12.nQe8-b5  
13.nTh2×d2[+nBf8]+ Kd6×e6[+nSb1] #

**MC-2:** 1.Kg4-f4 5.g2-g1=Q 6.Qg1-b6 7.Bd2-e3 9.d2-d1=S 11.Sc3-d5  
16.Kb7-b8 17.Qb6-b7 22.c2-c1=R 24.Ra1-a8 25.Be3-a7 26.Sd5-b6  
27.Qb7-c8+ d7×c8=B =

**MC-3:** 1.b2-b1=B 2.Bb1×a2 3.Ba2-g8 4.c2-c1=R 5.Rc1-h1 6.d2-d1=Q  
7.Qd1-g1 8.e2-e1=S 9.Se1-g2 10.Kf6-e6 12.Kd7-c8  
e7-e8=Q #

**MC-4:** 1.Kg8-f8 2.Kf8-e8 3.0-0 4.Rf8×a8 6.Kf8-e8 7.0-0-0 12.Kc4-d3  
13.Rd8×d4 15.Rd8-h8 21.Kd8-e8 22.0-0 Tg1 #

**MC-5:** 1.Kc5-c4 2.c6-c5 3.c5-c4 5.Rg7-g2 7.Qg7-a1 8.Kc4-c3  
9.c5-c4 10.c6-c5 12.Be4-b1 13.Rg2-b2 14.e3-e2 15.Kc3-c2 16.c4-c3  
17.c5-c4 19.Bf2-e1 20.Kc2-c1 21.c3-c2 22.c4-c3 Qh2-h6 =

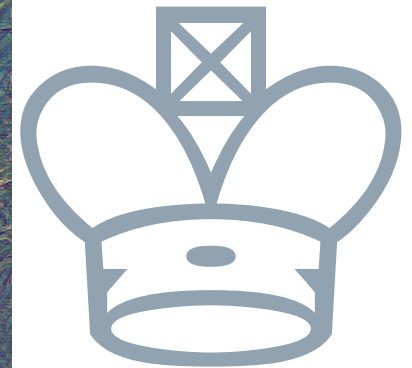
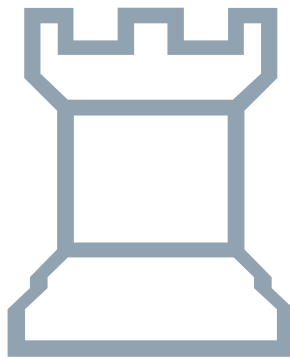
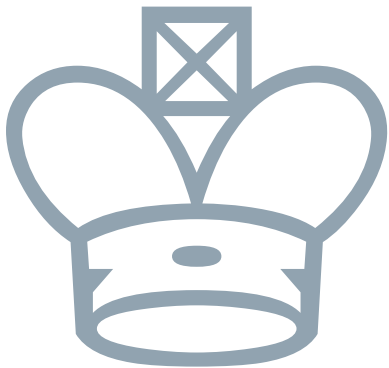
**MC-6:** 1.Be1-h4 2.Bh4-e7 3.Be7-b4 4.RGe5-c5 5.GGd2-a5! 6.Bb4-e1  
7.Be1-g3 8.Bg3-c7 9.RGd4-d6 10.Ga5-d8 11.Bc7-a5 12.Ba5-c3  
13.Bc3-f6 14.RGc5-e5 15.Gd8-g5 16.Bf6-d8 17.Bd8-a5 18.Ba5-e1  
19.Be1-f2 h×g5 #

Arno Tüngler  
Bishkek, June 22<sup>nd</sup>, 2020

# Record Breakers IX

by Arno Tüngler

"The world is moving so fast these days  
that the man who says it can't be done is generally  
interrupted by someone doing it."  
- Elbert Hubbard



Record Breaking Mandala  
(Drawing by Corina Cristescu, 2019)

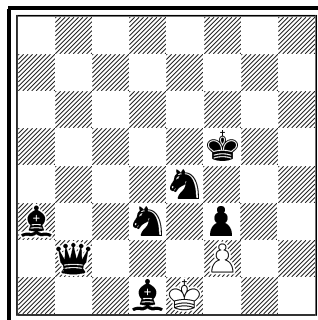


# ARTICLES

After the many new Circe achievements in the last issue we can already present a number of new records, some with significant increases in move length. Of those **RB-63** has only one real Circe effect in comparison with the orthodox task with the same number of units and the same authors. This adds one move and fills an empty spot in the table. Similarly, **RB-65** has the same diagram position (and authors) as the task with 11 units in the ser-+ category.

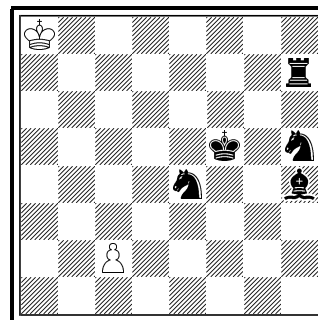
Jean-Christian Galli was especially inspired by the results of TT9 and came up with quite a number of new records. Some of his ideas were further enhanced by cooperation with me, and so we are happy to have a full 7 new tasks in the ser-h00/0 category. Especially satisfying is that we could add 15 moves to the overall record with promoted force!

**RB-63**  
Cornel Pacurar  
Arno Tüngler  
Original



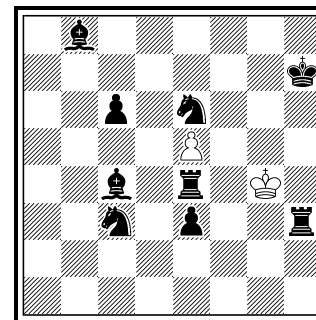
ser-+ 56 C+ (2+7)  
Circe

**RB-64**  
Jean-Christian Galli  
Original



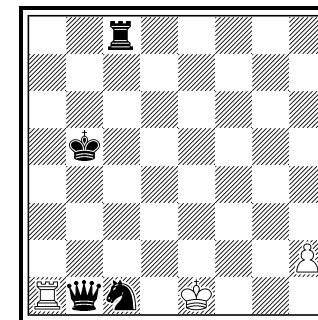
ser-F 40 C+ (2+5)  
Circe

**RB-65**  
Paul Răican  
Arno Tüngler  
Original



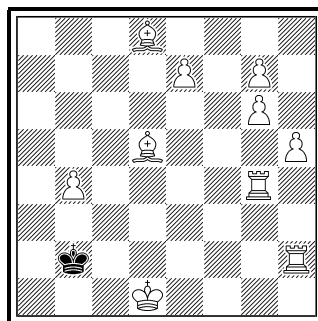
ser-F 77 C+ (2+9)  
Circe

**RB-66**  
Jean-Christian Galli  
Original



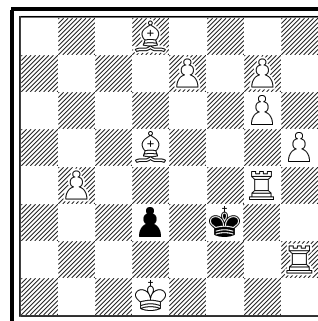
ser-00/0 17 C+ (3+4)  
Circe

**RB-67**  
Jean-Christian Galli  
Arno Tüngler  
Original



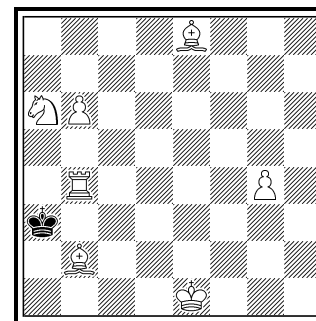
ser-hZh5 90 C+ (10+1)  
Circe

**RB-68**  
Jean-Christian Galli  
Arno Tüngler  
Original



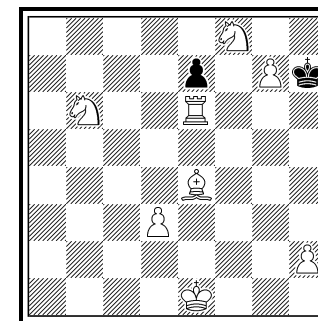
ser-hZh5 95 C+ (10+2)  
Circe

**RB-69**  
Jean-Christian Galli  
Original



ser-h00/0 49 C+ (7+1)  
Circe

**RB-70**  
Jean-Christian Galli  
Arno Tüngler  
Original



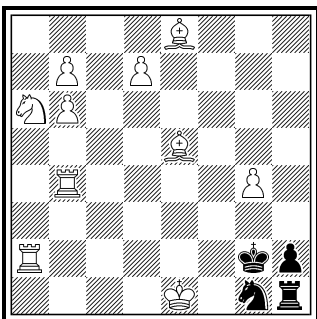
ser-h00/0 60 C+ (8+2)  
Circe

# ARTICLES

As you see in the updated record table (again with clickable links to the already published problems in *Die Schwalbe's* Problem Database PDB) there are still a lot of empty spots. Please feel free to fill those and to find new record breakers for publication in the next issue of CPB!

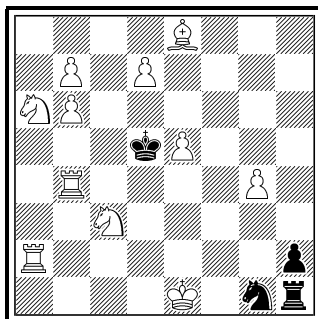
Arno Tüngler  
Selters, June 15<sup>th</sup>, 2020

**RB-71**  
Jean-Christian Galli  
Arno Tüngler  
Original



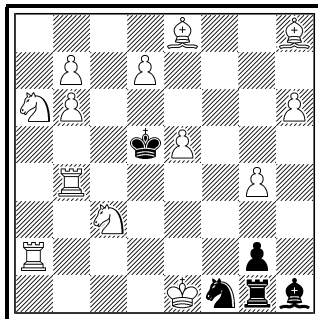
ser-h00/0 84 C+ (10+4)  
Circe

**RB-72**  
Jean-Christian Galli  
Arno Tüngler  
Original



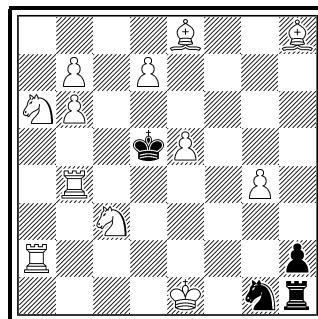
ser-h00/0 90 C+ (11+4)  
Circe

**RB-74**  
Jean-Christian Galli  
Arno Tüngler  
Original



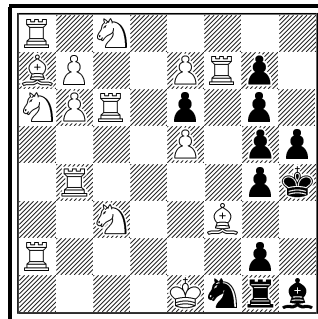
ser-h00/0 98 C+ (13+5)  
Circe

**RB-73**  
Jean-Christian Galli  
Arno Tüngler  
Original



ser-h00/0 96 C+ (12+4)  
Circe

**RB-75**  
Jean-Christian Galli  
Arno Tüngler  
Original



ser-h00/0 117 C+ (15+11)  
Circe

**Solutions:**

**RB-63:** 1.Ke1-f1 16.Kc4×d3[Sg8] 23.Kf7×g8 33.Ke1×d1[Bc8]  
53.Ke3×f3[Pf7] 54.Kf3-e3 55.f2-f3 56.f3×e4[Sg8] +

**RB-64:** 1.c2-c4 4.c6-c7 13.Kh3×h4[Bf8] 25.Ke8×f8 27.Kg8×h7[Ra8]  
29.Kh6×h5[Sg8] 38.Kc6-d7 39.c7-c8=Q 40.Qc2 F

**RB-65:** 1.Kg4-f5 10.Kb4×c3 20.Kf5×e4(Ra8) 23.Kg4×h3 31.Kb7×a8  
39.Ke4×e3(Pe7) 51.Kc8×b8(Bf8) 62.Kc3×c4(Bc8) 69.Kb8×c8  
71.Kd7×e6(Sg8) 72.Ke6-f5 75.e7-e8=Q 76.Qe8×c6(Pc7) 77.Qc6-  
b7 F

