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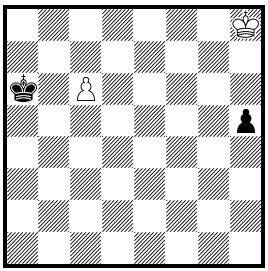
'Chess, like love, like music, has
the power to make men happy.'
(*Tarrasch*)

Preface

'What is a classic'? It's a question that has been asked many times, in literature ('What is a classic'? by *T. S. Eliot* 1944), in the visual arts, in music – and in chess. *Anthony Dickins* and *Hilmar Ebert* gave the following answer in their book '100 Classics of the Chessboard', 1983: 'By a "Classic" we mean a Game, a Study, a Mating or Winning Combination, a Problem, or an idea expressed on the chessboard, that is of note, being striking for excellence or originality, or historically famous.' Here is an immortal example:


White to play draws

This study by *Richard Réti* (no. 11) is about the rule of the square. The black king stands within the square a6-c6-c8-a8 and after 1.c7? Kb7 2.c8Q+ K×c8 he can capture the queen and win. The white king is outside the square d1-h1-h5-d5 and cannot do the same. But he has a plan and with **1.Kg7!** he approaches *both* pawns. **1...h4** is followed by **2.Kf6! Kb6 3.Ke5!** [threatening 4.Kf4 and 4.Kd6] **3...h3** (3...K×b6 4.Kf4 draws because of the square) **4.Kd6 h2 5.c7 Kb7 6.Kd7 h1Q 7.c8Q+** draw or **2...h3 3.Ke6/Ke7 h2 4.c7 Kb7 5.Kd7** etc. draw. The impossible has happened. Amazing!
As so often in art: the greater your knowledge the greater your pleasure.

'Anything but Average. Chess Classics and Off-beat Problems' is aimed at all chess lovers: players and problemists. Over-the-board chess and chess composition complement each other wonderfully: battle and art. A game is a struggle between two people, a composition is the product of an individual. A chess game lives from mistakes, the chess problem dies from them. A game perfectly played by both sides often leads to a colourless draw, a perfect chess composition is an everlasting source of pleasure. Anticipation or plagiarism is irrelevant for the chess player, for the chess composer it means bad luck or violation. It follows:

GAME + COMPOSITION = CHESS

Dickins/Ebert's book was published in 1983 and is out of print. Almost forty years have passed and we are now living in the digital age. Computers play chess better than people, solve problems quickly and without errors, and store all their knowledge in huge collections. Newly discovered and newly composed classics are added. It was therefore very difficult for me to select around 100 games and compositions. Ultimately, it was personal taste that decided.

The first half of my book comprises 10 games and combinations and 100 studies, two-movers, three-movers, moremovers, helpmates, selfmates and curiosities. There are also 20 problems with (a)symmetry and 45 with special moves (castling, en-passant capture, promotion). That's 175 'ordinary' games and compositions. – The second half comprises 175 'extraordinary' problems: en-passant capture with retro aspect, rotation, adding pieces, retro puzzles, text problems, retractors, proof games, records, special stipulations, jokes, tales, etc. Such curiosities are entertaining, exciting, witty, funny and often even computer-defying. Among these compositions, too, are many classics. Ideally, they are 'beautiful', that is perfect in idea and form.

'Chess problems demand from the composer the same virtues that characterize all worthwhile art: originality, invention, conciseness, harmony, complexity and splendid insincerity.' (*Nabokov*)

In making a final selection from thousands of problems, the very useful *Problem Database* (*PDB*) of *'Schwalbe, the German Chess Problem Society'*, provided valuable support (see p. 180). On the one hand, I found suitable examples in the *PDB*. On the other hand, I could point out relevant problems in the *PDB* and thus give additional information whilst saving space.

Later I added 24 'Millennium' problems (no. 351-374), outstanding compositions, selected by forty problem experts in 2000.

'Anything but Average' prefers to entertain, rather than teach. In order to enable enjoyable reading and solving, both the diagram and the solution are on the same page. Numerous additional diagrams are designed to promote understanding and pleasure. Comments that are not mine are in quotation marks. References to predecessors, cooks, etc. are welcome.

I would like to thank all those who supported me: *Silvio Baier, John Beasley, Frederic Friedel, Hubert Gockel, Harold van der Heijden, Ralf Krätschmer, Hartmut Laue, Godehard Murkisch, Alfred Pfeiffer, Günther Weeth*, and especially *Ralf J. Binnewirtz* – without *Ralf* this book would not exist.

