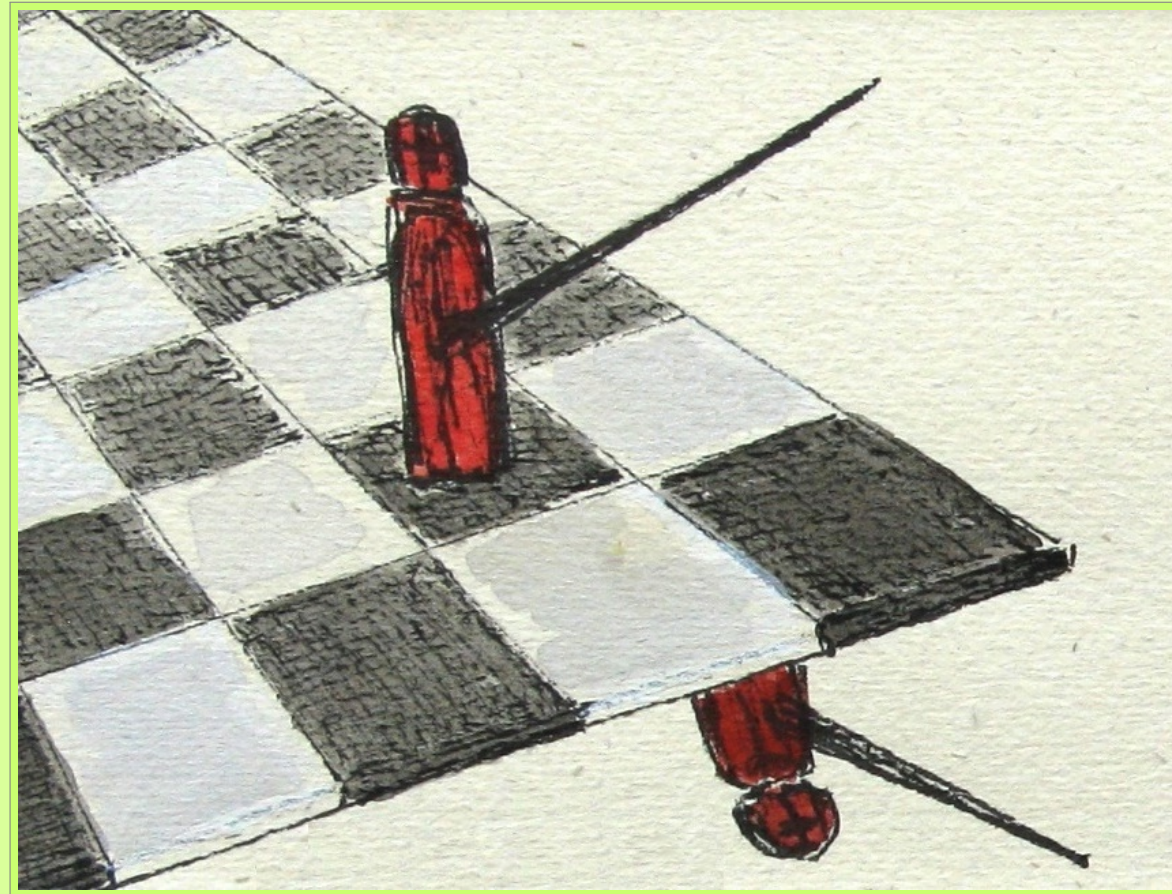


# CHESSPROBLEMS.CA BULLETIN

ISSUE 16 (JUNE 2019)



Chess drawing by Elke Rehder, 2017  
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## Contents

<b>1 Originals</b>	<b>746</b>
2019 Informal Tourney . . . . .	746
Hors Concours . . . . .	753
<b>2 Articles</b>	<b>755</b>
Andreas Thoma: Five Pendulum Retros with Proca Anticirce . .	755
Jeff Coakley & Andrey Frolkin: Multicoded Rebuses . . . . .	757
Arno Tüngler: Record Breakers VIII	766
Arno Tüngler: Pin As Pin Can . . .	768
Arno Tüngler: Circe Series Tasks & ChessProblems.ca TT9 . . .	770
<b>3 ChessProblems.ca TT10</b>	<b>785</b>
<b>4 Recently Honoured Canadian Compositions</b>	<b>786</b>
<b>5 My Favourite Series-Mover</b>	<b>800</b>
<b>6 Blast from the Past III: Checkmate 1902</b>	<b>805</b>
<b>7 Last Page</b>	<b>808</b>
More Chess in the Sky . . . . .	808

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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).

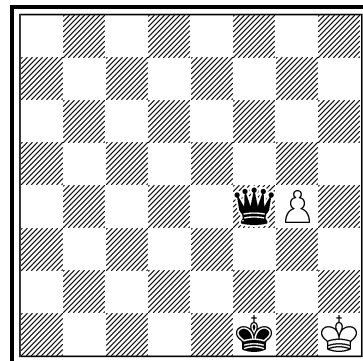
**2019 Judge:** Dinu Ioan Nicula (ROU)

### 2019 Tourney Participants:

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

**T418**

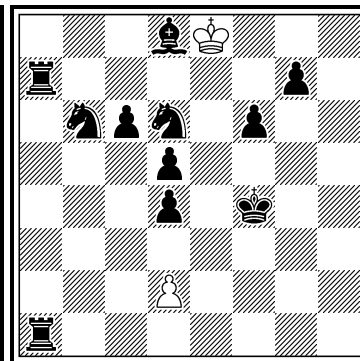
**Branko Koludrović**  
**Arno Tüngler**



ser-s% 36 C+ (2+2)  
Circe  
White Minimummer

**T419**

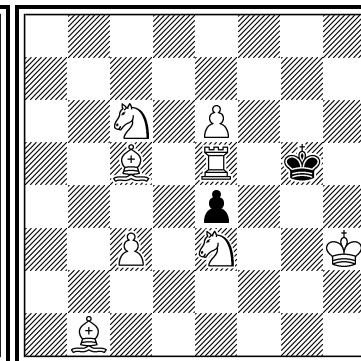
**Paul Răican**



ser-!F 97  
Circe

**T420**

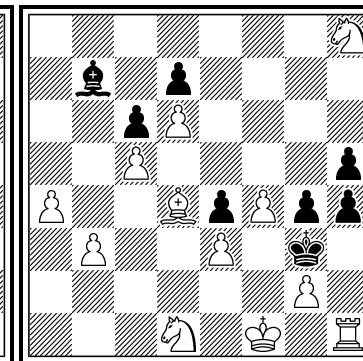
**Paul Răican**



ser-hsF 73  
Circe  
Leffie

**T421**

**Udo Degener**  
**Mirko Degenkolbe**



ser-h# 47 C+ (12+8)

### T418 (Branko Koludrović, Arno Tüngler):

1.g4-g5 2.g5-g6 3.g6-g7 4.g7-g8=Q 5.Qg8-g7 6.Qg7-g6 7.Qg6-g5 8.Qg5-g4 9.Qg4-g3 10.Kh1-h2 11.Kh2-h3 12.Qg3-g4 13.Kh3-h4 14.Kh4-h5 15.Qg4-g5 16.Kh5-h6 17.Kh6-g6 18.Qg5-f5 19.Kg6-f6 20.Kf6-e6 21.Qf5-e5 22.Ke6-d6 23.Kd6-d5 24.Qe5-e4 25.Kd5-d4 26.Kd4-d3 27.Qe4-e3 28.Kd3-d2 29.Kd2-d1 30.Qe3-e4 31.Qe4-e5 32.Qe5-f5 33.Qf5-g5 34.Qg5-g4 35.Qg4-g3 36.Qg3-g2+ Kf1×g2 %

### T419 (Paul Răican):

1.Ke8-f8 16.Kc5×d6(Sb8) 33.Ke8×d8(Bf8) 35.Ke8×f8 50.Kc5×b6 69.Kc8×b8 88.Kc5×c6(c7) 89.Kc6×d5(d7) 90.Kd5×d4 91.Kd4-c5 95.d6×c7 97.Kd6×d7 !F

### T420 (Paul Răican):

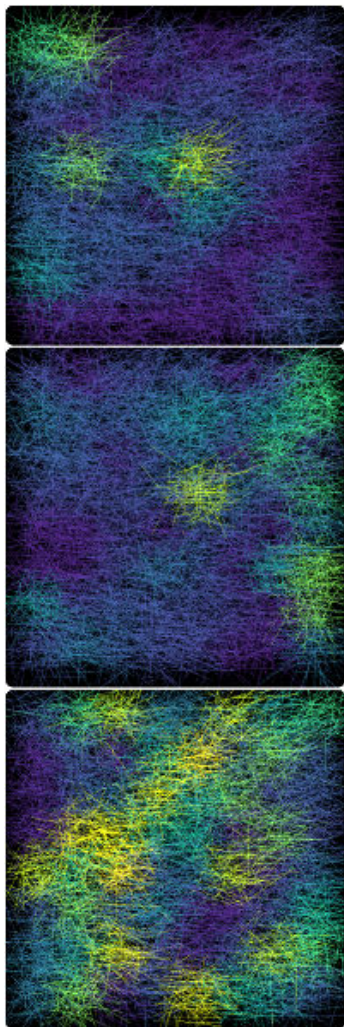
1.Kg5-f4 10.Kb5×c6 20.Kf4×e5(Ra1) 27.Kb2×a1 35.Ke5×e6(e2) 44.Kd2×e2 47.Kc1×b1(Bf1) 58.Kc6×c5(Bc1) 65.Kb1×c1 67.Kd2×e3(Sg1) 68.Ke3-d2 71.e2×f1=R 73.Re1-e3+ & 1.Sg1-f3+ K~ F

### T421 (Udo Degener, Mirko Degenkolbe):

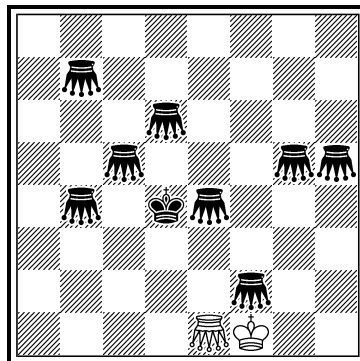
1.h4-h3 2.Kg3-h4 3.g4-g3 4.Kh4-g4 5.h5-h4 6.Kg4-h5 7.Kh5-h6 8.Kh6-h7 9.Kh7-g8 10.Kg8-f8 11.Kf8-e8 12.Ke8-d8 13.Kd8-c8 14.Kc8-b8 15.Kb8-a7 16.Ka7-a6 17.Ka6-a5 18.Ka5-b4 19.Kb4-a3 20.Ka3-a2 21.Ka2-b1 22.Kb1-c2 23.Kc2-d3 24.Bb7-a6 25.Ba6-c4 26.Bc4-f7 27.Kd3-c2 28.Kc2-b1 29.Kb1-a2 30.Ka2-a3 31.Ka3-b4 32.Kb4-a5 33.Ka5-a6 34.Ka6-b7 35.Kb7-c8 36.Kc8-d8 37.Kd8-e8 38.Ke8-f8 39.Kf8-g8 40.Kg8-h7 41.Kh7-h6 42.Kh6-h5 43.Kh5-g4 44.Kg4-f5 45.Kf5-e6 46.Ke6-d5 47.Bf7-e6 Sd1-c3 #

# ORIGINALS

T422, T423, T424: Squares visualization.

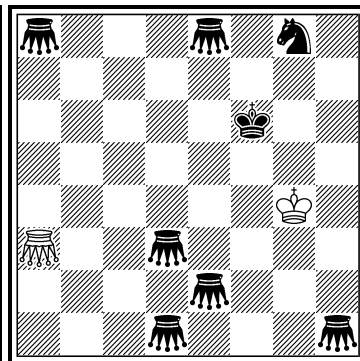


**T422**  
Václav Kotěšovec



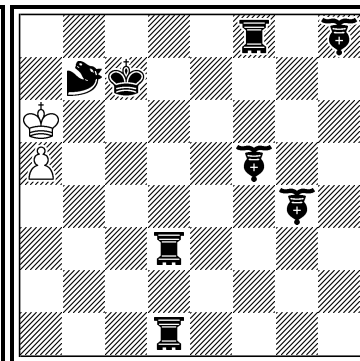
ser-h# 95      C+ (2+9)  
Maximummer  
♟♟ = Grasshopper

**T423**  
Václav Kotěšovec



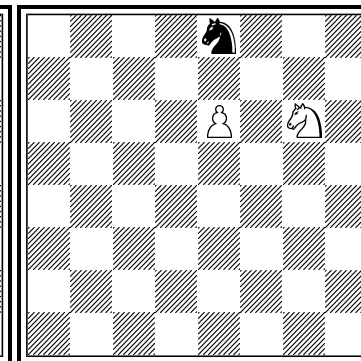
ser-h# 129      C+ (2+8)  
Maximummer  
♟♟ = Grasshopper

**T424**  
Václav Kotěšovec



ser-h# 257      C+ (2+8)  
Maximummer  
♖ = Rookhopper  
♗ = Bishopopper  
♘ = Antelope

**T425**  
Cornel Pacurar



-2w & !=1      (2+1)  
Knightmate  
b) ♞e8→d6    c) ♘g6→h5

**T422 (Václav Kotěšovec):**

1. Ga2 2. Gb5 3. Gb8 4. Gb5 5. Ge5 6. Gb8 7. Gb3 8. Gb5 9. Ge5 10. Gd3 11. Ga6 12. Ga5 13. Ge4 14. Gb2 15. Gg2 16. Gh1 17. Gd5 18. Gc6 19. Ga2 20. Gb7 21. Gg2 22. Gh1 23. Ga8 24. Gb2 25. Ga2 26. Ga7 27. Gb5 28. Ge5 29. Gf5 30. Ge3 31. Ga3 32. Ga2 33. Ga5 34. Gg5 35. Ga4 36. Ge4 37. Gd5 38. Ge6 39. Ge5 40. Gg6 41. Gd6 42. Ge7 43. Gd8 44. Gc3 45. Gc5 46. Gc2 47. Gd2 48. Ge5 49. Gc5 50. Gc6 51. Gb7 52. G8d5 53. Gb4 54. Ga5 55. Gb8 56. Gf4 57. Gc4 58. Gf6 59. Ga8 60. Gb3 61. Gb8 62. Gf4 63. Ga4 64. Gd5 65. Ga8 66. Ga3 67. Gd6 68. Gf7 69. Gg8 70. Ga7 71. Ga3 72. Ge4 73. Ga8 74. Gh8 75. Gb5 76. Ge5 77. Gb8 78. Ga8 79. Ga2 80. Gb5 81. Ge5 82. Gg6 83. Gd6 84. Gb8 85. Gb5 86. Gc3 87. Ge5 88. Gh6 89. Gb8 90. Gf4 91. Ge3 92. Gc4 93. Gd5 94. Ge4 95. Gd3 Gg1 #

**T423 (Václav Kotěšovec):**

1. Ge1 2. Gh8 3. Ge5 4. Gh5 5. Ge6 6. Gc1 7. Gh3 8. Gc3 9. Gb2 10. Gg7 11. Gg3 12. Gg7 13. Gh3 14. Gh2 15. Gh5 16. Gh6 17. Gh1 18. Gb1 19. Gh7 20. Ge6 21. Gh3 22. Gh2 23. Gf5 24. Gg6 25. Gh7 26. Gh8 27. Gf5 28. Ge5 29. Gh2 30. Gh1 31. Gb1 32. Ge4 33. Gh4 34. Gg6 35. Ge7 36. Gh7 37. Gh8 38. Ge5 39. Gd6 40. Gd7 41. Gh3 42. Ge8 43. Gh5 44. Gg3 45. Gc7 46. Gc8 47. Gh8 48. Ge5 49. Gd5 50. Ge8 51. Gb7 52. Ge4 53. Ge3 54. Gd3 55. Gh4 56. Ge7 57. Ge2 58. Gh5 59. Gc5 60. Gb6 61. Gd2 62. Gd7 63. Gh3 64. Gd1 65. Gh5 66. Gb5 67. Gg6 68. Gg3 69. Gh2 70. Gc2 71. Gc1 72. Ge3 73. Gd3 74. Ga6 75. Gg6 76. Gb1 77. Gb6 78. Gf2 79. Gf7 80. Gd3 81. Ga6 82. Gg6 83. Gh7 84. Gg3 85. Gh3 86. Gh8 87. Ge5 88. Gh2 89. Gh1 90. Gc2 91. Se7 92. Sg6 93. Gh7 94. Gh8 95. Ge5 96. Gd6 97. Gd7 98. Gh3 99. Gh2 100. Ga5 101. Gc7 102. Gd8 103. Gg5 104. Gh5 105. Gb7 106. Gh2 107. Gf5 108. Ge5 109. Gf4 110. Gg7 111. Ga7 112. Ga2 113. Ge5 114. Gh7 115. Ga7 116. Gf7 117. Gg8 118. Ga2 119. Ga7 120. Gd5 121. Gc4 122. Gh4 123. Ge6 124. Ga2 125. Ga8 126. Gf7 127. Ga2 128. Gg7 129. Ge7 Ga1 #

**T424 (Václav Kotěšovec):**

1. ANf4 2. ANc8 3. ANg5 4. ANc2 5. ANf6 6. ANb3 7. ANe7 8. ANa4 9. ANe1 10. ANb5 11. ANf2 12. ANc6 13. ANg3 14. ANd7 15. ANa3 16. ANe6 17. ANb2 18. BHa1 19. ANe6 20. ANh2 21. ANd5 22. ANh8 23. ANe4 24. ANb8 25. RHa8 26. ANe4 27. ANh8 28. ANd5 29. ANg1 30. ANc4 31. ANf8 32. RHg8 33. ANb5 34. ANe1 35. ANa4 36. ANe7 37. ANb3 38. ANf6 39. BHg7 40. ANc2 41. ANg5 42. ANc8 43. RHb8 44. ANf4 45. ANb1 46. ANe5 47. ANa2 48. ANd6 49. ANg2 50. ANc5 51. ANf1 52. ANb4 53. ANe8 54. ANh4 55. ANd7 56. RHd8 57. ANa3 58. ANe6 59. ANb2 60. BHa1 61. RHb1 62. ANe6 63. ANh2 64. ANd5 65. ANg1 66. ANc4 67. ANg7 68. BHh8 69. ANc4 70. ANf8 71. ANb5 72. ANe1 73. ANa4 74. ANe7 75. ANb3 76. ANf6 77. ANc2 78. ANg5 79. ANc8 80. ANf4 81. ANb7 82. RHb8 83. ANf4 84. ANb1 85. ANe5 86. BHd4 87. ANb1 88. ANf4 89. ANc8 90. ANg5 91. ANc2 92. BHb1 93. ANf6 94. ANb3 95. RHb2 96. ANe7 97. ANh3 98. ANd6 99. ANg2 100. RHh2 101. ANc5 102. ANf1 103. ANb4 104. ANf7 105. ANc3 106. ANg6 107. BHh7 108. RHh8 109. ANc3 110. ANf7 111. ANb4 112. ANf1 113. ANc5 114. ANg2 115. ANd6 116. ANa2 117. ANe5 118. ANb1 119. ANf4 120. ANc8 121. ANg5 122. RHc8 123. RHd3 124. BHc2 125. BHe4 126. ANc2 127. ANf6 128. ANb3 129. ANe7 130. ANh3 131. ANd6 132. ANg2 133. ANc5 134. ANg8 135. RHh8 136. ANc5 137. ANg2 138. ANd6 139. ANa2 140. ANe5 141. ANb1 142. ANf4 143. ANb7 144. BHa8 145. ANf4 146. ANc8 147. RHb8 148. ANg5 149. ANc2 150. ANf6 151. ANb3 152. RHb2 153. ANe7 154. ANa4 155. ANe1 156. ANb5 157. ANf8 158. ANc4 159. ANg7 160. BHh8 161. ANc4 162. BHa1 163. ANf8 164. ANb5 165. ANf2 166. ANc6 167. ANg3 168. ANd7 169. BHc8 170. RHd8 171. ANh4 172. ANe8 173. ANb4 174. ANf1 175. ANc5 176. ANg2 177. BHh1 178. RHh2 179. ANc5 180. ANg8 181. ANd4 182. BHe5 183. ANg8 184. ANc5 185. ANg2 186. ANd6 187. RHd7 188. ANh3 189. ANe7 190. ANa4 191. ANe1 192. ANb5 193. ANf8 194. ANc4 195. ANg7 196. ANd3 197. RHd2 198. ANg7 199. RHd1 200. ANc4 201. ANf8 202. ANb5 203. ANe1 204. ANa4 205. ANe7 206. ANb3 207. ANf6 208. ANc2 209. ANg5 210. RHc2 211. BHb8 212. BHd6 213. RHd7 214. BHb8 215. RHd8 216. ANd1 217. ANh4 218. ANe8 219. ANb4 220. ANf1 221. ANc5 222. ANg2 223. RHh2 224. ANd6 225. ANh3 226. ANe7 227. ANa4 228. ANe1 229. ANb5 230. ANf8 231. ANc4 232. ANg7 233. ANd3 234. ANh6 235. RHh7 236. ANd3 237. ANg7 238. ANc4 239. ANg1 240. ANd5 241. BHc6 242. ANh2 243. RHh1 244. ANd5 245. ANg1 246. ANc4 247. ANf8 248. ANb5 249. ANe1 250. ANh5 251. RHh6 252. RHb6 253. ANe1 254. ANa4 255. ANe7 256. ANh3 257. ANd6 a x b6 #

**T425 (Cornel Pacurar):**

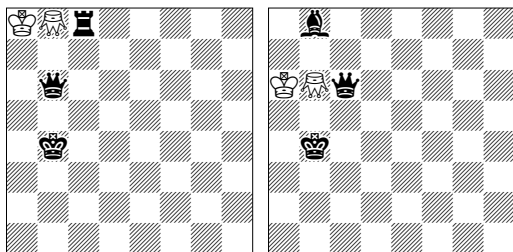
a) -1. ♖e7 x ♗g6 -2. ♘g8-e7 & 1. ♗e6-e7 !=; b) -1. ♘f4 x ♖g6 -2. ♗d5 x ♞e6 e.p. & 1. ♘f4-h5 !=; c) -1. ♗e5-e6 -2. ♗f4 x ♚e5 & 1. ♗f4-f5 !=

# ORIGINALS

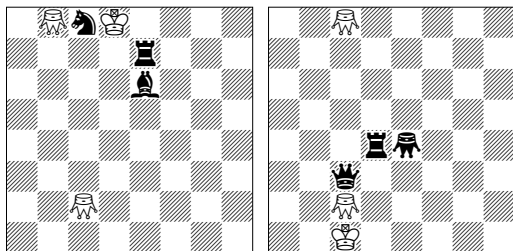
**T426:** Starting symmetrical position, asymmetrical solutions, final symmetrical constellations. (Author)

**T427:** Symmetrical setting. Amusingly, the pair of 1<sup>st</sup> moves, the wK retracting to e4 and e6, seems to suggest, initially, symmetrical solutions as well. The wK journeys to opposite edges of the board. A whole bunch of QRBSG uncaptures. (Author)

**T426:**



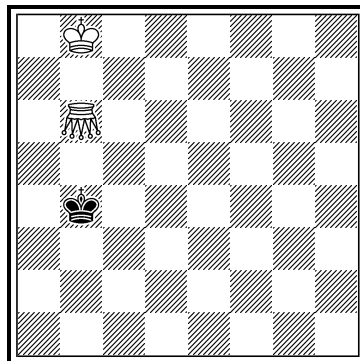
**T427:**



**T428:** Changed promotions. (Author)

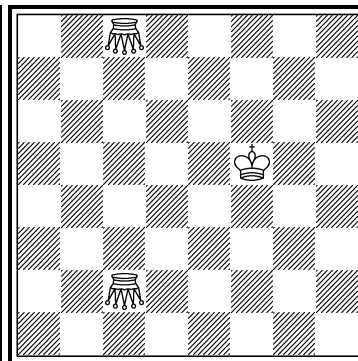
**T429:** Excelsior and four-corners of the promoted knight (all corners are empty in the initial position). (Author)

**T426**  
Adrian Storisteanu



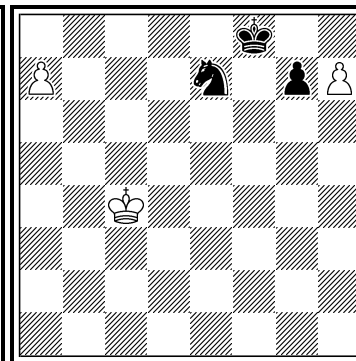
-3w & !=1  
♟ = Grasshopper  
2 Solutions

**T427**  
Adrian Storisteanu



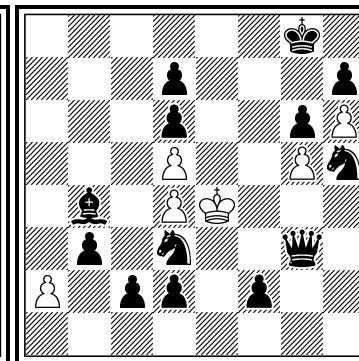
(2+1) -4w & !=1  
♟ = Grasshopper  
2 Solutions

**T428**  
Roméo Bedoni



(3+0) ser-# 6  
2 Solutions

**T429**  
Sébastien Luce



C+ (3+3) ser-= 22  
C+ (6+13)

**T426 (Adrian Storisteanu):**

- i) -1.Kc8-b8 -2.Kb7×Rc8 -3.Gb8×Qb6 & 1.Kb7-a8 !=
- ii) -1.Kb7×Bb8 -2.Kc6-b7 -3.Kb7×Qc6 *switchback* & 1.Kb7-a6 !=

**T427 (Adrian Storisteanu):**

- i) -1.Ke6-f5 -2.Ke7×Be6 -3.Kd8×Re7 -4.b7×Sc8=G & 1.b7-b8=G !=
- ii) -1.Ke4-f5 -2.Kd4×Ge4 -3.Kc3×Rd4 -4.Kb2×Qc3 & 1.Kb2-c1 !=

**T428 (Roméo Bedoni):**

- i) 1.h7-h8=S 2.Sh8-f7 3.Sf7-d8 4.a7-a8=Q 5.Qa8-d5 6.Qd5-f7 #
- ii) 1.a7-a8=B 2.Ba8-d5 3.Bd5-g8 4.h7-h8=Q 5.Qh8-h5 6.Qh5-f7 #

**T429 (Sébastien Luce):**

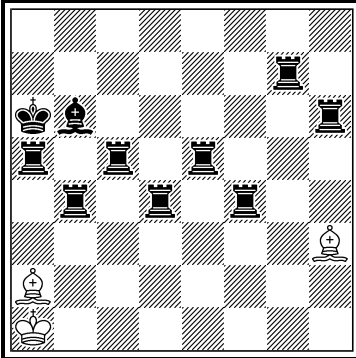
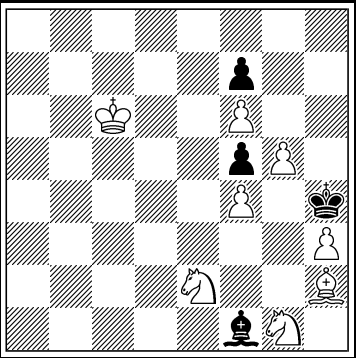
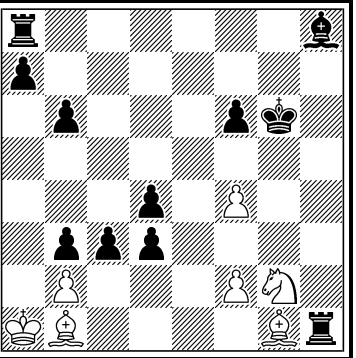
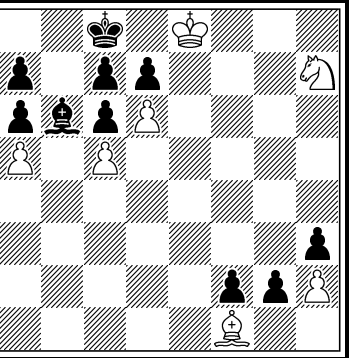
- 1.a4 2.a5 3.a6 4.a7 5.a8=S 6.Sb6 7.Sc4 8.Sxd2 9.S×b3 10.Sa1 11.S×c2 12.S×b4 13.S×d3 14.S×f2 15.Sh1 16.S×g3 17.S×h5 18.Sf4 19.S×g6 20.Sh8 21.g6 22.g7 =

# ORIGINALS

**T430:** After a block on b5, the white king has to find a way through a forest of black rooks! This is done with help from the two white bishops of the same square colour.  
(Author)

**T431:** Without captures. 36 moves – record for 12 units?  
(Authors)

**T433:** Black pawns a6, a7, c6, c7, d7 are legal, considering that they captured by following Antircirce rules.  
(Author)

<p><b>T430</b> Sébastien Luce</p> 	<p><b>T431</b> Mirko Degenkolbe Udo Degener</p> 	<p><b>T432</b> Alberto Armeni</p> 	<p><b>T433</b> Alberto Armeni</p> 
<p>1b &amp; ser-# 21    C+ (3+10)</p>	<p>ser-h# 36    C+ (8+4)</p>	<p>ser-r# 3    C+ (7+11) 3 Solutions</p>	<p>ser-h= 7    C+ (7+10) Antircirce</p>

### T430 (Sébastien Luce):

1.Rbb5 & 1.Bhe6 2.Beb3 3.Kb2 4.Bb1 5.Bd3 6.Bdc4 7.Kc3 8.Bc2 9.Be4 10.Kxd4 11.Bcd5 12.Kxe5 13.Bg6 14.Kd6 15.Bdf7 16.Kd7 17.Be4 18.Bc6 19.Kc8 20.Kb8 21.Bb7 #

### T431 (Mirko Degenkolbe, Udo Degener):

1.Kh4-h5 2.Kh5-g6 3.Kg6-h7 4.Kh7-g8 5.Kg8-f8 6.Kf8-e8 7.Ke8-d8 8.Kd8-c8 9.Kc8-b8 10.Kb8-a7 11.Ka7-a6 12.Ka6-a5 13.Ka5-b4 14.Kb4-c4 15.Kc4-d3 16.Kd3-e4 17.Bf1-g2 18.Bg2-f3 19.Bf3-g4 20.Ke4-d3 21.Kd3-c4 22.Kc4-b4 23.Kb4-a5 24.Ka5-a6 25.Ka6-a7 26.Ka7-b8 27.Kb8-c8 28.Kc8-d8 29.Kd8-e8 30.Ke8-f8 31.Kf8-g8 32.Kg8-h7 33.Kh7-g6 34.Kg6-h5 35.Kh5-h4 36.Bg4-h5 Bh2-g3 #

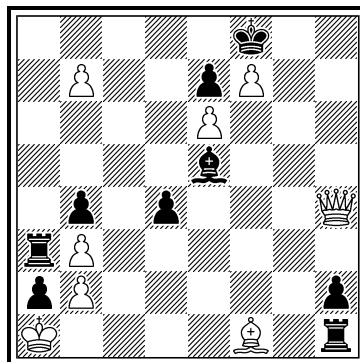
### T432 (Alberto Armeni):

- i) 1.Bb1-c2 2.Bc2-d1 3.Bg1-h2 Rh1xd1 #
- ii) 1.b2xc3 2.c3xd4 3.d4-d5 f6-f5 #
- iii) 1.f2-f3 2.Bg1xd4 3.Bd4xb6 a7xb6 #

### T433 (Alberto Armeni):

1.Kc8-b7 2.g2xf1=B[bBf1→c8] 3.f2-f1=S 4.Sf1xh2[bSh2→b8] 5.h3-h2 6.h2-h1=R 7.Rh1xh7[bRh7→a8] Ke8-f8 =

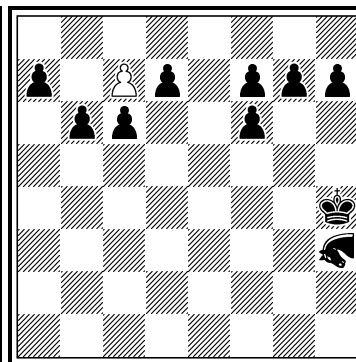
**T434**  
Alberto Armeni



ser-s= 9

C+ (8+9)

**T435**  
Sébastien Luce  
Pierre Tritten

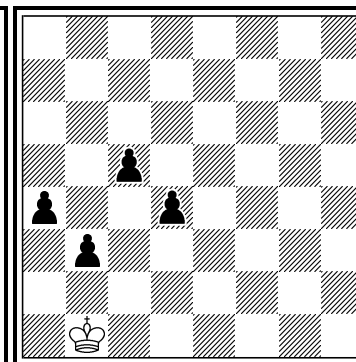


ser= 16

(1+10)

PWC

**T436**  
Sébastien Luce  
*dedicated to János Csák*

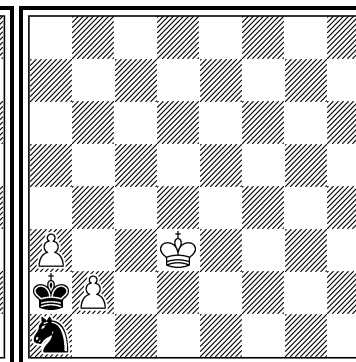


ser= 22

C+ (1+4)

PWC

**T437**  
Jaroslav Štůň



ser-h= 24

C+ (3+2)

ABC

PWC

**T435:** The problem uses a particularity of PWC: the pawns are immobile on their first rank. In the end, all black pawns occupy the 8<sup>th</sup> rank and mantis h3 is pinned! (Authors)

**T436:** Echo stalemates. The idea seems new. Only Unto Heinonen has realized a mono-solution with 8 black pawns and two kings, but with a 'classical' stalemate – with the black king in the corner. The problem has been inspired by the interesting pawn position of T296 (CPB9). (Author)

♞ = Mantis (Knight+Locust) 2 Solutions

**T434 (Alberto Armeni):**

1. b7-b8=S 2. Sb8-c6 3. Sc6×d4 4. Sd4-e2 5. Se2-c1 6. Bf1-d3 7. Bd3-b1 8. Sc1×a2 9. Qh4-h8+ Be5×h8 =

**T435 (Sébastien Luce, Pierre Tritten):**

1. c8=S+LO 2. S+LO×b6(c8) 3. S+LOa8 4. S+LOxa7-a6(a8) 5. S+LOb8 6. S+LO×c6(b8) 7. S+LOd8 8. S+LO×d7-d6(d8) 9. S+LOe8 10. S+LO×f6(e8) 11. S+LOg8 12. S+LO×f7-e6(g8) 13. S+LOf8 14. S+LO×g7-h6(f8) 15. S+LO×h7-h8(h6) 16. S+LO×h6-h5(h8) =

**T436 (Sébastien Luce):**

i) 1. Kb1-b2 2. Kb2-a3 3. Ka3×a4[+bPa3] 4. Ka4-b5 5. Kb5-c6 6. Kc6×c5[+bPc6] 7. Kc5-c4 8. Kc4×d4[+bPc4] 9. Kd4-c5 10. Kc5×c4[+bPc5] 11. Kc4-c3 12. Kc3×b3[+bPc3] 13. Kb3-c2 14. Kc2×c3[+bPc2] 15. Kc3-b3 16. Kb3×a3[+bPb3] 17. Ka3-b2 18. Kb2-c3 19. Kc3×b3[+bPc3] 20. Kb3-c4 21. Kc4×c3[+bPc4] 22. Kc3×c2[+bPc3] =  
ii) 1. Kb1-c1 2. Kc1-d2 3. Kd2-d3 4. Kd3-c4 5. Kc4-b5 6. Kb5×c5[+bPb5] 7. Kc5-d5 8. Kd5×d4[+bPd5] 9. Kd4-c5 10. Kc5×d5[+bPc5] 11. Kd5-c6 12. Kc6×c5[+bPc6] 13. Kc5-b6 14. Kb6×c6[+bPb6] 15. Kc6-b7 16. Kb7×b6[+bPb7] 17. Kb6×b5[+bPb6] 18. Kb5-b4 19. Kb4×a4[+bPb4] 20. Ka4-b5 21. Kb5×b4[+bPb5] 22. Kb4×b3[+bPb4] =

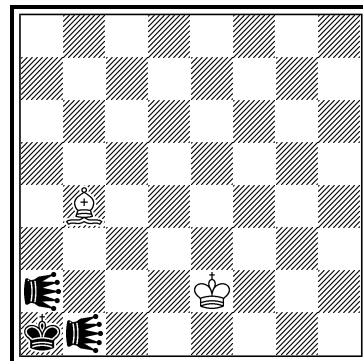
**T437 (Jaroslav Štůň):**

1. Sa1-c2 2. Ka2-a1 3. Ka1×b2[+wPa1] 4. Kb2-b3 5. Kb3-a4 6. Ka4×a3[+wPa4] 7. Ka3-b4 8. Kb4-c5 9. Sc2×a1[+wPc2] 10. Sa1-b3 11. Sb3-d4 12. Kc5-d5 13. Sd4×c2[+wPd4] 14. Sc2-a3 15. Sa3-c4 16. Sc4-b6 17. Sb6×a4[+wPb6] 18. Sa4-c3 19. Sc3-b5 20. Sb5-a7 21. Sa7-c8 22. Sc8×b6[+wPc8=Q] 23. Sb6-c4 24. Sc4-d6 Qc8-d7 =

# ORIGINALS

T438

Chris J. Feather



ser-h# 23\*

C+ (2+3)

ABC PWC

a) ♔e2→e4

♠ = Doublegrasshopper

**T438 (Chris J. Feather):**

a) Set: 1... Bb4-c3 #; 1.Ka1-b2 2.DGa2-f2 3.DGb1-b5 4.Kb2-b3 5.Kb3-c4 6.DGb5-f1 7.Kc4×b4[+wBc4] 8.Kb4-c5 9.Kc5×c4[+wBc5] 10.Kc4-d5 11.Kd5×c5[+wBd5] 12.Kc5-d6 13.Kd6×d5[+wBd6] 14.Kd5-e6 15.Ke6-f7 16.DGf1-d7 17.DGd7-e7 18.DGe7-g3 19.DGf2-d7 20.DGd7-g8 21.Kf7-g7 22.DGg3-h7 23.Kg7-h8 Bd6-e5 #

b) Set: 1... Bb4-c3 #; 1.Ka1-b2 2.DGa2-f5 3.DGb1-b5 4.Kb2-b3 5.Kb3-c4 6.DGb5-d5 7.Kc4-b5 8.Kb5×b4[+wBb5] 9.Kb4-a5 10.Ka5×b5[+wBa5] 11.Kb5-c6 12.Kc6-d7 13.DGd5-d6 14.Kd7-e8 15.Ke8-f8 16.DGf5-d7 17.DGd6-g8 18.Kf8-g7 19.DGd7-d3 20.Kg7-g6 21.DGd3-h7 22.Kg6-g7 23.Kg7-h8 Ba5-c3 #