**RB-66:** 1.h2-h4 5.h7-h8=S 8.Se7×c8[Ra8] 12.Sd2×b1[Qd8]  
15.Sb3×c1[Sb8] 16.Sc1-d3 17.0-0

**RB-67:** 1.Kb2-a3 12.Kf6×g7[Pg2] 30.Kg1×h2[Ra1] 37.Kb2×a1  
52.Kh6×h5[Ph2] 71.Kg1×h2 90.Kh5×g4 [Rh1] Rh1-h5 Z

**RB-68:** 1.Kf3-e3 2.d3-d2 17.Kf6×g7[Pg2] 35.Kg1×h2[Ra1] 42.Kb2×a1  
57.Kh6×h5[Ph2] 78.Kg1×h2 95.Kh5×g4 [Rh1] Rh1-h5 Z

**RB-69:** 1.Ka3-a2 18.Kb7×a6[Sb1] 34.Kc2×b1 49.Ka5×b4[Ra1]  
0-0-0

**RB-70:** 1.Kh7-g8 16.Kh3×h2 30.Kf7×g7[Bg2] 31.Kg7×f8[Sg1]  
45.Kh2×g1 60.Kf7×e6[Rh1] 0-0

**RB-71:** 1.Kg2-h3 12.Kc6×b7[Pb2] 30.Kb1×a2 49.Kb7×a6[Sb1]  
67.Kc2×b1 84.Kc5×b4[Ra1] 0-0-0

**RB-72:** 1.Kd5-e6 12.Kd3×c3 26.Kc6×b7[Pb2] 42.Kb1×a2  
59.Kb7×a6[Sb1] 75.Kc2×b1 90.Kc5×b4[Ra1] 0-0-0

**RB-73:** 1.Kd5-e6 13.Kd3×c3 28.Kc6×b7[Pb2] 45.Kb1×a2  
63.Kb7×a6[Sb1] 80.Kc2×b1 96.Kc5×b4[Ra1] 0-0-0

**RB-74:** 1.Kd5-e6 6.Kh7×h6[Ph2] 10.K×h2 15.Kd3×c3 30.Kc6×b7[Pb2]  
47.Kb1×a2 65.Kb7×a6[Sb1] 82.Kc2×b1 98.Kc5×b4[Ra1] 0-0-0

**RB-75:** 1.Kh4-g3 3.h4-h3 9.Kg8×f7 16.Kg3×f3 26.Kd7×c6 39.Kd3×c3  
53.Kc6×b7[Pb2] 69.Kb1×a2 86.Kb7×a6[Sb1] 102.Kc2×b1 109.Kh4-  
h5 110.g4-g3 111.g5-g4 114.Kf5×e5[Pe2] 117.Kc5×b4[Ra1] 0-0-0

# ARTICLES

Circe Series: Table of Records as of June 29<sup>th</sup>, 2020 – with PDB links



In the table of records:

- \* King in check in the diagram position
- Record added to PDB since CPB17
- New record published in CPB18
- 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*	56*		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	40	52	68	73*	77	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	17	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	90*	95*	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*	49*	57	60*	72	74	77	84*	90*	96*		98*													117		

# RECENTLY HONOURED CANADIAN COMPOSITIONS

Here's a new batch of compositions that have been awarded recently. Our last collection was in *Bulletin* 16, June 2019.

## Featuring:

- Jeff Coakley – Prince Edward Island (1)
- François Labelle – Montréal (9)
- Thierry Le Gleuher – Montréal (1)
- Alexandre Leroux – Montréal (1)
- Charles Ouellet – Montréal (7)
- Cornel Pacurar – Toronto (6)
- Adrian Storisteanu – Toronto (1)

## Guest stars:

Vlaicu Crişan, Andrey Frolkin, Robert Lincoln, Paul Răican.

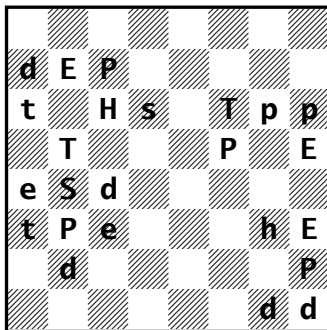
## C202

Andrey Frolkin,  
Jeff Coakley

“The Depths”

*The Problemist* 2017-2018 (non-PGs)

2nd Commendation



rebus, last 9 single moves?

*Rebus:* determine the position. Each letter represents a different type of piece, uppercase being one colour, lowercase the other.

## C202 (Andrey Frolkin, Jeff Coakley):

Very unusual with careful placement of each unit. Even when the letters have been logically allocated, the 9-move sequence including two en passant uncaptures is quite spectacular, and the proof of legality – even with no further captures – is no easy matter (I don't know Pro-passer theory, so cannot tell whether it would have aided the proof). (Judge Cedric Lytton)

Here's the authors' step-by-step solution.

♔ = (S,H) The only two letters with one occurrence in uppercase and one in lowercase.

If S = ♔

T ≠ ♔ (a3+, f6+) Both kings in check.

T ≠ ♞ (a6+, b5+) Both kings in check.

T ≠ ♜ (a3+?) Impossible check.

T ≠ ♞

If T = ♞, then ♜d6 is in check from T (f6+).

D ≠ ♔ (c4+) Both kings in check.

E ≠ ♔ (a4+, c3+) Both kings in check and impossible double check.

P ≠ ♔ (c7+) Impossible double check.

H ≠ ♔ (c6+) Impossible double check.

♔ = ♚? No letter can be queen. Hence T ≠ ♞

T ≠ ♞

If T = ♞

E ≠ ♔ (a4+, c3+) Impossible double check.

E = (♞♜♞)

One king (b4 or d6) is in check by E (♞a4+, ♜c3+, or ♞b7+).

♔ = (D,H,P)

One king (b4 or d6) is in check by a queen (c4+, c6+, or c7+).

Either both kings are in check or there is a double check. There is no assignment of pieces that yields a legal double check. Hence T ≠ ♞

T = ♚? No piece can be assigned to letter T.

S ≠ ♔

✓ H = ♔

D ≠ ♞ Ds on 1st rank.

D = (♔♞♜♞)

♔c6 is in check from D (♞a7+ or ♔c4+ or ♔h1+).

E ≠ ♔ (h3+) Both kings in check.

P ≠ ♔ (h2+) Both kings in check.

T ≠ ♔ (a6+) Impossible double check.

S ≠ ♔ (d6+) Impossible double check.

✓ D = ♔ The other letters cannot be queen.

✓ H = ♔

D = ♔ ♔c6 is in double check (♔c4+ ♔h1+).

Last move: -1.c5xd6.e.p.++. Only way to explain the double check.

✓ S = ♞ In order to capture *en passant* on d6.

✓ H = ♔ h = ♔ Uppercase = Black. ♞ d6 must be white.

EPT = (♞♜♞)

E ≠ ♞ (h3+) Both kings in check.

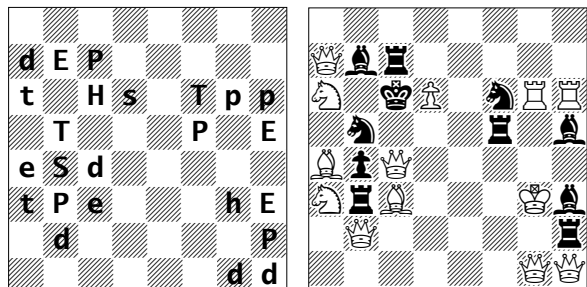
E ≠ ♞ (h5+) Both kings in check.

✓ E = ♞

P ≠ ♞ (f5+) Both kings in check.

✓ P = ♞

✓ T = ♞.



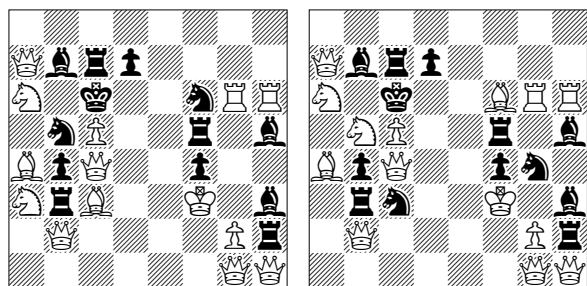
13+11

Last moves

- 1.c5xd6.e.p.++ d7-d5
- 2.Kf3xPg3+ f4xg3.e.p.++
- 3.g2-g4

A second *en passant* uncapture is the only way a double check from f5 and h5 could occur when the white king was on f3.

- 3... Sg4-f6+
- 4.Bf6-c3+ Sc3-b5+
- 5.Sb5-a3+



5 moves ago 14+13 9 moves ago 14+13

Retroplay

All missing pieces are accounted for by two *en passant* captures and eight promotions (four white queens, two black rooks, two black light-square bishops). Therefore the discovered checks -3...Sg4-f6+, -4.Bf6-c3+, -Sc3-b5+, and -5.Sb5-a3+ cannot be captures.

*Pro-passer theory* can be applied to this position five moves ago to prove that the material balance is closed. There are 5 passed pawns on the board (two white, three black) plus 8 promoted pieces, making a total of 13 "pro-passers".

There are five missing pieces: 3 pawns (two white, one black) and 2 officers (black queen and dark-square bishop). The capture of a pawn can create 3 pro-passers, the capture of an officer can create 2 pro-passers:

$$(3 \times 3) + (2 \times 2) = 13 \text{ pro-passers}$$

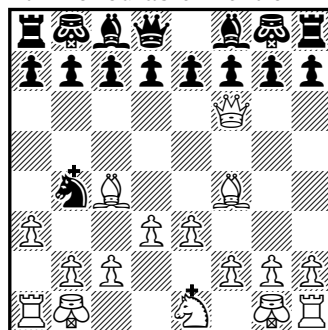
accounting for all the missing pieces.

For more on the pro-passer theory, see the authors' article "Rebusland" in column 188 of *The Puzzling Side of Chess* (coakleychess.com > PUZZLING SIDE > ARCHIVES).

### C203

François Labelle

Saint-Germain-au-Mont-d'Or  
2019 (retros)  
4th Honourable Mention

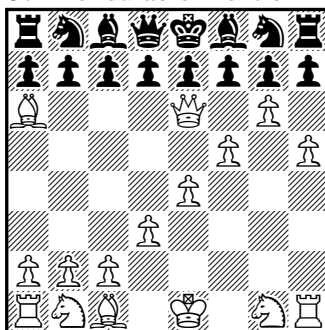


PG 9.5  
knightmate

### C204

François Labelle

Murfatlar TT, Vilnius 2019  
5th Honourable Mention



PG 14.5  
duelist, no capture

### C203 (François Labelle):

1.e3 rSd6 2.Bc4 rSf5 3.d3 rSh4 4.Bd2 rSg6 5.Bb4 rSe5 6.Bd6+ rSc6 7.Qf3+ rSa5 8.Qf6 rSc6 9.Bf4+ rSb4 10.a3#.

