

BEST PROBLEMS

Rassegna dei migliori problemi

diretta da **Antonio Garofalo**

Col sostegno dell'API (Associazione Problemistica Italiana)

Anno XXV - n. 97

1°/2021 - January

Hanno collaborato a questo numero:

Marco Guida, Mario Parrinello (with comments)

EDITORIALE

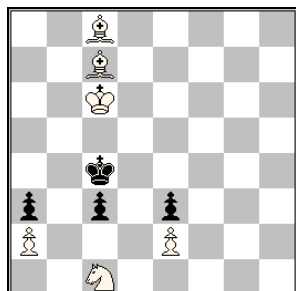
Welcome to Ovidiu Craciun and Vilimantas Satkus for their first publication on Best Problems Magazine. The 25th year of the magazine's life begins with this issue; I hope to be able to continue for some time. [Con questo fascicolo inizia il 25° anno di vita della rivista; spero di poter continuare ancora per qualche tempo.]

Happy New Year 2021

Šťastný nový rok 2021

С новым годом 2021

Bonne année 2021



← **Kurt Keller** – (Germania) Christmas card

2B5/2B5/2K5/8/2k5/p1p1p3/P3P3/2N5

≠3 (6+4) C+

1. ♖e6+?

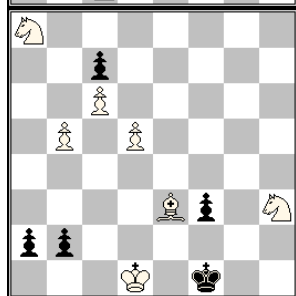
1... ♜b4 2. ♜d3+ ♜a4 3. ♜b3‡ but 1... ♜d4!

1. ♜a6+!

1... ♜b4 2. ♜d3+ ♜a4 3. ♜b5‡

1... ♜d4 2. ♜b3+ ♜e4 3. ♜d3‡

Checking key, 2 model mates.



← **János Csak & Gábor Tar** – (Ungheria) Christmas Card

N7/2p5/2P5/1P1P4/8/4Bp1N/pp6/3K1k2

H≠3 (7+5) C+ b) ♜a8

a) 1. a1=♜ ♜b6 2. ♜c2 ♜c4 3. ♜xe3+ ♜xe3‡

b) 1. b1=♜ ♜b7 2. ♜f5 ♜c8 3. ♜xh3 ♜xh3‡

We thank our colleagues who have sent us greetings from various countries.

→ Segue a pagina 390 (see page 390) →



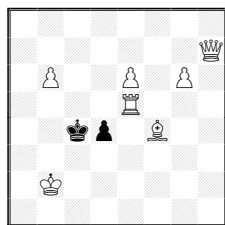
← **M. Vasyuchko & M. Cherniavskiy**



← **P. Zuvic**

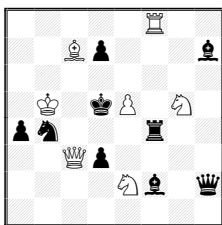
Inediti

4480. F. Magini
Italia



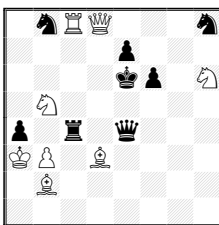
$\neq 2$ v... (7+2) C+

4481. L. Makaronez
after B. Colaneri, 4364
BP95 July 2020 - Israele



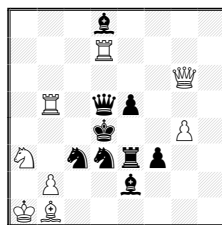
$\neq 2$ vv (7+9) C+

4482. O. Craciun
Romania



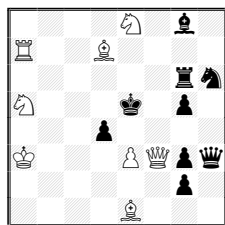
$\neq 2$ (8+8) C+

4483. O. Craciun
Romania



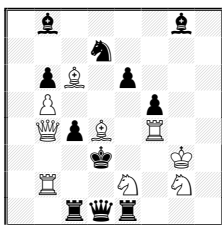
$\neq 2$ (8+9) C+

4484. B. Colaneri
Italia



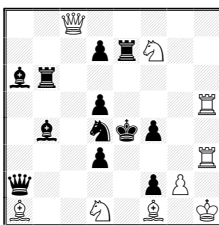
$\neq 2^*$ (8+9) C+

4485. L. Makaronez
after B. Colaneri, 4361
BP95 July 2020 - Israele



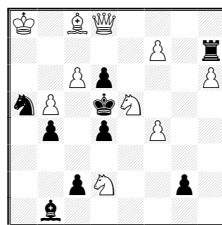
$\neq 2^*$ (9+11) C+

4486. F. Magini
Italia



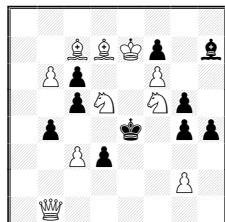
$\neq 2$ (9+12) C+

4487. F. Magini
Italia



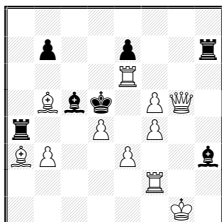
$\neq 2$ (10+9) C+

4488. Z. Labai
Slovacchia



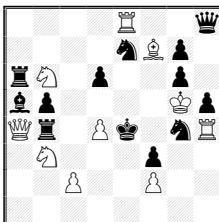
$\neq 2^*$ v... (10+10) C+

4489. C. Handloser
Svizzera



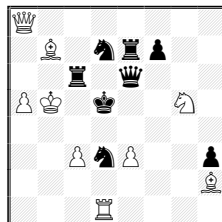
$\neq 2$ vv (11+7) C+

4490. V. Satkus
Lituania



$S\neq 2^*$ v (10+13) C+

4491. D. Gatti
Italia

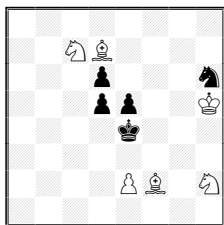


$S\neq 3$ v (9+8) C+

$\neq 2$, n. 4480-4489 (Judge 2021-2022: NN).

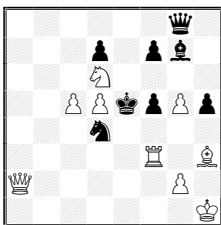
$S\neq 2/3$, n. 4490-4491 (Judge 2021-2023: NN).

4492. P. Petrasinovic
Serbia



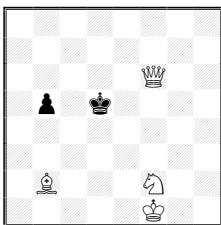
≠3* v (6+5) C+

4493. L. Makaronez)
Israele



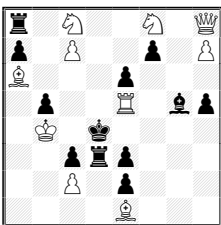
≠3 (9+8) C+

4494. V. Kozhakin &
D. Motuz - Russia



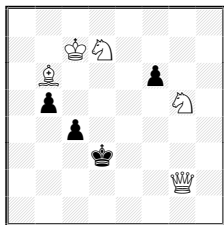
≠3 (4+2) C+
b) ♖b2↔♜f2

4495. L. Makaronez
& A. Fyodorov
Israele / Russia



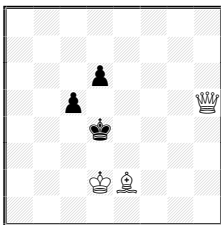
≠3 (10+12) C+

4496. A. Onkoud
Francia



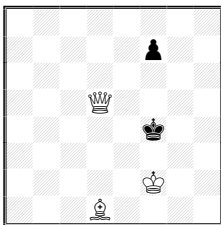
≠3 (5+4) C+

4497. K. Keller
Germania



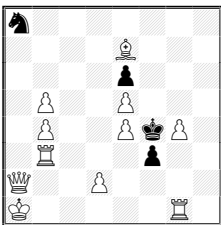
≠3 v... (3+3) C+

4498. K. Keller
Germania



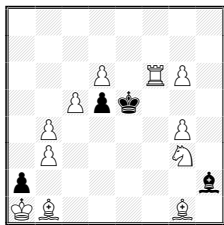
≠3 vv (3+2) C+

4499. V. Agostini
Italia



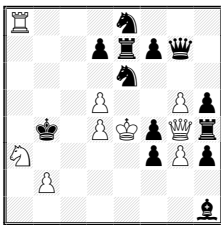
≠3* v (11+4) C+

4500. A. Pankratiev
& E. Gavriliv
Russia/Ucraina



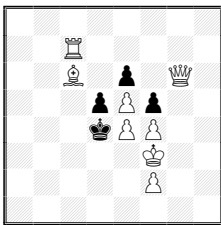
H≠2* (11+4) C+
4 sol.

4501. B. Colaneri
Italia



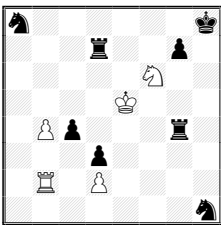
H≠2 (9+13) C+
3 sol.

4502. J.M. Kapros
Argentina



H≠2 (8+4) C+
b) h=2

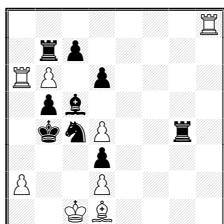
4503. V. Liskovets
Bielorussia



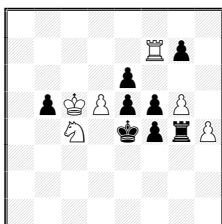
H≠2 (5+8) C+
3 sol.

≠3, n. 4492-4499 (Judge 2020-2021: Antonio Garofalo).

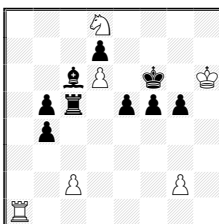
H≠2, n. 4500-4509 (Judge 2020-2021: NN).

4504. B. Colaneri
Italia

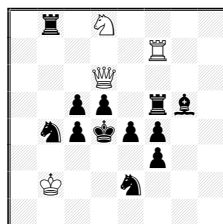
H≠2 (8+9) C+
2 sol.

4505. E. Zimmer
Polonia

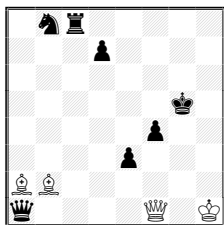
H≠2 (6+8) C+
2 sol.

4506. F. Magini
Italia

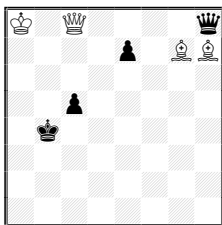
H≠2 (6+9) C+
b) ♖a1

4507. M. Vasyuchko
Ucraina

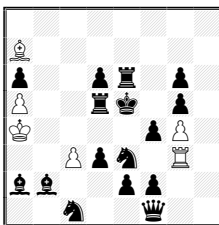
H≠2 (4+12) C+
b) -♠e4

4508. M. Vasyuchko
& **M. Chernyavsky**
Ucraina

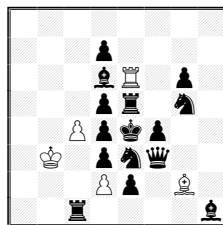
H≠2 (4+7) C+
b) ♖g5-d6,
c) ♖g5-c5

4509. M. Vasyuchko
& **M. Chernyavsky**
Ucraina

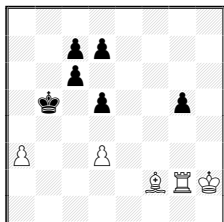
H≠2 (4+4) C+
2 sol.

4510. A. Pankratiev
& **Ivan Antipin**
Russia

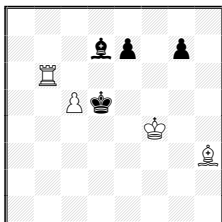
H≠3 (6+16) C+
b) ♜e3-f3

4511. A. Pankratiev
& **E. Gavriliiv**
Russia/Ucraina

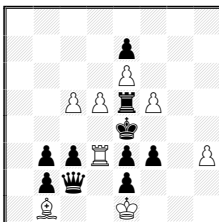
H≠3 (5+15) C+
b) ♜e3→d3

4512. E. Zimmer
Polonia

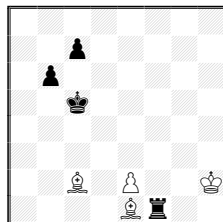
H≠3 (5+6) C+
2 sol.

4513. A.V. Ivunin
& **A. Pankratiev**
Russia

H≠3* (4+4) C+

4514. M. Cioflanca
Romania

H≠3* (8+10) C+
3 sol.

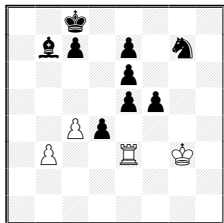
4515. M. Bily
Rep. Ceca

H≠3,5 (4+4) C+
b) ♠b6-b7

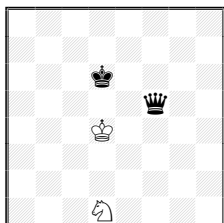
H≠2, n. 4500-4509 (Judge 2020-2021: NN).

H≠2,5/H≠3, n. 4510-4514 (Judge 2020-2021: NN).

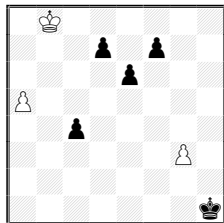
H≠n, n. 4515-4519 (Judge 2020-2021: Antonio Garofalo).

4516. V. Barsukov
Russia

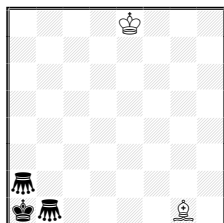
H≠3,5 (4+9) C+
2 sol.

4520. J. Stun
Slovacchia

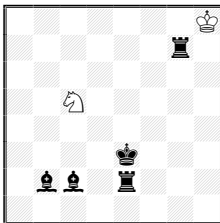
hs≠5,5 (2+2) C+
b) ♖d1-b3 c) ♔d4-c3
d) ♜d1-b6
Kōko, Make & Take

4517. V. Barsukov
Russia

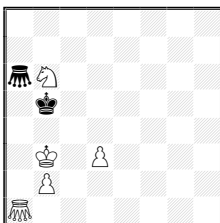
H≠5 (3+5) C+
2 sol.

4521. P. Moldoveanu
Russia

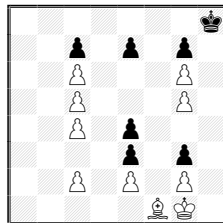
sh≠28 (2+3) C+
b) ♜e8-c8 PWC,
Alphabetic chess,
Null moves prohibited,
♜=Double-Grasshopper

4518. S.B. Dowd
USA

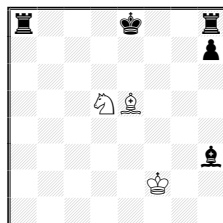
H≠5,5 (2+5) C+
2 sol.

4522. V. Agostini
Italia

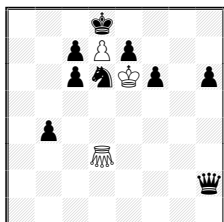
hs≠3 (5+2) C+
b) ♜a1-c7
Annan chess
♜=Grasshoppers

4519. G. Jordan
Germania

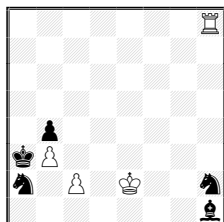
H=19 (10+7) C+
1 sol.

4523. A. Pankratiev
Russia

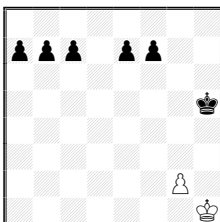
sh≠3 (3+5) C+
2 sol.

**4524. G. Brunori &
V. Agostini - Italia**

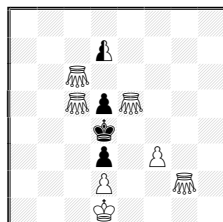
hs≠3,5 (3+9) C+
2 sol.
♜=Grasshopper

**4525. P. Moldoveanu
& A. Garofalo**
Russia / Italia

H≠2 (4+5) C+
b) ♜c2-f4
Take & Make

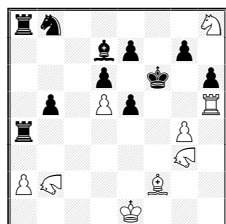
**4526. P. Moldoveanu
& A. Garofalo**
Russia / Italia

sh‡32 (2+6) C+
Alphabetic chess
Anticirce

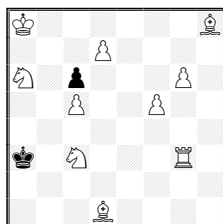
4527. J. Stun
Slovacchia

sh≠11* (7+3+1) C+
♜=Grasshopper

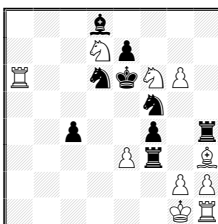
Fairies n. 4520-4531 (Judge 2021: NN).

4528. J.M. Kapros
Argentina

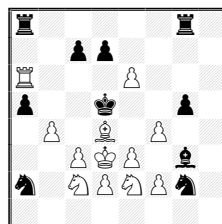
≠2* v (9+11) C+
 ♞=Rose

4529. L. Kekely
Slovacchia

sh≠33 (10+2) C+
 Bicolore

4530. C.J.A. Jones
Gran Bretagna

hs≠3 (10+9) C+
 b) -♗g2

4531. A. Pankratiev
Russia

hs≠2,5 (12+10) C+
 4 sol.

Note agli inediti (Fairy elements)

sh = Problema aiutomatto a serie (Serie helpmate/helpstalemate).

hs = helpselfmate.

• **Alphabetic Chess (Alphabétiques):** Each move of either side must be by the piece occupying the first square in the order of a1, a2, a3...b1, b2, b3...c1, c2, c3... etc., which is able to make a legal move. Castling is permitted if the King has the right to make a legal alphabetical move, provided the usual other rules for that move are obeyed.

• **Annan chess:** Units move normally except when they are standing one square directly in front of another unit of the same color, when they move with the power of the rear unit. In the starting position, all pawns (black & white) move with the power of the piece behind them, e.g. 1.♗c2xh7 (as bishop)

• **Anticirce:** On making a capture, any unit (including K) is reborn on its game-array square (as determined according to **Circe** rules), and the captured unit disappears. Since rebirth is obligatory, a capture is legal only if the relevant rebirth-square is unoccupied. A capture may be made from a rebirth-square. Promotion with capture is legal provided the rebirth-square of the promoted unit is unoccupied. In **Anti-Circe type Calvet** capture on a rebirth-square is allowed (it is default type if type is omitted). In **Anti-Circe type Cheylan** capture on a rebirth-square is not allowed.

• **Bicolore:** Un camp est en échec si son Roi est menacé ou contrôlé. (da Winchloe). [Bicolore: una parte è sotto controllo se il suo Re è minacciato o controllato.]

• **Kōko:** A move is legal only if at least one of the squares adjacent to the arrival square is occupied (i.e. a unit, having moved, must be in contact with another).

• **Make & Take:** Pour capturer, une pièce doit d'abord effectuer un coup non capturant comme si elle était de la même nature et couleur que la pièce à capturer, puis ensuite effectuer la capture en reprenant sa propre nature et couleur. Une pièce se trouvant sur la case initiale du Roi adverse a le pouvoir de roquer. (da Winchloe) [Per catturare, un pezzo deve prima eseguire una mossa di non cattura come se fosse della stessa natura e colore del pezzo da catturare, quindi eseguire la cattura riprendendo la propria natura e colore. Un pezzo sulla casella iniziale del Re avversario ha il potere di arroccare.]

• **Null moves prohibited:** Une pièce ne peut pas jouer sur la case qu'elle occupe. (Winchloe) [Un pezzo non può giocare nella casella che occupa.]

• **PWC - Interchange Circe** (German **PlatzWechselCirce**): A captured unit is reborn, according to **Circe** rules, on the departure square of the capturing unit. (Quando viene fatta una cattura, l'unità catturata viene piazzata nella casa del pezzo che l'ha appena catturata, in pratica scambiandosi il posto con il pezzo catturante.)

• **Take & Make**: After any capture, the capturing unit **must** make a move that could be made by the captured unit, and this move cannot be another capture.

• **Double-Grasshopper**: Makes a Grasshopper move without capturing, then a 2nd Grasshopper move. [Muove come il Grasshopper (grillo) ma deve fare due salti invece che uno, e una eventuale cattura può avvenire solo al secondo salto.]

• **Grasshopper**: Moves along Queen-lines over another unit of either colour to the square immediately beyond that unit. A capture may be made on arrival square, but the hurdle is not affected.

• **Rose**: moves like a **Nightrider** but on a circular path, e.g. a1-b3-d4-f3-g1, or a1-c2-d4-c6-a7.

Soluzioni Inediti

Fascicolo n. 97

Commenti degli autori e del redattore.

4480. (≠2, Fabio Magini)

8/7Q/1P2P1P1/4R3/2kp1B2/8/1K6/8

1. ♖h5? tempo 1... ♔d3 2. ♖e2♠ A 1...d3 **b** 2. ♚e4♠ B ma 1... ♔b4!

1. ♖b7? tempo 1... ♔d3 2. ♖a6♠ C 1...d3 **b** 2. ♚e4♠ D ma 1... ♔b4!

1. ♖h1? tempo 1... ♔d3 2. ♖f1♠ E 1...d3 **b** 2. ♚e4♠ F ma 1... ♔b4!

Zagoruiko nei tre tentativi qui sopra.

1. ♖h3? [2. ♖b3♠] ma 1...d3!

1. ♙d2? tempo 1...d3 2. ♖h4♠ ma 1... ♔d3!

1. ♖a7? tempo 1... ♔d3 2. ♖a6♠ 1...d3 2. ♚a4♠ ma 1... ♔b4!

1. ♖e7? tempo 1...d3 2. ♖c5♠ ma 1... ♔d3!

1. g7? tempo 1...d3 2. ♖e4♠ ma 1... ♔b4!

1. ♖d7! [2. ♖b5♠] 1...d3 2. ♖a4♠

4481. (≠2, Leonid Makaronez)

after B. Colaneri, 4364 BP95 July 2020

5R2/2Bp3b/8/1K1kP1N1/pn3r2/2Qp4/4Nb1q/8

1. ♘d4? [2. ♖c4♠ 2. ♖c5♠] ma 1...d6!

1. ♚d8? [2. ♚d7♠]

1... ♙c5 2. ♖xc5♠ 1... ♚f6 2. ♖c4♠ 1... ♚f7 2. ♖c4♠ 1... ♖h3 2. ♘xf4♠

1... ♖h6 2. ♘xf4♠ 1...d6 2. ♚xd6♠ ma 1... ♙f5!

1. ♚f6! [2. ♚d6♠]

1... ♙d4 2. ♖c4♠ 1... ♙c5 2. ♖xc5♠ 1... ♚d4 2. ♖c5♠ 1... ♚xf6 2. ♖c4♠ 1... ♖h6 2. ♘xf4♠

4482. (≠2, Ovidiu Craciun)

1nRQ3n/4p3/4kp1N/1N6/p1r1q3/KP1B4/1B6/8

1. ♚c7! [2. ♚xe7♠]

1... ♘c6 2. ♖d7♠ 1... ♘d7 2. ♖xd7♠ 1... ♘g6 2. ♖g8♠

1... ♚xc7 2. ♘xc7♠ 1... ♖b7 2. ♙f5♠ 1... ♖h7 2. ♙xc4♠

4483. (≠2, Ovidiu Craciun)

3b4/3R4/6Q1/1R1qp3/3k2P1/N1nnrp2/1P2b3/KB6

1. ♖c6! [2. ♗c4‡]

1... ♜e4 2. ♜c2‡ 1... ♞e4 2. ♜b4‡ 1...e4 2. ♗xc3‡ 1... ♜d~ 2. ♗c5‡

4484. (≠2, Bruno Colaneri)

4N1b1/R2B4/6rn/N3k1p1/3p4/K3PQpq/6p1/4B3

1...dxe3 2. ♙c3‡

1. ♙e6! [2. ♗d5‡] 1...dxe3 2. ♗xc3‡ 1... ♙xe6 2. ♜c6‡ 1... ♜xe6 2. ♜c4‡

1... ♗xe6 2. ♙xg3‡ 1... ♙xe6 2. ♗e4‡

4485. (≠2, Leonid Makaronez)*after B. Colaneri, 4361 BP95 July 2020*

1b4b1/3n4/1pB1p3/1P3p2/1QpB1R2/3k2K1/1R2N1N1/2rqr3

1... ♙xf4+ 2. ♜gxf4‡

1. ♙c3! [2. ♗xc4‡] 1... ♜e5 2. ♜d4‡ 1... ♙xf4+ 2. ♜exf4‡ 1... ♜xc3 2. ♗xc3‡

1... ♗b3 2. ♜d2‡ 1... ♗a4 2. ♜d2‡ 1...e5 2. ♜f3‡

4486. Fabio Magini

2Q5/3prN2/br6/3p3R/1b1nkp2/3p3R/q4pP1/B2N1B1K

1. ♗c5! [2. ♗xd4‡]

1... ♜c2 2. ♜xf2‡ 1... ♜e2 2. ♜xf2‡ 1... ♜b3 2. ♗xd5‡ 1... ♜f3 2. gxf3‡

1... ♜b5 2. ♙xd3‡ 1... ♜f5 2. ♜g5‡ 1... ♜c6 2. ♜d6‡ 1... ♜e6 2. ♜e5‡

1... ♙c3 2. ♜xc3‡ 1... ♙xc5 2. ♜c3‡ 1... ♗b2 2. ♗xd5‡ 1... ♗c4 2. ♜xf2‡

4487. (≠2, Fabio Magini)

K1BQ4/5P1r/2Pp3P/nP1kN3/1p1p1P2/8/2pN2p1/1b6

1. ♗g5! [2. ♜~‡]

1... ♜c4 2. ♜exc4‡ 1...c1=♗ 2. ♜d3‡ 1...d3 2. ♜ef3‡ 1...g1=♗ 2. ♜g4‡

1... ♜xc6 2. ♜xc6‡ 1... ♜xf7 2. ♜xf7‡ 1... ♞c5 2. ♜d7‡ 1... ♜g7 2. ♜g6‡

Rosa di Cavallo bianco. 1...dxe5 2. ♗xe5‡

4488. (≠2, Zoltán Labai)

8/2BBKp1b/1Pp2P2/2pN1Np1/1p2k1pp/2Pp4/6P1/1Q6

1...cxd5 **a** 2. ♗e1‡ **A** 1... ♞xd5 **c** 2. ♗xd3‡ **B** 1...bxc3 2. ♜xc3‡1.c4? [2. ♗e1‡] **A** ma 1... ♙xf5! **b**1. ♜d6? [2. ♗e1‡] **A** ma 1...cxd5! **a**1. ♜de3? **C** [2. ♙xc6‡] **D** ma 1... ♙xf5! **b**1. ♙xc6! **D** [2. ♜e3‡] **C**1... ♙xf5 **b** 2. ♗e1‡ **A** 1... ♞xf5 **d** 2. ♗xd3‡ **B**

1. ♗b3? [2. ♗c4‡] ma 1...cxd5!

Ruchlis, Dombrovskis, Reversal 2. (Author)

4489. (≠2, Chris Handloser)

8/1p2p2r/4R3/1Bbk1PQ1/r2P1P2/BP2P2b/5R2/6K1

1. ♙d3? [2. ♙e4‡]

1... ♙g2 2. ♗xg2‡ 1... ♙xf5 2. ♗xf5‡ ma 1... ♜xd4!

1. ♗g6? [2. ♜e5‡] **A**1... ♙xd4 **x** 2.e4‡ **B** ma 1... ♙d6!1. ♜d2! [2.e4‡] **B**1... ♙xd4 **x** 2. ♜e5‡ **A** 1... ♙g2 2. ♗xg2‡ 1... ♙xf5 2. ♗xf5‡ Tema Le Grand

4490. (S#2, Vilimantas Satkus)

4R2q/4nBp1/rN1p2p1/bp4Kp/Qr1Pk1nR/1N3p2/2P2P2/8

1... ♖h7 2. ♙xc6+ ♜xc6♣ X

1. ♘d5? [2. ♘f6+ gxf6♣] ma 1... ♜xd4! a

1. ♘d7! [2. ♘f6+ gxf6♣] 1... ♜xd4 a 2. ♘d2+ ♙xd2♣

1...d5 2. ♙xc6+ ♜xc6♣ Y Un matto cambiato.

4491. (S#3, Daniele Gatti)

Q7/1B1nrp2/2r1q3/PK1k2N1/8/2PnP2p/7B/3R4

1. ♖h8? [2. ♙xc6+ ♜xc6♣]

1... ♘7e5 2. ♜xd3+ ♘xd3 3. ♙xc6+ ♜xc6♣ 1... ♘b6 2.c4+ ♘xc4 3. ♙xc6+ ♜xc6♣

1... ♘b8 2.e4+ ♜xe4 3.c4+ ♜xc4♣ 1... ♜xe3 2. ♖d4+ ♜xd4 3.c4+ ♜xc4♣

1... ♖f5 2. ♜xd3+ ♜xd3+ 3.c4+ ♜xc4♣ ma 1... ♖e5!

[1... ♖e5 2. ♜xd3+? ♖d4 3.c4≠ (Queen is pinned, cannot play 3... ♜xc4≠!) (Author)]

1. ♖a7! [2. ♙xc6+ ♜xc6♣]

1... ♘7e5 2. ♜xd3+ ♘xd3 3. ♙xc6+ ♜xc6♣ 1... ♘b6 2.c4+ ♘xc4 3. ♙xc6+ ♜xc6♣

1... ♘b8 2.e4+ ♜xe4 3.c4+ ♜xc4♣ 1... ♜xe3 2. ♖d4+ ♜xd4 3.c4+ ♜xc4♣

1... ♖e5 2. ♖d4+ ♜xd4 3.c4+ ♜xc4♣ 1... ♖f5 2. ♜xd3+ ♜xd3+ 3.c4+ ♜xc4♣

4492. (≠3, Petrasin Petrasinovic)

8/2NB4/3p3n/3pp2K/4k3/8/4PB1N/8

1... ♘g4 2. ♙xg4 [3. ♙f5♣]

1. ♙xh6? [2. ♙g5 [3. ♙f5♣]] ma 1... ♙f4!

1. ♘g4! [2. ♘f6+ ♙f4 3. ♘cxd5♣]

1... ♙f4 2. ♘xd5+ ♙e4 3. ♘gf6♣

1... ♘xg4 2. ♘g4 [3. ♙f5♣] 1... ♘g8 2. ♙g5 [3. ♙f5♣] ♘h6 3. ♘f6♣ 2... ♘e7 3. ♘f6♣

Scambio della 2^a e 3^a mossa bianca.**4493. (≠3, Leonid Makaronez)**

6q1/3p1pb1/3N4/2PPkpPp/3n4/5R1B/Q5P1/7K

1. ♖c4! [2. ♜xf5+ ♘xf5 3. ♖e4♣]

1... ♘xf3 2. gxf3 [3. f4♣] f4 3. ♖e4♣ 1... f4 2. ♜d3 [3. ♖xd4♣] ♘~ 3. ♖e4♣

1... ♖h7 2.g3 [3. ♜e3♣] ♘c2 3. ♘xf7♣ 2... ♘xf3 3. ♘xf7♣ 2... f4 3. gxf4♣

4494. (≠3, Vladimir Kozhakin & Darya Motuz)

8/8/5Q2/1p1k4/8/8/1B3N2/5K2

a) 1. ♘d3! tempo

1... ♙c4 2. ♖e6+ ♙xd3 3. ♖e2♣

1... ♙e4 2. ♖e5+ ♙xd3 3. ♖e2♣ 2... ♙f3 3. ♖f4♣

1...b4 2. ♘e5 [3. ♖c6♣] ♙e4 3. ♖f3♣

b) 1. ♙g2? tempo 1... ♙e4 2. ♖e6+ ♙f4 3. ♙e3♣ ma 1...b4!

1. ♙g3! [2. ♖d6+ ♙e4 3. ♖d3♣] 1... ♙e4 2. ♖e5+ ♙f3 3. ♖f4♣

4495. (≠3, Leonid Makaronez & Anton Fyodorov)

r1N2N1Q/p1P2p1P/B3p3/1p2R1bp/1K1k4/2prp3/2P1p3/4B3

1. ♖g7! [2. ♖xg5 [3. ♖f4♣]]

1... ♙f4 2. ♜d5+ ♙e4 3. ♖g2♣ 2... ♙xd5 3. ♙b7♣

1... ♙h4 2. ♜h5+ ♙e4 3. ♖g4♣ 2...e5 3. ♖xe5♣ 2... ♙f6 3. ♖g4♣ 2...f6 3. ♖g4♣

1... ♙f6 2. ♖xf6 [3. ♖f4♣] 1... ♙h6 2. ♘e7 [3. ♘c6♣] 1... ♙e7+ 2. ♘e7 [3. ♘c6♣]

1...f6 2. ♘g6 [3. ♖d7♣] fxe5 3. ♖xe5♣ Stella di Alfiere.

4496. (≠3, Abdelaziz Onkoud)

8/2KN4/1B3p2/1p4N1/2p5/3k4/6Q1/8

1. ♖f3! tempo

1... ♖c3 2. ♖c5 [3. ♖d2♯] ♖b4 3. ♖b2♯ 1... ♖e4 2. ♖fe5+ ♖f4/♖f5 3. ♖g4♯

1...c3 2. ♖fe5+ fxe5 3. ♖xe5♯ 1...b4 2. ♖e1+ ♖c3 3. ♖c2♯ 1...f5 2. ♖d2+ ♖e4 3. ♖g5♯

4497. (≠3, Kurt Keller)

8/8/3p4/2p4Q/3k4/8/3KB3/8

1. ♖f5? tempo, ma 1...c4!

1. ♖d3? tempo, ma 1...c4!

1. ♖g5? tempo 1...c4 2. ♖e3+ ♖d5 3. ♖f3♯ ma 1... ♖e4!

1. ♖f3? tempo 1...c4 2. ♖e3+ ♖d5 3. ♖f3♯ ma 1... ♖e5!

1. ♖f3? [2. ♖d5♯] ma 1... ♖c4!

1. ♖e8! tempo

1... ♖d5 2. ♖f3+ ♖c4 3. ♖a4♯ 2... ♖d4 3. ♖e4♯

1...c4 2. ♖e3+ ♖d5 3. ♖f3♯

4498. (≠3, Kurt Keller)

8/5p2/8/3Q4/5k2/8/5K2/3B4

1. ♖c2? [2. ♖f5♯] ma 1... ♖g4!

1. ♖f3? tempo 1...f6 2. ♖c5 f5 3. ♖e3♯ ma 1...f5!

1. ♖c5! tempo

1... ♖e4 2. ♖c2+ ♖f4 3. ♖f5♯ 1...f6 2. ♖f3 f5 3. ♖e3♯

4499. (≠3, Valerio Agostini)

n7/4B3/4p3/1P2P3/1P2PkP1/1R3p2/Q2P4/K5R1

1... ♖xe4 2. ♖e3+ ♖d4 a 3. ♖c5♯ A

2... ♖f4 b 3. ♖c4♯ B

1. ♖a7? [2. ♖e3+ ♖xe5 c 3. d4♯ C]

1... ♖xe4 2. ♖e3+ ♖f4 b 3. ♖d4♯ D 2... ♖d5 3. ♖c5♯

1... ♖xe5 2. ♖e3 [3. d4♯] ma 1... ♖b6!

1. d3! [2. ♖h2+ ♖e3 3. ♖c5♯]

1...f2 2. ♖xf2+ ♖xe5 c 3. ♖f6♯ E

1... ♖e3 2. ♖g5+ ♖d4 a 3. ♖b2♯ F

1... ♖xe5 2. ♖h2+ ♖d4 3. ♖c5♯

Ciclo incompleto abc-bca nelle difese, comprensive della minaccia nel tentativo, seguite da cambi di matti nelle tre fasi AB-CD-EF. Un ottimo lavoro.

4500. (H≠2, Alexandre Pankratiev & Evgeny Gavriliv)

8/8/3P1RP1/2Ppk3/1P4P1/1P4N1/p6b/KB4B1

1... ♖e2 2. ♖g3/♖f4 ♖d4♯

1. ♖xg1 ♖e6+ A 2. ♖d4 ♖e2♯ B

1. axb1=♖ ♖e2 B 2. ♖e4 ♖d4♯ C

1. ♖xf6 ♖d4+ C 2. ♖e6 ♖f5♯ D

1. ♖xg3 ♖f5 D 2. ♖f4 ♖e6♯ A

Tempo capture. Tempo promotion. BK moves only. Bukovina theme. Cycle of moves (W2/W1).

Cycle of pieces (W1/W2). Exchange of functions (wBb1/wSg3, Captured / Guard). Exchange of functions (wBg1/wRf6, Captured / Guard). Exchange of functions (wBg1/wRf6, Mate / Passive guard). HOTF. Mixed Phoenix. Promotion (b). Tempo maneuver (bP, waiting, 2). Zilahi (passive, RBBs, cyclic, 4) (Authors). - Zilahi ciclico in 4 varianti. Ciclo di mosse bianche. Eccellente!

4501. (H≠2, Bruno Colaneri)

R3n3/3prpq1/4n3/3P2Pp/1k1PKpQr/N4pPp/1P6/7b

1. ♖g2 ♜xf3 2. ♖f1 ♜c3‡ 1.h2 ♜xf4 2. ♜h3 ♜b8‡ 1.f6 ♜xe6 2. ♜f7 ♜b6‡

4502. (H≠2/H=2, Jorge M. Kapros)

8/2R5/2B1p1Q1/3pPp2/3kPP2/5K2/5P2/8

a) 1.dxe4+ a ♖xe4 A 2.fxe4+ b ♜xe4‡ B b) 1.fxe4+ b ♜xe4+ B 2.dxe4+ a ♖xe4= A

Argentine Theme: Stipulations h# and h= with the same setting.

Hyvinkaa Theme: All moves are played on the same square.

Double exchange of moves: In two phases both sides, White and Black, make the same two moves in reversed order. (Author)

4503. (H≠2, Valery Liskovets)

n6k/3r2p1/5N2/4K3/1Pp3r1/3p4/1R1P4/7n

1. ♜gd4 ♜b1 2. ♜d6 ♜xh1‡ 1. ♜dd4 ♜a2 2. ♜df4 ♜xa8‡ 1.c3 dxc3 2. ♜g1 ♜h2‡

Two similar 2-move hideaway maneuvers of black rooks towards each other.

A fully symmetric version with a third, asymmetric, hideaway. Choice for the main hideaways:

20 free squares are accessible for a bR in 2 moves; more than half check-avoiding. (Author)

4504. (H≠2, Bruno Colaneri)

7R/1rp5/RP1p4/1pb5/1knP2r1/3p4/P2P4/2KB4

1. ♜xb6 ♜b8 2. ♜c6 ♜a4‡ 1. ♜xd4 ♜h4 2. ♜d5 a3‡

4505. (H≠2, Eligiusz Zimmer)

8/5Rp1/4p3/1pKPppP1/2N1kprP/8/8/8

1.exd5 ♜xe5 2. ♜xe5 ♜e7‡ 1.g6 ♜xf5 2. ♜xf5 ♜d6‡ Zilahi, Kniest

4506. (H≠2, Fabio Magini)

3N4/3p4/2bP1k1K/1pr1ppp1/1p6/8/2P3P1/R7

a) 1. ♜d5 g4 2.fxg4 ♜fl‡ b) 1. ♜d5 c3 2.e4 c4‡ Grimshaw

4507. (H≠2, Mikola Vasyuchko)

1r1N4/5R2/3Q4/2pp1rb1/1npkpp2/5p2/1K2n3/8

a) 1. ♜e5 ♜xd5+ 2. ♜xd5 ♜d7‡ b) 1. ♜e4 ♜xf5 2. ♜xf5 ♜e6‡ Zilahi, Kniest

4508. (H≠2, Mikola Vasyuchko & Mikola Chernyavsky)

1nr5/3p4/8/6k1/5p2/4p3/BB6/q4Q1K

a) 1. ♜xa2 ♜f3 2. ♜h4 ♜f6‡ 1. ♜xb2 ♜xf4+ 2. ♜h5 ♜f7‡

b) 1. ♜xa2 ♜b5 2. ♜c6 ♜e5‡ 1.e2 ♜c1 2. ♜e5 ♜xf4‡

c) 1. ♜b1 ♜e5 2. ♜b6 ♜c4‡ 1. ♜b4 ♜b1 2. ♜b3 ♜b5‡

Echo mates (shifted, 0, 1). Exchange of functions (wBa2/wBb2, Mate / Captured).

Hideaway (q) × 2. Zilahi (passive, BB, 2). Model mate × 2. Echo Chameleon.

twin b): Hideaway (q). Model mate × 2

twin c): Ambush (q). BK moves only. Model mate × 1. (Authors)

4509. (H≠2, Mikola Vasyuchko & Mikola Chernyavsky)

K1Q4q/4p1BB/8/2p5/1k6/8/8/8

1. ♜xg7 ♜xc5+ 2. ♜a4 ♜c2‡ 1. ♜xh7 ♜c6 2. ♜a5 ♜c3‡

Echo mates (shifted, 0, 1). Exchange of functions (wBg7/wBh7, Captured / Mate).

Hideaway (q) × 2. Zilahi (passive, BB, 2). Model mate × 2. Echo Chameleon. (Authors)

4510. (H≠3, Alexandre Pankratiev & Ivan Antipin)

8/B7/p2pr1p1/P2rk1p1/K4pP1/2Ppn1R1/bb2pp2/2n2q2

a) 1. ♜g2 ♜e3 2. ♜f6 ♜xf4+ 3. ♜xf4 ♜e3‡

b) 1. ♜d2 ♜xd3 2. ♜e4 ♜xd5+ 3. ♜xd5 ♜d4‡ Zilahi, Kozhakin theme, Model mates

4511. (H#3, Alexandre Pankratiev & Evgeny Gavriliv)

8/3p4/3bR1p1/3pr1n1/2Ppkp2/1K1pnq2/3Pp1B1/2r4b

a) 1. ♖xe6 ♙h3 2. ♖e5 ♙xe6 3. ♜f5 ♙xd5† b) 1. ♜xg2 ♜xg6 2. ♜f3 ♜xg2 3. ♜f5 ♜xe2†

Active sacrifice (black) × 2. Ambush (R). Anticipatory sacrifice (black) × 2.

Blocking piece replacement (q-s). Blocking piece replacement (r-b).

Exchange of functions (wBg2/wRe6, Mate / Captured). Long-trip (B, 3). Long-trip (R, 3).

Play on the same square (B3, 2). Zilahi (passive, RB, 2). (Authors)

4512. (H#3, Eligiusz Zimmer)

8/2pp4/2p5/1k1p2p1/8/P2P4/5BRK/8

1. ♖a6 ♙a7 2. ♖b7 ♜b2+ 3. ♖c8 ♜b8† 1.g4 ♙h4 2. ♖c5 ♜e2 3. ♖d6 ♙e7†

4513. (H#3, Alexei V. Ivunin & Alexandre Pankratiev)

8/3bp1p1/1R6/2Pk4/5K2/7B/8/8

1... ♜f6 2.gxf6 ♙f1 3. ♖e6 ♙c4† 1. ♙f5 ♜b8 2. ♖e6 ♙xf5+ 3. ♖f6 ♜f8†

Fox theme with anti-dual choice in the form of a task-block. (Authors)

4514. (H#3, Mihaiu Cioflanca)

8/4p3/4P3/2PPrP2/4k3/1ppRpp1P/1pq1p3/1B2K3

1... ♜xc3 2. ♜d3 ♜c2 3. ♜xd5 ♜c4†

1. ♜xd5 ♜xc3 2. ♜d4 ♜xc2 3. ♖d3 ♜c1†

1. ♖f4 ♜xe3 2. ♜xf5 ♖f2 3. ♜g5 ♜xf3†

1. ♖xf5 ♜d4 2. ♖f6 ♜g4 3. ♜g6 ♜xg6†

4515. (H#3.5, Miroslav Bily)

8/2p5/1p6/2k5/8/8/2B1P2K/4Br2

a) 1... ♙h4 2. ♜b1 e3 3. ♜b5 ♙b3 4.c6 ♙e7†

b) 1... ♙g6 2. ♜f6 e4 3. ♜b6 ♙b4+ 4. ♖c6 ♙e8†

Model mates, Echo chameleon.

4516. (H#3.5, Valery Barsukov)

2k5/1bp1p1n1/4p3/4pp2/2Pp4/1P2R1K1/8/8

1... ♜xe5 2. ♜e8 ♜xe6 3. ♜f6 ♜xe7 4. ♜d7 ♜e8†

1... c5 2. ♙d5 c6 3. ♙xb3 ♜xb3 4. ♙d8 ♜b8†

Game of the black bishop "according to Chumakov", model mates. (Author)

4517. (H#5, Valery Barsukov)

1K6/3p1p2/4p3/P7/2p5/6P1/8/7k

1. ♖g2 a6 2. ♖f3 a7 3. ♖e4 a8=♚+ 4. ♖e5 ♚f3 5.d5 ♚f4†

1.f5 a6 2.f4 a7 3.fxg3 a8=♚+ 4.g2 ♚a3 5.g1=♚ ♚h3†

Engraving - "kindergarten", different model mates turned queens. (Author)

4518. (H#5.5, Steven B. Dowd)

7K/6r1/8/2N5/8/4k3/1bb1r3/8

1... ♜b3 2. ♜d7+ ♖g8 3. ♜dd2 ♖f7 4. ♙c3 ♖e6 5. ♖d3+ ♖d5 6. ♜e3 ♜c1†

1... ♜d3 2. ♜g3+ ♖h7 3. ♖f3 ♖h6 4. ♖g4 ♖g6 5. ♖h3+ ♖h5 6. ♜h2 ♜f4†

Autoblocchi preventivi, Zabunov.

4519. (H=19, Gunter Jordan)

7k/2p1p1p1/2P3P1/2P3P1/2P1p3/4p1p1/2P1P1P1/5BK1

1. ♖g8 ♖h1 2. ♖f8 ♖g1 3. ♖e8 ♖h1 4. ♖d8 ♖g1 5. ♖c8 ♖h1 6. ♖b8 ♖g1 7. ♖a7 ♖h1 8. ♖a6

♖g1 9. ♖a5 ♖h1 10. ♖b4 ♖g1 11. ♖c3 ♖h1 12. ♖d2 ♖g1 13. ♖e1 ♖h1 14. ♖xf1 c3 15. ♖xe2

♖g1 16. ♖d3 ♖f1 17. ♖xc4 ♖e2 18. ♖d5 ♖xe3 19. ♖e6 ♖xe4=

PAS-Läufer-Hilfspatt, Musterpatt. (Author)

4529. (sh#33, L'ubos Kekely)

K6B/3P4/N1p3P1/2P2P2/8/k1N3R1/8/3B4

1. ♖b2 2. ♖c1 3. ♖d2 4. ♖e1 5. ♖f2 6. ♖g3 7. ♖f4 8. ♖xf5 9. ♖xg6 10. ♖h7 11. ♖xh8 12. ♖g7
 13. ♖f6 14. ♖e5 15. ♖d4 16. ♖xc3 17. ♖d2 18. ♖xd1 19. ♖c2 20. ♖b3 21. ♖a4 22. ♖a5 23. ♖xa6
 24. ♖a5 25. ♖b4 26. ♖xc5 27. ♖b6 28. c5 29. c4 30. c3 31. c2 32. c1=♔ 33. ♔c4 d8=♙ ‡

Meredith. Long walk of black king with returns. Minor promotion. (Author)

4530. (hs#3, Christopher J.A. Jones)

3b4/3Np3/R2nkNP1/5n2/2p2p1r/4Pr1B/6PP/6KR

a) 1. ♖b6 ♖c8 2. exf4 ♖xb6 3. ♔xb6+ ♙xb6 ‡

b) 1. ♖g4 ♖h6 2. e4 ♖xg4 3. ♙xg4+ ♔xg4 ‡

4531. (hs#2.5, Alexandre Pankratiev)

r5r1/2pp4/R3P3/p2k2p1/1P1B1P2/2PKP1b1/n1NPNp1/8

1... dxe6 2. f5 exf5 3. e4+ fxe4 ‡

1... c6 2. b5 cxb5 3. c4+ bxc4 ‡

1... gxf4 2. fxg3 ♔xg3 3. ♖xf4+ ♖xf4 ‡

1... axb4 2. ♔c6 ♔a3 3. ♖xb4+ ♖xb4 ‡

Award Best Problems #3 2018-2019

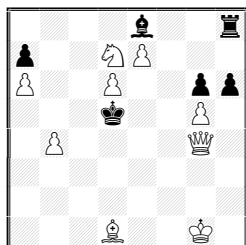
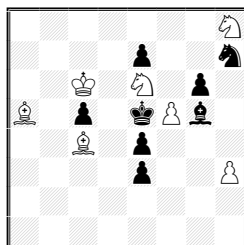
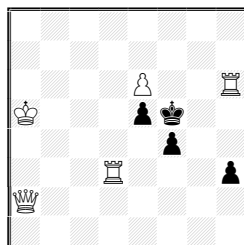
di Antonio Garofalo

Hanno partecipato i seguenti compositori:

Agostini Valerio, 3963*; Atamanova Margarita, 4061,4106*; Brunori Gabriele, 3963*; Chernyavsky Mikola, 4060*; Colaneri Bruno, 4058,4063,4110,4148,4193,4239,4006; Fica Alexander, 4005*; Gatti Daniele, 3914,3916,4065,4107,4195,4240,4192,3915,3917; Gavriliv Evgeny, 4111*; Koci Vladimir, 4149; Kozhakin Vladimir, 4059*,4064*,4106*; Labai Zoltán, 4005*; Lyubashevsky Leonid, 4062*; Magini Fabio, 4004; Makaronez Leonid, 4007,4109,4150, 3964,4060*,4062*,4111*,4241; Petrasinovic Petrasin, 3962,4108,4242,4194; Utarova Diana, 4059*,4064*

La qualità del Concorso purtroppo è risultata molto bassa, a mio avviso. Mi viene da dire: non ci sono più i #3 di una volta. Non ho visto dei temi interessanti, anzi per lo più erano problemi senza temi. Ho deciso di dare solo Menzioni Onorevoli e Lodi.