Werner Keym

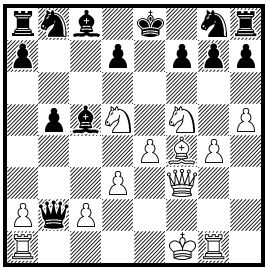
Games

The Immortal Game

No. 1: *Anderssen* – *Kieseritzky* *London 1851* ♥

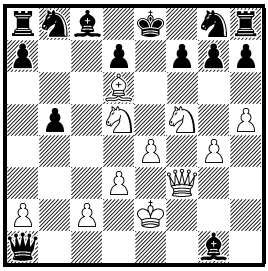
Adolf Anderssen (1818-79) was generally regarded as the world chess champion of his era, although that title did not yet exist officially. *Lionel Kieseritzky* (1806-53) invented a line in the King's Gambit.

{1A}



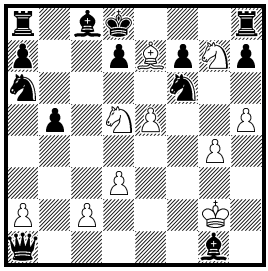
After 17... Qf6×b2

{1B}



After 19... Bc5×g1

{1C}



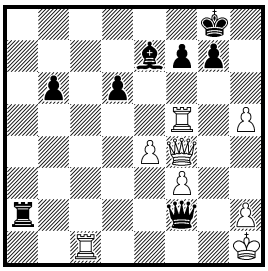
After 23.Bd6-e7#

The game went as follows:
1.e4 e5 2.f4 e5×f4 3.Bc4 Qh4+ 4.Kf1 b5!? 5.B×b5 Nf6 6.Nf3 Qh6 7.d3 Nh5 8.Nh4 Qg5 9.Nf5 c6 10.Rg1 (a bishop sacrifice) **c6×b5 11.g4 Nf6 12.h4! Qg6 13.h5 Qg5?** (13... Qd8!) **14.Qf3 Ng8 15.B×f4 Qf6 16.Nc3 Bc5 17.Nd5 Q×b2 {1A}**
18.Bd6!! (a brilliant move) **18... Q×a1+** (first rook sacrifice) **19.Ke2 B×g1? {1B}** (second rook sacrifice; much better is 19... Qb2!)
20.e5!! (this blocks off the black queen) **20... Na6 21.N×g7+ Kd8 22. Qf6+! N×f6** (a queen sacrifice) **23.Be7# {1C}**
All black officers are still on the board. However, White has sacrificed his bishop, his rooks and his queen to gain much time and to finish with a checkmate by his three remaining minor pieces.

No. 10:
Carlsen – Karjakin
New York 2016

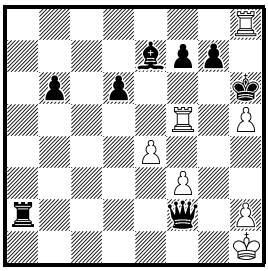
Magnus Carlsen (b. 1990), world champion since 2013, defended his title against *Sergey Karjakin* (b. 1990) in 2016. After drawing 6-6 in classical games they played four rapid games. This is the end of game four.

{10A}



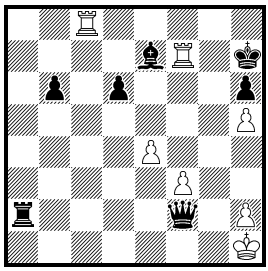
Mate in 3 (or 8)

{10B}



The virtual end (1)

{10C}



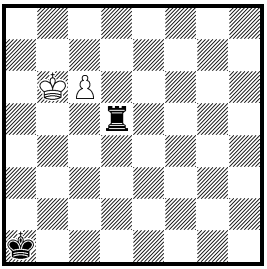
The virtual end (2)

{10A} Grandmaster *Svidler* said that he was sure that *Carlsen* would play 49.Qg3, but the game ran as follows: **49.Rc8+! Kh7 50.Qh6+!**
Black resigns for if 50...K×h6, then 51.Rh8# **{10B}** or if 50...g7×h6, then R×f7# **{10C}**.

If 49...Bf8, then mate in 7 moves by 50.R×f8+ K×f8 51.R×f7+ Ke8 (51...Kg8 52.Rf8+ Kh7 53.Qf5+ and 54.Qg6#) 52.Rf8+ Kd7 53.Qf7+ Kc6 54.Rc8+ Kb5 55.Qc4+ Ka5 56.Ra8#.