Longueur maximum théorique pour une PJ exacte en Knightmate sans prise où un camp ne joue que son Cavalier. Le mat est un bonus. (Tourney award)

RIFACE 2019, Saint-Germain-au-Mont-d'Or : Le tournoi rétro demandait un problème d'analyse rétrograde ou une partie justificative utilisant la condition *Knightmate* (inventée par Bruce Zimov en

1972) dont la définition est la suivante – *les Rois sont remplacés par des Cavaliers royaux* (♔♚) alors que les *Cavaliers sont remplacés par des Rois non royaux* (♙♜). *Les Rois peuvent donc être capturés et la promotion en Roi est possible.* Le jugement s'est fait de manière collective.

### C204 (François Labelle):

1.e3 Sc6 2.e4 Se5 3.f4 Sg4 4.f5 Sf6 5.h4 Sg4 6.h5 Sh6 7.g4 Sf6 8.g5 Sd5 9.g6 Sc3 10.Ba6 Sb5 11.d3 Sd4 12.Qd2 Sc6 13.Qc3 Sb8 14.Qc6 Sg8 15.Qe6.

Swapping of knights. There are predecessors that are either capture-free or ending with the initial game array, but for the first time we have both properties. The No Capture condition is used to trap and untrap the duelist knights. Pe2 tempo. (Author)

The tournament asked for duelist proof games with possibly another fairy condition but no fairy pieces.

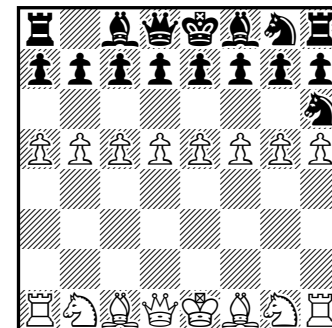
Judge: Paul Răican.

*Duelist chess*: a played unit continues to make all the moves for its side until it has no further legal move. The mate and stalemate are orthodox. *No-capture chess*: captures are illegal, but all other rules, including check, are orthodox.

### C205

François Labelle

Murfatlar TT, Vilnius 2019  
Commendation

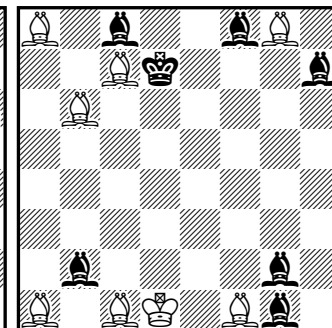


PG 16.5  
duelist

### C206

François Labelle

Quartz TT11, 2018 (retros)  
1st Prize



PG 15.5  
glasgow, mirror circe

### C205 (François Labelle):

1.g3 Sc6 2.g4 Se5 3.g5 Sg6 4.e4 Sf4 5.e5 Se6 6.c4 Sd4 7.c5 Sc6 8.a4 Sa5 9.b4 Sc4 10.b5 Sb6 11.d4 Sc4 12.d5 Sd6 13.f4 Se4 14.f5 Sf6 15.h4 Sg4 16.h5 Sh6 17.a5.

White makes only pawn moves. This problem reminds me of the attempts to make pawn hesitations, *Die Schwalbe* 2008. (Judge Paul Răican)

### C206 (François Labelle):

1.d4 e5 2.dxe5 f6 3.Qxd7[+bPd2=R]+ Kxd7 4.exf6 Rxe2[+wPe7=B]+ 5.Kd1 Rxf2[+wPf7=B] 6.Bxd8 Rxc2 7.Bxc7 Rxc2 8.Bxb8 Rxc2[+wPc7=B] 9.fxc7[+bPg2=B] b6 10.Bxh8 Rxb2[+wPb7=B] 11.Bxa8 Rxa2 12.Rxh7[+bPh2=B] Rxa1 13.Bxa1 Bxc1 14.Bxa7[+bPa2=B] Bxb1 15.Bxc8+ Bxc7 16.Ba7xb6 [+bPb2=B].

The additional fairy condition involved here is far from far-fetched, because it uses the coincidence of the pawn's base rank with the opponent's promotion rank induced by Glasgow Chess, creating a perfect horizontal symmetry of pawn's departure and arrival squares, for even more acceleration.\* With three more bishops in the final position compared to PDB/P1000438, the result achieved in this proof game would already be prize-worthy, but with the unparalleled actuality of an otherwise empty board (apart from the Ks, of course!) it is nothing less than sensational.

I still cannot believe that the high-flyer of this event is sound, but given the fact that no piece may vanish if the corresponding rebirth square is empty, the miracle might as well be real, and I sincerely hope it is! (Judge Manfred Rittirsch)

\* The award introduction says: The stipulated fairy condition does not turn everything topsy-turvy: advanced promotion (by one rank) is the only aspect in which it differs from orthodox play. ... [T]he main benefit of this rule modification is the acceleration of pawn excelsiors, and it is no surprise that one saved move per promotion encouraged participants' efforts to push the envelope for multiple settings of the well-

known proof game themes involving promotions.

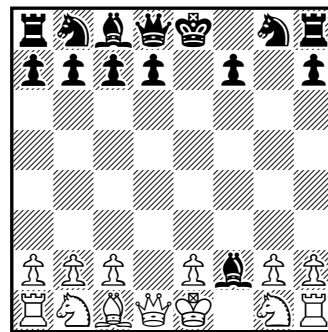
Promotions to bishop to achieve 13 bishops in the final position. One unexpected promotion to rook (Ceriani-Frolkin). The combination Glasgow Chess & Mirror Circe makes it possible to have 2 promotions in the same single move (as shown in move 9). Getting rid of unwanted pieces is not so easy, as the rebirth squares must be occupied. For example, the white move 11.Bxa8 cannot be postponed to move 12 because it would cause the unwanted rebirth [+bRh1]. (Author)

The tourney's deadline was 7/2018. The award was published in *Quartz* 48, 11/2019.

*Glasgow chess*: pawns are promoted on the 7th (white) or 2nd (black) rank, instead of the 8th or 1st. *Mirror circe*: captures are as in Circe, but the captured unit is reborn as if it were of the opposite color (e.g., a wB captured on h1 is reborn on c8).

### C207 François Labelle

*Quartz* TT11, 2018 (retros) 2nd Prize



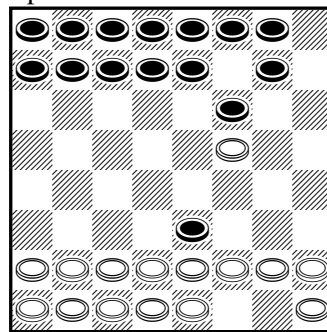
PG 7  
glasgow  
2 solutions

### C207 (François Labelle):

1.d4 g5 2.d5 g4 3.d6 g3 4.dxe7=B gxf2=R 5.Bc5 Rxf1+ 6.Kxf1 Bxc5 7.Ke1 Bf2+; 1.f4 e5 2.f5 e4 3.f6 e3 4.fxc7=Q exd2=S 5.Qf6 Sxf1 6.Qxf1 Bc5 7.Qf2 Bxf2+.

### C208 François Labelle

*Quartz* TT13, 2019 (PGs) Special Prize



SPG 5 & #1  
a) leffie, b) leffie type B  
undefined pieces

After PDB/P1000924 and P1013068, the move count for a Ceriani-Frolkin AUW split among two solutions was depressed to 11.5 moves [Mark Kirtley, *StrateGems* 2016, 2nd Prize], which is still so much higher than the impressive single digit applying here. (Judge Manfred Rittirsch)

### C208 (François Labelle):

a) 1.Sf3 h5 2.e3 h4 3.Sxh4 f6 4.Sf5 Rh3 5.Be2 Rxe3 & 6.Bh5#;  
b) 1.e3 f5 2.Bd3 f4 3.Bxh7 fxe3 4.Bf5 Sf6 5.Se2 Rg8 & 6.Bg6#.

This proof game was the only attempt of the tourney to exploit the difference between the two types of Leffie. It is not possible to show two different proof games ending in the same position, so the author managed to present the idea by using Undefined pieces, a fairy condition which made the object of *Quartz's* 10th TT. Solution a) doesn't work in Leffie type B because 6.Bh5 is an illegal self-check, while solution b) doesn't work in standard Leffie because 6.Bg6 is not check. In spite of the rather orthodox play in both twins, this puzzle will surely satisfy the demands of the most exigent solvers. (Judge Vlaicu Crişan)

The tournament's deadline was 9/2019, the award published in *Quartz* 49, 3/2020.

*Leffie*: moves causing an Eiffel-like paralysis are illegal, and this rule holds right up to the capture of the checked king. *Leffie type B*: moves which don't capture the king are illegal if they cause an Eiffel-like paralysis. *Eiffel*: like Madras, but with paralysis effects shifted: Q → P → S → B → R → Q, so the bishop paralyzes an enemy rook, and so on. A paralyzed unit loses all powers except that of paralyzing.

### C209 (François Labelle):

1.d3 b6 2.Kd2 Bb7 3.Kc3 Qc8 4.Kb4 Sc6#[c6=w] 5.Kb5 a6#[a6=w] 6.Sd8 c6#[c6=w] 7.a7 Ba6#[a6=w] 8.Kc5 Qb8#[b6=w] 9.Bh6 Qd6#[d6=w] 10.Qf6 e5#[f8=w] 11.Kd5 Se7#[e7=w] 12.Kd4 d6#[e5=w].  
9 consecutive checkmates by Black, each time

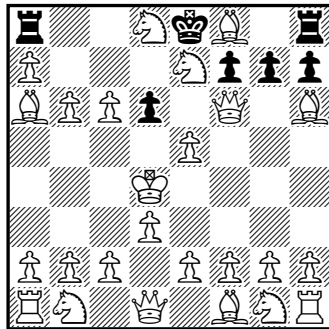
converting exactly one piece. The last move by black is auto-stalemate. (Author)

This is probably a record, but the condition UltraPatrol makes it easier to checkmate. (Judge Paul Răican)

*#color (#c) chess:* after a checkmate, the colour of the mating piece(s) is changed and, if a legal position results, the game resumes. *Ultra patrol:* a piece (including K) may only move, capture, or check when observed by a friendly unit.

**C209**  
**François Labelle**

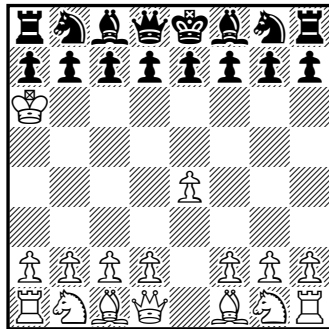
Quartz Christmas Ty, 2020  
Commendation



PG 12  
#color,  
ultra patrol

**C210**  
**François Labelle**

feenschach-70 JT, 2020  
2nd Prize



PG 18.5  
make&take,  
blackcap

**C210 (François Labelle):**

1.e4 2.Ke2 3.Kf3 4.Kg4 5.Qf3 6.Qf6 7.Qg6 8.Kh5  
9.Kh6 10.Qa6 11.Kg6 12.Kf6 13.Ke6 14.Qe2 15.Qd1  
16.Kd6 17.Kc6 18.Kb6 19.Ka6.