Ecco dunque la classifica che propongo:

1^a/2^a M. O. a.e.**4005. A. Fica, Z. Labai****≠3 (9+6) C+****1^a/2^a M. O. a.e.****4149. V. Koci****≠3 v (7+8) C+****3^a M. O.****4194. P. Petrasinovic****≠3* vvv (5+4) C+**

1ª/2ª Menz. Onor. e.a. - 4005. Alexander Fica & Zoltán Labai

4b2r/p2NP3/P2P2pp/3k2P1/1P4Q1/8/8/3B2K1

1. ♖f4! [2. ♕f3+ A ♕e6 3. ♖c5≠ B]

1... ♕e6 2. ♖c5+ B ♕d5 3. ♕f3≠ A Scambio AB-BA fra minaccia e una variante.

1... ♕c6 2. b5+ ♕xb5 3. ♖a4≠ 2... ♕d5 3. ♕b3≠ 2... ♕xd7 3. ♕g4≠

1ª/2ª Menz. Onor. e.a. - 4149. Vladimír Koci

7S/4p2s/2K1S1p1/B1p1kPb1/2B1p3/4p2P/8/8

1. ♕c7+? 1... ♕xf5 2. ♖g7+ ♕f6 3.??

1. ♕e2! [2. ♕c3+ A ♕xf5 3. ♕g4≠ B]

1... ♕xf5 2. ♕g4+ B ♕e5 3. ♕c3≠ A 2... ♕f6 3. ♕c3≠

1... ♖f6 2. ♕c7+ ♕xf5 3. ♖g7≠ Anche qui, scambio AB-BA fra minaccia e una variante.

3ª Menz. Onor. - 4240. Daniele Gatti

1k6/bP1p2p1/Pp1P2P1/PRB1P3/1Np1p3/5p1K/3p2R1/3Q4

1. ♕d4? ♕e3? ♕f2? Tempo, ma 1...fxg2! [Se 2. ♖h5 [3. ♖h8≠] g1=♖+!]

1. ♕g1! tempo

1...f2 2. ♖xf2 [3. ♖f8≠] 1...c3 2. ♖b3 [3. ♖g8≠] 1...e3 2. ♖xf3 [3. ♖f8≠]

1...fxg2 2. ♖h5 [3. ♖h8≠] 1...bxa5 2. ♕xa7+ ♕xa7 3. b8=♖≠

Chiave a blocco spettacolare.

4ª Menz. Onor. - 4194. Petrasin Petrasinovic

8/8/4P2R/K3pk2/5p2/3R3p/Q7/8

1...e4 2. ♖d5+ ♕g4 3. ♖h5≠ 1. ♖h2? tempo, ma 1...f3!

1. ♖e2? [2. ♖h5+ ♕e4 3. ♖g6≠] ma 1...f3!

1. ♖g2? [2. ♖g6≠] 1...f3 2. ♖g6+ ♕f4 3. ♖h4≠ ma 1...hxg2!

1. ♖b1! [2. ♖g3+ e4 3. ♖b5≠]

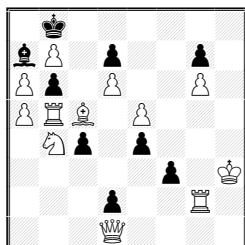
1... ♕e4 2. ♖c3+ ♕d4 3. ♖d3≠ 2... ♕d5 3. ♖d3≠

1... ♕g4 y 2. ♖g1+ ♕f5 3. ♖g6≠

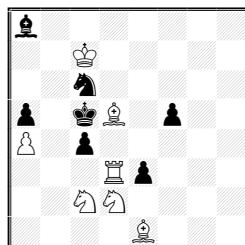
1... ♕g5 x 2. ♖g1+ ♕f5 3. ♖g6≠ 2... ♕xh6 3. ♖xh3≠

1...f3 2. ♖xf3+ ♕g4 y 3. ♖f5≠ 2... ♕g5 x 3. ♖g6≠ 1...e4 2. ♖b5+ ♕g4 3. ♖h5≠

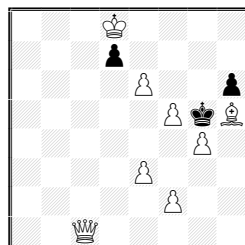
yx Babushka theme. (Babushka = La stessa mossa appare in B1 e B2.)

**4ª M. O.
4240. D. Gatti**

≠3 v (12+9) C+

**5ª M. O. 3963.
V. Agostini, G. Brunori**

≠3 v (7+7) C+

**6ª M. O.
4192. D. Gatti**

≠3 v (8+3) C+

5ª Menz. Onor. - 3963. Valerio Agostini & Gabriele Brunori

b7/2K5/2n5/p1kB1p2/P1p5/3Rp3/2NN4/4B3

1... ♖g8? [2. ♜d5≠] 1... ♜~ 2. ♜b3+ cxb3 3. ♜c3≠

1... ♜d4 2. ♜xd4 [3. ♜xc4≠] ♜d5 3. ♜xd5≠ ma 1... ♜e5!

1. ♜e6! [2. ♜d5≠]

1... ♜~ 2. ♜b3+ A cxb3 3. ♜c3≠ B

1... ♜e5 2. ♜c3 B [3. ♜b3≠ A] exd2 3. ♜f2≠ 1... ♜d4 2. ♜xd4 [3. ♜xc4≠] ♜d5 3. ♜xd5≠

Un "quasi" scambio (AB-BA) fra W2 e W3 (nella minaccia della variante).

6ª Menz. Onor. - 4192. Daniele Gatti

3K4/3p4/4P2p/5PkB/6P1/4P3/5P2/2Q5

1. ♖b2? [2. f4+ ♜h4 3. ♖h2≠] ma 1... ♜h4!

1. ♖c7! tempo

1... ♜h4 2. ♜xd7 ♜h3 3. ♖g3≠ 2... ♜g5 3. ♖d8≠

1... ♜f6 2. ♖xd7 ♜e5 3. ♖d4≠ 2... ♜g5 3. ♖e7≠

Un simpatico problema a blocco, con 4 diversi matti di Regina.

Lodati in ordine di pubblicazione e senza commenti.**Lode - 3915. Daniele Gatti**

1N6/1N1pP3/3P4/2Pk4/4RPP1/2P2R2/7B/4K3

1. e8=♜? [2. ♜f6≠] ma 1... ♜xe4!

1. ♜xd7? tempo

1... ♜xe4 2. e8=♖+ ♜xf3 3. ♖e2≠ 2... ♜d5 a 3. ♜b6≠ A ma 1... ♜c6!

1. ♜a5! [2. ♜e5≠]

1... ♜xe4 2. e8=♖+ ♜xf3 3. ♖e2≠ 2... ♜d5 a 3. ♖e5≠ B

1... ♜xc5 2. ♜e5+ ♜b6 3. ♜g1≠ 2... ♜xd6 3. e8=♜≠

Lode - 3917. Daniele Gatti

8/2p5/R7/1pp5/3p1pb1/1N1PkB2/3RP3/K3B3

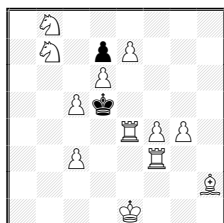
1... ♜xf3 2. ♜e6+ ♜e4 3. ♜xe4≠ 1... b4 2. ♜a5 [3. ♜c4≠] ♜e6 3. ♜xe6≠

1. ♜xg4? [2. ♜e6≠] 1... f3 2. ♜f6 [3. ♜xf3≠] ma 1... c6!

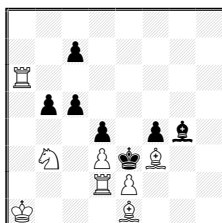
1. ♜xc5? [2. ♜e4 [3. ♜f2≠]] 1... ♜xf3 2. ♜e6+ ♜e4 3. ♜xe4≠ ma 1... ♜f5!

1. ♜b2? [2. ♜a1 [3. ♜c2≠]]

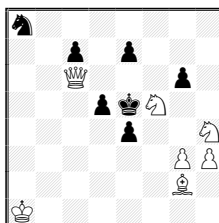
1... ♜xf3 2. ♜e6+ ♜e4 3. ♜xe4≠ 1... b4 2. ♜a5 [3. ♜c4≠] ♜e6 3. ♜xe6≠ ma 1... c4!

Lode
3915. D. Gatti

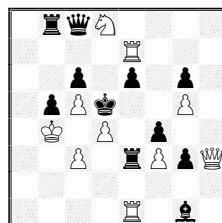
≠3 vv (12+2) C+

Lode
3917. D. Gatti

≠3* v... (8+7) C+

Lode
3964. L. Makaronez

≠3 (7+7) C+

Lode
4006. B. Colaneri

≠3 (10+11) C+

1. ♖b1! [2. ♖a1 [3. ♖c2≠]]
 1... ♖xf3 2. ♖e6+ ♖e4 3. ♖xe4≠ 1...b4 2. ♖a5 [3. ♖c4≠] ♖e6 3. ♖xe6≠

Lode - 3964. Leonid Makaronez

n7/2p1p3/2Q3p1/3pkN2/4p2N/6PP/6B1/K7

1. ♖b2! tempo
 1... ♖b6 2. ♖xc7+ ♖e6 3. ♖xe7≠ 2... ♖f6 3. ♖xe7≠
 1...e3 2. ♖xd5 [3. ♖e6≠] gxf5 3. ♖f3≠
 1...d4 2. ♖xe4+ ♖f6 3. ♖xe7≠ 1...g5 2. ♖g6+ ♖xf5 3.g4≠
 1...e6 2. ♖c3+ d4 3. ♖xd4≠ 1...gxf5 2. ♖g6+ ♖d4 3. ♖c3≠

Lode - 4006. Bruno Colaneri

lrqN4/4R3/2p1p1p1/1pPk2P1/1K1P1p2/2P1rPpQ/8/4R1b1

1. ♖xe6! [2. ♖xf4≠]
 1... ♖xe6 2. ♖e5+ ♖xe5 3. ♖xe5≠
 1... ♖xe6 2. ♖d7+ ♖xd7 3. ♖xd7≠ 2... ♖d6 3. ♖xd6≠

Lode - 4060. Mikola Chernyavsky & Leonid Makaronez

1B6/2N1K3/n2RBp1Q/2p1kp2/2P2pn1/2rp4/1P2p3/N1b1q3

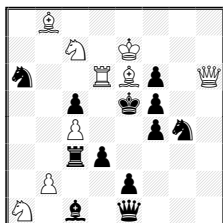
1. ♖xf5? [2. ♖d5≠]
 1... ♖b4 2. ♖e6+ ♖d4 3. ♖e4≠ 2... ♖xf5 3. ♖h5≠
 1... ♖xf5 2. ♖h7+ ♖e5 3. ♖d5≠ 2... ♖g5 3. ♖e6≠ ma 1... ♖h1!
 1. ♖d5! [2. ♖e6+ ♖d4 3. ♖b5≠]
 1... ♖xc7 2. ♖f3 [3. ♖d5≠] ♖e3 3. ♖xf6≠
 1... ♖d4 2. ♖e6+ ♖e3 3. ♖xf4≠ 2... ♖e5 3. ♖xa6≠ 1...d2 2.bxc3 [3. ♖e6≠]

Lode - 4062. Leonid Lyubashevsky & Leonid Makaronez

5n2/K3p1Q1/p4p2/Pp1N4/2k1r2r/RN6/nP5p/3R4

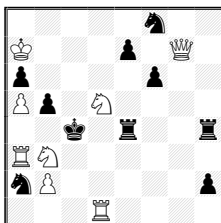
1. ♖g8! [2. ♖e3+ ♖b4 3. ♖c2≠]
 1... ♖e6 2. ♖c8+ ♖c5 3. ♖xc5≠ 2... ♖c7 3. ♖xc7≠
 1... ♖e2 2. ♖f4+ ♖b4 3. ♖d3≠ 3. ♖d4≠
 2... ♖e6 3. ♖d4≠ 2... ♖e6 3. ♖d4≠ 2...e6 3. ♖d4≠
 1... ♖e6 2. ♖g3 [3. ♖d3≠] ♖c1 3. ♖c3≠
 2... ♖b4 3. ♖c3≠ 2... ♖h3 3. ♖d4≠ 2... ♖d4 3. ♖xd4≠ 2... ♖e3 3. ♖c7≠
 1...e6 2. ♖b6+ ♖b4 3. ♖xf8≠

Lode
4060. M. Chernyavsky
& L. Makaronez



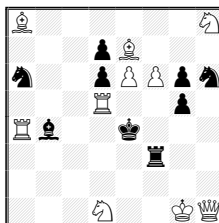
≠3 v (9+12) C+

Lode
4062. L. Lyubashevsky
& L. Makaronez



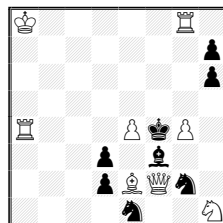
≠3 (8+10) C+

Lode
4111. E. Gavrilov &
L. Makaronez



≠3 v (10+9) C+

Lode
4241. L. Makaronez



≠3 (8+8) C+

Lode - 4111. Evgeny Gavrilov & Leonid Makaronez

B6N/3pB3/n2pPPpn/3R2p1/Rb2k3/5r2/8/3N2KQ

1. ♖xd6? tempo

1... ♜g4 2. ♜xf3+ ♜xf3 3. ♜d2≠

1... ♜f7 2. ♜xf7 [3. ♜xg5≠] 1... ♜g8 2. ♜f7 [3. ♜xg5≠]

1... dxe6 2. ♜d2+ ♜f5 3. ♜xf3≠ ma 1... g4!

1. ♜g2! [2. ♜c3+ ♜e3 3. ♜d2≠ 2... ♜f4 3. ♜xg5≠]

1... ♜f5 2. ♜xd6+ ♜f4 3. ♜xg6≠ 2... ♜e5 3. ♜xg6≠

1... g4 2. ♜e2+ ♜f4 3. ♜xd6≠ 2... ♜e3 3. ♜xe3≠

1... ♜f4 2. ♜xg5+ ♜e4 3. ♜xd6≠

1... ♜g4 2. ♜xg4+ ♜f4 3. ♜e2≠ 1... ♜f7 2. ♜g4+ ♜f4 3. ♜e2≠

Lode - 4241. Leonid Makaronez

K5R1/7p/7p/8/R3PkP1/3p1b2/3pBQn1/4n2N

1. ♜b6! [2. ♜xh6+ ♜e5 3. ♜e8#]

1... ♜xe2 2. ♜f6+ ♜e3 3. ♜f2#

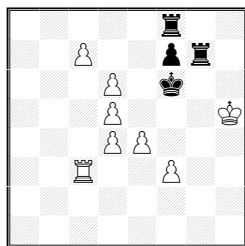
1... ♜xe4+ 2. ♜c6 [3. ♜xe4# 3. ♜xe4#]

1... ♜xg4 2. ♜xg4+ ♜e5 3. ♜a5#

1... ♜e5 2. ♜c7+ ♜e6 3. ♜a6# 2... ♜f6 3. ♜a6#

Dicembre 2020, **I. J. Antonio Garofalo**

Come di consueto, questo verdetto diverrà definitivo passati 3 mesi dalla pubblicazione. Eventuali reclami vanno inviati al Redattore: Antonio Garofalo, via Collodi n.13 70124 Bari Italy. E-mail: perseus@bestproblems.it [As usually, this award will become definitive 3 months after publication. Possible claims must be sent to the Editor: Antonio Garofalo, via Collodi n.13 70124 Bari - Italy. E-mail: perseus@bestproblems.it.]

Affermazioni italiane (Italian award winners)**← Daniele Gatti – Lode Speciale, Viktor Razumenko MT 2020**

5r2/2P2pr1/3P1k2/3P3K/3PP3/2R2P2/8/8

+ (White moves and Win) (8+4)

Try: 1. c8=Q? [A] But 1... Rh8+! [a] 2. Qxh8 (= stalemate)

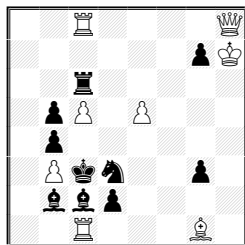
Try: 1. c8=R? [B] But 1... Rfg8! [b] 2. Rxc8 Rg5+! 3. Kh4 Rg4+ 4. Kh3 Rg3+ 5. Kh2 Rg2+ 6. Kh3 Rg3+ 7. Rxc3 (= stalemate) ; 3. Kh6 Rh5+ 4. Kxh5 (= stalemate) [2. e5+? Kf5! 3. Kh6 Rg6+ 4. Kh7 R6g7+! 5. Kh6 Rg6+ (= perpetual check)]

(NOT 2... Rh7+? 3. Kg4! Rh4+ 4. Kg3! Rg4+ 5. Kf2! Rg2+ 6. Ke3! Re2+ 7. Kf4! Rxe4+ 8. Kg3! [+]) [White King Rundlauf – Elimination of stalemate threat]

Solution: 1. e5+! 1. Kf5 2. Kh6! Rg6+ (2. c8=Q+? Rxc8! 3. Rxc8 Rh7#) 3. Kh7 Rgg8 4. c8=Q+! Rxc8

(Avoided dual 4. c8=R? [B] Rh8+! [a] 5. Kg7 Rhg8+ 6. Kh6 Rh8+ 7. Rhg8+ (= perpetual check))

5. Rxc8 Rxc8 6. Kg7! [+]

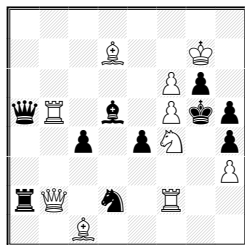


← **Mario Parrinello** – 3^a Menzione Onorevole, *Gaudium* 2013-14
[853 *Gaudium* (128) 04/2013]
2R4Q/6pK/2r5/1pP1P3/1p6/1Pkn2p1/1bbp4/2R3B1
H≠2 (8+10) C+

1.g6 ♖f8 2.♘xe5 ♗f3≠

1.♗g6 ♗f8 2.♘xc5 ♗f3≠

Scacchi al Re evitati in anticipo, tutto perfettamente omogeneo.



← **Marco Guida** - 3^a Menzione Onorevole
Fédération Royale Marocaine des Echecs 2020
8/3B2K1/5Pp1/qR1b1Pkp/2p1pN1p/7P/rQ1n1R2/2B5
≠2 (10+10) C+

1.♗e5? **A** [2.fxg6≠ **B** 2.Tg2≠ **C**]

1...♘f3 **a** 2.♘e6≠ **D** ma 1...♗c3!

1.fxg6! **B** [2.♗e5≠ **A** 2.♘e6≠ **D**] 1...♘f3 **a** 2.♗g2≠ **C**

Papack una particolare combinazione di temi.

Il pattern è:

1. A? (2. B/C≠), a; 2. D≠

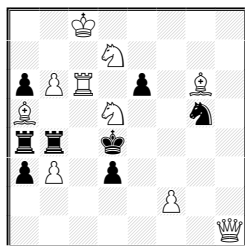
1. B! (2. A/D≠), a; 2. C≠

in pratica chiave e matto del tentativo diventano minacce nella soluzione, e viceversa.

Con riferimento allo schema, i due temi combinati sono:

Reversal Key-Threat ((A? (2.B) nel tentativo e B! (2. A) nella

Soluzione) e Le Grand ((2. C), a; D≠ nel tentativo, e (2.D), a; 2.C≠ nella soluzione. (Commento dell'Autore)



← **Marco Guida** - 5^a Menzione Onorevole, 80° Memorial S. Shedei
2K5/3N4/pPR1p1B1/B2N2n1/r1k4/pP1p4/5P2/7Q
≠2 (10+8) C+

1.♘c7? **A** [2.♗a1†] no 2.♗d6?

1...♗c4 **b** 2.♗d6† **C** 1...♘e4 2.♗xe4† ma 1...♗xb3! **a**

1.♘e3? **B** [2.♗a1†] no 2.♗d6?

1...♗xb3 **a** 2.♗d6† **C** 1...♘e4 2.♗xe4† ma 1...♗c4! **b**

1.♗d6! **C** [2.♗a1†] no 2.♘e3? 2.♘c7?

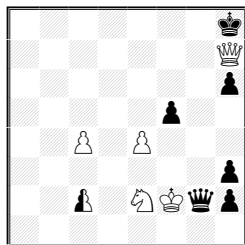
1...♗xb3 **a** 2.♘e3† **B** no 2.♘c7? **A**

1...♗c4+ **b** 2.♘c7† **A** no 2.♘e3? **B** 1...♘e4 2.♗xe4†

Commento dell'Autore: Bannyi; 2 x Vladimirov; 2 x Key-Mate Reversal;

Battery formation and Battery mates in Solution; Dual Avoidance;

Dual-Threat Avoidance in Tries & Solution: it exploits the control of c3 by the 2 thematic pieces (Sd5 and Rc6): the Key removes the control of c3 by one of them, making it impossible to the other to threaten the thematic mate. The thematic mates become possible thanks to the opening of Bishop's line to c3 by the thematic defences.



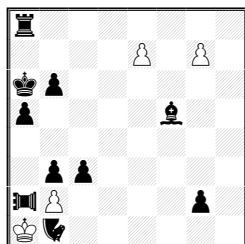
← Mario Parrinello - 1° Premio, Julia's Fairies 2016

hs≠3 (5+6+1) C+

1. ♖d4 c1=♙n 2. ♕e3 ♖g7 3. ♖xg7(♖b2)+ ♙nxb2(♙ng7)‡
 1. ♖g1 c1=♖n 2. ♕e1 ♖g8 3. ♖xg8(♖b1)+ ♖nxb1(♖ng8)‡
 1. ♖f4 c1=♙n 2. ♕e2 ♖g6 3. ♖xg6(♖b3)+ ♙nxb3(♙ng6)‡

Una complessa strategia che sfrutta la combinazione di due interessanti condizioni eterodosse [AntiKings (il Re è sotto scacco quando non è minacciato) e AntiCirce Symmetry (il pezzo catturante rinasce sulla casa simmetricamente opposta rispetto al centro della scacchiera, mentre il pezzo catturato sparisce)].

Nella posizione iniziale, entrambi i Re non sono sotto scacco grazie alla condizione AntiKings e tutta la strategia si basa proprio sul trasformazione o eliminazione totale del controllo che le Donne hanno sui Re avversari. Le prime mosse bianche vengono eseguite in tutte le soluzioni dal Cavallo e le loro peculiari motivazioni appariranno evidenti solo alla fine. Nel corso della soluzione, il pedone neutrale promuove a pezzo minore con lo scopo di acquisire il controllo del Re bianco dopo le sue fughe; a questo punto la ♖g2 è svincolata dal controllo del Re avversario e può quindi sacrificarsi attivamente con il fine di consentire a sua volta alla Donna bianca di rinascere lontano dal Re nero (in b1, b2 o b3) dando quindi scacco e di sacrificare se stessa mettendosi pertanto in presa da parte per pezzo neutrale promosso. Quest'ultimo per parare lo scacco cattura la Donna bianca e rinascendo, grazie alla condizione AntiKings, controlla il proprio Re e dà matto perchè il Re bianco non è più minacciato da alcun pezzo nero. E le motivazioni della prima mossa di Cavallo? Esse servono ad evitare che il Bianco possa parare il matto con il pezzo neutrale: se eseguisse la mossa sull'unica casa su cui il pezzo neutrale potrebbe andare per controllare il Re bianco (g1, d4 o f4) allora sarebbe costretto a perdere nuovamente questo controllo a causa dell'obbligatoria rinascita dettata dalla condizione AntiCirce Symmetry. In questo Meredith assistiamo quindi a un complesso interplay tra il pezzo promosso neutrale e la Donna nera, sacrifici attivi delle due Donne e sottili e specifiche motivazioni delle prime mosse bianche. (Commento dell'Autore)



← Mario Parrinello - 3° Premio, Tzuica 2020 - Section Fairy

hs≠3,5 (4+10) C+ b) ♙g2-e2, **KoBul Kings**

♞=Nightrider, ♜=Contra-RookHopper = CRH

a) 1...g1=CRH 2.e8=CRH ♜xe8 3.rCRHxg1 rCRHh6

4.g8=♞+ ♜xg8≠

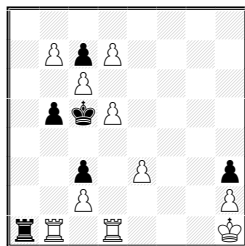
b) 1...e1=CRH 2.g8=CRH ♜xg8 3.rCRHxe1 rCRHd6

4.e8=♞+ ♜xe8≠

Il ♙ bianco viene mattato nella sua forma di ♞, dopo le varie trasformazioni dovute alla condizione KoBul Kings.

KoBul Kings: When a piece (not a pawn) of his own side is captured, a King transforms into a Royal piece of the same type as the captured one. When the King is in the form of any Royal piece and there is a capture of one of the pawns of his own side, he becomes a normal King again. Captures are illegal if their result is self-check because of the transformation of the Kings according to KoBul rules. Castling is allowed only if the KoBul King is on his initial square in the form of a normal King and if he has not already moved; however he may already have been transformed. In the case of capture by a King in AntiCirce he is reborn on his initial square and may castle. If the capture is by a King which is in the form of some Royal piece, he is reborn on the initial square of that piece.

[Quando un pezzo (non un pedone) del proprio colore è catturato, il Re di quel colore si trasforma in un Pezzo Reale dello stesso tipo del pezzo catturato. Quando il Re è nella forma di Pezzo Reale e c'è una cattura di un pedone del suo colore, il Re diviene di nuovo un Re normale. Le catture sono illegali se il loro risultato è un auto-scacco a causa della trasformazione del Re secondo le regole KoBul. L'arrocco è permesso solamente se il Re di KoBul è sulla sua casa iniziale nella forma di un Re normale e se non ha mosso prima; comunque gli è permesso aver avuto trasformazioni pregresse. Nel caso di cattura di un Re in AntiCirce, esso rinasce nella sua casa iniziale e può arroccare. Se la cattura è fatta da un Re che è nella forma di qualsiasi pezzo Reale, esso rinasce nella casa iniziale di quel pezzo.]



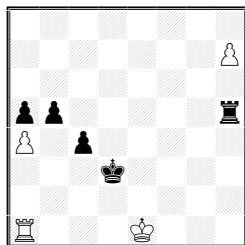
← **Mario Parrinello** - Lode, Tzuica 2020 - Section Orthodox

8/1PpP4/2P5/1pkP4/8/2p1P2p/2P4P/rR1R3K

hs≠4 (10+6) C+ b) ♠b5↔♠d5

a) 1.b8=♘ ♖b6 2.♙xb5+ ♜a7 3.♙a5+ ♜xb8 4.♙b1+ ♜xb1♚
b) 1.d8=♘ ♜d6 2.♙xd5+ ♜e7 3.♙e5+ ♜xd8 4.♙d1+ ♜xd1♚

La promozione a ♘ è forzata onde permettere al Re nero il suo percorso verso la casa dove subirà lo scacco, che costringerà la sua Torre a mattare sulla prima traversa.



← **Marco Campioli** – Menz. Onor. Speciale *Problem Paradise* 2019

8/7P/8/pp5r/P1p5/3k4/8/R3K3

= (White moves and draw) (4+5)

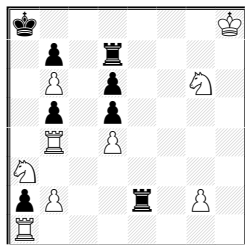
1.0-0-0+! [1.Rd1+? Ke3 2.axb5 Rh1# checkmate; 1.axb5? Rh1+ (1...Rxb7? 2.0-0-0+ Kc3 3.Kb1=) 2.Kf2 Rxb7+] **1...Kc3** [1...Ke3 2.axb5=] **2.axb5 Rxb7** [2...a4 3.Kb1 Rxb7 4.Ka2=] **3.Kb1** [3.b6? a4! 4.Rg1 a3 5.Rg3+ Kb4 6.Kb1 c3 7.Ka2 Rh2+ 8.Ka1 Kb3+; 3.Rel? Rh6 4.Re3+ Kb4+; 3.Rf1? Rh6 4.Rf3+ Kb4+; 3.Rg1? Rh6 4.Rg3+ Kb4+] **3...Rh5!** [3...Kb3 4.b6! a4 5.Ka1=; 3...Rb7! 4.Rd5!

a4 5.Ka2 Kb4 6.Kb2 Rg7 (6...Rxb5 7.Rd7/Rd8 c3+ (7...a3+ 8.Ka2=) 8.Kc2 a3 9.Rd4+=) 7.b6 Rg2+ (7...a3+ 8.Ka2=; 7...c3+ 8.Kc2=) 8.Ka1/Kb1 Ka3 9.Rb5 c3 10.Kb1 c2+ 11.Kc1=] **4.Rc1+!** [4.b6? Rb5+;+] **4...Kd3** [4...Kb3 5.b6= see the main line after 7.b6] **5.Rd1+** [5.b6? Rb5+;+] **5...Kc3** **6.Rc1+ Kb3** **7.b6 c3** [7...Rb5 8.Ka1 Ka3 9.Rxc4=] **8.Rg1!!** [8.Rel? Rb5 9.Ka1 c2 10.Re3+ Kc4! 11.Re4+ Kc3 12.Re3+ Kd2+; 8.Rf1? Rb5 9.Ka1 c2 10.Rf3+ Kc4 11.Rf4+ Kd3 12.Rf3+ Ke2 13.Rc3 Kd2+; 8.b7? Rb5 9.Rc2 Kc4+! 10.Ka2 (10.Kc1 Kd3 11.Ra2 Rh5+) 10...Rxb7+] **8...Rb5** [8...c2+ 9.Kc1= (9.Ka1? Rc5 10.Rc1 Rc4+)] **9.Ka1!** [9.Rg2? Ka3+! 10.Kc2 Rb2+ 11.Kxc3 Rxb2+; 9.Kc1? Rxb6 10.Rg5 a4+] **9...c2** [9...Rxb6? 10.Rb1+;+] **10.Rg3+ Ka4!** [10...Kb4 11.Kb2 Kc5+ (11...Rc5 12.Kc1=) 12.Kxc2=] **11.Rc3!** [11.Rg4+? Ka3 12.Rg3+ Rb3+; 11.Rg1? Ka3 12.Rc1 (12.Rg3+ Rb3+) 12...Rd5 13.Rxc2 Rd1+;+] **11...Rb1+** [11...Rxb6 12.Rxc2=] **12.Ka2 c1Q** [12...Rxb6 13.Rxc1=] **13.Rxc1 Rxc1** **14.b7=.** ½-½.

Positional draw.

Comment by the author: Medium sized study. Rook Ending. Natural position. Long castling. Various tries. Refusal to capture undefended material. All the pieces move. Positional draw.

The judge (Mario Guido Garcia, Argentina): "The key with the castling gives the artistic touch to this instructive rook ending".



← **Daniele Gatti** – 2^a Lode, *Israel Ring Tourney* 2019

k6K/1p1r4/1P1p2N1/1p1p4/1R1P4/N7/pP2r1P1/R7

+ (White moves and wins) (9+8)

Try: **1.Rxa2?** But 1...Re8+! 2.Sf8 Rxf8#

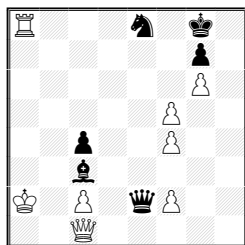
Try: **1.Se5?** But 1...dxe5! 2.dxe5 Rxc2 3.Rf4 Rd8+ 4.Kh7 Rd7+ 5.Kh6 Rd8 6.Kh7 Rd7+ (= perpetual check)

Try: **1.Kg8?** But 1...Rxc2! 2.Kf8 Rxc6 3.Sxb5 Rh6 4.Rxa2+ Kb8 (=)

1. Sf8! 1...Rxc2 2.Ra4+!! bxa4 (Thematic try 2.Sxd7? Rg8+! 3.Kh7 Rg7+ 4.Kh6 Rg6+ 5.Kh5 Rg5+ 6.Kh4 Rg4+ 7.Kh3 Rg3+ 8.Kh2 Rg2+ 9.Kh1 Rh2+ 10.Kg1 Rg2+ 11.Kf1 Rf2+ 12.Kel Re2+ 13.Kd1

Rd2+ 14.Kc1 Rd1+ 15.Kc2 Rd2+ 16.Kc3 Rd3+ (= perpetual check or stalemate) **3.Sxd7 Rg8+ 4.Kh7 Rg7+ 5.Kh6 Rg6+ 6.Kh5 Rg5+ 7.Kh4 Rg4+ 8.Kh3 Rg3+ 9.Kh2 Rg2+ 10.Kh1 Rh2+ (10...Rg1+ 11.Rxg1 [+]) 11.Kg1 Rg2+ 12.Kf1 Rf2+ 13.Kel Re2+ 14.Kd1 Rd2+ 15.Kc1 Rd1+ (15...Rc2+ 16.Sxc2 [+]) 16.Kc2 Rd2+ 17.Kc3 Rd3+ 18.Kb4 Rb3+ 19.Ka5! Rb5+ (19.Kxa4? Rb4+ 20.Kb5 Rb5+ 21.Sxb5 (= stalemate)) 20. Sxb5 [+]**

An ambitious study of long foresight. The starting position is close to grotesque. On his second move White foresees a 15 moves long rambling rook sequence ending up with his king needing the b4 square. Therefore a rook sacrifice unblocking b4 is necessary before capturing on d7. The whole thing is rather forced however, and I think the position is simply too heavy to merit a higher ranking. (Judge: Steffen Slumstrup Nielsen)

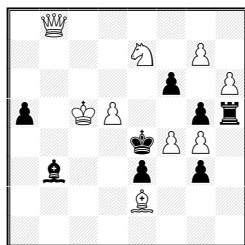


← **Daniele Gatti** – Menz. Onor. MT Tomas Salamanca 2020

R3n1k1/6p1/6P1/5P2/2p2P2/2b5/K1P1qP2/2Q5

≠8 (8+6) C+ Sezione ≠7 o più mosse.

1.♔d1! [threat 2.♔xe2 [threat 3.♔xe8≠] 1...♔e7! 2.♔h1! (2.♔d5+? ♔f8! and no mate) 2...♔e2 3.♔d5+ ♔h8 4.♔d1! ♔e4 5.♔h1+! (4...♔e7? 5.♔h1+ ♔g8 6.♔h7+ ♔f8 7.♔h8#) 5...♔g8 6.♔xe4 ♔b4 7.♔xe8+ ♔f8 8.♔xf8≠



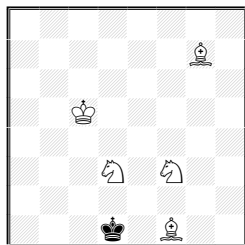
← **Marco Guida** – 4^o Pr. Victory 75 JT - Russian Chess Federation

1Q6/4N1P1/5p1P/p1KP2pr/4kPP1/1b2p1p1/4B3/8

≠2 (9+8) C+

1.g8=♔? [2.♔e6♠] 1...♔xd5 **a** 2.♔xd5♠ **A** ma 1...gxf4! **b**
 1.♔f5? **F** [2.♔xg3♠] 1...gxf4 **b** 2.♔e8♠ **B** ma 1...♔h3!
 1.♔g6? **G** [2.♔e8♠] **B**
 1...♔xd5 **a** 2.♔b1♠ **C** 1...gxf4 **b** 2.♔xf4♠ **D** ma 1...♔a4! **x**
 1.♔e8! **B** [2.♔g6♠] **G**
 1...♔xd5 **a** 2.♔xd5♠ **E** 1...gxf4 **b** 2.♔f5♠ **F**
 1...♔a4 **x** 2.♔xa4♠ 1...♔xf4 2.♔g6♠ **G**

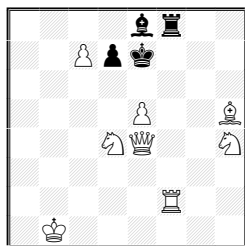
Author Comments: Zagoruijko 1122 (3 different mates after each of defences (a) and (b)). Key-Threat Reversal (3rd Try and Solution). Key-Mate Reversal (2nd Try and Solution). 1xDombrovskis Paradox (1st and 2nd Tries; defence (a)). 1xVladimirov Effect (2nd Try and Solution; defence (a)). 3 Battery mates by the Queen-Knight battery in Solution (threat and 2 variation mates). Flight-giving Key, with new mate after King's flight.



← **Alberto Armeni** - Lode, MT Tomas Salamanca 2020
 8/6B1/8/2K5/8/3N1N2/8/3k1B2
 ≠4 (5+1) C+ Sezione B, 6-10 pezzi

1. ♖d4! tempo
 1... ♖d2 2. ♖c4 [3. ♙h6+ ♖d1. 4. ♙e2≠]
 2... ♖d1 3. ♙e2+ ♖d2 4. ♙h6≠
 2... ♖e3 3. ♙h6+ ♖e4 4. ♙g2≠
 Miniatura aristocratica.

Ricostruzione



← **Norman A. Macleod** – (Ricostruzione 85, BP96)
Chess World 1947
 4br2/2Ppk3/8/4P2B/3NQ2N/8/5R2/1K6
 ≠2 (8+4) C+

1. ♖a8! [2. ♖d8♯]
 1... ♙xh5 2. ♖xf8♯ 1... ♙g6+ 2. ♖xg6♯ 1... ♙f7 2. ♖hf5♯
 1... ♖~f 2. ♖xe8♯ 1... ♖f7 2. ♖g6♯

Una posizione molto facile da trovare. José Antonio Coello Alonso, Miguel Uris e Karol Mlynka hanno proposto una posizione identica all'originale, mentre Predrag Zuvic ha soltanto spostato ♖f2→f4 e ♖b1→d3.

Ricostruzione n. 86 - Ricostruire un problema ≠2 che abbia la seguente soluzione:

1. ♙d6? [2. ♖e5≠]
 1... f3 2. ♖h4≠ 1... d3 2. ♖a4≠ 1... ♖a6+ 2. ♖xa6≠ 1... ♖xd6+ 2. ♖xd6≠ ma 1... ♖b5!
 1. ♖h4xh5! [2. ♖e5≠] 1... f3 2. ♖g4≠ 1... d3 2. ♖a6≠ 1... ♖xh5 2. ♖f6≠ 1... ♖a6+ 2. ♖xa6≠
 1... ♖d3 2. ♖xd3≠ 1... ♖d6+ 2. ♖xd6≠

Inviare (send to): perseus@bestproblems.it
 (last available day for to send: 10/03/2021)

A. Garofalo

I concorsi su *Best Problems*:

≠2 (2020-2021): NN

≠3 (2020-2021): A. Garofalo

S≠2/3 (2017-2020): Gunter Jordan

H≠2 (2020-2021): NN

H≠3 (2020-2021): NN

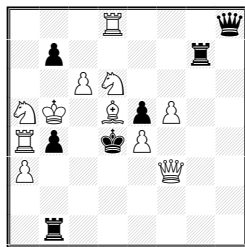
H≠n (2020-2021): A. Garofalo

Fairies (2021): NN

E-mail & web site: perseus@bestproblems.it <http://www.bestproblems.it>

Anticipazioni (Reports)

- About the report on BP96 regarding an alleged anticipation, I must point out that it was a mistake. For some mysterious reason, a problem proposed for the reconstruction rubric went into the originals section of BP with the name of a completely innocent Author. Please to see *Best Problems* no.91, last page.
- The problem No. 4441 (H#2 by P. Moldoveanu), published in BP96, has its predecessor published in BP, too; it is anticipated by A. Dikusarov, *Best Problems* 73, 2015 (problem No. 3362). (Pointed out by Predrag Zuvic).
- The Author of the problem No. 4430 (BP96) S#2 is Vilimantas Satkus, (not Vidmantas).
- The problem 4273 #2 Giuseppe Sardella, is anticipated by Winchloe ID 210836 - **Comins Mansfield**, *Problemnoter* 1964 - (Pointed out by J.A. Coello Alonso)



← **Comins Mansfield**, *Problemnoter* 1964

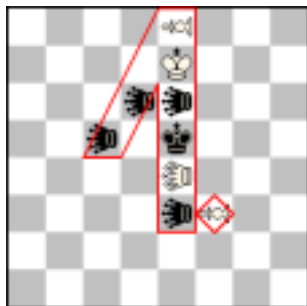
1.♔dc4? [2.♖c3≠]
 1...♗h3 2.♙f7≠ 1...♙g3 2.♙g8≠
 1...bxa3+ 2.♙b2≠ ma 1...♗h6!
 1.♙c4! [2.♗d3≠]
 1...♗h3 2.♙f7≠ 1...♙g3 2.♙e8≠ 1...bxa3+ 2.♙b3≠
 1...♙d1 2.♙b3≠ 1...♙b3 2.♙xb3≠ 1...bxc6+ 2.♙xc6≠

Happy New Year 2021

Šťastný nový rok 2021

С новым годом 2021

Bonne année 2021



← **Juraj Lorinc** – (Slovakia) Christmas card

H#4 (4+5) C+

♙=Dummy pawn (Pion impuissant), ♀♂=Moose (Elan)

1.ELxe8 ♙d7 2.ELc6+ ♙d8 3.♙d6 ELb6 4.ELd5 ELc4≠
 1.♙d4 ELd2 2.ELe4 ♙f6 3.ELd5+ ♙g5 4.♙e5 ELc6≠
 1.♙d5 ELd7 2.ELef7 ♙f6 3.ELd4 ♙f5 4.ELfc6 ELb6≠
 3-fold chameleon echo (1,1)+(1,0).

Ornamental problem PF 2021.

We thank our colleagues who have sent us greetings from various countries.

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Note agli inediti (Fairy elements).	p. 372
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BEST PROBLEMS

Rassegna dei migliori problemi

diretta da **Antonio Garofalo**

Col sostegno dell'API (Associazione Problemistica Italiana)

Anno XXV - n. 98

2°/2021 - April

Hanno collaborato a questo numero:

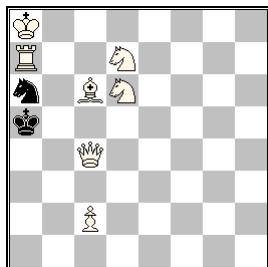
Marco Guida, Awani Kumar.

EDITORIALE

Welcome to Predrag Zuvic for his first publication on this review.

Abbiamo l'onore di pubblicare un interessante e divertente articolo matematico-scacchistico per celebrare il 25° anno di questa rivista, e in particolare il fascicolo n.98. L'Autore vive nella esotica Lucknow, India, città che mi rammenta un romanzo ivi ambientato letto molti anni fa. Lo ringraziamo per il gentile omaggio.

In prima pagina due anteprime delle affermazioni italiane.



← **Daniele Gatti** - 3° Premio, *Sachová skladba* 2019

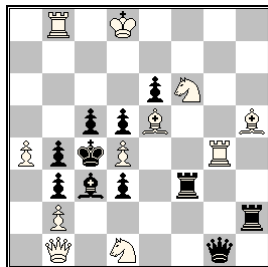
K7/R2N4/n1BN4/k7/2Q5/8/2P5/8

S≠10 (7+2) C+ b) ♖c6→b3 c) ♖c6→e8

a) 1. ♖d3! ♜b4 2. ♜b7+ ♜a5 3. ♖d2+ ♜b4 4. ♜e8 ♜a6 5. ♜b6+ ♜a5 6. ♖g5+ ♜d5 7. ♜b8 ♜a6 8. ♜c5+ ♜a5 9. ♜b3+ ♜a6 10. ♜c7+ ♜xc7‡

b) 1. ♜e5! ♜b6 2. ♜b7+ ♜a5 3. ♖c3+ ♜b4 4. ♜c8 ♜a6 5. ♖c4+ ♜a5 6. ♜a7 ♜a4 7. ♜b6+ ♜a5 8. ♜a8 ♜a4 9. ♖b3+ ♜a5 10. ♜c6+ ♜xc6‡

c) 1. ♖c3+! ♜a4 2. ♜b7 ♜b5 3. ♜e5+ ♜b6 4. ♜c4+ ♜c7 5. ♖e5+ ♜c8 6. ♜bd6+ ♜d8 7. ♜f7+ ♜c8 8. ♖b8+ ♜xb8 9. ♜d7+ ♜xd7 10. ♜b6+ ♜xb6‡



← **Antonio Garofalo & Daniele Gatti**

Menzione Onorevole, *Probleemblad* 2018

1R1K4/8/4pN2/2ppB2B/PpkP2R1/1pbp1r2/1P5r/1Q1N2q1

≠3 (11+11) C+

1. ♜e8? [2. ♜d6‡] ma 1... ♜f8!

1. ♜e8? [2. ♜b5‡] ma 1... ♜h8!

1. ♜b5? [2. ♜xc5‡] ma 1... ♜xd4!

1. ♜c8! [2. ♜xc5‡]

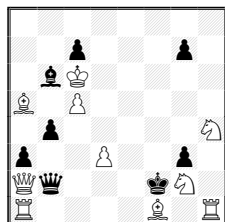
1... ♜xd4 2. ♜e8 [3. ♜b5‡] ♜h8 3. ♖c1‡

1... ♖xd4 2. ♜e8 [3. ♜d6‡] ♜f8 3. ♜e3‡

Pretty New German logic with decoys of the black Rooks, and self-pins of black Bishop and Queen on the same square d4. It is a pity that it has a short threat. (Judge: Evgeny Fomichev)

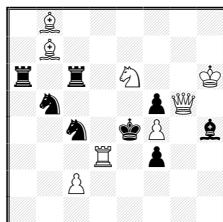
Inediti

4532. B. Colaneri
Italia



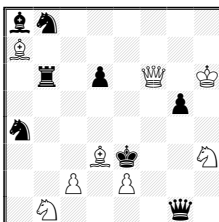
≠2 vv (10+8) C+

4533. G. Sardella
Italia



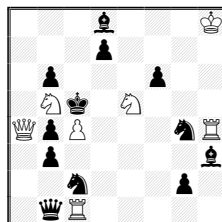
≠2* (8+8) C+

4534. F. Magini
Italia



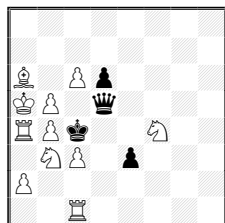
≠2 (8+8) C+

4535. B. Colaneri
Italia



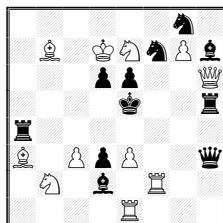
≠2 (7+12) C+

4536. B. Colaneri
Italia



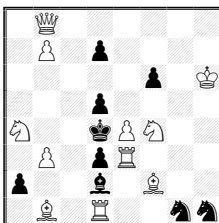
≠2 (11+4) C+

4537. F. Magini
Italia



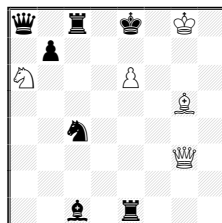
≠2* (11+11) C+

4538. L.G. Palazon
Spagna



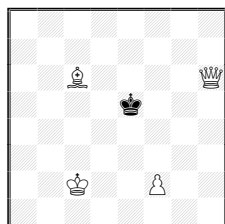
≠2* vv (11+9) C+

4539. A. Armeni
Italia



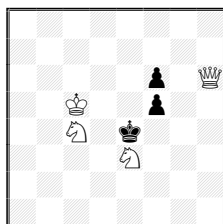
≠2 v (5+7) C+

4540. K. Keller
Germania

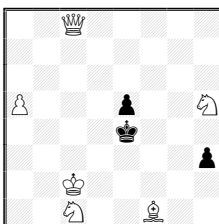


≠3* (4+1) C+

4541. V. Barsukov
Russia



≠3 v (4+3) C+



≠3* vv (6+3) C+

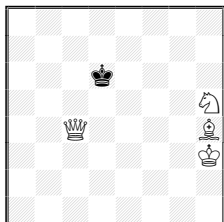


≠3 v (8+6) C+

≠2, n. 4532-4539 (Judge 2021-2022: NN).