Being pressed for time in a rapid game yet *Carlsen* finds a spectacular combination and by a stunning queen sacrifice wins the game and the match.

Unlike no. 9 the moves of this rapid game are not lost:
1.e4 c5 2.Nf3 d6 3.d4 c5×d4 4.N×d4 Nf6 5.f3 e5 6.Nb3 Be7 7.c4 a5 8.Be3 a4 9.Nc1 0-0 10.Nc3 Qa5 11.Qd2 Na6 12.Be2 Nc5 13.0-0 Bd7 14.Rb1 Rfc8 15.b4 a4×b3 e.p. 16.a2×b3 Qd8 17.Nd3 Ne6 18.Nb4 Bc6 19.Rfd1 h5 20.Bf1 h4 21.Qf2 Nd7 22.g3 Ra3 23.Bh3 Rca8 24.Nc2 R3a6 25.Nb4 Ra5 26.Nc2 b6 27.Rd2 Qc7 28.Rbd1 Bf8 29.g3×h4 Nf4 30.B×f4 e5×f4 31.B×d7 Q×d7 32.Nb4 Ra3 33.N×c6 Q×c6 34.Nb5 R×b3 35.Nd4 Q×c4 36.N×b3 Q×b3 37.Qe2 Be7 38.Kg2 Qe6 39.h5 Ra3 40.Rd3 Ra2 41.R3d2 Ra3 42.Rd3 Ra7 43.Rd5 Rc7 44.Qd2 Qf6 45.Rf5 Qh4 46.Rc1 Ra7 47.Q×f4 Ra2+ 48.Kh1 Qf2



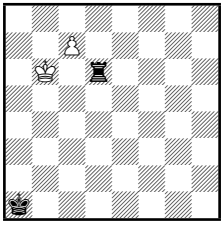
Win

No. 16 ♥
Georges Barbier
Fernando Saavedra
Glasgow Weekly Citizen 1895 (v)

No. 16: 1.c7 Rd6+ {16A} 2.Kb5! (2.Kb7? Rd7 ½-½; 2.Kc5? Rd1 3.c8Q Rc1+ ½-½) **2...Rd5+ 3.Kb4 Rd4+ 4.Kb3** (or 4.Kc3 Rd1 5.Kc2 Rd4 1-0) **4...Rd3+ {16B} 5.Kc2 Rd4! {16C} 6.c8R!!** [threatens 7.Ra8#] (6.c8Q? Rc4+ 7.Q×c4 stalemate) **6...Ra4 7.Kb3! {16D}** (attacks the rook and threatens 8.Rc1#) 1-0. Systematic movement, stalemate defense, underpromotion, king's return – all that with only four pieces. Immortal!

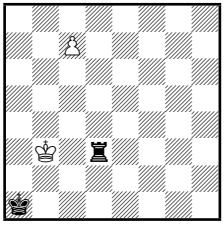
This study has a curious story. First there was a win position derived from the game *Fenton vs. Potter* in 1875 (with bKh6), yet wrongly recalled and published by *Barbier* in April 1895. Shortly afterwards he published the position with bKa1 as a draw. Then *Saavedra* found the win 6.c8R which was published in May 1895: Kb6 c7 Ka1 Rd5 Black to move, White wins. So *Barbier* has 'composed' the stalemate defense and *Saavedra* the underpromotion. According to *Harold van der Heijden* the above setting (White moves and wins) was first published in *Bohemia* in 1902.

{16A}



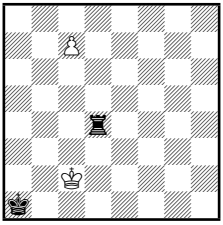
After 1...Rd5-d6+

{16B}



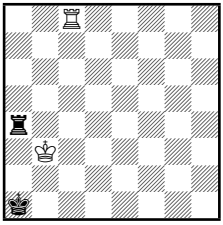
After 4...Rd4-d3+

{16C}



After 5...Rd3-d4

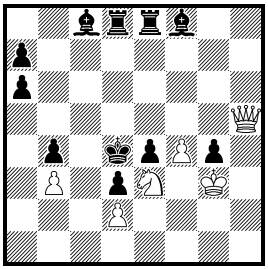
{16D}



After 7.Kc2-b3

No. 16 = 1st place of the Millennium studies (p. 173)