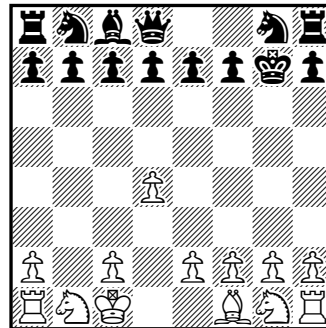
Schlagfrei und doch ganz make&take, weil schwarze Schlagmöglichkeiten auf Gedeih und Verderb verhindert werden müssen. Wie kommt der König über die 5. Reihe, denn dort ist er doch überall bedroht? Er braucht einen Damenschild! Aber wie kommt die Dame zum Schildfeld – sie ist doch überall bedroht ... außer auf der 6. Reihe oder wenn sie selbst einen Schild bekommt! 5.Df3! geht, weil Be4 und Kg4 Schilde sind. 8.Kh5!

geht, weil Dg6 Schild ist. 14.De2! geht, weil Be4 Schild ist (und zwar doppelt: er verhindert Bb7-f3xe2 und Bh7-d3xe2) und weil wKe6 die sBd7 und f7 fesselt. Und dann sieht plötzlich alles fast wie die PAS aus. Ein Wunderwerk. Das ist schon reichlich paradox, dass der wK nach a6 will, aber komplett die Front abschreiten muss, auf h6 beginnend – und die Dame schreitet voran (10.Dg6-a6). Extrem hohe homebase-Quote in Bezug auf die Stein- & Zügelzahl. (Judges Thomas Brand, Bernd Ellinghoven, Hans Gruber)

*Make&take:* let  $X, Y$  be units of different colours, placed on squares  $x, y$  respectively. In order to capture  $X, Y$  must first make a non-capturing step in imitation of a move of  $X$  from  $y$  to a square  $z$ , followed – as the concluding part of the move – by a capture of  $X$  according to the standard (non-fairy) laws which hold for a unit of type  $Y$  on the square  $z$ . A side is in check if the make&take condition allows the capture of its king. *Blackcap:* black moves only to capture. White may only check if black has a capturing move in reply, except on the final move. Checkmates and stalemates are orthodox.

**C211**  
**François Labelle**

feenschach-70 JT, 2020  
Commendation



PG 5.5  
make&take, 2 solutions

**C211 (François Labelle):**

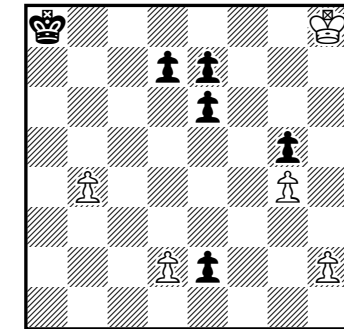
1.d3 g5 2.b2-g7xf8=Q g5-d2xc1=R 3.Qg7+ Ke8-

f8xg7 4.d4 Rc1-d2xd1+ 5.Kd2 Rc1+ 6.Kd2-d1xc1;  
1.d4 g5 2.d4-g7xf8=S+ Ke8-g7xf8 3.Qd4 g5-  
d2xc1=L+ 4.Kd1 Bc1-e3xd4 5.b2-c3xd4 Kg7 6.Kc1.

Jede Zweispänner-Beweispartie ist eine bemerkenswerte Leistung (man kann ja die Ausgangsstellung nicht verändern), und vielleicht ist es gerade bei kurzen Aufgaben schwer – aber auch besonders bedauerlich –, wenn sich ein Zug an der gleichen Stelle wiederholt (hier 1.– g5). Die AUW ist großartig, aber die Schlagfälle sind uneinheitlicher Natur: dreimal Prentos, einmal B-Schlag – und der technische Schlag Lc1-e3xd4 in der zweiten Lösung kann mit dem schönen Königsschlag in der ersten Lösung nicht mithalten. (Judges Thomas Brand, Bernd Ellinghoven, Hans Gruber)

**C212**  
**Thierry Le Gleuher**

The Problemist 2017-2018 (non-PGs)  
Prize



where was wPc2 captured?  
monochrome

**C212 (Thierry Le Gleuher):**

The “wPc2” was captured on e6. The wK passed by h6 after g7xXf6+ and f6xXg5. “BBf8” must have been captured at home before this sequence, and only by a white piece promoted on a black square. So “wPf2” has promoted but not on f8 or h8 (inaccessible), so must have been on b8 or d8. As bgP captured twice, neither baP nor bcP could promote (not enough pieces available). The bQ cannot

escape if f2-f4xQe5xRd6xPc7xSb8=Q(R)?? Opening the way to the bQ with c7xBd6 prevents capture of the bR on an even line and forces the continuation Pd6xRe5. Two bgP captures are then impossible.

Another route for the wfP is, however, possible: f2xQe3xRd4xPc5x Pb6e.p.xPa7xSb8=Q(R). But then “wSg1” was captured by the bQ via the g2 square (only passage with wK blocked on e1). Since “bRa8” and “bBc8” are still blocked by baP and bbP, g2xBh3xRg4? is impossible.

Thus it is necessary to open by g2-g4, taking care to have passed bhP at least on f3 (“bPb7” captured en passant) and the bK beyond f5; that requires h5xg4xf3 and f7xe6, but “wRh1” is still blocked and could not have been captured on f3 (only available line). Thus it is necessary to capture a wP on a white square, but c2-c4xBd5xRe6 is impossible because “bBc8” (and “bRa8”) are still blocked.

So, for the bQ to capture on g1, she can't have been captured on e3! Instead, the bcP must have advanced to e3 (“bRh8” could only have been captured on d4) by c5xBd4xPe3e.p. (it is still necessary to capture twice with the bgP) and the promoted pawn captures are thus: f2xPe3xRd4xQc5xPb6e.p.xPa7xSb8.

As the weP has been captured en passant and the waP did not play any part (too distant and no possible promotion), the 4 captures of the bP can only be Q, B, R and wPc2. Thus c2-c4xBd5xRe6 occurs after promotion of wfP on b8, and g2-g4 should not be played too early in order not to block the bK trajectory. *So the wcP was captured on e6!*

Proof game (not unique, of course):

1.b4 c5 2.Bb2 Qc7 3.Bd4 cxd4 4.e4 dxe3e.p. 5.fxe3 h5 6.Kf2 Qd8 7.Kg3 Qc7+ 8.Kh4 Qf4+ 9.Qg4 Qf2+ 10.Kg5 Qxg1 11.Qf5 Rh6 12.Qh7 Rd6 13.Qxg8 Rd4 14.exd4 Qe3+ 15.Kh4 Qe5 16.Qh7 Qc5 17.dxc5 b5 18.cxb6e.p. Bb7 19.bxa7 Ba6 20.axb8=Q+ Bc8 21.Qf4 Ba6 22.Qh6 Bc4 23.Qd3 Bxa2 24.Qh8 Bxb1 25.Qxf8+ Ra6 26.Qh8+ Ba2 27.Qh6 Bd5 28.Qf6 Rc6 29.Kg5 gxf6+ 30.Kh6 Be4 31.c4 Bd5 32.cxd5 Re6 33.dxe6 fxe6 34.Kg7 Kf7+ 35.Qa6+ Kg6+ 36.Be2+

Kf5 37.Bg4+ hxg4 38.Rhf1+ Ke4 39.Rf3 gxf3 40.Ra5 Kd5 41.Qe2+ Kc6 42.Rg5 fxg5 43.Kh8 Kb7 44.Qd1 Ka8 45.Qe2 fxe2 46.g4. (Author)

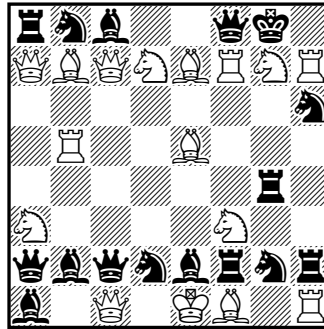
One of the deepest Monochrome problems ever composed, with lots of false trails. Much logic depends on how to get wK to h8 and bK out; also to release bQ to capture “wSg1”, and how to get “wPf2” down to promote on b8, when we discover that “bBf8” must be captured at home. A real *tour de force!* (Judge Cedric Lytton)

### C213

**Alexandre Leroux**

*Quartz* TT11, 2018 (retros)

5th Honourable Mention



PG 13

glasgow, mirror circe, annan

### C213 (Alexandre Leroux):

1.hxh7=R[+bPh2=R] Sh6 2.axa7=Q[+bPa2=Q] Rg8 3.Sa3 gg3 4.Rb1 Rg4 5.bb6 Bg7 6.Rb5 Ba1 7.Bb2 Kf8 8.dxd7=S[+bPd2=S]+ Kg8 9.Qc1 Qe8 10.cxc7=Q[+bPc2=Q] exe2=B[+wPe7=B] 11.Be5 Qf8 12.bxb7=B[+bPb2=B] fxf2=R[+wPf7=R] 13.Sf3 gxc2=S[+wPg7=S]+.

Adding Annan to the tried and tested Mirror Circe carries time saving to the extreme by enabling one-move double excelsiors, casually highlighting the exposure of the promotion rank as another useful trait of Glasgow Chess, and the author did not stop halfway through. Promotion of ALL pawns amounting to a double

“Babson”, however is as charming as a man’s body pumped up with steroids. (Judge Manfred Rittirsch)

*Annan chess*: a unit (Ks included) when standing one square directly forward of another unit of its own side, moves as that other unit.

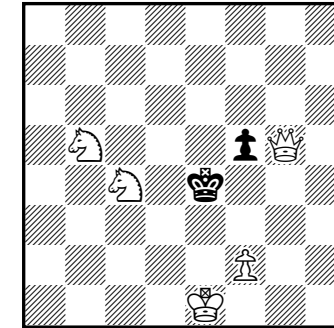
### C214

**Robert Lincoln,**

**Charles Ouellet**

*Springaren* 2016

2nd Commendation



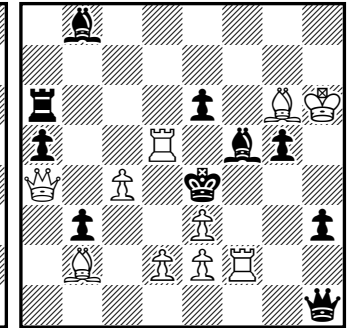
#2

### C215

**Charles Ouellet**

*FRME* 1st TT, 2019

2nd Honourable Mention



#2

### C214 (Robert Lincoln, Charles Ouellet):

1...Kf3 2.Sd2#

**1.Se3!** (2.Qxf5#)

1...Ke5/Kd3/Kf3 2.Qxf5#,

1...f4 2.Qd5#.

Miniatyr med en otacksam idé (Lincoln-temat) där tre olika svarta drag ger samma matt (här = hotmatten), men genom att sK är temapjäs ändå med vitt skilda mattbilder. Det är en fördel att inledningens vS används i alla varianterna, och att den dessutom ger en förspelsmatt, och att det finns en bivariant med annan matt. Verkar alltså inte särskilt mager trots temat, utan snarast elegant och harmonisk. (Judge Kjell Widlert)

### C215 (Charles Ouellet):

1.Qb5? (2.Rd4#) **A**

1...exd5 **b** 2.Qxd5#, **C**

1...Rd6, Ba7 (Be5) 2.R(x)e5#,

1...e5! **a**



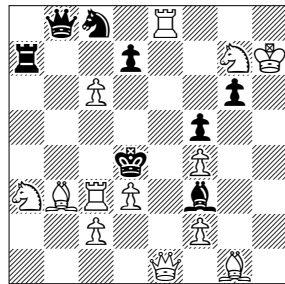
1.Bf6? (2.Rd4#) **A**  
 1...e5 **a**, exd5 **b** 2.Bxf5#, **B**  
 1...Rd6, Ba7 (Be5) 2.R(x)e5#,  
 1...Qa1!  
**1.Qe8!** (2.Bxf5#) **B**  
 1...e5 **a** 2.Rd4#, **A**  
 1...Be5 2.Rxe5#, 1...Vxg6 2.Qxg6#, 1...Qf3 2.exf3#.

Харьковская-2, парадокс Домбровскиса, ле Гранд, перемена матов. В вариантах задачи можно увидеть тему 10 WCCT, приятно выглядит и «блуждающая» связка по линии «е» в решении с матами разными фигурами. (Judge Mark Basisty)

The Royal Moroccan Chess Federation's 1st TT asked for Kharkov-2 two-movers: a black move is the refutation in one phase, and leads to different white mates in at least two other phases.