**T439 (Václav Kotěšovec):**

1.Ra2 2.Rb2 3.Rb3 4.Ra2 5.Ra4 6.Rb4 7.Ra3 8.Ra5 9.Rb5 10.Gc4 11.Ra4 12.Ra6 13.Rb6 14.Ra5 15.Ra7 16.Rb7 17.Ra6 18.Ra8 19.Rb8 20.Ra7 21.Ra5 22.Rg5 23.Ra8 24.Ra5 25.Rc5 26.Gc6 27.Ra5 28.Ra2 29.Rb2 30.Gb3 31.Ra2 32.Ra5 33.Re5 34.Gc5 35.Gf5 36.Gg4 37.Re8 38.Rd8 39.Rd3 40.Ge3 41.Rd5 42.Ge4 43.Re5 d×e3 #

**T440 (Václav Kotěšovec):**

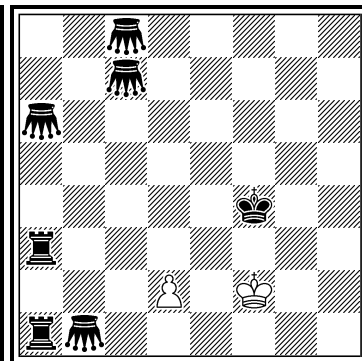
1.Gc7 2.Gb4 3.Gb5 4.Ge7 5.Gb7 6.Ka5 7.Ka4 8.Ka3 9.Kb2 10.Gb3 11.Ka3 12.Ka4 13.Ka5 14.Kb6 15.Ka7 16.Kb8 17.Gb2 18.Ge2 19.Ka7 20.Ka6 21.Ka5 22.Ka4 23.Ka3 24.Kb2 25.Kc1 26.Kd1 27.Ge5 28.Kc1 29.Kb2 30.Ka3 31.Ka4 32.Ka5 33.Ka6 34.Ka7 35.Kb8 36.Kc7 37.Kd7 38.Gd8 39.Kc7 40.Kb8 41.Ka7 42.Ka6 43.Ka5 44.Ka4 45.Ka3 46.Kb2 47.Kc1 48.Kd1 49.Ke1 50.Gd1 51.Gf1 52.Kd1 53.Kc1 54.Kb2 55.Ka3 56.Ka4 57.Ka5 58.Ka6 59.Ka7 60.Kb8 61.Kc7 62.Kd8 63.Ke8 64.Gg2 65.Ge4 66.Gh1 67.Kf8 68.Gh3 69.Gh2 70.Ke8 71.Kd8 72.Kc7 73.Kb8 74.Ka7 75.Ka6 76.Ka5 77.Ka4 78.Ka3 79.Kb2 80.Kc1 81.Kd1 82.Ke1 83.Kf2 84.Kg3 85.Gg4 86.Kg2 87.Kf1 88.Ke1 89.Kd1 90.Kc1 91.Kb2 92.Ka3 93.Ka4 94.Ka5 95.Ka6 96.Ka7 97.Kb8 98.Kc7 99.Kd8 100.Ke8 101.Kf8 102.Kg8 103.Kh8 104.Gd6 105.Gd7 106.Gd8 107.Gb8 108.Gb2 109.Gb4 110.Gb5 111.Gb6 112.Ge8 113.Gc6 114.Gd6 115.Ge8 116.Gd8 117.Gf8 118.Ge4 119.Ge6 120.Gf5 121.Ge7 122.Ge8 123.Gg8 124.Ge6 125.Ge8 G×f8 #

**T441 (Jaroslav Štůň):**

1.Kd2-e1 2.Qa2×f2 3.Ke1-d2[+wBPe3] 4.Qf2×e3 5.Kd2-c3[+wBPd4] 6.Qe3×d4 7.Kc3-c2[+wBPd3] 8.Kc2×d3 9.Qd4×h8[+wBPh7] 10.Qh8×h7 11.Kd3-c3[+wBPg7] 12.Kc3-b2 13.Kb2-a1 14.Qh7-c2=w BPg7-h8=B=b =

T439

Václav Kotěšovec



ser-h# 43

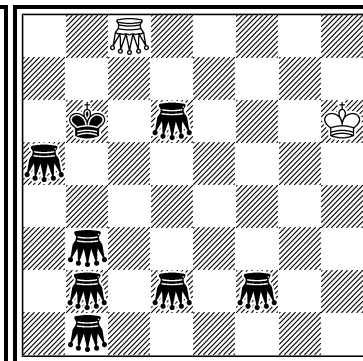
C+ (2+7)

ABC

♠ = Grasshopper

T440

Václav Kotěšovec



ser-h# 125

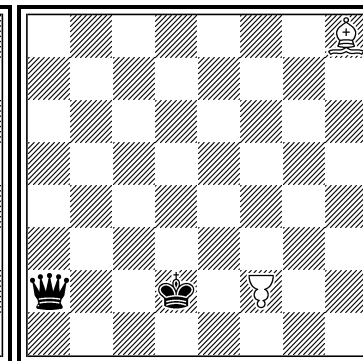
C+ (2+8)

ABC

♠♠ = Grasshopper

T441

Jaroslav Štůň



ser-h= 14

C+ (2+2)

Anti-Andernach

Parrain Circe

♞ = Berolina Pawn

**T438:** The point (such as it is!) is that between a) and b) the DGs exchange blocking squares. (Author)

**T439:** Dance of two rooks. (Author)

**T440:** Multiple switchbacks of the black king. Length record. (Author)

**T442:** Meredith. Long walk of black king with returns. Cancellation of coverage of the square h8. Ideal stalemate. (Author)

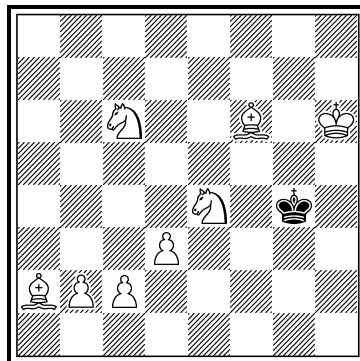
**T443:** Miniature. Excelsior. Underpromotion. (Author)

**T444:** Four-corners of the white king with a closed rundlauf. Note that with the condition, the e file is the only one where a king moves... like a King ! (Authors)

**Bolero Rex Inclusiv:** Une pièce (pion excepté sauf s'il est royal) capture normalement mais joue sans capturer comme la pièce de la première rangée se trouvant, dans la position initiale, sur la colonne sur laquelle elle se trouve. Exception aux règles par défaut: un pion est immobile sur sa 1<sup>o</sup> rangée.

**T389v:** T389 (CPB14) was cooked by Ch. Poisson (1.R×f5 2.Rh5 & 1.B×e6+ Rf5 Z). The authors have moved bPe6 to f6 and changed the stipulation.

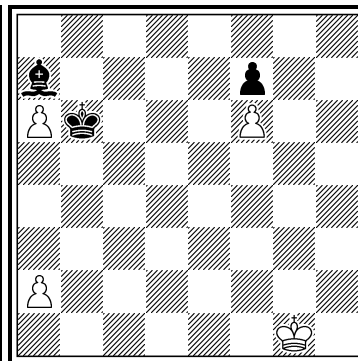
**T442**  
**Ľuboš Kekely**



ser-h= 22

C+ (8+1)

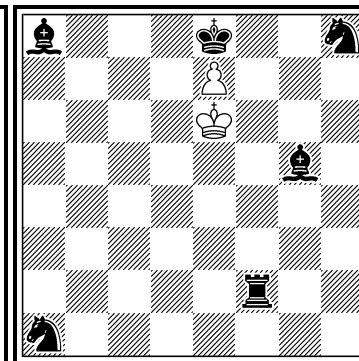
**T443**  
**Ľuboš Kekely**



psr-hs# 15

Transmuted Kings

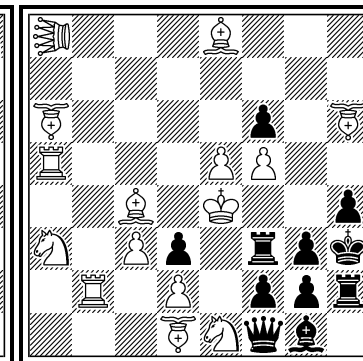
**T444**  
**Sébastien Luce**  
**Pierre Tritten**



ser-= 13

Bolero Rex Inclusiv

**T389v**  
**Geoff Foster**  
**Paul Răican**  
*Dedicated to Cornel Pacurar*



ser-hsZe5 204

(15+11)

= Bishopper  
 = Locust

**T442 (Ľuboš Kekely):**

1.Kg4-f3 2.Kf3-e2 3.Ke2-d1 4.Kd1×c2 5.Kc2×d3 6.Kd3×e4 7.Ke4-f5 8.Kf5×f6 9.Kf6-f5 10.Kf5-e4 11.Ke4-d3 12.Kd3-c2 13.Kc2×b2 14.Kb2×a2 15.Ka2-b3 16.Kb3-c4 17.Kc4-d5 18.Kd5-e6 19.Ke6-f7 20.Kf7-g8 21.Kg8-h8 Sc6-e7 =

**T443 (Ľuboš Kekely):**

1.Kb6-c7+ Kg1-h2 2.Ba7-d4 3.Bd4\*f6 4.Bf6-a1 5.f7-f5 6.f5-f4 7.f4-f3 8.f3-f2 9.f2-f1=R 10.Rf1-f2+ Kh2-h7 11.Rf2×a2 12.Ra2-g2 13.Rg2-g7+ Kh7-h8 14.Kc7-b8 a6-a7+ 15.Rg7×a7 #

**T444 (Sébastien Luce, Pierre Tritten):**

1.Kd6 2.Kg3 3.K×f2 4.Ka7 5.K×a8 6.Ka2 7.K×a1 8.Kh1 9.Kh7 10.K×h8 11.Kh5 12.Kxg5 13.K×6 =

**T389v (Geoff Foster, Paul Răican):**

1.Rh1 2.Bh2 3.g1=Q 4.Qgg2 5.Rg1 6.Qh1 7.Qfg2 8.Rf1 9.Bg1 10.Kh2 11.Qh3 12.Q1g2 13.Kh1 14.Bh2 15.Rg1 16.Qf1 17.Rg2 18.Bg1 19.Rh2 20.Qhg2 21.Rh3 22.Bh2 23.Kg1 24.Qh1 25.Qfg2 26.Kf1 27.Ke2 28.K×d1 29.Ke2 30.Kf1 31.Kg1 32.Qf1 33.Qhg2 34.Kh1 35.Bg1 36.Rh2 37.Qh3 38.Rg2 39.Bh2 40.Rg1 41.Qfg2 42.Rf1 43.Bg1 44.Kh2 45.Qh1 46.Q3g2 47.Kh3 50.K×h6 53.Kh3 70.Kf1 74.K×b2 78.Kf1 95.Kh3 105.K×a5 115.Kh3 132.Kf1 137.K×a3 142.Kf1 159.Kh3 170.K×c4 182.Kh3 198.Kf1 199.Bg1 200.Rh2 201.Qh3 202.Rg2 203.Q3h2 204.h3 & 1.S×f3 f×e5 Z

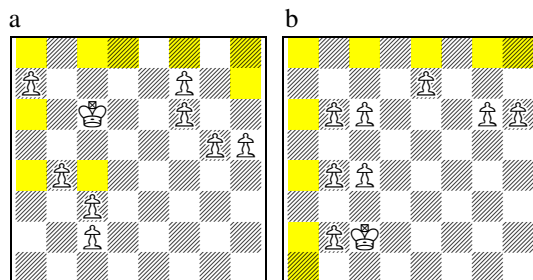


## Hors Concours

**HC221:** As T421, without captures.  
(Author)

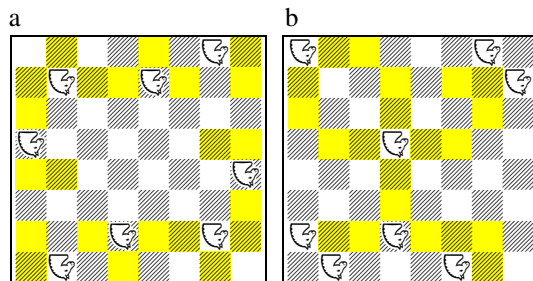
**HC223:** Position a) has rotational symmetry (180°). Both settings are the unique base solutions (not accounting for reflections and rotations) for the given stipulations (8N positions with maximum squares for a bK having the required number of available moves).  
(Author)

**HC222:**



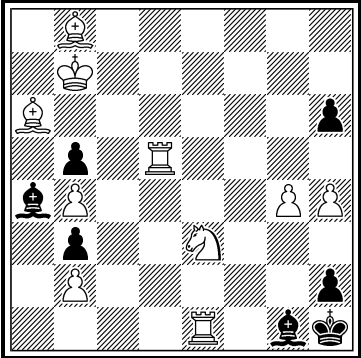
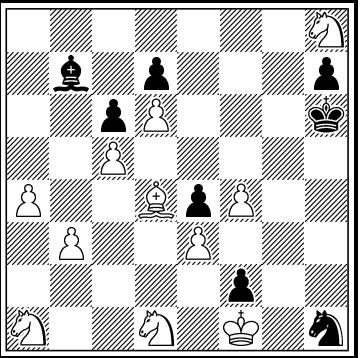
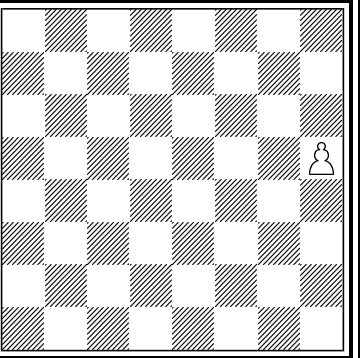
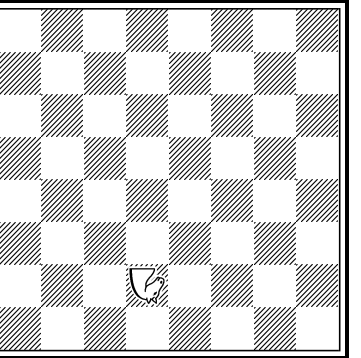
♔ has one move on 9 unguarded squares

**HC223:**



22 unguarded fields for ♔ with 2 moves

21 unguarded fields for ♔ with 3 moves

<p><b>HC220</b> Vladimír Kočí</p> 	<p><b>HC221</b> Udo Degener Mirko Degenkolbe</p> 	<p><b>HC222</b> Adrian Storisteanu to Cornel</p> 	<p><b>HC223</b> Adrian Storisteanu to Cornel</p> 
#6	C+ (10+7) ser-h# 48	C+ (11+8) See text	(1+0) See text
		b) ♖ h5→h6	♞ = Nightrider (1+0)

**HC220 (Vladimír Kočí):**

1.Kb7-a8! h6-h5 2.Ba6-b7 h5×g4 3.Bb7-c6 g4-g3 4.Rd5×b5+ g3-g2 5.Se3×g2 Ba4×b5 6.Sg2-f4+ Bb5×c6 #

**HC221 (Udo Degener, Mirko Degenkolbe):**

1.Kh6-h5 2.Kh5-g4 3.h7-h5 4.h5-h4 5.Kg4-h5 6.Kh5-h6 7.Kh6-h7 8.Kh7-g8 9.Kg8-f8 10.Kf8-e8 11.Ke8-d8 12.Kd8-c8 13.Kc8-b8 14.Kb8-a7 15.Ka7-a6 16.Ka6-a5 17.Ka5-b4 18.Kb4-a3 19.Ka3-a2 20.Ka2-b1 21.Kb1-c1 22.Kc1-d2 23.Kd2-d3 24.Bb7-a6 25.Ba6-c4 26.Bc4-f7 27.Kd3-d2 28.Kd2-c1 29.Kc1-b1 30.Kb1-a2 31.Ka2-a3 32.Ka3-b4 33.Kb4-a5 34.Ka5-a6 35.Ka6-b7 36.Kb7-c8 37.Kc8-d8 38.Kd8-e8 39.Ke8-f8 40.Kf8-g8 41.Kg8-h7 42.Kh7-h6 43.Kh6-h5 44.Kh5-g4 45.Kg4-f5 46.Kf5-e6 47.Ke6-d5 48.Bf7-e6 Sd1-c3 #

**HC222 (Adrian Storisteanu):**

Add ♔ and the remaining 7×♞ for a position in which ♔ can be placed on a maximum number of squares where it is not in check and has only one move available

a) Kc6 a7 b4 c2 c3 f6 f7 g5 **h5**, bK: a4, c4, a6, h7, a8, c8, d8, f8, h8 (9 spots)

b) Kc2 b2 b4 b6 c4 c6 e7 g6 **h6**, bK: a1, a2, a4, a6, a8, c8, e8, g8, h8 (9 spots)

**HC223 (Adrian Storisteanu):**

Add 7×♞ for a position in which ♔ can be placed on the most squares where it is not in check and has exactly

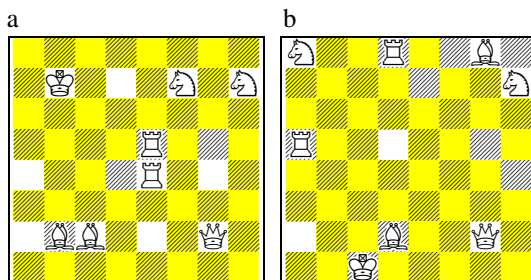
a) two moves available: Na5 Nb1 Nb7 **Nd2** Ne7 Ng2 Ng8 Nh4, bK: a1, d1, g1, a2, c2, e2, f2, h2, h3, a4, b4, g5, h5, a6, a7, c7, d7, f7, h7, b8, e8, h8 (22 spots)

b) three moves available: Na2 Na8 Nb1 **Nd2** Nd5 Nf1 Ng8 Nh7, bK: g1, b2, c2, e2, f2, g2, d3, d4, b5, c5, e5, f5, a6, d6, g6, a7, d7, f7, g7, b8, c8 (21spots)

# ORIGINALS

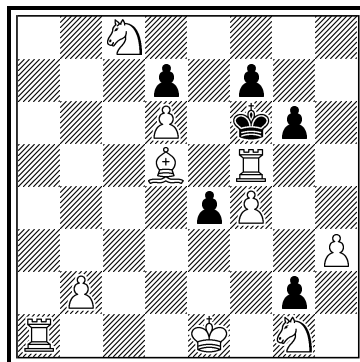
**HC226:** Meredith. Walk of black king. Clearing of line. Excelsior. Minor promotion. Model stalemate. (Author)

**HC227:**



49 empty fields guarded exactly once

**HC224**  
Anton Bidleň

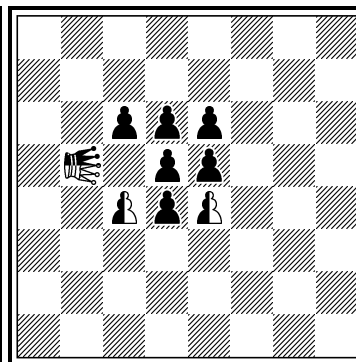


ser-h# 5

b) ♔f6→g3  
2 Solutions

C+ (10+6)

**HC225**  
Jaroslav Štůň

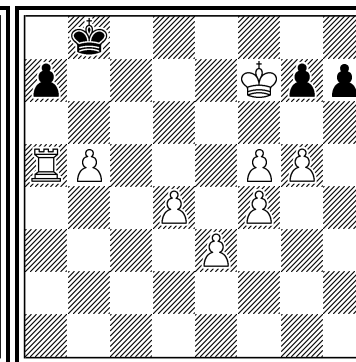


ser- = 13

PWC

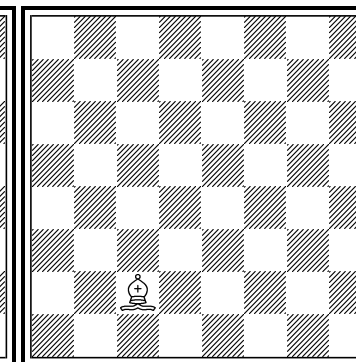
♙ = Neutral Pawn  
♛ = Neutral Locust

**HC226**  
Ľuboš Kekely



ser-h= 16

**HC227**  
Adrian Storisteanu  
to Cornel



C+ (8+4) See text

b) ♘c2→d2

(1+0)

**HC224 (Anton Bidleň):**

- ai) 1.Kf6-g7 2.Kg7-f8 3.Kf8-e8 4.Ke8-d8 5.Kd8×c8 Ra1-a8 #  
a ii) 1.Kf6×f5 2.Kf5×f4 3.Kf4-e3 4.Ke3-d3 5.e4-e3 0-0-0 #  
bi) 1.Kg3-h2 2.Kh2×g1 3.Kg1-h2 4.Kh2-g3 5.Kg3-f3 Ra1-a3 #  
b ii) 1.g6×f5 2.Kg3×f4 3.Kf4-e3 4.Ke3-d3 5.e4-e3 0-0-0 #

**HC225 (Jaroslav Štůň):**

- 1.nPc4-c5 2.nPc5×d6[+bPc5] 3.nPd6-d7 4.nPd7-d8=nL 5.nLb5×c6-d7[+bPb5] 6.nLd7×e6-f5[+bPd7] 7.nLf5×e4-d3[+nPf5]  
8.nPf5-f6 9.nPf6-f7 10.nPf7-f8=nL 11.nLf8×c5-b4[+bPf8] 12.nLd8×d7-d6[+bPd8] 13.nLd6×e5-f4[+bPd6] =

**HC226 (Ľuboš Kekely):**

- 1.Kb8-c7 2.Kc7-d6 3.Kd6-d5 4.Kd5-e4 5.Ke4×e3 6.Ke3×f4 7.Kf4×f5 8.Kf5×g5 9.Kg5-h6 10.g7-g5 11.g5-g4 12.g4-g3 13.g3-g2  
14.g2-g1=R 15.Rg1-g6 16.Rg6-a6 b5×a6 =

**HC227 (Adrian Storisteanu):**

Add the rest of the original officers (♔♚♛♜♝♞♟) for a position with the most empty fields guarded once

- a) Kb7 Qg2 Re4 Re5 Bb2 **Bc2** Sf7 Sh7  
b) Kc1 Qg2 Ra5 Rd8 **Bd2** Bg8 Sa8 Sh7

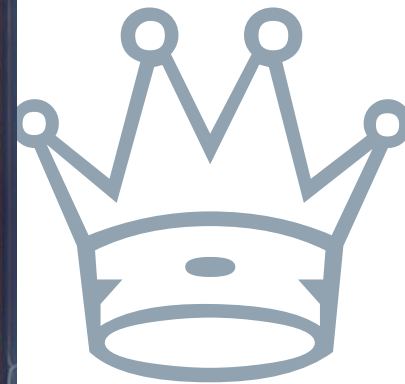
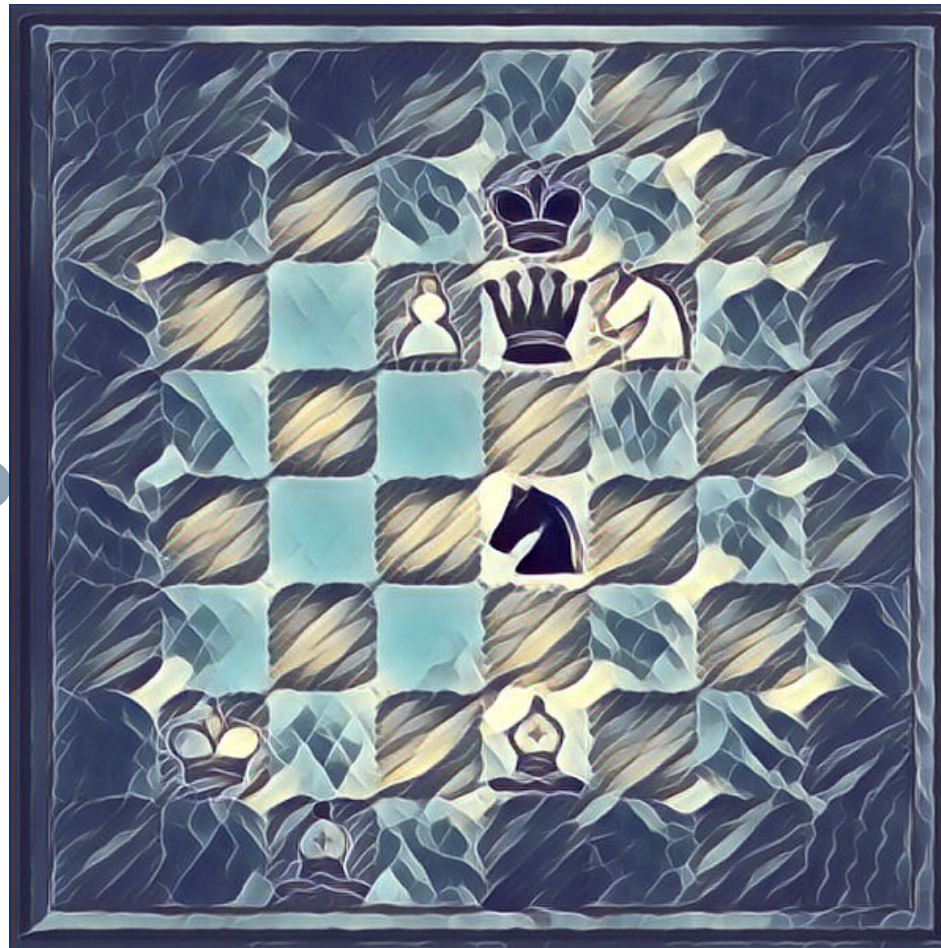
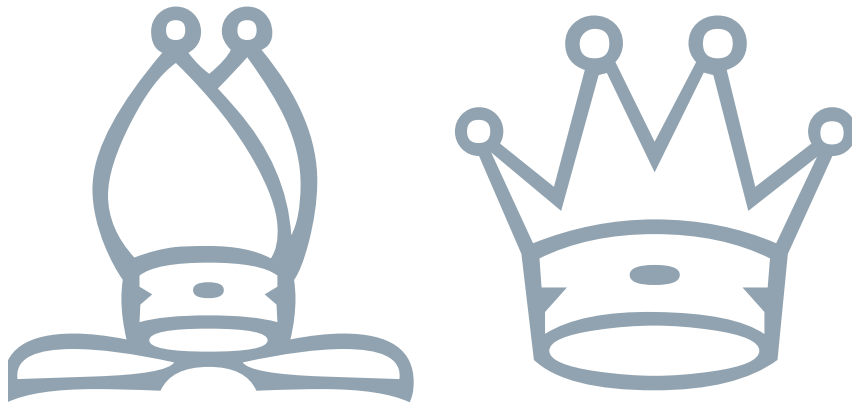
These are the two unique base positions for most singly-guarded empty fields – 49.

Empty fields **not** guarded exactly once: a) a2, e2, a4, d4, g4, g5, d7; b) a2, h4, d5, g5, e7, f8, h8.

# Five Pendulum Retros with Proca Anticirce

by Andreas Thoma

"The pendulum of the mind alternates between  
sense and nonsense,  
not between right and wrong."  
- Carl Jung



FP3

To start with, I want to remind you of the “draw-rule” in retros, which in effect says that an identical position which appears the third time is not allowed (art. 18 Codex, WFCC).

In retros, white can use this rule to prevent black from making a move which brings an identical position the third time on the board.

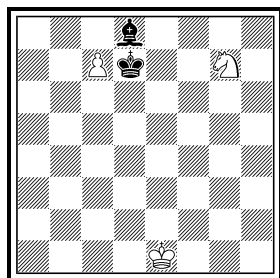
Pendulum retros experienced a boost with Proca retractors with the fairy condition Anticirce. The following five pendulum problems all use this condition. Please pay attention to the two Anticirce types, Calvet/Cheylan – capture on the rebirth field is allowed/not allowed.

Unfortunately the solving program *Pacemaker* does not test pendulums, so I would ask the readers to test these problems carefully. Pendulums are not so easy to construct: you must be careful with who starts the pendulum, and you have to prevent a third repetition of the position with a move by white.

If your interest has been aroused, I recommend the book “Der Blick zurück” by Wolfgang Dittmann (editions *feenschach phénix*) or the article “Remispending im Verteidigungsrückzügler mit der Bedingung Anticirce” by Klaus Wenda and Andreas Thoma (*feenschach* 228, 1-2/2018).

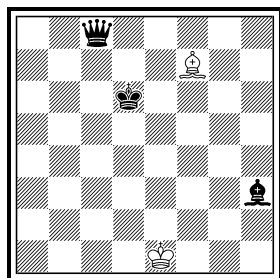
Let us now have a look at the problems and enjoy!

**FP1**  
Andreas Thoma  
*Original*



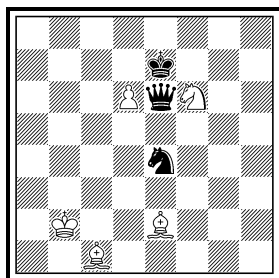
-6 & #1 (3+2)  
Proca Retractor  
Anticirce Cheylan

**FP2**  
Andreas Thoma  
*Original*



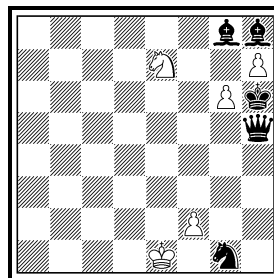
-7 & #1 (2+3)  
Proca Retractor  
Anticirce Cheylan

**FP3**  
Andreas Thoma  
*Original*



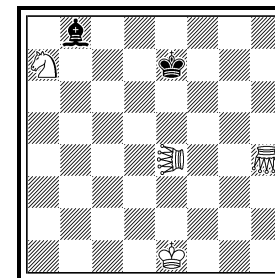
-6 & #1 (5+3)  
Proca Retractor  
Anticirce Cheylan

**FP4**  
Andreas Thoma  
*Original*



-7 & #1 (5+5)  
Proca Retractor  
Anticirce Cheylan

**FP5**  
Andreas Thoma  
*Original*



-6 & #1 (4+2)  
Proca Retractor  
Anticirce Calvet  
♟ = Grasshopper  
♞ = Grasshopper-3

**FP1) Andreas Thoma:**

1.Kg5×Pg6→e1 Ke7-d7+ (position 1<sup>st</sup> time) 2.Kf5-g5 Kf7-e7+ 3.Kg5-f5 Ke7-f7+ (position 2<sup>nd</sup> time) 4.Kf5-g5 Kf7-e7+ 5.Kg5-f5 Kf8-f7+ (forced, otherwise position 3<sup>rd</sup> time) 6.Kf6-g5 Be7-d8 7.Se8-g7 & 1.Kf7#

**FP2) Andreas Thoma:**

1.Kf5×Pf6→e1 Kd7-d6+ (position 1<sup>st</sup> time) 2.Ke5-f5 Ke7-d7+ 3.Kf5-e5 Kd7-e7+ (position 2<sup>nd</sup> time) 4.Ke5-f5 Ke7-d7+ 5.Kf5-e5 Kd8-e7+ (forced, otherwise position 3<sup>rd</sup> time) 6.Ke6-f5 B~ 7.Be8-f7 & 1.Kd7#

**FP3) Andreas Thoma:**

1.Bf4×Be5→c1 Sc3-e5+ (position 1<sup>st</sup> time) 2.Ka2-b2 (double check is necessary otherwise ♚~) Sd5-c3 3.Kb2-a2 Sc3-d5+ (position 2<sup>nd</sup> time) 4.Ka2-b2 Sd5-c3+ 5.Kb2-a2 Kf8-e7+ (forced, otherwise position 3<sup>rd</sup> time) 6.Bh5-e2 & 1.Bh6#

**FP4) Andreas Thoma:**

1.Ke5×Pf5→e1 Kg7-h6+ (position 1<sup>st</sup> time) 2.Kd5-e5 Kf7-g7+ 3.Ke5-d5 Kg7-f7 (position 2<sup>nd</sup> time) 4.Kd5-e5 Kf7-g7+ 5.Ke5-d5 Kf8-f7+ (forced, otherwise position 3<sup>rd</sup> time) 6.Ke6-e5 f7-f5+ 7.Kd7-e6 & 1.g7#

**FP5) Andreas Thoma :**

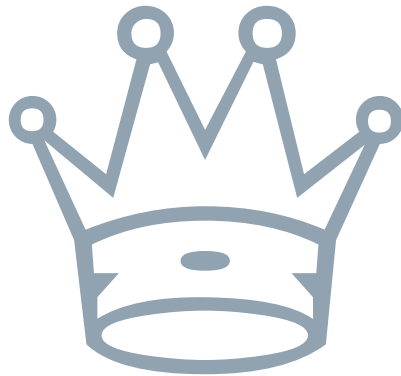
1.Kd5×Pe6→e1 Kd7-e7+ (position 1<sup>st</sup> time) 2.Ke5-d5 Kc7-d7+ 3.Kd5-e5 Kd7-c7+ (position 2<sup>nd</sup> time) 4.Ke5-d5 Kc7-d7+ 5.Kd5-e5 e7-e6 (forced, otherwise position 3<sup>rd</sup> time) 6. 3-Ge8-e4 & 1.Kc6#  
Anticirce Calvet is necessary, otherwise ♚ could go to d8, the rebirth field of ♟h4!

Andreas Thoma, Groß Rönnau, Germany, February 1<sup>st</sup> 2019

# Multicoded Rebuses

by Jeff Coakley & Andrey Frolikin

"Code could do anything.  
Code could save the world."  
– Peter F. Hamilton, *A Night Without Stars*



*Rx/I* (Nina Omelchuk, 2019)

# MULTICODED REBUSES

Jeff Coakley  
&  
Andrey Frolkin

This article is a sequel to “Double Encoded Rebuses” in *Problemas* N°26, April 2019. It presents six problems in which any number of different letters may be used to represent any number of different piece-types.

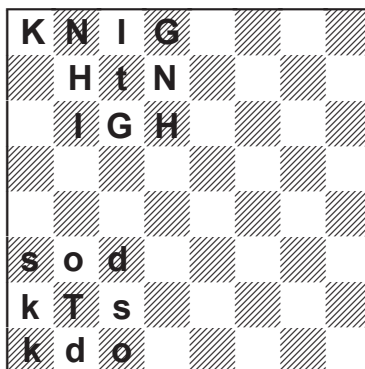
The first three rebuses are record positions for most different letters representing one type of piece.

More challenging stuff is found on the next page. For those who are interested, a general explanation of *pro-passer theory* is included in the solution to problem 4.

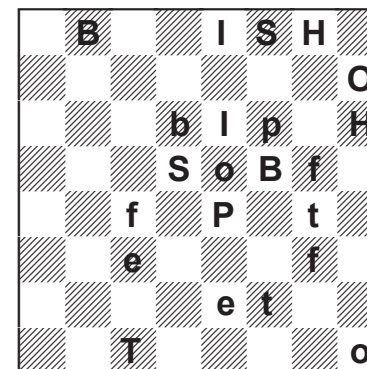
The idea of multicoded rebuses originated with Nina Omelchuk, inspired by the various names of chess pieces in other languages. Her lovely thematic paintings also adorn our article.

As always, thanks to Antoine Duff for the “car tunes”.

MR-1 “Knighthoods”  
Andrey Frolkin  
Jeff Coakley



MR-2 “Bishopfest”  
Andrey Frolkin  
Jeff Coakley

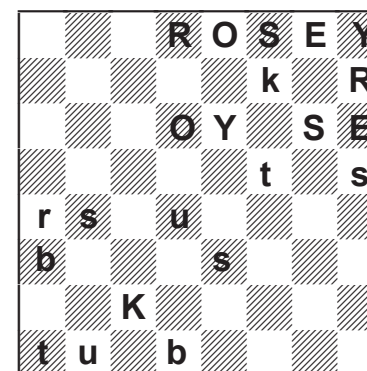


*Each letter represents a type of piece. Uppercase is one colour, lowercase the other. Different letters can encode the same type of piece. For example, K and N may both be a knight. Determine the position and the last move. The letter on b6/c8 and e6/e8 above is a capital i.*



*Commanders of the Rank and File*

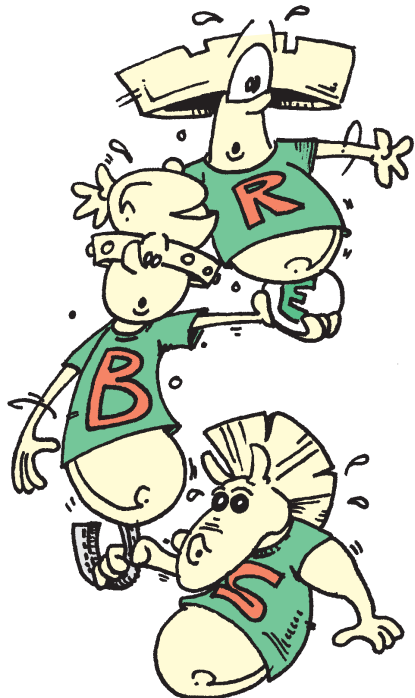
MR-3 “Retro Rebus Rookery”  
Andrey Frolkin  
Jeff Coakley



The goal in the following compositions was to increase the number of letters in a complex rebus while also incorporating a fair amount of retro content.

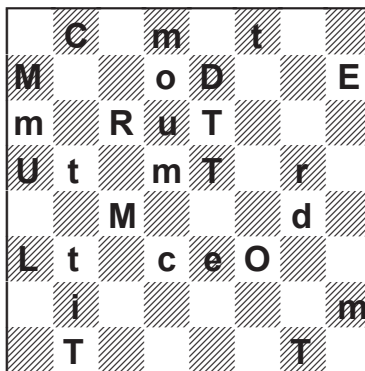
Problems 4 and 5 have ten and sixteen letters respectively. But the top of the heap is "Alphabet Soup". 32 letters for 32 pieces! So many letters, we had to fill out the lowercase with numerals 1-6.

Remarkably, the same position can be solved as a "button rebus" (MR-6b) in the style of a *Tacu enigma*.

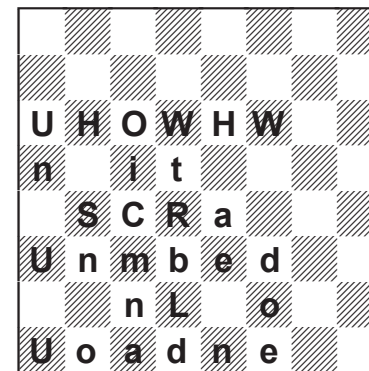


Stacking Up to the Competition

**MR-4 "Multicoder"**  
**Andrey Frolkin**  
**Jeff Coakley**

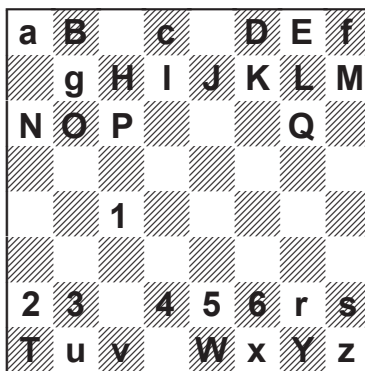


**MR-5 "How It Unscrambled"**  
**Andrey Frolkin**  
**Jeff Coakley**



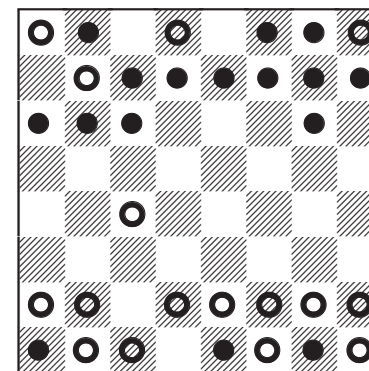
Each letter represents a type of piece. Uppercase is one colour, lowercase the other. Different letters can encode the same type of piece. For example, R and T may both be a rook. Determine the position and, if possible, the last move.