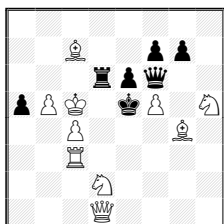
≠3, n. 4540-4545 (Judge 2020-2021: Antonio Garofalo).

4544. V. Surkov
Russia



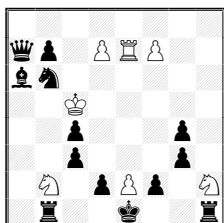
$\neq 3^* v$ (4+1) C+

4548. L. Makaronez
after D. Gatti, 4491 BP97
January 2021 - Israele



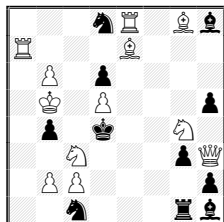
$S \neq 3 v$ (10+7) C+

4552. M. Vasyuchko
Ucraina



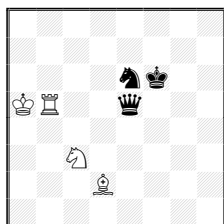
$H \neq 2$ (7+13) C+
4 sol.

4545. B. Colaneri
Italia



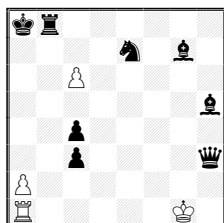
$\neq 3 vv$ (12+11) C+

4549. J. Stun +
Slovacchia



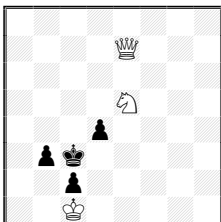
$H \neq 2$ (4+3) C+
2 sol.

**4553. M. Vasyuchko
& M. Chernyavsky**
Ucraina



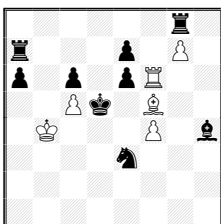
$H \neq 2$ (4+8) C+
6 sol.

4546. V. Surkov
Russia



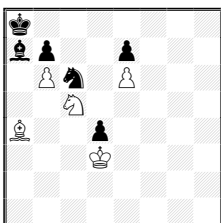
$S \neq 2^* vv$ (3+4) C+

4550. A. Armeni
Italia



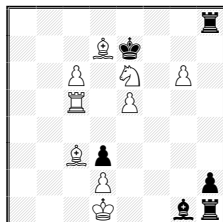
$H \neq 2$ (6+9) C+
4 sol.

4554. M. Uris
Spagna



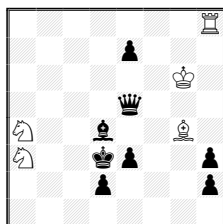
$H \neq 2^*$ (5+6) C+
2 sol.

4547. M. Uris
Spagna



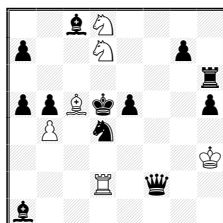
$S \neq 2 vv$ (9+6) C+

4551. V. Agostini
Italia



$H \neq 2$ (5+8) C+
2 sol.

4555. B. Colaneri
Italia

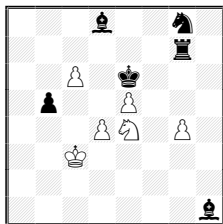


$H \neq 2$ (6+12) C+
2 sol.

$S \neq 2/3$, n. 4546-4548 (Judge 2021-2023 A. Garofalo)

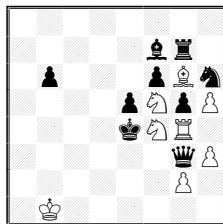
$H \neq 2$, n. 4549-4559 (Judge 2020-2021: NN).

4556. V. Koci
Rep. Ceca



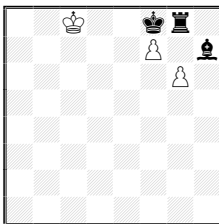
H≠2 (6+6) C+
b) ♖e4-e7, c) ♜e4

4557. A.V. Ivunin &
A. Pankratiev - Russia



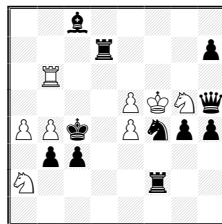
H≠2 (8+9) C+
4 sol.

4558. J. Pitkanen
Finlandia



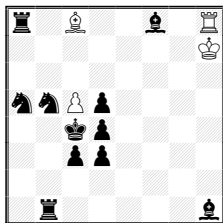
H≠2 (3+3) C+
b) ♜h7-e7, c) ♠f7-a7

4559. S. Mariani &
A. Garofalo - Italia



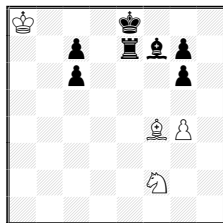
H≠2 (8+11) C+
b) ♜a2-f1

4560. A.V. Ivunin &
A. Pankratiev - Russia



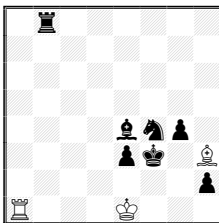
H≠3 (4+11) C+
2 sol.

4561. M. Vasyuchko
Ucraina



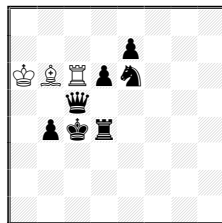
H≠3 (4+7) C+
b) ♠f2

4562. U. Degener &
M. Degenkolbe
Germania



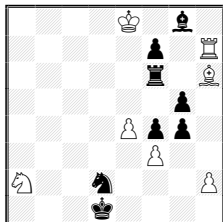
H≠2,5 (3+7) C+
2 sol.

4563. M. Gershinsky
A. Pankratiev
Russia



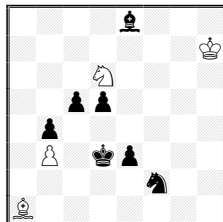
H≠3 (3+7) C+
b) ♜c4↔♜d4

4564. M. Gershinsky
A. Pankratiev
Russia



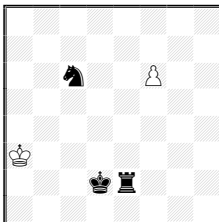
H≠3 (7+8) C+
b) ♜d2-e1

4565. V. Barsukov
Russia



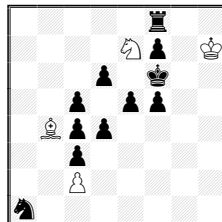
H≠3 (4+7) C+
b) ♜d6-e7

4566. J.M. Kapros
Argentina



H≠3 (2+3) C+
b) H=3

4567. A. Armeni
Italia

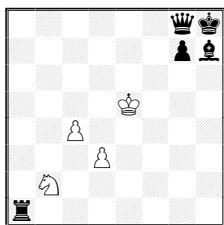


H≠3 (4+11) C+
2 sol.

H≠2, n. 4549-4559 (Judge 2020-2021: NN).

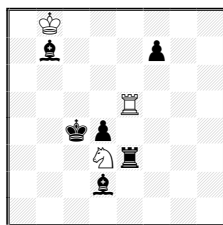
H≠2,5/H≠3, n. 4560-4569 (Judge 2020-2021: NN).

4568. A. Armeni
Dedicated to A. Garofalo
Italia



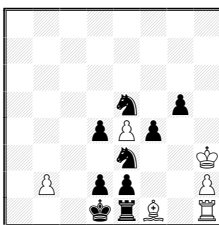
H≠3 (4+5) C+
2 sol.

**4569. A.V. Ivunin &
A. Pankratiev – Russia**



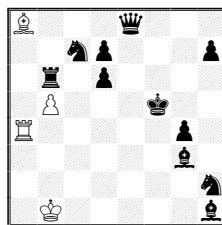
H≠3 (3+6) C+
5 sol.

4570. M. Cioflanca
Romania



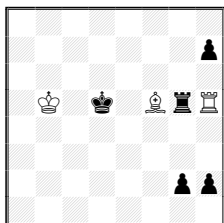
H≠3,5 (6+9) C+
2 sol.

**4571. A. Pankratiev
& E. Gavriliv**
Russia/Ucraina



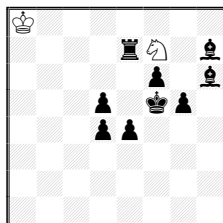
H≠3,5 (4+11) C+
b) +♠c4

4572. J.M. Kapros
Argentina



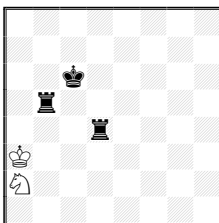
H=4 (3+5) C+
2 sol.

**4573. A.V. Ivunin &
A. Pankratiev - Russia**



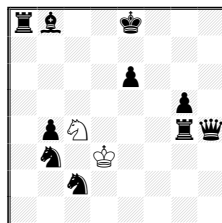
H≠4 (2+9) C+
2 sol.

4574. I. Bryukhanov
Ucraina



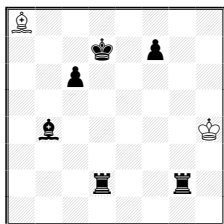
H≠4,5 (2+3) C+
b) ♖d4

4575. P. Zuvic
Croazia



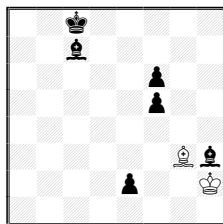
H≠5 (2+10) C+
1 sol.

4576. V. Barsukov
Russia



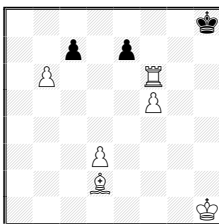
H≠5,5 (2+6) C+
1 sol.

4577. S.B. Dowd
USA

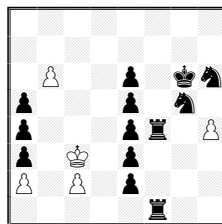


H≠6,5 (2+6) C+
b) ♜e2-f3

4578. P. Moldoveanu 4579.
Russia - Dedicated to
M. D. Tsaregorodtsev Alexander



sh≠17 (6+3) C+
b) -♜b6
Alphabetic Chess

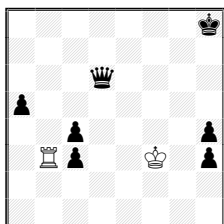


sh≠44 (5+13) C?
Anticirce
Alphabetic Chess

H≠n, n. 4570-4577 (Judge 2020-2021: Antonio Garofalo).

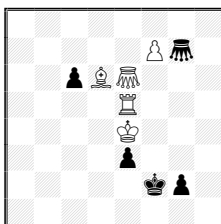
Fairies n. 4578-4587 (Judge 2021: NN).

4580. V. Barsukov
Russia



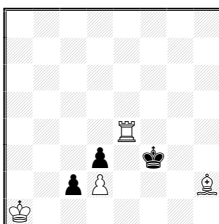
S≠5 (2+7) C+
b) ♔d6-g6
Maximummer

4581. J. Stun +
Slovacchia



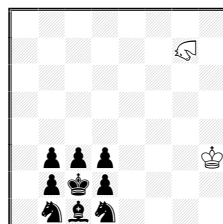
hs≠4 (5+5) C+
b) ♕d6-c5
Circe, ♜♞=Double-Grasshopper

4582. J. Carf
Francia



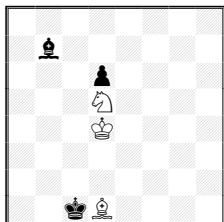
sh≠7 (4+3) C+
1 sol.

4583. G. Jordan
Germania



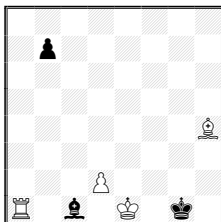
H≠2 (2+9) C+
b) ♜g7-h4
Andernach
♜=Nightrider-Hopper

4584. J.F. Carf
Francia



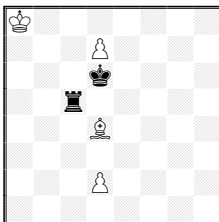
sh≠10 (3+3) C+
1 sol.

4585. J. Carf
Francia



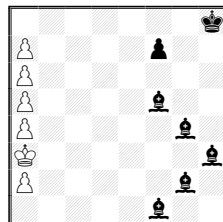
sh≠10 (4+3) C+
1 sol

4586. P. Piet
Francia



S≠6 (4+2) C+
Black only plays if
it is in check.

4587 D. Gatti
Italia



sd=28 (6+7) C+
Alphabetic chess
Anticirce, Madrasi

Fairies n. 4578-4587 (Judge 2021: NN).

Note agli inediti (Fairy elements)

sh = Problema aiutomatto a serie (Serie helpmate/helpstalemate).

hs = helpselfmate.

sd = Problemi diretti a serie (Serie direct)

• **Alphabetic Chess (Alphabétiques):** Each move of either side must be by the piece occupying the first square in the order of a1, a2, a3...b1, b2, b3...c1, c2, c3... etc., which is able to make a legal move. Castling is permitted if the King has the right to make a legal alphabetical move, provided the usual other rules for that move are obeyed.

• **Andernach chess:** On making a capture, a unit (not a K) changes colour. A **neutral unit** making a capture takes the colour of the captured unit. Castling is allowed when a WR appears through capture on a1/h1, or a BR on a8/h8.

• **Antircire:** On making a capture, any unit (including K) is reborn on its game-array square (as determined according to **Circe** rules), and the captured unit disappears. Since rebirth is obligatory, a capture is legal only if the relevant rebirth-square is unoccupied. A capture may be made from a rebirth-square. Promotion with capture is legal provided the rebirth-square of the promoted unit is unoccupied. In **Anti-Circe type Calvet** capture on a rebirth-square is allowed (it is default type if type is omitted). In **Anti-Circe type Cheylan** capture on a rebirth-square is not allowed.

• **Madraši:** Units of the same kind other than Kings are paralysed when and for as long as they attack each other. Paralysed units cannot move, capture or give check, their only power being that of causing paralysis. **Madraši RI** (rex inclusive): the rule applies to Kings as well, so the two Kings may stand on adjacent squares.

• **Maximummer:** Black must play his geometrically longest move or may choose from among longest moves of equal length, distances being measured from the centre of each square. (**White Maximummer** = Only White must play the longest moves, as says above.)

• **Double-Grasshopper:** Makes a Grasshopper move without capturing, then a 2nd Grasshopper move. [Muove come il Grasshopper (grillo) ma deve fare due salti invece che uno, e una eventuale cattura può avvenire solo al secondo salto.]

• **Nightrider-Hopper:** moves like a **Grasshopper** but on **Nightrider**-lines. [Nottambulo-Saltatore: muove come un Grillo ma sulla linea del Nottambulo.]

Soluzioni Inediti

Fascicolo n. 98

Commenti degli autori e del redattore.

4532. (≠2, Bruno Colaneri)

8/2p3p1/1bK5/B1P5/1p5N/p2P2p1/Qq3kN1/R4B1R

1. ♖f7+? ♖f6+! 1. ♙xb4? [2. ♙e1♠] 1... ♖d2 2. ♖xd2♠ ma 1... ♙a5!

1.d4! [2. ♖f7♠]

1... b3 2. ♙e1♠ 1... ♖xa2 2. ♙xa2♠ 1... ♖c2 2. ♖xc2♠ 1... ♖d2 2. ♖xd2♠ 1... ♖e2 2. ♖xe2♠

4533. (≠2, Giuseppe Sardella)

1B6/1B6/r1r1N2K/1n3pQ1/2n1kP1b/3R1p2/2P5/8

1... ♖cd6 2. ♖c5♠ 1... ♖bd6 2. ♖c5♠

1. ♖f6! [2. ♖c5♠]

1... ♖cd6 2. ♖e5♠ 1... ♖bd6 2. ♖d4♠

1... ♖e5 2. ♖xe5♠ 1... ♖d4 2. ♖xd4♠ 1... ♖c7 2. ♖d4♠

1... ♙f2 2. ♖g5♠ 1... ♙g5+ 2. ♖xg5♠

Due cambi di matto, anche se nel GA il matto ♖c5 si ripeteva.

4534. (≠2, Fabio Magini)

bn6/B7/1r1p1Q1K/6p1/n7/3Bk2N/2P1P3/1N4q1

1.c3! [2. ♖d4♠]

1... ♖xc3 2. ♙xb6♠ 1... ♖c6 2. ♖f3♠ 1... ♖xb1 2. ♖xg5♠

1... ♖g4 2. ♖f2♠ 1... d5 2. ♖e6♠

4535. (≠2, Bruno Colaneri)

3b3K/3p4/1p3p2/1Nk1N3/QpP3nR/1p5b/2n3p1/1qR5

1. ♖a8! [2. ♖d5♠] 1... ♖ce3 2. ♖xd7♠ (♖d3?) 1... ♖ge3 2. ♖d3♠ (♖xd7?)

4536. (≠2, Bruno Colaneri)

8/8/B1Pp4/KP1q4/RP6K2N2/1NP1p3/P7/2R5

1. ♖b6! [2. ♘a5+]

1... ♙d4+ 2. cxd4+ 1... ♙c5+ 2. bxc5+ 1... ♙xc6+ 2. bxc6+ 1... ♙xb5+ 2. ♙xb5+

4537. (≠2, Fabio Magini)

6n1/1B1KNnPb/3pp2Q/4k2r/r7/B1PpP2q/1N1b1R2/4R3

1... ♙e4 a 2. ♙f4+ A 1... ♙e4 b 2. ♘xd3+ B

1.e4! [2. ♘c6+]

1... ♙xe4 a 2. ♘g6+ C 1... ♙xe4 b 2. ♘c4+ D 1... ♙xe1 2. ♙f4+ A 1... ♙e3 2. ♘xd3+ B

Tema Ruchlis.

1... ♙e3 2. ♙xe6+ 1... ♙c4 2. ♘xc4+ 1... ♘d8 2. ♙xd6+ 1... ♘f6+/ ♘xe7 2. ♙(x)f6+

4538. (≠2, Luis Gomez Palazon)

1Q6/1P1p4/5p1K/3p4/N2kPN2/1P1pR3/p2b1B2/1B1R2nn

1... ♙~ 2. ♙dxd3+ 1... ♙xe3! a

1. ♙e8? [2. ♙xd3+] 1... ♙xe3 a 2. ♙xd3+ ma 1... ♘xf2!

1.e4~? [2. ♙a7+] 1... ♙~ 2. ♙dxd3+ ma 1... ♙xe3! a

1. ♘xd3! [2. ♙a7+]

1... ♙~ 2. ♘xb4+ 1... ♙xe3+ 2. ♘f4+ 1... dxe4 2. ♙d6+

Secondary Dombrowskis, switchback, Kharkov 2, changed mates. (Author)

4539. (≠2, Alberto Armeni)

q1r1k1K1/1p6/N3P3/6B1/2n5/6Q1/8/2b1r3

1. ♙f3? [2. ♙h5+ 2. ♙f8+ 2. ♙f7+] ABC

1... ♙f4 2. ♙h5+ A 1... ♘d6/ ♘e5/ ♙xg5 2. ♙f8+ B 1... ♙xe6 2. ♙f7+ C ma 1... ♙f1!

1. ♙c7! [2. ♙d7+ 2. ♙e7+ 2. ♙f7+] ABC

1... ♙xg5 2. ♙d7+ A 1... ♘e5 2. ♙e7+ B 1... ♙xe6 2. ♙f7+ C

1... ♘d6/ ♙f1 2. ♙d7+/ ♙e7+ A / B 1... ♙a3 2. ♙f7+/ ♙d7+ C / A

1... ♙d8/ ♘b6/ ♙d1 2. ♙e7+/ ♙f7+ B / C 1... ♙xc7 2. ♘xc7+

Matti ciclici, Meredith (Author)

4540. (≠3, Kurt Keller)

8/8/2B4Q/4k3/8/8/2K2P2/8

1... ♘d4 2. ♙e3+ ♘c4 3. ♙c3+

1. ♙g2! Tempo

1... ♘d4 2. ♙d6+ ♘c4 3. ♙f1+ 1... ♘f5 2. f4 ♘g4 3. ♙g5+

4541. (≠3, Valery Barsukov)

8/8/5p1Q/2K2p2/2N1k3/4N3/8/8

1. ♙h5? [2. ♙xf5+]

1... ♘d3 2. ♙xf5+ ♘e2 3. ♙f1+ 2... ♘c3 3. ♙c2+ ma 1... ♘f4!

1. ♙h2! [2. ♙g2+ ♘d3 3. ♙c2+ 2... ♘f4 3. ♘d5+]

1... f4 2. ♙c2+ ♘f3 3. ♙g2+

4542. (≠3, Petrasin Petrasinovic)

2Q5/8/8/P3p2N/4k3/7p/2K5/2N2B2

1... h2 2. ♙g2+ ♘e3 3. ♙c5+ 2... ♘d4 3. ♙c3+

1. ♙d7? [2. ♙d3+]

1... ♘e3 2. ♙d2+ ♘f3 3. ♙e2+ 2... ♘e4 3. ♙d3+ ma 1... ♘f3!

1. ♘d2? [2. ♙d7 [3. ♙d3+] ♘f3 3. ♙f5+] ma 1... ♘d5!

1. ♖a6! [2. ♜b7+ ♜e3 3. ♜c5♯ 2... ♜d4 3. ♜c3♯]
 1... ♜e3 2. ♜c3+ ♜f2 3. ♜g3♯ 2... ♜e4 3. ♜d3♯
 1... ♜f3 2. ♜xh3+ ♜f2 3. ♜g3♯ 2... ♜e4 3. ♜d3♯
 1... ♜d4 2. ♜b7 [3. ♜c3♯] ♜e3 3. ♜c5♯
 1... ♜d5 2. ♜d7+ ♜e4 3. ♜d3♯ 2... ♜c5 3. ♜d3♯

4543. (≠3, Bruno Colaneri)

5B2/bKN5/2p4Q/kPp5/8/1PP5/2q5/6nR

1. ♜h4? [2. ♜a4♯]
 1... ♜a2 2. ♜xc6 [3. ♜a6♯] ♜g2 3. ♜a4♯ 2... ♜b6 3. ♜xb6♯
 1... ♜e4 2. ♜xe4 [3. ♜a4♯] cxb5 3. ♜a6♯ 2...c4 3. ♜b4♯ ma 1... ♜xb3!
 1. ♜xc6! [2. ♜a6♯]
 1... ♜g2 2. ♜xg2 [3. ♜a2♯] ♜e2 3. ♜a1♯
 1... ♜e4 2. ♜xe4 [3. ♜a4♯] c4 3. ♜b4♯
 1... ♜g6 2. ♜xg6 [3. ♜a6♯] ♜b6 3. ♜xb6♯
 1... ♜xc3 2. ♜a6+ ♜b4 3. ♜a4♯

4544. (≠3, Valery Surkov)

8/8/3k4/7N/2Q4B/7K/8/8

1... ♜e5 a 2. ♜g3+ ♜f5 3. ♜g4♯
 1. ♜d8? Tempo
 1... ♜e5 a 2. ♜c7+ ♜f5 3. ♜g4♯ 1... ♜d7 b 2. ♜c7+ ♜e8? 3. ♜e7♯ ma 2... ♜e6!
 1. ♜f4! Tempo
 1... ♜e5 a 2. ♜d5+ ♜xf4 3. ♜g5♯ 1... ♜d7 b 2. ♜c5 ♜e8 3. ♜e7♯

4545. (≠3, Bruno Colaneri)

3nR1Bb/R3B3/1P1p4/1K1P3p/1p1k2N1/2N3pQ/1PP4p/2n3rb

1. ♜xd6? [2. ♜c5♯]
 1... ♜b7 2. ♜xb7 [3. ♜c5♯] ♜b3 3. ♜e2♯ 2... ♜d3 3. ♜e2♯ ma 1... ♜e6!
 1. ♜a4? [2. ♜xb4♯]
 1... ♜a2 2. ♜f6+ ♜xf6 3. ♜e2♯
 1... ♜d3 2. ♜f6+ ♜e5 3. ♜xb4♯ 2... ♜xf6 3. ♜e2♯
 1... ♜xd5 2. ♜xb4+ ♜c4+ 3. ♜xc4♯
 1... hxc4 2. ♜f6+ ♜xf6 3. ♜xb4♯ ma 1... ♜c6!
 1. ♜g5! [2. ♜e3♯]
 1... ♜e1 2. ♜xe1 [3. ♜e3♯] hxc4 3. ♜xh8♯ 2... bxc3 3. ♜a4♯

4546. (S≠2, Valery Surkov)

8/4Q3/8/4N3/3p4/1pk5/2p5/2K5

1...d3 2. ♜h4 b2,d2♯
 1. ♜d6? Tempo, ma 1...d3!
 1. ♜f8? Tempo, ma 1...d3!
 1. ♜a3! Tempo, 1...d3 2. ♜a4 b2,d2♯

4547. (S≠2, Miguel Uris)

7r/3Bk3/2P1N1P1/2R1P3/8/2Bp4/3P3p/3K2br

1. ♜b5? A [2. ♜b4 ♜c5♯] 1... ♜h4! a
 1. ♜c4? B [2. ♜b4 ♜c5♯] 1... ♜b8! b
 1. ♜b4! [2. ♜-+ ♜c5♯]
 1... ♜b8 b 2. ♜b5 A ♜c5♯ 1... ♜h4 a 2. ♜c4 B ♜c5♯ Tema Banny

4548. (S#3, Leonid Makaronez)

after D. Gatti, 4491 BP97 January 2021

8/2B2pp1/3rpq2/pPK1kP1N/2P3B1/2R5/3N4/3Q4

1. ♖h1? [2. ♗d5+ exd5 3. ♜xd6+ ♖xd6†]
 1... ♖h4 2. ♖e1+ ♖xe1 3. ♜e3+ ♖xe3†
 1... exf5 2. ♖e4+ fxe4 3. ♜xd6+ ♖xd6† ma 1... ♖xf5!
 1. ♖f3! [2. ♗d5+ exd5 3. ♜xd6+ ♖xd6†]
 1... ♖h4 2. ♖g3+ ♖xg3 3. ♜e3+ ♖xe3†
 1... ♖xf5 2. ♖e3+ ♖e4 3. ♖d4+ ♖xd4†
 1... exf5 2. ♖e4+ fxe4 3. ♜xd6+ ♖xd6†

4549. (H#2, Jaroslav Stun +)

8/8/4nk2/KR2q3/8/2N5/3B4/8

1. ♖d5 ♜g5+ 2. ♜e5 ♜xd5† 1. ♖h5 ♜g5 2. ♖f7 ♜d5†

4550. (H#2, Alberto Armeni)

6r1/r3p1P1p1p1pR2/2Pk1B2/1K3P1b/4n3/8/8

1. ♜xf5 ♜xe6 2. ♜d4 ♜e5† 1. ♜xf6 ♜g4 2. ♜d4 ♜f3†
 1.e5 ♜xc6 2.e6 ♜d6† 1. ♜f8 gxf8=♖ 2.exf6 ♖d6†

4551. (H#2, Valerio Agostini)

7R/4p3/6K1/4q3/N2b2B1/N2kp2p/3p3p/8

1. ♜c3 ♜d8+ 2. ♖d4 ♜c5† 1.e2 ♜xh3+ 2. ♖e3 ♜f5†

4552. (H#2, Mikola Vasyuchko)

8/qp1PRP2/bn6/2K5/2p3p1/2p3p1/1N1pPp1N/1r2k2r

1. ♜d1 ♜d3+ 2.cxd3 exd3† 1. ♜f1 ♜f3+ 2.gxf3 exf3†
 1. ♖b8 e3 2. ♖f4 exf4† 1. ♖a8 e4 2. ♜d5 exd5†

Active sacrifice (black) × 4; Active sacrifice (white) × 2; Albino; Check avoidance (B-W),
 Check avoidance (W-B) × 2; Exchange of functions (wSb2/wSh2, Active sacrifice / Passive
 guard); Hideaway (q) (Author)

4553. (H#2, Mikola Vasyuchko & Mikola Chernyavsky)

kr6/4n1b1/2P5/7b/2p5/2p4q/P7/R5K1

1. ♖h2+ ♜f1 2. ♖xa2 ♜xa2† 1.c2 a3 2. ♖xa3 ♜xa3† 1. ♜d1 ♜f2 2. ♜b3 axb3†
 1. ♜d1 a4 2. ♜xa4 ♜xa4† 1. ♜d5 a3 2. ♜b4 axb4† 1. ♖f5 a4 2. ♖b5 axb5†

Active sacrifice (black) × 6; Active sacrifice (white) × 2;
 Check avoidance (W-B) × 2; Hideaway (K); Tempo move (K, waiting). (Authors)

4554. (H#2, Miguel Uris)

k7/bp2p3/1Pn1P3/2N5/B2p4/3K4/8/8

1... ♜a6 2. ♜b8 ♜c7† **A** 1... ♜xc6 2. ♜b8 ♜xb7† **B**
 1. ♜b8 ♜a6 2.bxa6 ♜xc6† **C** 1. ♜b8 ♜c6 2.bxc6 b7† **D**

4555. (H#2, Bruno Colaneri)

2bN4/p2N2p1/7r/ppBkp2p/1P1n4/7K/3R1q2/b7

1.a6 ♜e2 2. ♜e6 ♜b6† 1.g6 ♜c2 2. ♜f5 ♜f6†

4556. (H#2, Vladimír Koci)

3b2n1/6r1/2P1k3/1p2P3/3PN1P1/2K5/8/7b

a) 1.b4+ ♜c4 2. ♜e7 ♜g5† b) 1. ♜f7 ♜d5 2. ♜e7 ♜c7† c) 1. ♜e7 ♜f4 2. ♜d5 ♜f6†

4557. (H#2, Alexei V. Ivunin & Alexandr Pankratiev)

8/5br1/1p3pBn/4pNpP/4kNR1/6qP/6P1/1K6

1. ♜g8 ♜xg3 2. ♜xf4 ♜g4† 1. ♜d5 ♜d3+ 2. ♖f4 ♜f2†
 1. ♜xg6 ♜e6+ 2. ♜xf5 ♜xg7† 1. ♜h7 ♜xf7 2. ♜xf5 ♜g6†

Chumakov theme (qb, 2, 2);

Exchange of functions (bSh6/bRg7, Active piece / Passive)

Exchange of functions (wRg4/wBg6, Mate / Passive guard)

Exchange of functions (wSf4/wSf5, Captured / Passive guard)

Play on the same square (B2, 2); Reciprocal captures (wB-bB)

Mate on the white piece square $\times 3$ W-B Umnov move (Authors)

4558. (H#2, Jorma Pitkanen)

2K2kr1/5P1b/6P1/8/8/8/8

a) 1. ♖g7+ f8=♔+ 2. ♜h8 g7‡ b) 1. ♙d6 fxg8=♔+ 2. ♜e7 ♜f7‡ c) 1. ♜e8 a8=♔ 2. ♜f8 ♜e4‡

4559. (H#2, Stefano Mariani & Antonio Garofalo)

2b5/3r3p/1R6/4PKNq/PPk1Pnpp/1pp5/N4r2/8

a) 1. ♜h6 ♜e6 2. ♜d3 ♜c6‡ [try: 1. ♜h6 ♜f3? 2. ♜d3 ??]

b) 1. ♜e8 ♜f3 2. ♜d3 ♜e3‡ [try: 1. ♜e8 ♜e6? 2. ♜d3 ??]

4560. (H#3, Alexei V. Ivunin & Alexandre Pankratiev)

r1B2b1R/7K/8/nnPp4/2kp4/2pp4/8/1r5b

1. ♜xc8 ♜xf8 2. ♜xc5 ♜a8 3. ♜b3 ♜a4‡

1. ♜xc5 ♜e8 2. ♜b4 ♜e4 3. dxe4 ♜e6‡

4561. (H#3, Mikola Vasyuchko)

K3k3/2p1rbp1/2p3p1/8/5BP1/8/5N2/8

a) 1. ♜e6 ♜e4 2. ♜f7 ♜d6+ 3. ♜f6 g5‡ b) 1. ♜e6 ♜h6 2. ♜e7 f4 3. ♜f6 ♜g5‡

4562. (H#2.5, Udo Degener & Mirko Degenkolbe)

1r6/8/8/8/4bnp1/4pk1B/7p/R3K3

1... ♜xg4+ 2. ♜g2 ♜h3+ 3. ♜h1 0-0-0‡ 1... 0-0-0 2. ♜b2 ♜g1 3. ♜f2 ♜xg4‡

Scambio della prima e terza mossa bianca.

4563. (H#3, Mikhail Gershinsky & Alexandre Pankratiev)

8/4p3/KBRpn3/2q5/1pkr4/8/8/8

a) 1. ♜d5 ♜c8 2. ♜c7 ♜xc7 3. ♜c5 ♜b6‡ b) 1. d5 ♜a7 2. ♜b6+ ♜xb6 3. ♜c5 ♜xe6‡

4564. (H#3, Mikhail Gershinsky & Alexandre Pankratiev)

4K1b1/5p1R/5r1B/6p1/4Ppp1/5P2/N2n3P/3k4

a) 1. ♜xh6 ♜xf7 2. ♜xh2 ♜c7 3. ♜e2 ♜c1‡ b) 1. ♜xh7 ♜xg5 2. ♜xe4 ♜xf4 3. ♜c2 ♜c3‡

4565. (H#3, Valery Barsukov)

4b3/7K/3N4/2pp4/1p6/1P1kp3/5n2/B7

a) 1. ♜d1 ♜e4 2. ♜b2 ♜f2+ 3. ♜d4 ♜xb2‡

b) 1. ♜a4 bxa4 2. ♜c4 ♜c6 3. ♜d3 ♜a5‡

Meredith; active victims of black figures, model mates. (Author)

4566. (H#3, Jorge M. Kapros)

8/8/2n2P2/8/8/K7/3kr3/8

a) 1. ♜e7 fxe7 2. ♜c1 e8=♔ 3. ♜c2 ♜e1‡

b) 1. ♜e7 fxe7 2. ♜d8 exd8=♔+ 3. ♜c1 ♜d3=

Theme Argentino: H# & H= with same setting. Ideal mate, ideal pat. (Author)

4567. (H#3, Alberto Armeni)

5r2/4Np1K/3p1k2/2p1pp2/1Bpp4/2p5/2P5/n7

1. ♜b3 ♜xc5 2. ♜xc5 ♜h6 3. ♜e6 ♜d5‡ 1. ♜e8 ♜xc3 2. ♜xe7 ♜e1 3. ♜e6 ♜h4‡

4568. (H#3, Alberto Armeni)

Dedicated to A. Garofalo

6qk/6pb/8/4K3/2P5/3P4/1N6/r7

1. ♜xd3 ♜xd3 2. ♜h1 ♜f4 3. ♜h7 ♜g6‡ 1. ♜xc4 ♜xc4 2. ♜a8 ♜d6 3. ♜g8 ♜f7‡

4569. (H≠3, Alexei V. Ivunin & Alexandre Pankratiev)

1K6/1b3p2/8/4R3/2kp4/3Nr3/3b4/8

1. ♖b4 ♘e1 2. ♜b3 ♜e2 3. ♘c3 ♜c2‡ 1. ♖b3 ♜b5+ 2. ♘a4 ♜b3 3. ♖a5 ♘c5‡
 1. ♖e4 ♘c1 2. d3 ♜c5+ 3. ♘d4 ♘b3‡ 1. ♖a6 ♜xe3 2. ♘d5 ♘c7 3. ♖c4 ♜e5‡
 1. ♖a5 ♜e7 2. ♖b5 ♜xb7+ 3. ♘a6 ♘c5‡

Chumakov theme (rb, 2, 2); Echo mates (mirrored horizontally, 0, 2);

Place exchange in the final positions (white, RS); Switchback (wR, with captures, 1);

Model mate × 3; Echo B-W, W-B .B-B Umnov move. (Authors)

4570. (H≠3.5, Mihai Cioflanca)

8/8/8/4n1p1/3pPp2/4n2K/1P1pp2P/3krB1R

1... ♜g1 2. ♘c2 ♜g2 3. ♘d3 ♜xe2 4. ♘c2 ♜xe1‡
 1... ♖g2 2. ♘xg2 ♘xg2 3. ♜g1+ ♘xg1 4. ♘e1 ♘g2‡

4571. (H≠3.5, Alexandre Pankratiev & Evgeny Gavriliv)

B3q3/2np3p/1r1p4/1P3k2/R5p1/6b1/7n/1K5b

a) 1... ♜f4+ 2. ♘g5 ♖e4 3. h6 ♖h7 4. ♖h4 ♜f5‡
 b) 1... ♖e4+ 2. ♘e6 ♜a8 3. ♜e7 ♜f8 4. ♖e5 ♖f5‡

Exchange of functions (wRa4/wBa8, Mate / Guard).

Play on the same square (W4, 2). Model mate × 1.

Mates on the same square × 2. Mate from initial bK square × 2 (Authors)

4572. (H=4, Jorge M. Kapros)

8/7p/8/1K1k1BrR/8/8/6pp/8

1. ♘d4 ♜xg5 2. ♘c3 ♖xh7 3. ♘b2 ♜xg2+ 4. ♘a1 ♜xh2=
 1. ♘e5 ♖xh7 2. ♘f6 ♜xh2 3. ♘g7 ♜xg2 4. ♘h8 ♜xg5=

4573. (H≠4, Alexei V. Ivunin & Alexandre Pankratiev)

K7/4rN1b/5p1b/3p1kp1/3pp3/8/8/8

1. ♘e6 ♖b8 2. ♘d7 ♖b7 3. ♘e8+ ♖c8 4. ♖f8 ♘d6‡
 1. ♜e6 ♘xg5 2. ♘e5 ♘h3 3. ♖f4 ♘g5 4. ♖f5 ♘f7‡

Tries:

1. ♘e6 ♖b8 2. ♘d7 ?? 3. ♘e8 ♖c8 4. ♖f8 ♘d6≠
 1. ♘e6 ?? 2. ♘d7 ♖b7 3. ♘e8+ ♖c8 4. ♖f8 ♘d6≠
 1. ♘e6 ?? 2. ♘d7 ♖b8 3. ♘e8 ♖c8 4. ♖f8 ♘d6≠

Allowing tempo (B-W); Annihilation; Crussader theme; Klasinc theme (wS-bB);

Long-trip (wS, 4): Play on the same square (B1, 2); Switchback (wS, with captures, 2); Tempo move (wK, waiting); Model mate × 2. (Authors)

4574. (H≠4.5, Ivan Bryukhanov)

8/8/2k5/1r6/3r4/K7/N7/8

a) 1... ♘c1 2. ♜a5+ ♖b2 3. ♘b5 ♘e2 4. ♘a4 ♖a2 5. ♜b4 ♘c3‡
 b) 1... ♘b4+ 2. ♖b7 ♖b3 3. ♖a7 ♖a4 4. ♜b6 ♘d3 5. ♖a6 ♘c5‡

4575. (H≠5, Predrag Zuvic)

rb2k3/8/4p3/6p1/1pN3rq/1n1K4/2n5/8

1. ♖f4 ♖e4 2. ♖e3+ ♖e5 3. ♖a7 ♘d6 4. 0-0-0+ ♖c6 5. ♖b8 ♘b6‡

4576. (H≠5.5, Valery Barsukov)

B7/3klp2/2p5/8/1b5K/8/3r2r1/8

1... ♖h5 2. ♜g8 ♖h6 3. ♜d8 ♖g7 4. ♖e8 ♖xc6+ 5. ♜2d7 ♖d5 6. ♖e7 ♖xf7‡

Minimal engraving, ideal mate. (Author)

4577. (H≠6.5, Steven B. Dowd)

2k5/2b5/5p2/5p2/8/6Bb/4p2K/8

- a) 1... ♖d6 2. ♗d8 ♜g3 3. f4+ ♜h4 4. e1=♚+ ♜h5 5. ♚e6 ♜g6 6. ♚c8 ♜f7 7. ♖d7 ♖e7‡
 b) 1... ♜g1 2. ♖d7 ♖e1 3. ♜e6 ♜f2 4. ♖g3+ ♜e3 5. ♜e5 ♜d3 6. ♜f4 ♜d4 7. ♖g4 ♖d2‡

4578. (Ser.H≠17, Petru Moldoveanu)*Dedicated to M. D. Tsaregorodtsev Alexander*

7k/2p1p3/1P3R2/5P2/8/3P4/3B4/7K

- a) 1. cxb6 2. b5 3. b4 4. b3 5. b2 6. b1=♙ 7. ♙xd3 8. ♙xf5 9. exf6 10. ♙h7 11. f5 12. f4 13. f3 14. f2 15. f1=♙ 16. ♙c4 17. ♙g8 ♙c3‡
 b) 1. c5 2. c4 3. c3 4. cxd2 5. d1=♘ 6. ♘e3 7. ♘f1 8. e5 9. e4 10. exd3 11. d2 12. d1=♚ 13. ♚d8 14. ♚g8 15. ♘e3 16. ♘xf5 17. ♘g7 ♚h6‡

4579. (Ser.H≠44, Petru Moldoveanu)*Dedicated to M. D. Tsaregorodtsev Alexander*

8/8/1P2p1kn/p3p1n1/p3pr1P/p1K1p3/P1P1p3/5r2

1. e1=♚ 2. ♚d1 3. ♚d7 4. ♚h7 5. e2 6. e1=♚ 7. ♚d1 8. ♚d7 9. ♚g7 10. e3 11. e2 12. e1=♚ 13. ♚d1 14. ♚d7 15. ♚f7 16. e4 17. e3 18. e2 19. e1=♚ 20. ♚e5 21. ♚f5 22. e5 23. e4 24. e3 25. e2 26. e1=♚ 27. ♚e6 28. ♚f6 29. ♚a1 30. ♚xa2(♚a8) 31. a2 32. a1=♚ 33. ♚d1 34. a3 35. a2 36. a1=♚ 37. ♚b1 38. a4 39. a3 40. a2 41. a1=♚ 42. ♚a7 43. ♚b7 44. ♚e8 h5‡

4580. (S≠5, Valery Barsukov)

7k/8/3q4/p7/2p4p/1Rp2K1p/8/8

- a) 1. ♖e2! ♚h2+ 2. ♖d1 ♚b8 3. ♚b6 ♚h2 4. ♚d6 ♚a2 5. ♚d2 ♚xd2‡
 b) 1. ♚xc3! ♚b1 2. ♖g4 ♚h7 3. ♖xh3 ♚b1 4. ♚d3 ♚b8 5. ♚g3 ♚xg3‡

Minimal engraving, victims the rook, model echo-mates. (Author)

4581. (hs≠4, Jaroslav Stun +)

8/5P^q1/2pB^Q3/4R3/4K3/4p3/5kp1/8

- a) 1. ♚g5 DGH4+ 2. ♖e5 g1=♚ 3. ♚xg1(♚d8) ♖f3 4. f8=♚+ ♚f6‡
 b) 1. f8=♚+ ♖g3 2. DGD4 g1=♚ 3. ♖e7 ♚g2+ 4. ♚f3+ ♚xf3(♚d1)‡

4582. (Ser.H≠7, Jean Carf)

8/8/8/4R3/3p1k2/2pP3B/K7

1. ♖xe4 2. ♖f3 3. ♖e2 4. ♖xd2 5. ♖c1 6. d2 7. d1=♙ ♖f4‡

4583. (H≠2, Gunter Jordan)

8/6<N1/8/8/1ppp3K/1pkp4/1nbn4

- a) 1. ♘e3 NHd1 2. ♘xd1(w) ♘e3‡
 b) 1. ♘a3 NHb1 2. ♘xb1(w) ♘a3‡

Kegelstellung, Minimal (NH), Umnow (je 2 x), Mustermatt, Meerane-Thema, Erstdarstellung eines ‚Gemischtfarbigen Meeraners‘ in 2 nur Zügen. (Author)

4584. (Ser.H≠10, Jean-François Carf)

8/1b6/3p4/3N4/3K4/8/8/2kB4

1. ♖d2 2. ♖e1 3. ♖f2 4. ♖g3 5. ♖h4 6. ♖g5 7. ♖f5 8. ♖e6 9. ♖d7 10. ♖c6 ♖a4‡

4585. (Ser.H≠10, Jean Carf)

8/1p6/8/8/7B/8/3P4/R1b1K1k1

1. b5 2. b4 3. b3 4. b2 5. b1=♚ 6. ♚b2 7. ♚xd2 8. ♚g2 9. ♖f4 10. ♖h2 0-0-0‡

4586. (S≠6, Pascale Piet)

K7/3P4/3k4/2r5/3B4/8/3P4/8

1. ♖f6! 2. d4 3. d5 4. d8=♚+ ♖c7 5. ♖c3 6. ♖a5+ ♚xa5‡

Black only plays if it is in check.

4587 (Ser.=28, Daniele Gatti)

7k/P4p2/P7/P4b2/P5b1/K6b/P5b1/5b2

1. ♖b4 2.a3 3.a8=♙ 4.a7 5.a6 6.a5 7.a4 8. ♖c5 9. ♖d6 10. ♖e7 11. ♖xf7(♖e1) 12. ♖f2
 13. ♖xg2(♖e1) 14. ♙b7 15.a8=♙ 16.a7 17.a6 18.a5 19. ♙c8 20. ♙g2 21.a8=♚ 22.a7 23.a6
 24. ♚b7 25.a8=♙ 26.a7 27. ♚f7 28. ♙f3=

Award Best Problems ≠2 2019-2020

by Marco Guida

Il verdetto raggruppa tutti i lavori pubblicati su Best Problems nel 2019 e 2020 (dal No. 89 al No. 96 della rivista) per un totale di 81 problemi composti da 23 diversi autori provenienti da 11 paesi. L'Italia ha fatto la parte del leone, con 49 problemi di 7 autori. Purtroppo, però, la quantità non sempre (anzi, raramente!) coincide con la qualità, ed il livello medio generale è stato piuttosto basso.

Trattandosi comunque di un concorso internazionale, come giudice ho ritenuto doveroso scegliere i lavori da includere nel verdetto ed assegnare i riconoscimenti in modo da rifletterne il valore assoluto, secondo il mio giudizio, piuttosto che il loro valore “relativo”.

Coerentemente con i miei gusti personali di problemista e giudice, ho privilegiato quei lavori che, a mio giudizio, meglio di altri hanno saputo realizzare temi ed idee moderni sfruttando matrici e meccanismi non banali, strategicamente interessanti e per quanto possibile originali, e nei quali è apparso più evidente lo sforzo creativo del compositore.

Oggi è pressoché impossibile produrre problemi che abbiano un buon livello di originalità ed interesse compositivo semplicemente prendendo un tema “classico”, o concentrandosi su un particolare effetto (es. autoinchiodatura, interferenza, etc.) o focalizzandosi su una particolare manovra dei pezzi (nello stile caratteristico dei problemisti dell'800), per realizzare in modo più o meno “accademico” una posizione che lo illustra. Ottimo esercizio per avvicinarsi alla composizione ed affinare la tecnica costruttiva, ma non sufficiente per entrare nel verdetto di un concorso internazionale nel 2020. Analogo ragionamento vale anche rispetto ad alcuni temi “moderni” che, dopo essere stati svolti ormai centinaia di volte, perdono di fascino se costituiscono il contenuto tematico esclusivo di un problema, mentre mantengono interesse come componenti di complessi tematici più ricchi.

E, a mio avviso, non basta realizzare complessi schemi “letterali”, o presentare matti cambiati e/o trasferiti, anche numerosi, per produrre problemi di buon livello. Così come non basta illustrare una serie di “tentativi” (chiavi con una sola refutazione), scarsamente correlati tra loro. È, invece, indispensabile coniugare la presenza di diverse fasi con strategie di gioco che completino ed esaltino le fasi e gli schemi “letterali” stessi. Ciò li valorizza e, attraverso la coerenza delle strategie di gioco tra fasi e varianti tematiche, fa emergere in modo chiaro l'idea dell'autore da quello che, altrimenti, risulta essere un mare informe di “lettere” maiuscole e minuscole, o un'arida combinazione di “pattern”.