The whole composition is based upon my only *FIDE Album* entry so far. (Author)

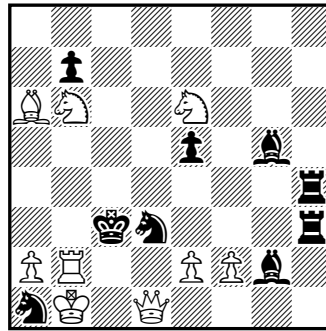
Charles Ouellet  
 dedicated to B. Barnes  
 3rd HM, *The Problemist* 1986  
 A184, *FIDE Album* 1986-88



#2

1.c7? (2.Qe5#) **A**  
 1...d6 2.Se6# **C**, 1...Ra5!  
 1.Bf7? (2.Rc4#) **B**  
 1...d5 2. Se6# **C**, 1...Ra4!  
 1.Rd8! (2.Se6#) **C**  
 1...d6 2.Qe5# **A**, 1...d5 2.Rc4# **B**  
 1...Qe5/xb3 2.Q(x)e5#, 1...Qd6 2.Sb5#, 1...Bd5 2.f3#.  
 Double Le Grand.

**C216**  
**Charles Ouellet**  
 5th FRME Tourney, 2019  
 2nd Honourable Mention



#2

**C216 (Charles Ouellet):**  
 1.e3? (2.Qd2# **A** & 2.Qxd3# **B**)  
 1...Rxe3/Bxf3/Sxb2 2.Qd2/Qxd3/Qe1#, 1...Rh1!  
 1.f3? (2.Qxd3# **B** & 2.Sd5# **C**)  
 1...Rxf3/Bxf3/Sb4 2.Sd5/Qxf3/Sa4#, 1...Rd4!  
 1.e4? (2.Sd5# **C** & 2.Sa4# **D**)  
 1...Rxe4/Bxe4 2.Sd5/Sa4#, 1...bxa6!  
**1.f4!** (2.Sa4# **D** & 2.Qd2# **A**)  
 1...Bxf4/Rxf4/Sxb2 2.Sa4/Qd2/Qe1#.

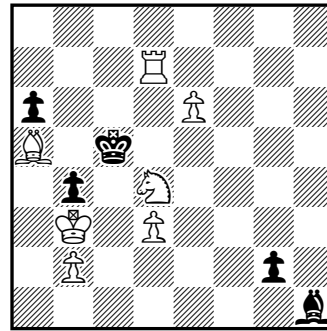
This cycle of four double threats involving four Nowotny cutting-points does not have quite pure variations — yet it is awarded because the judge likes such cycles. In addition, the connection between two themes should be appreciated, with the traditional content in the variations taking place outside the framework of the dominant themes. (Judge Karol Mlynka)

**C217 (Charles Ouellet):**  
**1.Ka4!** (2.Bxb4+ Kb6 3.Ba5+ Kc5 4.b4#)  
 1...b3 2.Sxb3+ Kc6 3.Sd4+ Kc5 4.b4#.

Judge: Mario Guido García.

Visserman theme doubled in meredith. Inspired by the problem below (1651 in the *Encyclopedia of Chess*

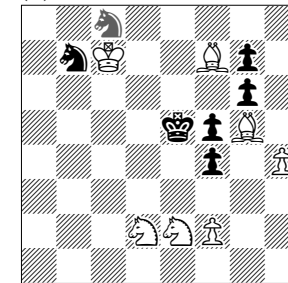
**C217**  
**Charles Ouellet**  
 Mario G.Garcia 70 JT, 2018  
 (#4 – #6)  
 Commendation



#4

*Problems*, 2012) – without bSc8 (cooked), it was given as example for 2nd WCCT's more-mover theme. My intent was to express Visserman's original idea in the same way, with only two free black units, each leading to one of two thematic variations (with the threat being one of them). 1651 is a poor fix, since the addition of a bPa5 (replacing the correction's bSc8) would have been enough to not only achieve soundness but also transform the cook into an extra try: 1.f3? Sd6! 2.Kc6 a4!! (2...Sxf7 3.Sc4+ Ke6 4.Sxf4# or Sd4#). (Author)

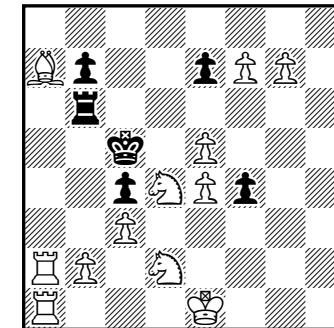
Eeltje Visserman  
 (v) *Jaarboek van de NBvP*, 1946



#4

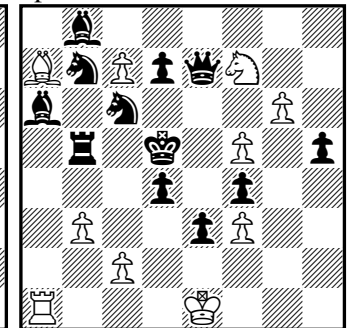
**1.Bc4!** (2.Bxf4+ Kf6 3.Bg5+ Ke5 4.f4#)  
 1...f3 2.Sxf3+ Ke4 3.Sd2+ Ke5 4.f4#.

**C218**  
**Charles Ouellet**  
 Gligor Denkovski MT, 2017  
 3rd Honourable Mention



s#10

**C219**  
**Charles Ouellet**  
 Mario G.Garcia 70 JT, 2018  
 (win studies)  
 Special Honourable Mention



+

**C218 (Charles Ouellet):**

1.0-0-0? (2.f8=Q) e6! 1.f8=B? (zz) f3!

**1.f8=Q!** f3 2.0-0-0 f2 3.g8=B f1~ 4.Qxf1 e6 5.Qd3 cxd3 6.Ra6 bxa6 7.Bxe6 a5 8.Ba2 a4 9.b4+ axb3e.p. 10.Bb1 b2#.

Valladão task in the actual play (e.p., minor promotion, and castle) with a model mate. Interesting determination of moves. (Judge Miodrag Mladenović)

The tourney's deadline was 3/2017, the award booklet was published in 2018.

**C219 (Charles Ouellet):**

**1.c4+! dxc3e.p.** 2.0-0-0+ [2.Rd1+? Sd4 3.Rxd4+ Kc6 4.cxb8Q Qh4+ 5.Kd1 c2+! 6.Kxc2 Qf2+ =] **2...Sd4** **3.Rxd4+ Kc6** **4.cxb8S+** [Try: 4.c8Q+? Bc7 5.Rc4+ (1st thematic pattern on c-file\*) 5...Kd5 6.Kc2 e2 7.Qxc7 e1S+! 8.Kxc3 Sxf3 9.Rd4+ Sxd4 10.Qc4+ Ke4 11.Qxd4+ Kxf5 12.Qd3+ Kg4 =; 4.cxb8Q?? Qa3+! ≠] **4...Kc7** **5.Sxa6+ Kc8** [5...Kc6 6.Sb8+ ±] **6.Rc4+ Sc5** **7.Bxc5!** [7.Sxc5? e2! ≠] **7...Rxc5** **8.Sxc5!** (2nd thematic pattern on c-file\*) [8.Rb4? Rb5 9.Rxb5 Qa3+! ≠] **8...d5** [8...e2 9.Sd3+ ±] **9.Sd6+! Qxd6** [9...Kc7 10.Sb5+ Kc6 (10...Kb6 11.Sxc3 e2 12.Sxd5+ ± fork) 11.f6! Qxf6 12.Sd4+ Kd6 13.g7 Qxg7 14.Sf5+ fork 14...Kc6 15.Sxg7 ±] **10.g7 dxc4** [10...Qd8 11.Rxc3 ±] **11.g8Q+ Qd8** **12.Qe6+ Kc7** **13.Qe5+!** [13.Qf7+? Kc6 =] **13...Kc6** **14.Se4 ±.**

\**Thematic pattern on the c file* refers to the occupied squares on the c file at a certain point of the solution (try variation or actual one) by a cluster of four units caught just before being involved in the Valladão: wRa1, wKe1, wPc7, and bPd4. The first one is wRc4 - wKc1 - wQc8 - bPc3, the second wRc4 - wKc1 - wSc5 - bPc3. While there is no surprise with two of the thematic units (wKe1 and bPd4), the arrival of wRa1 to c4 in both cases is not obvious. The real task, however, was to bring a different white promoted unit to the c file in each pattern occurrence. (Author)

Valladão theme in the actual play enhanced by the corresponding virtual one.

A remarkable coordination between the resources of

castling, tries adapted to the theme, and the promotion of a minor piece, materializing into an original and enjoyable study. (Judge Mario Guido García).

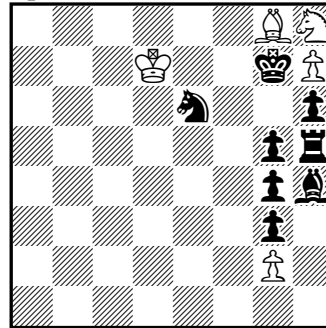
**C220**

**Charles Ouellet**

4th FRME Tourney, 2018

(win studies)

Special Honourable Mention



+

**C220 (Charles Ouellet):**

**1.Sg6!** [1.Kxe6? Kxh8 2.Kf5 Kg7 3.Kxg4 Kh8 4.Kxh5 Kg7 = (4...g4? 5.Kxh4 ±); 1.Bxe6? Kxh8! = (1...Kxh7? 2.Sf7! ±); 1.Sf7? Sf8+! =] **1...Sf8+** **2.Sxf8 Kxf8** **3.h8R!** [3.h8Q? stalemate] **3...Kg7** **4.Rh7+ Kxg8** **5.Re7!** ±.

A nice elimination of the threat of stalemate through promotion to rook. (Judge Mario Guido García)

**C221 (Cornel Pacurar):**

a) 1.Qxc5 Rf5 (Rd5?) 2.Qb6 Ra5#

b) 1.Qxc3 Rd3 (Rf3?) 2.Qb4 Ra3#.

The wQ and wB only participate in one of the solutions; the participation of each wR in one of the twins is limited to a “dual-avoiding” attempt. This is at odds with the present-day helpmate standards. Nevertheless, the combination of square-blocking and self-pinning of the thematic black piece after White's first move (unlike the 6th Prize and 4th HM, where the self-pinned piece is not the thematic one, and unlike the 7th Comm., where the thematic piece is selfpinned at its

2nd move) is highly unusual for the Bukovina theme – one may even question the validity of such interpretation of the theme. However, the judges give this “rule-breaking” composition the benefit of the doubt and allocate a special place for it in the award. (Judges Yevgen Reytsen, Nataliia Kucherenko, Andrey Frolkin)

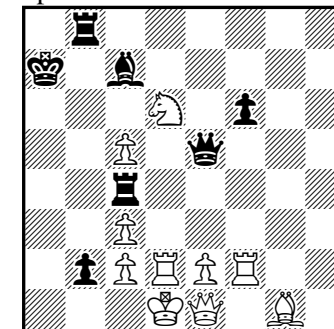
**C221**

**Cornel Pacurar**

*Ukrainian Folk Arts*

17th TT, Vilnius 2019

Special Prize



h#2

b) ♖a7→a5

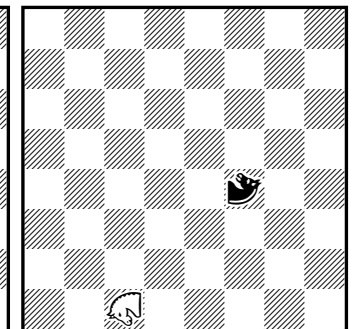
**C222**

**Cornel Pacurar**

*Tzuica 17th TT, Vilnius*

2019 (fairies)

5th Prize



hs=3 haaner 2.1.1

b) ♖c1→f1

♁ = eagle (EA)

♁ = gnu (GN)

*Bukovina theme:* in the diagram position, a square adjacent to the black king is guarded by a white piece. Black captures that piece and then blocks the square which has become unguarded.