**MR-6 "Alphabet Soup"**  
**Andrey Frolkin**  
**Jeff Coakley**



(Numerals are lowercase.)

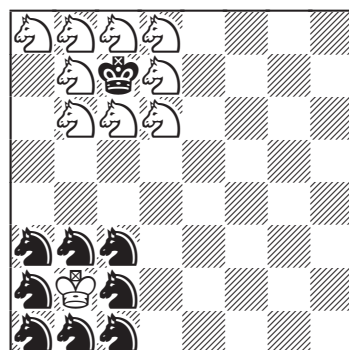
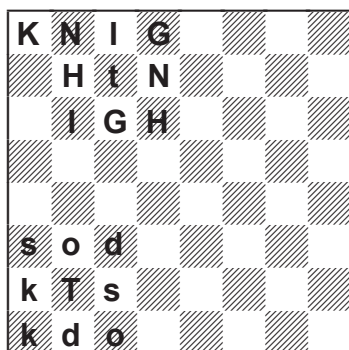
**MR-6b "Button Rebus"**  
**Andrey Frolkin**  
**Jeff Coakley**



# SOLUTIONS

There are often various ways to logically deduce a solution. We give the reasoning that we consider the most direct.

## MR-1 "Knighthoods"



(10 + 9)

**T** = ♔ Letter with one uppercase, one lowercase.

**K** ≠ ♔♚ Impossible check (a2+).

**K** ≠ ♚ Impossible check (a1+).

**K** ≠ ♖ On 1st rank (a1).

**K** = ♘ Check (a8+)

last move 1.a7-a8=S#

caps = white

**H** ≠ ♖♗♚ Impossible double check (d6+).

**H** ≠ ♗ Impossible double check (b7+).

**H** = ♘

**S** ≠ ♖♗♚ Both kings in check (a3+).

**S** ≠ ♗ Both kings in check (c2+).

**S** = ♘

All other letters appear on 1st or 8th rank. So they are not pawns.

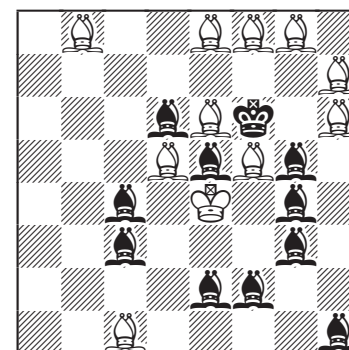
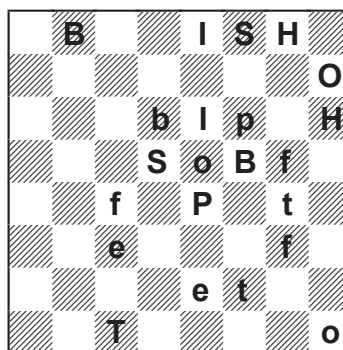
All other letters attack the opposing king diagonally and on a rank or file. So they are not queens, rooks, or bishops.

**DOING** = ♘

Eight letters multicoded as knights.



## MR-2 "Bishopfest"



(11 + 11)

**P** = ♔ Letter with one uppercase, one lowercase.

**BISHTO** ≠ ♖ On 1st or 8th rank.

**O** = ♘ Check (h1+) **O** ≠ ♗♚ Impossible check (e5+ or h7+).

**O** ≠ ♗ Impossible double check (e5+ h1+).

All other letters attack the opposing king "knightwise" and on a rank or file.

There are no legal double checks, so they are not queens, rooks, or knights.

As will be explained below, the letters E and F cannot be pawns because there would then be too many dark-square bishops.

**THE FIBS** = ♗ Eight letters multicoded as bishops.

last move 1...h2-h1=B# caps = white

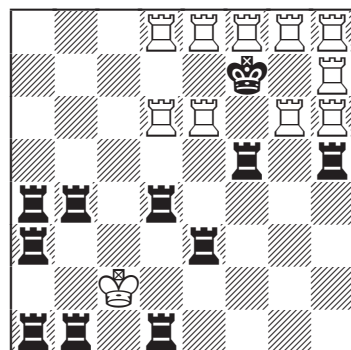
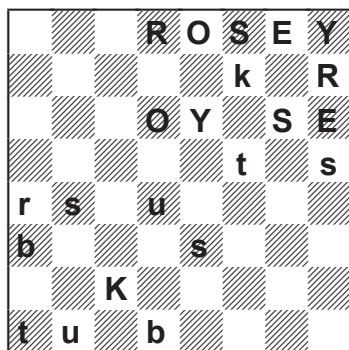
The last move was not 1...g2xh1=B#. There are 16 promoted bishops. This requires 8 captures if both sides have the same number of light-square and dark-square bishops. But in this case, White has 6 light and 4 dark, while Black has the opposite. The deviation from equality is 2 bishops which requires 2 additional captures. This accounts for all 10 missing pieces.

1...g2xh1=B# cannot be one of the captures because a black pawn on g2 would already be a passer (ready to promote on the dark square g1) and an 11th capture would be necessary to reach h1.

**EF** ≠ ♖ When determining whether a "bishop ratio" is legal, passed pawns are counted according to the colour of their promotion squares. If E or F = ♖, they would promote only on dark squares (c1 e1 g1). This would increase the black bishop ratio from 6 dark/4 light to at least 7 dark/3 light.



### MR-3 "Retro Rebus Rookery"



(11 + 11)

- K = ♔ Letter with one uppercase, one lowercase.
- S ≠ ♘ Impossible double check (b4+ e3+).
- S ≠ ♗ Impossible check (g6+).
- S ≠ ♚ Impossible double check (f8+ g6+).
- S ≠ ♖ On 8th rank (f8).
- S = ♜ Check (f8+)
- R ≠ ♘ Impossible double check (d8+).
- R ≠ ♚ Both kings in check (a4+).
- R ≠ ♖ On 8th rank (d8).
- R = ♜ Check (h7+)

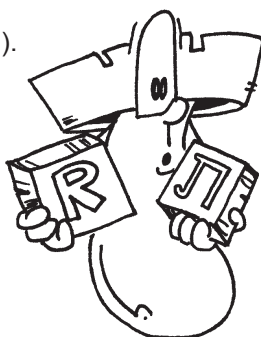
last move 1.g7xf8=R# caps = white  
 Only way to explain the double check.  
 The type of piece captured is indeducible.

All other letters appear on 1st or 8th rank. So they are not pawns.  
 All other letters attack the opposing king diagonally or knightwise. So they are not queens, bishops, or knights.

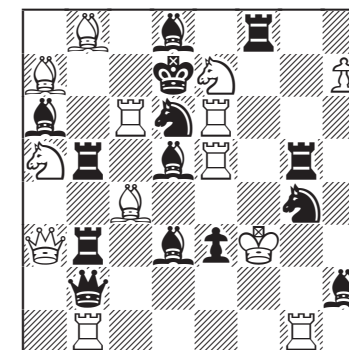
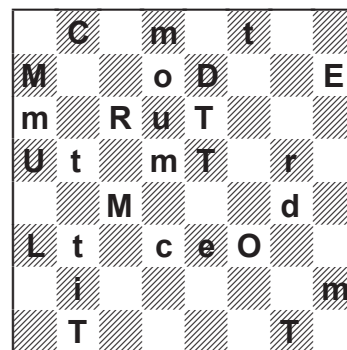
**YOUBET = ♖**

Eight letters multicoded as rooks.

The *rook* derives its name from Persian *rukḥ*. One meaning of this word is 'chariot'. But it also refers to a legendary 'bird of prey'!  
 In Ukrainian, the piece is called *ладья* (ship) and in French *tour* (tower).  
 Fortunately, regardless of the name, it always moves the same.



### MR-4 "Multicoder"



(13 + 14)

- L/i ≠ ♔ Adjacent to each other.
- ♔ = (CDEORU) Letters with one uppercase, one lowercase.
- CMT ≠ ♖ On 1st or 8th rank.
- CDERU ≠ ♔ If C = ♔, there is an impossible double check by letters M and T regardless of piece assignment (Sa6+, Rc8+, or Bc4+)(Bb1+, Rb5+, or Se5+). The letters DERU are not kings for the same reason, impossible double check by M and T.

- O = ♔
- M ≠ ♔ Both kings in check (a7+ d5+).  
 There is a check by letter M (Ra7+, Bd5+, or Sh2+).
- T ≠ ♔ Both kings in check (e6+ f8+).  
 There is a check by letter T (Se5+, Be6+, or Rf8+).  
 The only legal double check requires an *en passant* capture.

**M = ♘**

**T = ♜**

**E = ♖**

last moves 1.e2-e4 f4xe3#

caps = white

R ≠ ♔ Both kings in check (c6+).

R ≠ ♘ Triple check (g5+).

**R = ♜**

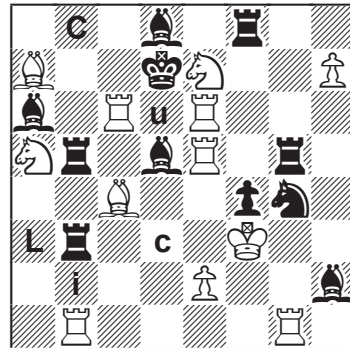
**MR-4** “Multicoder” *continued*

- D ≠ ♔♚♛ Triple check (g4+).
- D ≠ ♖ Both kings in check (e7+).
- D = ♘

The diagram at the right shows the position before 1.e2-e4 f4xe3#.

- U = ♘ The check from the bishop at d5 on the previous turn could only happen by the disco check ...Se4-d6+.

- C ≠ ♘ Both kings in check (b8+).
- C ≠ ♔♚ Impossible double check (d3+).
- C = ♘



before 1.e2-e4 f4xe3# (14+14)

To assign pieces to letters L and i, we apply *pro-passer theory*. White has 4 promoted pieces and 2 passed pawns. Black has 5 promoted pieces and 1 passed pawn. A total of 12 pro-passers. There are 4 missing pieces (two for each side). A ‘pawn x pawn’ capture can create 3 pro-passers. A ‘pawn x officer’ capture can only create 2 pro-passers. Therefore all four missing pieces must be pawns. (4 x 3 = 12)

- L = ♔
  - i = ♔ Queens must be on the board if all missing pieces are pawns.
- The move ...Se4-d6+ was not a capture because the four missing pieces were captured elsewhere by pawns.

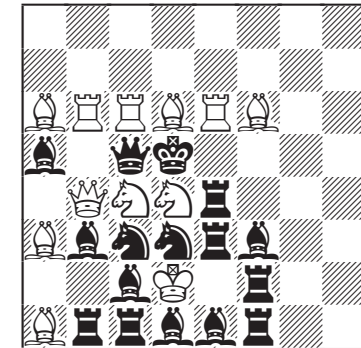
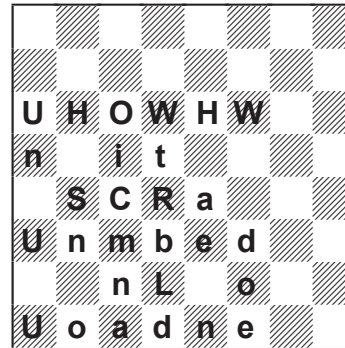
*Pro-passer theory is an analytic tool for judging the legality of a position based on the number of passed pawns, promoted pieces, and missing pieces.*

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

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

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

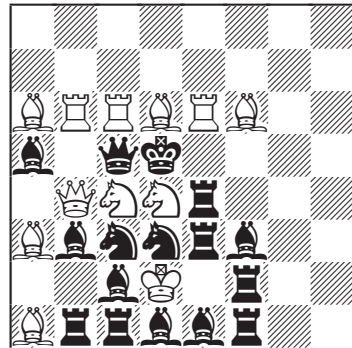
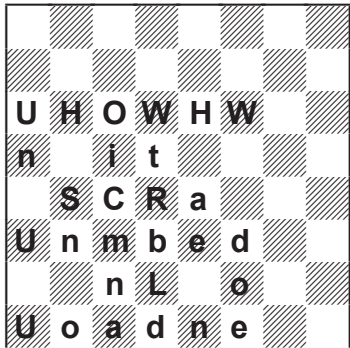
**MR-5** “How It Unscrambled”



(12 + 16)

- ♔ ≠ (ADENOU) On 1st rank.
  - No letters have one uppercase, one lowercase.
  - There are 8 *singletons* (SCRL)(itmb). Two of them are kings.
  - CR ≠ ♔ All lowercase king candidates are adjacent to C and R.
  - S ≠ ♔ If S = ♔
  - N ≠ ♘ Impossible check (c2+).
  - N ≠ ♔♚ Impossible check (a5+)
  - N = ♖ Check (b3+). This check could only happen by a capture on b3. That leaves three other missing pieces to explain the history of pawns.
- There are no pawns on the gh files, which required at least one capture. There are no lowercase pawns on the ef files, which required at least one capture. There are no pawns on the a-file, which required at least one capture.
- That exhausts the missing material. So no captures were made on or from the cd files. This is only possible if the c-and d- pawns are both still on the board, with the white pawns “below” the black.
- The candidate pawns on the c-file are C (c4), m(c3), i(c5). If C is a white pawn, then I cannot be a black pawn because it would illegally check S on b5. If C is a black pawn, then M cannot be a white pawn because of an impossible double check (b3+ c3+). So at least one pawn has left the c-file, which is impossible without a capture.

MR-5 "How It Unscrambled" *continued*



(12 + 16)

- L = ♔ Only remaining uppercase singleton.
- N ≠ ♖ Impossible check (b3+).
- N ≠ ♗ Impossible double check (c2+ e1+).
- N = (♖♗) Check (Rc2+ or Be1+).
- A ≠ ♘ Impossible double check (e4+).
- A ≠ ♗♘ Impossible double check (c1+).
- A = ♖
- E ≠ ♘ Impossible double check (f1+).
- E ≠ ♗♘ Impossible double check (e3+).
- E = ♖
- D ≠ ♘ Impossible double check (f3+).
- D ≠ ♗♘ Impossible double check (d1+).
- D = ♖
- MB ≠ ♗ Adjacent to L.
- ♔ = (IT)
- O ≠ ♘ Impossible double check (b1+).
- O ≠ ♗ Both kings in check (c6+).
- O = (♖♗)

Lowercase pieces: 4 rooks (aeee)  
 2 bishops (dd)  
 6 rooks or bishops (nnnnoo)

A total of 12 lowercase rooks and bishops requires 8 promotions.  
 Several important deductions can be made from this fact.



2 B's or not 2 B's?

A minimum of four captures are required for one side to promote all of their pawns. Therefore  $N \neq \text{♖}$ .

If  $N = \text{♗}$ , then the last move (check) was a capture on c2. That would leave only three missing pieces available for capture elsewhere, making 8 lowercase promotions impossible.

$N = \text{♗}$  Check (e1+).

last move 1...e2-e1=B# Only way to explain the bishop check.  
 caps = white

There are 16 lowercase pieces, so the queen and both knights are on the board.

MB ≠ ♗ Impossible double check (c3+ or d3+).

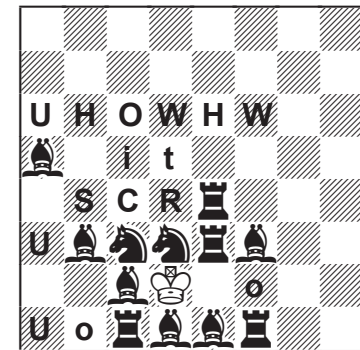
M = ♘

B = ♘

IT = (♔♗) See diagram.

The 4 missing white pieces must all be pawns to account for the 8 black promotions. Each 'pawn x pawn' capture can create 2 *pro-passers* for Black.

Therefore all white officers are on the board. This fact simplifies the task of assigning pieces to uppercase letters.



I ≠ ♔

If I = ♔

H ≠ ♔

Both kings in check (b6+).

W ≠ ♔

Both kings in check (d6+).

SCR ≠ ♔

Both kings in check (b5+, c5+, or d5+).

U = ♔

White must have a queen on board.

W ≠ ♗

Both kings in check (d6+).

SR ≠ ♗

Both kings in check (b4+ or d4+).

Impossible to assign a dark-square bishop to any uppercase letter. The squares c6 (O) and c4 (C) are light.

T = ♔

I = ♔

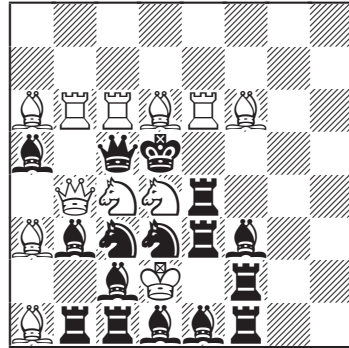
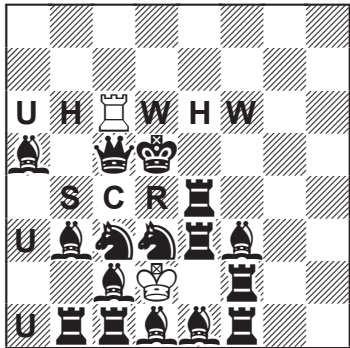
O ≠ ♗

Both kings in check (c6+).

O = ♖

Double check and mate (e1+ f2+).

MR-5 "How It Unscrambled" *continued*

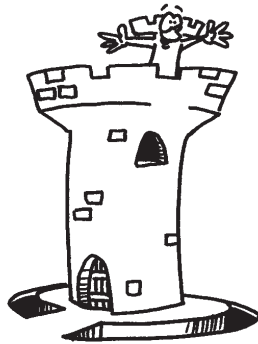


(12 + 16)

- C ≠ ♔ ♚ Both kings in check (c4+).
- H ≠ ♔ ♚ Both kings in check (e6+).
- U = ♗ Only option for a light-square bishop. The other remaining letters are on dark squares.

- R ≠ ♔ Both kings in check (d4+).
- W ≠ ♔ Both kings in check (d6+).
- S = ♑ Only option for the queen.
- H ≠ ♗ Both kings in check (b6+).
- W ≠ ♗ Both kings in check (f6+).

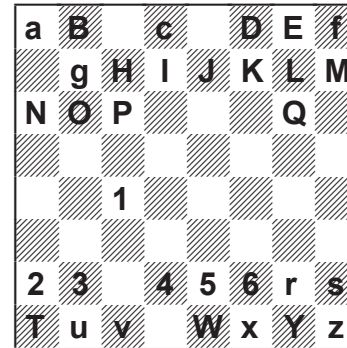
- C = ♘ C and R are only options for the knights.
- R = ♘ C and R are only options for the knights.
- W = ♘ Only option for a dark-square bishop. White necessarily has bishops on both colour squares.
- H = ♖ White must have at least two rooks. Only one was assigned so far (O).



**How it unscrambled.** Sixteen letters multicoded five types of pieces.  
 ♔ (LT) ♚ (IS) ♖ (AEOW) ♗ (HUND) ♘ (CRMB)

An *isogram* is a word or phrase in which each letter is only used once. As in 'multicoder' or 'the lucky isogram'. Perfect choices for lettering a rebus.

MR-6 "Alphabet Soup"

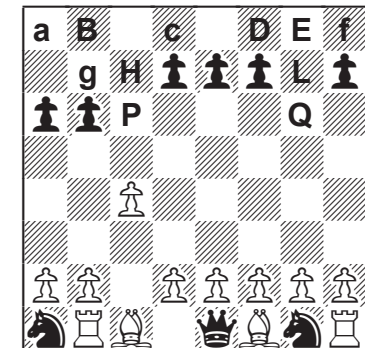
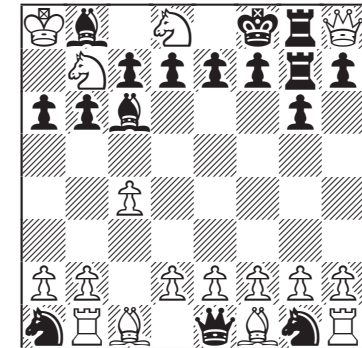


(16 + 16)

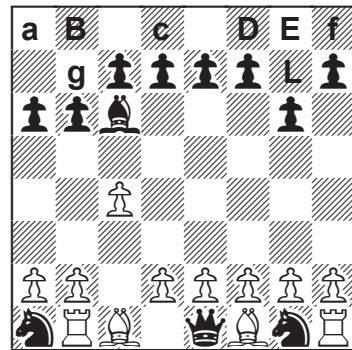
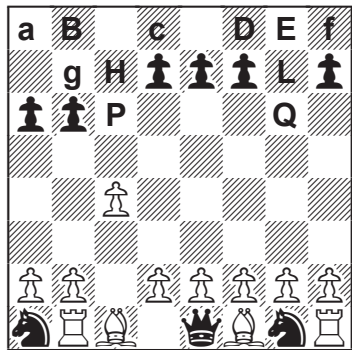
With 32 pieces on the board, many deductions are elementary. White pawns are on c4 and along the 2nd rank (123456rs). White bishops are on c1 and f1 (vx). Unmoved pawns b2 d2 e2 g2. White rooks are on b1 and h1 (uz). No escaping their fate. Black knights are on a1 and g1 (TY). The only hole jumpers. Black queen is on e1 (W). Black rooks could not get past their own pawns. Black king could not squeeze through c2. Black pawns are on a6 b6 d7 e7 f7 h7 (NOIJKM). See diagram below. The four white pieces inside the black wall of pawns (acfg) are ♔♚♗♘. The seven unknown black pieces (BDEHLPQ) are ♖♗♘♙♚♛♜.

The main mystery is the black pawns. The big clue is the black light-square bishop. It must stand on c6 or g6.

- If g7 = ♘
- f8 = ♗
- g8 = ♖
- h8 = ♘
- g6 ≠ ♘ Impossible check by knight h8.
- g6 ≠ ♖ Cannot be in front of pawns.
- g6 ≠ ♗ Trickier to prove.



MR-6 "Alphabet Soup" *continued*



g6 ≠ ♙ (with ♙g7, ♙f8, ♙g8, ♙h8)  
 If c7 = ♙  
 b8 = ♖ The rook must be behind the pawns.  
 c6 = ♙  
 b7 ≠ ♙ Adjacent kings.  
 (a8,d8) ≠ ♙ Impossible check by rook b8.  
 A capture on b8 was not possible.  
 ♙ ≠ ∅? No letter can be white king.  
 If c6 = ♙  
 (b8,c7) = (♙♖)  
 b7 ≠ ♙ Adjacent kings.  
 a8 ≠ ♙ If a8 = ♙, then b8 = ♖  
 Impossible check by rook.  
 d8 ≠ ♙ If d8 = ♙, then b8 = ♙  
 (a8,b7) = ♙ Impossible check by queen.  
 ♙ ≠ ∅? No letter can be white king.  
 g7 ≠ ♙ Because no piece can be assigned to g6, as shown above.  
 g6 = ♙ (Q) There must be a g-pawn.  
 c6 = ♙ (P) Only light-square available.  
 c7 = ♙ (H) See diagram on right.  
 ♙ = (a8,b7,d8) If h8 = ♙, then g8 = (♙♖)  
 Impossible check or adjacent kings.

b8 ≠ ♖ If (a8,d8) = ♙ Impossible check.  
 If b7 = ♙ Impossible double check (b8+ c6+).  
 b8 ≠ ♙ If b8 = ♙  
 h8 = ♙ (a8,b7,d8) ≠ ♙ Impossible check.  
 d8 = ♙ (a8,b7) ≠ ♙ Adjacent kings.  
 f8 = ♙ f8 ≠ ♖ Impossible check.  
 g7 = ♖  
 g8 = ♖ Illegal cluster. No undoing.

b8 = ♙ (B) Only remaining option, strange as it seems.  
 The bishop could only reach b8 if ...a6 was played before ...b6, which means that the white king did not enter the black box through b7. That is only possible if ...b6 is played before ...a6. The white monarch made his grand entry through g7.

To reach a8, b7, or d8, the white king had to manoeuvre around both black rooks. That could only happen if one rook hid on h8 with another piece on g8 while the white king passed through g7 and f8. Therefore a white knight cannot be on h8 because ...g6 was played prior to the king entry with a black rook on h8. A knight could only reach h8 from g6.

h8 = ♙ (f)  
 Getting around the other rook on the queenside is also a challenge. The feat is only achievable if the a8 square is clear for the rook. For example, consider a position with ♖a8, ♙b8, ♙c8, ♙g8, ♖h8, ♙a4, ♙f5. Then the sequence 1.Kb7 Ba7 2.Sf6 Rag8 does the deed. Therefore a white knight cannot be on a8 because ...b6 was played prior to the king/rook shuffle on the queenside with a black rook on a8.

a8 = ♙ (a)  
 b7 = ♙ (g)  
 d8 = ♙ (c)  
 If (g7,g8) = ♙  
 Impossible check  
 by queen h8.  
 f8 = ♙ (D)  
 g8 = ♖ (E)  
 g7 = ♖ (L)

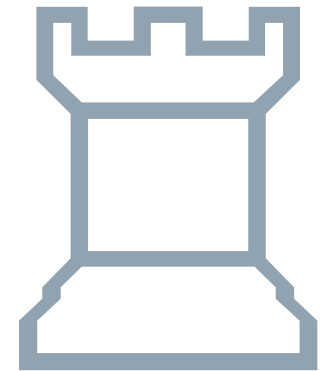
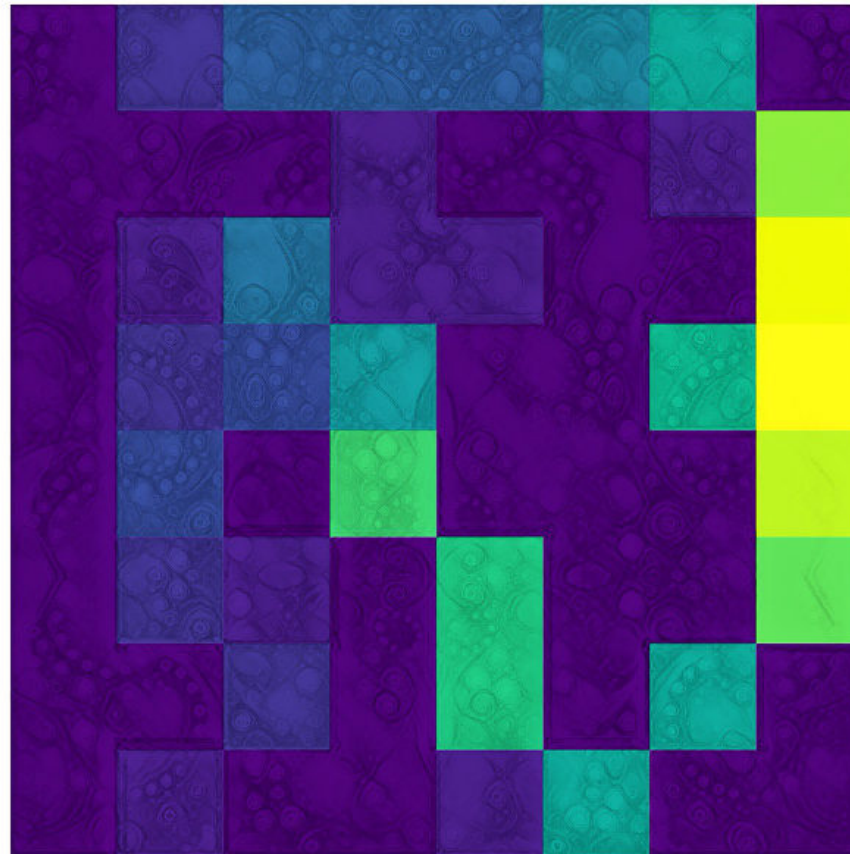
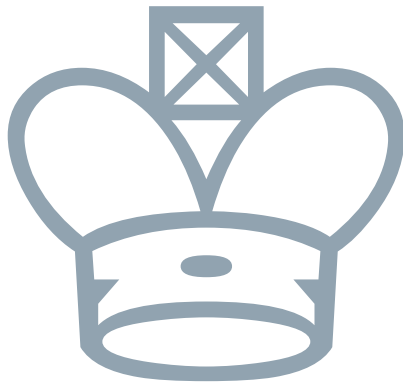
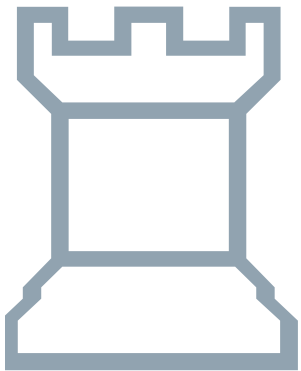


We hope you enjoyed the puzzles.  
 Jeff Coakley P.E.I., Canada  
 Andrey Frolkin Kiev, Ukraine  
 drawings by Antoine Duff (Montréal)  
 paintings by Nina Omelchuk (Kiev)

# Record Breakers VIII

by Arno Tüngler

"No matter what I do,  
unless I break his records,  
I'm still going to be Sterling's little brother."  
- Shannon Sharpe



RB-61 squares visualization  
(Cornel Pacurar, 2019 -- *RStudio* and *GoART*)

# ARTICLES

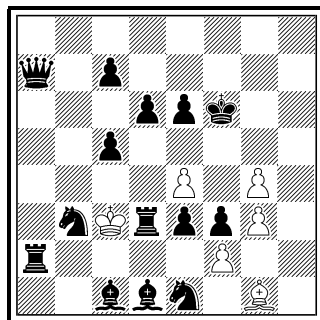
It was in the December 2016 Bulletin (*CPB10*) when we presented the latest record breaker in the “orthodox” field. Thus we are happy to report that three new records in the orthodox realm will soon be reflected in the records chart. The two new records with normal force **RB-58** and **RB-59** each add 2 moves to achievements of the Tomašević duo from 1997 and 1992 respectively! The latter cannot be fully tested but is correct with an “uncapturable” white pawn on f6. Both new records required significant matrix changes – probably this is how more such records will be found.

**RB-60** is, surprisingly, the very first new overall record with promoted force after my article on the overall length records for the famous 22 stipulations was published in *CPB02*. I overlooked that **KS16B** on page 44 of that issue could also be prolonged by 2 moves with a slight change in the introduction.

On the basis of the new direct series target square overall task, we also have our only new Circe record in this issue – **RB-61** adds 7 moves to our earlier ser-sZ task (see **SZ-46** in *CPB7*, p.228). This is also already reflected in the new table of records for Circe tasks included in the current issue. Finally, we have a first reaction to the “noiseless length” tasks that we presented in an article in *CPB15*. Sébastien Luce economized one unit in our **NL-6** as shown in **RB-62**, now with three authors!

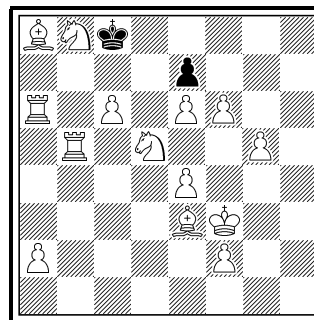
Arno Tüngler  
Bishkek, May 21<sup>st</sup>, 2019

## RB-58 Arno Tüngler Original



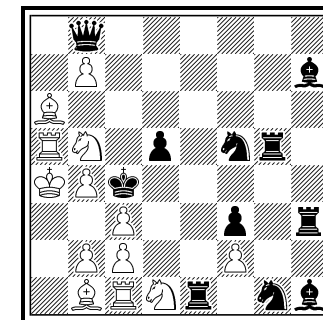
ser-F 123 C+ (6+14)

## RB-59 Arno Tüngler Original



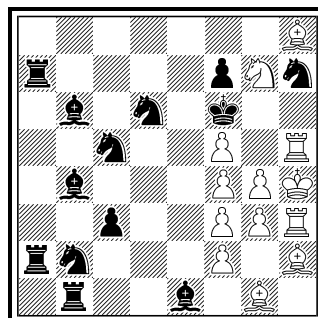
ser-hZg7 110 (14+2)

## RB-60 Arno Tüngler Original



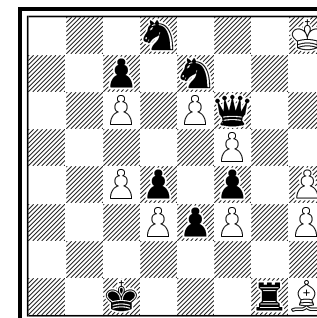
ser-sF 158 C+ (13+11)

## RB-61 Branko Koldrović Arno Tüngler Original



ser-sZg7 233 C+ (13+13)  
Circe

## RB-62 Joost de Heer Sébastien Luce Arno Tüngler Original



ser-+ 31 C+ (10+9)

**RB-58:** 1.Kc3-c4 14.Kh2-h1 15.Bg1-h2 18.Kf1×e1 21.Kg1-h1 22.Bh2-g1 36.Kc4×d3 50.Kh2-h1 51.Bg1-h2 55.Ke1×d1 59.Kg1-h1 60.Bh2-g1 74.Kc4×b3 88.Kh2-h1 89.Bg1-h2 94.Kd1×c1 99.Kg1-h1 100.Bh2-g1 115.Kd3×e3 116.Ke3×f3 117.Kf3-e3 120.f5×e6 122.e7-e8=Q 123.Qe8-c6 F

**RB-59:** 1.Kc8-d8 18.Kc4×b5 37.Kc8×b8 57.Kb5×a6 78.Kb8×a8 99.Kb5×c6 101.Kd6×e6 102.Ke6-e5! 104.e6×d5 108.d2-d1=R 110.Rd7-g7 f6×g7 z

**RB-60:** 1.Ka4-a3 2.Ka3-a2 4.Ra3-b3 5.Ka2-a3 6.Bb1-a2 7.Rc1a1 8.Ba2-b1 9.Ka3-a2 11.Ra3-a5 13.Ka3-a4 15.Ra3-b3 18.Ka2-a1 19.Bb1-a2 23.Kd2×e1 27.Kb1-a1 28.Ba2-b1 31.Ka3-a4 33.Ra3-a1 35.Ka3-a2 37.Ra3-b3 46.Kf6×g5 55.Ka3-a2 57.Ra3-a5 59.Ka3-a4 61.Ra3-b3 64.Ka2-a1 65.Bb1-a2 71.Kf1×g1 77.Kb1-a1 78.Ba2-b1 81.Ka3-a4 83.Ra3-a1 85.Ka3-a2 87.Ra3-b3 98.Kg4×h3 109.Ka3-a2 111.Ra3-a5 113.Ka3-a4 115.Ra3-b3 118.Ka2-a1 119.Bb1-a2 126.Kg1×h1 133.Kb1-a1 134.Ba2-b1 137.Ka3-a4 139.Ra3-a1

141.Ka3-a2 143.Ra3-b3 154.Kg4×f3 155.Kf3-g2 156.f2-f4 157.Kg2-h2 158.Sd1-e3+ Sf5×e3 F

**RB-61:** 1.Rh5-g5 4.Kh6×h7[Sg8] 5.Kh7×g8 9.Kh5-h4 11.Rh5-h7 13.Kh5-h6 15.Rh5-g5 26.Kc6×b6[Bf8] 37.Kh5-h6 39.Rh5-h3 41.Kh5-h4 43.Rh5-g5 48.Kg8×f8 53.Kh5-h4 55.Rh5-h7 57.Kh5-h6 59.Rh5-g5 69.Kd5×d6[Sb8] 79.Kh5-h6 81.Rh5-h3 83.Kh5-h4 85.Rh5-g5 94.Kc8×b8 103.Kh5-h4 105.Rh5-h7 107.Kh5-h6 109.Rh5-g5 121.Kb5×b4[Bf8] 133.Kh5-h6 135.Rh5-h3 137.Kh5-h4 139.Rh5-g5 144.Kg8×f8 149.Kh5-h4 151.Rh5-h7 153.Kh5-h6 155.Rh5-g5 164.Kd4×c5[Sb8] 173.Kh5-h6 175.Rh5-h3 177.Kh5-h4 179.Rh5-g5 188.Kc8×b8 197.Kh5-h4 199.Rh5-h7 201.Kh5-h6 203.Rh5-g5 216.Kc2×b1[Ra8] 224.Ke2×e1[Bf8] 228.Kd4×c3[Pc7] 232.Kc6-d7 233.Sg7-e6+ Bf8-g7 z

**RB-62:** 1.Kh8-h7 12.Be8-g6 14.Kh6-h5 24.Bf1-g2 25.Kh5-g4 29.h7-h8=Q 31.Qh4-e1 +

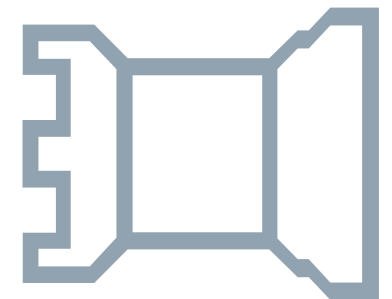
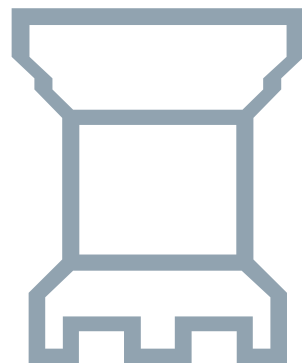
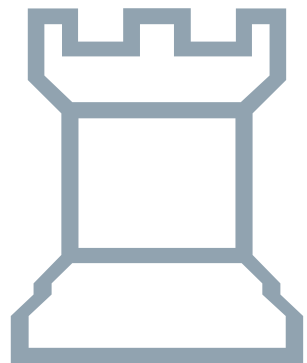
# Pin As Pin Can

by Arno Tüngler

"Nobody's ever said that pins  
are a tool of diplomacy."  
- Madeleine Albright



Chess pins  
(\$2.75, <https://strategygames.ca/schools/en/pins/chess-pins>)





This short article shall define what is a pin in the context of stipulations in the series-mover realm. The pin is a well-known effect and tactic in OTB chess. Cornel pointed me to a nice article on <https://chessfox.com/pins/> analyzing typical pin tactics and explaining how to use them in practice. In orthodox chess problems such tactics have their place, but in series-movers they are usually only a technical tool to get a correct sequence of moves. Anyway, in both OTB chess and problem chess, including fairy chess, we know the expression “pin-mate” or – mostly in composition – “pin-stalemate”. The discussion here is solely about pinning against the king. (Another short article on this topic you can find at <https://en.chessbase.com/post/chess-problems-pinning-themes>)

When fairy composers started adding new problem goals to their toolbox it was only a matter of time before pins were also devised as a stipulation. Again, only pins against the opposite king were considered. The first problem that I found with such a stipulation is **PP-1** (series help-pin in two moves) from 1994, so the stipulation may be just 25 years old! (Is there an earlier example?) Already this first problem teaches us an important point: a pin when used as stipulation is only reached if it is *absolute*, meaning that the pinned unit cannot move in the final position. Look at twin e) – after the wrong white move Qa3-a5? black could still move the pinned fourleaper with FOe5×a5, so this is not a valid solution!