La partecipazione ad un concorso internazionale presuppone anche una forte attenzione da parte dei compositori alla qualità della costruzione. In molti dei problemi questo aspetto ha lasciato a desiderare, rispetto a varie sfaccettature del concetto di qualità, che va ben oltre la mera economia della posizione: qualità della chiave, qualità delle refutazioni, precisione nell'individuazione dei tentativi tematici, e nel gioco delle varianti tematiche, assenza di pezzi derivanti da promozione vis-a-vis la complessità del contenuto tematico e le conseguenti difficoltà di costruzione, etc.

Premesso che in molti casi diverse ragioni concomitanti hanno concorso all'esclusione di un lavoro dal verdetto, i motivi principali sono stati i seguenti:

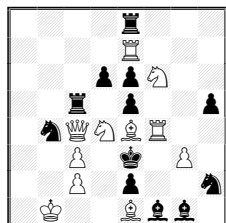
- Contenuti troppo semplici (es. una sola fase di gioco; semplice ricerca di una casa su cui collocare il pezzo chiave; manovre squisitamente logiche, gradevoli ed interessanti sul piano soluzioniistico, ma meno interessanti su quello compositivo; varianti e/o tentativi scarsamente o affatto correlati da motivazioni strategiche; etc.): 4098, 4099, 4100, 4101, 4102, 4103, 4105, 4140, 4141, 4142, 4143, 4144, 4145, 4146, 4184, 4185, 4186, 4187, 4188 e 4189 (due discreti lavori, ma “in ritardo” di almeno 50-70 anni per entrare in un verdetto), 4228, 4229, 4230, 4231, 4232, 4233, 4234, 4235, 4236, 4237, 4271, 4272, 4273, 4274, 4276, 4321, 4322, 4323, 4324, 4325, 4326, 4327, 4328, 4329, 4330, 4360, 4361, 4362, 4363, 4364, 4365, 4366, 4369, 4420, 4422, 4424, 4427, 4428.
- Difetti costruttivi (es. duali) e, più in generale, significative deviazioni dai canoni di una “buona costruzione” non giustificate dalla complessità o difficoltà dell’idea illustrata: 4102, 4144, 4147, 4190, 4232, 4237, 4282, 4323, 4421, 4427, 4429.

Alcuni commenti specifici, infine, su alcuni lavori con contenuti più interessanti, ma esclusi dal verdetto per diverse ragioni:

- No. 4104: il ricorso al gemello in un $\neq$ non è giustificato per realizzare un tema come il Dombro-Lacny, perfettamente realizzabile senza (Winchloe ne riporta ben 259 esempi!) ed utilizzando un meccanismo già ampiamente sfruttato.
- No. 4275: il lavoro ruota attorno al tema Le Grand su una fuga di Re, con una difesa Royal Schiffmann nella soluzione (un paio di matti cambiati e trasferiti nel gioco secondario non aggiungono molto). Purtroppo l’unica variante tematica della soluzione è già predisposta nel Set Play.
- No. 4278: tutte le varianti tematiche della soluzione sono già presenti nel Set Play; dopo la chiave Novotny, la doppia minaccia viene ridotta all’unità non soltanto dalle difese tematiche, ma anche da varie altre difese, rendendo quindi il risultato poco preciso e non convincente.
- No. 4319: refutazione brutale (la chiave toglie il matto predisposto nel Set Play per la fuga di re, e la refutazione è la stessa fuga di re). Era di gran lunga preferibile una versione meno economica (anche se non Meredith), peraltro facilmente realizzabile (ad es. 4B3/8/5p2/5Q2/1pNp4/2pP3R-/2k1P3/R4K2).
- No. 4370: anticipato da un problema, pressoché identico, dello stesso autore pubblicato a Marzo 2020 sul bollettino dell’ASIGC, e già premiato con una Lode.
- No. 4423: anticipato da M. Reitman, Gordian 50 JT, 1^a M.O. (1987), YACPD B #228776.
- No. 4359 e No. 4425: si tratta di due problemi di stallo in due mosse (tradizionalmente accettati nel concorso per diretti in 2 mosse di Best Problems). Nonostante la particolarità del tipo di problema, i temi sviluppati sono di natura squisitamente “meccanica” e, a mio avviso, di poco interesse sul piano del contenuto strategico. Nel caso, poi, del No. 4359 la presenza sulla scacchiera di una seconda Donna bianca da promozione non mi pare sufficientemente giustificata vis-a-vis il contenuto.
- No. 4368: realizzazione poco convincente del Tema Tver (in due tentativi appaiono due coppie chiave-minaccia – Tentativo 1: A-B e Tentativo 2: C-D; nella soluzione le 4 mosse bianche A-B-C-D riappaiono come matti in altrettante varianti). La presenza dei matti (C) e (D) tra le varianti del Tentativo 1, e di un solo matto (A) tra le varianti del Tentativo 2 crea un doppio effetto negativo: forte asimmetria nel gioco e minore chiarezza nella presentazione del tema. A questo si aggiunge che il problema (pubblicato a Luglio 2020) è anticipato dallo stesso autore con un lavoro dal contenuto analogo e matrice sostanzialmente identica apparso su Problemas, No. 30 (Aprile 2020), problema No. 728 (YACPD B #500586), e che è decisamente migliore e più convincente.

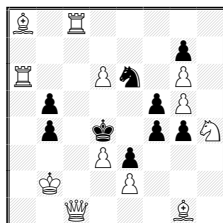
Ecco, dunque, il verdetto.

4426. P. Murashëv
Premio



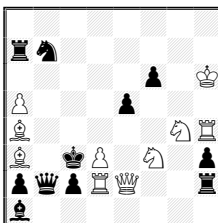
≠2 vvv (11+12) C+

4238. M. Uris
Menzione Onorevole



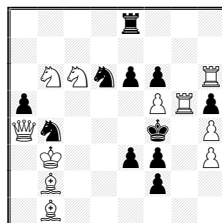
≠2 v (12+9) C+

4277. G. Maleika
Menz. Onor. Speciale



≠2 vv (10+11) C+

4320. G. Doukhan
1^a Lode



≠2 vv (11+11) C+

PREMIO – No. 4426 - Pavel Murashëv - (♔b1-♙e3)

Composizione di stampo decisamente moderno, che realizza una combinazione piuttosto complessa ed intricata di diversi temi. Il cuore è la combinazione del tema Erokhin:

(Tentativo: 1. ♖xe6? [2. ♘f5 (A)≠], exf4 (a); 2. ♙d5 (B)≠;

Soluzione: 1. ♙d5 (B) ! [2. ♗e4≠], exf4 (a) 2. ♘f5 (A)≠)

con un doppio paradosso Vladimirov in forma inversa e, per così dire, “condensata”.

Soluzione: 1. ♙d5 (B) ! [2. ♗e4≠], con difese efficaci 1...exf4 (a) e 1...exd4 (b); nel Tentativo 1. ♖xe6? il matto 2. ♙d5 (B) ≠ segue entrambe le difese tematiche (a) e (b)). Il meccanismo usato per realizzare il tema Vladimirov ricorda quello del tema Luukkonen (Fase 1: 1..., a/b; 2. A≠; Fase 2: 1.~ (2. A≠); 1..., a/b; 2. ~/~≠): quest’ultimo lavora sulla minaccia di una fase, che in un’altra fase ritorna come matto dopo entrambe le difese tematiche (a) e (b); nel lavoro di Pavel il gioco è analogo, ma stavolta rispetto alla chiave di una fase (la Soluzione 1. ♙d5 (B)) che diventa matto in un’altra (il Tentativo 1. ♖xe6?) dopo entrambe le difese. Questa combinazione (Erokhin + 2x Vladimirov), ed il modo di ottenerla, sono originali ed interessanti.

Al cuore tematico si aggiunge un Dombrovskis (tra Tentativo aggiuntivo 1. ♗xe6? [2. ♘f5 (A)≠], exf4 (a)! e Soluzione 1...exf4 (a) 2. ♘f5 (A)). Pavel evidenzia anche l’ulteriore tentativo 1. ♘b3? [2. ♙d2≠], grazie al quale si ottiene un trasferimento del matto 2. ♗xd4 tra le due difese tematiche 1...exf4 (a) e 1...exd4 (b).

Il gioco che si sviluppa tra tentativi e soluzione non è facile da seguire, ma tuttavia, una volta venuti a capo dell’intrico “letterale”, i tentativi (incluso quello aggiuntivo) e la soluzione appaiono ben integrati tra loro. Un vero peccato che nella soluzione uno dei principali matti tematici (2. ♘f5 (A)≠) segua, oltre che alla difesa tematica 1...exf4 (a), anche alla ulteriore difesa 1...exd5; data la complessità e l’originalità della realizzazione, ho giudicato questo piccolo difetto un peccato “veniale”.

MENZIONE ONOREVOLE – No. 4238 – Miguel Uris - (♔b2-♙d4)

Il lavoro presenta il difficile tema Lacny (ciclo di 3 matti su altrettante difese tematiche), sempre molto difficile da realizzare. Miguel usa una posizione a blocco incompleto con fuga di re non parata, ed uno schema basato sulla rotazione dei motivi delle difese tematiche. Nel tentativo le tre difese agiscono rispettivamente: (a) ♙f4 apre linea sulla casa di fuga; (b) la fuga del Re auto-inchiorda il ♙f4; (c) ♙e6 abbandona la guardia.

Nella soluzione, invece: (a) ♠f4 abbandona la guardia; (b) la fuga del Re auto-inchioda il ♗e6; (c) ♗e6 apre la linea sulla casa di fuga. Strumentale alla rotazione dei motivi di difesa sono le chiavi di tentativo e soluzione che cambiano le linee critiche mascherate verso la casa di fuga del Re nero ed al tempo stesso tolgono, a turno, il supporto alle case su cui avverrà il matto da parte della Donna. Il tema non è nuovo, né lo è l'uso di una posizione a blocco ed il particolare meccanismo sopra descritto (noto fin dagli anni '60 – es. J. Brabec, Il due Mosse 1961; Y. Retter, Československy Sach, 1960, 2ª M.O.), ma non ho trovato alcuna anticipazione diretta, in particolare con l'utilizzo di un pedone nero come uno dei due pezzi tematici. La costruzione è buona, e la presentazione, molto pulita e convincente, grazie all'ottima coerenza degli effetti di chiavi e difese che permette di apprezzare appieno la strategia utilizzata per ottenere il ciclo, facendolo sembrare semplice e naturale e ben mascherando le significative difficoltà di realizzazione.

1. ♖h2? Tempo 1... ♗~ a 2. ♖c5† A 1... f3 b 2. ♗xf5† B 1... ♗e5 c 2. ♖xe3† C ma 1... ♗c7!

1. ♖e8! Tempo

1... ♗~ a 2. ♗xf5† B 1... f3 b 2. ♖xe3† C 1... ♗e5 c 2. ♖c5† A 1... b3 2. ♖c3† 1... g3 2. ♗f3†

MENZIONE ONOREVOLE SPECIALE - No. 4277 – Gerhard Maleika - (♗h6-♗c3)

Personalmente non amo molto problemi diretti in due mosse che presentano idee di natura esclusivamente meccanica, come questo lavoro di Gerhard. Gerhard negli anni ha ampiamente sviscerato queste idee di tipo combinatorio con una ricca produzione, ma non ho trovato predecessori (né suoi, né di altri appassionati del genere) che realizzino tutte le possibili 10 combinazioni di 5 matti diversi, a due a due. La costruzione è accurata e convincente. Un record del genere, per sua stessa natura, risulta arido in termini di contenuti strategici; tuttavia, sento di dover riconoscere, a fronte delle notevoli difficoltà costruttive che l'autore ha dovuto affrontare, la sua abilità nell'averle superate ed ho, quindi, deciso di assegnare una Menzione Onorevole Speciale al lavoro.

1. ♗f2? (2. ♗e4≠ ♖c4≠) 1... ♗d6! 1... ♗e3? (2. ♗d5≠ ♖c4≠) 1... ♖b3!
 1. ♗xf6! (2. ♖xe5≠ ♗e4≠ ♗d5≠ ♖c4≠)
 1... ♖xa3 2. ♖xc2≠ ♖xe5≠ 1... ♖b5 2. ♖xc2≠ ♗e4≠ 1... ♖b4 2. ♖xc2≠ ♗d5≠
 1... ♖b6 2. ♖xc2≠ ♖c4≠ 1... ♖b3 2. ♖xe5≠ ♗e4≠ 1... ♗d6 2. ♖xe5≠ ♗d5≠
 1... ♖a6 2. ♖xe5≠ ♖c4≠ 1... e4 2. ♗xe4≠ ♗d5≠ 1... ♖xa5 2. ♗e4≠ ♖c4≠
 1... ♖xe2 2. ♗d5≠ ♖c4≠

1° LODE – No. 4320 – Gerard Doukhan - (♗b3-♗f4)

Il lavoro realizza una combinazione qualificabile come Pseudo-Lender (Key-Mate reversal + Pseudo Le Grand), parafrasando il classico tema Lender (Key-Mate reversal + Le Grand). Gradevole anche il tentativo introduttivo 1. ♖hh5? che, pur non parte integrante del complesso tematico, si integra bene con il resto del lavoro. Un vero peccato che nella Soluzione il gioco manchi un po' di precisione, in quanto il matto tematico 2.fxe6 è introdotto non soltanto dalla difesa tematica 1... ♗c4, ma anche da un'altra difesa (1... ♗f7) giocata dallo stesso pezzo (anche nell'altra variante due difese diverse introducono lo stesso matto, ma in questo caso il difetto costruttivo è meno grave poiché la difesa, parte dello schema Pseudo Le Grand, cambia comunque rispetto alle altre fasi di gioco). Peccato anche che il ruolo della ♖a4 non sia più attivo (serve soltanto a tenere inchiodato il ♗b4).

1. ♖hxh5? [2. ♗g4≠] 1...exf5 2. ♜d5≠ **B** 1...fxg5 2. ♙e5≠ **D** 1...e2 2. ♙c1≠ ma 1... ♖g8!
 1.fxe6? **A** [2. ♜d5≠] **B** 1... ♜c4 **a** 2. ♖xf6≠ **C** 1...fxg5 **x** 2. ♙e5≠ **D** ma 1... ♜e4!
 1. ♖xf6! **C** [2. ♙e5≠] **D** 1... ♜c4 **a** 2.fxe6≠ **A** 1...exf5 **y** 2. ♜d5≠ **B** 1...e2 2. ♙c1≠

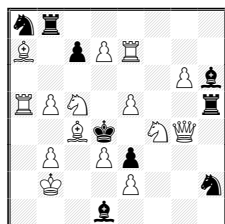
2° LODE – No. 4281 – Pavel Murashev - (♙b2-♜d4)

Il cuore tematico del lavoro è la combinazione dei temi Makihovi e Le Grand attraverso le tre fasi di gioco, realizzata con due batterie in cui i due pezzi di fuoco mattano sulla stessa casa e6. Il meccanismo usato sfrutta in modo armonioso la distruzione, a turno, di una delle due batterie, e la contestuale creazione di una nuova batteria indiretta che punta verso la casa critica e5. L'autore segnala un tentativo ulteriore con doppia refutazione, che non ho preso in considerazione nella mia valutazione in quanto non ne trovo giustificazione tematica né dal gioco che si sviluppa nel tentativo, né dalla doppia refutazione. Il tentativo addizionale 1. ♗e6? conduce, invece, ad un nuovo matto dopo la difesa tematica, che arricchisce il lavoro.

Purtroppo la pesantezza della posizione (ben 24 pezzi presenti, con 15 pezzi bianchi), a fronte di una combinazione tematica tutto sommato non particolarmente complessa, e la posizione fuori gioco della ♖a5 (che lascia intuire immediatamente la chiave) non permettono a questo lavoro, di cui peraltro apprezzo il contenuto strategico, di ottenere una posizione più alta nel verdetto.

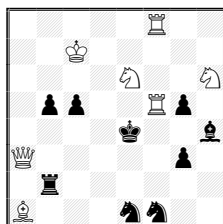
1... ♖xe5 **a** 2. ♜fe6≠ **A** 2. ♜ce6≠ **B**
 1. ♙g8? [2. ♗a4≠] 1... ♙xb3 2. ♜xb3≠ 1... ♖xb5 2.d8=♗≠ but 1... ♜b6!, ♖b6!
 1. ♗e6? [2. ♗d5≠] 1... ♖xe5 **a** 2. ♗xe5≠ (2- ♜fe6? ♜ce6?) 1...c6 2. ♗d6≠ ma 1... ♜b6!
 1. ♗g3? [2. ♜fe6≠] **A** - 1... ♖xe5 **a** 2. ♜ce6≠ **B** 1... ♙xf4 2. ♗xf4≠ but 1... ♖b6!
 1.b6! [2. ♜ce6≠] **B** 1... ♖xe5 **a** 2. ♜fe6≠ **A** 1... ♖xb6 2. ♜ce6≠

4281. P. Murashëv
2ª Lode



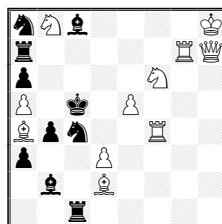
≠2* v.. (15+9) C+

4191. V. Shanshin
3ª Lode



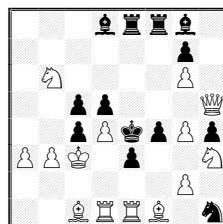
≠2 v (7+9) C+

4279. D. Stojnic
4ª Lode



≠2 v (11+10) C+

4280. D. Stojnic
Lode Speciale



≠2 v.. (14+13) C+

3° LODE – No. 4191 – Valery Shanshin - (♙c7-♜e4)

Il contenuto tematico è abbastanza semplice (Pseudo Le Grand + 1x Dombrovskis), ma il problema è ben realizzato e la fusione dei due temi convincente grazie alla omogeneità degli effetti prodotti dalle difese giocate dalla ♖b2. Un cambio di matto nel gioco secondario è la classica ciliegina sulla torta.

1. ♖d8? [2. ♜xc5≠] **A**
 1... ♖c2 2. ♙e5≠ **B** 1... ♜d3 2. ♗xd3≠ ma 1... ♖b3! **a** [2. ♙e5? **B** ♙f3!]
 1. ♜g4! [2. ♙e5≠] **B** 1... ♖b3 **a** 2. ♜xc5≠ **A** 1... ♜d3 2. ♗a8≠ 1... ♜f3 2. ♗xf3≠

4° LODE – No. 4279 - Dragan Stojnic - (Rh8-Rc5)

Il problema combina, con un tocco moderno, diversi temi classici basati su gioco di interferenze tra pezzi di linea: un classico Novotny nel tentativo, mentre la soluzione offre un Novotny finlandese, un classico Grimshaw, e due matti Bristol preparati dalla chiave. Nella soluzione la minaccia 2.♙xb4 è contrastata dalla difesa 1...♞d2, alla quale, nel tentativo, segue come matto proprio 2.♙xb4, realizzando così un paradosso Dombrovskis in forma inversa. L'insieme si sviluppa in modo organico ed è ben integrato nelle diverse componenti, ma la realizzazione non è del tutto convincente: nel tentativo Novotny, i due matti minacciati vengono ridotti all'unità da più difese nere, e non soltanto dalle due difese tematiche, e nel tentativo il matto 2.♙xb4 segue non soltanto la difesa tematica 1...♞d2 attorno a cui è costruito il paradosso Dombrovskis, ma anche qualsiasi altra mossa del ♞c4. Tutto ciò rende il gioco poco preciso.

1.♙c3? threat: 2.♞xc4≠ B 2.d4≠ C 1...♞c4 any - (♞d2) 2.♙xb4≠ A 1...♞xa5!

1.♞b7! [2.♙xb4≠] A

1...♙c3 2.♞xc4≠ B 1...♞c3 2.d4≠ C 1...♞xd2 2.♞e7≠ 1...♞ab6 2.♞c7≠ Bristol

1...♙xb7 2.♞bd7≠ 1...♞xb7 2.♞xa6≠ Nowotny (secondary)

LODE SPECIALE – No. 4280 - Dragan Stojnic - (Rc3-Re4)

Il lavoro sviluppa il tema noto come “Canne d’Organo” sia da parte del Bianco (in 4 tentativi) che da parte del Nero (in 8 varianti tematiche). L’idea di sfruttare le 8 possibili interferenze che si generano tra 2 Alfieri e 2 Torri non è certamente nuova: la paternità si deve a Sam Loyd (Boston Gazette, 1859).

Una delle principali difficoltà è differenziare i matti che seguono le 8 mosse tematiche, ed infatti nel lavoro di Loyd i matti diversi sono solo 4; meglio ha fatto Jan Hartong un secolo dopo (Problem, 1951, 1° Premio) ottenendo 6 matti diversi. In entrambi i casi, trattandosi di problemi a blocco, il matto che segue le interferenze tematiche segue anche il sacrificio sulla casa di matto da parte del pezzo nero interferito.

L’idea di unire, sfruttando le chiavi di 4 tentativi, il classico Canne d’Organo nero con un simile schema bianco (in realtà un doppio Grimshaw, piuttosto che un Canne d’Organo) si deve a Nils Van Dijk, Schakend Nederland, 1963, 4° Premio, e successivamente al più noto Pal Benko, Magyar Sakkélet 1974, 1° Premio, quest’ultimo lavoro segnalato dallo stesso Dragan. Non mi risulta esistano altri esempi oltre ai due citati. Entrambi i lavori non riescono ad ottenere 4 interferenze bianche, ma soltanto 3, mentre vi riesce questo lavoro di Dragan.

È evidente come esso non possa essere giudicato secondo canoni tradizionali, trattandosi di uno sforzo meramente costruttivo (più che creativo) alla ricerca di un record (piuttosto che di una idea originale e strategicamente interessante). Inoltre, la posizione utilizzata è molto simile a quella di Benko. Dragan riesce ad ottenere i 4 tentativi con le Canne d’Organo bianche, e 4 matti differenti sulle 8 difese tematiche nere. Il prezzo pagato è, però, pesante: una posizione con ben 27 pezzi presenti sulla scacchiera, uno dei tentativi sventato da una refutazione che da scacco al re bianco, e due diversi tentativi con stessa refutazione.

Sebbene io non ami particolarmente i problemi che ricercano records (un genere molto di moda soprattutto nella prima metà del secolo scorso), e mi consideri decisamente un “purista” per quanto concerne il rispetto dei canoni di una buona costruzione, tuttavia ritengo che lo sforzo di Dragan e le enormi difficoltà costruttive affrontate debbano essere riconosciute, dando evidenza a questo lavoro attraverso l’inclusione nel verdetto (qualificandolo, ovviamente, come After P. Benko). Ho quindi deciso di assegnarli una Lode Speciale.

Organ pipes White:

1.♔e2? threat: 2.♙f3≠, but 1...f3! (guard f3)

1.♚e2? zugzwang. 1...cxb3!

1.♚d2? zugzwang. 1...f3! (unguard e3)

1.♔d2? zugzwang. 1...cxd4+!

1.a4! zugzwang.

1...♟f2(♟g3) 2.♟xf2≠ 1...e2 2.♚xe2≠ 1...cxb3 2.♔d3≠ 1...f3 2.♚xe3≠ 1...cxd4+ 2.♚xd4≠

Organ pipes Black:

1...♔f6 2.♚f5≠ 1...♔e7 2.♚e5≠ 1...♚e6 2.♚xd5≠ 1...♚e7 2.♟g5≠ 1...♚f6 2.♟g5≠

1...♚f7 2.♚xd5≠ 1...♔e6 2.♚e5≠ 1...♔f7 2.♚f5≠

January 2021 - **Int. Judge Marco Guida**

I miei più sinceri ringraziamenti a Marco Guida per il suo qualificato verdetto, il quale diverrà definitivo passati 3 mesi dalla pubblicazione. Eventuali reclami vanno inviati al Redattore: Antonio Garofalo, via Collodi n.13 70124 Bari Italy. E-mail: perseus@bestproblems.it

[My most sincere thanks to Marco Guida for his qualified award, which will become definitive 3 months after publication. Possible claims must be sent to the Editor: Antonio Garofalo, via Collodi n.13 70124 Bari - Italy. E-mail: perseus@bestproblems.it.]

Necrologio (Obituary)

Ci perviene la triste notizia della morte causa covid-19 di un compositore che ha frequentemente pubblicato su questa rivista, compreso in questo fascicolo: **Jaroslav Stun**. Il virus dunque colpisce ancora un problemista.

Celebrating *Best Problems* Silver Jubilee

by Awani Kumar, Lucknow, India

Enjoy! Rejoice!! Celebrate!!!

Best Problems is in its 25th glorious years and here is its issue No. 98. Let us celebrate its silver jubilee with interesting tours of knight on 7x14 (= 98) cell board. Tour of knight is a classical puzzle, over a millennium old, which has been attracting, enchanting, fascinating, entertaining, amusing, bemusing and confusing both chess and non-chess players for centuries.

The task is to move a knight over an empty board so that it covers all the cells in successive jumps, without visiting any cell twice. According to Dickens, [1] “The earliest known Knight’s Tour dates from about 900 A.D. ...” The incessant work of chess aficionados, mathematicians and people from other walks of life has created its vast literature in multitude languages over centuries. Jelliss [2] has meticulously compiled it. Magic tour of knight has all the rows and all the columns sum up to a magic constant. Semi-magic tour has only the rows or columns, but not both, sum up to a magic constant. Figure 1 shows a semi-magic tour of knight on 7x14 (= 98) board. Here, all the consecutive numbers from 1 to 98 are at knight move and sum of all the rows is 693. Since it is an ‘odd by even’ size board, the columns will have even and odd sum alternately thus can’t sum up to a magic constant. It is an open tour of knight, that is, the first cell (1) and the last cell (98) of knight tour are not connected by knight move. It is more challenging to compose closed (or reentrant) knight tour and readers may look for it.

1	96	51	48	87	62	37	14	21	76	19	80	23	78	693
50	47	2	97	38	13	86	63	84	15	22	77	18	81	693
95	4	49	52	11	88	61	36	75	20	83	16	79	24	693
46	53	98	3	60	39	12	85	64	35	28	71	82	17	693
5	94	45	54	89	10	59	40	29	74	31	68	25	70	693
44	55	92	7	42	57	90	9	34	65	72	27	32	67	693
93	6	43	56	91	8	41	58	73	30	33	66	69	26	693

Fig.1. Semi-magic tour of knight on 7x14 board

Although ‘Tour of knight’ is over a millennium year old puzzle but ‘Figured Tour’ of knight is a recent one. The term was coined in 1940’s by T. R. Dawson (1889-1951), a British author, columnist and ‘father of Fairy Chess’. The name figured tour is appropriate for any numbered tour in which certain arithmetically-related numbers are arranged in a geometrical pattern. For example, Figure 2 is a ‘figured tour’ of knight on 7x14 board. Here all the consecutive square numbers $1^2, 2^2, 3^2 \dots 9^2$, that is, 1, 4, 9 ... 81 are also at knight path and when joined form the shape of a rectangle.

54	97	86	1	52	75	84	5	8	73	40	11	18	71
87	94	53	82	85	4	51	74	15	10	7	72	39	12
96	55	98	79	2	83	76	9	6	41	14	17	70	19
93	88	95	62	81	78	3	50	65	16	69	42	13	38
56	59	80	91	32	47	64	77	68	35	66	25	20	23
89	92	61	58	63	30	45	34	49	28	43	22	37	26
60	57	90	31	46	33	48	29	44	67	36	27	24	21

Fig.2. Figured tour with square numbers at knight path making a rectangle.

Figure 3 has square numbers delineating mathematical signs, namely, addition (+), subtraction (-), division (÷) and square root (√)

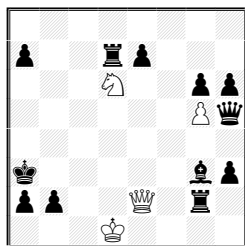
51	22	43	24	3	6	41	26	79	92	75	28	77	88
44	55	50	5	42	25	2	63	38	27	78	87	74	29
21	52	23	56	7	4	37	40	91	80	93	76	89	86
12	45	54	49	35	64	81	62	39	90	97	30	73	
53	20	13	8	57	15	35	68	65	82	61	94	85	96
46	11	18	15	48	9	66	59	70	33	98	83	72	31
19	14	47	10	17	58	69	34	67	60	71	32	95	84

31	34	23	2	43	38	47	76	45	62	51	96	73	60
22	3	32	35	24	1	44	63	50	77	74	61	52	97
33	30	21	42	39	48	37	46	75	90	95	98	59	72
20	41	4	9	36	25	16	49	64	85	78	89	94	53
5	10	29	40	17	8	65	82	15	88	91	56	71	58
28	19	12	7	26	84	14	67	84	79	86	69	54	93
11	6	27	18	13	66	83	80	87	68	55	92	57	70

11	18	21	38	45	42	23	40	47	76	83	62	79	74
20	3	10	17	22	39	46	43	82	63	78	75	84	61
5	12	19	2	37	44	41	24	77	48	87	80	73	92
28	1	4	9	16	25	36	49	64	81	68	91	60	85
13	6	29	26	53	50	33	68	97	88	65	86	93	72
30	27	8	15	32	55	52	35	66	57	70	95	90	59
7	14	31	54	51	34	67	56	69	96	89	58	71	94

27	18	35	32	65	82	37	50	95	90	39	52	77	74
34	31	26	17	36	49	64	81	38	51	94	75	40	53
19	28	33	8	25	66	83	62	89	96	91	78	73	76
12	7	30	1	15	63	48	67	80	93	88	97	54	41
29	20	13	24	2	45	84	61	98	79	92	57	72	
6	11	22	15	3	85	68	47	44	87	70	59	42	55
21	14	5	10	23	46	3	86	69	60	43	56	71	58

Fig.3. Figured tours with square numbers delineating mathematical symbols, ‘+’, ‘-’, ‘÷’ and ‘√’



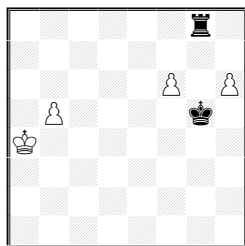
← **Mario Parrinello** – 2^a Menz. Onorevole, *Idee & form* 2018-2019
8/p2rp3/3N2pp/6Pq/8/k5bp/pp2Q1r1/3K4

H≠2 (4+12) C+

1. ♖xg5 ♜b5 (♜c4?) 2. ♜b7 (♜c7?) ♘c4♯

1. ♜h4 ♜c4 (♜b5?) 2. ♜c7 (♜b7?) ♘b5♯

Anche qui abbiamo due antiduali per ogni souzione, come il precedente lavoro di Simoni.



← **Daniele Gatti & Pavel Arestov**

1^a/2^a Menzione Onorevole e.a. Unión Argentina de Problemistas de Ajedrez, Section B, 2020 - 6r1/8/5P1P/1P4k1/K7/8/8
= Draw (4+2)

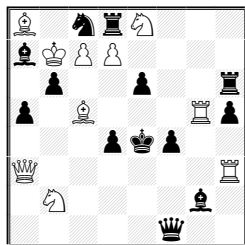
1.f7! [1.h7? Ra8+ 2.Kb4 Kxf6!] **1...Rf8** [1...Rb8 2.b6! Kf6 3.Kb5 Ke6 4.Kc5 main line; 1...Ra8+ 2.Kb4] **2.b6** [2.h7? Kg6 3.Ka5 Kxf7!] **2...Kf6 3.Kb5** [3.b7? Ke5 4.Kb5 Kd5! 5.Kb6 Kd6! 6.Ka7 Kc7!] **3...Ke6 4.Kc5!** [4.Kc6? Rc8+! 5.Kb7 Kd7!] **4...Kd7** [4...Rc8+ 5.Kd4! Rd8+ 6.Kc5! Rc8+ 7.Kd4! positional draw] **5.h7!** [5.b7? Kc7!; 5.Kd5? Rxf7!] **5...Ke6 6.b7! Kd7 7.Kd4!** [7.Kd5? Rd8! 8.Kd4

(8.Ke5 Ke7!; 8.Kc5 Kc7!) 8...Kd6! 9.Kd3 Kd5! black wins; 7.Kb6? Kd6 8.Kb5 Rd8 9.Kb6 Rb8]

7...Kd6 8.Ke4! [8.Kc4? Rh8 9.Kd4 Rd8 10.Kd3 Kd5] **8...Ke6 9.Kd4 Rb8 10.Kc5 Kd7 11.Kd4**

Kd6 12.Ke4 positional draw

Ricostruzione



← **Santi Pirrone** - (Ricostruzione 86, BP97)

2^a Lode *Torre & Cavallo-Scacco!* 2000

B1nrN3/bKPP4/1p2p2r/p1B3Rp/3pkp2/Q6R/1N4b1/5q2

≠2 (10+13) C+

1. ♘d6? [2. ♜e5♯]

1...f3 2. ♜h4♯ 1...d3 2. ♜a4♯ 1...♜a6+ 2. ♘xa6♯ 1...♘xd6+

2. ♘xd6♯ ma 1...♜b5!

1. ♜h4h5! [2. ♜e5♯]

1...f3 2. ♜g4♯ 1...d3 2. ♘a6♯ 1...♜h5 2. ♘f6♯

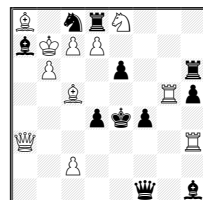
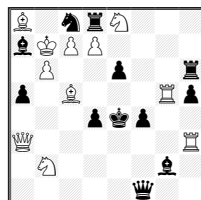
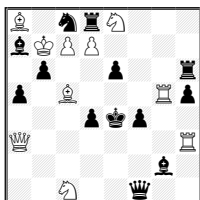
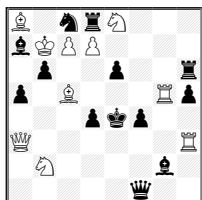
1...♜a6+ 2. ♘xa6♯ 1...d3 2. ♜xd3♯ 1...♘d6+ 2. ♘xd6♯

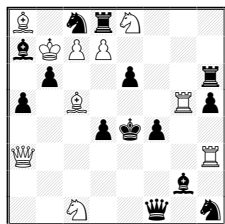
M. Uris

H. Nieuwhart

J.A. Coello Alonso

J. Kobolka



P. Zuvic

Hanno risolto brillantemente il quesito **Miguel Uris**, **Hans Nieuwhart** e **José Antonio Coello Alonso**, inviando una posizione uguale all'originale, tranne che Hans ha spostato il ♖b2→c1 e José Antonio ha usato un ♖b6 bianco, quando ne bastava uno nero. Questione di gusti mi ha riferito. Mentre la posizione di **Jozef Kobolka** ha un matto duale ed è inoltre demolita:

1. ♖d6? [2. ♜e5+] 1... ♖xd6+ 2. ♖xd6+ 1... ♗a6+ 2. ♗xa6+ 1... d3
2. ♗a4+ 2. ♗b4+ dual mate 1... f3 2. ♜h4+ ma 1... ♗b5!

1. ♜hxh5! [2. ♜e5+]

1... ♖d6+ 2. ♖xd6+ 1... ♜xh5 2. ♖f6+ 1... ♗d3 2. ♗xd3+ 1... ♗a6+
2. ♗xa6+ 1... d3 2. ♗a6+ 1... f3 2. ♜g4+

Però demolisce 1. ♗d3+! 1... ♗xd3 2. cxd3+

Pure esatta, o quasi, è la posizione di **Predrag Zuvic** (Anche qui il ♖b2 è spostato in c1 senza alcuna conseguenza), al quale però è sfuggito quello che viene chiamato "un residuo di lavorazione": il ♜h1 del tutto inutile.

Ricostruzione n. 87 - Ricostruire un problema ≠2 che abbia la seguente soluzione:

1... exd6 2. ♖f6≠ 1... cxd6 2. ♖c7≠

1. ♖b3? [2. ♜c5≠] ma 1... ♖b4!

1. ♖~? [2. ♗xe4≠] 1... e5 2. ♖f6≠ 1... ♖e5 2. ♖xc7≠ ma 1... ♖d4!

1. ♖b6! [2. ♗xe4≠] 1... e5 2. ♖xc6≠ 1... ♖e5 2. ♜d4≠ 1... ♖d4 2. ♜c5≠

Inviare (send to): **perseus@bestproblems.it**

(last available day for to send: 10/06/2021)

A. Garofalo

I concorsi su *Best Problems*:

≠2 (2020-2021): NN

≠3 (2020-2021): A. Garofalo

S≠2/3 (2017-2020): Gunter Jordan

H≠2 (2020-2021): NN

H≠3 (2020-2021): NN

H≠n (2020-2021): A. Garofalo

Fairies (2021): NN

E-mail & web site: perseus@bestproblems.it <http://www.bestproblems.it>

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BEST PROBLEMS

Rassegna dei migliori problemi

diretta da **Antonio Garofalo**

Col sostegno dell'API (Associazione Problemistica Italiana)

Anno XXV - n. 99

3°/2021 - July

Hanno collaborato a questo numero:

Gunter Jordan, Paz Einat, Awani Kumar, Jean Lochet.

EDITORIALE

Welcome to Viktor Volchek, Antonio Tarnawiecki, Okan Pandar, Niels Danstrup for their first publication on this magazine.

Dall'amico Jorge ci perviene la notizia della rinascita, almeno parziale, di una illustre rivista:

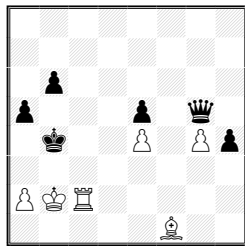
«News: Tidskrift för Schack opens its pages once again for problems. But only for #2, H#2 and S#2! Send to Rolf Uppström (rolf.uppstrom@springaren.se) with subject "For Tidskrift för Schack". Judges will be Kjell Widert and Christer Jonsson and the tournaments will be held annually or of three (?) years duration according to interest. The published problems can be seen in <https://schack.se/forbundet/tfs/arkiv/> » (Thanks to Jorge M. Kapros)

In prima pagina, come al solito, una onorificenza italiana. Ancora una volta uno studio del giovane D. Gatti, che ci fa ben sperare.

Nel corpo della rivista trovate due verdetti: i selfmate di BP e in special modo il giubileo di un nostro grande Autore, Stefano Mariani.

Seguono due pagine piene di "cavalcate matematiche" inviate dall'appassionato Awani Kumar.

E infine uno sguardo a un famoso problema di Sam Loyd, che ha suscitato l'ennesimo lampo di interesse



← **Daniele Gatti** – Menzione Onorevole *Ceskoslovensky Šach* 2019
8/8/1p6/p3p1q1/1k2P1Pp/8/PKR5/5B2
+ (6+6)

Try: 1. Rc4+? but 1...Kb5! 2.Rc3+ Ka4 (= perpetual check)

Try: 1.Ba6? but 1...a4! 2.a3+ Ka5 [–+]

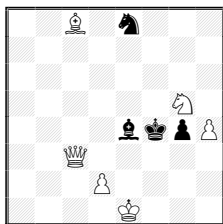
Solution: 1.a3+! 1...Ka4 2.Ba6! (2.Bb3+? Kb5! 3.a4+ Ka6 [–+])
2...b5 (2...Qg8 3.Rc4+ Qxc4 4.Bxc4 [–+]) 3.Bb7! Qe7 (3...Qf6
4.Bd5! [4.Bc6? Qf1! 5.Bd5 Qd3! 6.Rc3 Qxc3+ 7.Kxc3 Kxa3 8.g5
h3 9.g6 h2 10.g7 h1=Q 11.g8=Q Qc1+ 12.Kd3 b4 13.Qg2 Qc3+
14.Ke2 Qb2+ [–+]) b4 5.Bc6+ Qxc6 6.Rxc6 [–+]) 4.Rc4+ Qb4+

(4...bxc4 5.Bc6≠ [model mate]) 5.axb4! Bxc4 (5.Rxb4+? axb4! 6.g5 [6.axb4 h3 7.g5 h2 [–+])
bxa3+ 7.Kc2 [7.Ka1 h3 [–+]) a2 [–+] [7...h3? 8.g6 h2 9.g7 h1=Q 10.g8=Q (=)] 6. bxa5 with two
variations:

- 6...Kxa5 (6...Kb5 7.a6 Kb6 8.g5 ... [–+]) 7.g5 h3 8.g6 h2 9.g7 h1=Q 10.g8=Q c3+11.Kc2 Qh2+
12.Kxc3 [–+]
- 6...Kb4 7.a6 c3+ 8.Kc2 h3 9.a7 h2 10.a8=Q h1=Q 11.Qf8+ [–+]

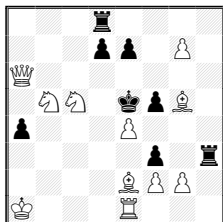
Inediti

4588. F. Magini
Italia



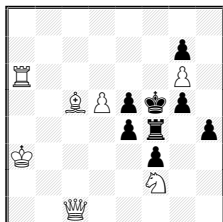
≠2* vv (6+4) C+

4592. M. Uris
Spagna



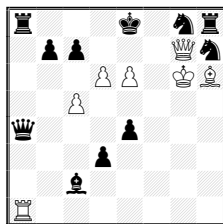
≠2* v... (11+8) C+

4596. G. Doukhan
Francia



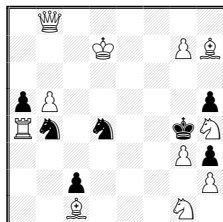
≠3 v... (7+8) C+

**4589. Z. Labai
& M. Svitek**
Slovacchia / Rep. Ceca



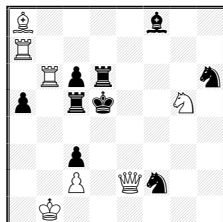
≠2* (7+11) C+

4593. G. Maleika
Germania



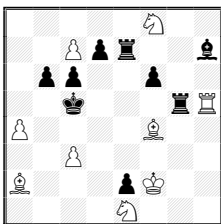
=2 vv (11+7) C+

**4597. L. Makaronez
& V. Volchek**
Israele / ??



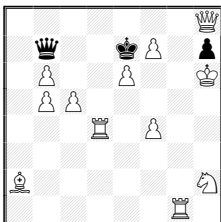
≠3* (7+9) C+

4590. G. Sardella
Italia



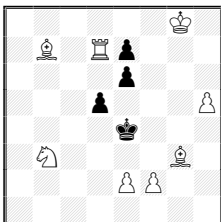
≠2 (9+9) C+

4594. G. Maleika
Germania



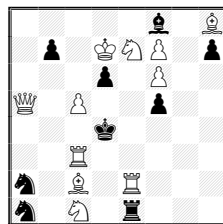
=2 vvv (12+3) C+

**4598. A. Tarnawiecki
& S. B. Dowd**
Perù / USA



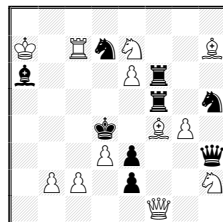
≠3 (8+4) C+

4591. G. Doukhan
Francia



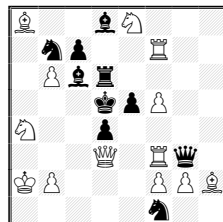
≠2* vv (11+9) C+

4595. F. Magini
Italia



≠2 v (12+9) C+

**4599. L. Lyubashevsky
& L. Makaronez**
Israele

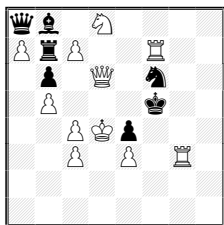


≠3* (13+10) C+

≠2, n. 4588-4595 (Judge 2021-2022: NN).

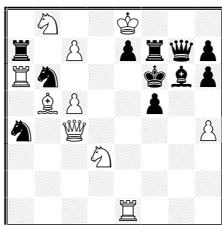
≠3, n. 4596-4599 (Judge 2020-2021: Antonio Garofalo).

4600. V. Satkus
Lituania



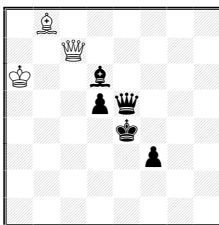
S $\neq$ 2 vv (11+7) C+

4601. Z. Labai
Slovacchia



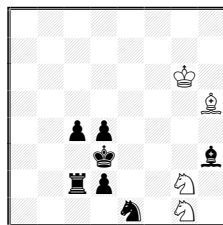
S $\neq$ 3* (10+11) C+

4602. D. Grinchenko
Ucraina



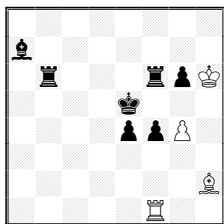
H $\neq$ 2 (3+5) C+
2 sol.

**4603. M. Vasyuchko &
M. Chernyavsky**
Ucraina



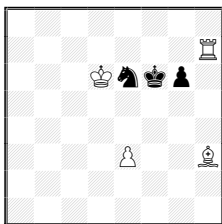
H $\neq$ 2 (4+7) C+
4 sol.

4604. J. Carf
Francia



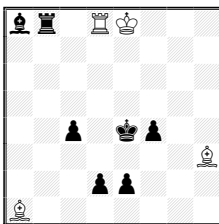
H $\neq$ 2 (4+7) C+
2 sol.

4605. E. Zimmer
Polonia



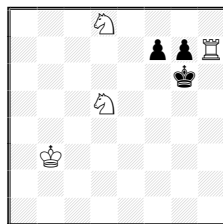
H $\neq$ 2* (4+3) C+
1*, 2 sol.

4606. J.F. Carf
Francia



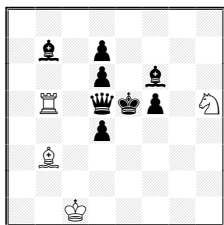
H $\neq$ 2 (4+7) C+
2 sol.

4607. Z. Labai
Slovacchia



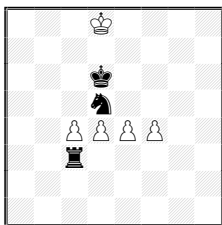
H $\neq$ 2* (4+3) C+

**4608. A. Pankratiev
& I. Antipin - Russia**



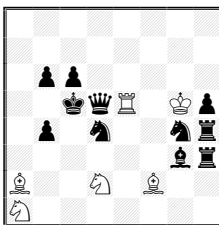
H $\neq$ 2 (4+8) C+
b) ♖e5-e6

4609. O. Pandar
Turchia



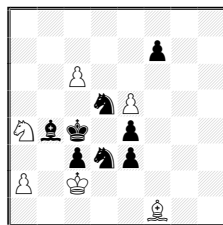
H $\neq$ 2 (5+3) C+
2 sol.

**4610. M. Witztum
& E. Navon - Israele**



H $\neq$ 2 (6+11) C+
2 sol.

4611. A. Armeni
Italia

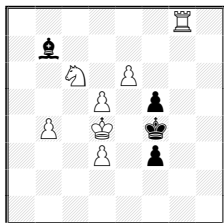


H $\neq$ 2 (6+8) C+
b) ♘d3

S $\neq$ 2/3, n. 4600-4601 (Judge 2021-2023: A. Garofalo)

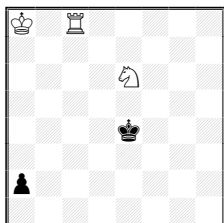
H $\neq$ 2, n. 4602-4612 (Judge 2020-2021: NN).

4612. B. Colaneri
Italia



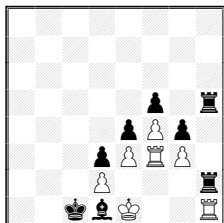
$H \neq 2$ (7+4) C+
3 sol.

4616. E. Zimmer
Polonia



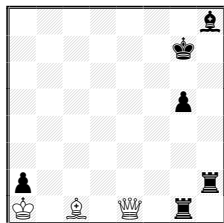
$H \neq 3$ (3+2) C+
b) ♖c8-g8

4620. U. Degener &
M. Degenkolbe
Germania



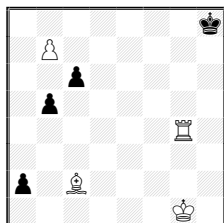
$H \neq 2,5$ (7+8) C+
Zerop. a) +♘d4
b) ♜d1-a2

4613. V. Rallo
Italia



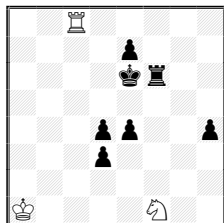
$H \neq 2,5$ (3+6) C+
3 sol.