Viktoras Paliulionis's online Helpmate Analyzer (<http://helpman.komtera.lt/>) has this to say – *Thematic content:* ambush (R) x2; annihilation x2; anticipatory self-pin x2; Azemmour 7 (white anti-monopoly, black monopoly); bivalve (q-R-b, B-W-B); bivalve (q-R-r, B-W-B); Bukovina x2; exchange of functions (wRd2/wRf2, passive / mate); Holzhausen interference x2; interference by black pinned piece x2; Leibovici interference x2; pelle move (black) x2; transferred pin (q); *Repetitions and mobility:* static pieces: 15; use of the board: 46%; average mobility of white pieces: 2.3;

average mobility of black pieces: 6.9; sparsity: 18 (poor). It all seems extremely complimentary, jargon-wise, except for the sparsity thing.

**C222 (Cornel Pacurar):**

- a) 1.GNc1-f2 EAF4-g2 2.GNf2-e4 EAg2-d3 3.GNe4-g3 EAd3-g4 4.GNg3-e2 EAg4-f1 5.GNe2-h1 **EAF1-h2=**,  
 1.GNc1-b4 EAF4-b5 2.GNb4-d5 EAb5-d4 3.GNd5-b6 EAd4-c7 4.GNb6-d7 EAc7-d8 5.GNd7-a8 **EAd8-a7=**  
 b) 1.GNf1-d2 EAF4-c3 2.GNd2-b3 EAc3-b4 3.GNb3-d4 EAb4-d3 4.GNd4-c2 EAd3-d1 5.GNc2-a1 **EAd1-a2=**,  
 1.GNf1-g4 EAF4-g5 2.GNg4-e5 EAg5-e4 3.GNe5-g6 EAe4-f7 4.GNg6-e7 EAF7-e8 5.GNe7-h8 **EAe8-h7=**.

One of the most economic renderings of the tournament: two pieces. Besides, it is the only problem in the award using the helpself-stalemate stipulation! Yes, Haaner makes this idea possible as we already knew from previous works (see PDB/P1204666). However, the four corners theme has not been shown before and this significantly enhances the overall value of the problem, in spite of having two entirely symmetrical second solutions. (Judges Vlaicu Crişan, Eric Huber)

The tournament asked for helpself compositions with at least three (stale)mates by the same piece on different squares.

*Haaner chess:* after each move, the departure square becomes a hole and may not be entered or passed through again. *Eagle:* like grasshopper, but changes direction by 90° after passing the hurdle. *Gnu:* knight (1,2 leaper) + camel (1,3 leaper).

**C223 (Cornel Pacurar):**

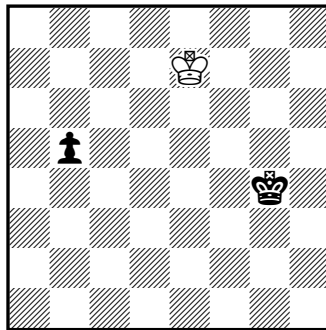
- 1...b5-a4 2.Ke7-f6 Kg4-h5 3.Kf6-g5+ **a4-b4#**  
 1...b5-c4 2.Ke7-d6 Kg4-f5 3.Kd6-e5+ **c4-d4#**  
 1...b5-b4 2.Ke7-e6 Kg4-g5 3.Ke6-f5+ **b4-c4#**.

An elegant and super-economic rendering of the imposed theme using the extremely surprising Point Reflection. Thanks to this newly invented fairy condition, one can obtain unexpected (chameleon) echo mates given by a black pawn making horizontal moves from the bK-symmetric square to the wK-symmetric

square. We won't be at all surprised if this composition will also figure in the award of the Wenigsteiner of the Year 2019! (Judges Vlaicu Crişan, Eric Huber)

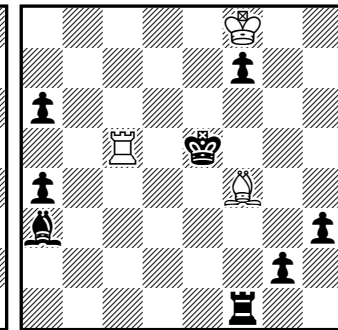
*Point reflection:* when two pieces of any colour stand on squares that are symmetric to the central point of the chessboard (e.g. a1-h8, b3-g6), they exchange their powers of movement.

**C223  
Cornel Pacurar**  
*Tzuica* 17th TT, Vilnius 2019 (fairies)  
 7th Honourable Mention



hs#2.5 point reflection  
 3.1.1

**C224  
Cornel Pacurar,  
Vlaicu Crişan**  
*Sake* 19th TT, Vilnius 2019  
 Commendation



h#2 point reflection  
 b) ♠f7→e7

**C224 (Cornel Pacurar, Vlaicu Crişan):**

- a) 1.Bc1 Rd4 2.Ka5 Be5#  
 b) 1.Rc1 Bd4 2.Kg3 Re5#.

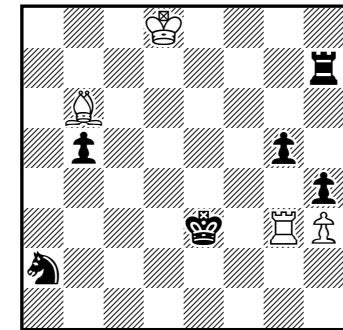
Mate on the same square by the different pieces. Exchange of functions between wR/B, and also bR/B. ODT. (Judges Tadashi Wakashima, Toshiki Kobayashi, Hitoshi Yanami)

**C225 (Cornel Pacurar, Paul Răican):**

- a) 1.Sh2 Bd6+ 2.Ka7 Re3#  
 b) 1.Sa6 Rd6+ 2.Kxh3 Be3#.

The same theme as the problem just above [C224]. (Judges Tadashi Wakashima, Toshiki Kobayashi, Hitoshi Yanami)

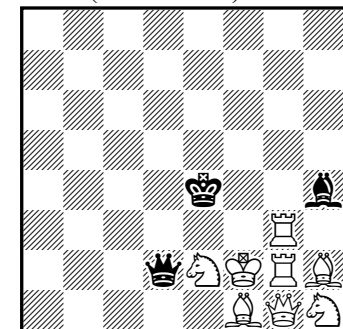
**C225  
Cornel Pacurar,  
Paul Răican**  
*Sake* 19th TT, Vilnius 2019  
 Commendation



h#2 point reflection  
 b) ♞d8→f1

*Die Schwalbe's* 227th TT (Konstruktions- und Lösewettbewerb, C 31/3/2019) had several sections for constructing (inexact) PGs and various task positions. Team Cornel Pacurar + Adrian Storisteanu placed 10th (out of 23), with the maximum possible points in 6 sections (out of 10), thanks mainly to Cornel's efforts.

**C226  
Adrian Storisteanu,  
Cornel Pacurar**  
*Die Schwalbe* 227. TT,  
 2019 (section D.1)

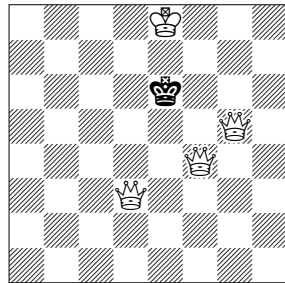


the 8 white officers  
 stalemated

Two of our results were diagrammed. One (C226) is not particularly impressive (neither is it the unique most economical solution).

The other (for section B.2 – compose a legal position with 5 pieces in all, in which white can mate black immediately with a maximum number of different Q moves, promoted pieces allowed) turned out to have been discovered a few years earlier by Jeff Coakley (and reprinted in *The Puzzling Side of Chess* 59, 18/1/2014), a fact the TT's organizer, Andreas Witt, forgot to mention in the award:

Jeff Coakley  
*Winning Chess Puzzles For Kids*  
 Volume 2 (2010)



30 Q mates  
 (promoted pieces)

The position is legal (with white to play), we can retract e.g. – 1.Kd6xPe6 d5xe6.e.p.++ 2.e7-e5 Qf1-f4+.

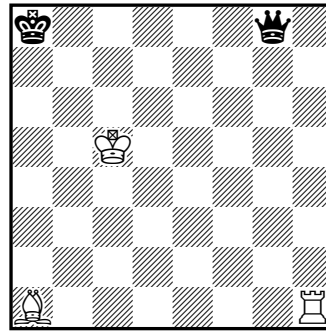
**C227 (Adrian Storisteanu, Cornel Pacurar):**

1.Qa2 2.Qxa1[bQa1→a1!,+wBa2] 3.Qxh1[bQh1→b8,+wRa1] Bd5#

1.Qg2 2.Qxh1[bQh1→h1!,+wRg2] 3.Qxa1[bQa1→b8,+wBh1] Ra2#.

Un problème dont l'humour commence dès l'énoncé kilométrique. Et un gag réussi ! Car en effet, avec toute sa liberté de repositionnement en Anti-Super-Circé, la Dame noire est bien « obligée » de rester sur place après sa première capture si l'on veut exploiter le Circé échange au second coup qui installera les batteries utiles au mat. (Judge Didier Innocenti)

**C227**  
**Adrian Storisteanu,**  
**Cornel Pacurar**  
*Phénix 2013* (fairy tanagras)  
 6th Honourable Mention



ser-h#3  
 anti-supercirce,  
 platzwechsel circe  
 2 solutions

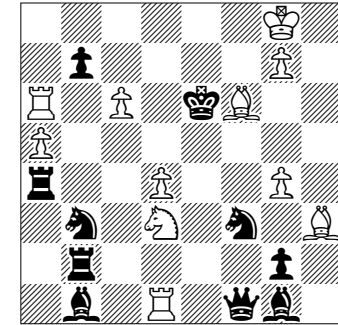
See also T166. *ChessProblems.ca Bulletin* 1, 3/2014 (p.8) for a variation on the theme.

*Anti-supercirce + platzwechsel circe:* on a capture, (i) the capturing unit (including a K) is reborn on any empty square of the board, and (ii) the captured unit (not a K) is reborn on the square vacated by its captor (if still empty).

For the record, two sets of construction tasks – by Adrian Storisteanu and François Labelle, and their respective computers – appeared in our own *Bulletin's* TT10 award (see CPB-17, p.858).

Speaking of awards. I was, in those young ol' days, a huge fan of the IRT helpmate awards. The thriller-like narratives, jam-packed with style & action & suspense, were a favourite read... When you combine a top-notch problem with a discerning judge, poetry and music, it's fireworks! Here is an example, picked quite at random.

Jean Haymann  
 1st Prize *Israel Ring Tourney* 1974



h#2 2.1.1

Judge Zvi Roth: "I would very much like to see this important composition imprinted in the minds of all helpmate devotees, and therefore I consider it necessary to detail its solution in full. After 1.Sbxd4, a line is opened for Rb2. This line is immediately closed back by 1...Sb4, a move however which opens the diagonals for Qf1 and Bb1. We now expect 2.Se2, which should seemingly allow the mate 2...cxb7#, but it turns out that Bg1's diagonal had also been opened. Black plays 2.Sc2! instead, which quite surprisingly allows the new mate 2...g5#. Only at this stage is the move 1...Sb4! revealed in all its force. It becomes evident that its real motivation is the preliminary cutoff of Ra4, whereas the interference of Rb2 was merely 'deception'."

Identical content is displayed in the second solution, resulting in a complete harmony."