A second important condition for our pin stipulation is that the pin needs to be *effective*. Let us demonstrate that with the incorrect **PP-2**. Milos Tomasević used this example in the foreword to his famous “398 Züglängenrekorde...” to demonstrate that a totally blocked pawn is not actually pinned in the sense of the stipulation. He wrote: “After 7... Kg5!! the wP is totally blocked and cannot move to any square. The bBe6 does not have any pinning force, you can just remove it from the board!” This is therefore a good test – if you remove the pinning unit and the “pinned” unit is still unable to move, for whatever reason, there is no pin in the sense of the stipulation.

Unfortunately, WinChloe seems to be the only program that tests pin problems. And it seems to have a different approach to these matters... Please check the following diagram. My **PP-3** was “cooked” by WinChloe with the dual in the very last move 118.Kg2-h2?! At first glance this felt right to me as there are *two* pins after White’s last move, and black seemingly cannot undo both with his response. However, after 118... Ra2×f2+! wPg3 is not really pinned anymore as you can remove the bQ and the pawn is still not able to move due to the check! (On the other hand, the move 118... Qe5×g3+? does not refute, as wPf2 is still pinned and cannot respond f2×g3.)

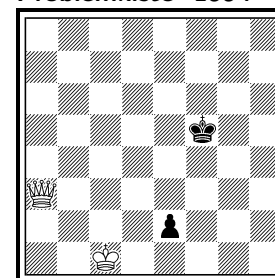
Thus, when checking whether a pin is a pin in the sense of the pin stipulation, please do the following three tests.

- 1) Would the pinned side be in check if the pinned unit is removed?
- 2) Is the pinned unit unable to move?
- 3) Is the pinned unit able to move if the pinning unit is removed?

Only if all 3 questions are answered with yes is the goal achieved.

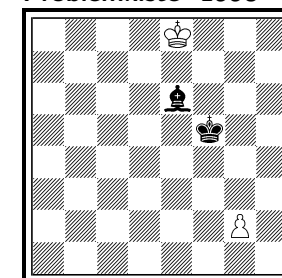
Arno Tüngler  
Selters, June 23<sup>rd</sup>, 2019

**PP-1**  
Erich Bartel  
Problemkiste 1994



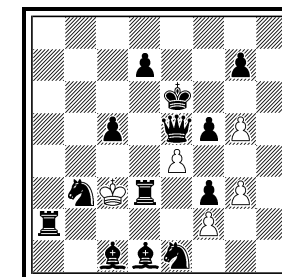
ser-hF 2 C+ (2+2)  
White previously captured a  
a) nightrider  
b) camel c) zebra  
d) dromader (0:3-S)  
e) fourleaper (0:4-S)  
f) ibis (1:5-S)

**PP-2**  
Tomislav Petrović  
Problemkiste 1998



ser-sF 7 C- (2+2)

**PP-3**  
Arno Tüngler  
feenschach 2012



ser-sF 118 (5+13)

**PP-1:** a) 1.e2-e1=N 2.Ne1-c5 Qa3-a5 F b) 1.e2-e1=CM 2.CMe1-f4 Qa3-f3 F c) 1.e2-e1=ZE 2.ZEe1-g4 Qa3-h3 F d) 1.e2-e1=DR 2.DRe1-e4 Qa3-d3 F e) 1.e2-e1=FO 2.FOe1-e5 Qa3-c5 F f) 1.e2-e1=IB 2.IBe1-f6 Qa3-f8 F

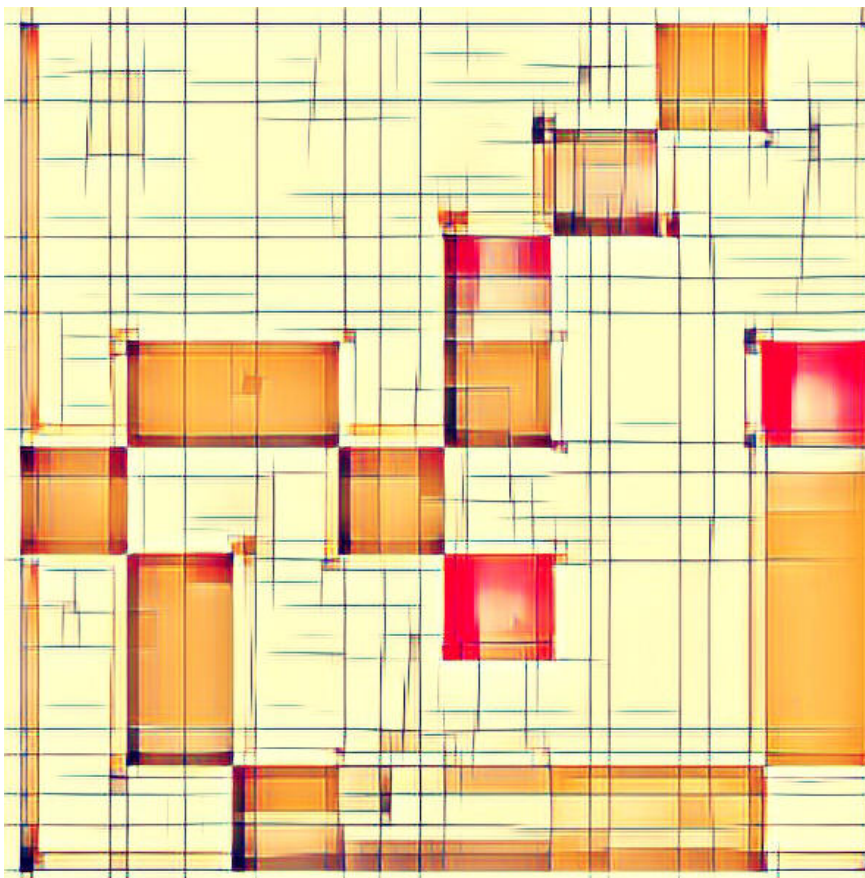
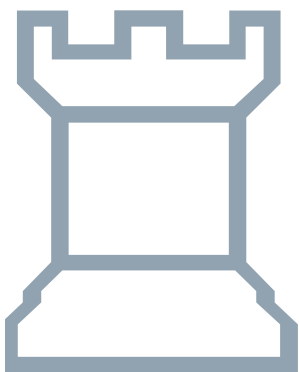
**PP-2:** 1.Ke8-f8 6.Kh4-h3 7.g2-g4+ K~ F but refuted by 7... Kf5-g5!

**PP-3:** 1.Kc3-c4 18.Kf1×e1 36.Kc4×d3 55.Ke1×d1 74.Kc4×b3 94.Kd1×c1 116.Ke3×f3 117.Kf3-g2 118.e4×f5+ ~ F

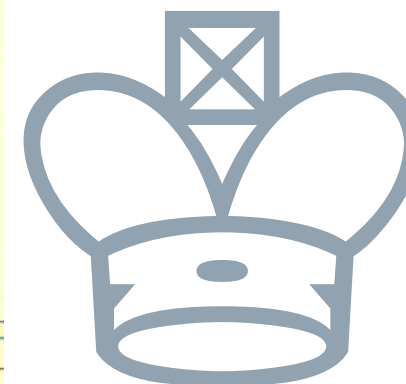
# Circe Series Tasks

by Arno Tüngler

"You think we are headed home, our own true land?  
Well, Circe sets us a rather different course..."  
- Odysseus



CT-7 squares visualization  
(Cornel Pacurar, 2019 -- RStudio and GoART)



The quest for Circe series move length records in all 22 categories known from the “orthodox” field started with the article dedicated to series auto-stalemate tasks which appeared in *CPB4*, December 2014. Since then we have published 7 articles featuring 13 of those stipulations, but then it all came to a halt. We got quite a number of record breakers, but the initial eagerness to cover everything vanished... Still, there are dozens of new records in this realm that now shall be published, and we hope that a new challenge will help to fill most of the still empty spots. Please see the new table of Circe records at the end of the article with clickable links to the corresponding entry in the online PDB database! Additionally you see the green coloured spots with bold numbers, these being 62 records in 9 of the now 24 categories, newly published here. They were found during the past more than 4 years and posted in the private workshops on Cornel’s forum (<http://Forums.ChessProblems.ca>). As you see, I have added two new stipulations – series castling (ser-0-0) and series help-castling (ser-h0-0). Interestingly, there had already been a first run for the help-category in *Problemkiste* but after a few attempts it stopped. Hopefully we can fill in the empty spots and also start finding tasks for the direct category. Of the 62 originals, 48 are in the four categories that feature pin-stipulations. Please see my article “Pin as pin can” in this issue to understand what is a pin and what is not... Unfortunately, Popeye does not know what a pin is and WinChloe needs the extra conditions “absolute” and “effective”, but even then it sometimes misses the point if there is a check in the very last half-move. Anyway, those shown in this article are mostly C+ by WinChloe.

And now the **Challenge**, which is at the same time the **Chessproblems.ca TT9** New Circe Series Tasks Tournament. Required are new length records, either beating old records or filling a yellow-highlighted empty spot in the Table of Records found at the end of the article, with one of the 24 stipulations listed in this table. If an old record had a check in the diagram position, a new problem with the same number of moves but without check in the position counts as a new record. If a new record fully or mostly uses position and strategy of an old record, it might be published under two names but it will be fully counted for the sending person.

**Tourney Director:** Hans Gruber

**Submission by email to:** [tt9@chessproblems.ca](mailto:tt9@chessproblems.ca)

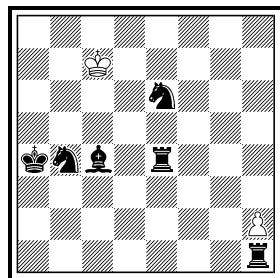
**Submission deadline:** November 1<sup>st</sup> 2019

**Prizes:** Chess problem books or brochures will be awarded to all tournament participants who send at least one actual length record, if the total number of records from all the participants equals or exceeds the number of records submitted by Arno Tüngler!

I will start the search for new records only after publication of this article. I hope that in December of 2019, with the publication of *CPB17*, we will have a full table of records (and mail you the prizes).

**CT-1**

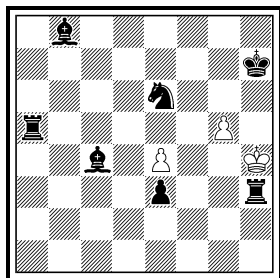
Joost de Heer  
Paul Răican  
*Original*



ser-= 48 C+ (2+6)  
Circe

**CT-2**

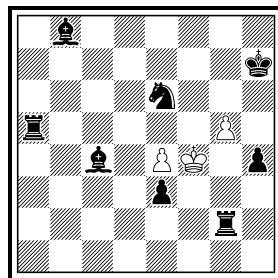
Paul Răican  
Arno Tüngler  
*Original*



ser-= 68 C+ (3+7)  
Circe

**CT-3**

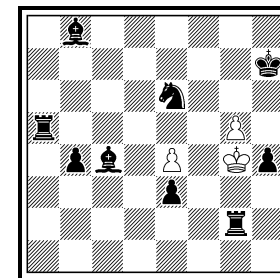
Paul Răican  
Arno Tüngler  
*Original*



ser-= 72 C+ (3+8)  
Circe

**CT-4**

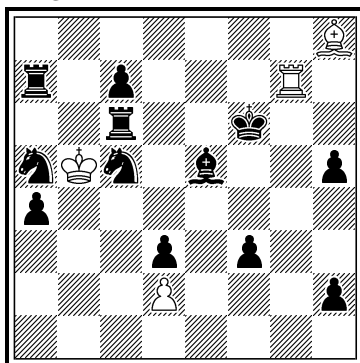
Paul Răican  
Arno Tüngler  
*Original*



ser-= 75 C+ (3+9)  
Circe

**CT-5**

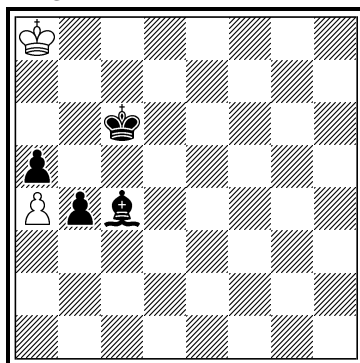
Paul Răican  
Arno Tüngler  
*Original*



ser-=102 C+ (4+12)  
Circe

**CT-6**

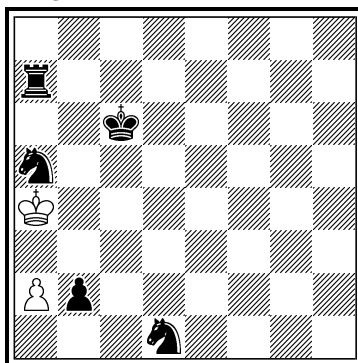
Arno Tüngler  
*Original*



ser+= 23 C+ (2+4)  
Circe

**CT-7**

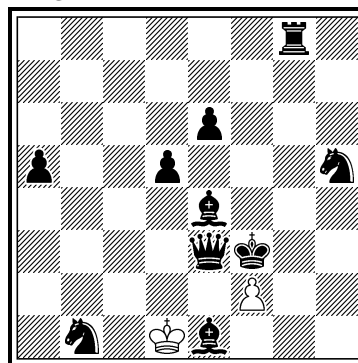
Arno Tüngler  
*Original*



ser+= 35 C+ (2+5)  
Circe

**CT-8**

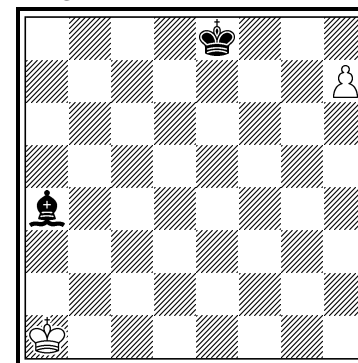
Branko Koludrović  
Arno Tüngler  
*Original*



ser-% 68 C+ (2+10)  
Circe

**CT-9**

Jean-Christian Galli  
*Original*



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

**CT-1:** 1.Kc7-b8 6.h7-h8=B 8.Bc3xb4 14.Kf5xe4[Ra8] 17.Kg2xh1 25.Kb7xa8 34.Kc3xc4[Bc8] 40.Kb8xc8 42.Kd7xe6[Sg8] 44.Kf7xg8 48.Kd5-c4 =

**CT-2:** 1.Kh4-g4 2.e4-e5 9.Kb6xa5[Rh8] 17.Kg4xh3[Ra8] 25.Kb7xa8 33.Ke4xe3[Pe7] 41.Kd7xe7 45.Kb7xb8[Bf8] 56.Kc3xc4[Bc8] 61.Kb8xc8 63.Kd7xe6[Sg8] 64.Ke6-f7 67.e7xf8=R 68.Rf8xg8 =

**CT-3:** 1.Kf4-f3 2.e4-e5 10.Kb6xa5[Rh8] 19.Kf3xg2[Ra8] 21.Kh3xh4 29.Kb7xa8 37.Ke4xe3[Pe7] 45.Kd7xe7 49.Kb7\*b8[Bf8] 60.Kc3xc4[Bc8] 65.Kb8xc8 67.Kd7xe6[Sg8] 68.Ke6-f7 71.e7xf8=R 72.Rf8xg8 =

**CT-4:** 1.Kg4-f3 2.e4-e5 10.Kb6xa5[Rh8] 11.Ka5xb4[Pb7] 14.Kb6xb7 22.Kf3xg2[Ra8] 24.Kh3xh4 32.Kb7xa8 40.Ke4xe3[Pe7] 48.Kd7xe7 52.Kb7xb8[Bf8] 63.Kc3xc4[Bc8] 68.Kb8xc8 70.Kd7xe6[Sg8] 71.Ke6-f7 74.e7xf8=R 75.Rf8xg8 =

**CT-5:** 1.Kb5-b4 9.Kf2xf3[Pf7] 13.Kh4xh5[Ph7] 15.Kh6xh7 22.Kb8xa7 21.Ka7-b8 22.Kb8-c8 42.Kb4xa5[Sb8] 61.Kc8xb8 81.Kb5xc6[Ra8] 82.Kc6xc5[Sb8] 84.Kc4xd3[Pd7] 85.Kd3-e4 89.d6xc7 90.c7xb8=R 91.Rb8xa8 92.Ra8xa4[Pa7] 93.Ra4xa7 94.Ra7xd7 96.Rd2xh2[Ph7] 97.Rh2xh7 99.Rh5xe5[Bf8] 101.Re8xf8 102.Rf8-e8 =

**CT-6:** 1.Ka8-b8 8.Kd4xc4[Bc8] 14.Kd8xc8 18.Ka6xa5[Pa7] 19.Ka5xb4[Pb7] 22.a6xb7 23.b7-b8=S +

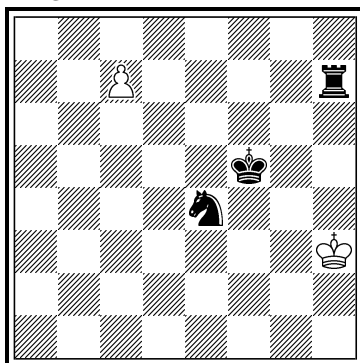
**CT-7:** 1.Ka4-b4 2.a2-a4 7.Kc2xd1[Sg8] 9.Kc2xb2[Pb7] 19.Kb8xa7[Rh8] 30.Kb4xa5[+bSb8] 31.Ka5-b4 35.a7xb8=S +

**CT-8:** 1.f2xe3[Qd8] 10.Ke5xe6[Pe7] 20.Kd1xe1[Bf8] 32.Kf7xg8[Ra8] 50.Kh4xh5[Sg8] 68.Kf7xg8 %

**CT-9:** 1.Ka1-b2 7.Kg7-g8 8.h7-h8=R 10.Rh4xa4(Bc8) 11.Ra4-a8 F

**CT-10**

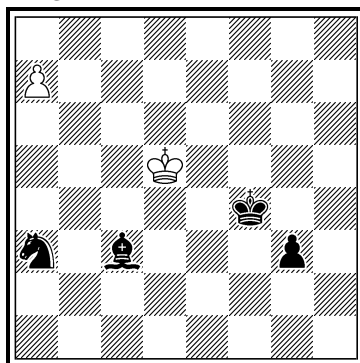
Jean-Christian Galli  
 Paul Răican  
*Original*



ser-F 19 C+ (2+3)  
 Circe

**CT-11**

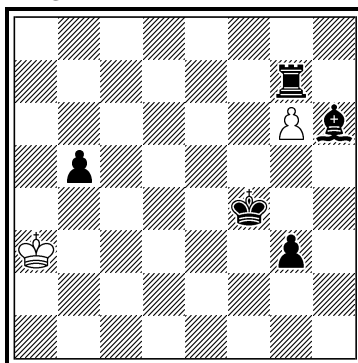
Jean-Christian Galli  
*Original*



ser-F 28 C+ (2+4)  
 Circe

**CT-12**

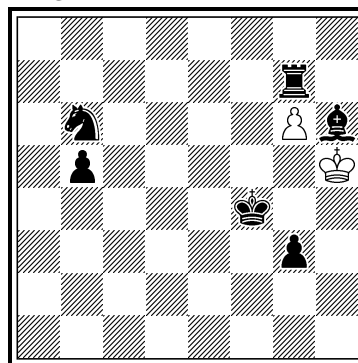
Jean-Christian Galli  
*Original*



ser-F 34 C+ (2+5)  
 Circe

**CT-13**

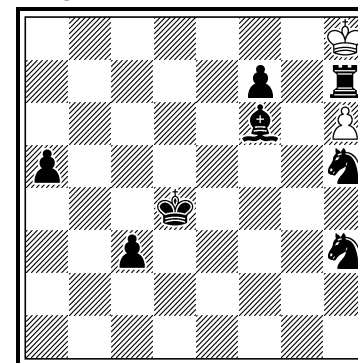
Jean-Christian Galli  
*Original*



ser-F 42 C+ (2+6)  
 Circe

**CT-14**

Jean-Christian Galli  
*Original*



ser-F 61 C+ (2+8)  
 Circe

**CT-10:** 1.Kh3-g2 13.Kg8×h7(Ra8) 17.Ke7-d7 18.c7-c8=Q 19.Qc8-c2 F

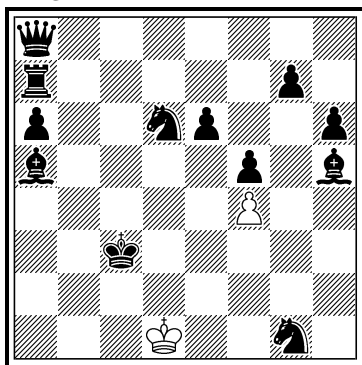
**CT-11:** 1.Kd5-e6 11.Kd3×c3(Bf8) 16.Kf7×f8 21.Kb4×a3(Sb8) 24.Kc5-d6 25.a7×b8=B 28.Bg1-h2 F

**CT-12:** 1.Ka3-b4 2.Kb4×b5(Pb7) 11.Kh5×h6(Bf8) 27.Ke8×f8 28.Kf8×g7(Rh8) 29.Kg7-f7 31.g7×h8=B 34.Bg1-h2 F

**CT-13:** 1.Kh5-h4 9.Kc5×b6(Sb8) 10.Kb6×b5(Bb7) 19.Kh5×h6(Bf8) 31.Ka7×b8 35.Ke8×f8 36.Kf8×g7(Rh8) 37.Kg7-f7 39.g7×h8=B 42.Bg1-h2 F

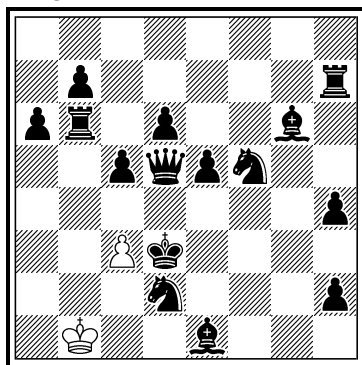
**CT-14:** 1.Kh8-g8 14.Kg4×h5(Sg8) 27.Kf8×g8 41.Kf5×f6(Bf8) 54.Ke8×f8 55.Kf8×g8 56.Kg8×h7(Ra8) 57.Kh7-g7 59.h7-h8=Q 61.Qb8-b2 F

CT-15  
Paul Răican  
*Original*



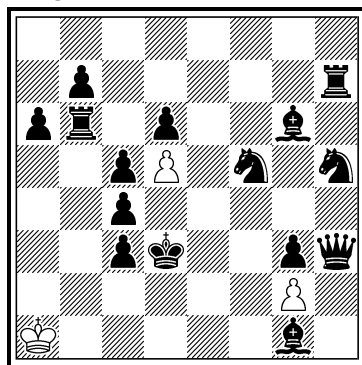
ser-F 99 C+ (2+12)  
Circe

CT-16  
Branko Koludrović  
Paul Răican  
*Original*



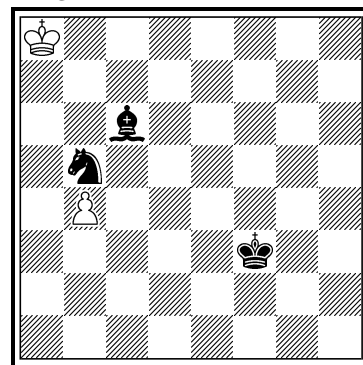
ser-F 118 C+ (2+15)  
Circe

CT-17  
Branko Koludrović  
Paul Răican  
*Original*



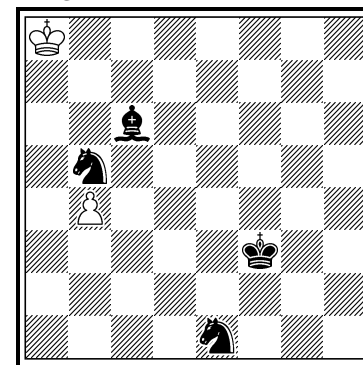
ser-F 127 C+ (3+15)  
Circe

CT-18  
Paul Răican  
*Original*



ser-IF 25 C+ (2+3)  
Circe

CT-19  
Paul Răican  
*Original*



ser-IF 47 C+ (2+4)  
Circe

**CT-15:** 1.Kd1-e1 5.Kh4×h5(Bc8) 16.Ka4×a5(Bf8) 31.Kg8×f8 49.Kc5×d6(Sb8) 70.K×c8 92.Kd6×e6(Be7) 93.K×f5(f7) 94.Kg4 95.f5 96.f6 97.f×e7 98.e8=Q 99.Qh8 F

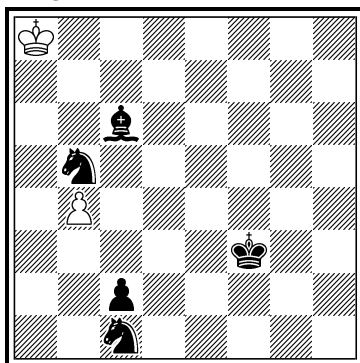
**CT-16:** 1.Kb1-a1 2.c3-c4 7.Ka5×b6(Rh8) 14.Kd1×e1(Bf8) 25.Kc8-d8 26.c4×d5 43.Kg5×g6(Bc8) 59.Kb8×c8 74.Kg4×f5(Sg8) 92.Ke8×f8 112.Ke6×d6(Bd7) 113.Kd6×e5(Be7) 115.d6×e7 116.e7-e8=Q 118.Qh5-d1 F

**CT-17:** 1.Ka1-a2 5.Ka5×b6(Rh8) 15.Kf1×g1(Bf8) 29.Kc8-d8 30.g2×h3 48.Kg5×g6(Bc8) 65.Kb8×c8 81.Kg4×f5(Sg8) 100.Ke8×f8 121.Ke6×d6(Bd7) 122.Kd6×c5(Bc7) 124.d6×c7 125.c7-c8=Q 126.Qc8×b7 127.Qb7-b3 F

**CT-18:** 1.Ka8-b8 17.Kc5×c6(Bc8) 18.Kc6×b5(Sg8) 19.Kb5-a5 23.b7-b8=R 24.Rb8-b7 25.Ka5-a6 !F

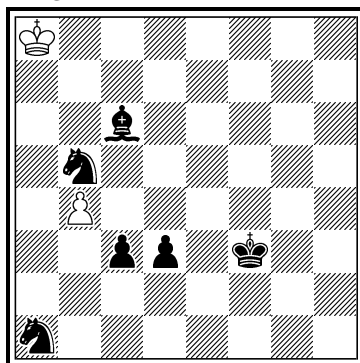
**CT-19:** 1.Ka8-b8 12.Kf1×e1(Sb8) 23.Kc8×b8 39.Kc6×c6(Bc8) 40.Kc6×b5(Sg8) 41.Kb5-a5 45.b7-b8=R 46.Rb8-b7 47.Ka5-a6 !F

**CT-20**  
Paul Răican  
Arno Tüngler  
*Original*



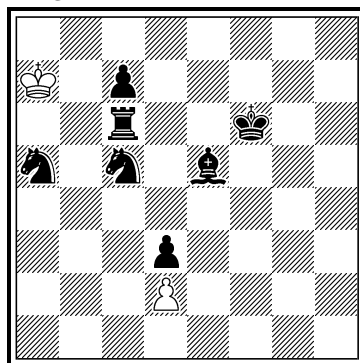
ser-IF 51 C+ (2+5)  
Circe

**CT-21**  
Paul Răican  
Arno Tüngler  
*Original*



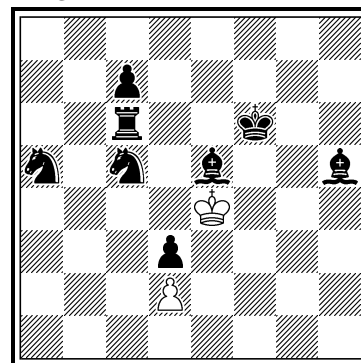
ser-IF 58 C+ (2+6)  
Circe

**CT-22**  
Paul Răican  
*Original*



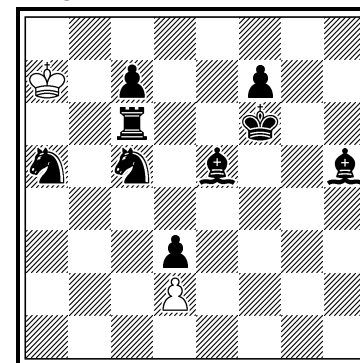
ser-IF 70 C+ (2+7)  
Circe

**CT-23**  
Paul Răican  
*Original*



ser-IF 81 C+ (2+8)  
Circe

**CT-24**  
Paul Răican  
*Original*



ser-IF 84 C+ (2+9)  
Circe

**CT-20:** 1.Ka8-b8 14.Kd2×c1[Sb8] 27.Kc8×b8 43.Kc5×c6[Bc8] 44.Kc6×b5[Sg8] 45.Kb5-a5 49.b7-b8=R 50.Rb8-b7 51.Ka5-a6 !F

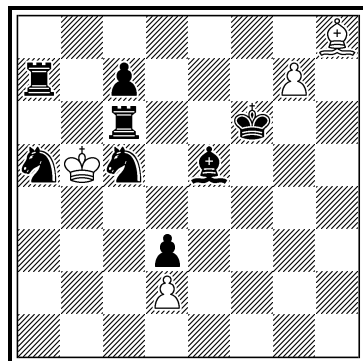
**CT-21:** 1.Ka8-b8 16.Kb1×a1[Sb8] 31.Kc8×b8 50.Kc5×c6[Bc8] 51.Kc6×b5[Sg8] 52.Kb5-a5 56.b7-b8=R 57.Rb8-b7 58.Ka5-a6 !F

**CT-22:** 1.Ka7-b8 20.Kb4×a5(Sb8) 39.Kc8×b8 59.Kb5×c6(Ra8) 60.Kc6×c5(Sb8) 62.Kc4×d3(Pd7) 63.Kd3-c2 67.d6×c7 68.c7-c8=R 69.Rc8-c3 70.Kc2-b2 !F

**CT-23:** 1.Ke4-e3 6.Kh4×h5(Bc8) 13.Kd8×c8 31.Kb4×a5(Sb8) 50.Kc8×b8 70.Kb5×c6(Ra8) 71.Kc6×c5(Sb8) 73.Kc4×d3(Pd7) 74.Kd3-c2 78.d6×c7 79.c7-c8=R 80.Rc8-c3 81.Kc2-b2 !F

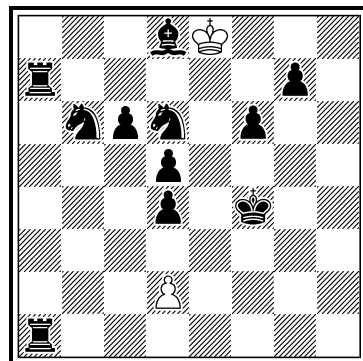
**CT-24:** 1.Ka7-b8 9.Kh6×h5(Bc8) 16.Kd8×c8 34.Kb4×a5(Sb8) 53.Kc8×b8 73.Kb5×c6(Ra8) 74.Kc6×c5(Sb8) 76.Kc4×d3(Pd7) 77.Kd3-c2 81.d6×c7 82.c7-c8=R 83.Rc8-c3 84.Kc2-b2 !F

CT-25  
Paul Răican  
*Original*



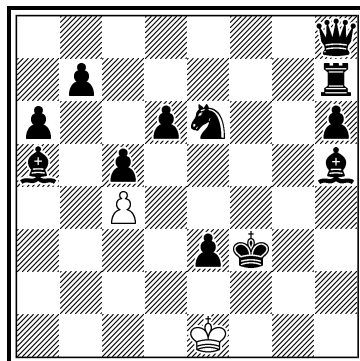
ser-IF 90 C+ (4+8)  
Circe

CT-26  
Paul Răican  
*T419*



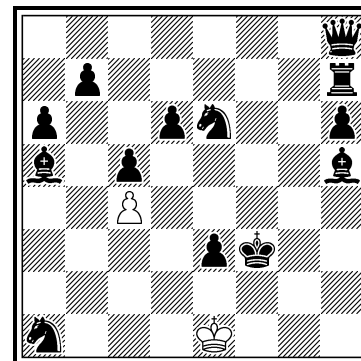
ser-IF 97 C+ (2+11)  
Circe

CT-27  
Branko Koludrović  
Paul Răican  
*Original*



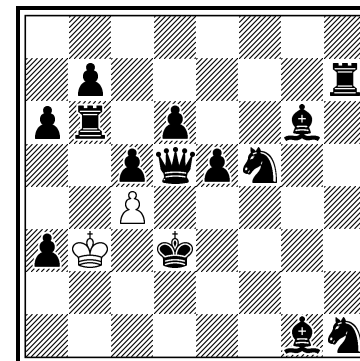
ser-IF 100 C+ (2+12)  
Circe

CT-28  
Branko Koludrović  
Paul Răican  
*Original*



ser-IF 112 C+ (2+13)  
Circe

CT-29  
Branko Koludrović  
Paul Răican  
Arno Tüngler  
*Original*



ser-IF 123 C+ (2+14)  
Circe

**CT-25:** 1.Kb5-b4 20.Kb8×a7 40.Kb4×a5(Sb8) 59.Kc8×b8 79.Kb5×c6(Ra8) 80.Kc6×c5(Sb8) 82.Kc4×d3(Pd7) 83.Kd3-c2 87.d6×c7 88.c7-c8=R 89.Rc8-c3 90.Kc2-b2 !F

**CT-26:** 1.Ke8-f8 16.Kc5×d6(Sb8) 33.Ke8×d8(Bf8) 35.Ke8×f8 50.Kc5×b6 69.Kc8×b8 88.Kc5×c6(Pc7) 89.Kc5×d5(Pd7) 90.Kd5×d4 91.Kd4-c5 95.d6×c7 97.Kd6×d7 !F

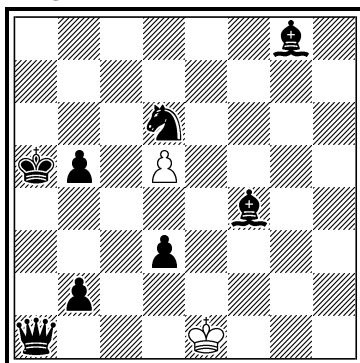
**CT-27:** 1.Ke1-d1 5.Ka4×a5(Bf8) 16.Kh4×h5(Bc8) 31.Kb8×c8 49.Kf5×e6(Sg8) 70.Ke8×f8 92.Ke6×d6(Pd7) 93.Kd6×c5(Pc7) 94.Kc5-b4 97.c6×d7 98.d7-d8=R 99.Rd8-d4 100.Kd4-c3 !F

**CT-28:** 1.Ke1-d1 7.Ka4×a5(Bf8) 20.Kh4×h5(Bc8) 37.Kb8×c8 57.Kf5×e6(Sg8) 80.Ke8×f8 104.Ke6×d6(Pd7) 105.Kd6×c5(Pc7) 106.Kc5-b4 109.c6×d7 110.d7-d8=R 111.Rd8-d4 112.Kd4-c3 !F

**CT-29:** 1.Kb3-a4 3.Ka5×b6[Rh8] 13.Kf1×g1[Bf8] 27.Kc8-d8 28.c4×d5 46.Kg5×g6[Bc8] 63.Kb8×c8 79.Kg4×f5[Sg8] 98.Ke8×f8 107.Ka4×a3[Pa7] 118.Ke6×d6[Pd7] 119.Kd6×e5[Pe7] 121.d6×e7 123.Kd6×d7 !F

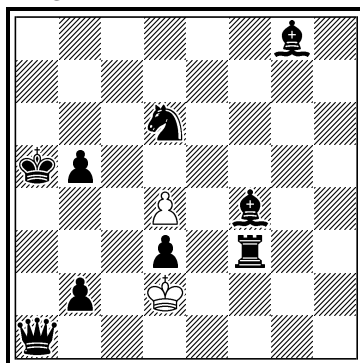


**CT-30**  
Paul Răican  
Arno Tüngler  
*Original*



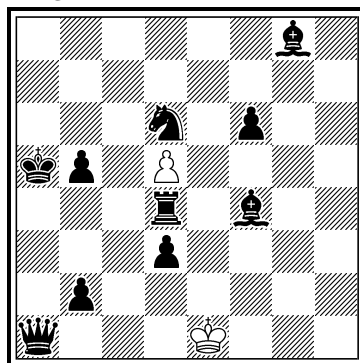
ser-s= 47                    C+ (2+8)  
Circe

**CT-31**  
Paul Răican  
Arno Tüngler  
*Original*



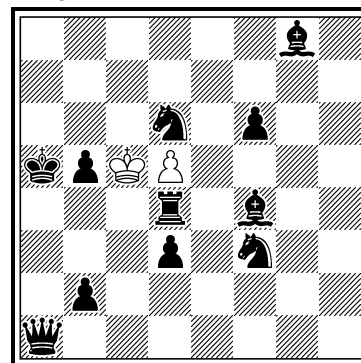
ser-s= 58                    C+ (2+9)  
Circe

**CT-32**  
Paul Răican  
Arno Tüngler  
*Original*



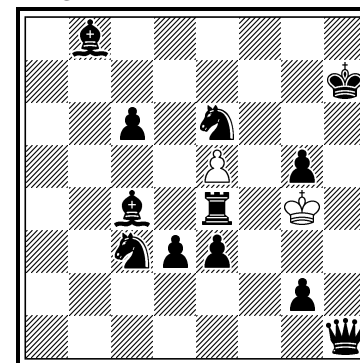
ser-s= 65                    C+ (2+10)  
Circe

**CT-33**  
Paul Răican  
Arno Tüngler  
*Original*



ser-s= 72                    C+ (2+11)  
Circe

**CT-34**  
Paul Răican  
Arno Tüngler  
*Original*



ser-s= 76                    C+ (2+12)  
Circe

**CT-30:** 1.Ke1-f2 12.Kd4×d3[Pd7] 20.Ke7×d7 23.Kf8×g8[Bc8] 34.Kf3×f4[Bf8] 39.Kg8×f8 41.Ke7×d6[Sb8] 42.Kd6-c5 45.d7-d8=R 47.Rd1×a1[Qd8]+ b2×a1=≈ =

**CT-31:** 1.Kd2-c3 2.d4-d5 12.Kg4×f3[Ra8] 22.Kd4×d3[Pd7] 30.Ke7×d7 34.Kg7×g8[Bc8] 45.Kf3×f4[Bf8] 50.Kg8×f8 52.Ke7×d6[Sb8] 53.Kd6-c5 56.d7-d8=R 58.Rd1×a1[Qd8]+ b2×a1=≈ =