4617. B. Majoros
Ungheria



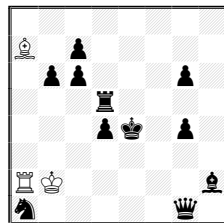
$H = 3$ (4+4) C+
b) ♜b5-a7

4621. E. Zimmer
Polonia



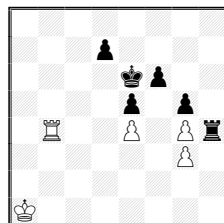
$H \neq 3$ (3+7) C+
b) ♜e6-f5

4614. A. Fica &
Z. Labai - Rep. Ceca /
Slovacchia



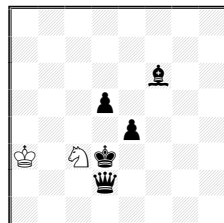
$H \neq 3$ (3+11) C+
b) ♜a7-f1, 2 sol.

4618. C.J.A. Jones
Gran Bretagna



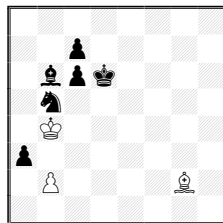
$H \neq 3$ (5+6) C+
2 sol.

4622. J.M. Kapros
Argentina



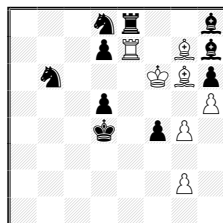
$H \neq 3,5$ (2+5) C+
b) h=3,5

4615. N. Danstrup
Danimarca



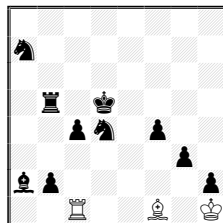
$H \neq 3$ (3+6) C+
b) ♜g2, c) ♘g2

4619. A. Pankratiev
& I. Antipin - Russia



$H \neq 3$ (7+10) C+
2 sol.

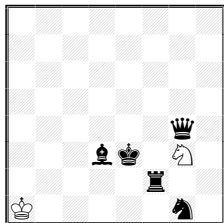
4623. A.V. Ivunin
& A. Pankratiev
Russia



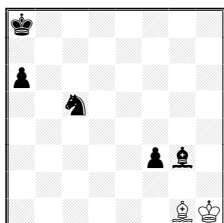
$H \neq 3,5$ (3+10) C+
4 sol.

$H \neq 2,5/H \neq 3$, n. 4613-4621 (Judge 2020-2021: NN).

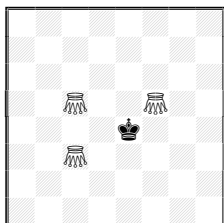
$H \neq n$, n. 4622-4629 (Judge 2020-2021: A. Garofalo).

4624. Z. Labai
Slovacchia

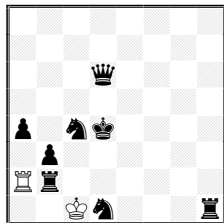
H≠4 (2+5) C+
b) ♞g1-e4

4628. J. Carf
Francia

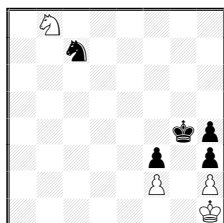
H≠6 (2+5) C+
1 sol.

4632. S. Luce
Francia

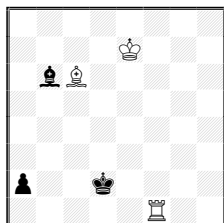
H=3,5* (3+1) C+
1*, 2 sol.
Cannibals
♞=Grasshoppers

4625. M. Cioflanca
Romania

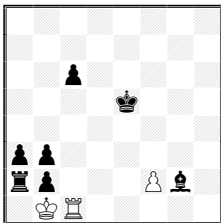
H≠4 (2+8) C+
b) - ♞c4

4629. S.B. Dowd
USA

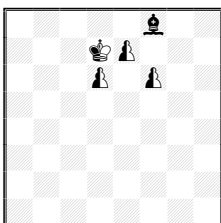
H≠7 (4+5) C+
1 sol.
In memory of Luigi Vitale.

4633. R. Kohring
Germania

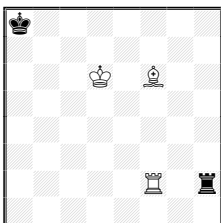
sh≠7 (3+3) C+
b) ♞c6↔♞f1
Alphabetic Chess

4626. Z. Mihajloski
Macedonia

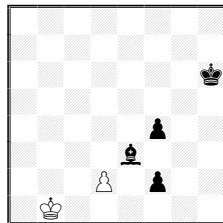
H≠5.5 (3+7) C+
2 sol.

4630. M. Grushko
Israele

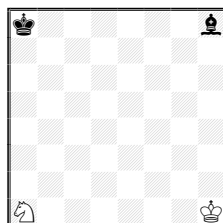
sh≠16 (0+1+4) C+
b) ♞f8-a1 - Circe clone, Alphabetic chess, Take & Make

4634. L. Kekely
Slovacchia

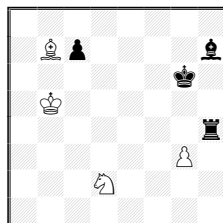
H≠2 (3+2) C+
2 sol.
Transmuting King

4627. J. Carf
Francia

H≠6 (2+4) C+
1 sol.

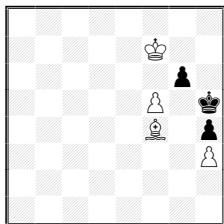
4631. U. Degener
Germania

H≠5* (2+2) C+
Reflection point
Mirror Circe

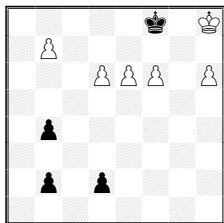
4635. R. Kohring
Germania

S≠9 (4+4) C+
Maximummer

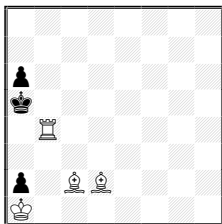
H≠n, n. 4622-4629 (Judge 2020-2021: A. Garofalo).
Fairies n. 4630-4643 (Judge 2021: NN).

4636. G. Lucchesini
Italia

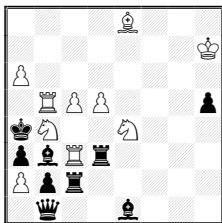
Retro (4x3)
w-1 & ≠1, 2 sol.
Einstein chess

4640. S. Luce
Francia

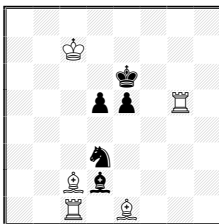
h=7,5 (6+4) C?
Cannibals

4637. O.V. Paradzinsky - Ucraina

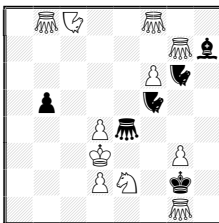
S≠5 (4+3) C+
Masand

4641. J.M. Loustau
Francia

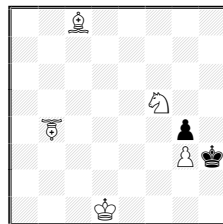
≠2 (10+9) C+
Breton adverse

4638. P. Tritten
Francia

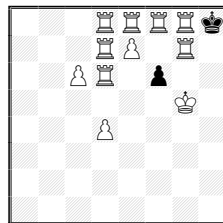
H≠2 (5+5) C+
b) -♠d5 Breton
chromatique adverse

4642. M. Dragoun
Rep. Ceca

hs≠3 (11+6) C+
♞♞=Nightriders
♞♞=Grasshoppers

4639. L. Kekely
Slovacchia

Pser-H=20 (5+2) C+
♞=Alfil

4643. D. Gatti
Italia

sd≠9 (11+2)
C+ by the Author.
Anti-Kings

Fairies n. 4630-4643 (Judge 2021: NN).

Note agli inediti (Fairy elements)

sh = Problema aiutomatto a serie (Serie helpmate/helpstalemate).

hs = helpselfmate.

sd = Problemi diretti a serie (Serie direct)

• **Alphabetic Chess (Alphabétiques):** Each move of either side must be by the piece occupying the first square in the order of a1, a2, a3...b1, b2, b3...c1, c2, c3... etc., which is able to make a legal move. Castling is permitted if the King has the right to make a legal alphabetical move, provided the usual other rules for that move are obeyed.

• **Anti-King:** A King is in check, if it is not attacked.

• **Breton Adverse:** When a piece is captured, another piece (of the same nature) of the captured side must also disappear (if there is one).

• **Breton chromatique adverse:** When a piece is captured, another piece of the same nature from the captured side (if any) must change color. (Quand une pièce est capturée, une autre pièce de même nature du camp capturé (s'il y en a) doit changer de couleur.)

Fascicolo n. 99

Commenti degli autori e del redattore.

2B1n3/8/8/6N1/4bkpP/2Q5/3P4/4K3

1... ♖~ 2. ♔c7† 1... ♙~ 2. ♔e3† 1... g3 2. ♘h3†

1. ♘f7? [2. ♔e3†] 1... ♙f3 2. ♔e5† ma 1... ♙d3!

1. ♔f2? [2. ♚g3♯] 1... ♖f3 2. ♚e3♯ ma 1... ♗d3!

1.♔d4! tempo

1... ♘~ 2. ♔d6† 1... ♔g3 2. ♔f2† 1... g3 2. ♔xe4†

Dombrovskis (Paradoxe), matti cambiati, chiave ampliativa.

4589. (#2, Zoltán Labai & Miroslav Svitek)

r3k1nr/1pp3Qn/3PP1KB/2P5/q3p3/3p4/2b5/R7

1... ♖d7 2. ♗xd7♯ **X** 1...c6 2. ♗d7♯ **X**1.c6! [2. ♗d7♯] **X**

1...0-0-0 AB 2. ♗xc7♯ 1... ♖f8+ BC 2. ♗xf8♯ 1... ♖e7+ CD 2. ♗xe7♯

1... ♖hf6 2. ♗f8♯ 1... ♖gf6 2. ♗e7♯ 1... ♖xh6 2. ♗e7♯ 1... ♗d8 2. ♗f7♯

1... ♗xc6 2. ♗xa8♯ 1... ♖d8 2. ♗d7♯

Spiral pairs of four defensive motifs AB – BC – CD:

A - creating flight by castling. B - direct guard of the threat square.

C – checking. D - interference of threat unit's line. (Authors)

4590. (#2, Giuseppe Sardella)

5N2/2Ppr2b/1pp2p2/2k3rR/P4B2/2P5/B3pK2/4N3

1.c8=♖! [2. ♖d6♯]

1... ♗ge5 2. ♖e3♯ 1... ♗f5 2. ♖d3♯ 1... ♗ee5 2. ♖xd7♯ 1... ♗e6 2. ♖xd7♯

4591. (#2, Gérard Doukhan)

5b1B/1p1KNP1p/3p1P2/Q1P2p2/3k4/2R5/n1B1R3/n1N1r3

1...d5 2. ♖xf5♯ **A** 1.c6? [2. ♖xf5♯ **A** 2. ♗d2♯ **B**] ma 1...b5!1. ♖xd6? [2. ♗d2♯ **B**] (2. ♖xf5? **A**)1... ♖h6 2. ♖xf5♯ **A** 1... ♖xe7+ 2. fxe7♯ 1... ♗xe2 2. ♖xe2♯

1... ♖xc2 2. ♖b3♯ ma 1... ♗d1!

1. ♖e6! [2. ♖xf5♯ **A**] (2. ♗d2? **B**)1... ♗f1 2. ♗d2♯ **B** 1... ♖xe7 2. fxe7♯ 1... ♗xe2+ 2. ♖xe2♯ 1... ♖xc3 2. ♗b4♯

• Complete Sushkov (with Pseudo-Le Grand) : ♖d7xd6 & ♖d7-e6

• Rudenko theme • Barnes theme (Author)

4592. (#2, Miguel Uris)

3r4/3pp1P1/Q7/1NN1kpB1/p3P3/5p1r/4BPP1/K3R3

1...e6 **a** 2. ♗d6♯ **A** 1...d5 **b** 2. ♗e6♯ **B**1. ♗xa4? [2. ♗d4♯ **X**] 1... ♗a8!1. ♗g6? [2. ♗xf5♯ **Y**] 1...e6 **a** 2. ♗f6♯ **C** 1... ♗f8!1. ♗c6? [2. ♖d3♯ **D** 2. ♗d5♯ **E**]1...d5 **b** 2. ♗e6♯ **B** 1...fxg2 **d** 2. ♗d5♯ **E** 1...dxc6!1. ♖c4? [2. ♖d3♯ **D**] 1...fxg2 **d** 2. f4♯ **F** 1...fxe4! **c**1. ♗b7! [2. ♗d5♯ **E**]1...e6 **a** 2. ♖d3♯ **D** 1...d5 **b** 2. ♗xe7♯ **G** 1...fxe4 **c** 2. ♗xe4♯ **H**

Barnes, Changed mates. (Author); Sushkov, Echo diagonal-orthogonal.

4593. (=2, Gerhard Maleika)

1Q6/3K2PB/8/pP5p/Rn1n2kN/6Pp/2p4P/2B3N1

1. ♖g8? tempo

1... ♖a2 2. ♖xa2= 1... ♖b3 2. ♖xb3= 1... ♖d5 2. ♖xd5= 1... ♖f5 2. ♖e6= ma 1... ♖d3!

1. ♗g8? tempo

1... ♖a2 2. ♗xa2= 1... ♖b3 2. ♗xb3= 1... ♖d5 2. ♗xd5= 1... ♖f5 2. ♗e6= ma 1... ♖xb5!

1.g8=♖! tempo

1... ♖a2 2. ♖xa2= 1... ♖b3 2. ♖xb3= 1... ♖d5 2. ♖xd5= 1... ♖f5 2. ♖e6=

1... ♖d3 2. ♖xd3= 1... ♖a6 2. bxa6= 1... ♖bc6 2. bxc6= 1... ♖e2 2. ♖xe2=

1... ♖f3 2. ♖xf3= 1... ♖xb5 2. ♗xb5= 1... ♖dc6 2. bxc6= 1... ♖e6 2. ♖xe6=

3x4-Pattwechsel (Author); Zagorouiko 3x4.

4594. (=2, Gerhard Maleika)

7Q/1q2kP1p/1P2P2K/1PP5/3R1P2/8/B6N/6R1

1. ♖g4? tempo 1... ♖a8 2. ♖xa8= 1... ♖b8 2. ♖xb8= 1... ♖c8 2. ♖xc8= ma 1... ♖f3!
 1. ♜d8? tempo 1... ♖a8 2. ♜xa8= 1... ♖b8 2. ♜xb8= 1... ♖c8 2. ♜xc8= ma 1... ♖e4!
 1. ♜g8? tempo 1... ♖a8 2. ♜xa8= 1... ♖b8 2. ♜xb8= 1... ♖c8 2. ♜xc8= ma 1... ♖h1!
 1.f8= ♔! tempo
 1... ♖a8 2. ♜xa8= 1... ♖b8 2. ♜xb8= 1... ♖c8 2. ♜xc8= 1... ♖h1 2. ♜xh1=
 1... ♖g2 2. ♜xg2= 1... ♖f3 2. ♜xf3= 1... ♖e4 2. ♜xe4= 1... ♖d5 2. ♜xd5=
 1... ♖a6 2.bxa6= 1... ♖b6 2.cxb6= 1... ♖c6 2.bxc6= 1... ♖a7 2.bxa7=
 1... ♖c7 2.bxc7= 1... ♖d7 2.exd7= 4x3-Pattwechsel (Author); Zagorouiko 4x3

4595. (≠2, Fabio Magini)

8/K1RnN2B/b3Pr2/5r1n/3k1BP1/3Pp2q/1PP1p2N/5Q2

1. ♖h1? [2. ♖e4‡] 1... ♜g3 2. ♜f3‡ ma 1... ♖g2!
 1. ♖f3! [2. ♖e4‡]
 1... ♜g3 2. ♖xe3‡ 1... ♜c5 2. ♜c6‡ 1... ♜xd3 2.c3‡ 1... ♜b7 2. ♜c4‡
 1... ♜xf4 2. ♖d5‡ 1... ♜e5 2.c3‡ 1... ♜xe6 2. ♜xf5‡ 1... ♖g2 2. ♖xe3‡
 1... ♖xf3 2. ♜xf3‡

4596. (≠3, Gérard Doukhan)

8/6p1/R5P1/2BPpkp1/4pr1p/K4p2/5N2/2Q5

1. ♜e7? **A** [2. ♖c8‡] ma 1... ♜g4! **a** 1. ♜e3? **B** [2. ♖c8‡] ma 1...g4! **b**
 1. ♖c2? tempo 1... ♜g4 **a** 2. ♜e3 **B** [3. ♖c8‡] 1...g4 **b** 2. ♜e7 **A** [3. ♖c8‡] ma 1...h3!
 1. ♖h1? tempo 1... ♜g4 **a** 2. ♜h3 [3. ♖xg4‡] ♜f4 3. ♖xg4‡ 1...g4 **b** 2. ♖xh4 [3. ♖h5‡]
 1...h3 2. ♖xh3+ ♜g4 **a** 3. ♖xg4‡ 2...g4 **b** 3. ♖h5‡ ma 1...e3!
 1. ♜f8! [2. ♖c8‡] 1... ♜g4 **a** 2. ♜xg7 [3. ♜f6‡] 1...g4 **b** 2. ♜e7 [3. ♖c8‡]
 • Theme Logic, • Banny, • Changed mates. (Author)

4597. (≠3, Leonid Makaronez & Victor Volchek)

B4b2/R7/1Rpr3n/p1rk2N1/8/2p5/2P1Qn2/1K6

1... ♜b5+ 2. ♜xb5+ ♜d4 3. ♜f3‡
 1. ♜xc6! [2. ♜xd6+ ♜xd6 3. ♖e6‡]
 1... ♜c4 2. ♜xc4+ ♜c6 3. ♖e6‡ 1... ♜b5+ 2. ♜xb5+ ♜d4 3. ♖c5‡
 1... ♜cxc6 2. ♜xa5+ ♜d4 3. ♜f3‡ 1... ♜dxc6 2. ♖e6+ ♜d4 3. ♜f3‡
 1... ♜f6 2. ♜d7+ ♜d6 3. ♜cxd6‡ 2... ♜d6 3. ♜cxd6‡
 1... ♜g6 2. ♜d7+ ♜d6 3. ♜cxd6‡ 2... ♜d6 3. ♜cxd6‡
 1... ♜d4 2. ♜xd6+ ♜xd6 3. ♜f3‡ 3. ♜e6‡ dual mate 2... ♜d5 3. ♜e6‡ 3. ♜xd5‡

4598. (≠3, Antonio Tarnawiecki & Steven B. Dowd)

B4b2/R7/1Rpr3n/p1rk2N1/8/2p5/2P1Qn2/1K6

1. ♜c8! tempo
 1... ♜f5 2. ♜xd5+ ♜e4 3. ♜e5‡ 2... ♜g4 3. ♜xe6‡ 2... ♜f6 3. ♜h4‡
 1...d4 2. ♜xd4 [3. ♜b7‡] 1...e5 2. ♜xe7 [3. ♜xe5‡]
 Y-flight of the BK, switchback (Authors)

4599. (≠3, Leonid Lyubashevsky & Leonid Makaronez)

B2bN3/1np2R2/1Pbr4/3kpP2/N2p4/3Q1Rq1/KP3PPB/5n2

1... ♜xe8 2. ♖b3+ ♜e4 3. ♜c5‡ 2... ♜c6 3. ♖c4‡
 1... ♖xf3 2. ♖xf3+ ♜c4 3. ♖b3‡ 2...e4 3. ♖b3‡
 1... ♜b5 2. ♜c3+ ♜c5 3. ♖xb5‡ 2... ♜c6 3. ♖xb5‡

1. ♖xc7! [2. ♜c3+ ♙c5 3. ♜b5†]
 1... ♜g8 2. b4 [3. ♜c3†] ♙xa4 3. ♜c5†
 1... e4 2. ♜b5+ ♙xb5 3. ♜c5† 2... ♜c5 3. ♜xc5†
 1... ♙xa4 2. ♜c4+ ♙e4 3. ♜xd6†

4600. (S≠2, Vilimantas Satkus)

qb1N4/PrP2R2/1p1Q1n2/1P3k2/2PKp3/2P1P1R1/8/8

1. ♜f8? tempo 1... ♜xc7 **c** 2. ♜d7+ ♜xd7† 1... ♙xc7 **b** 2. ♜e5+ ♙xe5† ma 1... ♜xa7! **a**
 1. ♜c6? tempo 1... ♜xa7 **a** 2. ♜xe4+ ♜xe4† 1... ♜xc7 **c** 2. ♜xe4+ ♜xe4† ma 1... ♙xc7! **b**
 1. ♜e7! tempo

1... ♜xa7 **a** 2. ♜xe4+ ♜xe4† 1... ♙xc7 **b** 2. ♜e5+ ♙xe5† 1... ♜xc7 **c** 2. ♜xe4+ ♜xe4†
 1... ♙xa7 2. ♜c5+ bxc5† 1... ♜xa7 2. ♜c5+ bxc5†

Cycle of the black defences. (Author)

4601. (S≠3, Zoltán Labai)

1N2K3/r1P1prqp/Rn3kbp/1BP2p2/n1Q4P/3N4/8/4R3

1... ♜b2 2. ♜xb6+ e6 3. ♜d7+ ♜xd7†
 1... ♜c3 2. ♜xb6+ e6 3. ♜d7+ ♜xd7†
 1... ♜xc7 2. ♜d7+ ♜xd7 3. ♜xf7+ ♙xf7, ♜xf7†
 1. ♜f4! [2. ♜d4+ e5 3. ♜d8+ ♜e7†]
 1... ♜xc7 2. ♜d7+ ♜xd7 3. ♜xf7+ ♙xf7, ♜xf7†
 1... e5 2. ♜d5+ ♙e6 3. ♙d7+ ♜xd7†

Keller (paradoxe)

4602. (H≠2, Dmitry Grinchenko)

1B6/2Q5/K2b4/3pq3/4k3/5p2/8/8

1. ♜f4 ♙a7 2. ♙e5 ♜c2† 1. d4 ♜xd6 2. d3 ♜xe5†

Chumakov theme (Author)

4603. (H≠2, Mikola Vasychko & Mikola Chernyavsky)

8/8/6K1/7B/2pp4/3k3b/2rp2N1/4n1N1

1. ♙g4 ♙xg4 2. ♜c3 ♙f5† 1. ♙f5+ ♙xf5 2. c3 ♙e2†
 1. ♜c3 ♜xh3 2. ♜c2 ♜f2† 1. ♙e4 ♙f6 2. ♜d3 ♙f3†

4604. (H≠2, Jean Carf)

8/b7/1r3rpK/4k3/4ppP1/8/7B/5R2

1. ♜be6 ♜xf4 2. ♙d4 ♜f5† 1. ♜fe6 ♙xf4+ 2. ♙f6 ♙d6†

4605. (H≠2, Eligiusz Zimmer)

8/7R/3Knp1/8/8/4P2B/8/8

1... e4 2. ♜g5 e5† 1. ♜g7 ♙e6 2. g5 ♜h6† 1. ♙g5 ♙e5 2. ♜f4 exf4†

4606. (H≠2, Jean-François Carf)

br1RK3/8/8/2p1kp2/7B/3pp3/B7

1. ♜b7 ♙d4 **A** 2. ♙d3 ♙f5† **B** 1. ♙e3 ♙f5 **B** 2. ♙f3 ♙d4† **A**

Scambio di mosse bianche, matti modello.

4607. (H≠2, Zoltán Labai)

3N4/5ppR/6k1/3N4/8/1K6/8/8

1... ♜h5 2. f6 ♜f4†
 1. ♙xh7 ♜f6+ 2. ♙h8 ♜xf7†

4608. (H≠2, Alexandre Pankratiev & Ivan Antipin)

8/1b1p4/3p1b2/1R1qkp1N/3p4/1B6/8/2K5

a) 1. ♜xb5 ♜f4 2. ♙e4 ♜g6† b) 1. ♜xb3 ♜xf5 2. ♙e7 ♜g7†

4609. (H#2, Okan Pandar)

3K4/8/3k4/3n4/2PPPP2/2r5/8/8

1. ♖e3 exd5 2. ♖e5 fxe5† 1. ♜xc4 f5 2. ♜c6 e5†

Chumakov theme with ideal mates. (Author)

4610. (H#2, Menachem Witztum & Emanuel Navon)

8/8/1pp5/2kqR1Kp/1p1n2nr/6br/B2N1B2/N7

1. ♖xe5 (♗xe5?) ♗c4 2. ♜d6 ♖ab3† 1. ♗xf2 (♖e3?) ♖c2 2. ♖b5 ♖e4†

4611. (H#2, Alberto Armeni)

8/5p2/2P5/3nP3/Nbk1p3/2pnp3/P1K5/5B2

a) 1. ♗d4 ♖c5 2. ♖xe5 ♖b3† b) 1. ♗c5 a3 2. ♗d4 ♖db2†

4612. (H#2, Bruno Colaneri)

6R1/1b6/2N1P3/3P1p2/1P1K1k2/3P1p2/8/8

1. ♗a6 ♖e5 2. ♗xd3 ♖xd3† 1. ♗a8 ♖e7 2. ♗xd5 ♖xd5† 1. ♗c8 ♖d8 2. ♗xe6 ♖xe6†

4613. (H#2.5, Vito Rallo)

7b/6k1/8/6p1/8/8/p6r/K1B1Q1r1

1... ♗b2+ 2. ♖g8 ♖xa2 3. ♜h7 ♜e8†

1... ♗xg5 2. ♖f8+ ♗f6 3. ♜g8 ♜e7†

1... ♜xg1 2. ♜h7 ♖xa2 3. ♖h6 ♜xg5†

4614. (H#3, Alexander Fica & Zoltán Labai)

8/B1p5/1pp3p1/3r4/3pk1p1/8/RK5b/n5q1

a) 1.d3 ♗a6 2. ♖d4 ♜xb6 3. ♗e5 ♗b4† 1. ♜d6 ♜xa1 2. ♖d5 ♖b3 3. ♖c5 ♗a5†

b) 1. ♜g3 ♗a3 2. ♜e5 ♜h3 3. ♗f4 ♗d3† 1. ♖f3 ♗d3 2. ♖g2 ♜xa1 3. ♖h1 ♗e4†

4615. (H#3, Niels Danstrup)

8/2p5/1bpk4/1n6/1K6/p7/1P4B1/8

a) 1. ♖a7 ♖xa3 2. ♖c5 b4+ 3. ♖b5 ♗f1†

b) 1. ♖d5 ♗e2 2. ♖d6 ♖c3 3. ♖c5 ♗e5†

c) 1. ♗d4 ♖a5 2. ♖c5 ♖e3 3. ♖d6 b4†

Gemelli Forsberg.

4616. (H#3, Eligiusz Zimmer)

K1R5/8/4N3/8/4k3/8/p7/8

a) 1. ♗d3 ♖c5+ 2. ♖c2 ♖d3+ 3. ♖b1 ♜c1† b) 1. ♖f3 ♖g5+ 2. ♖g2 ♖f3+ 3. ♖h1 ♜g1†

4617. (H=3, Béla Majoros)

7k/1P6/2p5/1p6/6R1/8/p1B5/6K1

a) 1.a1=♗ b8=♖ 2. ♗c6 3. ♗b4 ♖xb4= b) 1.a1=♖ b8=♗ 2. ♖b3 ♗xa7 3. ♖c5 ♗xc5=

Simpatico scambio di promozioni minori, che mostra anche un tema tipico delle SPG, il Ceriani-Frolkin. Soluzioni omogenee.

4618. (H#3, Christopher J.A. Jones)

8/3p4/4kp2/4p1p1/1R2P1Pr/6P1/8/K7

1. ♜xg4 ♜b7 2. ♜f4 gxf4 3.d6 f5† 1. ♜h5 gxf4 2.d5 exd5+ 3. ♖f5 g4†

4619. (H#3, Alexandre Pankratiev & Ivan Antipin)

3nr2b/3pR1Bb/1n3KBp/3p3P/3k1pP1/8/6P1/8

1. ♜xe7 ♗xh7 2. ♗e3 ♖g6+ 3. ♖e4 ♖xh6† 1. ♗xg6 ♜xe8 2. ♗d3 ♖e7+ 3. ♖e4 ♖xd8†

4620. (H#2.5, Udo Degener & Mirko Degenkolbe)

8/8/8/5p1r/4pPp1/3pPRP1/3P3r/2kbK2R

a) 1...0-0 2. ♜xd2 ♜xd1+ 3. ♖xd1 ♜f1† b) 1... ♜ff1 2. ♜xd2 ♜f2 3. ♜b2 0-0†

Scambio fra la 1ª e 3ª mossa bianca.

4621. (H#3, Eligiusz Zimmer)

2R5/4p3/4kr2/8/3pp2p/3p4/8/K4N2

a) 1. ♖d5 ♘d2 2. ♚d6 ♘b3 3. e6 ♚c5† b) 1. e3 ♚c5+ 2. ♖e4 ♚f5 3. h3 ♘g3†

4622. (H#3.5, Jorge M. Kapros)

8/8/5b2/3p4/4p3/K1Nk4/3q4/8

a) 1... ♘d1 2. ♖d4 ♘e3 3. ♚d3+ ♖b4 4. ♙e5 ♘f5†

b) 1... ♘d5 2. ♖c2 ♘xf6 3. ♖b1 ♘xe4 4. ♖a1 ♘xd2=

Theme Argentino: h† & h= with same setting.

Chumakov theme Form I: Two or more pieces captured in one phase self-block in another phase.

Ideal mate, ideal pat. (Author)

4623. (H#3.5, Alexei V. Ivunin & Alexandre Pankratiev)

8/n7/8/1r1k4/2pn1p2/6p1/bp5p/2R2B1K

1... ♚xc4 2. ♖e4 ♚c3 3. ♚e5 ♚xg3 4. ♙d5 ♙d3†

1... ♙e2 2. ♖c5 ♙d1 3. ♖b4 ♚xc4+ 4. ♖a3 ♚a4†

1... ♚e1 2. ♖c6 ♚e4 3. ♖b7 ♙g2 4. ♖a8 ♚e8†

1... ♖g2 2. ♘b3 ♖f3 3. ♘d4 ♖xf4 4. ♚d5 ♚xc4†

4624. (H#4, Zoltán Labai)

8/8/8/6q1/3bk1N1/5r2/K5n1

a) 1. ♙f1 ♖b1 2. ♚g2 ♖c1 3. ♖f2 ♖d2 4. ♚f3 ♘h1†

b) 1. ♚f3 ♖b2 2. ♘g5 ♖c3 3. ♖f4 ♖d4 4. ♙f5 ♘e2†

Miniatura con matto ideale a eco.

4625. (H#4, Mihaiu Cioflanca)

8/8/3q4/8/p1nk4/1p6/Rr6/2Kn3r

a) 1. ♚h5 ♚xb2 2. ♚d5 ♚f2 3. ♘e5 ♖d2 4. ♚c5 ♚f4†

b) 1. ♘e3+ ♖xb2 2. ♚e5 ♖a3 3. ♚h4 ♖b4 4. ♚e4 ♚d2†

Matti modello a eco ruotato di 90°.

4626. (H#5.5, Zlatko Mihajloski)

8/8/2p5/4k3/8/pp6/rp3Pb1/1KR5

1... ♚c3 2. c5 ♚xb3 3. ♚a1+ ♖c2 4. ♚d1 f3 5. ♚d5 ♚e3+ 6. ♖d4 ♚e4†

1... f4+ 2. ♖f6 f5 3. ♖g7 f6+ 4. ♖h8 f7 5. ♙d5 f8=♚+ 6. ♙g8 ♚h1†

Excelsior (white), model mate × 2, pin-mate (Author)

Le due soluzioni non sono omogenee.

4627. (H#6, Jean Carf)

8/8/7k/8/5p2/4b3/3P1p2/1K6

1. f3 d4 2. ♙c1 d5 3. f1=♚ d6 4. ♚g1 d7 5. ♚g6 d8=♚ 6. ♙g5 ♚h8†

4628. (H#6, Jean Carf)

k7/8/p7/2n5/8/5pb1/8/6BK

1. f2 ♖g2 2. ♖a7 ♖f3 3. f1=♚+ ♖e3 4. ♚f8 ♖d4 5. ♚a8 ♖xc5 6. ♙b8 ♖c6†

4629. (H#7, Steven B. Dowd)*In memory of Luigi Vitale*

1N6/2n5/8/8/6kp/5p1p/5P1P/7K

1. ♘d5 ♘d7 2. ♘e3 fxe3 3. f2 e4 4. f1=♘ ♖g1 5. ♘d2 ♖f2 6. ♘f3 ♖e3 7. ♘g5 ♘f6†

Ideal mate; the ♙f3 does a round trip returning as a ♘ to f3. I don't think this particular ideal mate has been shown before. I showed it to Rolf Wiehagen and he thought that might be correct; it's an unusual configuration and number of men for an ideal mate helpmate. (Author)

Phénix. Davvero un bel ricordo per l'amico Luigi!

4630. (Serie-H#16, Michael Grushko)

- a) 1.d5 2.d4 3.d3 4.d2 5.d1=♞n 6.♞nf2 7.♞nxe7(♞ne8;e2) 8.e1=♞n 9.♞nxf2(♞nh3;♞nc1) 10.♞ng5 11.♞nf7 12.fxg5(♞nc1;g2) 13.♞nh6 14.♞ng8 15.♞xh6(♞h8;♞nc1) 16.♞nh6 gxh3(e6;h7)‡
- b) 1.♞e5 2.d5 3.d4 4.d3 5.d2 6.d1=♞n 7.♞nf3 8.♞nxe7(♞ne8;e2) 9.e1=♞n 10.♞ng3 11.♞xg3(♞g8;♞nc1) 12.♞ng5 13.♞nf8 14.♞nh5 15.f5 16.f4 fxg5(e7;g7)‡

4631. (H#5, Udo Degener)

k6b/8/8/8/8/8/N6K

- 1...♞d4 2.♞e5 ♞f2 3.♞c7 ♞g2 4.♞a6 ♞h1 5.♞b7 ♞xb7(♞f1)‡
- 1.♞a7 ♞e5 2.♞xe5(♞b8) ♞g2 3.♞h2+ ♞f3 4.♞g1+ ♞a8 5.♞h1 ♞g2‡

Echo (7,7) (Author)

4632. (H=3.5, Sébastien Luce)

- 1.♞f3 ♞f2 2.♞e2 ♞d2 3.♞d1 ♞c2=
- 1...♞c6 2.♞f3 ♞g2 3.♞g3 ♞g4 4.♞h4 ♞g5=
- 1...♞c2 2.♞e3 ♞f3 3.♞d2 ♞e2 4.♞e1 ♞f2=

Triple echo. (Author)

4633. (Serie-H#7, Rolf Kohring)

8/4K3/1bB5/8/8/8/p2k4/5R2

- a) 1.a1=♞ 2.♞c3 3.♞e3 4.♞d4 5.♞e2 6.♞c3 7.♞d2 ♞b5‡
- b) 1.a1=♞ 2.♞c2 3.♞f2 4.♞d4 5.♞e1 6.♞b3 7.♞d2 ♞c1‡

4634. (H#2, L'ubos Kekely)

k7/8/3K1B2/8/8/8/5R1r/8

- 1.♞h8 ♞f1 2.♞b8 ♞a1‡ 1.♞h7 ♞h2 2.♞a7 ♞h8‡

Tanagra. Mates from corners. (Author)

4635. (S#9, Rolf Kohring)

8/1Bp4b/6k1/1K6/7r/6P1/3N4/8

- 1.g4! ♞h1 2.♞d5 ♞a1 3.♞b1 ♞a8 4.♞a3 ♞h8 5.♞g8 c5 6.♞c4 ♞xg8 7.♞e5+ ♞h7 8.♞c4 ♞xc4+ 9.♞a4 ♞a8‡

4636. (Retro, Giuseppe Lucchesini)

8/5K2/6p1/5P1k/5B1p/7P/8/8

White –1 move: ♞e7-f5 (=♞f5) and play ♞e7xg6 (=♞g6)‡

White –1 move: ♞g4-f4 (=♞f4) and play ♞g4xg6 (=♞g6)‡

4637. (S#5, Oleg V. Paradzinsky)

8/8/p7/k7/1R6/8/p1BB4/K7

- 1.♞b3+ ♞a4 2.♞b2+ ♞a3 3.♞c1 a5 4.♞b3+ ♞a4 5.♞b1+ axb1=♞‡

4638. (H#2, Pierre Tritten)

8/2K5/4k3/3pp1R1/8/3n4/2Bb4/2R1B3

- a) 1.♞xe1(♞c2 nero) ♞g2 2.♞f5 ♞c6‡ b) 1.♞xc1(♞g5 nera) ♞h4 2.♞f5 ♞b3‡

Zilahi with two white pieces disappearing in each solution.

White line clearing by black capture.

Interchange of function between black Bishop/Knight (capture of white piece / cookstopper).

Diagonal-orthogonal correspondence. (Author)

4639. (Pser-H=20, L'ubos Kekely)

- 1.♞g2 2.♞f3 3.♞e4 4.♞d5 5.♞c6 6.♞c7 7.♞xc8 8.♞d7 9.♞e6 10.♞xf5 11.♞e4 12.♞f3 13.♞xg3 14.♞h2 15.g3 16.g2 17.g1=♞+ ♞e2 18.♞d1+ ♞f2 19.♞d2+ ALxd2 20.♞h1 ALf4= Miniature. Walk of black king. Ideal stalemate. (Author)

4640. (H==7.5, Sébastien Luce)

5k1K/1P6/3PPP1P/8/1p6/8/1p1p4/8

1...b8=♗ 2.d1=♖ ♗c7 3.♖c3 dxc7 4.bxc3 c8=♖ 5.cxb2 ♖d6 6.b1=♗ ♖f7 7.♗h7 exf7 8.♗g8 h7== Black and white promotions to Bishop and Knight leading to a position where absolutely no capture is possible because of the condition. Difficult to test... (Author)

4641. (≠2, Jean-Marc Loustau)

4B3/7K/P/7/1RPP3p/kN2N3/pbRr4/Ppr5/1q2b3

1...♗xa2(xc5) 2.♖c5‡

1.♖c4! [2.♖c3‡]

1...♗xa2(xd5) 2.♖xa2(xe1)‡ 1...♗xa2(xc5) 2.♖xa2(xe1)‡

1...♗xa2(xa6) 2.♖xa2(xe1)‡ 1...♗xb4(xe4) 2.axb3(xb4)‡

1...♗c3 2.♖xc3(xb3)‡ 1...♖dc3 2.♖d3‡ 1...♖cc3 2.♖c2‡

Author's comments:

Solution: 1.♖c4! threatens 2.♖c3‡ 2...♖c/♖dxc3 (-♖b4)?? Illegal! (and not 2.♖xc2 (-♖d3)+ or 2.♖xd3 (-♖c2)+?? ♗b4!)

1...♖cc3!? 2.♖c2‡ 2...♖/♗xc4 (-♖b5)?? Illegal! (and not 2.♖xc3 (-♖d3)?? Illegal!) (and not 2.♖xd3 (-♖c3)+?? ♗b4! reopening the ♗e1 line)

1...♖dc3!? 2.♖d3‡ 2...♖/♗xc4 (-♖b5)?? Illegal! (and not 2.♖xc3 (-♖c2)?? Illegal!) (and not 2.♖xc2 (-♖c3)+?? ♗b4! reopening the ♗e1 line)

1...♗xa2 (-♗c5) 2.♖xa2 (-♗e1)‡ (2...♗b4?? is no more possible!) changed mate (and not 2.♖c5+ ♗xb4 (-♖c5)!)

1...♗xb4 (-♖e4) 2.axb3 (-♗b4)‡ (and not 2.♖cxb4 (-♗b3)+? ♗xb4 (-♖b5)!)

2 Umnov chains ("Follow my leader" Key - Black defence - Mate)

2 Umnov defences (played on the threat square)

Masked black half-battery followed by white battery mates (all in all 3 battery mates)

In same 2 variations, 2 crossed reciprocal captures:

between ♗a2 and ♗b3 (after 1...♗xa2 (-♗c5) and 1...♗xb4 (-♖e4) 2.axb3 (-♗b4)‡)

between ♖b4 and ♗e1 (again after 1...♗xa2 (-♗c5) 2.♖xa2 (-♗e1) and 1...♗xb4 (-♖e4))

Many specific effects.

4642. (hs≠3, Michal Dragoun)

1.♖xe4 ♗h3 2.♖c3 ♖xf8 3.♖d1+ ♖xd1‡ 1.♖xf5 ♗h1 2.♖a5 ♖xc8 3.♖e1+ ♖xe1‡

Ciclo di catture.

4643. (sd≠9, Daniele Gatti)

3RRRRr/3RP1R1/2PR1p2/6K1/3P4/8/8/8

(1.♖d5? 2.♖7d6 3.♖8d7 4.♖a8 5.♖fb8 6.♖gc8 7.♖gg8 8.♖gd8 9.e8=♖+ ♗g7/♗h7!)

1.♖e6 2.♖d5 3.♖8d6 4.♖a8 5.♖fb8 6.♖gc8 7.♖gg8 8.♖gd8 9.e8=♗‡ (9.e8=♖+? ♗g7!)

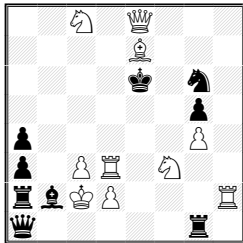
Best Problems S#2, S#3 2017 – 2020 Award

by Gunter Jordan (Germany)

I thank Antonio Garofalo for inviting me to evaluate the selfmates in 2 and 3 moves of Best Problems from 2017 to 2020! Since only a few problems were published each year (2017: 4, 2018: 4, 2019: 10, 2020: 5), I decided to judge all 23 problems in a single tourney. Altogether 16 authors from 10 countries took part with a total of 17 twomovers and 6 threemovers. The majority of these selfmates displayed only minor or well-known thematic content. Modern themes with specific selfmate strategy were scarce. Thus – with a heavy heart – I came to the conclusion that only 4 problems can be honoured here.

Some remarks concerning problems I could not include: **3965**: The unprovided check $1... Rd1+$ is a serious flaw that nearly forces the key. The two variations with battery destruction cannot compensate for this. **4008**: A Pseudo-le Grand, but the promoted line closer does not play any active role after the key. From my point of view, being refuted by a crude check $1.Be8?$ is not a real try. **4009**: Lovely key with underpromotion and two ordinary zugzwang lines. Maybe a second try with the refutation $1... fxe5$ would have been enough for a commendation. **4153**: ABCD cycles of white's 2. and 3. moves have often been shown, also by the author himself, see P1089418 in the PDB with six men less or P1091325 and P1098232, respectively, using the same scheme. **4199**: Black correction with a nice underpromotion, but the second white queen can be replaced by a $wRb6$ saving the $wPc5$ as well! Of course, the unprovided check $1... Kxg6+$ in the diagram position is a shortcoming. **4287**: Changed continuations from set-play to solution, but two threats versus one variation seems inadequate for such a compact construction. **4380**: A 5x2-Zagoruike is an astonishing achievement would it have been realized with true selfmate strategy. Unfortunately, almost all effects are orthodox and the $Rb2$ mates always by the same single move. Minor changes ($-bRb2$, $bPa2 \rightarrow a3$, $bPb3 \rightarrow b4$, $+wPa2$, $+wPb3$) lead to a correct stalemate in 2 with exactly the same content.

Here is my ranking:



← 4152 – 1st Hon. Mention, Gennady Kozyura

Best Problems 90 (April 2019)

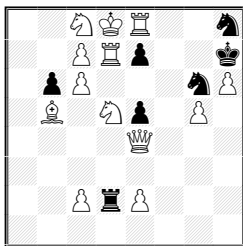
2N1Q3/4B3/4k1n1/6p1/p5P1/p1PR1N2/rbKP3R/q5r1

S≠2 (10+9) C+

$1.c4!$ threats $2.\text{W}xg6+$ $\text{Q}f6\neq$ $1...\text{Q}\sim$ $2.\text{B}e2+$ $\text{Q}e5\neq$ $1...\text{Q}f4!$? $2.\text{B}e3+$ $\text{Q}e5\neq$ $1...\text{Q}xe7!?$ $2.\text{B}h6+$ $\text{Q}f6\neq$ ($2.\text{W}xg6+?$ $\text{Q}xg5!$) $1...\text{Q}e5(!)$ $2.\text{Q}d4+$ $\text{Q}xd4\neq$

If black defends the threat with an arbitrary move of the $\text{Q}g6$, $2.\text{B}e2+$ will follow. Thus black better corrects this with $1...\text{Q}f4$ guarding e2, but white can take advantage of the knight's simultaneous guard on d3 and plays $2.\text{B}e3+$.

Reaching the next degree of black correction the knight obstructs the line e3-e5, guarding d3 once again, but preventing $2.\text{B}e3+$. This time white benefits from the newly blocked square e5 and $2.\text{Q}d4+$ follows. The Nietvelt defence $1...\text{Q}xe7$ (another black correction of second degree) is a good bonus. Regrettably, the key is quite obvious.



← 3878 – 2nd Hon. Mention, Daniele Gatti & Valerio Agostini

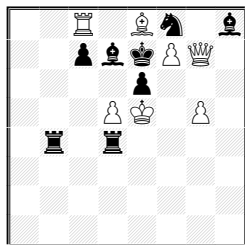
Best Problems 84 (October 2017)

2NKR2n/2PRp2k/1pP3nP/1B1Np1P1/4Q3/8/2PrP3/8

S≠3* (13+7) C+

* $1...\text{Q}f7\neq$ $1.\text{Q}dxe7!$ threats $2.\text{Q}g8+$ $\text{B}xd7+$ $3.cxd7$ $\text{Q}f7\neq$ $1...\text{B}xc2$ $2.\text{W}xc2$ $e4$ $3.\text{W}xe4$ $\text{Q}f7\neq$ $1...\text{B}xe2$ $2.\text{Q}xe2$ $b5$ $3.\text{Q}xb5$ $\text{Q}f7\neq$

The given try is no try at all, since nobody can be mislead by $1.\text{W}f5?$ because of $1...\text{Q}f7+!$ Nevertheless, the threat and the two harmonious variations displaying switchbacks at white's 3rd moves are charming. The capture of the black rook is thematic, thus nothing to complain about. Likewise the repeated mating move showing a clear Synthese-Meeraner is intended!



← 4245 – 1st Comm. Eugeniusz Iwanow & Jaroslaw Brzozowicz

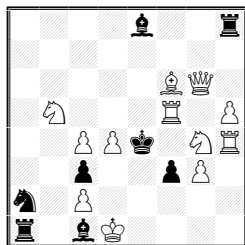
Best Problems 92 (October 2019)

2R1Bn1b/2pbkPQ1/4p3/3PK1P1/1r1r4/8/8/8

S≠2 (7+8) C+

1.g6! threats 2.♖f6+ ♕xf6≠ 1...♙f4 2.d6+ cxd6≠ 1...♘h7 2.f8=♘+ ♕xg7≠ 1...♕xe8 2.fxex8=♕+ ♕xg7≠

Two battery variations and – including the threat – two classic sacrificial decoys. The following detail is neat: If the black bishop defends, white will promote to a bishop. If the black knight defends, white will promote correspondingly to a knight. Unfortunately, the key is too obvious either. I only found two remote relatives in the PDB: P1183531 and P1195973.



← 4198 – 2nd Comm. Gennady Kozyura & Valery Kopyl

Best Problems 91 (July 2019)

4b2r/8/5BQ1/1N3R1P/2PPk1NR/2p2pP1/n1P5/r1bK4

S≠2 v (12+8) C+

1.♖f7? threats 2.♙f4+ ♕xf4≠ 1...♘xf5 2.♘e3+ ♕xe3≠ but 1...f2! 1.♙h1! threats 2.♙e1+ ♕e3≠ 1...♕xg6 2.♙f4+ ♕xf4≠ 1...f2 2.♘c3+ ♘xc3≠

Reciprocal battery destruction in try and solution. Both variations exhibit selfmate specific strategy, for example inversion of motive after 1...f2. In my opinion the try is more attractive than the solution.

So, this is the end already. I congratulate the authors on their honoured problems and I wish all the others more success in forthcoming tourneys!

Judge: Gunter Jordan

(Translated from German into English by Raúl Jordan)

I miei più sinceri ringraziamenti a Gunter Jordan per il suo qualificato verdetto, il quale diverrà definitivo passati 3 mesi dalla pubblicazione. Eventuali reclami vanno inviati al Redattore: A. Garofalo, E-mail: perseus@bestproblems.it

[My most sincere thanks to Gunter Jordan for his qualified award, which will become definitive 3 months after publication. Possible claims must be sent to the Editor: A. Garofalo, E-mail: perseus@bestproblems.it.]

Segnalazioni (Reports)

Diagram 4560 (Pankratiev/Ivunin) is not original, see 2161, Fédération Polonaise des Echecs (August 2020) (Winchloe ID 797907) named Pankratiev/Gershinsky. Poited out by C. Poisson.