1.Sbxd4 Sb4 (Sf2?) 2.Sc2 (Se2?) g5#

1.Sfxd4 Sf2 (Sb4?) 2.Se2 (Sc2?) cxb7#.

(\*Ah, the grand art of deception. Not only in *The Sandbaggers*, then...)

as

## Blast From the Past V

*Checkmate* (publisher: J. H. Graham, Prescott, Ontario), the first Canadian chess magazine, ended its three-year run in September 1904.

### How Problems Grow.

BY OTTO WURZBURG.

The really original in a chess idea is practically unattainable, but relative originality is always present in all work not reproduced part for part from earlier labors. However, the manner in which the present-day composer succeeds in his admirable phrasings of old ideas is a source of wonder to many a critic and solver, and often excites in them a curiosity as to the derivatives of the different expressions to be found throughout the whole problem world. And it is to partly satisfy, if possible, this inquiring spirit that these few cursory notes are given.

The two chief requisites for a first-class composer to possess are the ability to conceive and the ability to execute—plainer to some, perhaps, to say, the ability to know or grasp an idea or conception of an idea, and the ability to construct it properly. We do not propose to offer rebuttal against the theory often advanced, that a creative genius is necessary in the case of conception of idea, or that, as our office phrenologist would say, "the creative bump requires some development ere conception or creation of idea is possible." We will say, however, that skill in construction is largely an accomplishment that can be developed by practice. This is the experience of nearly all composers who are in any way prolific. In the young composer we expect and look for constructive faults; as he progresses we expect improvement, and as his maturer qualities further expand still more do we look for a higher standard. Let the student of this branch of the art recollect this point, and he will bear his initial burdens in the framing of an idea with a more hopeful resignation. Let him remember that a tenacity of purpose will eventually surmount obstacles from which in his moments of discouragement he sought refuge in assistance.

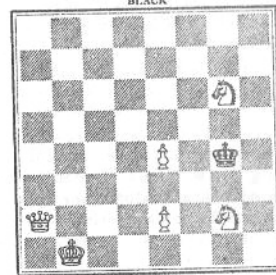
Ideas are acquired by coming in contact with ideas gone before; one is the precursor of another, and in chess as in literature—

"Whatever hath been written shall remain,  
Nor be erased nor written o'er again;  
The unwritten only still belongs to thee;  
Take heed, and ponder well what that shall be."

'Tis not our design to provoke discussion by an enumeration of the different sources of the different chess problems. This must be the ambition of more pretentious efforts. Our sole desire is to theoretically retrace the *raison d'être* of some of our more modern modifications, improvements and constructions of and derived from earlier work.

Herewith we give a pretty little 3-er that appeared in Mr. Martindale's collection of his own work, as far back as 1872. No doubt the problem first saw the light of publication in some chess

By F. W. MARTINDALE.  
BLACK



WHITE  
Mate in three moves. (Qa7)

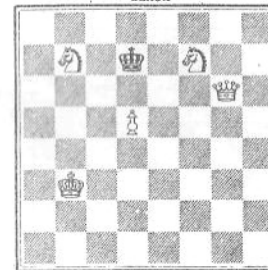
periodical some years before its eventual reproduction in book form. Its author was an exceptionally bright composer of his day, and this effort is considered and rated as one of his best. This merely enunciates the evolution of the art. In its infancy perfection in rendition, ultimate results, deep appreciation for finish, deceptive posings and artistic key moves in a chess creation were not so keenly pursued. A stunted, contracted, or imperfectly

developed artistic taste still, by the very nature of things, lurked in the background, but with the passing years the art has matured, broadened, and in many cases reached its highest form.

The following, no doubt, is legitimately fathered by Martindale's problem, and yet the offspring has eradicated from its character a slight flaw in construction, *i. e.*, the removal of one white Pawn, and further outshines the parental features by a masterly setting

By F. M. TEED.

BLACK

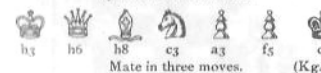


WHITE  
Mate in three moves. (Qg1)

that permits a key that leaves nothing to be desired. Here we have the case of an earlier problem being the seed of a substantial improvement. No one attempts to seek further reasons for the later work's existence. It is bound, body and soul, with the problem of the early '70s, and the worth of Mr. Teed's version rests upon its being an excellent improvement upon an old problem.

Our third example rests its point upon a key with a clever 'Bristol' twist to it and a fairly neat two-move ending.

By ERNEST HALLIWELL.



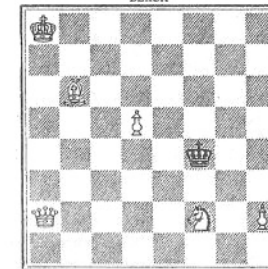
WHITE  
Mate in three moves. (Kg4)

In passing we may remark that in a recent issue of "Brighton Society" we find an almost identical ending rendered in two-move form by a well known English composer.

The subjoined position doubtless owes its inception to Mr. Halliwell's bit of cute strategy. Sacrificing the Bristol feature of the key move and securing an ingenious position for the white Queen, Mr. Heathcote has by

By G. HEATHCOTE.

BLACK



WHITE  
Mate in three moves. (Qa7)

this clever change added three variations contingent upon the now materially increased liberty afforded the sable monarch. It is the entering into the spirit of a construction, dissecting its build, that familiarizes the composer with the possibilities of positions. The problems are different enough, yet one is doubtless the incentive and inspirer of the other. Surely it is well that our modern composer need not be content with work already done, but is permitted to lend his efforts to produce more correct and artistic settings of old ideas, to clothe them in more durable dresses, and to picture them in more admirable frames. Denied of these rights, well might he paraphrase the noble Moor's lament,

"Othello's occupation's gone."  
[Conclusion next month.]

Blackburne and Marshall were to meet in several consultation games at Hastings last month. A formal match may yet take place in London. Blackburne would not play in Bradford unless his expenses were paid, and quite rightly, too.

## Checkmate's First Tourney.

## FINAL AWARD.

We have delayed this issue somewhat in order to receive any protest entered against the award of the Tourney judge, Mr. Geo. E. Carpenter, as outlined in our December issue. None having reached us, we hereby announce the final decision, as follows:—

*First Prize* (\$10)—Samuel Loyd, New York.

*Second Prize* (\$5)—J. A. Carson, Mahomet, Ills.

*Third Prize* (\$2)—W. A. Shinkman, Grand Rapids, Mich.

On adjoining column we reproduce the winning positions.

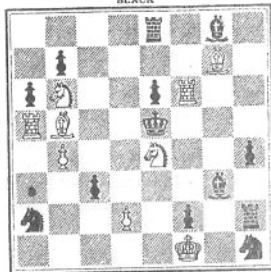
We herewith tender our hearty thanks to Mr. A. C. White, whose liberality made our first problem tourney a possibility; to Mr. Carpenter, whose painstaking services as judge, in a difficult position, have met with general approval; and to the competitors, whose contributions made the event a success.

In the matter of the preliminary award, in which second place was conceded to the problem bearing the motto "Go Round," but which was subsequently disqualified on the ground of previous publication, we gratefully acknowledge an earnest protest from several prominent Dutch composers against the action of their fellow countryman in submitting a position in direct violation of the tourney conditions.

We are glad to state that Mr. White, the promoter of the tourney, was so well satisfied with the result that he has offered us a most generous endowment for a second tourney, to be confined to direct-mate three-movers, but recognizing special features with extra prizes. We have the matter under consideration, and will only add that should we decide to accept the offer the tourney will rank with the best of recent years.

## FIRST PRIZE.

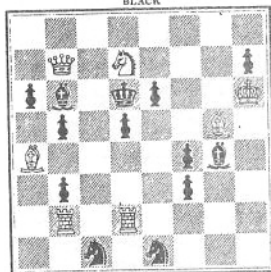
By SAMUEL LOYD, New York.  
"The Steinitz Gambit."  
BLACK



WHITE  
Mate in three moves. (Kex)

## SECOND PRIZE.

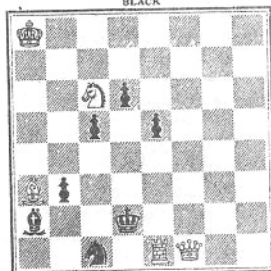
By J. A. CARSON, Mahomet, Ills.  
"Gratia Placendi."  
BLACK



WHITE  
Mate in four moves. (B66)

## THIRD PRIZE.

By W. A. SHINKMAN, Grand Rapids, Mich.  
"Raven's Sacrifice."  
BLACK



WHITE  
Mate in three moves. (Bba)

## THE PAWN.

The following touching little "pome" has been going the rounds of the chess press. We do not know its author, nor where it first appeared, but it reaches us in manuscript with the suggestion that we credit it to the "Otago Witness."

How doth the unobtrusive Pawn  
Improve his little chances.  
By keeping peeled his weather-eye  
As o'er the board he prances.

How skilfully he blocks the way;  
How neat he "spreads" himself;  
He knocks the pieces end to end,  
And lays them on the shelf.

How bland he plots to be a prince,  
But often kicks the bucket;  
His khaki cheek doth never wince;  
He doesn't care a ducat.

## A Student's Prank.

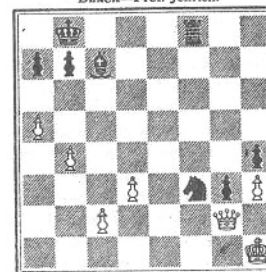
[Our good friend, Mr. E. Steidle, of Seattle, Wash., contributes, at our request, the following genial reminiscence of one who later, as Dr. Max Lange, was a prominent figure in the chess life of Germany.—EDITOR.]

During 1848-'51 I was taking a course at the seminary in Madgeburg. Max Lange was at the same time "Primalex" at the Dom-Gymnasium, and we used to meet almost daily in a quiet conditorei to play chess. In this country I know no places of this kind. A "conditorei" is a sort of reading-room where you can have a cup of coffee, tea, or chocolate, and a good cigar. You find there the leading journals in various languages, and several chessboards and men. Besides some other young fellows, an old professor, Herr Jenrich, was a regular guest. He was a strong player and won generally from all except Lange; still, I saw him defeat the latter frequently. That was, when he had his mind on the game. But he was often exceedingly *zerstreut* (absent-minded),—almost as much so as the famous professor of theology, Neander, who marched down the street in a heavy rain sheltered only by a broom, which he had taken for an umbrella.

On the occasion which I especially recall Professor Jenrich was playing with Lange, and got the better of the

game, the following being the position:

BLACK—Prof. Jenrich.



WHITE—Max Lange.

It was the Professor's move, and he played Kt-K 8. There was, of course, no salvation now for Max. But he was equal to the occasion. He said quietly: "Well, Professor, I was just about to resign, but when you open a way for my Queen that alters the case entirely. You are lost now." Then he took with his Queen Black's Q Kt P and cried: "Checkmate!" The professor looked thunderstruck. "Well!" he exclaimed, "I didn't see that. Well, well! I thought I had you sure this time." And taking his hat he walked off. Of course we told him next day how he was beaten. He grumbled, and said: "You young fellows ought to be ashamed to play such tricks on an old man." "Ye Professor, that's so; we are really ashamed." This so soothed the ruffled feelings of the good-natured old fellow that he burst out: "Come on, you young rascals, let us have a game. I will play with Steidle in consultation; he will watch that Max plays us no more such tricks."

Among our regular problems this month is one by Col. A. F. Rockwell, Paris, a frequent contributor to CHECKMATE. We regret to announce the author's death, which occurred about the end of last July. Deceased was an American, but of late years had made his home in the French capital. The position we give is probably among his latest work, and bears the author's number, 236.

## Problem Department.

CONDUCTED BY

OTTO WURZBURG, Grand Rapids, Mich.