**CT-32:** 1.Ke1-f2 12.Kc5×d4[Rh8] 19.Kg7×h8 27.Kd4×d3[Pd7] 36.Ke7×d7 39.Kf8×g8[Bc8] 50.Kf3×f4[Bf8] 57.Kg8×f8 59.Ke7×d6[Sb8] 60.Kd6-c5 63.d7-d8=R 65.Rd1×a1[Qd8]+ b2×a1=≈ =

**CT-33:** 1.Kc5-c6 9.Kg4×f3 19.Kc5×d4[Rh8] 26.Kg7×h8 34.Kd4×d3[Pd7] 43.Ke7×d7 46.Kf8×g8[Bc8] 57.Kf3×f4[Bf8] 64.Kg8×f8 66.Ke7×d6[Sb8] 67.Kd6-c5 70.d7-d8=R 72.Rd1×a1[Qd8]+ b2×a1=≈ =

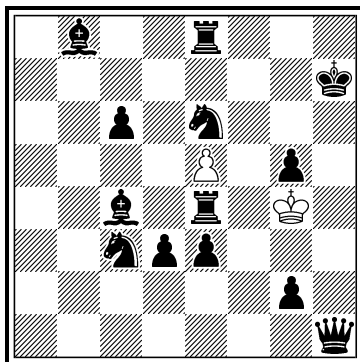
**CT-34:** 1.Kg4-f5 10.Kb4×c3 20.Kf5×e4[Ra8] 27.Kb7×a8 35.Ke4×e3[Pe7] 44.Kd7×e7 47.Kc8×b8[Bf8] 57.Kc3×c4[Bc8] 64.Kb8×c8 66.Kd7×e6[Sg8] 67.Ke6-f7 71.e7×f8=R 72.Rf8×g8 74.Rd8×d3[Pd7] 76.Rd1×h1[Qd8] + g2×h1=≈ =

**CT-35**

Branko Koludrović

Paul Răican

Arno Tüngler

*Original*

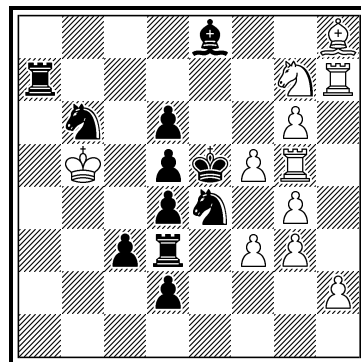
ser-s= 79

C+ (2+13)

Circe

**CT-36**

Arno Tüngler

*Original*

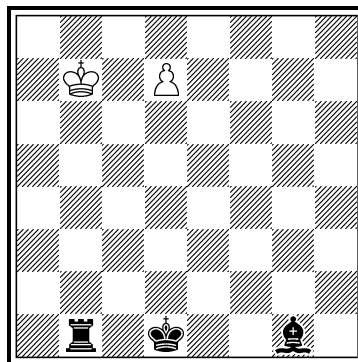
ser-s= 116

(11+11)

Circe

**CT-37**

Paul Răican

*Original*

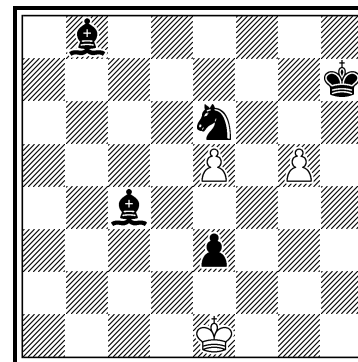
ser-sF 19

C+ (2+3)

Circe

**CT-38**

Paul Răican

*Original*

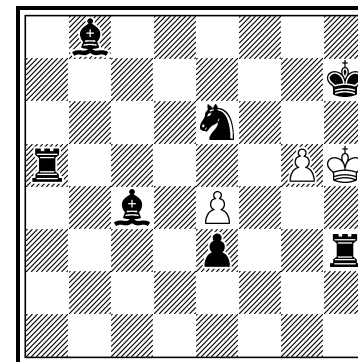
ser-sF 49

C+ (3+5)

Circe

**CT-39**

Paul Răican

*Original*

ser-sF 70

C+ (3+7)

Circe

**CT-35:** 1.Kg4-f5 4.Kf7×e8(Ra8) 8.Kb7×a8 13.Kb4×c3 23.Kf5×e4(Ra8) 30.Kb7×a8 38.Ke4×e3(Pe7) 47.Kd7×e7 50.Kc8×b8(Bf8) 61.Kc3×c4(Bc8) 68.Kb8×c8 70.Kd7×e6(Sg8) 71.Ke6-f7 74.e7×f8=R 75.Rf8×g8 77.Rg8×d3(Pd7) 79.Rd1×h1(Qd8)+ g2×h1~ =

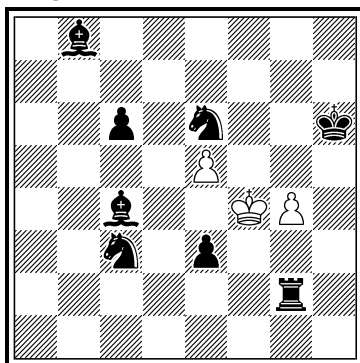
**CT-36:** 1.Kb5-b4 11.Kh5-h6 13.Rh5-h3 15.Kh5-h4 17.Rh5-g5 23.K×e8(Bc8) 29.Kh5-h4 31.Rh5-h7 33.Kh5-h6 35.Rh5-g5 47.Kb5×b6(Sb8) 59.Kh5-h6 61.Rh5-h3 63.Kh5-h4 65.Rh5-g5 73.Kd8×c8 74.Kc8×b8 83.Kh5-h4 85.Rh5-h7 87.Kh5-h6 89.Rh5-g5 96.K×d3(Ra8) 103.Kh5-h6 105.Rh5-h3 107.Kh5-h4 109.Rh5-g5 112.Kh6-h7 113.Rh3-h6 115.h4-h5 116.f3-f4+ Ke5-f6 =

**CT-37:** 1.Kb7-a6 6.Ka2×b1(Ra8) 13.Kg2×g1(Bf8) 16.Ke3-d4 17.d7-d8=R 18.Rd8-d6 19.Kd4-c5+ K~ F

**CT-38:** 1.Ke1-d1 13.Ke4×e3(Be7) 21.Kd7×e7 24.Kc8×b8(Bf8) 35.Kc3×c4(Bc8) 40.Kb8×c8 42.Kd7×e6(Sg8) 43.Ke6-d5 46.e7-e8=S 47.Se8-d6 48.Kd5-c5 49.g5-g6+ K~ F

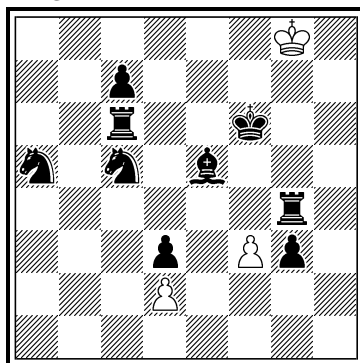
**CT-39:** 1.Kh5-g4 2.e4-e5 9.Kb6×a5(Rh8) 17.Kg4×h3(Ra8) 25.Kb7×a8 33.Ke4×e3(Be7) 41.Kd7×e7 45.Kb7×b8(Bf8) 56.Kc3×c4(Bc8) 61.Kb8×c8 63.Kd7×e6(Sg8) 64.Ke6-d5 67.e7-e8=S 68.Se8-d6 69.Kd5-c5 70.g5-g6+ K~ F

CT-40  
Paul Răican  
Arno Tüngler  
*Original*



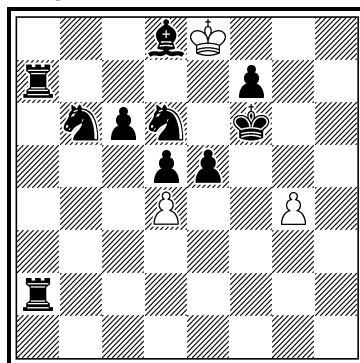
ser-sF 78                    C+ (3+8)  
Circe

CT-41  
Paul Răican  
*Original*



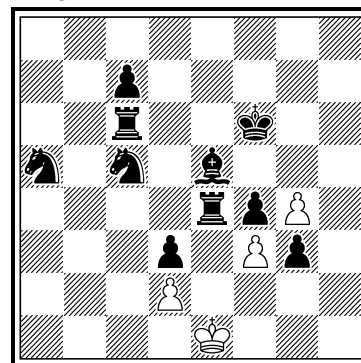
ser-sF 81                    C+ (3+9)  
Circe

CT-42  
Paul Răican  
*Original*



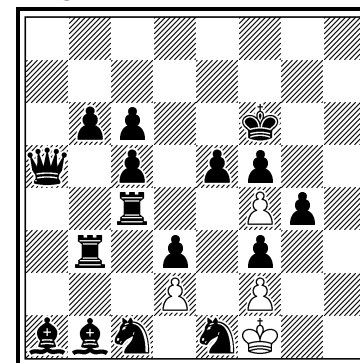
ser-sF 86                    C+ (3+10)  
Circe

CT-43  
Paul Răican  
*Original*



ser-sF 89                    C+ (4+10)  
Circe

CT-44  
Branko Koludrović  
Paul Răican  
*Original*



ser-sF 122                    C+ (4+16)  
Circe

**CT-40:** 1.Kf4-f5 10.Kb4×c3 22.Kf3×g2(Ra8) 31.Kb7×a8 39.Ke4×e3(Be7) 48.Kd7×e7 51.Kc8×b8(Bf8) 62.Kc3×c4(Bc8) 69.Kb8×c8 71.Kd7×e6(Sg8) 72.Ke6-d7 75.e7-e8=R 76.Re8-e7 77.Kd7-d6 78.g4-g5+ K~ F

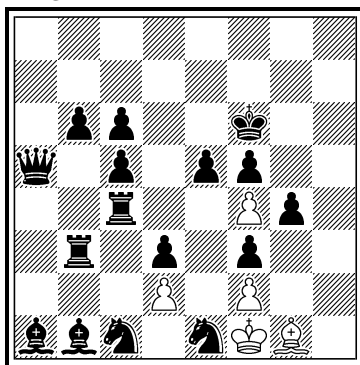
**CT-41:** 1.Kg8-f8 6.Kb8-a8 7. f3×g4 28.Kb4×a5(Sb8) 48.Kc8×b8 69.Kb5×c6(Ra8) 70.Kc6×c5(Sb8) 72.Kc4×d3(Pd7) 73.Kd3-c2 77.d6×c7 78.c7-c8=R 79.Rc8-c3 80.Kc2-b2 81.g4-g5+ K~ F

**CT-42:** 1.Ke8-f8 14.Kc5×d6(Sb8) 29.Ke8×d8(Bf8) 31.Ke8×f8 44.Kc5×b6 61.Kc8×b8 78.Kc5×c6(Pc7) 79.Kc5×d5(Pd7) 80.Kd5-c5 83.d6×c7 85.Kd6×d7 86.g4-g5+ K~ F

**CT-43:** 1.Ke1-f1 14.Kb8-a8 15.f3×e4 36.Kb4×a5(Sb8) 56.Kc8×b8 77.Kb5×c6(Ra8) 78.Kc6×c5(Sb8) 80.Kc4×d3(Pd7) 81.Kd3-c2 85.d6×c7 86.c7-c8=R 87.Rc8-c3 88.Kc2-b2 89.g4-g5+ K~ F

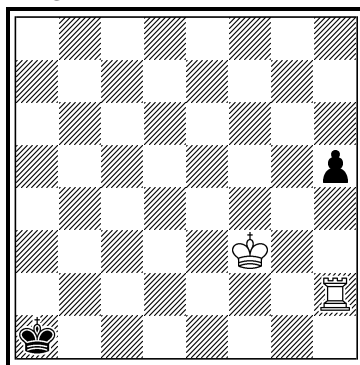
**CT-44:** 1.Kf1-g1 12.Kd7×c6(Bc7) 25.Kf1×e1(Sb8) 38.Kd8×c7 41.Kd5×c4(Ra8) 59.Kd1×c1 78.Kc4×b3 98.Kc1×b1(Bc8) 118.Kc4×d3(Pd7) 121.Kd1-e1 122.f4×e5(Pe7)+ K~ F

CT-45  
Branko Koludrović  
Paul Răican  
*Original*



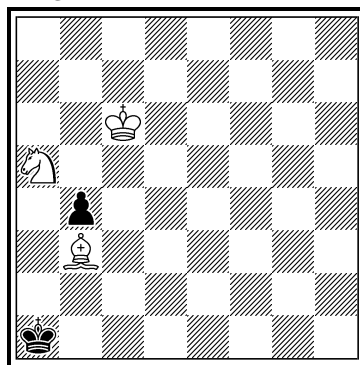
ser-sF 137 C+ (5+16)  
Circe

CT-46  
Paul Răican  
*after M. Olausson*  
*Original*



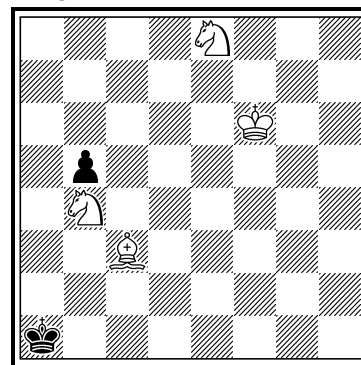
ser-hF 15 C+ (2+2)  
Circe

CT-47  
Paul Răican  
*Original*



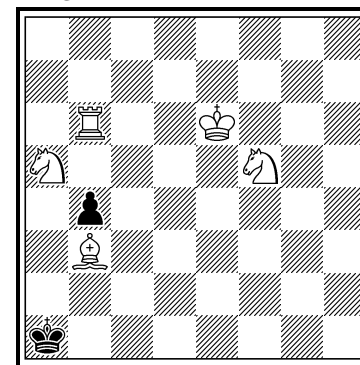
ser-hF 25 C+ (3+2)  
Circe

CT-48  
Paul Răican  
*Original*



ser-hF 42 C+ (4+2)  
Circe

CT-49  
Paul Răican  
Arno Tüngler  
*Original*



ser-hF 59 C+ (5+2)  
Circe

**CT-45:** 1.Bg1-h2 3.Kg1-h1 4.Bh2-g1 15.Kd7×c6(Bc7) 26.Kh2-h1 27.Bg1-h2 30.Kf1×e1(Sb8) 33.Kg1-h1 34.Bh2-g1 45.Kd8×c7 48.Kd5×c4(Ra8) 62.Kh2-h1 63.Bg1-h2 68.Kd1×c1 73. Kg1-h1 74. Bh2-g1 89.Kc4×b3 104.Kh2-h1 105.Bg1-h2 111.Kc1×b1(Bc8) 117.Kg1-h1 118.Lh2-g1 133.Kc4×d3(Pd7) 136.Kd1-e1 137.f4×e5(Pe7)+ K~ F

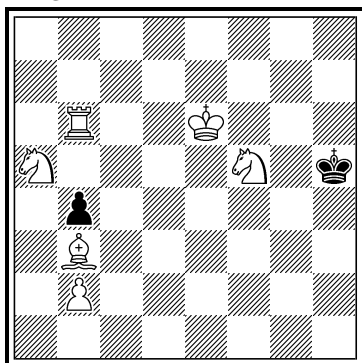
**CT-46:** 1.Ka1-b1 7.Kg1×h2(Ra1) 10.Kh4-g5 14.h2-h1=S 15.Sh1-g3 Ra1-g1 F

**CT-47:** 1.Ka1-b2 12.Ka6×a5(Sg1) 23.Kc3×b3(Bf1) 24.Kb3-a2 25.b4-b3 Bf1-c4 F

**CT-48:** 1.Ka1-b1 12.Kf8×e8(Sb1) 23.Kc1×b1 39.Kc4×c3(Bc1) 40.Kc3×b4(Sg1) 41.Kb4-a5 42.b5-b4 Bc1-d2 F

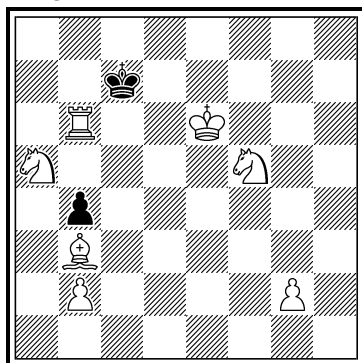
**CT-49:** 1.Ka1-b2 14.Kc7×b6(Ra1) 28.Kb2×a1 43.Kb6×a5(Sg1) 57.Kc3×b3(Bf1) 58.Kb3-a2 59.b4-b3 Bf1-c4 F

**CT-50**  
Paul Răican  
Arno Tüngler  
*Original*



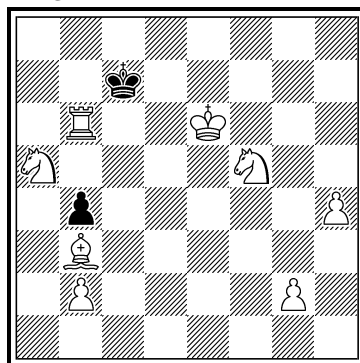
ser-hF 64 C+ (6+2)  
Circe

**CT-51**  
Paul Răican  
Arno Tüngler  
*Original*



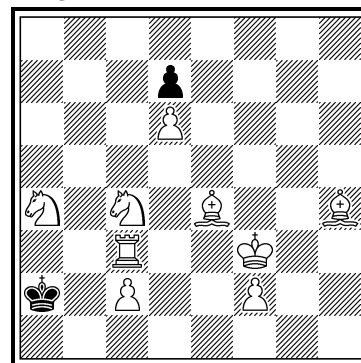
ser-hF 71 C+ (7+2)  
Circe

**CT-52**  
Paul Răican  
Arno Tüngler  
*Original*



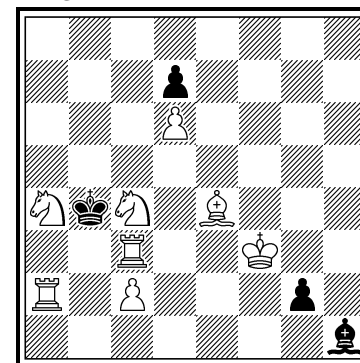
ser-hF 76 (8+2)  
Circe

**CT-53**  
Paul Răican  
*Original*



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

**CT-54**  
Paul Răican  
*Original*



ser-hF 83 C+ (8+4)  
Circe

**CT-50:** 1.Kh5-g4 6.Kc1×b2 19.Kc7×b6(Ra1) 33.Kb2×a1 48.Kb6×a5(Sg1) 62.Kc3×b3(Bf1) 63.Kb3-a2 64.b4-b3 Bf1-c4 F

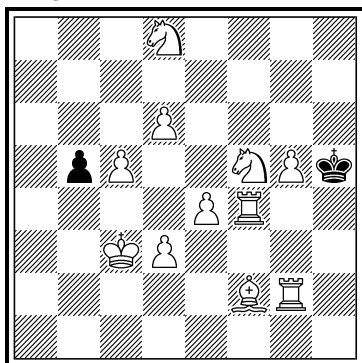
**CT-51:** 1.Kc7-d8 13.Kc1×b2 26.Kc7×b6(Ra1) 40.Kb2×a1 55.Kb6×a5(Sg1) 69.Kc3×b3(Bf1) 70.Kb3-a2 71.b4-b3 Bf1-c4 F

**CT-52:** 1.Kc7-d8 14.Kc1×b2 28.Kc7×b6(Ra1) 43.Kb2×a1 59.Kb6×a5(Sg1) 74.Kc3×b3(Bf1) 75.Kb3-a2 76.b4-b3 Bf1-c4 F

**CT-53:** 1.Ka2-b1 9.Kh3×h4(Bc1) 16.Kd1×c1 34.Kb5×a4(Sb1) 53.Kc1×b1 73.Kb4×c3(Ra1) 74.Kc3×c4(Sb1) 76.Kc5×d6(Pd2) 77.Kd6-e7 Ra1-a7 F

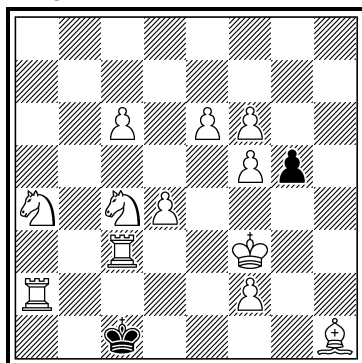
**CT-54:** 1.Kb4-b5 20.Kb1×a2 40.Kb5×a4(Sb1) 59.Kc1×b1 79.Kb4×c3(Ra1) 80.Kc3×c4(Sb1) 82.Kc5×d6(Pd2) 83.Kd6-e7 Ra1-a7 F

**CT-55**  
Branko Koludrović  
*Original*



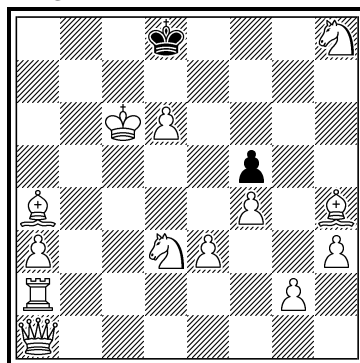
ser-hF 97 C+ (11+2)  
Circe

**CT-56**  
Branko Koludrović  
Paul Răican  
*Original*



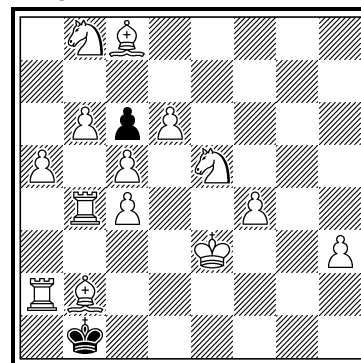
ser-hF 99 C+ (12+2)  
Circe

**CT-57**  
Paul Răican  
*Original*



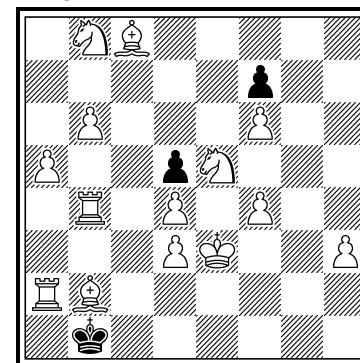
ser-hF 106 C+ (13+2)  
Circe

**CT-58**  
Branko Koludrović  
Paul Răican  
*Original*



ser-hF 111 C+ (14+2)  
Circe

**CT-59**  
Branko Koludrović  
Paul Răican  
*Original*



ser-hF 121 C+ (14+3)  
Circe

**CT-55:** 1.Kh5-g6 20.Kf1×g2(Rh1) 21.Kg2×h1 42.Kg6×g5(Pg2) 62.Kf1×g2 83.Kg5×f4(Ra1) 85.Kf3×f2(Bc1) 94.Ke8×d8(Sg1) 97.Kc6×c5(Pc2) Ra1-a5 F

**CT-56:** 1.Kc1-d1 16.Kc7×c6(Pc2) 34.Kb1×a2 54.Kb5×a4(Sb1) 73.Kc1×b1 93.Kb4×c3(Ra1) 94.Kc3×c4(Sb1) 95.Kc4×d4(Pd2) 97.Ke5×f5 99.Kg6-h5 Ra1-a5 F

**CT-57:** 1.Kd8-e8 7.Kh5×h4(Bc1) 20.Ka5×a4(Bf1) 37.Kg1×f1 57.Kc4×d3(Sb1) 80.Kd1×c1 104.Kd3×e3(Pe2) 105.Ke3×f4(Pf2) 106.Kf4-g5 Qa1-e5 F

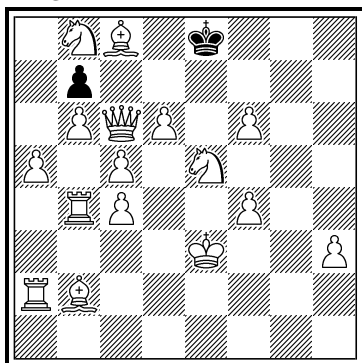
**CT-58:** 1.Kb1-c2 14.Kd8×c8(Bf1) 25.Kg1×f1 36.Kc8×b8(Sg1) 52.Kb1×a2(Rh1) 70.Ka6×a5(Pa2) 88.Kb1×a2 107.Ka5×b4(Ra1) 108.Kb4×c5(Pc2) 109.Kc5×b6 111.Kc5×d6(Pd2) Ra1-a6 F

**CT-59:** 1.Kb1-c2 15.Kd8×c8(Bf1) 27.Kg1×f1 39.Kc8×b8(Sg1) 56.Kb1×a2(Rh1) 75.Ka6×a5(Pa2) 94.Kb1×a2 114.Ka5×b4(Ra1) 116.Kb5×b6 120.Ke6×f6(Pf2) 121.Kf6-g7 Ra1-a7 F

**CT-60**

Branko Koludrović

Paul Răican

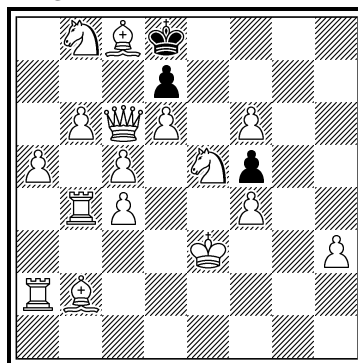
*Original*

ser-hF 129 C+ (16+2)

Circe

**CT-61**

Branko Koludrović

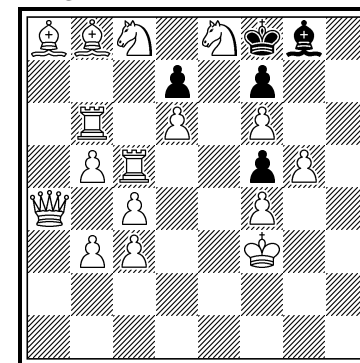
*Original*

ser-hF 130 C+ (16+3)

Circe

**CT-62**

Branko Koludrović

*Original*

ser-hF 135 (16+5)

Circe

**CT-60:** 1.Ke8-f8 12.Ke1-d1 13.b7×c6 26.Kd8×c8(Bf1) 38.Kg1×f1 50.Kc8×b8(Sg1) 67.Kb1×a2(Rh1) 86.Ka6×a5(Pa2) 105.Kb1×a2 125.Ka5×b4(Ra1) 126.Kb4×c5(Pc2) 127.Kc5×b6 129.Kc5×d6(Pd2) Ra1-a6 F

**CT-61:** 1.Kd8-e8 13.Ke1-d1 14.d7×c6 27.Kd8×c8(Bf1) 39.Kg1×f1 51.Kc8×b8(Sg1) 68.Kb1×a2(Rh1) 87.Ka6×a5(Pa2) 106.Kb1×a2 126.Ka5×b4(Ra1) 127.Kb4×c5(Pc2) 128.Kc5×b6 130.Kc5×d6(Pd2) Ra1-a6 F

**CT-62:** 1.Bg8-h7 3.Kg8-h8 4.Bh7-g8 15.Kd2×c3(Pc2) 26.Kh7-h8 27.Bg8-h7 30.Kf8×e8(Sb1) 33.Kg8-h8 34.Bh7-g8 45.Kd1×c2 48.Kd4×c5(Ra1) 62.Kh7-h8 63.Bg8-h7 68.Kd8×c8 73.Kg8-h8 74.Bh7-g8 89.Kc5×b6 104.Kh7-h8 105.Bg8-h7 111.Kc8×b8(Bc1) 133.Kc5×d6(Pd2) 134.Kd6-e6 135.d7-d6 Qa4-a6 F

Arno Tüngler  
Bishkek, May 19<sup>th</sup>, 2019

Circe Series: Table of Records as of June 29<sup>th</sup>, 2019 – with PDB links

This interactive table of records is the result of a collaborative effort: Arno Tüngler (PDB entries and consolidated table in Excel format) and Cornel Pacurar (L<sup>A</sup>T<sub>E</sub>X typesetting).

In the table of records:

- \* King in check in the diagram position
- New record published in CPB16
- 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*								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*	132*	134*	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																													
F	-	11	19*	28	34	42	54*	61*				99*		118	127																
!F	-	16	25*	47*	51*	58*	70	81*	84	90	97*	100*	112*	123*		126*		136								139			187*		
00	-	-	10																												
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				47*	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*										210*		
sZ	15	23*	32*	43	52	63*	72*	75*	83	94	104	113*	121*	127*	132*	135*	136*		144*	158*	191*	195	196					233*			
sF	-	14	19*		34*	49	59*	70*	78*	81*	86*	89*		112*			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																													
h%	9	16	22	30	46	58*	66*	72	76*	83	94*	99*	104	114*	124*	128*	129*												150		
hZ	10	22	40*	46	59	62	70*	77	85	93	114		124*	126*	142	146									154	156			216		
hF	-	15	25	42*	59	64	71	76	77	83	97*	99*	106*	111	121	129*	130		135								138		170		
h00	7	15	20	31	39	48	51		72	74	76																				
Ser	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	PF



# ChessProblems.ca TT10

## Construction Tasks

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

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

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

S10) no moves available (checkmate)

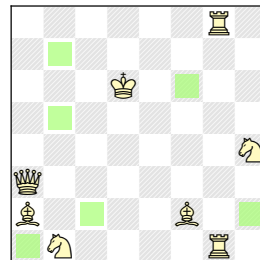
**Tourney Director:** Cornel Pacurar

**Submission by email to:** [tt10@chessproblems.ca](mailto:tt10@chessproblems.ca)

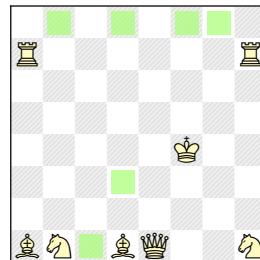
**Submission deadline:** November 1<sup>st</sup> 2019

Examples for each section below. Online helper program available at <https://tt10.chessproblems.ca>.

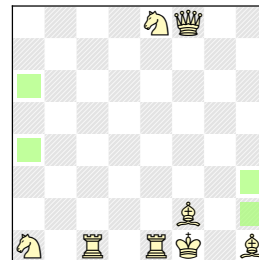
**TT10-S1**  
Stalemate, 6 squares



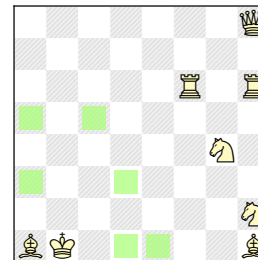
**TT10-S2**  
1 move, 6 squares



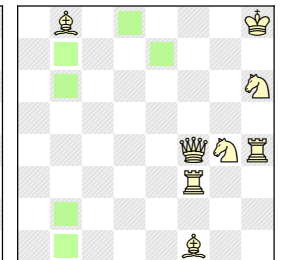
**TT10-S3**  
2 moves, 4 squares



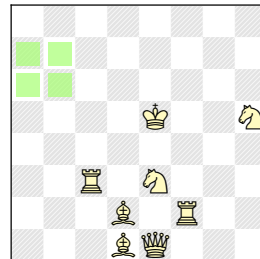
**TT10-S4**  
3 moves, 6 squares



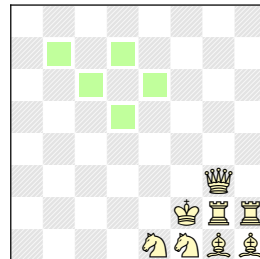
**TT10-S5**  
4 moves, 6 squares



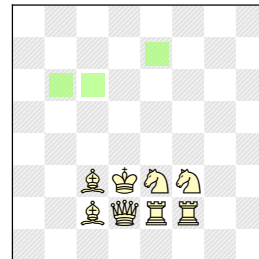
**TT10-S6**  
5 moves, 4 squares



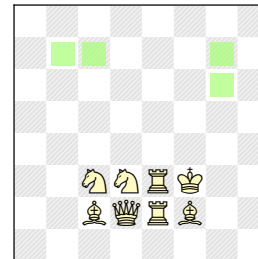
**TT10-S7**  
6 moves, 5 squares



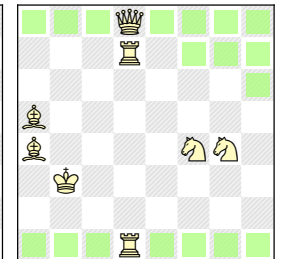
**TT10-S8**  
7 moves, 3 squares



**TT10-S9**  
8 moves, 4 squares



**TT10-S10**  
Checkmate, 18 squares



## ChessProblems.ca 2017 Award Update

ChessProblems.ca 2017 2<sup>nd</sup> Honourable Mention (T330 – Paul Răican) was cooked by Michel Caillaud on December 30, 2018, as follows:

1.d5 2.Qd4 3.dxf7+ Kxf7 4.Qxd7 5.e3 6.Bb5 7.Se2 8.Sf1 9.Qxe7+ Kd5 10.Qxd8+ Bd6 11.h5 12.Qh4+ Kxg2 13.Rh2+ Kg1 14.g5 15.Qg4+ Bg3 16.Qd1 17.Bd7 18.Rh1+

The author was unable to correct the problem on time and it was eliminated from the award by the judge (Paz Einat). The subsequent Honourable Mentions have moved up one place.

# RECENTLY HONOURED CANADIAN COMPOSITIONS

Compositions that have been awarded since our last compilation in *Bulletin* 13, December 2017.

Featuring:

- Jeff Coakley – Prince Edward Island (4)
- François Labelle – Montréal (2)
- Thierry Le Gleuher – Montréal (6)
- Alexandre Leroux – Montréal (1)
- Charles Ouellet – Montréal (10)
- Cornel Pacurar – Toronto (5)
- Adrian Storisteanu – Toronto (9)

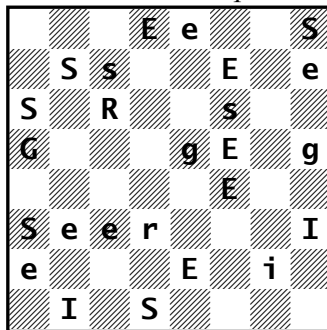
Guest stars:

Michel Caillaud, Andrey Frolkin, Thomas Volet, Pascal Wassong.

## C165

Andrey Frolkin,  
Jeff Coakley  
“Sergei”

*Sergei Volobuev-60 JT, 2018*  
1st-2nd Prize *ex-aequo*



rebus misspeller  
last four single moves?

Rebus misspeller: each letter represents a different type of piece; uppercase is one colour, lowercase the other. However, the letter on one square is wrong: correct that letter to create a legal position. Any single letter may be changed to one of the other letters in the puzzle and/or to upper or lower case. For example, changing the b7 S to s, E, or e is allowed.

### C165 (Andrey Frolkin, Jeff Coakley):

В задаче-ребусе завуалировано имя юбиляра. В какой-то степени эта задача Андрея и Джеффа дополняет другую их задачу (см. спецприз [C166]). В целом эта сложная, двухэтапная задача доставит любителям ребусов большое удовольствие при решении. На первом этапе – этапе определения соответствия букв и фигур – требуется длинная цепь логических рассуждений. А на втором этапе идет классический ретроанализ. (Judge Rustam Ubaidullaev)

Below is the authors' pseudocode-style, detailed solution. Note how most of the steps must take into account that the letter on one square is wrong.

ES ≠ ♖ Two instances of each on 1st or 8th rank.  
♔ = (G I R) Only three letters that could possibly have just one uppercase, just one lowercase.

G ≠ ♔

If G = ♔ Change g on e5 or h5 to another letter.

E ≠ ♔♕ (c3+) (f4+ or e2+ f7+) Both kings in check.

E ≠ ♗ (b3+) (f7+ or f4+) Both kings in check.

E ≠ ♖

If g/e5 = ♔ and E = ♖ (e2+ f5+) Impossible double check.

If g/h5 = ♔ and E = ♖ (f5+) Check.

I = ♗ Last move Sg5-h3+ is only way to explain the rook check.

S = (♔♕) (c7+) Impossible double check.

E = ♘? No piece can be assigned to E.

I ≠ ♔

If I = ♔ Change I on h3 to another letter.

E ≠ ♗ (a2+) Impossible check.

E ≠ ♔♖ (b3+ e2+) Both kings in check.

E ≠ ♗ (c3+ f4+) Both kings in check.

E = ♘? No piece can be assigned to E.

✓ R = ♔

S ≠ ♔♖ (c7+ d1+ f6+) Impossible multiple checks, even if one of the checking letters is changed.

E ≠ ♔ (c3+ e8+ e2+ f5+) Impossible multiple checks.

E ≠ ♗ (e2+ e8+ f5+) Impossible multiple checks.

I ≠ ♔ (b1+ g2+ h3+) Impossible multiple checks.

I ≠ ♗

If I = ♗ (b1+ g2+) Both kings in check. The I on b1 or i on g2 must be changed.

S = ♗

E = ♖ (c3+ d8+) Impossible multiple checks.

I ≠ ♖

If I = ♖ Change I on b1 to another letter.

E ≠ ♖ (c3+ d8+) Both kings in check.

E = ♗ (f4+) Check.

S = ♗ (a6+) Impossible double check.

E I = (♖♗) EI ≠ ♔♕♖

✓ S = ♗ (a6+) Check (unless S on a6 is changed).

E ≠ ♗

If E = ♗ (f4+) Check.

I = ♖ (h3+) Check.

Impossible multiple checks even if one of the three checking letters is changed.

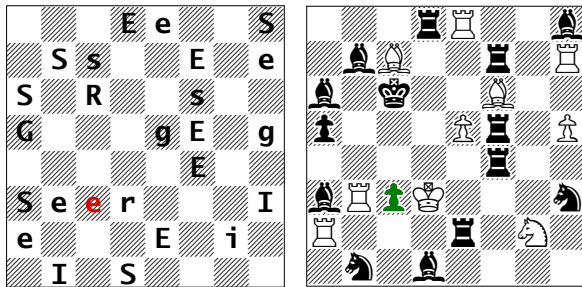
✓ E = ♖ (c3+ d8+) Two checks.

✓ I = ♞

There are three checks (♗a6+ ♖c3+ ♖d8+). The only letter correction that creates a legal position is

✓ changing e on c3 to G, with G = ♖ and caps = black.

In this way, an *en passant* capture was possible on the last move, explaining the double check from a6 and d8.



change e on c3 to G

S=bishop, E=rook, R=king, G=pawn, I=knight  
caps=black

### Retroplay

If Black just played **-1...d4xc3 ep #**, then the previous move had to be **-2.c2-c4**. See left-hand diagram below for the position before these moves.

*Pro-passer theory* can be applied to this position to prove that the material balance is closed.

There are 9 promoted pieces (2wR, 1wB, 3bR, 3bB) and 5 passed pawns, making a total of 14 “pro-passers”.