I concorsi su *Best Problems*:

≠2 (2020-2021): NN

≠3 (2020-2021): A. Garofalo

S≠2/3 (2021-2023): A. Garofalo

H≠2 (2020-2021): NN

H≠3 (2020-2021): NN

H≠n (2020-2021): A. Garofalo

Fairies (2021): NN

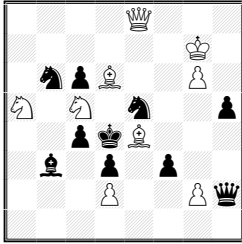
E-mail & web site: perseus@bestproblems.it <http://www.bestproblems.it>

Stefano Mariani 60 Jubilee Tourney Award

by Dr. Paz Einat (Israel)

Greetings to Stefano Mariani on his 60th jubilee!

I received from the director 23 anonymous problems for judging. Of these, I selected 9 problems for further consideration and one of them, No. 20, was found to be anticipated (see A in the appendix). My award is as follows:



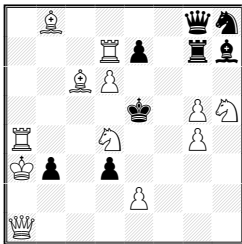
← Prize: No. 9 - Anatoly Vasilenko

4Q3/6K1/1npB2P1/N1N1n2p/2pkB3/1b1p1p2/3P2Pq/8

≠2 (9+10) C+

1. ♖xc6? [2. ♜e6†] 1... ♜xc6 **a** 2. ♜xc6† **A** 1... ♜d5 **x** 2. ♖xd5†
 1... c3 2. ♜cxb3† but 1... ♖h3! **y**
 1. ♙xc6? [2. ♜e6†] 1... ♜xc6 **a** 2. ♖e4† **B** (2. ♜xc6? **A** ♙d5!)
 1... ♖h3 **y** 2. ♖xe5† 1... c3 2. ♜cxb3† but 1... ♜d5! **x**
 1. gxf3? [2. ♜e6†] 1... ♜xf3 **b** 2. ♜xc6† **A** 1... ♖h3 2. ♖xe5†
 1... c3 2. ♜cxb3† but 1... ♖xd2!
 1. ♙xf3! [2. ♜e6†] 1... ♜xf3 **b** 2. ♖e4† **B** (2. ♜xc6? **A** ♙d5!)
 1... ♖h3 2. ♖xe5† 1... c3 2. ♜cxb3†

The most original problem in the tourney. Quite a few problems showing the 4-phase reciprocal changes appeared in recent years, including the 2019 BIT tourney I judged that used this as its theme. In two phases white's first move is a capture on c6, by the queen, and on f3 by the pawn. Captures by BSe5 on c6 and f3, respectively, leads to Sxc6≠. In the other two phases it is WBe4 that captures on c6 and f3. Now, the respective captures by BSe5 leave d5 unguarded but the WQ uses the vacated e4 to exploit the line opening. This is a lovely and original mechanism. The refutations nicely take advantage of the weaknesses produced by the try moves and it is always good to have three different refutations in this theme.



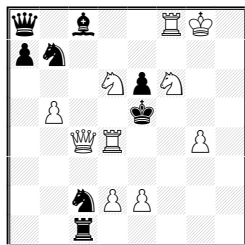
← 1st Honourable Mention: No. 19 - Valerio Agostini

1B4qn/3Rp1rb/2BP4/4k1PN/R2N2P1/Kp1p4/4P3/Q7

≠2 (12+8) C+

1. ♖c1? [2. ♖f4†] 1... ♜f7 **a** 2. ♖c5† **A** 1... ♜g6 **b** 2. ♖e3† **B**
 1... ♖f8 **c** 2. ♖c5† **A**
 1... ♖f7 2. dxe7† but 1... d2!
 1. ♖e1? [2. ♖g3†] 1... ♜f7 **a** 2. ♖a5† **D** 1... ♜g6 **b** 2. exd3† **E**
 1... ♖f8 **c** 2. ♖a5† **D**
 1... ♖c4 2. dxe7† 1... ♖f7 2. dxe7†
 but 1... ♖d5!
 1. ♖h1! [2. ♖h2†] 1... ♜f7 **a** 2. ♖d5† **G** 1... ♜g6 **b** 2. ♖e4† **H**
 1... ♖f8 **c** 2. ♖d5† **G**
 1... ♖c4 2. dxe7† 1... ♖d5 2. ♖xd5† 1... ♖f7 2. dxe7†

Among the oldest known Zagoruiko problems are those using self-interference defenses. I did not find direct anticipations to this problem, but **B** and **C** in the appendix give a glimpse of what was achieved in the past. Here, the 1.Qe1? phase has a nice battery mate 2.exd3# breaking the evident symmetry. The main highlight are the three different threats on the h2-e5 diagonal that provide a pleasing artistic touch.



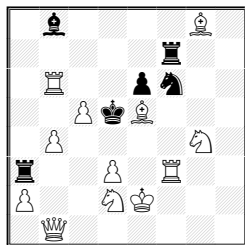
← 2nd Honourable Mention: No. 12 - Marjan Kovacevic

q1b2RK1/pn6/3NpN2/1P2k3/2QR2P1/8/2nPP3/2r5

≠2 (10+8) C+

1. ♖c3? A [2. ♜c4♯ B] 1... ♜xd6 2. ♜e4♯ C 1... ♜xd4 2. ♚g3♯
1... ♜a3 2. ♚e3♯ 1... ♜e3 2. ♚xe3♯ but 1... ♜a5!
1. ♖c7! [2. ♜e4♯ C] 1... ♜xd4 2. ♜c4♯ B 1... ♜xd4 2. ♖c3♯ A
1... ♜xd6 2. ♚xd6♯ 1... ♜b~ 2. ♜f5♯

Both key and threat of the try reappear as variation mates in the solution (change of function). There are mate changes on the captures by the knights on d4 and d6 and a good flight giving key.



← 3rd Honourable Mention: No. 17 - Luis Gomez Palazon

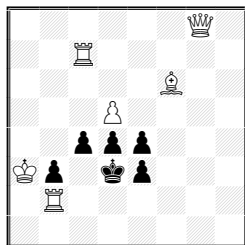
1b4B1/5r2/1R2pn2/2Pkb3/1P4N1/r2P1R2/P2NK3/1Q6

≠2 (12+6) C+

1... ♜xd3 a 2. ♜xd3♯ A 2. ♚xd3♯ B *
1. ♖b2? [2. ♜e3♯ X 2. ♚d4♯ Y]
1... ♜xd3 a 2. ♜xd3♯ A but 1... ♜c3!
1. ♖g1? [2. ♚d4♯ Y] 1... ♜xd3 a 2. ♜xd3♯ A but 1... ♜xe5 b!
1. ♜f4? [2. ♜d4♯]
1... ♜xd3 a 2. ♚xd3 B♯ 1... ♜xe5 b 2. ♜e3♯ X **
1... ♜e4 2. dxe4♯ but 1... ♜xg4! c

1. ♖h1? [2. ♜xf6♯] 1... ♜xd3 a 2. ♜xd3♯ A 1... ♜xg4 c 2. ♜f5♯ D** 1... ♜e4 2. dxe4♯
1... ♜h7 2. ♜xe6♯ but 1... ♜xe5! B
1. ♜f5! D [2. ♜e3♯ X] 1... ♜xd3 a 2. ♜xd3♯ B 1... ♜xe5 b 2. ♜d6♯ E** 1... ♜xg4 c 2. ♖h1♯
C*** 1... exf5 2. ♜xf7♯

The Hebrew saying “any additions detracts” seems to fits well this problem. Some tries added by the author(s) hide the main content that is found in the tries 1.Rf4? 1.Qh1? and the solution. There is a Salazr reversal after 1...Sxg4 and a mate change on 1...Rxd3 between the solution and the try 1.Qh1?. A further point is the Dombrovskis paradox element after 1.Rf4? Bxe5 2.Se3# and 1.Rf5! [2.Se3#] 1...Bxe5 2.Rd6# with a further mate change. Nothing really coherent but a nice mix of effects and good play by WRf3, visiting many squares along the various phases.



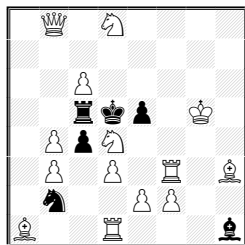
← 1st Commendation: No. 1 - Luis Gomez Palazon

6Q1/2R5/5B2/3P4/2ppp3/Kp1kp3/1R6/8

≠2 (6+6) C+

1. ♖g2? tempo 1... ♜c3 a 2. ♜xb3♯ 1...c3 b 2. ♚e2♯ but 1...e2! c
1. ♖b8? tempo 1... ♜c3 a 2. ♜xb3♯ 1...c3 b 2. ♚b5♯ but 1...e2! c
1. ♖g5? tempo 1... ♜c3 a 2. ♜xe3♯ 1...e2 c 2. ♚d2♯ but 1...c3! b
1. ♖g1! tempo
1... ♜c3 a 2. ♚xe3♯ 1...c3 b 2. ♚d1♯ 1...e2 c 2. ♚xd4♯

A nice Zagoruiko, with the pin-mates after the BK move being the highlight. The unprovided flight and repeated refutations are significant weaknesses.



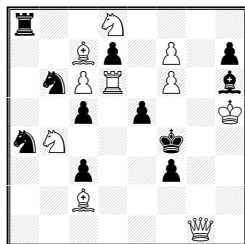
← 2nd Commendation: No. 23 - Marco Guida

1Q1N4/8/2P5/2rkp1K1/1PpN4/1P1P1R1B/1n2PP2/B2R3b

≠2 (14+6) C+

1. ♖c2? [2. ♙e6† A 2. e4† B]
 1... ♜xd3 a 2. ♚xe5† C but 1...cxd3!
 1. ♚e3? [2. ♚xe5† C]
 1... ♜xd3 a 2. ♙e6† A [2. e4? B]
 1... ♜xd4 2. dxc4† 1... ♙e4 2. dxe4† but 1...e4!
 1. ♙f5! [2. ♚xe5† C]
 1... ♜xd3 a 2. e4† B [2. ♙e6? A] 1... ♜xd4 2. dxc4†

This double-threat Dombrovskis is enhanced by an additional, integral, Dombrovskis element: in the try 1.Sc2? we have 1...Sxd3 2.Qxe5# with the threat of the next try and the solution becoming a mate after the thematic defense. In the try 1.Re3? wPe2 is blocked by the first move and in the solution wBh3 is blocked by the key. However, the heavy price paid to show this includes an unprovided flight, minor role of wRf3 in the solution (prevents check by bBh1) and no role in the solution to wBh3. The author(s) should have worked more on this scheme to try and overcome these flaws.



← 3rd Comm.: No. 13 - Zoltán Labai & Vidadi Zamanov

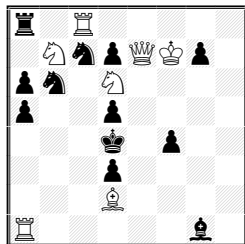
r2N4/2Bp1P1p/1nPR1P1b/2p1p2K/nN3k2/2p2p2/2B5/6Q1

≠2 (10+11) C+

- 1.cxd7? [2. ♜e6†] 1...f2 2. ♚xf2† 1...e4 2. ♚d5† but 1... ♚xd8!
 1. ♚e6? [2. ♙xe5†]
 1... ♜c4 2. ♜d5† 1...f2 2. ♚xf2† 1...dxe6 2. ♜xe6† but 1...d6!
 1. ♚d5? [2. ♙xe5†]
 1... ♜xd5 2. ♜xd5† 1...f2 2. ♚xf2† 1...d6 2. ♜e6† but 1... ♜c4!
 1. ♙xh7? [2. ♜d3†]
 1...f2 2. ♚xf2† 1...c4 2. ♚d4† 1...e4 2. ♚xd7† 1...cxb4 2. ♚d4†
 but 1... ♜b2!

1. ♙h4? [2. ♚c1†] 1... ♜c4 2. ♜d5† 1... ♜d5 2. ♜xd5† 1... ♙g5+ 2. ♚xg5†
 1...f2 2. ♚xf2†/♚g3† but 1...e4! 1. ♚d3! [2. ♚g4†] 1... ♜e4 2. ♚d4† 1... ♙f5 2. ♚xf3†

A very good key providing two flights followed by wR mates after activation of the new battery. However, the connection to the try play is very loose. Apart for the comparison of the wBc7/wRd6 battery play to that in the solution, and the overall high activity of the wR, there is no glue to tie things together and provide the needed unity.



← 4th Commendation: No. 3 - Sven Trommler

r1R5/1NnpQKp1/pn1N4/p2p4/3k1p2/3p4/3B4/R5b1

≠2 (7+12) C+

1. ♚c1? [2. ♜f5† A 2. ♙c3† B] but 1... ♜e6!
 1. ♚e1? [2. ♚e5†] 1... ♜e6 a 2. ♜f5† A 2. ♙c3† B but 1... ♙e3!
 1. ♙g6? [2. ♚xg7†]
 1... ♜e8 x 2. ♜f5† A 2. ♙c3† B 1... ♜c4 y 2. ♜f5† A but 1... ♜e6!
 1. ♚e1! [2. ♙c3† B] 1... ♜b5 z 2. ♜f5† A 1... ♜a4 2. ♚xa4†
 1. ♚a3? [2. ♙c3†] 1... ♜a4 2. ♚xa4† 1... ♜b5 2. ♜f5† but 1... ♜e6!

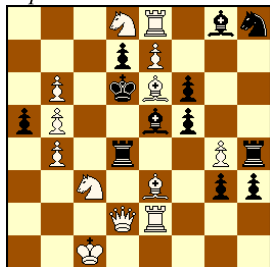
Double-threat Dombrovskis with the two thematic mates appearing on 1...Se6 in the try 1.Re1. A phase having Sf5 as the sole threat is missing. The mechanism is very simple and the play in the solution is poor.

International Judge: Dr. Paz Einat (Israel) April 2021

Appendix

A.

Vasil Dyachuk
Anatoly Slesarenko
Valery Shanshin
SuperProblem 2017



#2 (13+12)

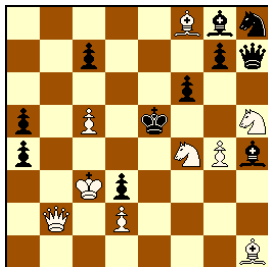
1.Bxf5? [2.Sb7#]
1...Bf4 2.Bxf4#
but 1...Bd5!

1.gxf5? [2.Sb7# **B**]
1...Bf4 **a** 2.Qxd4# **A**
but 1...dxe6!

1.Bf4! [2.Qxd4# **A**]
1...Bxf4 a,Bxe6 2.Sb7# **B**
1...Rxd2 2.Rxd2#
1...Rd3,Rd5 2.Qxd5#

B.

Arieh Grinblat
3rd Prize
Israel Ring Tourney 1960



#2 (9+11) C+

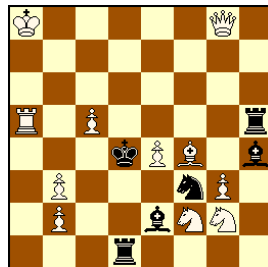
1...Sf7 2.Kc4#
1...g6 2.Kxd3#

1.Qb7? [2.Qxc7#]
1...Sf7 2.Qd5#
1...g6 2.Qe4#
but 1...g5!

1.Qb6! [2.Qxc7#]
1...Sf7 2.Qe6#
1...g6 2.Sxd3#
1...g5 2.Qxf6#
1...cxb6 2.Bd6#

C.

Mircea Manolescu
1st HM *Revista Româna de Sah* 1978



#2 (11+6) C+

1...Bg5 2.Qd5#
1...Rd3 2.Qc4#

1.Qe8? [2.Be3#]
1...Bg5 2.Qd7#
1...Rd3 2.Qa4#
but 1...Be7!

1.Qb8! [2.Be3#]
1...Bg5 2.Qd6#
1...Rd3 2.Qb4#

I miei più sinceri ringraziamenti a Paz Einat per il suo qualificato verdetto, il quale diverrà definitivo passati 3 mesi dalla pubblicazione. Eventuali reclami vanno inviati al Redattore: Antonio Garofalo, E-mail: perseus@bestproblems.it

[My most sincere thanks to Paz Einat for his qualified award, which will become definitive 3 months after publication. Possible claims must be sent to the Editor: Antonio Garofalo, E-mail: perseus@bestproblems.it.]



Welcome *Best Problems* #99

by Awani Kumar, Lucknow, India

Our much adored *Best Problems* has come out with its 99th issue and let's welcome it with interesting tours of knight on 9×11 (= 99) cell board. Readers are well aware of over a millennium old 'Tour of knight' puzzle – view *Best Problems* No. 98. The task is to move a knight over an empty board so that it visits all the cells only once. There are zillions of knight's tours on 9×11 board but none can be a closed tour since the first cell (1) and the last cell (99) are odd numbers and thus can't be at knight's move. Moreover, there can't be magic (or semi-magic) tour because there are unequal number of odd and even numbers along the rows and columns. A 'figured tour' has arithmetically-related numbers in a geometrical pattern – thus a piece of art having aesthetic appeal. Jelliss [1] [2] has given a wonderful and comprehensive account of such tours. 'Figured tours' on odd size boards have got scanty attention and the author has composed few of them as shown below. Figures 1 to Figure 4 are 'figured tours' of knight on 9×11 board. Figure 1(a) has all the successive square numbers $1^2, 2^2, 3^2 \dots 9^2$, that is, 1, 4, 9 ... 81 arranged along the central column of the board. Readers can see that the knight move segments are successively left and right of the central column up to 81. Figure 1(b) has all the successive square numbers in a square formation and also at wazir {0, 1}, a fairy piece, path. Figure 1(c) has the square numbers in a compact square formation and also forming a knight chain up to 64.

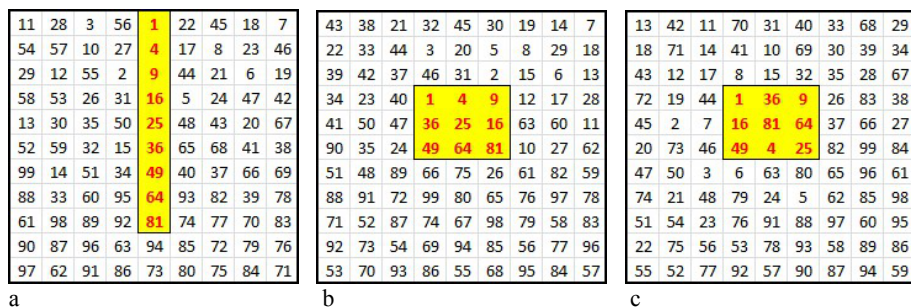


Fig.1. Square numbers in (a) rectangular and (b, c) square formations

Figure 2(a) has the successive square numbers in a knight path and the line joining them makes a beautiful symmetrical shape. Figure 2(b) has the odd square numbers and the even square numbers along the parallel sides of a trapezium. Figure 2(c) has the square numbers delineating number '9' (which correlates with the with the issue number of *Best Problems*).

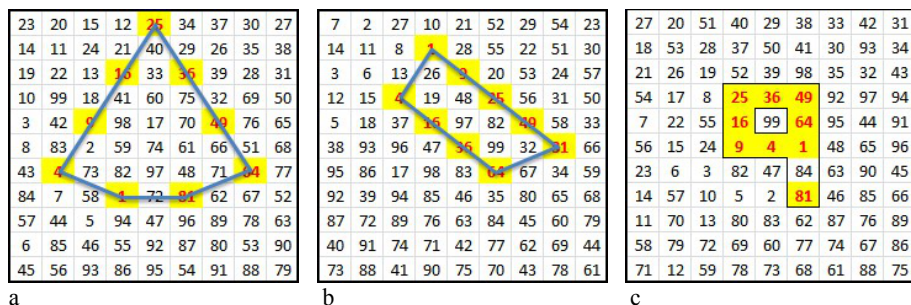


Fig.2. Square numbers in (a, b), knight path (c) delineating number ‘9’

Figure 3a to Figure 3d has the successive square numbers in flamingo {1, 6} giraffe {1, 4} zebra {2, 3} and antelope {3, 4} path respectively. These are fairy chess pieces.

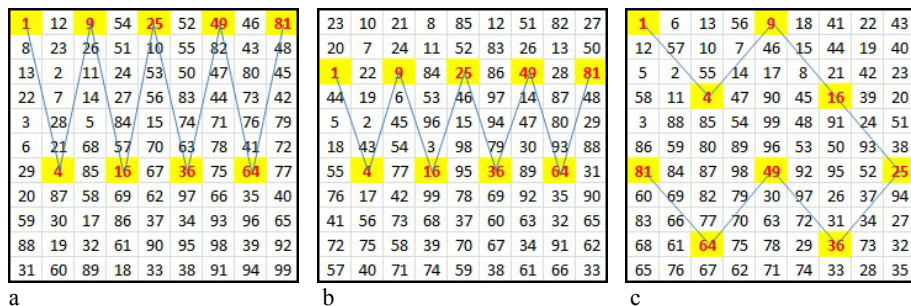


Fig.3. Successive square numbers in (a) flamingo {1, 6} (b) giraffe {1, 4} and (c) zebra {2, 3} path

We can also have ‘figured tours’ with numbers in arithmetical progression. Figure 4(a) has the central column with numbers in arithmetical progression (AP) having common difference (CD) of 9. Here 9-move segments are successively left and right of the central column up to 54. Figure 4(b) has the 4th row in AP with CD of 11 and the 11-move segments are successively below and above the 4th row up to 55. It is comparatively more challenging to construct ‘figured tours’ with numbers in arithmetical progression as compared to those with square numbers because the gap between successive knight move segments is fixed (= CD). This reduces the maneuverability of the segments.

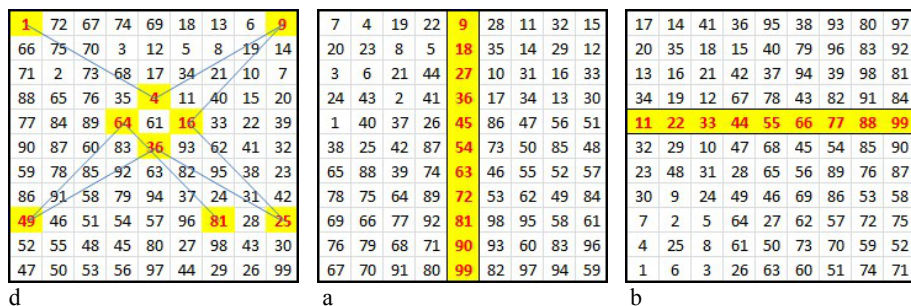


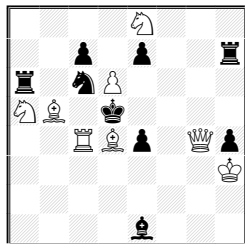
Fig.3d Square numbers in antelope {3, 4} path Fig.4. Numbers in AP along (a) column and (b) row

Figured tours are mathematical recreation on chequered boards. The author has given few compositions and readers are requested to look into many other possibilities yet to be discovered.

References:

1. G.P. Jelliss, *Figured Tours – A Mathematical Recreation* 1997, available at www.mayhematics.com.
2. G.P. Jelliss, *Knight's Tour Notes*, Volume 11, 2019, available at www.mayhematics.com.

Ricostruzione



← **Valentin F. Rudenko** - 1° Premio, *Práca* 1959

Ricostruzione 87 - BP98

4N3/2p1p2r/r1nP4/NB1k4/2RBp1Qp/7K/8/4b3

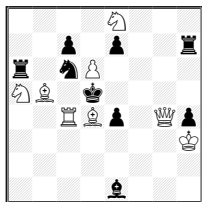
≠2 (8+9) C+

La soluzione completa, sottolineata dai partecipanti, è la seguente:

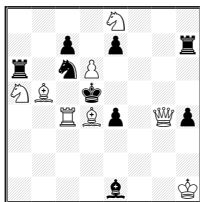
1...exd6 2. ♖f6† 1...cxd6 2. ♖c7†
 1. ♖b3? [2. ♜c5†] 1...exd6 2. ♖f6† 1...cxd6 2. ♖c7† ma 1... ♖b4!
 1. ♖c5? [2. ♜xe4†] 1... ♖e5 2. ♖xc7† 1... ♖e5 2. ♜xe4† 1...e5
 2. ♖f6† ma 1... ♖d4!
1. ♖b6! [2. ♜xe4†] 1... ♖d4 2. ♜c5† 1... ♖e5 2. ♜d4† 1... ♖e5
2. ♜xe4† 1...e5 2. ♖xc6†
 [1. ♖a7? [2. ♜xe4†] 1... ♖d4 2. ♜c5† 1... ♖e5 2. ♜d4† 1... ♖e5
 2. ♜xe4† ma 1...e5!]

[105 p.34, Album FIDE 1959-61]

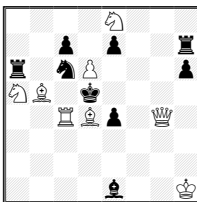
Predrag Zuvic



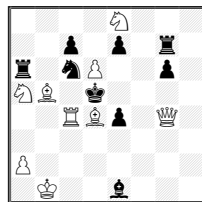
Miguel Uris



J.A. Coello Alonso



Hans Nieuwhart



Le posizioni sono praticamente simili all'originale. La posizione di Nieuwhart permette un ulteriore tentativo: 1. ♖b7? [2. ♖xc7≠] 1... ♖xd4 2. ♜c5≠ 1...e6 2. ♖f6≠ 1...e5 2. ♖f6≠ 1...exd6 2. ♖f6≠ ma 1... ♖a5! che non aggiunge molto al problema.

Tanto per amore di varietà, nella prossima Ricostruzione propongo un aiutomatto; assicuro i lettori che non è difficile da ricostruire. Nessuno ci prova dall'Italia?

Ricostruzione n. 88 - Ricostruire un problema H≠2 che abbia le seguenti 2 soluzioni:

1. ♖d4 ♜g4 2. ♖g8 ♜c6≠ 1. ♖c5 ♜c6 2. ♖e8 ♜g4≠

Friends solvers, do not be discouraged, I think it is quite easy.

Inviare (send to): perseus@bestproblems.it

(last available day for to send: 10/09/2021)

A. Garofalo

Uno sguardo al passato (A look into the past)

Su Best Problems no.54 fu pubblicato un articolo di Mr. Veneziano, nel quale si parlava di lunghe marce del Re, bianco o nero che fosse. Estraggo dall'articolo una parte:

«Sam Loyd (**n. 1**): 1. ♖c5! ♙g1 2. ♜b6 ♙h2 3. ♖a7 ♙g1 4. ♜a8 ♙h2 5. ♜b8 ♙g1 6. ♜c7 ♙h2 7. ♜d8/d6 ♙g1 8. ♜e7 ♙h2 9. ♜f8 ♙g1 10. ♜g7 ♙h2 11. ♜h6 ♙g1 12. ♜g5 ♙h2 13. ♜xh4 ♙g1 14. ♚xg3. La versione originale era senza il ♜h4, aggiunto poi per eliminare una demolizione in 8 mosse. Anche la versione (v) con il ♜h4 è demolita, sempre in 14 mosse, da 1. ♜e5! ecc. Proponiamo, sommessamente, la nostra correzione con un matto in 10 mosse, di certo meno spettacolare (**n. 2**): 1. ♜c5 2. ♜d6 3. ♜e7 4. ♜f8 5. ♜g8! 6. ♜g7 7. ♜h6 8. ♜g5 9. ♜xh4 e matto alla prossima.»

Ci è pervenuta un'ennesima versione da un lettore francese, Jean Lochet, mostrata in (**3**).

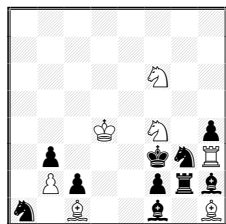
Jean Lochet - After Sam Loyd - 8/K7/5N2/8/5N2/4PknR/3P1pr1/5bbb

1. ♜a8 ♙h2 2. ♜b8 ♙g1 3. ♜c7 ♙h2 4. ♜d6/♜d8 ♙g1 5. ♜e7 ♙h2 6. ♜f8 ♙g1 7. ♜g7 ♙h2 8. ♜h6 ♙g1 9. ♜g5 ♙h2 10. ♜h4 ♙g1 11. ♚xg3‡ if 10... ♙f1~ 11. ♙xg2‡

Commento dell'autore della versione: "Même contenu que l'original mais beaucoup plus économique et non démolie! MAIS si Sam Loyd a eu l'idée il ne disposait pas de l'ordinateur!!! Il aurait certainement fait un Meredith..."

1) S. Loyd

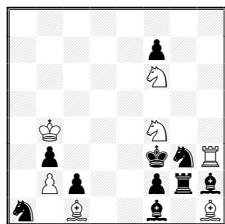
"La Comète" (v)
New York Saturday
Courier 1856



≠14 (7+10)

2) S. Loyd

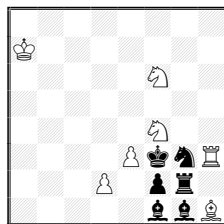
correzione di Mr.
Veneziano, 2010



≠10 (7+10) C+

3) S. Loyd

versione di Jean
Lochet, 2020



≠11 (7+6) C+

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BEST PROBLEMS

Rassegna dei migliori problemi

diretta da **Antonio Garofalo**

Col sostegno dell'API (Associazione Problemistica Italiana)

Anno XXV - n. 100

4°/2021 - October

Hanno collaborato a questo numero:

Awani Kumar, Francesco Simoni

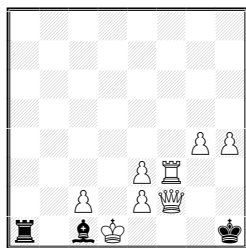
EDITORIALE

Welcome to Béla MAJOROS, Gabriel NEDEIANU for they first publication on Best Problems.

Siamo dunque arrivati al n.100, ovvero 25 anni di vita per questa rivista. E ancora troviamo Autori che pubblicano per la prima volta.

Un fascicolo pieno di affermazioni italiane, che sono sempre le benvenute. Ed un corposo verdetto del Giubileo Simoni-60, dove quasi tutti i lavori inviati in forma anonima sono stati inclusi nel verdetto, a riprova della loro qualità.

Ringrazio tutti coloro che si sono complimentati con me per il lavoro fatto in questi 25 anni, con l'aiuto di alcuni validi collaboratori, sia ben chiaro. [*I thank all those who are complimented with me for the work done in these 25 years, with the help of some valid collaborators, be clear.*]



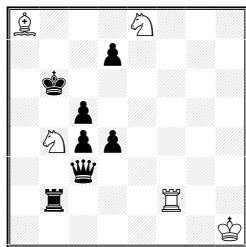
← **Daniele Gatti** - 4th Prize, Memorial Y. Tallec 2020

8/8/8/6PP/4PR2/2P1PQ2/r1bK3k

S≠15 (8+3) C+

1. ♖f1+! ♔h2 2. ♖h3+ ♕g1 3. ♖g3+ ♕f2 4. ♖g2+ ♕f1 5. ♖h2+ ♕g1 6. ♖g3+ ♕f1 7. ♖f3+ ♕g1 8. ♖g2+ ♕h1 9. ♖f2+ ♕g1 10. ♖f1+ ♕h2 11. ♖h1+ ♕g3 12. ♖g1+ ♕f2 13. ♖h2+ ♕xe3 14. ♖e5+ ♕f2 15. ♖c5+ ♕e3≠

Une manoeuvre a priori originale où trois pièces «tournent» dans le petit carré f1-f3-h3-h1, la Tour blanche occupant en particulier les quatre cases noires de la «croix» f2-g1-h2-g3, afin de piloter le Roi noir vers é3 pour le final. Une trouvaille dans une position attrayante. (Judge: Michel Caillaud)



← **Mario Parrinello** - 1st Prize, TT.258 SuperProblem 2021

B3N3/3p4/1k6/2p5/1Npp4/2q5/1r3R2/7K

hs≠4 (5+7) C+ b) ♕a8→b8

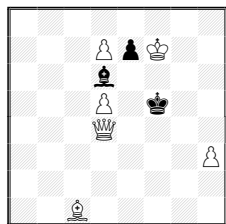
a) 1. ♕g2 ♖d2 (♖c2?) 2. ♘d5+ ♕c6 3. ♖f3 ♕xd5 4. ♖e3+ ♖xg2‡

b) 1. ♕h2 ♖c2 (♖d2?) 2. ♘d6 ♕c7 3. ♖f4 ♕xd6 4. ♖e4+ ♖xh2‡

The best problem in the TT. Full analogy in the play. Ideal construction – Meredith without White Pawns. Indian theme in creation of White batteries, dual avoidances in moves of Black Queen. (Judge: Velko Alexandrov)

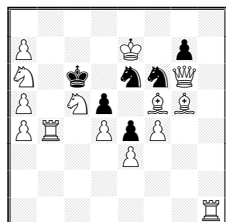
Inediti

4644. E. Abdullayev
Azerbaijan



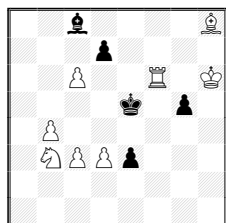
$\neq 2^*$ v (6+3) C+
b) Δ h3-c7

4648. G. Maleika
Germania



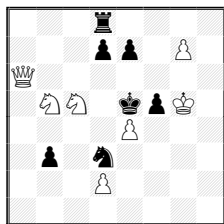
=2 vv (14+6) C+

4652. Z. Labai
Slovacchia



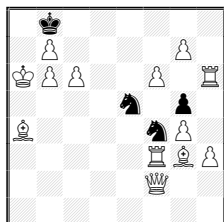
$\neq 3^*$ (8+5) C+

4645. M. Uris
Versione del 4592,
BP99 - Spagna



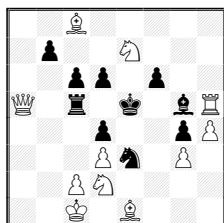
$\neq 2^*$ vvv (7+7) C+

4649. G. Maleika
Germania



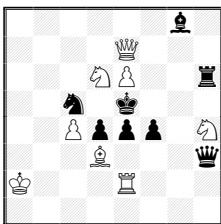
=2 vv (13+4) C+

4653. J.A. Garzon
Spagna



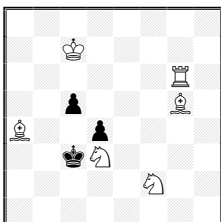
$\neq 3^*$ (11+10) C+

4646. L. Makaronez
after B. Colaneri, 4484,
BP97 - Israele



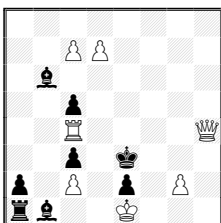
$\neq 2^*$ (8+8) C+

4650. S.B. Dowd
USA



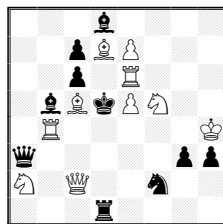
$\neq 3$ v (6+3) C+

4654. V. Koci
Rep. Ceca



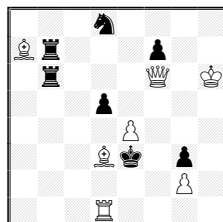
S $\neq 2$ (7+8) C+

4647 – M. Svitek
Rep. Ceca



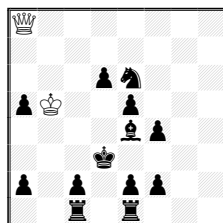
$\neq 2^*$ v (10+10) C+

4651. L. Makaronez
After F. Magini no.
4534, BP98 - Israele



$\neq 3$ (7+7) C+

4655. D. Gatti
Italia

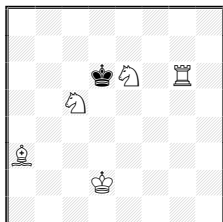


H $\neq 2$ (2+13) C+
4 sol.

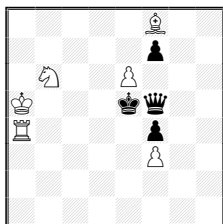
$\neq 2$, (also stalemates); n. 4644-4649 (Judge 2021-2022: NN).

$\neq 3$, (also stalemates); n. 4650-4653 (Judge 2020-2021: Antonio Garofalo).

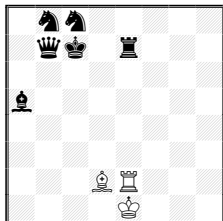
S $\neq 2/3$, (also stalemates); n. 4654 (Judge 2021-2023: Antonio Garofalo)

4656. J. Carf
Francia

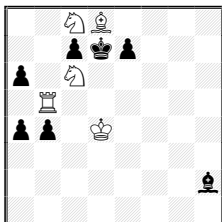
H≠2 (5+1) C+
2 sol.

4660. M. Witztum
Israele

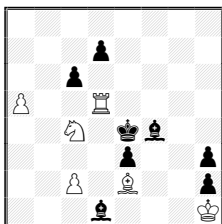
H≠2 (6+4) C+
b) -♠f4, c) ♘b6-c3

4664. B. Majoros
Ungheria

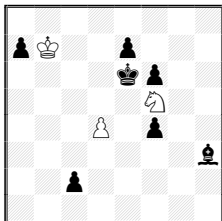
H≠2,5 (3+6) C+
b) ♖b7-d8

4657. D. Grinchenko
Ucraina

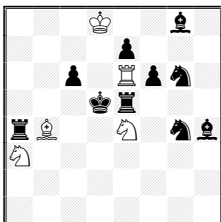
H≠2 (5+7) C+
2 sol.

4661. Z. Labai
Slovacchia

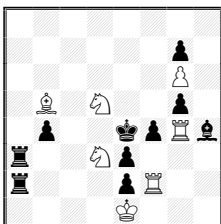
H≠2 (6+8) C+
b) -♠e3, c) ♖e4-a6

**4665. J. Lozek
& E. Klemanic**
Slovacchia

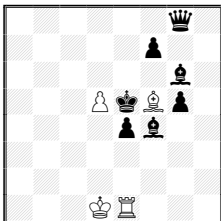
H≠3 (3+7) C+
b) ♙h3

4658. D. Grinchenko
Ucraina

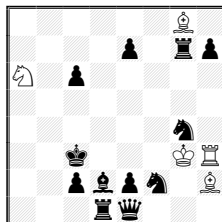
H≠2 (5+10) C+
2 sol.

**4662. M. Vasyuchko
& M. Chernyavsky**
Ucraina

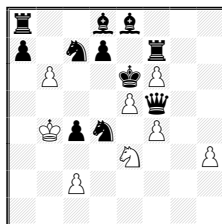
H≠2 (7+10) C+
2 sol.

**4666. A.V. Ivunin
& A. Pankratiev**
Russia

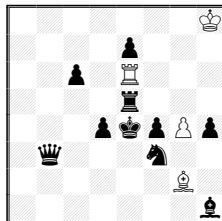
H≠3 (4+7) C+
2 sol.

4659. J.M. Kapros
Argentina

H≠2 (5+12) C+
b) ♗c3-d6

**4663. J. Csak &
G. Tar - Ungheria**

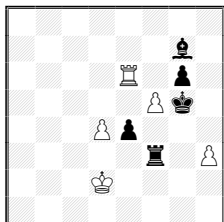
H≠2 (8+11) C+
4 sol.

4667. C.J.A. Jones
Inghilterra

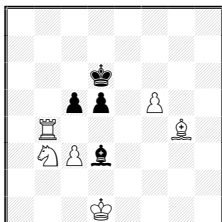
H≠3 (4+10) C+
b) ♠f4-d3

H≠2, (also stalemates); n. 4655-4663 (Judge 2020-2021: NN).

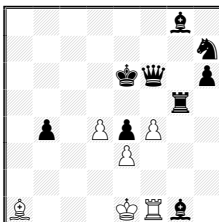
H≠2,5/H≠3, (also stalemates); n. 4664-4670 (Judge 2020-2021: NN).

4668. V. Rallo
Italia

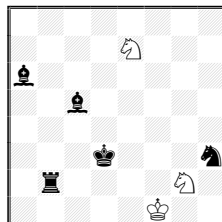
$H \neq 2,5^*$ (5+5) C+
1*, 2 sol.

4669. V. Rallo
Italia

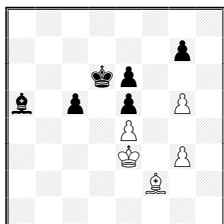
$H \neq 2,5$ (6+4) C+
3 sol.

4670. A. Pankratiev
Russia

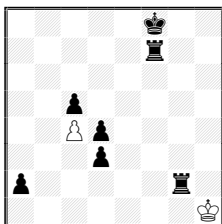
$H \neq 3$ (6+9) C+
2 sol.

4671. V. Barsukov
Russia

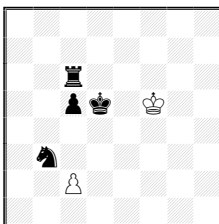
$H \neq 3,5$ (3+5) C+
b) g2-b6
c) e7-g1

4672. A. Bidlen
Slovacchia

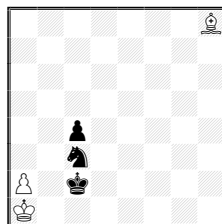
$H \neq 4$ (5+6) C+
2 sol.

4673. F. Magini
Italia

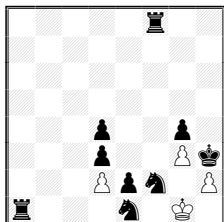
$H \neq 5$ (2+7) C+
1 sol.

4674. A. Kirichenko
& A. Pankratiev
Russia

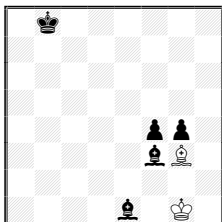
$H \neq 5,5$ (2+4) C+
2 sol.

4675. Z. Mihajloski
Macedonia

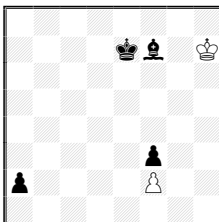
$H \neq 6$ (3+3) C+
1 sol.

4676. J.M. Kapros
Argentina

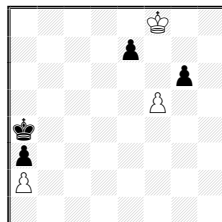
$H = 6$ (4+9) C+
1 sol.

4677. J. Carf
Francia

$H \neq 6,5$ (2+5) C+
1 sol.

4678. A. Kirichenko
& A. Pankratiev
Russia

$H \neq 7$ (2+4) C+
1 sol.

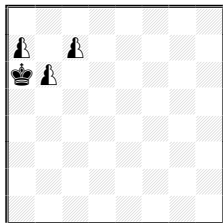
4679. M. Uris
Spagna

$H \neq 4$ (3+4) C+
1 sol. Circe Parrain

$H \neq 2,5/H \neq 3$, (also stalemates); n. 4664-4670 (Judge 2020-2021: NN).

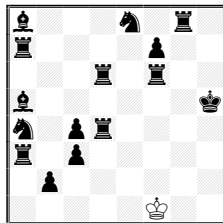
$H \neq n$, (also stalemates); n. 4671-4678 (Judge 2020-2021: A. Garofalo).

4680. M. Grushko
Israele



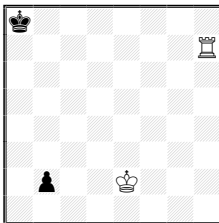
sh≠10 (0+1+3) C+
Alphabetic chess
Chameleon, Circe clone
Take & Make

4681. D. Gatti
Italia



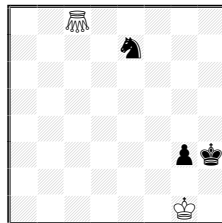
sd≠55 (1+15) C+
Anticirce

4682. R. Kohring
Germania



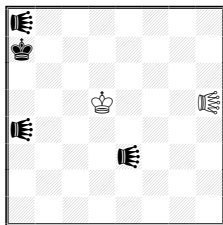
sh=17 (2+2) C+
Alphabetic chess

4683. G. Nedeianu
Romania



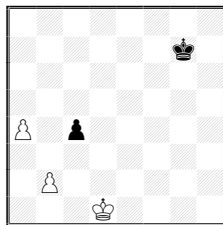
H≠2 (2+3) C+
2 sol. Sentinels
♟=Grasshopper+
Kangaroo

4684. R. Kohring
Germania



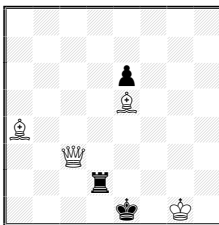
sh≠10 (2+4) C+
♟=Double-Grass-
hopper

4685. G. Jordan
Germania



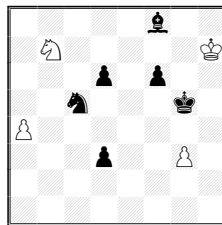
hs≠9,5 (3+2) C+

4686. I. Bryukhanov
Ucraina



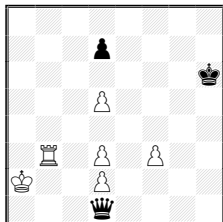
S≠7 (4+3) C+
Circe

4687. M. Uris
Spagna



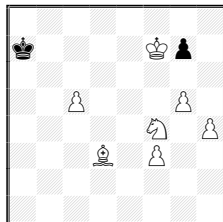
H≠3 (4+6) C+
b) ♘b7-e5
Circe Parrain

4688. P. Piet
Francia



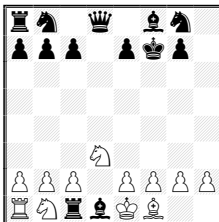
sh≠17 (6+3) C+

4689. L. Kekely
Slovacchia



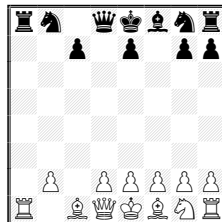
Ser-hs+20 (7+2) C+
(see solution)

4690. H. Grudzinski
Polonia



SPG 8.5, (12+13)
Einstein

4691. H. Nieuwhart
Olanda



SPG 6.0 (13+11)
Take & Make

Fairies n. 4679-4691 (Judge 2021: NN).

Note agli inediti (Fairy elements)

sh = Problema aiutomatto a serie (Serie helpmate/helpstalemate).

hs = helpselfmate.

sd = Problemi diretti a serie (Serie direct)

• **Alphabetic Chess (Alphabétiques):** Each move of either side must be by the piece occupying the first square in the order of a1, a2, a3...b1, b2, b3...c1, c2, c3... etc., which is able to make a legal move. Castling is permitted if the King has the right to make a legal alphabetical move, provided the usual other rules for that move are obeyed.

• **Anticirce:** On making a capture, any unit (including K) is reborn on its game-array square (as determined according to **Circe** rules), and the captured unit disappears. Since rebirth is obligatory, a capture is legal only if the relevant rebirth-square is unoccupied. A capture may be made from a rebirth-square. Promotion with capture is legal provided the rebirth-square of the promoted unit is unoccupied. In **Anti-Circe type Calvet** capture on a rebirth-square is allowed (it is default type if type is omitted). In **Anti-Circe type Cheylan** capture on a rebirth-square is not allowed.

• **Circe:** When captured, a piece (other than King) is reborn on its game-array square. Rook, Bishop and Knight are reborn on the square that is the same color as the square of the capture, Pawns on the file of the capture. If the game-array square is occupied, the captured piece disappears, as in a normal capture. Castling is permitted with a reborn Rook. Fairy pieces are regarded as being the result of promotion and so are reborn on the promotion-square or the file of the capture.

• **Circe Clone:** A captured unit, when reborn (see **Circe**), takes the form of the capturing unit, e.g. QxS: Knight reborn as Queen on Queen's game-array square.

• **Circe Parrain** - After a capture, the captured piece is reborn only after another piece of its own side has moved. The line between capturing square and rebirth square is parallel with and of same direction and length as the move of this other piece. Pawns can be reborn on 1st and 8th rank. From their own base rank, they may move one-step; if reborn on the promotion rank, the Pawn at once promotes, the promotion piece being determined by the Pawn side.

• **Einstein Chess:** Units "grow" when they capture ($\triangle \rightarrow \triangleleft \rightarrow \triangle \rightarrow \triangleleft \rightarrow \triangle \rightarrow \triangleleft \dots$) and "shrink" when they move without capturing ($\triangleleft \rightarrow \triangle \rightarrow \triangleleft \rightarrow \triangle \rightarrow \triangleleft \rightarrow \triangle \dots$). Castling is permitted with reborn Rook but the Rook changes to a Bishop. If a white (black) Pawn on 7th (2nd) rank make a non-capturing move, it does not change its status, i.e., remains a Pawn and loses its mobility. [**Einstein Chess:** Quando un pezzo muove senza catturare, scende di rango: $\triangleleft \rightarrow \triangle \rightarrow \triangleleft \rightarrow \triangle \rightarrow \triangleleft \rightarrow \triangle$, mentre quando cattura sale di rango: $\triangle \rightarrow \triangleleft \rightarrow \triangle \rightarrow \triangleleft \rightarrow \triangle \rightarrow \triangleleft$]

• **Sentinels:** on moving, a piece leaves behind a pawn of its own colour on its departure square. The rule does not apply to pawns, or to pieces moving from the 1st or 8th ranks; nor does it apply if there are 8 pawns of that colour already on the board.