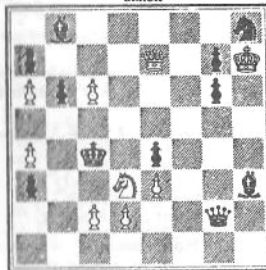
WE REGRET to announce that with this issue Mr. Würzburg feels compelled to withdraw from the management of this department, over which he has presided so acceptably for the past eighteen months. In his retirement he carries with him our best wishes, and our grateful acknowledgment of his painstaking and self-sacrificing services.

Until further notice all communications for this department should be addressed to the publisher.

The following wins first place in the "Football Field" tourney, just closed:

By F. W. WYNNE.

BLACK



WHITE  
Mate in three moves. (Pc7)

In the two-move division first honors are carried off by G. Heathcote with this position:

White—Kf7, Qd1, Rs b7, h6, Ktg6, Bsa8, f7; Black—Kc6, Qh2, Rsa6, b3, Kts b4, b8, Ba7, Psa5, c3, d2, e5. (Qe2)

We are not impressed with either of the positions, and consider them as hardly up to a prize-winning standard.

The lamented Thomas P. Bull, for years editor of the chess department in the "Detroit Free Press," was one of the most genial and lovable of men. In its time his column numbered nearly all of the greatest of our older composers, all of whom can still recall delightful reminiscences of it and its

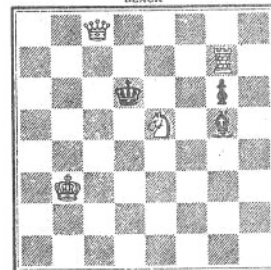
whole-souled pilot. Mr. Bull did not compose a great deal, nor did his work reach the first class, yet some of his problems are of real interest. We give herewith a worthy little effort:

White—Ke7; Qe8, Ktd3, Psa5, e2; Black—Ke4, Pa6. Mate in three. (Qh8)

A delicate little affair by Dr. Oscar Blumenthal, who has endeared himself to the chess world by his well known compilation, "Schachminiaturen,"—two volumes of few-piece problems:

Dr. O. BLUMENTHAL.

BLACK



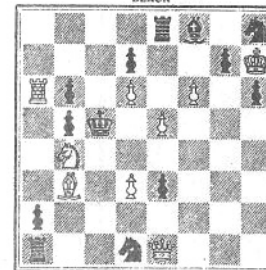
WHITE  
Mate in three moves. (Re7)

A somewhat novel tourney is announced by Herr O. T. Blathy, of Budapest. No problem must be less than twenty moves; simple theoretical end-games are excluded. The *idea* of the problem is to be the most important item in weighing its merits, and next to that the length of solution, but special prizes are also offered for the longest problems irrespective of idea. Entries must be made in duplicate, accompanied by full and clearly-written solutions, and sent to Die Redaktion der "Wiener Schachzeitung," IX., Wahringerstrasse 24, Vienna, with "Problemtournoi" written on the envelope. Entries must be made by Sept. 1, but corrections will be accepted up to Nov. 1. Mottoes optional; joint compositions permitted; unlimited entry allowed. Prizes: 1st, 300 kronen; 2nd, 200 kronen; 3rd, 4th and 5th, each 100 kronen. For longest problems: 1st, 200 kronen; 2nd, 100 kronen.

That exceptionally prolific composer, Rev. J. Jespersen, has recently rounded the two thousand mark with the subjoined position. Evidently his fertility knows no moderate bounds, and this is all the more remarkable when we consider the fact that our Danish friend's work is always of merit.

By Rev. J. JESPERSEN.

BLACK



WHITE  
Mate in three moves. (Ktc2)

Typical of the men from the North he gives preference to complexity in the majority of his problems, yet occasionally he delights his admirers with a slenderly fashioned gem. We recall the following as a beauty in a frame of most delicate construction:

White—Kc5, Qa5, Ktd6; Black—Kd3, Pc7. Mate in three. (Qa2)

We congratulate the reverend composer on his long years of success.

The "Western Daily Mercury," of Plymouth, Eng., announces a second two-move tourney. Composers may send in three original unpublished positions. Entrance fee of 25c required with each problem. Entries received up to May 10. Usual arrangements as to motto, etc. Three prizes are offered, 1st, \$5 in cash, the other two consisting of books. Problems published in the order received. In their first tourney, just closed, we understand our contributor, Mr. F. Gamage, carried off the first prize. We hope to reproduce the position in our next issue.

"Kingstown Society," of which the chess editor is Mrs. F. F. Rowland, No. 1 Old Court Terrace, Bray, Ireland, announces a two-move tourney on usual lines. An entrance fee of 25c is required, which will be applied towards the prize fund. Date of closure not yet announced. In their recently finished tourney G. Heathcote takes first prize with the following two-er:

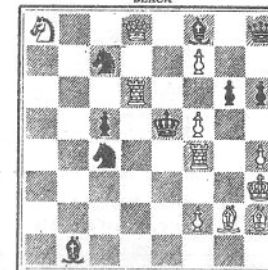
White—Kh1, Qd8, Bsa7, b5, Kts d4, g6, Psa2, b4, f2; Black—Ke4, Ba8, Kt b6, Psa4, c4, d3. (Bd7)

A clever key move with some fair variations.

The subjoined lands first place in the "Hampstead and Highgate Express."

By P. F. BLAKE.

BLACK



WHITE  
Mate in two moves. (Qb8)

Students will note that the character of the key and the threat is identical with that contained in our problem No. 229, by Dr. E. Palkoska, but here the resemblance ceases. Mr. Blake has sacrificed unity and economy for a great number of variations, so dear to the heart of many solvers.

In the same tourney G. Heathcote takes second prize with the following:

White—Kf8, Qe2, Rc8, Bc6, Kts e6, g5; Black—Kd6, Rsa3, c1, Baz, Kts b1, h6, Psa6, f8, h4. Mate in two. (Qb2)

An interesting and clever problem.

CHECKMATE to end of current volume (April to September inclusive) mailed on receipt of 50 cents in stamps.

Mathematician, chess grandmaster, multiple world champion in chess problem solving, chess writer and publisher, John Nunn has also been a passionate amateur astronomer for a very long time.

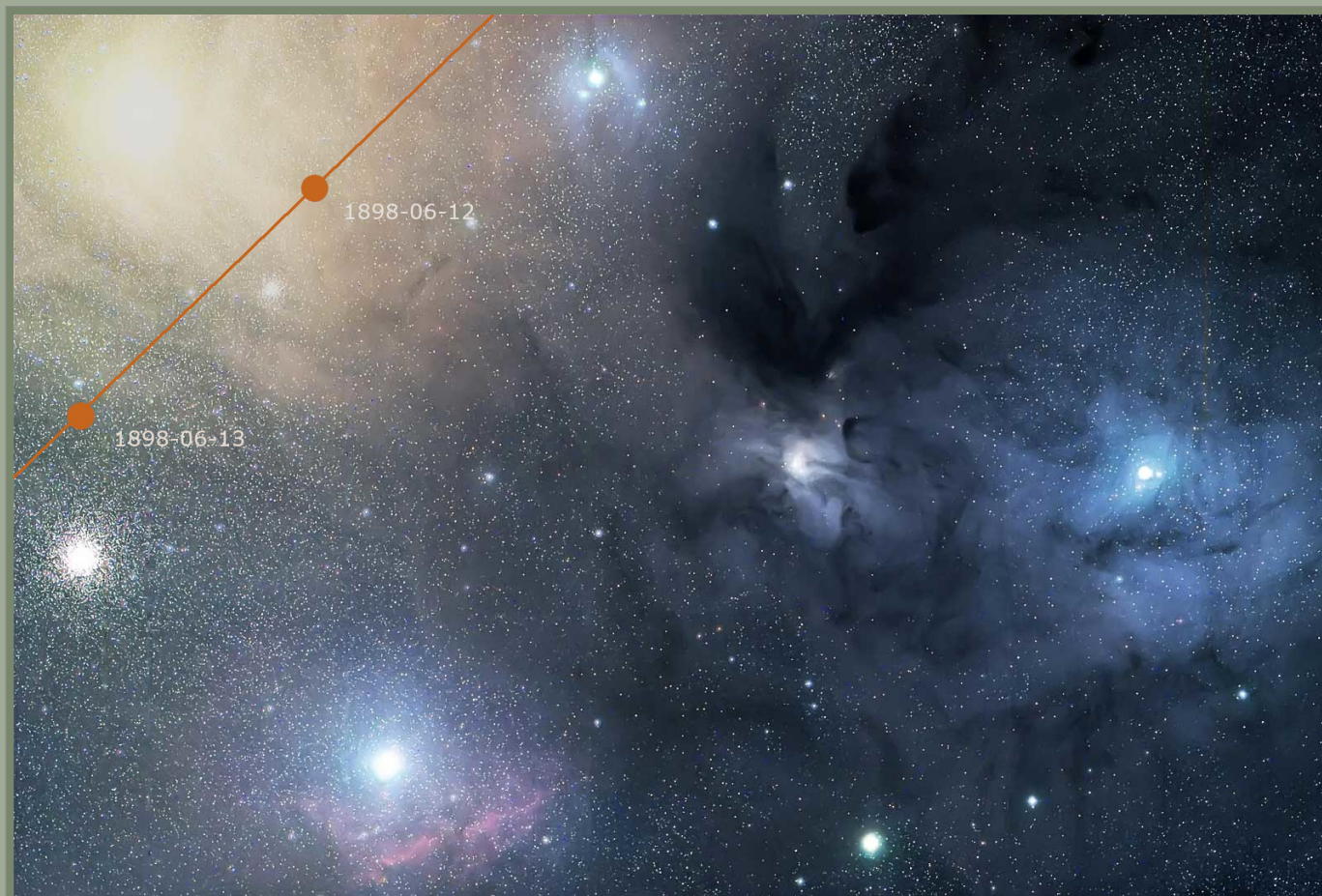


John Nunn, December 7, 2011  
Astronomy lecture at the London Chess Classic  
[ChessBase.com]

Back in 2007, John shared on ChessBase.com the following: *Practically every clear evening I take my telescope out to look at the sky. My favourite types of object are the planets, open star clusters and planetary nebulae. Recently I decided to try some astrophotography.* John's interest in astrophotography has grown over the years, and evolved from using one of his first telescopes (a Meade LX200 10-inch Schmidt-Cassegrain) to using web-based observatory remote telescopes from Global Rent-A-Scope (now iTelescope.Net). The beautiful Rho Ophiuchus Nebula image has been featured on iTelescope.Net website and was shown during an astronomy lecture delivered together with Dr. Christian Sasse from Vancouver and GM Vishy Anand at the London Chess Classic on December 7, 2011.

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Rho Ophiuchus Nebula [Photo: John Nunn — ChessBase.com, iTelescope.Net]

*Rho Ophiuchus Nebula: Distance 460 light-years. The bright reddish star to top left is Antares. The globular cluster just below and to the right is NGC 6144. The globular cluster at lower left is M4 (7,200 ly). The swirling dark nebula near the top, middle to right, is Barnard 42 (or part of it, in any case). The various connected bright reflection nebulae in the centre, mid-right and top-centre are IC 4603, IC 4604 and IC 4605. The bright triple star at mid-right is Rho Oph. The red nebula to lower left below the bright star Sigma Sco is Sharpless 9.*

The comet Coddington-Pauly (C/1898 L1, 1898 VII) traversed this region of the sky 122 years ago, in the days between its photographic discovery by Edwin Foster Coddington (Lick Observatory, California, USA) and its independent visual discovery by Wolfgang Pauly (Bucharest, Romania). [comet path superimposed by the editor]