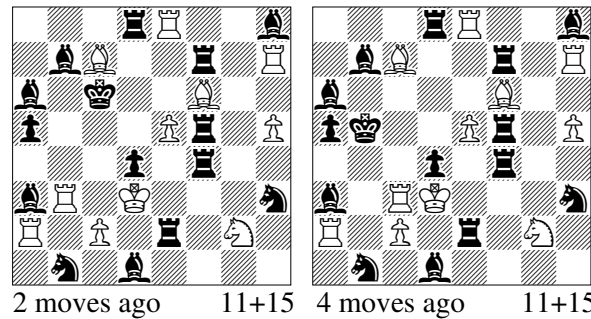
*The capture of an officer by a pawn can create 2 pro-passers.* For example, a4-a5-a6xQb7-b8=B promotes the white a-pawn and makes a passed black a-pawn.

*The capture of a pawn by a pawn can create 3 pro-passers.* For example, ...c5-c4-c3xPd2-d1=B promotes the black c-pawn and makes passers of the white c-pawn and black d-pawn.

There are 6 missing pieces (4 officers and 2 pawns).  
(4 x 2) + (2 x 3) = 14 pro-passers

This accounts for all missing pieces. Therefore the preceding move by Black was the non-capture **-2...Kb5-c6**. It is the only way to explain the check by the bishop on a6.

The black king on b5 would have been in check from the rook on b3. Because the balance is closed, this could only occur by **-3.Rc3-b3+**. The position before this move is shown below in the diagram on the right.

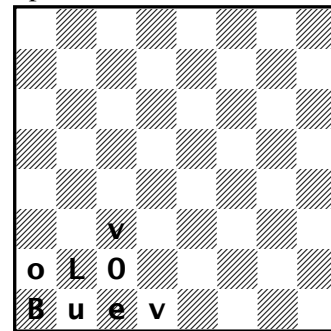


For more on the pro-passer theory, see “New Directions in Chess Rebus” in *Problemas Quinta época - N°15*, 7/2016.

### C166

Andrey Frolkin,  
Jeff Coakley

“Volobuev”  
Sergei Volobuev-60 JT, 2018  
Special Prize

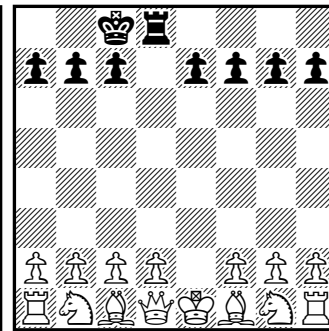


rebus

### C167

Jeff Coakley

7th FIDE World Cup  
in Composing, 2019  
1st Commendation



PG 8.0

### C166 (Andrey Frolkin, Jeff Coakley):

В задаче-ребусе в виде змейки задана фамилия юбиляра. Четкая логика в разгадывании ребуса и нахождении единственного решения. (Judge Rustam Ubaidullaev)

O = ♔ The letter with one uppercase, one lowercase.

L = ♖ Only remaining letter not on 1st or 8th rank.

B ≠ ♖♗ (a1+) Impossible check.

U ≠ ♖♗ (b1+) Impossible check.

V ≠ ♖♗ (c3+ d1+) Impossible double check.

E = ♖ (c1+) Check.

V ≠ ♖ (c3+) Impossible double check.

V ≠ ♗ (d1+) Impossible double check.

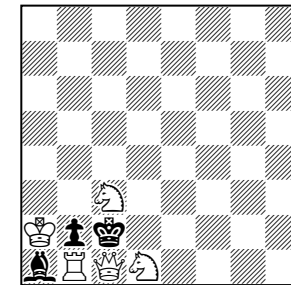
V = ♞

U = ♖

B = ♗

caps = black

White bishop cannot be on a1 with white pawn on b2.



5+3

Last move: 1.Q>c1+ (i.e., this move may or may not have been a capture).

### C167 (Jeff Coakley):

1.e4 d5 2.exd5 Sc6 3.dxc6 Qd7 4.cxd7+ Kd8  
5.dxc8R+ Kd7 6.Rxf8 Rd8 7.Rxg8 Kc8 8.Rxd8+ Rxd8  
A [short] PG with a rich content: “Scandinavian Defense” leads to white Ceriani-Frolkin rook and two consecutive pseudo-post-castling positions arising after Black’s 7th and 8th moves, involving different black rooks. If Black’s last move were 0-0-0, the position could not arise earlier than after his 10th turn, e.g. 1.Sf3 Sh6 2.Se5 Sf5 3.Sxd7 Sg3 4.Sxf8 Sd7 5.Sxd7 Rf8 6.Sxf8 Be6 7.Sxe6 Qd4 8.Sxd4 Sxe2 9.Sf3 Sg1 10.Sxg1 0-0-0.

A PG that kept waiting for years “up in a chess composition cloud” to be discovered. (Judge Andrey Frolkin)

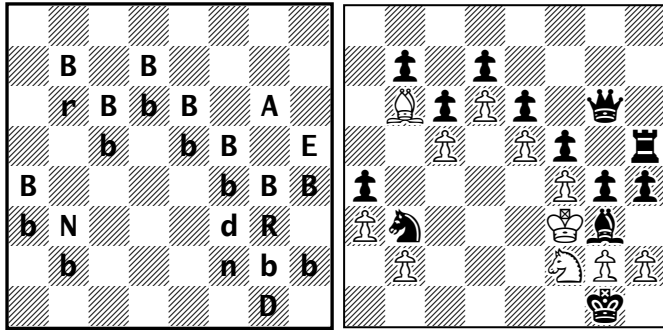
**C168**

**Andrey Frolkin,  
Jeff Coakley**

“Brand and Bernd”

Die Schwalbe 226. TT, 2018 (A)

1st Honourable Mention



rebus

11+13

last move?

**C168 (Andrey Frolkin, Jeff Coakley):**

♔ = (RND) The three letters with one uppercase, one lowercase.

If R = ♔

B ≠ ♖♗ (b7+ c6+ g2+) Impossible multiple checks.

B ≠ ♘ (a4+ d7+) Impossible double check.

B ≠ ♙ (f4+ h2+) Impossible double check.

B = ♗

caps ≠ black Impossible check by white pawn on h2.

caps ≠ white If caps = white, there are 16 passed pawns, one of each colour on every file. This situation requires 8 captures, with an even number of captures by each side. There are 8 missing pieces; however, 5 are white and 3 black, so an even number of captures by each side is impossible.

Therefore R ≠ ♔

If N = ♔

B ≠ ♖♗ (a3+ b2+) Impossible double check.

B ≠ ♘ (c5+ g4+) Both kings in check.

B ≠ ♗

If B = ♗, there are 12 promoted bishops: 6 uppercase on light squares and 6 lowercase on dark squares. There is also at least one pawn on the board. This situation could be achieved with the capture of 3 pawns and 6 officers. But there are only 3 pawns and 5 officers missing.

B = ♗

caps = black If caps = white, impossible pawn formation (as above).

D ≠ ♗ (g1+) Impossible check.

R ≠ ♗ (g3+) Impossible check.

AE ≠ ♗ The black light-square bishop was captured on c8 (pawns b7 d7). No promotions are possible, so the remaining black bishop must be on a dark square.

A and E are on light squares.

♗ = ∅? No letter can be ♗.

Therefore N ≠ ♔

✓ D = ♔

B ≠ ♗♔ (c6+ g4+ h2+) Impossible multiple checks.

B ≠ ♘ (h4+) Impossible check.

B ≠ ♖ (g2+) Impossible check.

✓ B = ♗

✓ caps = black If caps = white, impossible pawn formation (as above).

✓ R = ♗ Only remaining uppercase letter on a dark square. The black light-square bishop was captured on c8.

The white king on g3 is in check by the pawn on g4.

✓ last move: 1...g5-g4+

N ≠ ♖♗ (b3+) Impossible double check.

✓ N = ♘

E ≠ ♗ (h5) If E = ♗, White was already in check from h5 before Black's last move.

✓ E = ♖

✓ A = ♔

Sehr hübsche und abwechslungsreiche Begründung für die Farbund Steinszuordnung; besonders gut gefällt uns, dass es prinzipiell drei Möglichkeiten für die Könige gibt. Noch schöner wäre es natürlich gewesen, wenn die Lösung für die Bauern nicht die wahrscheinlichste wäre; schön allerdings, wie sich daraus dann die Läufer ableiten. Dass die Buchstabenwahl „thematisch“ ist, hat uns gefreut, aber bei unserem Urteil nicht beeinflusst. (Judges Thomas Brand, Bernd Gräfrath)

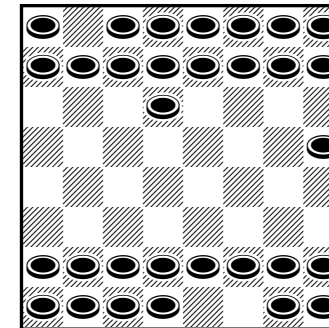
The tournament (a.k.a. *Brand & Gräfrath 120 JT*) had a closing date of 20/10/2018; the award was published in *Die Schwalbe* 296, April 2019. Section A was for classical retros (no PGs).

**C169**

**François Labelle**

Quartz TT10, 2017

4th Honourable Mention



a) PG 4.0 & #1

b) PG 5.0 & #1

lortap

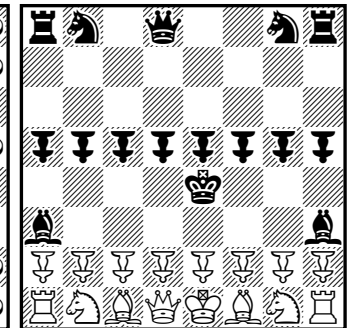
unknown units

**C170**

**François Labelle**

Murfatlar TT, Ohrid 2018

3rd Honourable Mention



PG 17.5

black maximummer

berolina pawns (♚♛)

**C169 (François Labelle):**

a) 1.e4 Sa6 2.Be2 Sc5 3.Bh5 Sxe4 4.Ke2 Sd6 & 5.Bh5xf7#

b) 1.g4 d6 2.Bh3 Bf5 3.Kf1 Bxg4 4.Kg2 Bh5 5.Bc8 Sd7 & 6.Bc8xd7#.

This twin problem contains play making good use of the Lortap rule. In a) we have shut-off play (4.Ke2) so 5.Bh5xf7 is possible. In the b) solution, wBf1 goes to

bBc8's game array square. It is a surprise that we have an exchange of position between: i) Bh6 and Bc8, ii) Ke2 and Pg2. (Judge Mark Ridley)

The tournament (in memoriam Ion Murărașu) asked for unique fairy proof games with unidentified units, where a unique #1 is available (Tacu's enigmas). See also Paul Răican's "A new retro genre?", *Quartz* 43, 12/2016.

Lortap – anti-patrol chess: a unit may capture or give check only when not observed by friendly units.

### C170 (François Labelle):

1.Sc3 a5 2.Sd5 b5 3.Sc7+ Kd7 4.Sf3 g5 5.Rg1 Ba3 6.Se5+ Kd6 7.Se8+ Kc5 8.Sd6 Bh3 9.Sg4 bd5 10.Se4+ Kb4 11.Sc3 h5 12.Sb1 f5 13.Se5 c5 14.Sd3+ Kc4 15.Se5+ Kd4 16.Sf3+ Ke4 17.Rh1 e5 18.Sg1.

Homebase (white). Capture-free. Two white knights and one white rook participate in the solution. Round trip (SS). Switchback (R). Strange bK path, going through b4. (Author)

An eye-catching work by the author of the remarkable program Jacobi. Good use of the Black Maximum rule. (Judge Paul Răican)

The tournament asked for proof games with berolina pawns, with possibly another fairy condition but without fairy pieces.

### C171 (Thierry Le Gleuher):

The four problems a - d are from Thierry's article "Sur les traces de Gyula Breyer", *Phénix* 265, Sept. 2016 (which can also be downloaded from: [phenix-echecs.fr/la\\_revue/telechargement/Sur\\_les\\_traces\\_de\\_Gyula\\_Breyer.pdf](http://phenix-echecs.fr/la_revue/telechargement/Sur_les_traces_de_Gyula_Breyer.pdf)).

[a:] Premier problème de derniers coups simples « Type A » avec 100 derniers coups simples déterminés (de là sont des dérivés le 101 demi-coups pour le « Type B » et 102 demi-coups pour le « Type C ») : Excellent ! et début d'une histoire encore plus excellente. L'auteur a réussi à améliorer ces nouveaux records absolus de longueur de chaque type, d'un demi-coup (*StrateGems* 81, jan.-mars 2018) et avec une matrice modifiée de six

demi-coups pour atteindre 107 / 108 / 109 demi-coups et dans ce cas avec 28 pièces pour le « Type A » (voir : [dieschwalbe.de/download/Beyond\\_jenseits\\_100.pdf](http://dieschwalbe.de/download/Beyond_jenseits_100.pdf) [the article "Jenseits der 100 letzten Einzelzüge", *Die Schwalbe* 291, June 2018]) (Judge Thomas Brand)

(Last-moves problems are classified as: *Type A* – it is not stated who has the move, and no king is in check; *Type B* – it is stated which side has the move, its king is not in check; *Type C* – a king is in check. See also the *Retro corner*, [janko.at/Retros/Glossary/LastMove.htm](http://janko.at/Retros/Glossary/LastMove.htm))

### C171

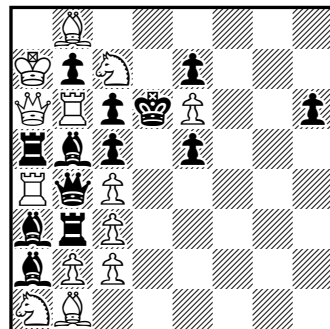
Thierry Le Gleuher

after G. Breyer and G. Wilts

*Phénix* 2015-2016

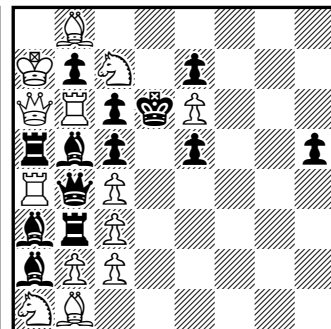
Special Prize

a



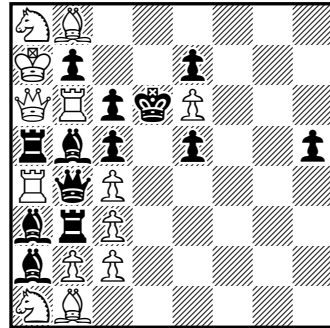
last 100 single moves?

b



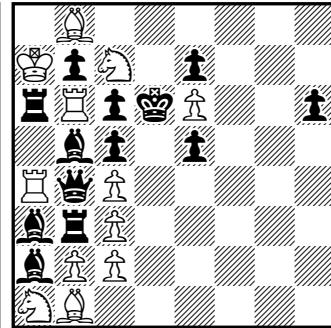
last 101 single moves?  
white to move

c



last 102 single moves?

d



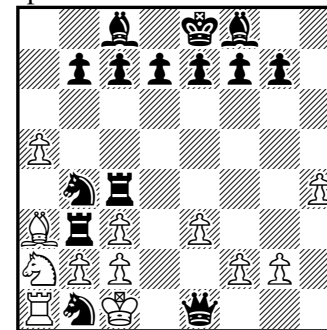
last 101 single moves?

### C172

Thierry Le Gleuher

*Phénix* 2015-2016

Special Honourable Mention



where was the bQ promoted?  
what is the minimum number  
of moves Watson saw?

### C172 (Thierry Le Gleuher):

Devais-je attribuer une Mention d'Honneur Spéciale à un article ? Je le pense et je l'ai justement fait.

Problème intéressant avec un énoncé intéressant, présenté comme une histoire Holmes/Watson de Smullyan. Agréable à résoudre et à lire. Une belle publicité pour l'analyse rétrograde. (Judge Thomas Brand)

Savour the original story and analysis in "Problème logique à informations manquantes en analyse rétrograde", *Phénix* 246-247, 1-2/2015. Below is a synopsis.

Watson saw the first few moves of a game, then left, and only came back later at the diagram position.

Holmes asks him: "On which square was the bQ promoted?" Watson is not able to answer. Holmes gives him a clue: "White castled, and there is no other promoted piece on the board." Watson still doesn't know the answer. Holmes gives him a second clue: "There was a second promotion during the game." Now Watson can answer the question.

So, reader, before you scroll to the next page:

- 1) Where was the bQ promoted?
- 2) What is the minimum number of moves Watson saw of the game?

WPd2 captured on c3 to uncage the wB. The bQ promotion involves two captures by a bP, a or h, and there are two other captures by a bP – to go to c3, to promote a piece that goes to c3, or to replace an original piece that's captured on c3. The bQ promotion must have been on a1 or h1, while a possible second black promotion could only have occurred in the other corner.

After the first clue, Watson has these choices:

If white played **0-0-0**:

♠ a7xb6/♞xc6/♞→c3 and d2x♠c3 then 0-0-0, and the bQ was promoted on h1!

or

♠ h7xg6/♞xh6/♞→h1=X and d2xXc3 then 0-0-0, and the bQ was promoted on a1!

If **0-0**:

♠ a7xb6/♞xc6/♞→c3 and d2x♠c3 then 0-0, and the bQ was promoted on h1!

or

♠ a7xb6/♞xa6/♞→a1=X and d2xXc3 then 0-0, and the bQ was promoted on h1!

As Watson is not able to find the answer at this stage, there are two possibilities:

*option 1*: he doesn't know which castling occurred

or

*option 2*: he knows that 0-0-0 has been played, but there is still a choice between a1 and h1.

After the second clue, given that a second promotion occurred, there is only one possible bQ promotion square in each castling case:

♠ h7xg6/♞xh6/♞→h1=X and d2xXc3 then **0-0-0**, and the bQ was promoted on **a1**!

and

♠ a7xb6/♞xa6/♞→a1=X and d2xXc3 then **0-0**, and the bQ was promoted on **h1**!

At this point, if Watson didn't know which castling was played, he still would not know the solution, since a choice between the two promotion squares is still there. The only reason he now does have the answer must be that he knows 0-0-0 was played: *option 2* above – which, at the time, was insufficient information. Hence

the bQ was promoted on a1.

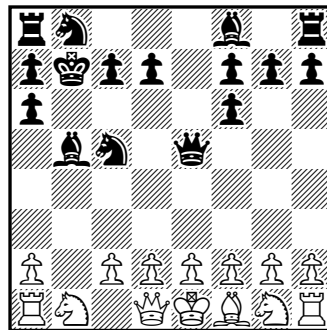
In order to know that 0-0-0 occurred, it's enough for Watson to have seen the wRh1 moving. This is possible after the shortest game start: 1.Sg1-f3 ... 2.Rh1-g1. So Watson must have seen at least 3 *half moves*.

**Version.** In this variation of the puzzle, Watson adds that he hasn't seen any wR moving by the time he left the board. The question and the clues are the same.

The first answer is the same: the bQ was promoted on a1. To answer the second question we need to reach a position, without moving any wR, where the 0-0 is invalidated. This is possible in just 8 *moves*, as suggested by **Pascal Wassong**: 1.Sf3 Sf6 2.Sh4 Se4 3.Sf5 Sc3 4.Sh6 Sc6 5.Sg8 Sd4 6.Sh6 Sdb5 7.Sg8 Sa3 8.h4 h6. Now white must move Rh1 – 9.dxc3? would imply a promoted bS in the final position (i.e., diagram), in contradiction to Holmes's first clue.

### C173

**Thierry Le Gleuher,**  
**Michel Caillaud**  
*Phénix 2015-2016*  
Commendation



PG 15.5

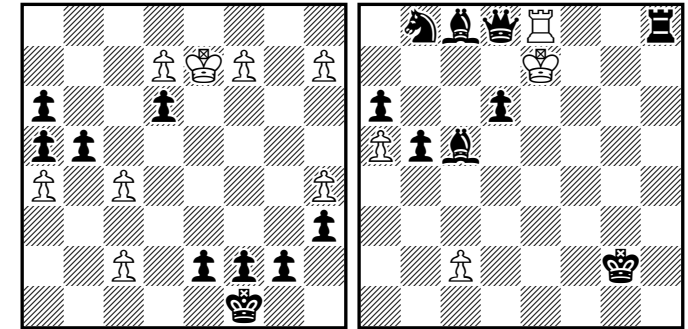
### C173 (Thierry Le Gleuher, Michel Caillaud):

1.b4 Sa6 2.Bb2 Sc5 3.Bf6 exf6 4.Sf3 Qe7 5.Sd4 Qe5 6.Sc6 Se7 7.Sb8 Kd8 8.Sa6 bxa6 9.b5 Bb7 10.b6 Bc6 11.b7 Bb5 12.b8S Kc8 13.Sc6 Kb7 14.Sd4 Sc6 15.Sf3 Sb8 16.Sg1.

Fine utilisation de la case thématique incluant le Cavalier noir imposteur en b8. (Judge Thomas Brand)

### C174

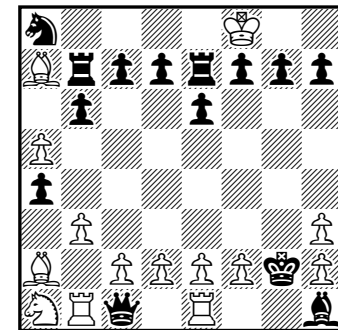
**Thierry Le Gleuher**  
*Phénix 2015-2016*  
Commendation



A→B

### C175

**Thomas Volet,**  
**Thierry Le Gleuher**  
Henrik Juel gewidmet  
*Die Schwalbe 2016*  
Commendation



retro-game until a pawn capture?

### C174 (Thierry Le Gleuher):

1.d8S h2 2.Sc6 h1R 3.Sb4 axb4 4.h8B b3 5.Ba1 b2 6.h5 bxa1S 7.h6 Sb3 8.h7 Sc5 9.h8Q Sd7 10.Qh2 Sb8 11.Qg1+ fxg1Q 12.c5 Rh8 13.c6 Qb6 14.c7 g1B 15.f8R+ Kg2 16.Rf1 Bc5 17.Rd1 exd1B 18.c8R Bg4 19.Re8 Bc8 20.a5 Qd8+.

Un double Allumwandlung Ceriani-Frolkin et Pronkin est un gros contenu, mais pour faire plus c'est

plus facile avec la condition A→B qu'avec une partie justificative normale... (Judge Thomas Brand)

**C175 (Thomas Volet, Thierry Le Gleuher):**

Retract 1.Rb2-b1 Qd1-c1 2.Bb1-a2 Qc1-d1 3.Ra2-b2 Qd1-c1 4.Ra3-a2 Qc1-d1 5.Ba2-b1 Qb2-c1 6.Rb1-e1 Qc1-b2 7.Kg8-f8 Kg1-g2 8.Kf8-g8 Bd5-h1 9.Kg8-f8 Kg2-g1 10.Kf8-g8 Qb2-c1 11.Rh1-b1 Qc1-b2 12.Kg8-f8 Qg1-c1 13.Kf8-g8 Kf1-g2 14.Bb1-a2 Ke1-f1 15.Ra2-a3 Qf1-g1 16.Bb8-a7 Ra7-b7 17.Rg1-h1 Ra6-a7 18.Rg6-g1 Qg1-f1 19.Rb2-a2 Kf1-e1 20.Rh6-g6 Kg2-f1 21.Ba2-b1 Qc1-g1 22.Rb1-b2 Qb2-c1 23.Rh1-b1 Qc1-b2 24.Kg8-f8 Qg1-c1 25.Kf8-g8 Kf1-g2 26.Kg8-f8 Ke1-f1 27.Kf8-g8 Kd1-e1 28.Kg8-f8 Kc1-d1 29.Kf8-g8 Kb2-c1 30.Kg8-f8 Ka3-b2 31.Kf8-g8 Kb4-a3 32.Kg8-f8 Kb5-b4 33.Kf8-g8 Kc6-b5 34.Kg8-f8 Kb7-c6 35.Kf8-g8 Kc8-b7 36.Kg8-f8 Kd8-c8 37.Kh8-g8 Ke8-d8 38.Bb1-a2 Kf8-e8 39.Ba2-b1 Re8-e7 40.Ba7-b8 Rb8-e8 41.Bb1-a2 Rb7-b8 42.Ba2-b1 Ke7-f8 43.Kg8-h8 Kd6-e7 44.Kf8-g8 Kc5-d6 45.Ke7-f8 Rb8-b7 46.Bb1-a2 Rh8-b8 47.Bb8-a7 Ra7-a6 48.Ba2-b1 Rb7-a7 49.Ba7-b8 Rb8-b7 50.Bb1-a2 Rg8-b8 51.Kd8xBe7.

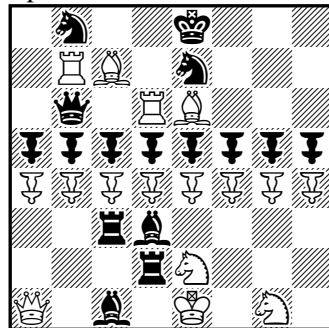
Schwarz schlug a:b:a4, und Weiß schlug g2:Sh3 sowie [Lf8] mit einem Offizier. Die schnellste Auflösung der Diagrammposition erfordert, dass wTe1 via h1 herauskommt und wTb1 auf h1 geparkt wird, sodass der schwarze König nach f8 gelangen kann, dann wird sTe7 auf b7 versteckt, sodass der weiße König auf e7 warten kann. Schließlich gehen die schwarzen Türme nach h8 und g8, sodass wKd8:Le7 zurückgenommen und der weiße König via b5 herauskommen kann. Die gestellte Frage wird also mit „nein“ beantwortet; die Stellung ist wegen der 50-Züge-Regel remis. (Judge Henrik Juel)

Thomas: I believe this to be the first published example of a 50-move-draw sequence in which the move that immediately precedes the sequence *must* have been (not *could* have been), applying only the rules of forward chess without regard to problem conventions or

stipulations as to forward play, the capture of a unit by a unit.

A very detailed analysis (and a proof game in 81.5 moves) by Martin Hintz is also available, online here: [thbrand.de/downloads/Hintz\\_Schwalbe\\_277\\_Loesungen.pdf](http://thbrand.de/downloads/Hintz_Schwalbe_277_Loesungen.pdf) (the solution of problem 16620, the first in the file).

**C176  
Thierry Le Gleuher**  
dédié à Alexandre Leroux  
*Murfatlar* TT, Ohrid 2018  
Special Honourable Mention



PG 18.5  
berolina pawns (♣ ♣)

**C176 (Thierry Le Gleuher):**  
1.ac4 ac5 2.Ra7 bd5 3.Rb7 Ra3 4.b4 a5 5.Bf4 Qb6 6.Bc7 e5 7.Sc3 Bh6 8.Qa1 Bc1 9.f4 b5 10.Rh6 Bf5 11.Rd6 Bd3 12.e4 g5 13.Bh3 Se7 14.Be6 f5 15.g4 Rh2 16.h4 Rd2 17.Sce2 h5 18.d4 Rc3 19.a4.

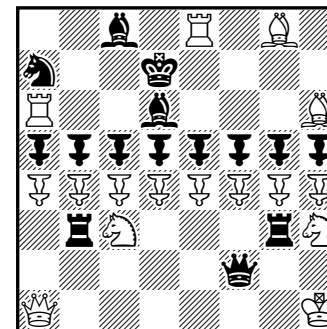
Problem initially composed on the occasion of the RIFACE 2018, but which was cooked and could not be corrected in time. I discovered during the award that Alexandre Leroux and I had the same idea for the berolina pawns row, but with different proof games. This explains my dedication. This version is C+ [Jacobi v0.4.5]. Here the 32 pieces are on the board! (Author)

It is interesting that Thierry had the same idea as Alexandre Leroux (see [C177]). But here we have all 32 units on the board. The existence of a predecessor brought to this cute work only a Special Honourable Mention. (Judge Paul Răican)

RIFACE 2018, Ecully. Tournoi de composition d'analyses rétrogrades: cette année nous avons demandé des problèmes dans lesquels les pions ont été remplacés par des pions Bérolina depuis le début de la partie. Au final il y avait 15 parties justificatives (toutes C+ grâce au programme Jacobi de François Labelle) et 5 "rétros classiques", le jugement a été fait de manière collective, et nous avons décidé de faire deux sections.

Pions Bérolina (Edmund Hebermann, Berlin, 1926): ils se déplacent d'une case en diagonale, ou de deux cases en diagonale lors de leur premier coup. Ils capturent sur la case devant eux, et la prise en passant est possible: e2-c4 d4xd3ep.

**C177  
Alexandre Leroux**  
Ecully 2018 (proof games)  
3rd Prize

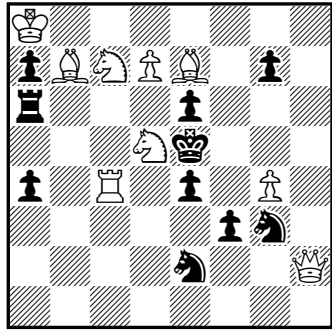


PG 18.5  
berolina pawns (♣ ♣)

**C177 (Alexandre Leroux):**  
1.g4 hf5 2.Bc4 Rh3 3.h4 h5 4.Bxg8 d5 5.c4 Sc6 6.Ra6 Rb8 7.a4 Rbb3 8.b4 a5 9.Bh6 g5 10.f4 Rhg3 11.Sh3 Bd6 12.O-O Qb6+ 13.Kh1 Qf2 14.d4 c5 15.Sc3 Sa7 16.Qa1 b5 17.Re1+ Kd7 18.Re8 e5 19.e4.

Le thème du Troisième Prix est manifeste au diagramme. Une telle position des Pions sur les rangées médianes a déjà été atteinte en rétro classique par Unto Heinonen et cela semble plus facile avec des Pions Bérolina, mais il fallait quand même le faire ! (Tourney award)

**C178**  
**Charles Ouellet**  
*The Problemist* 2016  
 4th Honourable Mention



#2

**C178 (Charles Ouellet):**

1.d8S? (2.Sf7#) exd5!  
 1.Sd5--? (2.Rxe4#) Sc3,Sd4 2.Qxg3#, 1...Rc6!  
 1.Sb6? (2.Rxe4#) Sc3,Sd4 2.Qxg3#, 1...axb6+!  
 1.Sf6? (2.Rxe4#) Sc3,Sd4 2.Qxg3#, 1...Kf4!  
 1.Sc3? (2.Rxe4#) Sxc3,Sd4 2.Qxg3#, 1...Sf4!  
**1.Sf4!** (2.Sg6#) Sxf4/Kxf4 2.Qb2/Rxe4.

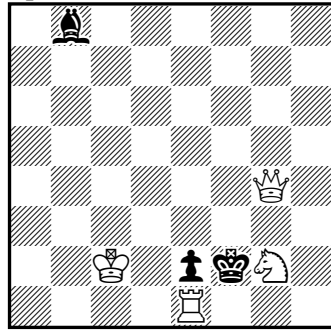
A neat and precise logical problem. Like Shanshin's problem [1st Prize ex-aequo], 1.d8S? exposes an important defence. The S moves to a number of squares, showing white correction and threat correction. The delightful key shows the Caprice theme. There is an excellent set of tries, but the play is a little thin in the solution. (Judge Eugene Rosner)

**C179 (Charles Ouellet):**

1.Sh4? (2.Qg1#) A  
 1...Kf3 a 2.Rxe2#, B  
 1...Bg3 2.Qxe2#, 1...Bh2!  
**1.Se3!** (2.Rxe2#) B  
 1...Kxe1 b 2.Qg1#, A  
 1...Bg3 2.Qxe2#

Try and key with thematic rook sacrifice. In addition, with the key a double sacrifice of white pieces R + S is

**C179**  
**Charles Ouellet**  
 after Donald A. Smedley  
*Problemist Ukrajiny*  
 23rd TT, 2018  
 Special Commendation

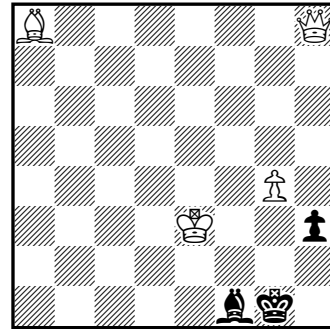


#2

shown. The non-thematic defense Bg3 introduces the theme Somov II by self-obstruction. (Judge Luis Gómez Palazón)

Pseudo le Grand miniatures were required. Apropos le Grand, the example problem for the double le Grand theme in the *Encyclopedia of Chess Problems* (by Velimirović and Valtonen) is by Charles Ouellet.

**C180**  
**Charles Ouellet**  
*Problemist Ukrajiny*  
 21st TT, 2018  
 Commendation



#3

**C180 (Charles Ouellet):**

**1.Qa1!** h2 2.Bh1 Kxh1 3.Qxf1#,  
 1...Kh2 2.Kf2 Bg2 3.Qg1#.

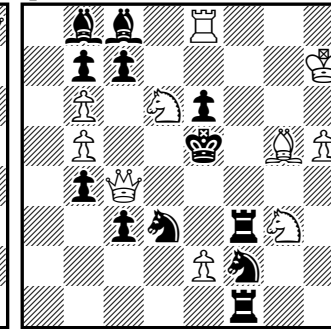
It would be ranked quite better if it didn't restrict and tie the movement of the bB with the initial move. (Judge Petrašin Petrašinović)

The threemover section of the miniatures tourney asked for a corner-to-corner diagonal move.

**C181 (Charles Ouellet):**

1...Rf7+/Kxd6 2.Sxf7/Qd4#  
 1.exd3? (2.Qc5#)  
 1...Rf7+/Kxd6/cxd6 2.Sxf7/Qd4/d4#,  
 1...Sxd3(Se4) 2.Qxe4+ Kxd6 3.Qd4#, 1...cxb6!  
 1.exf3? (2.Sf7#)  
 1...Kxd6 2.Qd4#, 1...cxd6!  
 1.e3? (2.Qd4#)

**C181**  
**Charles Ouellet**  
*Mario G. Garcia 70 JT*, 2018  
 Special Honourable Mention



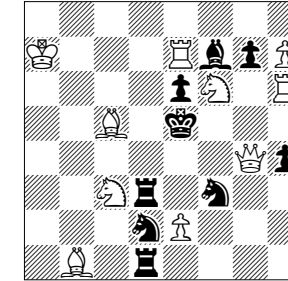
#3

1...Rf7+ 2.Sxf7#,  
 1...Rf4 2.exf4+ Kxd6/Sxf4 3.Qd4/Sf7#, 1...c5!  
**1.e4!** (2.Qd5#)

1...Rf7+/Kxd6 2.Sxf7/Qd4#  
 1...Sxe4 2.Qxe4+ Kxd6 3.Qd4#  
 1...c6 2.Se2! (3.Qd4#) Rf7+/c5 3.Sxf7/Qd5#

Albino winning over Pickaninny by square vacation. After a Lev Loshinsky #2 (YACPDB #15227). (Author) Judge: Mario G. Garcia.

Lev Loshinsky  
 Moscow – Rostov Match  
 64, 1930  
 2nd Place, Special HM



#2

1.e4? (2.Qf5#) 1...g6!  
 1.e3? (2.Qf4#) 1...g5!  
 1.exf3? (2.Qg5#, 2.f4#) 1...gxh6!  
 1.exd3? (2.Sd7#) 1...gxf6!  
**1.Sfd5!** (2.Qf4#)  
 1...Rxc3/Rxd5 2.Qf5#,  
 1...Rd4 2.Qf5/Qxg7#,  
 1...g5 2.h8B/Q#

**C182 (Charles Ouellet):**

1.Rb8? (2.Be6#) Kf7!  
 1.Be6? (2.Rb8#) stalemate!  
 1.g8Q? (2.Qg6#) stalemate!  
 1.g8S? (zz) Kf7 2.Be6+ Ke8 3.Rb8#, but 2...Kg6!  
**1.g8R!** (2.Bg7+ Kf7/Kxe7 3.e8Q/Rb7#)  
 1...Kf7 2.Be6+ Kf6/Ke8 3.e8S/Rb8#

Urania theme combined with a radical change in the solution between the threats and the actual variations,



with each wB setting off different moves of the same units (bK, wP, and wR). (Author)

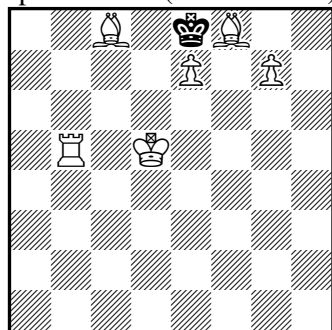
Лучшая миниатюра конкурса. Тема Урания и парадокс Домбровска. Приятно удивляет что всё таки есть задачи миниатюры которые конкурируют с другими задачами. (Judge: Elmar Abdullayev)

### C182

**Charles Ouellet**

4th FRME Tourney, 2018

Special Prize (for miniature)



#3

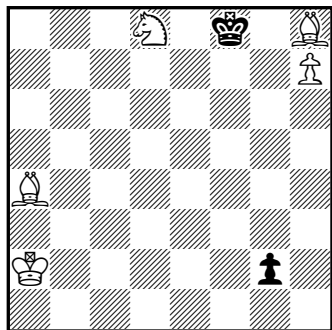
### C183

**Charles Ouellet**

Problemist Ukrainy

21st TT, 2018

3rd Prize



#4

**C183 (Charles Ouellet):**

1.Bf6? g1R 2.h8Q+ Rg8 3.Qh6+ Rg7 4.Qxg7#,

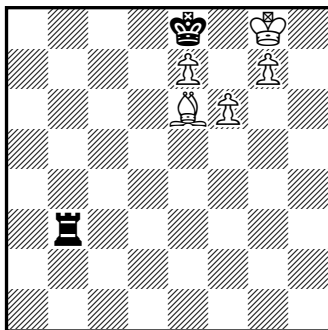
### C184

**Charles Ouellet**

Problemist Ukrainy

21st TT, 2018

4th Prize



#4

1...g1Q! 2.h8Q+ Qg8+! (3.Qh6+??)

**1.Be5!** g1Q 2.h8Q+ Qg8+ 3.Se6+ Ke7/Kf7 4.Qf6#.

The author submitted two different versions of this idea – this was the one I liked best. Very good key – the try move 1.Bf6? looks more natural. The play is otherwise rather forced, but very good thematically, as there is not a single capture. A fine achievement, well worth a Prize! (Judge Ingemar Lind)

The moreover section of the 21st tourney asked for miniatures with at least three consecutive checks (which may include the mating move) – special consideration being given to entries with more than three, and to a minimal number of captures in the thematic moves.

**C184 (Charles Ouellet):**

1...Rb7/Rb8 2.Kh8 ~ 3.g8Q#

1.Kh8? Rh3+ 2.Bxh3 Kf7 3.g8Q+ Kxf6 4.Qg7#,

1...Rg3!

1.Bg4? Rb8 2.f7+ etc., 1...Rf3!

1.Bxb3? Kd7!