• **SPG:** Shortest Proof Game = Reach the date position in the number of moves indicated. [Raggiungere la posizione data nel numero di mosse indicato.]

• **Take & Make:** after any capture, the capturing unit **must** make a move that could be made by the captured unit, and this move cannot be another capture.

• **Double-Grasshopper:** Doit effectuer 2 coups de [Sauteur](#)(0,1)+(1,1) successifs, le premier n'étant pas une capture. – Makes a Grasshopper move without capturing, then a 2nd Grasshopper move. – [Muove come il Grasshopper (grillo) ma deve fare due salti invece che uno, e una eventuale cattura può avvenire solo al secondo salto.]

Cyclic pairs of four defensive motives AB-BC-CD-DA

Spiral pairs of five defensive motifs AB-BC-CD-DE, changed mate

A – checking

B – creating flight by line interference

C – interference of threat unit's line

D – direct guard of the threat square

E – creating flight by capture (Author).

4648. (=2, Gerhard Maleika)

8/P3K1p1/S1k1ssQ1/P1Sp1BB1/PR1PpP2/4P3/8/7R

1. ♖h8? tempo

1... ♗c7 2. ♜c8= 1... ♗d8 2. ♜xd8= 1... ♗e8 2. ♜xe8=

1... ♗f8 2. ♜xf8= 1... ♗g8+ 2. ♜xg8= ma 1... ♗xc5!

1. ♜b8? tempo

1... ♗c7 2. ♜c8= 1... ♗d8 2. ♜xd8= 1... ♗e8 2. ♜xe8=

1... ♗f8 2. ♜xf8= 1... ♗g8+ 2. ♜xg8= ma 1... ♗xd4!

1.a8= ♜! tempo

1... ♗c7 2. ♜c8= 1... ♗d8 2. ♜xd8= 1... ♗e8 2. ♜xe8=

1... ♗f8 2. ♜xf8= 1... ♗g8+ 2. ♜xg8= 1... ♗xc5 2. ♜c1=

1... ♗xd4 2. ♜xd4= 1... ♗xf4 2. ♜xf4= 1... ♗xg5 2. ♜xg5=

1... ♗g4 2. ♜xg4= 1... ♗h5 2. ♜xh5= 1... ♗d7 2. ♜xd7=

1... ♗h7 2. ♜xh7= 3x5-Pattwechsel (Author).

4649. (=2, Gerhard Maleika)

1k6/1P4P1/KPP2P1R/4s1p1/B4sP1/5RBP/5Q2/8

1. ♖a2? tempo

1... ♗c4 2. ♜xc4= 1... ♗d5 2. ♜xd5= 1... ♗e6 2. ♜xe6= 1... ♗f7 2. ♜xf7= ma 1... ♗xf3!

1. ♜b3? tempo

1... ♗c4 2. ♜xc4= 1... ♗d5 2. ♜xd5= 1... ♗e6 2. ♜xe6= 1... ♗f7 2. ♜xf7= ma 1... ♗xc6!

1.g8= ♜! tempo

1... ♗c4 2. ♜xc4= 1... ♗d5 2. ♜xd5= 1... ♗e6 2. ♜xe6= 1... ♗f7 2. ♜xf7=

1... ♗e2 2. ♜xe2= 1... ♗g2 2. ♜xg2= 1... ♗fd3 2. ♜xd3= 1... ♗xh3 2. ♜xh3=

1... ♗h5 2. ♜xh5= 1... ♗fg6 2. ♜xg6= 1... ♗ed3 2. ♜xd3= 1... ♗xf3 2. ♜xf3=

1... ♗xg4 2. ♜xg4= 1... ♗xc6 2. ♜xc6= 1... ♗eg6 2. ♜xg6= 1... ♗d7 2. ♜xd7=

4650. (≠3, Steven B. Dowd)

8/2K5/6R1/2p3B1/B2p4/2kS4/5S2/8

1. ♜c6? [2. ♜xc5♯] ma 1...c4!

1. ♜b6! tempo

1... ♗c4 2. ♜b5 [3. ♜xc5♯] ♗c3 3. ♜xc5♯ 2... ♗d5 3. ♜b3♯

1...c4 2. ♜b3 cxb3 3. ♜c6♯ 2...cxd3 3. ♗d1♯

4651. (≠3, Leonid Makaronez)

After F. Magini no. 4534 BP98, April 2021

3s4/Br3p2/1r3Q1K/3p4/4P3/3Bk1p1/6P1/3R4

1.exd5! [2. ♜g6 [3. ♜f3♯] ♗e2 3. ♜f3♯]

1... ♗c6 2. ♜g5 [3. ♜f4♯]

1... ♗e6 2. ♜e5+ ♗f2 3. ♜e2♯

1... ♜xa7 2. ♜xb6+ ♗f4 3. ♜d4♯

4652. (≠3, Zoltán Labai)

2b4B/3p4/2P2R1K/4k1p1/1P6/1SPp3/8/8

1...d5 2.d4+ ♖e4 3. ♘c5‡

1. ♘d4! [2. ♘f3+ A ♖d5 3.c4‡ B]

1... ♖d5 2.c4+ B ♖e5 3. ♘f3‡ A 2... ♖xd4 3. ♜d6‡

1... ♜a6 2. ♜f7+ ♖d5 / ♖d6 3. ♜xd7‡

1...g4 2. ♜e6+ ♖f4 3. ♜e5‡ 2... ♖d5 3.c4‡

Scambio fra 2^a e 3^a mossa bianca; Batteria di Siers.**4653. (≠3, José Antonio Garzon)**

2B5/1p2S3/2pp1p2/Q1r1k1bR/3p2pP/3Ps1P1/2PS4/2K1B3

1... ♘c4 2. ♘g6+ ♖d5 3.dxc4‡

1.c4! [2. ♘g6‡]

1...dxc3 e.p. 2. ♘f3+ gxf3 3. ♜xc3‡

1... ♘xc4 2. ♘g6+ ♖d5 3.dxc4‡

1...f5 2.hxg5 [3. ♘g6‡] ♘xc4 3. ♘xc4‡ 2...d5 3. ♜c7‡

Author's comment:

*1...Sc4 2.Sg6+ Kd5 3.dxc4‡ 1.c4! [2.Sg6‡]

1...dxc3 e.p. 2.Sf3+ gxf3 **3.Bc3‡** (Pacioli's mate; bishop)1...Sxc4 2.Sg6+ Kd5 **3.dxc4‡** (Pacioli's mate; pawn)1...f5 2.hxg5 [3.Sg6‡] Sxc4 **3.Sxc4‡** (Pacioli's mate; knight) 2...d5 3. Qc7#

Pacioli's mate image (x3, Knight, Bishop and pawn)

Pacioli/Pelle move (key) — Pin-mate (x3)

Author's note: The first examples of mate with a pinned piece are by Luca Pacioli (c.1445-1517).

More information in my article: «Luca Pacioli, padre del movimento Pelle». Sinfonie

Scacchistiche, 131, Gennaio-Marzo, 2018, pp. 217-220.

4654. (S≠2, Vladimir Koci)

8/2PP4/1b6/2p5/2R4Q/2p1k3/p1P1p1P1/rb2K3

1.c8=♘! [2. ♘xb6 ♜xc2‡]

1... ♜a5 2. ♜xc3+ ♜xc3‡ 1... ♜c7 2. ♜g3+ ♜xg3‡

1... ♜d8 2. ♜xd8 ♜xc2‡ 1... ♜a7 2. ♘xa7 ♜xc2‡

4655. (H≠2, Daniele Gatti)

Q7/8/3pn3/pK2p3/4bp2/3k4/p1p1pp2/2r1r3

1. ♘c3 ♜xa5+ 2. ♘b3 ♜b4‡ 1. ♘d4 ♜c8 2. ♘d5 ♜c4‡

1. ♘e3 ♜h8 2. ♘f3 ♜h3‡ 1. ♘d2 ♜xe4 2. ♘d1 ♜d3‡

Extended Cross of bK in 4 straight lines. Azemmour 7 Theme (White monopoly + Black monopoly). Non è stato trovato un precedente con Grande Croce di Re con i bracci completamente ortogonali (Author).

4656. (H≠2, Jean Carf)

8/8/3kS1R1/2S5/8/B7/3K4/8

1. ♘d5 ♘c7+ 2. ♘c4 ♜g4‡ 1. ♘e5 ♜b2+ 2. ♘f5 ♜g5‡

4657. (H≠2, Dmitry Grinchenko)

2SB4/2pkp3/p1S5/1R6/pp1K4/8/7b/8

1. ♘xc8 ♘e5 2. ♘xd8 ♜b8‡ 1. ♘xc6 ♜xc7 2. ♘xb5 ♘a7‡

Annihilation, Zilahi (passive, RS, 2) (Author).

4658. (H≠2, Dmitry Grinchenko)

3K2b1/4p3/2p1Rps1/3kr3/rB2S1sb/S7/8/8

1. ♜xe6 ♜xe7 2. ♜d4 ♘c3‡ 1. ♜xe4 ♜xc6 2.e5 ♜d6‡

Blocking piece replacement (bR-bP); Chumakov theme (p-p, simplified, 2, 2);
Exchange of functions (wSe4/wRe6, Captured / Mate); Zilahi (passive, RS, 2) (Author)

4659. (H#2, Jorge M. Kapros)

6B1/4p1rp/S1p5/8/6s1/2k3KR/2pbps1B/3rq3

a) 1. ♖e5+ (1. ♘d3+?) ♜h4+ 2. ♘ed3 ♙e5‡

b) 1. ♘d3+ (1. ♖e5+?) ♜g2+ 2. ♘de5 ♜d3‡

4660. (H#2, Menachem Witztum)

5B2/5p2/1S2P3/K3kq2/R4p2/5P2/8/8

a) 1. ♖e4 fxe4 2. fxe6 ♘d7‡ b) 1. ♜xe6 ♙e7 2. f5 f4‡ c) 1. ♜g4 fxg4 2. f6 ♜e4‡

4661. (H#2, Zoltán Labai)

8/3p4/2p5/P2R4/2S1kb2/4p2p/2P1B2p/3b3K

a) 1. ♙g3 ♘d6+ A 2. ♜f4 ♜f5‡ B

b) 1. ♙e3 ♜f5 B 2. ♙d4 ♙d3‡ C

c) 1. ♙b8 ♙d3 C 2. ♙a7 ♘d6‡ A

Cycle AB-BC-CA of white moves (Author)

4662. (H#2, Mikola Vasyuchko & Mikola Chernyavsky)

8/6p1/6P1/1B1S2p1/1p2kpRb/r2Sp3/r3pR2/4K3

1. ♜d2 ♘3xf4 2. ♜xd5 ♘d3‡ 1. ♜xd3 ♘xf4 2. ♜d5 ♘d3‡ Zilahi, Klasinc

4663. (H#2, Janos Csak & Gábor Tar)

r2bb3/p1sp1r2/1P2kP2/4Pq2/1Kps1P2/4S2P/2P5/8

1. ♜g4 hxg4 2. ♘f5 gxf5‡ 1. d5 ♘xf5 2. ♙d7 ♘xd4‡

1. ♘d5+ ♘xd5 2. ♙c7 ♘xc7‡ 1. a6 bxc7 2. ♜a7 cxd8=♘‡

Sacrifice by bQf5 and bSd4

1. Qf5-g4 h3xg4 2. Sd4-f5 g4xf5≠ model mate
active active

1. d7-d5 Se3xf5 2. Be8-d7 Sf5xd4≠ model mate
passive passive

Sacrifice by bSc7 and bBd8

1. Sc7-d5+ Se3xd5 2. Bd8-c7 Sd5xc7≠ model mate
active active

1. a7-a6 b6xc7 2. Ra8-a7 c7xd8=S≠
passive passive

Theme: in one phase (set play, twin, solution) every of two or more Black thematic pieces is sacrificed actively, in another phase - passively. (Authors).

4664. (H#2.5, Béla Majoros)

1ss5/1qk1r3/8/b7/8/8/3BR3/4K3

a) 1... ♙c3 2. ♜d7 ♜c2 3. ♘d6 ♙xa5‡ b) 1... ♜e5 2. ♙b6 ♙f4 3. ♘c6 ♜xe7‡

4665. (H#3, Jozef Lozek & Emil Klemanic)

8/pK2p3/4kp2/5S2/3P1p2/7b/2p5/8

a) 1. ♙g4 ♜c7 2. ♙h5 ♜c6 3. ♙f7 ♘g7‡ b) 1. ♘d5 ♙g4 2. e5 ♙h5 3. e4 ♙f7‡

Chromatic twins and model mates in Meredith and the theme Andra.

It is a Swedish theme and in English it means the first. A repeating moves in b) solution of black moves in a) solution. (Authors)

4666. (H#3, Alexei V. Ivunin & Alexandre Pankratiev)

6q1/5p2/6b1/3PkBp1/4pb2/8/8/3KR3

1. f6 ♙xe4 2. ♜xd5+ ♙xd5+ 3. ♜f5 ♙e6‡

1. ♜g7 ♙xg6 2. f5 ♜xe4+ 3. ♜f6 ♜e6‡ Black sacrifice.

4667. (H#3, Christopher J.A. Jones)

7K/4p3/2p1R3/4r3/3pkpPp/1q3s2/6B1/7b

a) 1. ♖e3 ♙f1 2. ♜e1 ♙b5 3. ♜d3 ♙xc6†

b) 1. ♖d5 ♙xc6 2. ♜f5 ♙c1 3. ♜f4 ♙e1†

4668. (H#2.5, Vito Rallo)

8/6b1/4R1p1/5Pk1/3Pp3/5r1P/3K4/8

1... ♜e7 2. ♙h5 ♙xg7 3. g5 ♙h7†

1... ♙f6 2. ♙xf6 ♙e3 3. ♙f5 ♙e5†

1... ♙e2 2. ♙xf5 ♙xg6+ 3. ♙f4 ♙g4†

4669. (H#2.5, Vito Rallo)

8/8/3k4/2pp1P2/1R4B1/1SPb4/8/3K4

1... ♙h5 2. ♙e7 ♙f6+ 3. ♙f8 ♙b8†

1... ♜xc5 2. d4 ♙xd4+ 3. ♙e5 ♜d7†

1... ♜d4 2. c4 ♙b6+ 3. ♙c5 ♙c6†

4670. (H#3, Alexandre Pankratiev)

6b1/7s/4kq1p/6r1/1p1PpP2/4P3/8/B3KRb1

1. ♖xd4 ♙xg5 2. ♙e5 ♙f6 3. ♙d5 ♙xd4†

1. ♖xf4 d5+ 2. ♙f5 ♙f6 3. ♙g6 ♙xf4†

Exchange of functions (wBa1/wRf1, Mate / Guard); Helledie theme; Orthogonal-diagonal transformation (Author).

4671. (H#3.5, Valery Barsukov)

8/4S3/b7/2b5/8/3k3s/1r4S1/5K2

a) 1... ♜f5 2. ♜f2 ♙g1 3. ♙e2 ♙h2 4. ♙f1 ♜g3†

b) 1... ♜c4 2. ♙d4 ♜d2 3. ♙e3+ ♙e1 4. ♙d3 ♜d5†

c) 1... ♜e3 2. ♙d2+ ♙g2 3. ♙e1+ ♙g3 4. ♙e2 ♜f3†

An engraving in "the aristocrat" model mates, with all the white figures involved (Author).

4672. (H#4, Anton Bidlen)

8/6p1/3kp3/b1p1p1P1/4P3/4K1P1/5B2/8

1. ♙d2+ ♙d3 2. ♙f4 ♙xf4 3. g6 ♙xe5+ 4. ♙xe5 ♙g3†

1. ♙d8 g6 2. ♙h4 ♙xh4 3. ♙e7 h5 4. ♙f6 ♙h4†

Thematic content: Active sacrifice (black); Active sacrifice (white); Ambush; Kniest theme; Tempo move; Model mate (Author).

4673. (H#5, Fabio Magini)

5k2/5r2/8/2p5/2Pp4/3p4/p5r1/7K

1. ♙g5 ♙h2 2. ♙d5 cxd5 3. a1=♙ d6 4. ♙g1 d7 5. ♙gg7 d8=♙†

Black Bristol; Black Sacrifice; Phenix.

4674. (S.5, Anatoly Kirichenko & Alexandre Pankratiev)

8/8/2r5/2pk1K2/8/1n6/2P5/8

1... c3 2. ♜d4+ cxd4 3. ♙c4 d5 4. ♙d4 d6 5. ♙d5 d7 6. ♙d6 d8=♙†

1... cxb3 2. ♙a6 b4 3. ♙c6 bxc5 4. ♙b7 c6+ 5. ♙a8 c7 6. ♙a7 c8=♙†

Klasinc, Excelsior.

4675. (H#6, Zlatko Mihajloski)

7B/8/8/8/2p5/2n5/P1k5/K7

1. ♜xa2 ♙b2 2. ♙b3 ♙b1 3. ♜c3+ ♙c1 4. ♙a2 ♙a3 5. ♙a1 ♙c2 6. ♜a2 ♙b2†

Kozhakin; Klasinc; Switchback (Author).

4676. (H=6, Jorge M. Kapros)

5r2/8/8/8/3p2p1/3p2Pk/3Ppn1P/r3n1K1

1. ♖f3+ ♗xf2 2.e1=♗+ ♗f1 3. ♖g1+ ♗xg1 4. ♗f1+ ♗xf1 5. ♗f2+ ♗xf2 6. ♗g1 ♗xg1=
 Rundlauf or Switchback? Why no both, Rundlauf & Switchback? Two rundlauf of wK, one after
 the other: first Kg1-f2-f1-g1 & second Kg1-f1-f2-g1, the second in reverse strip of the first, so
 rundaluf g1-f2-f1-g1 + rundlauf g1-f1-f2-g1 = switchback of wK. (Author)

4677. (H≠6.5, Jean Carf)

1k6/8/8/8/5pp1/5bB1/8/4b1K1

1... ♗xe1 2. ♗a8 ♗f2 3.f3 ♗e3 4.f2 ♗d4 5.f1=♗ ♗c5 6. ♗a6 ♗b6 7. ♗c8 ♗g3‡

4678. (H≠7, Anatoly Kirichenko & Alexandre Pankratiev)

8/4kb1K/8/8/8/5p2/p4P2/8

1.a1=♗ ♗g7 2. ♗g1+ ♗h6 3. ♗g3 fxg3 4. ♗f8 g4 5. ♗g8 g5 6. ♗h8 g6 7. ♗g8 g7‡
 Kozhakin theme; Tempo move (wK). (Authors)

4679. (H≠4, - Miguel Uris)

5K2/4p3/6p1/5P2/k7/p7/P7/8

1.xgf5 ♗xe7(e4) 2.fxe4(d6) ♗xd6(d3) 3.exd3(c5) ♗xc5(c2) 4.dxc2(b4) ♗b6(b3)‡
 Theme Durbar (Author)

4680. (Serie-H≠10, Michael Grushko)

1. ♗b5 2.a5 3. ♗xa5(♗a6;nPa2) 4.a1=CA(n♗) 5.nCAg7(n♗) 6. ♗xb6(♗b7;n♗b2) 7.b1=CA(n♗)
 8.nCAa3(n♗) 9.nCAc1(n♗) 10. ♗xc7(♗c8;n♗c2) nCAxc2(CA(n♗)c1;CA(n♗)a8)‡
 CA = Pezzo Camaleonte

4681. (Serie-≠55, Daniele Gatti)

b3n1r1/r4p2/3r1r2/b6k/n1pr4/r1p5/lp6/5K2

1. ♗e2 2. ♗e3 3. ♗xd4(♗e1) 4. ♗d1 5. ♗c2 6. ♗b1 7. ♗a2 8. ♗xa3(♗e1) 9. ♗d1 10. ♗c2
 11. ♗b1 12. ♗a2 13. ♗a3 14. ♗xa4(♗e1) 15. ♗d1 16. ♗c2 17. ♗b1 18. ♗a2 19. ♗a3 20. ♗a4
 21. ♗b5 22. ♗c5 23. ♗xd6(♗e1) 24. ♗e2 25. ♗e3 26. ♗d4 27. ♗c5 28. ♗b5 29. ♗a6
 30. ♗xa7(♗e1) 31. ♗e2 32. ♗e3 33. ♗d4 34. ♗c5 35. ♗b5 36. ♗a6 37. ♗a7 38. ♗b8 39. ♗c8
 40. ♗d7 41. ♗e7 42. ♗xf7(♗e1) 43. ♗e2 44. ♗e3 45. ♗d4 46. ♗e5 47. ♗e6 48. ♗f7
 49. ♗xg8(♗e1) 50. ♗e2 51. ♗e3 52. ♗d4 53. ♗e5 54. ♗f5 55. ♗g5‡

4682. (Serie-H=17, Rolf Kohring)

k7/7R/8/8/8/1p2K3/8

1. ♗b8 2.b1=♗ 3. ♗a3 4. ♗b5 5. ♗c7 6. ♗b7 7. ♗c6 8. ♗d6 9. ♗d5 10. ♗e3 11. ♗e5 12. ♗f1
 13. ♗f4 14. ♗h2 15. ♗g3 16. ♗g2 17. ♗h1 ♗f2=

4683. (H≠2, Gabriel Nedeianu)

2F5/4n3/8/8/8/6pk/8/6K1

1. ♗f5(+♗e7) GKg4 2. ♗h4(+♗f5) GKe6(+♗g4)‡
 1. ♗g8(+♗e7) ♗f1 2. ♗h2(+♗h3) GKk8‡

4684. (Serie-H≠10, Rolf Kohring)

1. ♗a6 2.DGc6 3.DGb5 4.DGa7 5.DGac5 6.DGb4 7.DGa7 8. ♗b7 9.DGb8 10. ♗a8 ♗c6‡

4685. (hs≠9.5, Gunter Jordan)

8/6k1/8/8/P1p5/8/1P6/3K4

1... ♗f6 2.b4 ♗e5 3.b5 ♗d4 4.b6 ♗c3 5.b7 ♗b2 6.b8=♗+ ♗a1 7. ♗c2 c3 8. ♗b3 c2 9. ♗a3
 c1=♗+ 10. ♗b2+ ♗xb2‡

Tanagra, Kindergarten, Excelsior, Umwandlungen in Damen, Kreuzschach, Antiphönix.

4686. (S≠7, Ivan Bryukhanov)

8/8/4p3/4B3/B7/2Q5/3r4/4k1K1

1. ♖c2 ♖e2 2. ♔d3+ ♖e1 3. ♖g3+ ♔f2 4. ♖d1 e5 5. ♖f3 e4 6. ♖g2 e3 7. ♖xf2(♔h8)+
exf2(♖c1)‡**4687. (H≠3, Miguel Uris)**

5b2/1N5K/3p1p2/2n3k1/P7/3p2P1/8/8

a) 1. ♖xa4 ♖xd6(c3) 2. ♖xc3(f5) ♖xf5(e2) 3. dxe2(g4) ♖g7(f4)‡

b) 1. ♖g7 ♖xg7 2. ♖h5(♖h7) ♖xf6 3. dxe5(g5) ♖g7(♖f6)‡

4688. (Serie-H≠17, Pascale Piet)

8/3p4/7k/3P4/8/1R1P1P2/K2P4/3q4

1. ♖g5 2. ♖f4 3. ♖xf3 4. ♖e2 5. ♖xd2 6. ♖c1 7. ♔xd3 8. ♔xd5 9. ♔g5 10. d5 11. d4 12. d3 13. d2
14. d1=♖ 15. ♖e3 16. ♖c2 17. ♔d2 ♔b1‡**4689. (Serie-hs+20, L'ubos Kekely)**

8/k4Kp1/8/2P3P1/5N1P/3B1P2/8/8

Il Nero fa una serie di mosse fino alla 19^a, poi muove il Bianco costringendo il Nero a fargli uno scacco (non scacco matto).1. ♖b7 2. ♖c6 3. ♖xc5 4. ♖d4 5. ♖e3 6. ♖f2 7. ♖g3 8. ♖xh4 9. ♖xg5 10. ♖h6 11. g5 12. g4
13. gxf3 14. f2 15. f1=♖ 16. ♖xd3 17. ♖h7 18. ♖h8 19. ♖h7, ♖g6+ 20. ♖xg6+

Meredith. Walk of black king. Excelsior. Minor promotion (Author).

4690. (SPG 8.5, Henryk Grudzinski)

rn1q1bn1/ppp1pkp1/8/8/3N4/PPP1PPPP/RNrbKB2

1. e4 f5 2. ♔h5(♔) fxe4(♖) 3. ♔xh7(♔) ♖xd2(♖)+ 4. ♖xd2(♔) ♖f7 5. ♔xd7(♔) ♖xd7(♔)
6. ♔h6(♔) ♔d1(♖) 7. ♖d3(♖) ♔xh6(♔) 8. ♖e2(P) ♔c1(♔) 9. ♔f1(♖)

Descrizione dell'Autore:

1. e4 f5 2. Qh5=R fxe4=S 3. Rxh7=Q Sxd2=B+ [3.... Kf7? 4. Qh6=R Sxd2=B+ 5. Bxd2=R
Rxh6=Q 6. Rxd7=Q Bxd7=R 7. white has no move] 4. Bxd2=R Kf7 5. Rxd7=Q [5. Qh6=R?
Rxh6=Q 6. Rxd7=Q Bxd7=R 7. white has no move] 5.... Bxd7=R 6. Qh6=R Rd1=B 7. Bd3=S
Rxh6=Q 8. Se2=P Qc1=R 9. Rf1=B A super puzzle.**4691. (SPG 6.0, Hans Nieuwhart)**

rn1qkbnr/2p1p1pp/8/8/8/1P1PPPPP/R1BQKBNR

1. ♖c3 d5 2. ♖xd5(♖d4) c6 3. ♖xc6(♖c5) ♖e6 4. ♖xb7(♖b5) ♖xa2(♖a4) 5. ♖xa7(♖a5)
♖xc2(♖c4) 6. ♖xc4(♖e6) fxe6(c7)

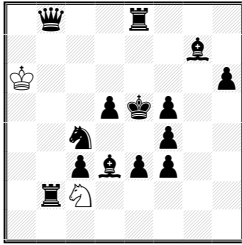
Homebase

Francesco Simoni 60 JT Award

di Francesco Simoni

Twenty-one problems and one version took part in this jubilee tourney, which I was pleased to judge. Orthodox helpmates in 3,5 or more moves were required, with the “Perpetuum Mobile” theme and with white to play in the actual play. As general criteria, I preferred asymmetrical problems with deep strategy, not merely based on marches of a single black unit or repeated moves.

I excluded due to anticipations the problem N°09 since identical diagonal echo mates were already realized in 4 moves (see appendix). I have been happy with the quality of the remaining problems and therefore I ranked all of them, awarding prizes, honourable mentions and commendations as it follows:



← 1st Prize 08 - Menachem Witztum

Simoni-60 JT, 2020

1q2r3/6b1/K6p/3pkp2/2n2p2/2pbpp2/1rN5/8

H≠3,5* (2+14) C+ b) ♖c2→e1

a) 1. ♖e4 ♖b4 2. ♖d4 ♖xd5 3. ♖e5 ♖f6+

1... ♖e1 2. ♖d4 ♖g2 3. ♖e4 ♖xf4 4. ♖e5 ♖e6+

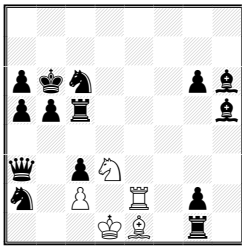
b) 1. ♖d4 ♖g2 2. ♖e4 ♖xf4 3. ♖e5 ♖e6+

1... ♖c2 2. ♖e4 ♖b4 3. ♖d4 ♖xd5 4. ♖e5 ♖f6+

a) 1... ♖b4 2. ♖e4 ♖xd5 3. ♖d4 ...? 4. ♖e5 ♖f6+

b) 1... ♖g2 2. ♖d4 ♖xf4 3. ♖e4 ...? 4. ♖e5 ♖e6+

Beautiful problem with critical moves and Grimshaw. Despite this strategy was quite common in classical helpmates, its application together with the theme and the dual avoidance is a combination that is original and difficult at the same time. In fact, the reversible keys give rise to an excellent dual avoidance mechanism in both twins: a white waiting move is missing in W3 and this prevents to replicate the set moves in the Actual Play.



← 2nd Prize 21 - Gabriele Brunori & Valerio Agostini

Simoni-60 JT, 2020

8/8/pkn3pb/ppr4b/8/q1pN4/n1P1R1p1/3KB1r1

H≠3,5* (5+14) C+

b) ♖d3→b2

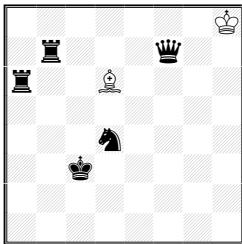
a) 1. ♖xe2+ ♖xe2 2. a4 ♖g3 3. ♖a5 ♖c7+

1... ♖b2 2. ♖xe1+ ♖xe1 3. b4 ♖e7 4. ♖b5 ♖b7+

b) 1. ♖xe1+ ♖xe1 2. b4 ♖e7 3. ♖b5 ♖b7+

1... ♖d3 2. ♖xe2+ ♖xe2 3. a4 ♖g3 4. ♖a5 ♖c7+

An asymmetrical setting with diagonal-orthogonal echo and Zilahi. One of two pinned white pieces is captured by black to allow the wK to directly unpin the second one, that will move twice to mate.



← 3rd Prize 01 - Viktoras Paliulionis

Simoni-60 JT, 2020

7K/1r3q2/r2B4/8/3n4/2k5/8/8

H≠7,5* (2+5) C+ b) ♖d6→e7

a) 1. ♖g8+ ♖xg8 2. ♖b8+ ♖f7 3. ♖b5 ♖e6 4. ♖b3 ♖d5 5. ♖a4

♖c4 6. ♖a5 ♖b3 7. ♖bb6 ♖b4+

1... ♖e7 2. ♖a2 ♖g7 3. ♖a4 ♖f6 4. ♖b2 ♖e5 5. ♖b3 ♖d6 6. ♖a3

♖c5 7. ♖b3+ ♖b5+ 8. ♖b4+ ♖xb4+

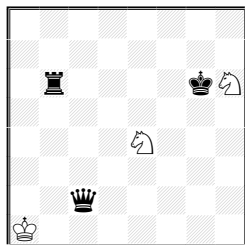
b) 1. ♖a2 ♖g7 2. ♖a4 ♖f6 3. ♖b2 ♖e5 4. ♖b3 ♖d6 5. ♖a3 ♖c5

6. ♖b3+ ♖b5+ 7. ♖b4+ ♖xb4+

1... ♖d6 2. ♖g8+ ♖xg8 3. ♖b8+ ♖f7 4. ♖b5 ♖e6 5. ♖b3 ♖d5

6. ♖a4 ♖c4 7. ♖a5 ♖b3 8. ♖bb6 ♖b4+

The longest problem of the tourney: an asymmetrical miniature in 7.5 moves. The mates are on the same square, but with different final position of the bK. The reversible keys provide homogeneous interferences to allow the wK to move. The author also provided a version with perfect echo mates, but I prefer this one, without repeated white moves.



← 4th Prize 10 - Viktoras Paliulionis

Simoni-60 JT, 2020

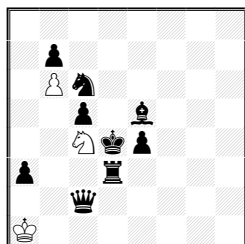
8/8/1r4kN/8/4N3/8/2q5/K7

H≠5,5* (3+3) C+ b) ♖h6→g8

a) 1. ♖c7 ♖c5 2. ♖c6 ♖b2 3. ♖f6 ♖c3 4. ♖e7 ♖d4 5. ♖d6 ♖f5♯
1... ♖g8 2. ♖c8 ♖a2 3. ♖f6 ♖b3 4. ♖g4 ♖c4 5. ♖f4 ♖d5 6. ♖f5 ♖e7♯

b) 1. ♖c8 ♖a2 2. ♖f6 ♖b3 3. ♖g4 ♖c4 4. ♖f4 ♖d5 5. ♖f5 ♖e7♯
1... ♖h6 2. ♖c7 ♖c5 3. ♖c6 ♖b2 4. ♖f6 ♖c3 5. ♖e7 ♖d4 6. ♖d6 ♖f5♯

A nice long problem with only six pieces, chameleon echo and ideal mates. I found some earlier helpmates with similar thematical clearness, but no one of them with so long solutions, the same couple of mate positions and the reversible keys.



← 5th Prize 15 - Mikola Kolesnik

Simoni-60 JT, 2020

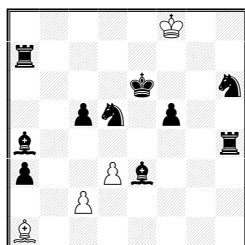
8/1p6/1Pn5/2p1b3/2Nkp3/p2r4/2q5/K7

H≠3,5* (3+9) C+ b) ♖c4→d2

a) 1. ♖c7 bxc7 2. ♖d5 c8=♖ 3. ♖d4 ♖g8♯
1... ♖d2 2. ♖a7 bxa7 3. ♖c3 a8=♖ 4. ♖d4 ♖a5♯

b) 1. ♖a7 bxa7 2. ♖c3 a8=♖ 3. ♖d4 ♖a5♯
1... ♖c4 2. ♖c7 bxc7 3. ♖d5 c8=♖ 4. ♖d4 ♖g8♯

Three black pieces swap their functions in cyclical form (active sacrifice to allow a wP move to go to promotion/passive block of flights squares/self-blocks on the same square) and the mates exploit properly the two white pieces.



← 6th Prize 19 - Fadil Abdurahmanovic, Marko Klasinc

Simoni-60 JT, 2020

5K2/r7/4k2n/2pn1p2/b6r/p2Pb3/2P5/B7

H≠3,5* (4+10) C+ b) ♖a1→h8

a) 1. ♖c7 c3 2. ♖e5 ♖e7 3. ♖f4 c4♯
1... ♖h8 2. ♖e7 ♖g7 3. ♖d5 ♖f6 4. ♖d4 ♖e6♯

b) 1. ♖e7 ♖g7 2. ♖d5 ♖f6 3. ♖d4 ♖e6♯
1... ♖a1 2. ♖c7 c3 3. ♖e5 ♖e7 4. ♖f4 c4♯

A homogeneous and asymmetrical problem, where the Indian theme is shown with a nice battery change and good justification for the white material. After the corner-to-corner key, a well-specified black interference allows the wK to move.

I concorsi su *Best Problems*:

≠2, =2; (2020-2021): NN

≠3, =3; (2020-2021): A. Garofalo

S≠2/3, S=2/3; (2021-2023): A. Garofalo

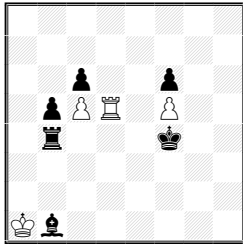
H≠2, H=2; (2020-2021): NN

H≠3, H=3; (2020-2021): NN

H≠n, H=n; (2020-2021): A. Garofalo

Fairies (2021): NN

E-mail & web site: perseus@bestproblems.it <http://www.bestproblems.it>



← 7th Prize 18 - Jorge M. Kapros

Simoni-60 JT, 2020

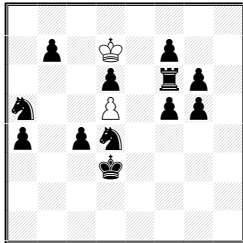
8/8/2p2p2/1pPR1P2/1r3k2/8/8/Kb6

H≠4,5* (4+6) C+ b) ♖d5→e5

a) 1.cxd5 c6 2.♙e5 c7 3.♚f4 c8=♚ 4.d4 ♜e6‡
1... ♜e5 2.fxe5 f6 3.♙f5 f7 4.e4 f8=♚ 5.♙e5 ♜d6‡

b) 1.fxe5 f6 2.♙f5 f7 3.e4 f8=♚ 4.♙e5 ♜d6‡
1... ♜d5 2.cxd5 c6 3.♙e5 c7 4.♚f4 c8=♚ 5.d4 ♜e6‡

A wR swings between two adjacent squares, to allow a bP to deviate and let a wP move three times to promote, while black performs critical strategies. The two white pawns swap nicely their functions (promotion and mate/support to the wQ in mate).



← 1st Honourable Mention 07 - Boris Shorokhov

Simoni-60 JT, 2020

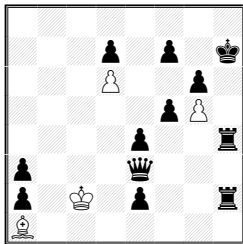
8/1p1K1p2/3p1rp1/n2P1pp1/p1pn4/3k4/8/8

H≠4,5* (2+12) C+ b) ♜d7→c7

a) 1.♚e6 dxe6 2.♙e4 e7 3.♙e5 e8=♚+ 4.♙f6 ♜h8‡
1... ♙c7 2.♜ac6 dxc6 3.♙c3 cxb7 4.♙b4 b8=♚+ 5.♙a5 ♜b6‡

b) 1.♜ac6 dxc6 2.♙c3 cxb7 3.♙b4 b8=♚+ 4.♙a5 ♜b6‡
1... ♙d7 2.♚e6 dxe6 3.♙e4 e7 4.♙e5 e8=♚+ 5.♙f6 ♜h8‡

Asymmetrical solutions in 4,5 moves that perform black sacrifice to allow a wP to move three times to promote.



← 2nd Honourable Mention 20 - Fadil Abdurahmanovic, Marko Klasinc

Simoni-60 JT, 2020

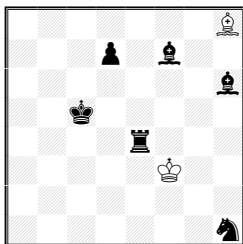
8/3p1p1k/3P2p1/5pP1/4p2r/p3q3/p1K1p2r/B7

H≠3,5* (4+12) C+ b) ♙a1→h8

a) 1.♜xg5 ♙c3 2.♙g7 ♙d4 3.♙f6 ♙d5‡
1... ♙h8 2.f6 gxf6 3.♙xh8 f7 4.♚h7 f8=♚‡

b) 1.f6 gxf6 2.♙xh8 f7 3.♚h7 f8=♚‡
1... ♙a1 2.♜xg5 ♙c3 3.♙g7 ♙d4 4.♙f6 ♙d5‡

Corner-to corner, asymmetry and theme change: battery mate/promotion.



← 3rd Honourable Mention 03 - Zlatko Mihajloski

Simoni-60 JT, 2020

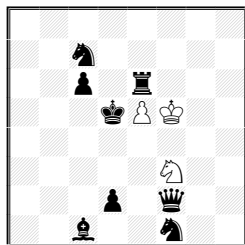
7B/3p1b2/7b/2k5/4r3/5K2/8/7n

H≠4,5* (2+6) C+ b) ♙h8→a1

a) 1.♚e8 ♙g4 2.♙d6 ♙f5 3.♙e7 ♙e5 4.♙f8 ♙f6‡
1... ♙a1 2.♚a4 ♙e2 3.♙b4 ♙d3 4.♙a3 ♙c3 5.♙a2 ♙b2‡

b) 1.♚a4 ♙e2 2.♙b4 ♙d3 3.♙a3 ♙c3 4.♙a2 ♙b2‡
1... ♙h8 2.♚e8 ♙g4 3.♙d6 ♙f5 4.♙e7 ♙e5 5.♙f8 ♙f6‡

Corner to corner keys in 4,5 moves, but the symmetry detracts.



← 4th Honourable Mention 14 - Pietro Pitton

Simoni-60 JT, 2020

8/2n5/2p1r3/3kPK2/8/5N2/3p1q2/2b2n2

H≠3,5* (3+8) C+ b) ♖f5→f4

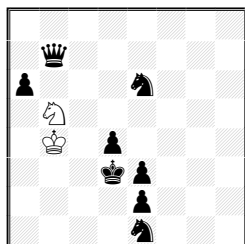
a) 1. ♔d4 ♜xd2 2. ♜a6 ♜c4 3. ♜c5 ♜b6♯

1... ♜f4 2. ♔c5 ♜h2 3. ♜b5 ♜xf1 4. ♜d4 ♜e3♯

b) 1. ♔c5 ♜h2 2. ♜b5 ♜xf1 3. ♜d4 ♜e3♯

1... ♜f5 2. ♔d4 ♜xd2 3. ♜a6 ♜c4 4. ♜c5 ♜b6♯

The bQ and the bS self-block by swapping their final squares.



← 5th Honourable Mention 05 - Pietro Pitton

Simoni-60 JT, 2020

8/1q6/p3n3/1N6/1K1p4/3kp3/4p3/4n3

H≠3,5* (2+8) C+ b) ♖b4→b3

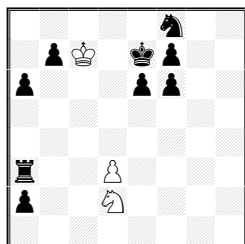
a) 1. ♔e4 ♜a3 2. ♜f3 ♜c2 3. ♜d2 ♜e1♯

1... ♜b3 2. ♔c6 ♜c7 3. ♔c1 ♜xe6 4. ♔d2 ♜c5♯

b) 1. ♔c6 ♜c7 2. ♔c1 ♜xe6 3. ♔d2 ♜c5♯

1... ♜b4 2. ♔e4 ♜a3 3. ♜f3 ♜c2 4. ♜d2 ♜e1♯

Direct unpin to specify the order of the black moves. Self-blocks on the same square, but unfortunately only one with dual avoidance.



← 6th Honourable Mention 16 - Alexandre Semenenko, Valery Semenenko

Simoni-60 JT, 2020

5n2/1pK1kp2/p3pp2/8/8/r2P4/p2N4/8

H≠3,5* (3+9) C+ b) ♜d2→b1

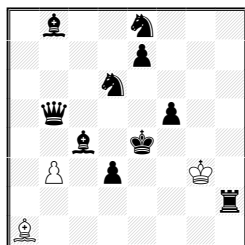
a) 1. ♔xd3 ♜e4 2. ♔d8 ♜xf6 3. ♔e8 ♜g8♯

1... ♜b1 2. axb1=♔ d4 3. ♔b5 d5 4. ♔e8 d6♯

b) 1. axb1=♔ d4 2. ♔b5 d5 3. ♔e8 d6♯

1... ♜d2 2. ♔xd3 ♜e4 3. ♔d8 ♜xf6 4. ♔e8 ♜g8♯

Black and white marches, self-blocks on the same square and Zilahi. A white unit reaches the mating square, while another one is captured by the black piece that will further move twice to self-block, in reciprocal form.



← 7th Honourable Mention 17 - Fadil Abdurahmanovic, Marko Klasinc

Simoni-60 JT, 2020

1b2n3/4p3/3n4/1q3p2/2b1k3/1P1p2K1/7r/B7

H≠3,5* (3+10) C+ b) ♜a1→h8

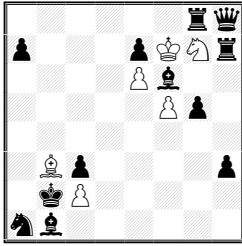
a) 1. ♔b2 b4 2. ♜d4 ♜f4 3. ♔d5 ♜xb2♯

1... ♜h8 2. ♜g7 bxc4 3. ♜e5 ♜f3 4. e6 ♜xg7♯

b) 1. ♜g7 bxc4 2. ♜e5 ♜f3 3. e6 ♜xg7♯

1... ♜a1 2. ♔b2 b4 3. ♜d4 ♜f4 4. ♔d5 ♜xb2♯

Corner-to-corner and Maslar theme. White forces are properly exploited, but the use of the black material in the two twins is not as good.



← 1st Commendation 22 - Gabriele Brunori

Simoni-60 JT, 2020

6rq/p3pKNr/4Pb2/5Pp1/8/1Bp4p/1kP5/nb6

H≠3,5* (6+12) C+ b) ♖f7→g6

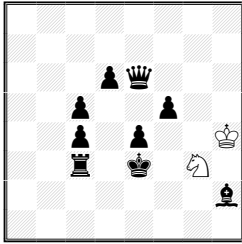
a) 1. ♖h4 ♜h5 2. ♖a4 ♜f4 3. ♖a3 ♜d3‡

1... ♜g6 2. ♖d8 ♜e8 3. ♖d1 ♜d6 4. ♖c1 ♜c4‡

b) 1. ♖d8 ♜e8 2. ♖d1 ♜d6 3. ♖c1 ♜c4‡

1... ♜f7 2. ♖h4 ♜h5 3. ♖a4 ♜f4 4. ♖a3 ♜d3‡

A complex but symmetrical setting where the initial pin specifies the play.



← 2nd Commendation 06 - Mikola Kolesnik

Simoni-60 JT, 2020

8/8/3pq3/2p2p2/2p1p2K/2r1k1N1/7b/8

H≠3,5* (2+9) C+ b) ♜h4→g5

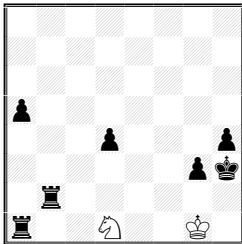
a) 1. ♜f4 ♜f1 2. ♖f3 ♜e3 3. ♖e5 ♜g2‡

1... ♜g5 2. ♖d5 ♜f6 3. ♖d3 ♜e6 4. ♜d4 ♜xf5‡

b) 1. ♖d5 ♜f6 2. ♖d3 ♜e6 3. ♜d4 ♜xf5‡

1... ♜h4 2. ♜f4 ♜f1 3. ♖f3 ♜e3 4. ♖e5 ♜g2‡

An asymmetrical problem with self-blocks.



← 3rd Commendation 04 - Pietro Pitton

Simoni-60 JT, 2020

8/8/8/p7/3p3p/6pk/1r6/r2N2K1

H≠3,5* (2+7) C+ b) ♜g1→h1

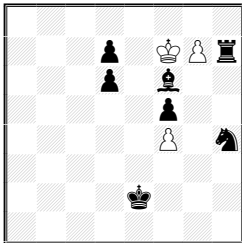
a) 1. ♖a3 ♜xb2 2. g2 ♜d1 3. ♖g3 ♜f2‡

1... ♜h1 2. ♖a4 ♜c3 3. d3 ♜e2 4. ♖g4 ♜g1‡

b) 1. ♖a4 ♜c3 2. d3 ♜e2 3. ♖g4 ♜g1‡

1... ♜g1 2. ♖a3 ♜xb2 3. g2 ♜d1 4. ♖g3 ♜f2‡

A linear problem with white direct unpin followed by self-block by the unpinning unit and mate by the unpinned piece.



← 4th Commendation 13 - Karol Mlynka

Simoni-60 JT, 2020

8/3p1KPr/3p1b2/5Pp1n/8/4k3/8

H≠3,5* (3+7) C+ b) ♜f7→g8

a) 1. ♜f3 ♜xf6 2. ♜g4 g8=♖+ 3. ♜h5 ♖g5‡

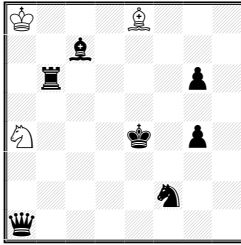
1... ♜g8 2. ♜f3 ♜xh7 3. ♜g4 g8=♜ 4. ♜h5 ♜xf6‡

b) 1. ♜f3 ♜xh7 2. ♜g4 g8=♜ 3. ♜h5 ♜xf6‡

1... ♜f7 2. ♜f3 ♜xf6 3. ♜g4 g8=♖+ 4. ♜h5 ♖g5‡

The swings of the wK and the white promotions are nice, but the identical black royal marches detract.





← 5th Commendation 12 - Nikita Kravtsov

Simoni-60 JT, 2020

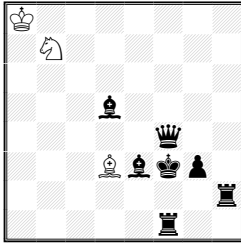
K3B3/2b5/1r4p1/8/N3k1p1/8/5n2/q7

H≠4,5* (3+7) C+ b) ♖a8→a7

a) 1. ♔d4 ♖xb6 2. ♕d6 ♜d7 3. ♔d5 ♖b7 4. ♜e4 ♕f7♯
1... ♖a7 2. ♕e5 ♖xb6 3. ♔d4 ♜c3 4. ♜e4 ♖b5+ 5. ♔d5 ♕f7♯

b) 1. ♕e5 ♖xb6 2. ♔d4 ♜c3 3. ♜e4 ♖b5+ 4. ♔d5 ♕f7♯
1... ♖a8 2. ♔d4 ♖xb6 3. ♕d6 ♜d7 4. ♔d5 ♖b7 5. ♜e4 ♕f7♯

Mates on the same square and with the bK in the same position.