**1.Bf5!** Rb8 2.f7+ Kxe7+ 3.f8Q+ Rxf8+ 4.gxf8Q#.

Once again, the author submitted two different versions with similar play, and this was the one I liked best. A very good achievement thematically, with 5 consecutive checks! (Judge Ingemar Lind)

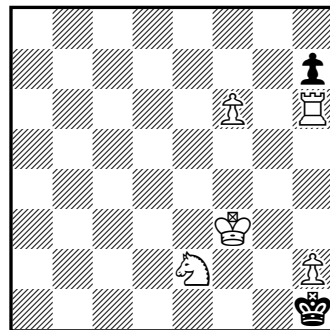
### C185

**Charles Ouellet**

Problemist Ukrainy

21st TT, 2018

4th Commendation



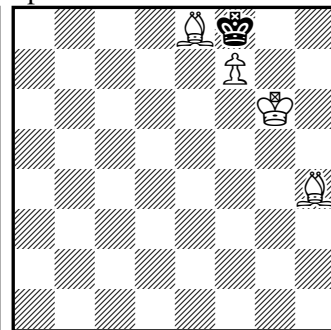
#4

### C186

**Charles Ouellet**

CIRTDAN 2018

Special Commendation



#4

**C185 (Charles Ouellet):**

1.Ke3? Kg2 2.f7 Kf1 3.f8Q+ Kg2 4.Qf3#, 3...Ke1!

1.Rh4? h5!

**1.Rh3!** h5 2.Kf2 h4 3.Sg3+ hxg3+ 4.hxg3#.

Rather forced play, but some quite good tries and a nice model mate increase its value, and is enough for at least granting it a commendation. (Judge Ingemar Lind)

**C186 (Charles Ouellet):**

1.Kh5? Kg7 2.Be7 Kh7! (2...Kh8 3.f8Q+ Kh7 4.Bg6#)

**1.Bg3!** (2.Bd6#) Ke7 2.Bc6 (2...Kd8/Kf8 3.f8Q/Bd6#)

2...Ke6 3.f8R! (3.f8Q? stalemate) Ke7 4.Re8#

Underpromotion leading to an ideal mate. After Miroslav Stošić [PDB/P1153000]. (Author)

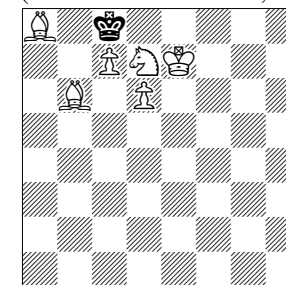
Judge: Alexander Syurov.

Miroslav Stošić

Shakhmaty v SSSR TT, 1974

Commendation

(corr. Yoav Ben-Zvi, 2018)



#4

**1.Kf6!** Kxd7 2.Bb7 Kxd6 3.c8R (3.c8Q? stalemate) Kd7 4.Rd8#. Underpromotions in both the retro game (here 1...Kb7□c8 2.a7-a8B+) and the solution were required.

**C187 (Charles Ouellet):**

a) **1.c4!** Kc6 2.Rb5 Kc7 3.Be5+ Kc6/Kc8 4.Sb4/Rb8#

b) **1.Kb4!** Kd4 2.f4 Kd3 3.Be4+ Kd4 4.Sf3#

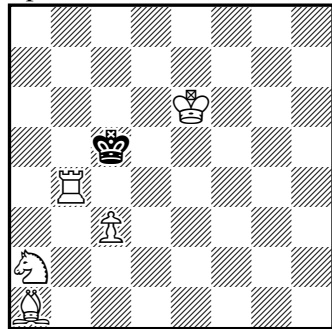
Line opening, bK switchback, then mate by the wS exploiting a different square vacation in each solution. (Author)

Judge: Mario G. Garcia.

**C187****Charles Ouellet***Mario G. Garcia 70 JT, 2018*

(twinned miniatures #4-#6)

Special Honourable Mention



#4 b) 270° right

b) 1.Kg4+ rDGf6 2.DGf3 3.Kf5+ rDGf2 4.DGf4  
5.Kg4+ DGe3+ 6.DGe1 7.DGg5 8.Kf3+ rDGh6  
9.Kf2 10.DGg2 11.Kg1 12.**Kh1** rDGf4=

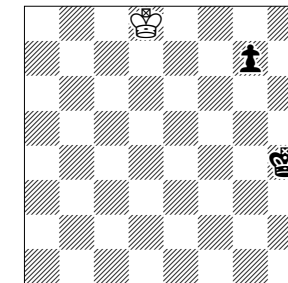
c) 1.Kf5+ DGg6 2.Kg4+ rDGf7 3.Kf4 4.DGf5  
5.Kg5+ DGe6+ 6.DGe8 7.DGg4 8.Kf6+ rDGh3  
9.Kf7 10.DGg7 11.Kg8 12.**Kh8** rDGf5=

d) 1.Kc5 2.DGc6 3.Kd5+ rDGc7 4.Kc4 5.DGb3  
6.Kb5 7.DGb4 8.Kc6+ rDGa3 9.Kc7 10.DGb7  
11.Kb8 12.**Ka8** rDGc5=.

La simple, mais effective, position de pat est construite en utilisant 2+1 Double-Sauterelles. Le jumelage est, le plus souvent, un élément de simplification de la position, du fait que la forme à multi-solutions doit nouer toutes les solutions dans la même position initiale. Ici l'auteur a choisi une forme plutôt attractive de jumelage en déplaçant l'entière configuration de pièces par trois fois à travers l'échiquier pour obtenir un problème à quatre coins. Bien combiné avec des parry-série comme stipulation, c'est, pour moi, le meilleur problème du tournoi. (Judge Juraj Lörinc)

c) – 1.Kg4xRf3 2.Kf5xRg4 & 1.Kf5-e5 Rf3xf7= (RR)  
d) – 1.g5xQh4 2.h6xQg5 & 1.h6-h5 Qg5-d2=. (QQ)  
Even though it has 'only' four phases, even though it needs one man more than 716, I just like it more. Surely a matter of taste, and the pairs of equal uncaptured pieces demonstrate great unity. (Judge Thomas Brand)

Cornel Pacurar

716.1 *Julia's Fairies 2/2015*

–2b &amp; h=1

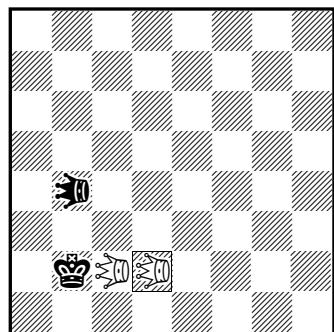
b) ♖h4→c2 c) ♖h4→g8

d) ♖h4→a6 e) ♖h4→h8

f) =e)+ ♗d8→c8

**C188****Cornel Pacurar***Phénix 2012 (tanagras)*

Prize



pser-h=12

b) all a1 ♗e2 c) all a1 ♗e3

d) all a1 ♗b5

♗♗ = double grasshopper (DG)

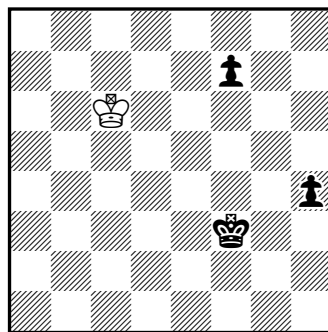
♗♗ = royal double grasshopper (rDG)

**C189****Cornel Pacurar**

dedicated to Kjell Widlert

*Julia's Fairies 2015-2016*

Commendation



–2b &amp; h=1

b) ♜h4→f5 c) ♜h4→e6

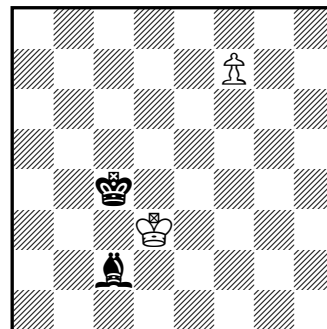
d) ♜f7→d3

**C188 (Cornel Pacurar):**

a) 1.Kb3+ DGc4 2.Kc2+ rDGB5 3.Kc3 4.DGb2  
5.Kd2+ rDGB3 6.DGb5 7.DGe2 8.Kc3+ rDGF1 9.Kb3  
10.DGb2 11.Ka2 12.**Ka1** rDGD3=

**C190****Cornel Pacurar***Tzuica 16th TT, Ohrid 2018 (fairies)*

1st Commendation



hs#3 antikings, PWC

b) ♗d3→d5 c) ♗c2→e4

**C189 (Cornel Pacurar):**

a) – 1.Kg3xBf3 2.Kh3xBg3 &amp; 1.f7-f5 Bg3-f4= (BB)

b) – 1.Kg2xSf3 2.Kh1xSg2 &amp; 1.f7-f6 Sg2-f4= (SS)

a) – 1.Kg3xSh4 2.Kh2xQg3 &amp; 1.Kh2-h1 Sh4-g6= (SQ)

b) – 1.Kc3xBc2 2.Kb2xQc3 &amp; 1.Kb2-a2 Bc2-g6= (BQ)

c) – 1.Kf7xRg8 2.Kg6xQf7 &amp; 1.Kg6-h6 Rg8xg7= (RQ)

d) – 1.Kb7xSa6 2.Ka7xRb7 &amp; 1.Ka7-a8 Rb7xg7= (SR)

e) – 1.Kh7xBh8 2.Kg8xRh7 &amp; 1.Kg8-f8 Rh7xg7= (BR)

f) – 1.Kg8xSh8 2.Kf8xBg8 &amp; 1.Kf8-e8 Sh8-g6=. (SB)

**C190 (Cornel Pacurar):**a) 1.Kc3 Kb4 2.Kb3 Ka4 3.Kxc2[+bBb3]+  
**Bxf7[+wPb3]#**b) 1.Kc5 Kb5 2.Kc4 Bd3 3.Kxd3[+bBc4]+  
**Bxf7[+wPc4]#**c) 1.Kd4 Kc5 2.Kd5 Kc6 3.Kxe4[+bBd5]+  
**Bxf7[+wPd5]#**.

This is the most convincing of the four Wenigsteiners sent by the author: this one has no move repetition and the echo mates are well defined. We especially enjoyed the constant interplay needed by the AntiKings condition. (Judges Vlaicu Crişan and Eric Huber)

The tourney asked for helpself compositions with at least three (stale)mates on the same square.

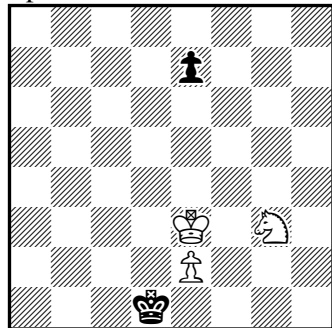
### C191

**Cornel Pacurar**

*SuperProblem.ru* TT-216,

2018 (helpselfmates)

Special Prize



hs#6 masand 2.1.1

### C191 (Cornel Pacurar):

1.Kf2 Kd2 2.Kg1 Ke3 3.Sf5[e7=w]+ Kf4 4.e8R Kg4 5.Re4[e2=b]+ Kh3 6.Rh4+ e1Q[h4=b]#

1.Sf5 Kc2 2.Sd4[e2=b]+ Kd1 3.Kf2 e1Q[e7=w]+ 4.Kf3 Qd2 5.e8Q Qc1 6.Qe2+ Qce3[e2=b][d4=b]#

[A] new, very curious, and complex theme: reciprocal change of function in the play of two pawns which stand on their initial squares! In the 1st stage of each solution the colour of one pawn changes and after that the pawn promotes. The promoted piece delivers a check and changes the colour of the other pawn, which also promotes! The mates are nice and amusing. To stage this beautiful composition with only 5 pieces – tanagra (!) – is a great achievement. Of course there are some shortcomings, for example: pe7 promotes into different pieces (queen and rook) while pe2 – twice into queen. But my analysis showed that to improve this problem without repetition of promotion is possible only with more pieces on the board. (Judge Petko Petkov)

The tourney (a.k.a. “The Magic Wonder [of] Masand Chess”) asked for fairy problems with the condition Masand (a piece which makes a checking move changes

the colour of all the pieces, except the kings, which it attacks or controls after completing the move; a corner rook that changed colour can participate in castling), with no fairy pieces or other fairy conditions.

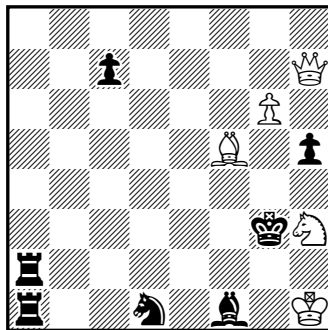
### C192

**Adrian Storisteanu,**

**Cornel Pacurar**

*feenschach* 2014-15 (hs's)

3rd Commendation



hs#2.5

b) ♗f5→f6

### C192 (Adrian Storisteanu, Cornel Pacurar):

a) 1...c6 2.Qa7! Be2 3.Qf2+ Sxf2#

b) 1...c5 2.Qb7! Sb2 3.Qg2+ Bxg2#

Das ist immer noch elegant genug für eine Auszeichnung, selbst wenn es auf den zweiten Blick nicht mehr ganz so anmutig aussieht wie auf den ersten, weil der Hinterstein der Halbbatterie die Deckung von h1 nur beim Springerabzugsmatt für das Doppelschach braucht, während in der anderen Lösung die Deckung von g1 zur Erzwingung des Räumzuges (anstelle von 2.–T2~) ausreicht. Der weiße Funktionswechsel verliert sich in der Urfassung ebenso wie der 'zufällige' Treffpunkt auf g5, weshalb mir die Zwilling-Kurzfassung aus der Lösungsbesprechung mit einheitlicherem Spiel inclusive differenziertem Doppelschritt einen Tick besser gefällt. (Judge Manfred Rittirsch)

When you have two versions and two coauthors with

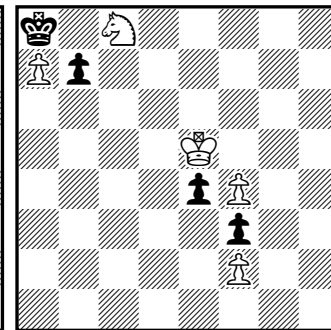
### C193

**Cornel Pacurar,**

**Adrian Storisteanu**

*IRT* 2015 (fairies - A)

4th Honourable Mention



–4b & #1 circe assassin

2 solutions

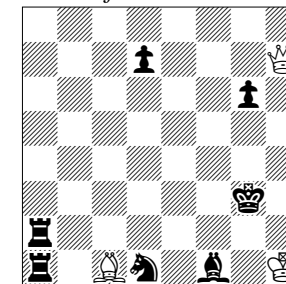
b) ♖e5→f6

different preferences, you publish both and let the judge compare and contrast. Here's the other one, mentioned by Manfred in his award:

Cornel Pacurar,

Adrian Storisteanu

11072. *feenschach* 209, 9-10/2014



hs#3 2.1.1

1.Bg5 d6 2.Qb7 Sb2 3.Qg2+ Bxg2#

1.Be3 g5 2.Qf5 Be2 3.Bf2+ Sxf2#

### C193 (Cornel Pacurar, Adrian Storisteanu):

a) – 1.Rc2xPf2[+wPf2,-bRf2] 2.Rc6-c2

3.Rc2xPf2[+wPf2,-bRf2] 4.Rc4-c2 & 1.Ke5-d5#

– 1.Rg2xPf2[+wPf2,-bRf2] 2.Rg6-g2

3.Rg2xPf2[+wPf2,-bRf2] 4.Rg4-g2 & 1.Ke5-f5#

b) – 1.Rd2xPf2[+wPf2,-bRf2] 2.Rd7-d2

3.Rd2xPf2[+wPf2,-bRf2] 4.Rd5-d2 & 1.Kf6-e6#

– 1.Rh2xPf2[+wPf2,-bRf2] 2.Rh7-h2

3.Rh2xPf2[+wPf2,-bRf2] 4.Rh5-h2 & 1.Kf6-g6#

The first bR resurrected clears the path for the second, which follows along the same retro lines. Four pairs of suicidal rooks are uncaptured in this manner, for four double-check royal assassin mates.

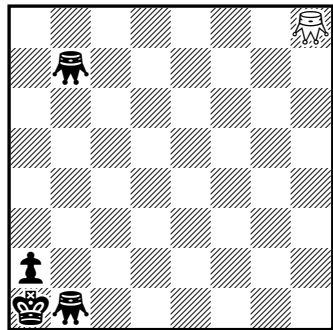
The entire pattern traced by the eight bRs points to a clear arachnological thematic motif, perhaps *Archaeidae*! (N.B. The *Archaeidae* are a family of spiders commonly known as **assassin spiders**...) (Authors)

The Canadian duo shows their specialty – the retro-series. For the readers interested to find out more about this fascinating genre, I recommend the articles

published in the Canadian *ChessProblems.ca Bulletin*. This setting seems deceptively simple, but one must not overlook the possible cooks. For instance, wPf4 is ideally placed against the following cook in b): – 1.Sd3xPf2[+wPf2,-bSf2] 2.Sc1-d3 3.Bg3xPf2[+wPf2,-bBf2] 4.Bb8-g3 & 1.a7xb8=R[+bBf8]#. The authors' humoristic comment of the content of their problem is also typical for Adrian's well-known style from the unequalled *feenschach* articles. (Judge Vlaicu Crişan)

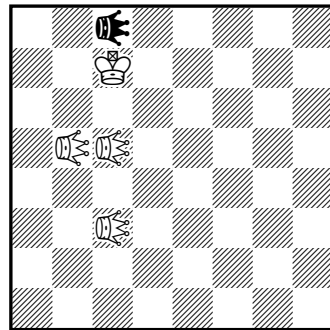
Section A of the 2015 fairies Israel Ring Tourney comprised the problems with 8 pieces or more.

**C194**  
**Adrian Storisteanu**  
*Israel Ring Tourney 2016*  
Commendation



ser-h#14 messigny

**C195**  
**Adrian Storisteanu**  
*SuperProblem.ru TT-204,*  
2018  
5th Prize



hs#4  
anti-supercirce, PWC  
b) all >> c) ♔c7→b3  
d) ♖b5→g5  
♘ = lion (LI)

**C194 (Adrian Storisteanu):**

1.Gh8↔Gb1 2.Gb1-b8 3.Gb8-b6 4.Gb6↔Gb7 5.Gb7-b5 6.Gb5↔Gb6 7.Gb6-b4 8.Gb4↔Gb5 9.Gb5-b3 10.Gb3↔Gb4 11.Gb4-b2 12.Gb2↔Gb3 13.Gb3-b1 14.Gb1↔Gh8#.

It takes 14 moves to essentially just drag bGb7 down to b2. (Oddly enough, less than that to handle *both* bGs – i.e., in a starting position with bGb1→b8: 1.Gh8↔Gb8 2.Gb8-b6 with the rest the same: .. 13.Gb1↔Gh8#.)

The same swap Gb1↔Gh8 starts and ends the series. Also note the 'beaver bent' – there is no other solution for a ser-#15 stipulation (nor for a ser-#14 in the variation mentioned). A lighterweight approach to this G mate and messigny play than my G12 in the *Bulletin* (see CPB-13 p.594). (Author)

Good use of Messigny Chess, in relation with the favourite unit of the Romanian author. (Judge Paul Răican)

**C195 (Adrian Storisteanu):**

- a) 1.Kc7xc8[wKc8→h8][+bLlC7] LlC7xc3[bLlC3→b8] [+wLlC7] 2.LlB5-e5 LlB8xe5[bLlE5→c8 switchback] [+wLlB8] 3.LlC5xc8[wLlC8→g7][+bLlC5] LlC5-c8 switchback 4.LlC7-h7 LlC8-a8#
- b) [shift all pieces 2 columns to the right: Kc7↔e7] 1.Ke7xe8[wKe8→a8][+bLlE7] LlE7xe3[bLlE3→e6] [+wLlE7] 2.LlD5-g8 LlE6-e8 switchback 3.LlE5xe8[wLlE8→b7][+bLlE5] LlE5-e8 switchback 4.LlE7-a7 LlE8-h8#
- c) 1.LlC3xc8[wLlC8→b2][+bLlC3] LlC3-a3 2.Kb3xa3[wKa3→a1][+bLlB3] LlB3-b1 3.LlC5-a5 LlB1xb5[bLlB5→a6][+wLlB1]+ 4.LlA5-a7 LlA6-a8#
- d) 1.Kc7xc8[wKc8→h8][+bLlC7] LlC7xc3[bLlC3→e5] [+wLlC7] 2.LlC7-h2 LlE5-h5 3.LlC5xh5[wLlH5→g7] [+bLlC5] LlC5-h5 switchback 4.LlG5-g8 LlH5-h1#.

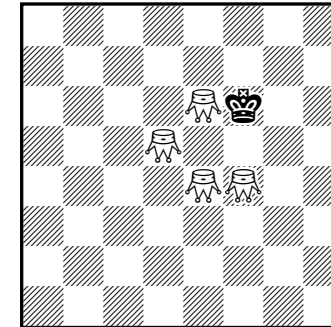
Chameleon echoes. The wK dispatches himself through anti-supercirce captures to the appropriate corner. *Hors concours*, a diagonal-mate twin – e) ♖c5→g3: 1.LlC3xc8[wLlC8→b7][+bLlC3] LlC3-c8 2.Kc7xc8[wKc8→h1][+bLlC7] LlC7-h2 3.LlB5-b8 LlH2xb8[bLlB8→g2][+wLlH2] 4.LlG3-g1 LlG2-a8#... (Author)

The TT asked for hs#3-6 with echo mates and exactly one or two fairy conditions and optionally any number of fairy pieces. Judge: Ján Golha.

Anti-supercirce + platzwechsel circe (PWC) – on a capture: (i) the capturing unit (including a K) is reborn on any empty square of the board, and (ii) the captured

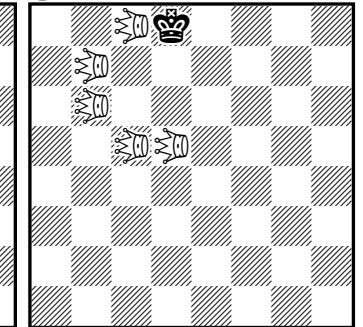
unit (not a K) is reborn on the square vacated by its captor (if still empty).

**C196**  
**Adrian Storisteanu**  
*Czechoslovakia 100 TT,*  
2018 (section C)  
2nd Honourable Mention



ser-h#12  
take&make, PWC  
2 solutions

**C197**  
**Adrian Storisteanu**  
*„N.B. Král (?)“*  
*Czechoslovakia 100 TT,*  
2018 (section C)  
Special Honourable Mention

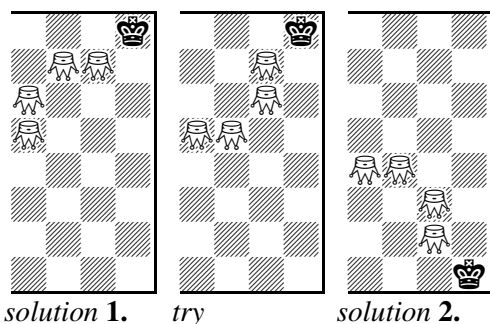


ser-h#12 PWC  
b) ♔d8↔♔d5  
♘ = double-grasshopper (DG)

**C196 (Adrian Storisteanu):**

1. 1.Kf6-e5 2.Ke5xe4-c6[+wGe5]! 3.Kc6xd5-f7[+wGc6] 4.Kf7xe6-e4[+wGf7] 5.Ke4xf4-d6[+wGe4] 6.Kd6-d5 7.Kd5xe4-e6[+wGd5] 8.Ke6xd5-b7[+wGe6] 9.Kb7xc6-f6[+wGb7] 10.Kf6-g6 11.Kg6-h7 12.Kh7-h8 Gb7-g7#
- \*Try: 2.Ke5xe4-g4[+wGe5]? also solves uniquely, but takes two moves too long – 3.Kg4xf4-d6[+wGg4] 4.Kd6xd5-f5[+wGd6] 5.Kf5xe5-e7[+wGf5] 6.Ke7xd6-f6[+wGe7] 7.Kf6xe6-e8[+wGf6] 8.Ke8-f8 9.Kf8xe7-g5[+wGf8] 10.Kg5xf5-f7[+wGg5] 11.Kf7-g7 12.Kg7xf8-f5[+wGg7] 13.Kf5xg4-g6[+wGf5] 14.Kg6xf6-h8[+wGg6] Gg5-e5#
2. 1.Kf6xe6-e3[+wGf6] 2.Ke3-f2 3.Kf2-g3 4.Kg3xf4-d4[+wGg3] 5.Kd4-e5 6.Ke5xd5-f3[+wGe5] 7.Kf3-f4 8.Kf4xe5-g7[+wGf4] 9.Kg7xf6-f3[+wGg7] 10.Kf3-f2 11.Kf2-g1 12.Kg1-h1 Gg7-g2#.

Chameleon echoes (in two solutions + a try), fairy mates. Letter problem: the diagram's "C" stands for both Czechoslovakia (as initial) and 100 (as Roman numeral). (Author)



Z dvoch dosť podobných skladieb na „tému C“ (čo je v angličtine prvé písmeno názvu Českoslovakia a zároveň rímska stovka) som vybral tú, ktorá má okrem dvoch 12-ťahových riešení aj pozoruhodnú zvodnosť. Použité sú dve exopodmienky (PWC, Take&Make) a štyria cvrčkovia. Dve riešenia vedú k echovým matom (modelovým, čo si treba poctivo spočítať, a zároveň ideálnym vďaka tomu, že autor nevpustil na šachovnicu bieleho kráľa...) na severovýchode a juhovýchode šachovnice, pričom zvodnosť obsahuje ďalší echový mat (zrkadlový), ale až v 14. ťahu. (Judge Bedrich Formánek)

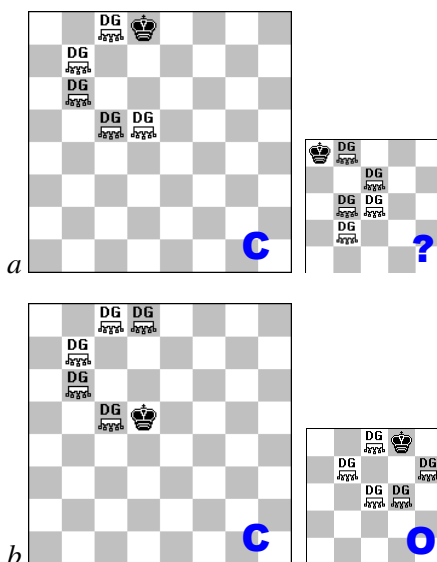
Tested with Popeye (v4.79) – where on a capture (‘take’), the ‘make’ part of the move is carried out first, and then the captured piece is reborn on the captor’s original square (the PWC part of the move)).

Section C of the tournament asked for symbolic problems “which in any way evoke the 100th anniversary of the establishment of the Czechoslovak Republic”.

**C197 (Adrian Storisteanu):**

- a) 1.Kd8xc8[+wDGd8] 2.Kc8-d7 3.Kd7-c6 4.Kc6xc5[+wDGC6] 5.Kc5-b5 6.Kb5xc6[+wDGB5] 7.Kc6xd5[+wDGC6] 8.Kd5-d6 9.Kd6-c7 10.Kc7-b8 11.Kb8xb7[+wDGB8] 12.Kb7-a8 DGd8-c7#

- b) 1.Kd5-d6 2.Kd6xc5[+wDGd6] 3.Kc5-b5 4.Kb5-a6 5.Ka6xb7[+wDGA6] 6.Kb7-c7 7.Kc7xb6[+wDGC7] 8.Kb6-b7 9.Kb7xc7[+wDGB7] 10.Kc7-d7 11.Kd7-e7 12.Ke7xd8[+wDGE7] DGA6-c6#.



Symbolic “C” problem like before, but matters take a perceptibly silly turn at this point. We resolve the motto and... really *overdo* the symbol-ism thing:

- Král: “king” in **C**zech?
- **O**, king in ~~C~~zech **C**HECK!

(N.B. “Czech” and “check” are homophones. The king is in check in the initial positions.) (Author)

Dvojcvrčci (DG) jsou pro postavení „A“ na polích c8, b7, b6, c5, d5. V postavení „B“ se vymění černý král s dvojcvrčkem d5. Postavení „A“ i „B“ tvoří na šachovnici písmeno „C“ a to znamená římskou číslici „100“! Římská číslice „C“ se objevila v zaslaných skladbách vícekrát, tato je podle mého názoru nejlepší. V řešení „A“ je první tah: 1.Kd8xc8 a DGc8-d8. Ve druhém řešení jsou první dva tahy: 1.Kd5-d6 2.Kd6xc5 a DGc5-d6. (Josef Maršálek, judge for the *Special honours* selection)

In Popeye (v4.79) a DG doesn't do ‘null’ moves, such as DGc8-a6-c8 in the diagram, if it's at all relevant here.

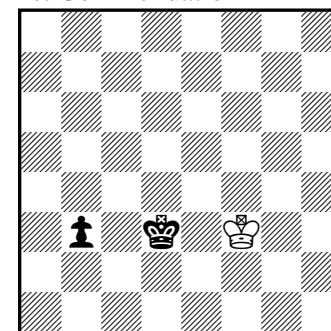
**C198**

**Adrian Storisteanu**

*Problemskak* 2015-2016

(fairies)

1st Commendation



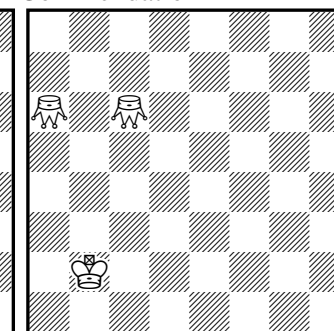
–2b & =1 2 solutions

**C199**

**Adrian Storisteanu**

*Julia's Fairies* 2015-2016

Commendation



–4w & !=1 2 solutions

**C198 (Adrian Storisteanu):**

- 1.a4xBb3 2.b5xQa4 & 1.Qa4-b4=
- 1.Kc2xSd3 2.Kd1xRc2 & 1.Rc2-b2=.

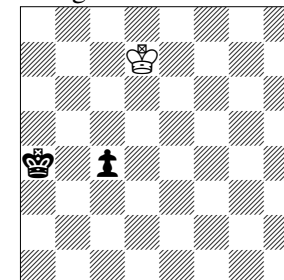
Quite a find – very economical position with 4 uncaptures (BQSR) determined precisely. (Judge Juraj Lörinc)

The P retracts in one phase, the K in the other. Another set of BQSR resurrections is shown below, here all the uncaptures being handled by the bP. (Author)

**C198a**

**Adrian Storisteanu**

– original –



–2b & =1 2 solutions

- 1.d5xBc4 2.c6xQd5 & 1.Qd5-c5=
- 1.b5xSc4 2.c6xRb5 & 1.Kd7xc6=.

**C199 (Adrian Storisteanu):**

- 1.Kb3xGb2 2.Kc3xGb3 3.Kd2xRc3 4.Kc1xGd2 & 1.Gc6-c2 !=  
 – 1.Kb3xBb2 2.Ka4xSb3 3.Kb5xPa4 4.Gf1xQa6 & 1.Kb5-b4 !=.

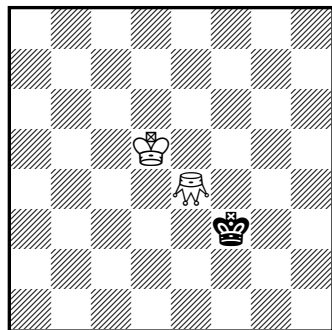
Fairy allentschlag. Symmetrical initial position, kept as such by the 1st unmove in both solutions. All-uncapture retro play. (Author)

Beautiful “mini problem” with fairy “Allentschlag” (uncapture of all possible pieces: QRBS&G), with surprisingly different solutions. Like [C189] the pure retro content is small, but this is a fine entertainment and advertising for fairy retros. (Judge Thomas Brand)

**C200****Adrian Storisteanu***Springaren Winter Tourney*

2016-2017

2nd Honourable Mention



–3w &amp; !=1 2 solutions

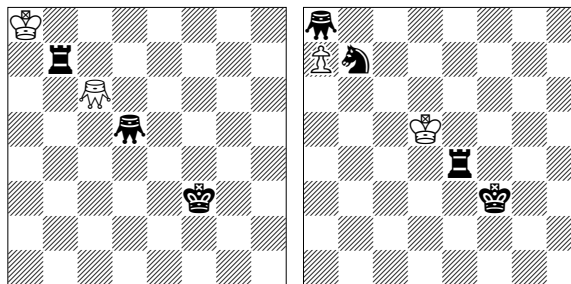
**C200 (Adrian Storisteanu):**

- 1.Kc6xGd5 2.Kb7-c6 3.Ka8xRb7 & 1.Ge4-c6 !=  
 – 1.Ga8xRe4 2.b7xGa8=G 3.a6xSb7 & 1.a6-a7 !=

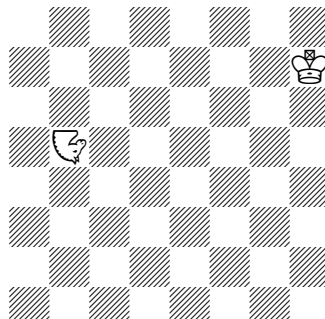
Both solutions extend the stalemate setting all the way to the a8 corner in order to neutralize the wG. Symmetrical position: one solution symmetrical, the other on the verge. (Author)

Judge: Lennart Werner.

The tourney asked for problems of any type with corner moves (in this case, unmoves!). The award was published in *Springaren* 148, Dec. 2018.

**C201****Adrian Storisteanu***7th FIDE World Cup**in Composing, 2019*

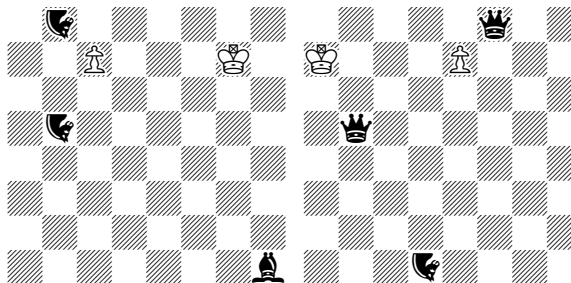
3rd Commendation



–3w &amp; !=1 b) ♖h7→h6

**C201 (Adrian Storisteanu):**

- a) – 1.Nh1xNb5 2.Nb8xBh1 3.c7xNb8=N & 1.Kh7-g7 !=  
 b) – 1.Nd1xQb5 2.Nf8xNd1 3.e7xQf8=N & 1.Kh6-a7 !=



Anticipatory wP self-pins.

After a couple of uncaptures, the wN unpromotes itself into a P. This P is anticipatorily self-pinned for the stalemate by a bN resurrected earlier by that same wN:

- bNb5 in a (bNb5 - c7 - .. - d1 - e3 - f5 - g7),
- bNd1 in b (bNd1 - .. - e7 - f5 - g3 - h1 - .. - a7).

The cylinder board makes it possible for a N to pin the P to a K located on the same rank. (Author)

A nice fairy retro exercise with just two pieces on the board. (Judge Andrey Frolikin)

For the record, serials from the *Bulletin's* informal tourney which were also honoured:

- SR16. CPB 2016 **Cornel Pacurar**  
2nd Honourable Mention (see CPB-13, p.592)
- G12. CPB 2016 **Adrian Storisteanu**  
1st Prize (see CPB-13 p.592)
- G2. CPB 2016 **Sébastien Luce, Adrian Storisteanu**  
Commendation (see CPB-13 p.593)
- Op.4. CPB 2017 **Adrian Storisteanu**  
7th Prize (see CPB-15 p.712)
- T327. CPB 2017 **Adrian Storisteanu**  
5th Honourable Mention (see p.785, CPB-15 p.713).

Finally, this.

It is nice to get to have the last word, one of the few perks in this job. Unlike with the previous list, the weather outside the window already looks, now and then, almost like real summer. This makes it difficult to think very deep or, in fact, to think at all.

But I always welcome the opportunity to get a quotation or two (touching on the creative process to some extent) out of my system. Serious stuff. So here it goes.

We can define El Greco's work by saying that what he did well none did better, and that what he did badly none did worse.

— Spanish painter and scholar  
Antonio Palomino, 1724

And then this too.

*The blizzard, the blizzard of the world has crossed the threshold, and it has overturned the order of the soul.*

There are no less than three compositions in this compilation that feature two, visually striking, rows of berolina pawns (C170, C176, and C177). They stand out, in my eyes at least, as they are depicted as some kind of upside-down, freakish foot soldiers, in ominous contrast to the rest of the pieces. Arranged in perfectly aligned rows, with military precision, at least one eerily advanced towards the centre of the board, everything so chillingly unlike the other pieces which happen to be milling around.

*Things are going to slide, slide in all directions, won't be nothing, nothing you can measure anymore.*

When preparing this article, the first problem of the three that I typed in was C170. Looking at the diagram with the two stark, overturned rows, pawns gone feral, and the few scattered pieces caught unaware in between, I could not help recalling an event that took place in ol' Toronto the good, exactly nine years ago. One which also had a bit of a personal note. In the photograph below, on the very left, a handful of pixels in the kettled crowd, is my daughter — and my first granddaughter-to-be (unknowingly, her first participation in a protest). The rain is difficult to discern at this point, but it will start pouring very soon.



G20, Toronto – Queen & Spadina, June 27, 2010

as

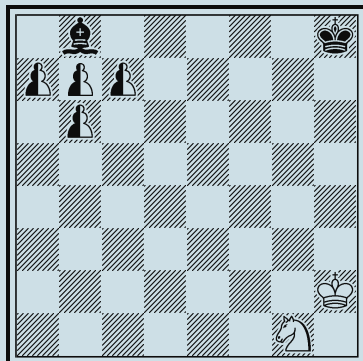
## Vlaicu Crisan

Éric Huber

Vlaicu Crisan

Phénix 2015

dedicated to Laurent Riguet for  
his 46<sup>th</sup> birthday



ser-s# 10 C+ (2+2+4)

♞ = Half-Neutral Pawn

1.Kh2-h1 2.c7-c8=wS 3.a7×b8=wQ  
4.hQb8-c7=nQ 5.b7-b8=wR 6.hRb8-b7=nR  
7.hSc8-a7=nS 8.b6×a7=wP 9.a7-a8=nB  
10.hQc7-h7=wQ+ nRb7×h7=bR #

Laurent Riguet was enthusiastic about the content: *Alluwandlung neutre, construction d'une batterie neutre, auto-clouage actif, bouclier, échange de place entre les Pions semi-neutres a7 et c7, switchback du Pion semi-neutre b7, «Bristol» sur la 7ème rangée. Les auteurs notent par ailleurs que le Pion semi-neutre b6 (en phase neutre) peut être simplement neutre, mais il ne serait pas économique d'ajouter un autre type de pièce féerique (le Pion neutre étant différent du Pion semi-neutre) : ceci est bien sûr une histoire de goût.*

I like more the fact the an excellent coordination between pieces is necessary – the relay changes seven times during the series. This is what in series-movers I call (truth be told, improperly) “inter-play”. I admit that I would not be able to compose series-movers of large scale and/or with significant length – which is not stopping me from admiring them respectfully!



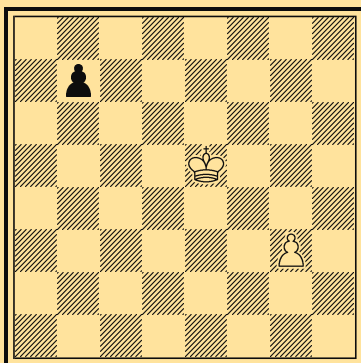


# Eric Huber

2<sup>nd</sup> Prize

Quartz 2010-2015

dedicated to Paul Răican for  
his 56<sup>th</sup> birthday



ser-hs= 56 C+ (2+1)

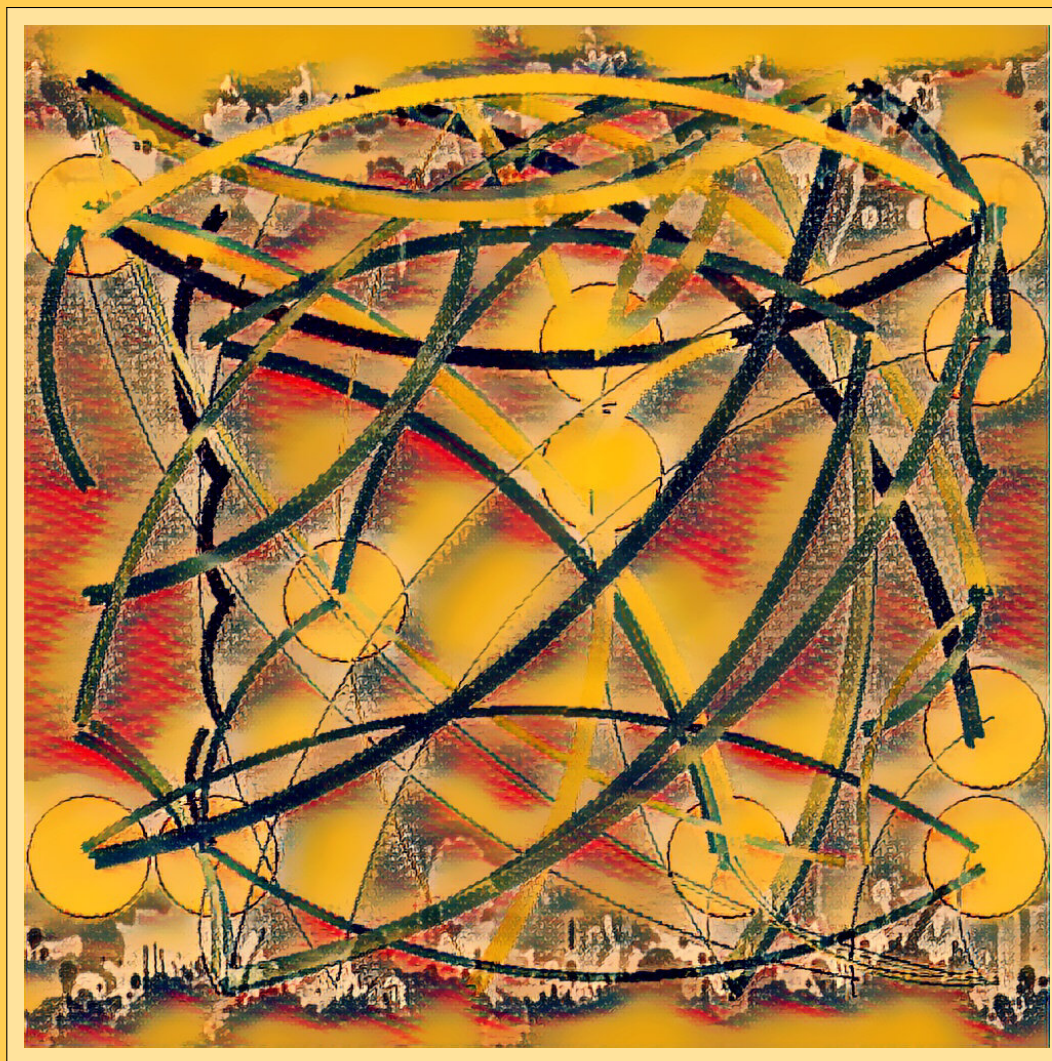
ChameleonChess

Sentinelles Maximummer

5.b2-b1=B 6.Bb1-h7=R 7.Rh7-a7=Q[+bPh7]  
8.Qa7-g1=S[+bPa7] 9.Sg1-h3=B 10.Bh3-c8=R[+bPh3]  
11.Rc8-c1=Q 12.Qc1-h6=S 13.Sh6-g8=B[+bPh6]  
14.Bg8-a2=R 15.Ra2-h2=Q[+bPa2] 16.Qh2-b2=S[+bPh2]  
17.Sb2-c4=B[+bPb2] 18.Bc4-g8=R[+bPc4] 19.Rg8-a8=Q  
20.Qa8-h1=S 21.Sh1-f2=B 22.Bf2-b6=R 23.Rb6-g6=Q  
24.Qg6-b1=S 25.Sb1-a3=B 26.Ba3-f8=R 27.Rf8-f1=Q  
28.Qf1-f8=S 29.Sf8-d7=B 30.Bd7-a4=R 31.a7-a5 32.h6-h5  
33.h7-h6 34.h5-h4 35.h4×g3 36.h2-h1=S 37.Sh1-f2=B  
38.Bf2-a7=R[+bPf2] 39.Ra7-h7=Q 40.Qh7-b1=S  
41.Sb1-a3=B 42.Ba3-f8=R 43.Rf8-a8=Q 44.Qa8-h1=S  
45.f2-f1=Q 46.Qf1-f8=S 47.Sf8-e6=B 48.Be6-g8=R[+bPe6]  
49.Rg8-a8=Q 50.Qa8-g2=S 51.Sg2-h4=B 52.Bh4-d8=R  
53.Rd8-d1=Q 54.Qd1-d8=S 55.Sh1-f2=B 56.Bf2-a7=R  
& Ke5-f6[+wPe5] Ra7-h7=Q =

My favourite seriesmover was already chosen by Vlaicu!  
My second favourite was appreciated by judge Klaus Wenda: (...) *an innocent-looking minimal position with wK, wP and bP. (...) In a maximummer such promotions require great technical skill, as do the single-step Pawn moves h7-h6-h5-h4.*

What I enjoyed most was the long view planning, which is a specific aspect of long seriesmovers: the preliminary phase until the 31<sup>st</sup> move incarcerating the 1<sup>st</sup> chameleon piece, the subtle 32<sup>nd</sup>-36<sup>th</sup> moves (33.h6 guards g5 and also frees square h7 for Ra7-h7=Q, 23 moves later!), the incarceration of the 2<sup>nd</sup> chameleon piece after a Rundlauf 36.h1=S...44.Qh1=S and the final manoeuvres of the 2 chameleon units.



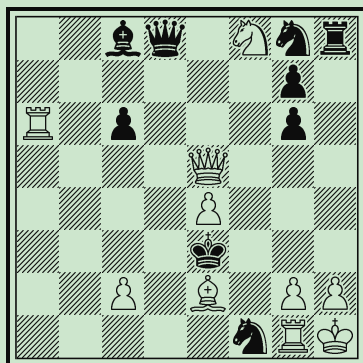
## Paul Raican

Special Prize (*version*)

*ChessProblems.ca 2010*

*dedicated to D. Meinking and*

*G. Donati*



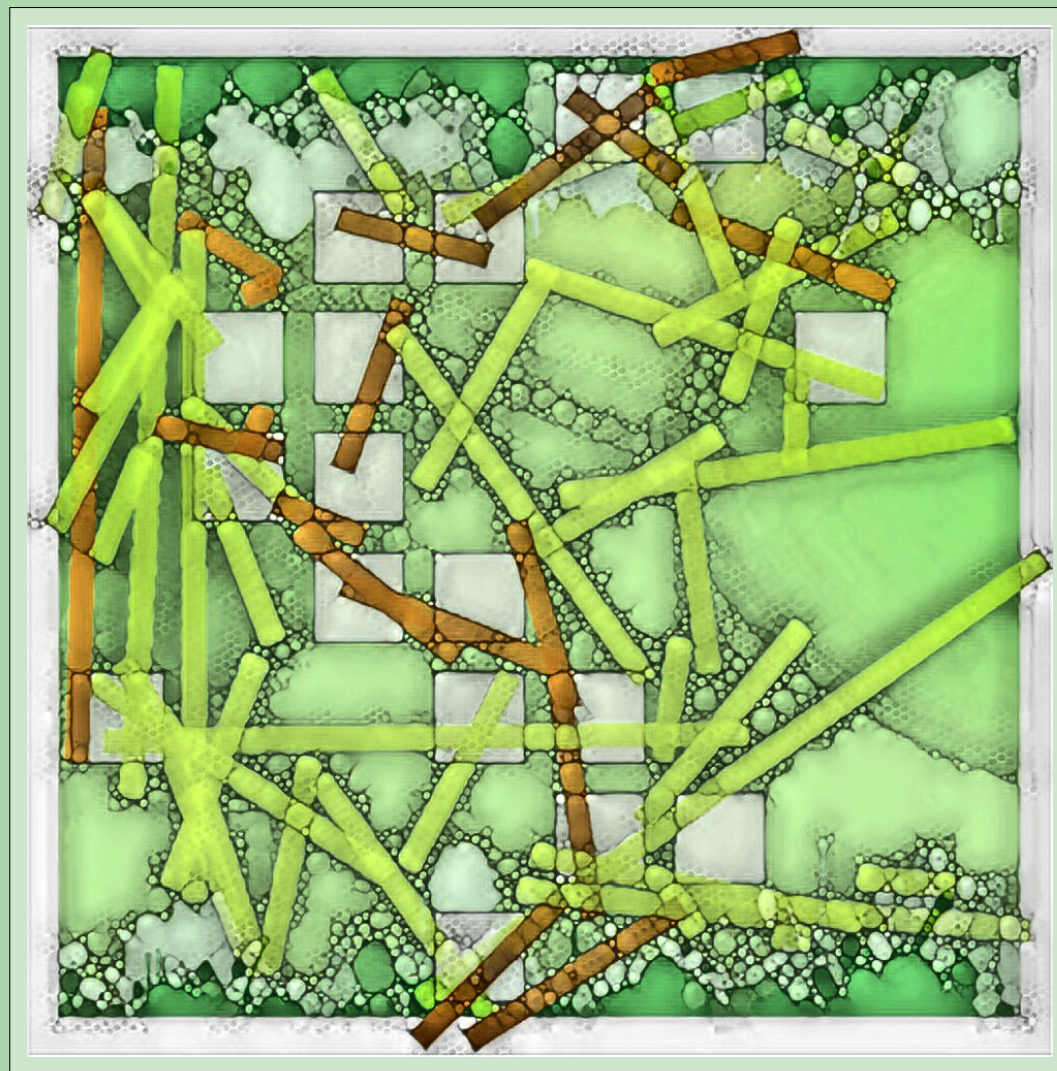
pserh-dia 41 (10+9)

4.b6×a7 5.a7×b8=S 6.Sb8×d7 7.Sd7×f8 8.Sf8×h7  
9.Sh7-f6+ Ke8-f8 10.Sf6-d5 11.Sd5×e7 12.Se7×g6+ f7×g6  
13.Bc1-a3+ Ra8×a3 14.Sb1×a3 15.Sa3-b1 20.a7-a8=Q  
21.Qa8-Qa3+ c7-c5 22.Qa3-Qf3+ Kf8-e8 23.Qf3-c6+ b7×c6  
27.f6-f7+ Ke8-d7 28.f7-f8=S+ Kd7-c7 29.Ra1-a7+ Kc7-b6  
30.Ra7-a6+ Kb6-b5 31.e2-e4+ c5-c4 32.Sb1-c3+ Kb5-c5  
33.d2-d4+ c4×d3 ep 34.Qd1-h5+ Kc5-d4 35.Sg1-e2+ d3×e2  
36.Qh5-e5+ Kd4-e3 37.Se2-d1+ e2×d1=S 38.Bf1-e2 39.0-0  
40.Kg1-h1 41.Rf1-g1 Sd1-f2 #

Ceriani-Frolkin SQ, Valladao, mate with a promoted piece. (Paul Răican)

*A tremendous Valladao task with numerous promotions, in parry-PG form. Obviously, such a feat requires many captures for uniqueness.* (Dan Meinking, judge)

The stipulation pser-hdia N means that white plays N moves from the initial position (with possible black parry moves in between) followed by 1 black move (just as in a ser-h# N, where black plays N moves followed by 1 white move).

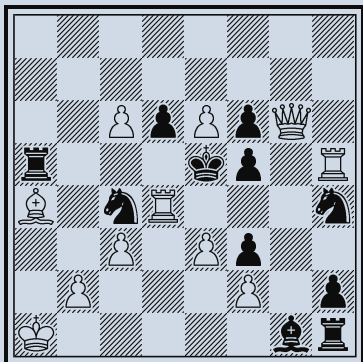


## Adrian Storisteanu

4<sup>th</sup> Honourable Mention

*The British Chess*

*Magazine 1977*



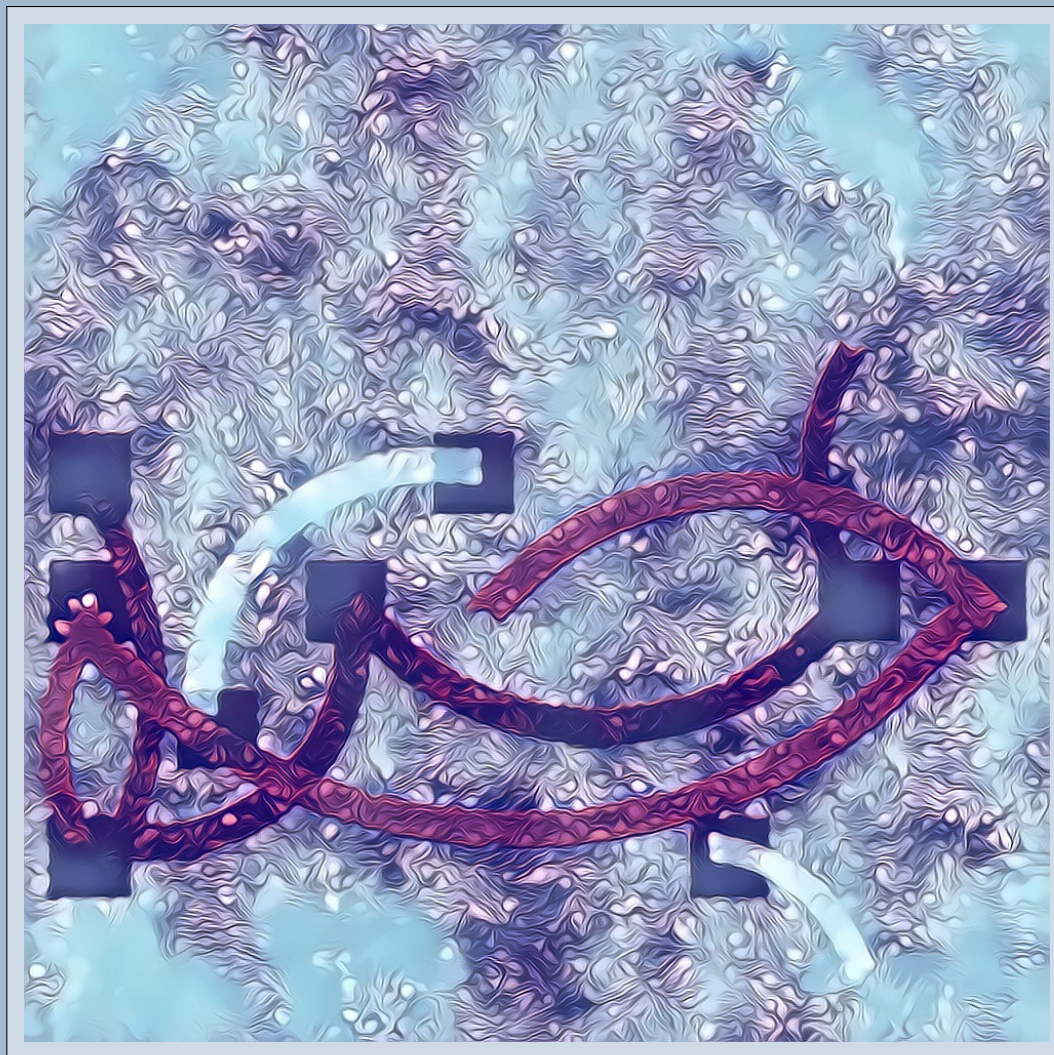
ser-s# 9 C+ (11+11)

1.Rd4xh4 2.Qg6-g4 3.Qg4xc4 4.Qc4-a2 5.Ba4-b3  
6.Bb3-d5 7.Qa2xa5 8.Rh4-a4 9.Ra4-a2 Bg1xf2 #

Not truly *The Favourite* (that one would probably be somebody else's composition), but a solidly orthodox one from the old days, which brings up memories. At that time, everybody I knew and their dog did Turtons.

*BCM*: "Several red herrings' (RB) and 3 consecutive clearances, extremely difficult to show." Problem World was being edited by Chris Feather, who would regularly mail me (self-made) postcards, with (typewritten) cooks he found in my sublime (rubber-stamped) submissions.

Judge Peter Kniest: "An unusually interesting series of white moves to force mate. This style of problem will never be denied recognition, as it is extremely appealing to solvers." Hogwash. The first execution of three consecutive (in the full meaning of the word – you can't get more successive than this) Turton *effects* (not quite pure, sure – black pieces get wiped out in the process for the final zugzwang) in a serial, I was disappointed with the way it's been (mis)understood in the award. Though I couldn't really argue with its ranking! (Anyway, way more than I'd care today.)

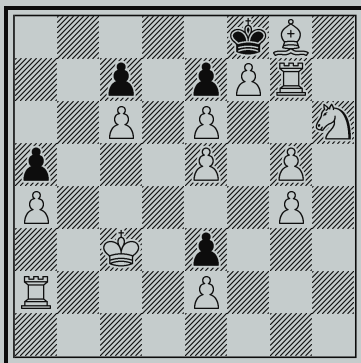


## Cornel Pacurar

1<sup>st</sup> Place

*ifaybish.com TT8, D1*

2016



ser-h= 132      C+ (13+5)

Vertical Mirror Circe

Take & Make

1.Kf8×f7-f8[+wPc2] 18.Kb1×a2-a1  
36.Kf8×g7-g6[+wRh1] 51.Kg2×h1-a1  
69.Kf8×g8-h7[+wBc1] 86.Kd1×c1-a3[+wBf1]  
106.Kg7×h6-g8[+wSb1] 123.Kc1×b1-a3[+wSg1]  
132.Kh2-h1 Sg1-f3 =

Over time, my favourite series-mover has changed numerous times, as it has always been one of my most recent compositions. At this point in time, while more than two years old, the one above still is my current favourite – possibly a reflection of the fact that I have really not composed many series-movers since Itamar Faybish's 8<sup>th</sup> Longest Series Tournament!


Nevertheless, I am still amazed that a series-mover of this length employing the *Take & Make* condition is actually possible. The motivation behind most of the captures is quite interesting and I also like the unusual S-shaped path of the black king.



### Blast From the Past III

After a nine-month hiatus, J. H. Graham (Prescott, Ontario) started publishing *Checkmate* again in October 1902, with the problem department now enjoying "the expert supervision of Mr. Otto Wurzburg".

*CHECKMATE.* 13



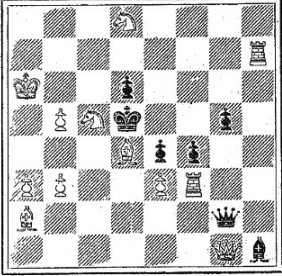
**WILLIAM A. SHINKMAN.**

By way of experiment as to whether a portrait could be successfully produced in the pages of *CHECKMATE*, owing to our limited press facilities, we have prevailed upon Mr. Shinkman, whose good nature is proverbial, to permit the use of his amiable countenance to make the test. As his lineaments are fairly well known to chess lovers everywhere, failure in this instance would not be so bad as in the case of one who is not yet to such an extent, so to speak, public property. The portrait is from Mr. Shinkman's latest photograph. We append a quartette of problems which may be regarded as fairly typical of his work as a composer; and the accompanying biographical data is chiefly condensed from a sketch in *Brentano's*, for April, 1882.

William A. Shinkman was born Dec. 25, 1847, in the city of Reichenberg, Bohemia. He began attending school at six years of age, but fourteen months later emigrated with his parents to Grand Rapids, Michigan, U. S., where he has since made his home.

When about eight years of age he began attending the public schools of that

By W. A. SHINKMAN.

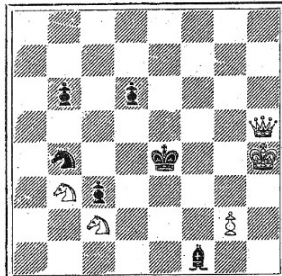


White to mate in two moves.

city, passing through the entire course in six years, evincing a marked predilection for mathematical studies.

His first acquaintance with chess began about his 16th year, and soon he held the foremost place among the amateur players of the city. Opportunity to meet experts was seldom accorded him, but in 1875 he won three out of five games from Alberoni, then regarded as a master, and who was on a visit to Grand Rapids. Our readers may also recall a pretty end game, resulting in a draw, achieved against Pillsbury, and which appeared in *CHECKMATE*. In correspondence play, to which for a time he was devoted, he made a most gratifying record, carrying off first prize in the *Review* tourney with 18 games won out of 20 played.

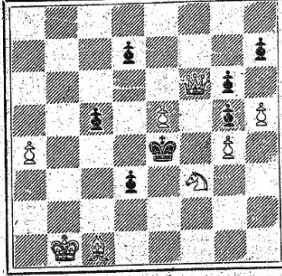
By W. A. SHINKMAN.



White to mate in three moves.

*CHECKMATE.* 14

By W. A. SHINKMAN.



White to mate in four moves.

But all Mr. Shinkman's efforts as a chess-player sink into insignificance beside his achievements as a composer of problems. For some four or five years he gave up most of his leisure to solving such problems as came his way, and soon attained a rare proficiency; and he attributes much of his subsequent success as a composer to the training thus received. At length, some time in 1870, he began composition, and from that period until to-day his problems have been an unending delight to the lovers of the poetry of chess the world over. His output to date embraces over 1,800 positions, representing every variety of problem known in chess. Many of these compositions are yet unpublished. We believe the chess public would appreciate a volume of Mr.

Shinkman's problems, and trust that before long such a work will appear.

His contributions are much sought after; many times he has been selected to contribute the opening problem of new publications and chess columns, to which calls he has ever cheerfully responded. He has also taken part in a large number of problem tourneys, and always with credit to himself.

His earlier productions were chiefly contributed to the late Prof. Brownson's *Dubuque Chess Journal*, then newly appearing on the horizon, and he cherishes a grateful memory of the proprietor's sympathy and encouragement.

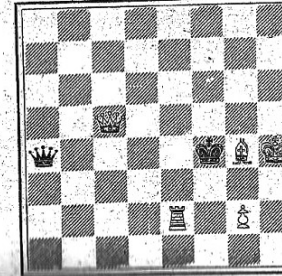
As to problems and their construction, Mr. S. has very definite and independent notions of his own. His theory is that the idea should be boldly and distinctly set forth, and all extraneous and foreign matter avoided, and that such variations only should be introduced as are the natural outgrowth of the main stem, and all this with the greatest possible economy of force. And his practice is consistent with his theory. Never are his problems cumbered with superfluous pieces—never does he aim at difficulty at the expense of point and clearness; and he has the happy faculty of discerning and determining intuitively whether an idea should be clothed in 2, 3, 4, or more moves.

In person Mr. Shinkman is of medium height, well proportioned, and weighing about 160 pounds. Of late his health has not been so good as usual, and this year he was compelled to relinquish business cares for a few months recuperation on the Pacific coast. He has returned, and we are glad to learn is much improved.

Socially he is a prince of good fellows, and endears himself to all who form his acquaintance; he is ever ready in word and deed to help his friends, sometimes to his own detriment. He is extremely liberal in sentiment as well as in purse, and can do justice to and appreciate all sorts, from a deacon to a greaser, a ballad to a Shakesperian tragedy, a waltz to a symphony, a tyro's first to Reichhelm's biggest gun.

In the business world he is known as the cashier of the Fifth National Bank, of Grand Rapids, a leading financial institution, and enjoys and deserves the esteem and confidence of a host of friends.

By W. A. SHINKMAN.



White to self-mate in four moves.

## Problem Department.

CONDUCTED BY

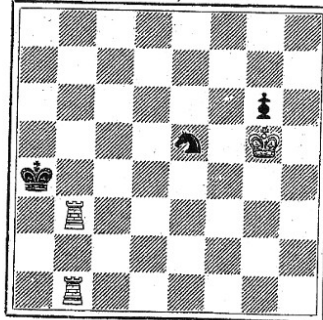
OTTO WURZBURG, Grand Rapids, Mich.

We desire to express our thanks for the many favors shown us in the form of original contributions since our initial number. It is indeed gratifying to record the kind consideration manifested by many of our American composers. To be sure some are missing, but we still hope to enlist their support in the near future. Our solvers will be especially pleased at being favored with an original from the distinguished Russian composer, N. Maximow, of St. Petersburg, who, with Dr. A. W. Galitzky, upholds so ably the problem art in the Czar's domain. We hope soon to give originals by other European masters.

The "Deutsche Schachzeitung" has recently concluded its three- and four-move tourney. On p. 48 we give the premier positions of each section. A somewhat unfortunate incident was the discovery of the the third prize 4-er's similarity to an earlier work by R. Weinheimer. The special prize for the best set was won by Herr Hoflein for his first prize 4-er and third prize 3-er. It may interest our readers to know that Herr Hoflein is a resident of Bamberg, Germany, and it is apparent that he is sustaining his city's unique position in the problem world noted in our previous issue.

The following little 3-er we clip from "Schachminiaturen." The key is. 1 R b 8, Kt c 4, 2 R b 7. Its cunning is

By W. A. SHINKMAN.

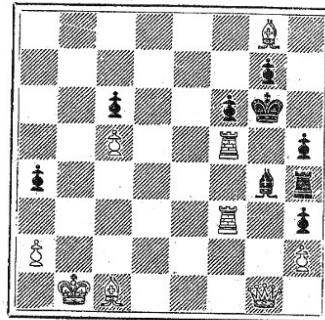


White mates in three moves.

shown upon trying for key 1 R b 7. Kt c 4 now defends, owing to lack of a waiting move for White. The point is a small one but is nevertheless sharp, and is thoroughly characteristic of its author. Now comes J. Möller, of Copenhagen, in the August, 1902, issue of "Tidskrift"—White: K a 5, R a 7, Rd 7; Black: K e 8, Kt g 5; mate in three, by 1 KR b 7. We do not know that the author of this version had seen the earlier problem, but presume he had. Notwithstanding the Black pawn has been dispensed with, the problem is a distinct loser. The second position has destroyed entirely the smartness of the problem's original idea. Of course 1 R g 7 is of no avail as a key, but the defence now lacks all of that piquancy which Shinkman introduced into the original.

Mr. F. M. Teed has favored us with the following: "We have recently noted several attempts to combine the 'Bristol' and the 'Indian,' but, if our memory serves, this was done many years ago. The subjoined seems to deserve republication; it is not so obvious as most of these problems, and the mating position is pure and economical."

By M. KRIEGER.



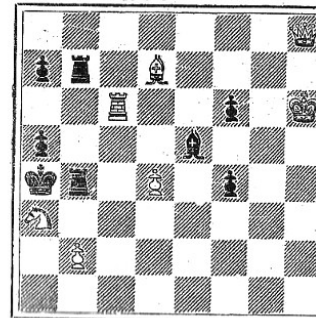
White to mate in three moves.

1 K-QR 1 (a Bristol move), 1 P-QR 6; 2 B-B 4 (the Indian, with an incidental Bristol feature, as it allows Q to reach QKt 1 next move).

As to Mr. Teed's selection, we have merely to say that it does not altogether meet the requirements. The Bristol is present, but the Indian is partly exterminated, the retreat of the rook being entirely lacking. More properly the version shows a Bristol and a half—an Indian.

The Rev. J. Jespersen, of Svendborg, has published a new collection of 320 Danish chess problems. The works of our Northern brethren are not as well known to American solvers as they should be. Denmark has several composers of acknowledged merit, and yet we venture to say that very few of them are known to the generality of our readers. Lack of a copy prevents us from giving a more extended notice of this highly desirable work: We append a characteristic 3-er by the reverend compiler of this volume. It is a well known problem, and won the second prize in the "Bahn Frei" three-move tourney of several years ago.

By J. JESPERSEN.



White to mate in three moves.

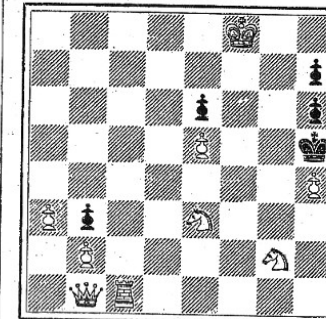
The agitation now apparent in England concerning the formation of a "National Association of Problemists" still continues to hang fire. The determining of a champion composer here contemplated strikes us as ridiculous, and a most unsatisfactory scheme. To determine a problem championship would appear about as unreasonable as to select the best apple in an orchard. Reason would decide that there were too many of a nearly equal value to determine an appreciable difference in their worth.

The "Hampstead and Highgate Express," which is now conducting a successful problem tourney, announces that its sixth tourney is expected to start in February or March next. It will be for two-movers only, and a liberal prize list, chiefly books, will be offered. Address "Chess Editor, Express Office, Hampstead N.W., Eng."

We notice that the editor justly complains of the reprehensible practice of certain careless composers who leave the entire task of examination to him, and after he has laboriously pointed out the defects in their problems, and these have been duly amended, send them elsewhere for publication!

The late Capt. Mackenzie was a good judge of problems, yet his favorite two-mover is not the kind of work that appeals to most connoisseurs. Perhaps the Captain liked it because he was so frequently called upon to set up a two-mover for some novice, and there can be no doubt that many a tyro has been sorely perplexed by this little fancy, and has used picturesque language when he found the key. Here is the position—

By R. B. WORMALD.



White mates in two moves.

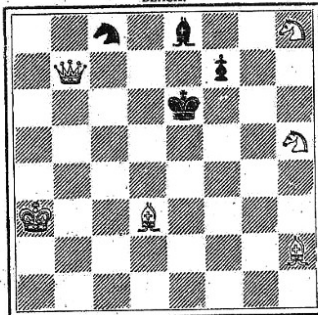
Lovers of the problem art everywhere will hear with sincere regret of the death of Mr. E. B. Schwann, the English problemist, which occurred on Sept. 14th, of heart disease. Although one of the strong players of the City of London chess club, he acquired greater distinction from his work as a composer. His knowledge of problem literature was extensive and accurate. He was familiar with the work of the different schools of composition, and during a long residence on the Continent had made the acquaintance of leading exponents of the art. As a writer on this branch of chess he was held in high repute, and his excellent taste and skill in such matters made him much sought after as a judge in problem tourneys. He was 31 years old, and was soon to have been married.

## Mr. Wainwright Reviewed.

In CHECKMATE for May, 1901, there appeared an article entitled "The Strange Evolutions of a Black Pawn," by J. C. J. Wainwright, in which the author deals with a two-move idea consisting of the various movements of a black pawn situated on its original square. The following position (No. 1)

(Author unknown.)

BLACK.



WHITE.

White to mate in two moves.

which illustrates this problem idea, is in Mr. Wainwright's opinion, "a fair ordinary problem, clear cut, deftly poised and sprightly in action,

mates orderly and common place, except after the pawn moves. The one after 1...B-Q 2 (Q-K 5) is not nearly as clean as it would have been had queen mated at e 4."

[No. 2. By C. F. Stubbs. White—Ka7, Qb7, Kts h5 and h8, Bs f1 and f4, Pb6. Black—Ke6, Be8, Ps f2 and f7.]

Of No. 2 he says: "The key is more novel and subtle, but is not so showy and brilliant as in No. 1, moreover the mate after 4...K moves is the only perfectly pure one in the whole series of problems." Despite these points of superiority of No. 2 over No. 1, both of which in reality are pretty weak compositions, Mr. W. considers the two problems as of almost equal value, since the later version has one

less variation and an additional pawn. The variation is of very little importance and of no particular value whatever.

[No. 3. By J. J. Jones. White—Kb7, Qh7, Rd1, Kt b5, Bs e2 and h2, Ps c6, d4 and g5. Black—Ke6, Bs e3 and e8, Ps d7 and f4.]

In No. 3 we consider the key lacks the point that should exist in illustrating this particular idea.

[No. 4. By W. A. Shinkman. White—Kb7, Qh7, Kt b5, Bs c3 and f3, Pc6. Black—Ke6, Be8, Pd7.]

A far superior expression is found in No. 4, yet even this version lacks a pure and economical mate. Discussing this rendition Mr. W. adds: "Pure mates are distinctly limited; uncommon, brilliant and quaint mates, though not positively devoid of guile, are the real mainstay of creative authorship.

It would be most amusing, and also edifying to the purists, to play a game of chess in which no mate should be given or accepted on either side except that it were rigidly pure," etc.

All this, however, fails to prove anything. In the first place, the majority of the games end before there is a mate, and in the second place, a game of chess and a chess problem are two entirely different things. *Comparaison n'est pas raison.*

[No. 5. By Jos. C. J. Wainwright. White—Kh4, Qa7, Ret, Bg5, Kts d7 and d8, Ps d2 and e4. Black—Kd6, Be2, Ps c6, e7 and g6.]

The above is by the author himself. It has a pretty key, but the rook at e1 and the bishop at e2 are, as the author admits, not absolutely necessary for the expression of the original idea.

[No. 6. By Wainwright. White—Ka8, Qa7, Bg5, Kts d8 and f6, Pe2. Black—Kd6, Ps c6 and e7.]

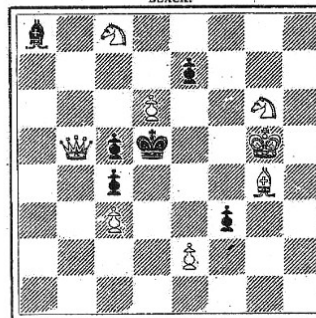
In No. 6 there is a saving of force and the key is the sufferer. All of this the author admits himself, but instead of endeavoring to better express the idea, Mr. W. gives it as his opinion that the

idea could not be purely and economically presented, therefore he adds: "Away with false economy and the thin gruel of anæmic themes!"

This categorical phrase of the honored author cannot, however, be sufficiently proved, as there are several known works in problem literature that illustrate this same idea in a strictly pure and economical manner. The subjoined position is no doubt its best form,

By G. CHOCHOLOUS. (1893)

BLACK.



WHITE.

White to mate in two moves.

and was composed, at almost the same time, by G. Chocholous, O. Nemo and A. Galitzky, which goes to prove that certain ideas admit of only a very limited number of best positions. Man's diligence remains victorious over all obstacles.

ST. PETERSBURG, RUSSIA.

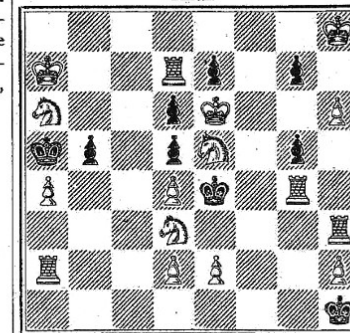
N. MAXIMOW.

A second Masters' Tournament is in progress at the Café de la Régence, in Paris. The competitors are Messrs. Albin, Janowski, Von Scheve, Silbert and Taubenhaus, and the tourney will be in two rounds.

P. J. Marshall has been engaged by the Bradford (Eng.) chess club to give exhibitions and lectures on the chess openings and end games for a period of one month. The club is being congratulated on its enterprise.

## Panel Problem.

HOLIDAY GREETING FOR CHECKMATE READERS.

W. I. KENNARD.  
Melrose.H. W. BARRY.  
Boston.  
BLACK.J. C. J. WAINWRIGHT.  
Somerville.

WHITE.

White mates in three. White mates in three. White mates in three.

The foregoing composition, the united effort of the three leading problemists of Massachusetts—known and appreciated not only in their own State, but wherever throughout the world the problem art finds devotees—is tendered as a holiday greeting to the readers of CHECKMATE. This is not the first time we have had the pleasure of printing their quaint conceits, and we are glad to learn they have others still in store.

The position given above is somewhat unique. The scheme of getting three different composers on the same diagram is quite new. In each case the key is discreetly modest, and yields two variations. The territorial rights of each are carefully guarded and no encroachment permitted. The entire position is pleasing to the eye, each part having a clean and cameo-like cut, and there is a sufficient divergence in each case in theme and treatment.

On behalf of ourselves and readers we tender the authors our hearty thanks.

# LAST PAGE

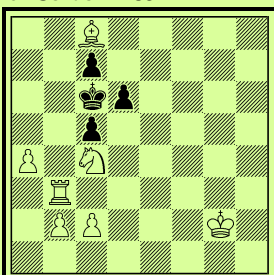
## More chess in the sky: Emden crater

The astrophysicist and meteorologist Robert Emden was born on March 4, 1862 in St. Gallen, Switzerland. He studied mathematics and physics at Heidelberg, Berlin and Strassburg, and took his doctorate at Strassburg with a thesis on the vapour pressure of salt solutions. In 1899 Emden obtained an appointment at the Technische Hochschule in Munich and was made honorary professor of astrophysics. He remained in Munich until 1934, when he retired to Zürich. In Munich he joined the Akademischen Schachclub and in November 1890 took over the publication of the "Akademisches Monatsheft für Schach" leaflet, in which chess problems were prominently featured. A strong chess player, Emden also composed a few chess problems.

### Robert Emden

(version F. Müller, 2012)

Akademisches Monatsheft  
für Schach 1894



#4 C+ (7+4)

1.Rh3 Kd5 2.Rh4 c6 3.Bg4 ~4.Be6#. 2.- Kc6 3,Th5 d5 4.Th6#

At its XIV<sup>th</sup> General Assembly (1970, Brighton, England), the International Astronomical Union accepted the approximately 500 names proposed by IAU Commission No. 17 on the Moon for designating the craters on the far side of the Moon. The list included *Emden*, a lunar impact crater that is located in the northern hemisphere on the far side of the Moon, named after Jacob Robert Emden (1862-1940).



1 – Robert Emden in the studio of painter C. Steiger [Clara Bernasconi-Emden]; 2 – Emden Crater [Digital Lunar Orbiter Photographic Atlas of the Moon]; 3 – Robert Emden in the observation tent in Guelma, Algeria during the solar eclipse of August 30, 1905 [Deutsches Museum München archives]; 4 – Emden Crater, oblique Lunar Orbiter 5 image, facing west [NASA]

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