← 6th Commendation 11 - Jorge M. Kapros

Simoni-60 JT, 2020

K7/1N6/8/3b4/5q2/3Bbkp1/7r/5r2

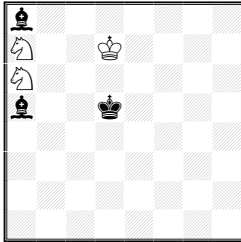
H≠3,5* (3+7) C+ b) ♕d3→f5

a) 1. ♕e6 ♜d6 2. ♕g4 ♜f5 3. ♔hf2 ♜h4♯
1... ♕f5 2. ♕c4 ♜c5 3. ♕e2 ♜d3 4. ♔ff2 ♜e1♯

b) 1. ♕c4 ♜c5 2. ♕e2 ♜d3 3. ♔ff2 ♜e1♯
1... ♕d3 2. ♕e6 ♜d6 3. ♕g4 ♜f5 4. ♔hf2 ♜h4♯

A symmetrical pattern where black directly unpins a white unit and it moves three times to reach the mating square.

Appendix



← Victor Zheglov, Yuri Paramonov

Concours Moscovite 2014 - 1°-2° Prize e.a.

b7/N2K4/N7/b2k4/8/8/8/8

H≠4 (3+3) C+

1. ♕b4 ♜b8 2. ♔c5 ♖e6 3. ♕d5+ ♖e5 4. ♕c4 ♜d7♯

1. ♕c3 ♖c7 2. ♕e5+ ♖b6 3. ♔d6 ♜c5 4. ♕d5 ♜c8♯

1. ♕b6 ♖e7 2. ♕c5+ ♖f6 3. ♔d6 ♜b8 4. ♕d5 ♜b5♯

1. ♕c6+ ♖c8 2. ♕a4 ♖b7 3. ♔c4 ♜c8 4. ♖b5 ♜d6♯

Bologna, July 2021 - **Int. Judge: F. Simoni**

I miei più sinceri ringraziamenti a Francesco Simoni per il suo qualificato verdetto, il quale diverrà definitivo passati 3 mesi dalla pubblicazione.

Eventuali reclami vanno inviati al Redattore: Antonio Garofalo, E-mail: perseus@bestproblems.it

[My most sincere thanks to Francesco Simoni for his qualified award, which will become definitive 3 months after publication.

Possible claims must be sent to the Editor: Antonio Garofalo, E-mail: perseus@bestproblems.it.]

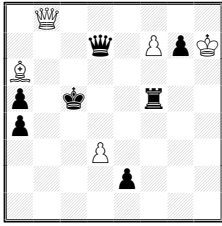
Segnalazioni (Reports)

BP99, diagram 4625. The Author **M. Cioflanca** correct the position: remove ♔d6 and add ♕d6. The solution is identical.

BP99, diagram 4627, **J. Carf.** - Adrian Storisteanu proposes to move ♕e3→♕g5 for to have a slight improvement: the Bishop switchback. The solution is identical.

BP99 – diagram 4640, **S. Luce**; fairy condition = Cannibals.

Affermazioni italiane (Italian award winners)



← **Daniele Gatti**

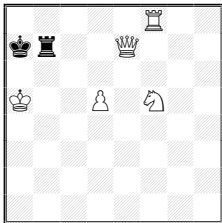
2^a Lode - Henri Rinck-150 MT, section A, 2020

1Q6/3q1PpK/B7/p1k2r2/p7/3P4/4p3/8

Draw = (5+7)

1.d4+! [1.f8Q+? Rxf8 2.Qxf8+ Kb6! 3.Bc8 Qxd3+ 4.Bf5 Qxf5+! 5.Qxf5 e1Q+!] **1...Kxd4** [1...Kd5 2.f8 Q g6+ (2...Rh5+ 3.Kg8 Qe6+ 4.Qf7=) 3.Qg7 Qxg7+ 4.Kxg7 e1Q 5.Qd8+!=] **2.Qb6+!** [2.Qb2+? Kc5! (but not 2...Kd5? 3.Qxe2! Rxf7 4.Bc4+ Kc5 5.Bxf7 Qxf7

6.Qe3+! Kb5 7.Qe5+ Ka6 8.Qe2+ Ka7 9.Qe3+ Kb7 10.Qe4+! Kc7 11.Qe5+! Kc6 12.Qc3+! Kb7 13.Qxa5 g5+ 14.Kh6! =) 3.Qc3+ Kb6 -+] **2...Ke4 3.Bb7+ Kd3 4.Ba6+ Ke4** [4...Kc2 5.Qe3! e1Q! 6.Qxe1 Rf4! 7.Qe2+! Qd2 8.Qe6=] **5.Bb7+ Kf4 6.Qf2+ Ke5 7.Qc5+ Ke6 8.Qxf5+! Kxf5 9.Bc8!** [9.f8Q+? Kg5! 10.Bc8 (10.Qc5+ Qf5+--+) 10...Qd3+--+] **9...Qxc8** [9...Kg5 10.Bxd7 e1Q 11.f8Q Qh1+ 12.Kxg7 Qh6+ 13.Kg8 Qxf8+ 14.Kxf8 a3 15.Be6=] **10.f8Q+! Kg5!** [10...Qxf8 stalemate] **11.Qxc8 e1Q 12.Qc5+!** [12.Qd8+? Kh5! 13.Qd5+ g5+--] **12...Kh4 13.Qc4+!** [13.Qd4+? Kh5!--+] **13...Kg3 14.Qc7+!** [14.Qd3+? Kf4!+--] **14...Kh3 15.Qc8+!** [15.Qd7+? Kh4! 16.Qxa4+ Qb4 17.Qa1 g5 18.Qh1+ Kg4!+--] **15...Kh4 16.Qc4+! Kg5** [16...Kh5 17.Qf7+ Kg5 18.Qxg7+=] **17.Qc5+!** [17.Qd5+? Kf6 18.Qd8+ (18.Qc6+ Qe6!+--+) 18...Qe7! 19.Qd4+ Qe5+--] **17...Kf4 18.Qf8+** = positional draw. White has a great material disadvantage and his play is aimed at sacrificing all his army for stalemate. Black's capture refusal leads to a Q vs Q+Ps ending which is difficult to understand without computer assistance. (Judge: Luis Miguel Gonzalez)



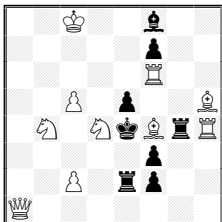
← **Daniele Gatti** - Lode, *Die Schwalbe* 2018

5R2/kr2Q3/8/K2P1N2/8/8/8

S≠17 (5+2) C+

Try: 1.♔e3+? but 1...♚b6!

1.♔c5+ ♚b6 2.d6 ♚b7 3.♔c8+ ♚a7 4.♔c7+ ♚b7 5.♔c5+ ♚b6 6.d7 ♚b7 7.♔c8+ ♚a7 8.♔c7+ ♚b7 9.♔c5+ ♚b6 10.d8=♔ ♚b7 11.♔ce7+ ♚c6 12.♔a8+ ♚b7 13.♔e5 ♚d7 14.♔f7+ ♚c6 15.♔e4+ ♚c5 16.♔c7+ ♚xc7 17.♔a7+ ♚xa7‡



← **Marco Guida** – 1^a M. O. *The Problemist* 2004

2K2b2/5p2/5R2/2P1p2B/1N1NkBrR/5p2/2P1rp2/Q7

≠2 (10+8) C+

2K2b2/5p2/5R2/2P1p2B/1N1NkBrR/5p2/2P1rp2/Q7

1.♖d~? [2.♗a8‡ 2.♗xe5‡] 1...exf4 2.♗d4‡ ma 1...♗xf4!

1.♖dc6? [2.♗xe5‡] 1...♗g5 2.♗xg5‡ ma 1...♗d6!

1.♖xf3? [2.♗a8‡]

1...♗xf4 2.♗xe5‡ 1...♗d2 2.♖xd2‡

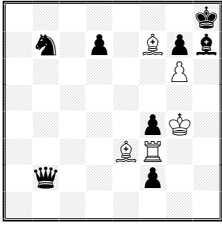
1...♖xf3 2.♗h1‡ ma 1...exf4!

1.♖f5! [2.♗xe5‡]

1...♗xf4 2.♗a8‡ 1...♗d6 2.♖xd6‡

1...exf4 2.♗d4‡ 1...♖xf4 2.♗xg4‡

Temi Le Grand, Rudenko, Barnes.



← **Daniele Gatti** – 3^a Lode, *Idee & form* 2017

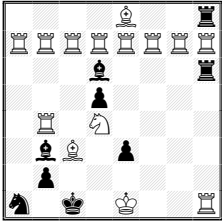
7k/1n1p1Bpb/6P1/8/5pK1/4BR2/1q3p2/8

≠8 (5+8) C+

1. ♖h3! [2. ♜xh7♯]

1... ♜e2+ 2. ♜g5 ♜b5+ 3. ♜c5 ♜xc5+ 4. ♜g4 ♜f5+ 5. ♜xf5 ♜d6+

6. ♜g4 ♜xf7 7. gxf7 [8. f8=♜♯]



← **Daniele Gatti** - 4^a Lode, Mémorial Y. Tallec, 2020

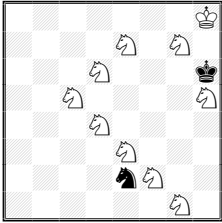
4B2r/RRRRRRRR/3b3r/3p4/1R1N4/1bB1p3/1p6/n1k1K2R

S≠17 (14+9)

1.0-0+? ♜d1!

1. ♜d2+ ♜b1 2.0-0+ ♜d1 3. ♜xa1+ ♜xa1 4. ♜a7+ ♜b1 5. ♜a1+ ♜xa1 6. ♜a7+ ♜b1 7. ♜a1+ ♜xa1 8. ♜a7+ ♜b1 9. ♜a1+ ♜xa1 10. ♜a7+ ♜b1 11. ♜a1+ ♜xa1 12. ♜a7+ ♜b1 13. ♜a1+ ♜xa1 14. ♜a7+ ♜b1 15. ♜a1+ ♜xa1 16. ♜a7+ ♜b1 17. ♜g6+ ♜xg6♯

Une manoeuvre répétitive amusante pour se débarrasser des huit Tours blanches de la septième rangée. (Judge: Michel Caillaud)



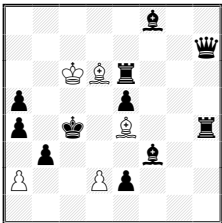
← **Daniele Gatti** - 5^a Lode, Mémorial Y. Tallec, 2020

7K/4N1N1/3N3k/2N4N/3N4/4N3/4nN2/6N1

S≠20 (10+2)

1. ♜fg4+ ♜g5 2. ♜ce4+ ♜h4 3. ♜gf3+ ♜h3 4. ♜f4+ ♜xf4 5. ♜ef2+ ♜g3 6. ♜h1+ ♜h3 7. ♜g1+ ♜h4 8. ♜e7f5+ ♜g5 9. ♜df3+ ♜g6 10. ♜ge5+ ♜f6 11. ♜d7+ ♜g6 12. ♜e7+ ♜h6 13. ♜g8+ ♜g6 14. ♜fe5+ ♜g5 15. ♜e4+ ♜h4 16. ♜gf5+ ♜h5 17. ♜ef6+ ♜g5 18. ♜h7+ ♜h5 19. ♜g7+ ♜h4 20. ♜g6+ ♜xg6♯

Une curiosité que cette position ne comportant que des Cavaliers en dehors des Rois. Que l'on puisse contrôler le jeu noir avec ce matériel est intéressant mais en dehors de cela, la solution ne présente pas de caractère particulier. (Judge: Michel Caillaud)



← **Francesco Simoni** – 3^o Premio *SuperProblem* 2019

5b2/7q/2KBr3/p3p3/p1k1B2r/1p3b2/P2Pp3/8

H≠2 (5+11) C+ b) ♜a4→e7 c) ♜c4→d4 d) ♜h7→d8

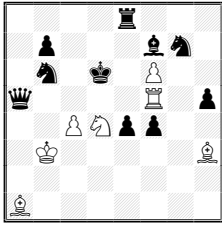
a) 1. ♜e8 (♜e7?) ♜xe5 2. ♜b4 d3♯

b) 1. ♜h5 (♜g4?) ♜c2 2. ♜d4 axb3♯

c) 1. ♜e7 ♜d5 2. ♜d3 ♜c5♯

d) 1. ♜g4 ♜b7 2. ♜b5 ♜d3♯

HOTF through four twin positions, with white direct unpins in B1, diagonal-orthogonal echo, two pairs of reciprocal tries. In a) and b), each unpinned piece moves to open a gate and to take some flights. Both in a) and b), a try fails for anticipatory black interference, preventing the interfered piece to selfblock in B2. In c) and d), vice versa, the unpins are combined with black interference, to allow the unpinned piece mates. (Judge: Zoran Gavrilovski)



← **Mario Parrinello** – 1^a M. O. *The Problemist* 2004

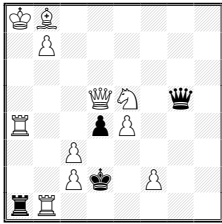
4r3/1p3bn1/1n1k1P2/q4R1p/2PNpp2/1K5B/8/B7

H≠2 (7+10) C+

1. ♖e6 ♜xe6 2. ♙xe6 ♜d5♯ 1. ♚e5 ♜xe5 2. ♙xe5 ♜b5♯

Un pezzo nero che fa la guardia alla linea di matto si sacrifica, imitato poi dal bianco, nella casa dove deve muovere il Re nero.

Temi Zilahi, Zajic, Kniest



← **Mario Parrinello** – 2^o Premio, TT.258 SuperProblem 2021

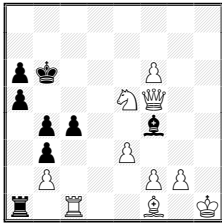
KB6/1P6/8/3QN1q1/R2pP3/2P5/2Pk1P2/rR6

hs≠3 (11+4) C+ b) ♜a4

a) 1. ♚a5 ♜g8 (♜d8?) 2. ♜ab4 ♙xc3 3. ♜4b2+ ♜xa5♯

b) 1. ♚a2 ♜d8 (♜g8?) 2. ♜b2 ♙xc2 3. ♜d1+ ♜xa2♯

The problem shows good and rich strategy. Dual avoidances. ODT construction with creation of White batteries. Initial White battery forms after a play of rear piece. (Judge: Velko Alexandrov)



← **Mario Parrinello** – 1/2^o M.O e.a., TT.258 SuperProblem 2021

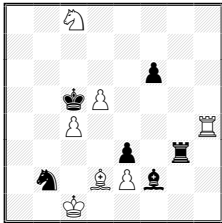
8/8/pk3P2/p3NQ2/1pp2b2/1p2P3/1P3PP1/r1R2B1K

hs≠3 (10+8) C+ b) ♜e5

a) 1. ♜xc4 ♙b5 2. ♜d3+ ♙xc4 3. ♜c5+ ♜xf1♯

b) 1. ♜xc4 ♙c5 2. ♜c3+ ♙xc4 3. ♜d4+ ♜xc1♯

Forsberg twins. ODT construction with creation of White batteries. Transformation of White half-pin into battery. Model mates. (Judge: Velko Alexandrov)



← **Antonio Garofalo** - www.problemiste.fr Problemiste 2012

1^a Lode 2N5/8/5p2/2kp4/2P4R/4p1r1/1n1BPb2/2K5

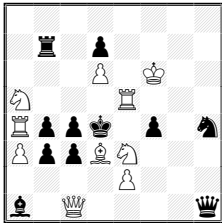
H≠2 (7+6) C+

1. ♜g4 ♜h7 2. ♜d4 ♜c7♯

1. ♜e1 ♜a5 2. ♜b4 ♜b6♯

1. ♜a4 ♜d6 2. ♜b6 ♜b7♯

Il pezzo nero che autoblocca è dello stesso tipo del pezzo bianco che matta.



← **Marco Guida** - 5^a Lode Memorial Y. Tallec, *Phénix* 2020-21

8/1r1p4/3P1K2/N3R3/Rppk1p1n/PppBN3/4P3/b1Q4q

≠2 (10+11) C+

1... ♜d1 a 2. ♜d5♯ A 1... bxa3 b 2. ♜xc4♯ B

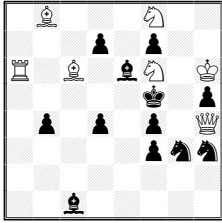
1. ♜exc4? [2. ♜xb3♯]

1... ♜d1 a 2. ♜xf4♯ C 1... bxa3 b 2. ♜b6♯ D ma 1... c2!

1. ♜xc4! [2. ♜xb3♯]

1... ♜d1 a 2. ♜xd1♯ E 1... bxa3 b 2. ♜b5♯ F

1... c2 2. ♜d2♯ 1... fxe3 2. ♜xe3♯ Zagorouïko



← **Marco Guida** - 2^a M. O. Memorial Y. Tallec, *Phénix* 2020-21
1B3N2/3p1p2/R1B1bN1K/5k1p/1p1p1p1Q/5pnn/8/2b5

≠2 (7+12) C+

1. ♖xd7? [2. ♜a5♠ **A**]

1... ♜xd7 **a** 2. ♞xh3♠ **B** 1... ♘g5 2. ♞xg5♠ ma 1... ♘e4!

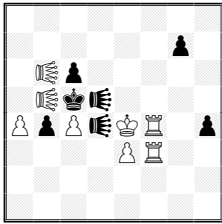
1. ♘6xd7? [2. ♞xh3♠ **B**]

1... ♖xd7 **a** 2. ♜a5♠ **A** ma 1... ♖d5!

1. ♘8xd7! [2. ♞xh3♠]

1... ♖xd7 2. ♖xd7♠ 1... ♘g1, ♘f2, ♘g5 2. ♞(x)g5♠

Temi Le Grand, Erokhin e matti cambiati. Le chiavi sono tutte simpaticamente nella stessa casa d7.



← **Mario Parrinello** - 3^a M. O. *StrateGems* 2016, Fairies-B

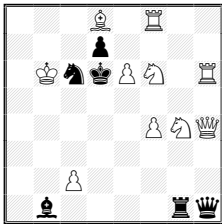
hs≠3 (8+7) C+

♞♞=Sirens

1. Slxc6-d7 Slxc4-b3 2. ♞g3 hxc3 3. SIdb5+ SIdb5♠

1. Slxc6-d6 Slxe3-f2 2. ♞f6 gxf6 3. SIdb6+ SIdf4♠

Wonderful double switchback of Sirens on both sides done in an exemplary manner. (Judge: Tadashi Wakashima)



← **Marco Guida**

3^o Premio Memorial C. Mansfield-125, *Kudesnik* 2018-20

3B1R2/3p4/1KnkPN1R/8/5PNQ/8/2P5/1b4rq

≠2 (10+6) C+

1. ♘e3? [2. ♘e8♠]

1... ♘xe6 a 2. ♘fg4♠ **A** 1... dxe6 b 2. ♘c4♠ **B** ma 1... ♞g6!

1. c4? [2. ♘e8♠]

1... ♘xe6 a 2. ♘e4♠ **C** 1... dxe6 b 2. c5♠ **D** ma 1... ♖g6!

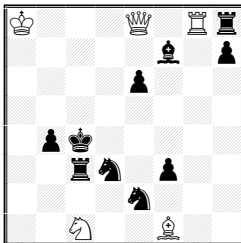
1. ♞g5! [2. ♘e8♠]

1... ♘xe6 a 2. ♘h5♠ **E** 1... dxe6 b 2. ♞c5♠ **F**

1... ♞h5 2. ♘e4♠ 1... ♞xh6 2. ♞d5♠ 1... ♘e5 2. ♞xe5♠

Zagorouïko

Ricostruzione



← **Gino Mentasti** - *Best Problems* 1998

Ricostruzione 88 - BP99

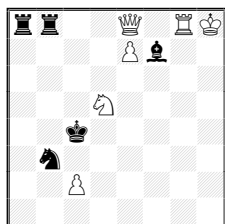
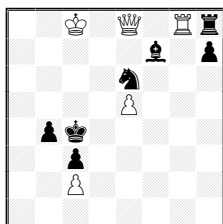
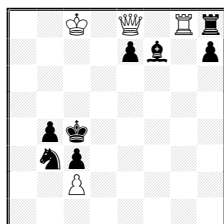
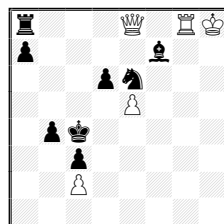
K3Q1Rr/5b1p/4p3/8/1pk5/2rn1p2/4n3/2N2B2

H≠2 (5+10) C+

1. ♘d4 ♞g4 2. ♖g8 ♞c6♠

1. ♘c5 ♞c6 2. ♖e8 ♞g4♠

Matti su doppia inchiodatura e inversione delle mosse bianche.

Béla Majoros**Predrag Zuvic,
Miguel Uriis (♖a8)****J.A. Coello Alonso,
I. Zurutuza (♖a8)****Hans Nieuwhart**

Nella posizione di Béla si poteva risparmiare un Torre nera usando un Pedone, come si può vedere dalle altre posizioni proposte. Predrag e Miguel hanno posizioni uguali salvo l'ininfluente posto assegnato al ♖ bianco. Lo stesso si può dire per José Antonio e Imanol, uguali fra loro. Hans ha usato un pedone di troppo, ♖e5 o ♜e7 da soli erano sufficienti, come è dimostrato dalle precedenti posizioni. Per ultimo, ho ricevuto la proposta di **Valeriu Giurgean**, con posizione: K3Q1Rr/5b1p/4p3/8/1pk5/Rn6/8/8. Valeriu usa una ♜a3 al posto di due pedoni, ♖c2, ♜c3. È opinabile se vale la pena usare un pezzo pesante al posto di due pedoni. In genere si preferiscono i due pedoni.

Ma aldilà di questi minimi particolari, nessuno ha creato i matti su doppia inchiodatura. Questo cosa dimostra? Dimostra che la doppia inchiodatura non poteva essere dimostrata dando solo la soluzione, come se essa non fosse necessaria. Purtroppo l'Autore ha voluto creare questo effetto artistico, come era suo diritto. Semmai l'errore è mio, per aver scelto questo problema per la gara.

Ricostruzione n. 89 - Ricostruire un problema ≠2 con la seguente soluzione:

1. ♜c5? [2. ♖d~♠] ma 1...exd5! 1. ♖dx6? [2. ♜c5♠] ma 1... ♖xe7!
 1. ♖c7? [2. ♜c5♠] ma 1... ♜b8+! 1. ♖c3? [2. ♜e1, ♜xd4♠] ma 1... ♖f5!
 1. ♖e3? [2. ♜c5♠] ma 1... ♜c3! 1. ♖b6? [2. ♜c5♠] ma 1... ♜c3!
 1. ♖xf4! [2. ♖g6♠] 1... ♖xf4 2. ♜h2♠ 1... ♖xe7 2. ♜xf6♠ 1... gxf4 2. ♜c5♠ 1... ♜b8+ 2. ♜xb8♠

Inviare (send to): **perseus@bestproblems.it**

(last available day for to send: **10/12/2021**)

A. Garofalo

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In allegato:		
Celebrating centenary issue of Best Problems by Awani Kumar		

E infine, in allegato al fascicolo, un omaggio di Awani Kumar per il n.100 della rivista.

Celebrating centenary issue of *Best Problems*

by Awani Kumar, Lucknow, India

Best Problems has come out with its centenary issue and let's celebrate and commemorate this glorious achievement with 'Figured tours' of knight on 10×10 (=100) cell board. Readers are aware of the 'knight tour' puzzle – view *Best Problems* No. 99. Figure 1 has the numbers in arithmetic progression (AP) with common difference (CD) 10 along the long diagonal. Figure 2 and Figure 3 have these numbers in rectangular formation. Figure 4 has these numbers in a triangular formation within a triangle. Figure 5 and Figure 6 have the numbers in AP with CD 11 along the rows. Consecutive square numbers $1^2, 2^2, 3^2 \dots 10^2$, that is, 1, 4, 9... 100 are more amenable for figured tours. Figure 7 to Figure 9 have the consecutive square numbers along the various rows.

3	24	5	72	75	98	47	96	77	100
6	27	2	25	48	73	76	99	90	95
1	4	23	74	71	46	97	80	69	78
28	7	26	45	62	49	70	89	94	91
43	22	41	52	39	60	81	92	79	68
8	29	44	61	50	63	88	67	82	93
21	42	51	40	53	38	59	64	87	66
12	9	30	19	16	35	54	85	56	83
31	20	11	14	33	18	37	58	65	86
10	13	32	17	36	15	34	55	84	57

1

3	8	5	98	1	92	67	76	63	94
6	11	2	91	78	99	96	93	66	75
9	4	7	100	97	68	77	64	95	62
12	19	10	79	90	71	54	87	74	65
23	38	29	20	69	80	89	72	61	86
18	13	22	39	30	53	70	55	88	73
37	24	31	28	21	40	81	60	85	56
14	17	34	41	52	59	50	83	48	45
25	36	15	32	27	82	43	46	57	84
16	33	26	35	42	51	58	49	44	47

2

8	5	2	13	22	31	36	33	24	27
3	12	7	52	1	14	23	26	37	34
6	9	4	15	30	21	32	35	28	25
11	16	53	20	51	40	29	68	61	38
54	19	10	95	98	69	50	39	76	67
85	94	17	100	49	96	41	80	71	62
18	55	86	97	90	99	70	75	66	77
93	84	91	48	87	80	59	42	63	72
56	47	82	89	58	45	74	65	78	43
83	92	57	46	81	88	79	44	73	64

3

95	86	73	76	57	84	65	46	55	44
72	77	96	85	64	75	56	43	66	47
87	94	71	74	83	58	63	48	45	54
78	97	92	59	70	49	82	53	42	67
93	88	99	80	91	60	69	62	39	52
98	79	90	31	100	81	90	29	68	41
89	10	1	20	35	30	61	40	51	38
2	7	4	11	32	21	36	17	28	25
5	12	9	34	19	14	23	26	37	16
8	3	6	13	22	33	18	15	24	27

4

8	37	6	3	94	39	96	43	92	41
5	2	9	38	97	44	93	40	99	90
36	7	4	69	10	95	98	91	42	79
1	12	23	34	45	56	67	78	89	100
22	35	70	11	68	75	88	57	80	65
13	24	33	74	71	46	55	66	77	58
32	21	72	25	54	87	76	59	64	81
17	14	19	28	73	84	47	62	49	60
20	31	16	53	26	29	86	51	82	63
15	18	27	30	85	52	83	48	61	50

5

19	14	17	38	21	82	73	64	87	84
16	37	20	41	74	63	86	83	70	65
13	18	15	22	39	72	81	66	85	88
36	33	40	75	42	77	62	71	80	69
1	12	23	34	45	56	67	78	89	100
24	35	32	57	76	43	46	61	68	79
11	2	25	44	31	58	55	50	99	90
8	5	10	95	28	93	60	47	54	51
3	26	7	30	59	96	49	52	91	98
6	9	4	27	94	29	92	97	48	53

6

1	4	9	16	25	36	49	64	81	100
8	15	24	3	10	17	80	37	50	65
5	2	7	18	35	26	63	48	99	82
14	23	34	27	62	11	38	79	66	51
33	6	19	12	59	78	47	68	83	98
22	13	28	61	20	69	58	39	52	67
29	32	21	70	77	60	93	46	97	84
74	71	90	31	92	57	44	85	40	53
89	30	73	76	87	94	55	42	45	96
72	75	88	91	56	43	86	95	54	41

7

10	7	2	5	48	17	82	99	84	65
1	4	9	16	25	36	49	64	81	100
8	11	6	3	18	47	98	83	66	85
33	20	15	24	35	26	37	50	63	80
12	23	34	19	46	97	88	79	86	67
41	32	21	14	27	38	77	68	51	62
22	13	40	45	76	89	96	87	78	69
31	42	75	92	39	28	57	54	61	52
74	93	44	29	72	95	90	59	70	55
43	30	73	94	91	58	71	56	53	60

8

6	19	22	89	96	87	98	83	94	85
21	2	5	8	23	90	95	86	99	82
18	7	20	3	88	97	24	91	84	93
1	4	9	16	25	36	49	64	81	100
10	17	26	37	48	61	58	79	92	65
27	38	15	60	35	56	63	50	77	80
40	11	34	47	62	59	78	57	66	69
31	28	39	14	55	72	45	68	51	76
12	41	30	33	46	43	74	53	70	67
29	32	13	42	73	54	71	44	75	52

9

Figure 10 has the move segments alternately below and above the consecutive square number row up to 64. There can't be a knight tour with consecutive square numbers along the third row. Figure 11 to Figure 13 have the consecutive square numbers in knight path in oblong formations. Figure 14 and Figure 15 have consecutive square numbers in knight path in zigzag formation and they are in a tree shape in Figure 16. Figure 17 has the consecutive square numbers in knight path but in a compact formation. Figure 18 to Figure 21 have square numbers delineating mathematical symbols, namely addition, multiplication, division and square root respectively. Figure 22 to Figure 25 are monogram tours delineating letters 'E', 'S', 'T' and 'L'

respectively. These are the letters in *Best Problems*. Figure 26 and Figure 27 delineate numerals ‘1’ and ‘0’ respectively (which correlates with the issue number of *Best Problems*).

21	6	19	44	23	70	73	46	83	68
18	41	22	7	38	45	84	69	72	47
5	20	39	24	43	74	71	86	67	82
40	17	42	37	8	85	66	75	48	87
1	4	9	16	25	36	49	64	81	100
10	15	2	35	90	65	76	79	88	63
3	30	91	26	95	78	89	50	99	80
14	11	94	31	34	55	58	77	62	51
29	32	13	92	27	96	53	60	57	98
12	93	28	33	54	59	56	97	52	61

10

59	94	87	98	71	80	83	100	73	6
88	55	60	95	84	99	72	5	82	1
93	58	97	86	79	70	81	2	7	74
54	89	56	61	96	85	76	69	4	19
57	92	53	78	67	64	3	18	75	8
90	39	50	65	62	77	68	9	20	29
45	52	91	40	49	66	63	30	17	10
38	35	44	51	24	31	16	13	28	21
43	46	33	36	41	48	23	26	11	14
37	37	42	47	32	25	12	15	22	27

11

84	61	98	45	82	77	100	67	6	75
97	44	83	78	99	66	5	76	1	12
62	85	60	65	46	81	68	11	74	7
43	96	63	58	79	10	71	4	13	2
86	59	42	47	64	57	80	69	8	73
95	48	87	56	17	70	9	72	3	14
88	41	94	49	32	55	18	15	30	53
93	38	91	26	35	16	31	54	19	22
40	89	36	33	50	27	24	21	52	29
37	92	39	90	25	34	51	28	23	20

12

87	90	73	80	93	100	71	96	67	2
74	79	88	91	72	95	66	1	70	97
89	86	51	94	81	92	99	6	3	68
78	75	40	85	52	65	4	69	98	7
39	50	77	64	55	82	53	8	5	58
76	41	38	27	84	9	56	59	20	11
37	28	49	42	63	54	83	10	57	60
46	43	26	35	16	33	62	21	12	19
29	36	45	48	31	24	17	14	61	22
44	47	30	25	34	15	32	23	18	13

13

7	14	3	12	5	34	97	30	61	32
2	11	6	15	18	29	62	33	96	93
23	8	13	4	35	98	17	94	31	60
10	1	22	19	16	63	28	67	92	95
21	24	9	48	27	36	99	38	59	66
78	47	20	25	80	73	64	91	68	39
51	84	79	74	49	26	37	100	65	58
46	77	50	83	72	81	90	57	40	69
85	52	75	44	87	54	71	42	89	56
76	45	86	53	82	43	88	55	70	41

14

12	7	22	85	88	51	58	83	90	53
21	86	13	26	23	84	89	52	57	82
8	11	6	87	50	27	24	59	54	91
1	20	9	14	25	60	49	92	81	56
10	15	2	5	28	65	80	55	48	63
73	4	19	16	79	36	61	64	93	100
18	31	74	3	66	29	78	99	62	47
69	72	17	30	37	98	35	44	41	94
32	75	70	67	34	77	96	39	46	43
71	68	33	76	97	38	45	42	95	40

15

58	75	82	87	100	77	40	89	98	95
83	86	59	76	79	88	99	96	39	90
74	57	84	81	44	49	78	41	94	97
85	60	55	48	35	80	43	50	91	38
56	73	64	61	54	45	36	93	42	51
65	12	71	34	47	62	53	28	37	92
72	9	66	63	70	3	46	25	52	27
13	6	11	4	33	16	19	22	29	24
10	67	8	15	18	69	2	31	26	21
7	14	5	68	1	32	17	20	23	30

16

14	97	18	41	12	47	70	43	72	75
19	40	13	98	17	42	11	74	69	44
96	15	2	37	48	99	46	71	76	73
39	20	95	16	1	36	81	10	45	68
94	3	38	49	100	9	66	35	80	77
21	50	93	4	25	64	79	82	67	34
92	5	22	51	8	53	24	65	78	83
59	56	7	54	23	26	63	86	33	30
6	91	58	61	52	89	28	31	84	87
57	60	55	90	27	62	85	88	29	32

17

23	6	19	2	83	92	75	78	85	90
18	11	22	5	20	77	84	91	74	79
7	24	3	10	1	82	93	76	89	86
12	17	8	21	4	37	88	71	80	73
47	44	25	16	9	100	81	94	87	70
26	13	48	45	36	63	38	57	72	95
43	46	15	62	49	56	99	34	69	58
14	27	52	55	64	35	66	39	96	33
53	42	29	50	61	40	31	98	59	68
28	51	54	41	30	65	60	67	32	97

18

13	8	11	30	27	20	37	32	89	18
10	29	14	21	24	31	88	19	38	33
7	12	9	28	15	26	23	36	17	90
56	79	58	25	22	65	16	87	34	39
59	6	55	80	1	4	35	66	91	86
78	57	60	5	64	81	2	93	40	67
61	54	63	100	3	94	49	42	85	92
74	77	46	51	48	99	82	95	68	41
53	62	75	72	45	50	97	70	43	84
76	73	52	47	98	71	44	83	96	69

19

12	7	22	19	68	71	78	75	66	73
23	20	11	70	61	18	67	72	79	76
8	13	6	21	16	69	60	77	74	65
5	24	15	10	3	62	17	92	59	80
14	9	4	25	36	49	100	81	64	91
27	38	35	2	99	82	63	58	93	54
42	31	26	37	48	1	50	55	90	57
39	28	41	34	45	98	83	86	53	94
32	43	30	47	84	87	96	51	56	89
29	40	33	44	97	46	85	88	95	52

20

27	20	31	38	51	46	95	42	53	44
30	23	28	47	32	39	52	45	94	97
19	26	21	24	37	50	41	96	43	54
22	29	48	33	40	35	58	73	98	93
15	18	25	36	49	64	81	100	55	72
10	1	16	79	34	59	74	57	92	99
17	14	9	86	63	80	65	82	71	56
2	11	4	7	78	87	60	75	68	91
5	8	13	62	85	76	89	66	83	70
12	3	6	77	88	61	84	69	90	67

21

11	14	3	6	95	70	89	74	93	72
2	5	10	13	98	7	94	71	88	75
15	12	1	4	9	96	69	90	73	92
24	35	16	97	68	99	8	85	76	87
17	48	25	100	65	80	27	78	91	84
34	23	36	67	26	63	82	55	86	77
47	18	49	64	81	66	79	28	83	54
22	33	20	37	62	29	52	41	56	59
19	46	31	50	39	44	61	58	53	42
32	21	38	45	30	51	40	43	60	57

22

90	87	72	99	54	69	56	63	6	67
73	98	89	86	71	64	1	68	57	62
88	91	96	53	100	55	70	5	66	7
97	74	85	50	81	52	65	2	61	58
92	95	76	79	84	49	4	59	8	17
75	78	93	82	51	80	35	16	3	60
94	29	44	77	34	83	48	9	18	15
43	32	41	46	39	36	25	12	21	10
28	45	30	33	26	47	38	23	14	19
31	42	27	40	37	24	13	20	11	22

23

7	28	3	10	17	26	15	12	19	22
2	31	8	27	84	11	18	21	68	13
29	6	1	4	9	16	25	14	23	20
32	61	30	85	36	83	48	69	38	67
59	86	5	34	49	78	37	24	47	70
62	33	60	77	64	35	82	79	66	39
87	58	63	92	81	50	65	52	71	46
96	93	76	89	100	91	80	45	40	43
57	88	95	98	55	74	51	42	53	72
94	97	56	75	90	99	54	73	44	41

24

21	6	19	2	61	88	95	86	57	90
18	3	22	7	94	59	92	89	96	85
5	20	1	60	51	62	87	58	91	56
10	17	4	23	8	93	52	55	84	97
15	66	9	50	35	100	63	82	79	54
26	11	16	65	24	81	34	53	98	83
67	14	25	36	49	64	99	80	73	78
30	27	12	39	37	33	72	75	46	43
13	68	29	32	37	48	41	44	77	74
28	31	38	69	40	71	76	47	42	45

25

6	23	8	3	46	73	92	71	94	75
11	20	5	24	9	2	45	74	91	70
22	7	10	1	4	47	72	93	76	95
19	12	21	48	25	44	79	90	69	42
34	87	50	15	100	89	26	43	96	77
13	18	35	88	49	80	63	78	41	68
86	33	14	51	15	99	82	27	62	97
55	52	17	36	81	64	99	98	67	40
32	85	54	57	30	83	38	65	28	61
53	56	31	84	37	58	29	60	39	66

26

7	22	11	18	91	76	93	84	89	74
12	19	8	5	10	83	90	75	94	85
23	6	21	2	17	92	77	86	73	88
20	13	26	9	4	1	82	71	78	95
27	24	3	16	37	100	97	80	87	72
14	35	38	25	98	81	70	63	96	79
39	28	15	36	49	64	99	60	69	62
34	31	42	47	56	45	50	67	52	59
29	40	33	44	65	48	57	54	61	68
32	43	30	41	46	55	66	51	58	53

27

Figure 28 to Figure 32 have the consecutive square numbers in giraffe {1, 4} path. Figure 30 is a closed knight tour. Figure 31 and Figure 32 have closed giraffe path and the area of polygons are 32 and 49 respectively. Figure 33 to Figure 35 have the consecutive square numbers in flamingo {1, 6} path. Figure 34 is a closed knight tour and the area of polygon is 28. Figure 35 has the closed flamingo path. Figure 36 to Figure 39 have the consecutive square numbers in zebra {2, 3} path. Figure 37 is open knight tour and the area of polygon is 54. Figure 38 is a closed knight tour and area of polygon is 39. Figure 39 has closed zebra path and area of the polygon is 42. Figure 40 to Figure 42 have the consecutive square numbers in antelope {3, 4} path. Figure 41 is a closed knight tour and area of polygon is 19. Figure 42 has closed antelope path. Figure 43 to Figure 45 have the consecutive square numbers in {4, 5} leaper path. Figure 44 and Figure 45 are closed knight tours and the area of polygon in Figure 45 is 29.

1	12	9	58	25	60	40	56	81	62
8	23	2	11	50	57	80	61	48	55
3	10	13	24	59	26	37	52	63	82
14	7	22	27	38	51	76	79	54	47
21	4	39	16	77	36	53	64	83	100
6	15	28	35	40	97	78	75	46	85
29	20	5	96	17	34	65	84	99	74
92	95	18	31	66	41	98	71	86	45
19	30	93	90	33	68	43	88	73	70
94	91	32	67	42	89	72	69	44	87

28

8	29	24	21	50	27	80	67	78	75
1	22	9	28	25	68	49	76	81	66
30	7	2	23	20	51	26	79	74	77
3	10	5	52	59	72	69	48	65	82
6	31	58	19	54	17	60	73	70	47
11	4	53	16	41	36	71	64	83	100
32	91	12	57	18	55	40	61	46	63
13	94	15	88	35	42	37	44	99	84
93	33	92	95	56	39	86	97	62	45
90	14	89	34	87	96	43	38	85	98

29

97	10	93	8	95	26	47	40	53	28
92	7	96	11	50	41	52	27	48	39
1	98	9	94	25	46	49	68	29	54
6	91	100	83	12	51	42	45	38	67
99	2	5	24	43	84	69	66	55	30
90	23	80	3	82	13	44	97	70	65
79	4	89	16	85	36	71	64	31	56
88	19	22	81	76	59	14	35	72	63
21	78	17	86	15	34	61	74	57	32
18	87	20	77	60	75	58	33	62	73

30

90	21	92	85	88	23	58	83	60	51
27	86	89	22	93	84	53	50	57	82
20	91	26	87	100	95	24	59	52	61
1	28	9	94	25	74	49	54	81	56
10	19	2	99	76	71	96	73	62	47
3	8	29	70	97	78	75	48	55	80
18	11	98	77	30	15	72	79	46	63
7	4	33	16	69	36	67	64	43	40
12	17	6	35	14	31	38	41	66	45
5	34	13	32	37	68	65	44	39	42

31 Area of polygon = 32

56	59	2	61	4	97	78	95	6	19
1	62	57	98	77	84	5	18	9	94
58	55	60	3	100	79	96	93	20	7
63	70	99	76	85	92	83	8	17	10
54	73	86	91	88	75	80	41	32	21
69	64	71	74	29	42	89	82	11	36
72	53	68	87	90	81	40	31	22	83
47	50	65	28	43	30	37	24	15	12
52	67	48	45	36	39	26	13	34	23
49	46	51	66	27	44	35	38	25	14

32 Area of polygon = 49

1	22	9	28	25	30	49	96	81	78
8	19	24	31	10	27	80	77	48	97
23	2	21	26	29	76	95	50	79	82
20	7	18	11	32	45	52	83	98	47
3	92	5	44	53	94	75	46	51	84
6	17	12	93	72	33	54	99	74	65
91	4	43	16	55	36	73	64	85	100
42	13	40	71	34	69	58	61	66	63
39	90	15	56	37	88	35	68	59	86
14	41	38	89	70	57	60	87	62	67

33

95	8	23	100	93	48	57	80	55	50
22	1	94	9	90	25	92	49	58	81
7	96	99	24	47	88	79	56	51	54
98	21	2	89	10	91	26	53	82	59
39	6	97	46	87	84	11	78	27	52
20	3	38	85	12	45	32	83	60	77
5	40	71	44	37	86	13	76	33	28
70	19	4	73	16	75	36	31	64	61
41	72	17	68	43	14	63	66	29	34
18	69	42	15	74	67	30	35	62	65

34 Area of polygon = 28

76	51	74	81	78	49	10	99	60	47
73	82	77	50	41	98	79	48	11	100
90	75	52	1	80	9	40	61	46	59
83	72	89	42	53	62	97	44	39	12
88	91	2	63	8	43	28	37	58	45
71	84	7	54	27	96	65	56	13	38
82	87	26	3	64	55	36	29	20	57
25	70	85	6	95	66	21	32	17	14
86	93	68	23	4	35	16	19	30	33
69	24	5	94	67	22	31	34	15	18

35

7	14	3	12	17	30	61	20	59	32
2	11	6	15	4	19	58	31	62	21
27	8	13	18	29	16	23	60	33	56
10	1	28	5	94	97	36	57	22	63
39	26	9	96	37	24	93	64	55	34
86	83	38	25	98	95	54	35	100	65
70	40	85	82	49	92	99	80	53	46
84	87	72	91	76	81	50	47	66	79
41	74	89	70	43	48	77	68	45	52
88	71	42	75	90	69	44	51	78	67

36

1	56	62	74	87	58	67	100	79	60
70	73	88	57	68	85	62	59	82	99
55	2	71	86	75	66	83	80	61	78
72	23	9	89	84	63	76	91	98	81
3	54	21	24	65	90	51	40	77	92
22	5	10	53	20	39	64	93	50	97
9	14	19	38	25	52	41	96	45	94
6	11	8	17	32	35	28	47	42	39
15	18	13	26	37	30	33	44	95	46
12	7	16	31	34	27	36	29	48	43

37 Area of polygon = 54

4	7	70	13	2	77	86	79	88	75
69	12	3	6	71	100	73	76	85	80
8	5	14	1	94	97	78	87	74	89
11	68	9	96	99	72	93	62	81	84
18	15	66	43	40	95	98	83	90	61
67	10	17	20	65	44	41	92	63	82
16	19	32	45	42	39	64	51	60	91
33	24	27	30	21	36	53	48	57	50
26	31	22	35	46	29	38	55	52	59
23	34	25	28	37	54	47	58	49	56

38 Area of polygon = 39

4	7	70	13	2	77	100	83	96	75
69	12	3	6	71	84	73	76	99	82
8	5	14	1	90	87	78	97	74	95
11	68	9	88	85	72	91	62	81	98
18	15	66	43	40	89	86	79	94	61
67	10	17	20	65	44	41	92	63	80
16	19	32	45	42	39	64	51	60	93
33	24	27	30	21	36	53	48	57	50
26	31	22	35	46	29	38	55	52	59
23	34	25	28	37	54	47	58	49	56

39 Area of polygon = 42

13	18	29	6	15	86	97	38	95	34
28	7	14	17	4	37	32	35	98	39
19	12	5	30	87	16	85	96	33	94
8	27	78	3	84	31	36	75	40	99
1	20	11	88	77	72	83	64	93	74
26	9	2	79	66	89	76	73	100	41
21	50	25	10	71	82	65	90	63	92
56	53	80	49	24	67	60	69	42	45
51	22	55	58	81	70	47	44	91	62
54	57	52	23	48	59	68	61	46	43

40

4	7	22	11	88	99	90	97	74	77
21	12	5	100	23	86	79	76	91	96
6	3	8	87	10	89	98	73	78	75
13	20	47	24	1	80	85	70	95	92
18	45	2	9	48	83	72	93	56	69
31	14	19	46	25	54	81	84	71	94
44	17	30	53	82	49	26	55	68	57
35	32	15	42	29	52	39	60	65	62
16	43	34	37	40	27	50	63	58	67
33	36	41	28	51	38	59	66	61	94

41 Area of polygon = 19

20	23	40	77	94	79	42	47	100	27
39	76	21	24	41	48	95	26	43	46
22	19	2	93	78	25	80	45	28	99
75	38	17	82	1	84	49	96	67	44
18	3	74	85	92	81	66	69	98	29
37	16	5	72	83	90	97	50	65	68
4	73	36	91	86	57	70	63	30	61
15	6	13	10	71	54	89	60	51	64
12	35	8	87	56	33	58	53	62	31
7	14	11	34	9	88	55	32	59	52

42

13	32	41	6	15	4	35	38	17	62
42	7	14	3	34	39	16	63	98	37
31	12	33	40	5	92	65	16	61	18
8	43	2	91	86	69	78	99	64	97
1	30	11	88	79	66	93	60	19	100
44	9	90	85	68	87	70	77	96	59
29	84	25	10	89	80	67	94	55	20
26	45	28	49	74	23	76	71	58	95
83	50	47	24	81	52	73	56	21	54
46	27	82	51	48	75	22	53	72	57

43

99	30	1	96	25	32	41	94	23	34
76	27	98	31	2	95	24	33	38	93
29	100	75	26	97	42	3	40	35	22
64	77	28	43	62	79	84	37	92	39
45	74	63	78	85	72	61	9	21	36
54	65	44	73	60	83	80	71	16	91
51	46	53	82	69	86	15	90	5	20
66	55	50	59	10	81	70	17	14	89
47	52	57	68	49	8	87	12	19	6
56	67	48	9	58	11	18	7	88	13

44

98	95	76	33	20	81	90	85	18	83
75	32	97	94	77	34	19	82	89	86
96	99	74	21	80	91	4	87	84	17
31	22	93	78	3	56	35	16	63	88
100	73	30	7	92	79	62	5	36	39
29	8	23	2	57	6	55	38	15	64
72	1	28	53	24	61	58	65	40	37
27	52	9	60	69	54	67	14	43	46
10	71	50	25	12	59	48	45	66	41
51	26	11	70	49	68	13	42	47	44

45 Area of polygon = 29

The author has given few examples of ‘figured tours’ on 10x10 board and readers may explore more such tours particularly those having larger or smaller polygon areas. Congratulations *Best Problems* for the centenary issue and we wish to celebrate its bicentenary. Amen.