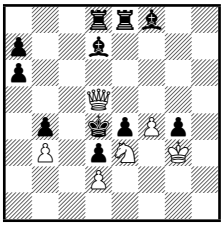
No. 39
Sam Loyd
Boston Gazette 1859 (v)



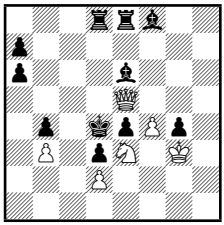
Mate in 2

No. 39: After the key 1.Qa5! zugzwang Black has 15 moves. Seven are 'ordinary' ones: 1...Bb7 2.Sf5#, 1...Bf5 2.S×f5#, 1...Rd5 2.Q×d5#, 1...Re5 2.Q×e5#, 1...Bc5 2.Qa1#, 1...Bg7 2.Q×b4#, 1...Bh6 2.Q×b4#. Eight moves show an interference of bishops and rooks: 1...Bd7 2.Qd5#, 1...Be6 2.Qe5#, 1...Rd7 2.Sf5#, 1...Rd6 2.Q×b4#, 1...Re7 2.Q×b4#, 1...Re6 2.Sf5#, 1...Be7 2.Qe5#, 1...Bd6 2.Qd5# (see below). Such an interference is called a Grimshaw (p. 44).

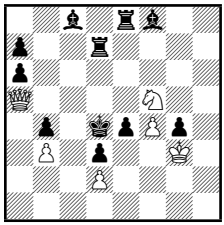
Later on this famous problem was called **The Organ Pipes** because of the position of Black's B-R-R-B. There is a predecessor in three moves by *Loyd* (P1046523). In *Loyd's* original setting (without bPa7) the moves 1...Re7/Bg7/Bh6 result in the mate dual 2.Q×b4,Qb6#.



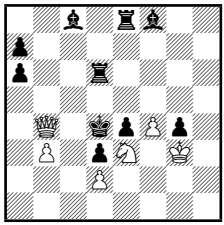
1...Bd7 2.Qd5#



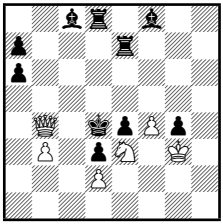
1...Be6 2.Qe5#



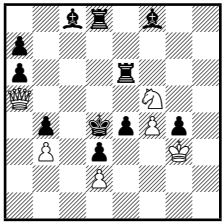
1...Rd7 2.Sf5#



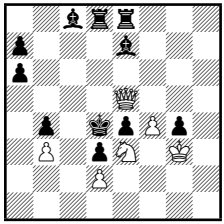
1...Rd6 2.Q×b4#



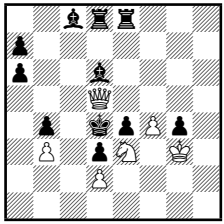
1...Re7 2.Q×b4#



1...Re6 2.Sf5#

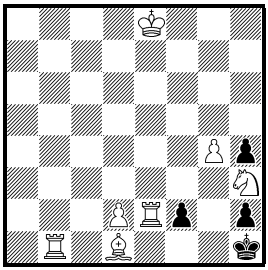


1...Be7 2.Qe5#



1...Bd6 2.Qd5#

No. 62 ♥
Ado Kraemer
Römmig Memorial 1954
1st Prize

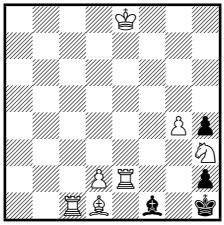


Mate in 3

No. 62: Black can only play 1...Kg2? (2.R×f2+ K×h3 3.Rb3#) or 1...f1Q [threatens 2...Qf8+]. After 1...f1Q the move 2.Ba4 (Bb3,Bc2) 2...Q×b1 3.Bc6+ fails to 3...Qe4+!.

Tries:
1.d3!? prevents the queen's move Qb1-e4, but also (after 1...Kg2! 2.R×f2+ K×h3) the mating move 3.Rb3.
1.Ba4? Kg2! 2.R×f2+ K×h3 3.Rb3+ fails to 3...K×g4
1.Rc1!? (or 1.Ra1) 1...f1Q 2.Bc2 Q×R 3.Be4#
However, there is an ingenious underpromotion defence 1...f1B! **{62A}** (not 1...f1S? 2.Rf2 and 3.Bf3#) and 2.Bc2 will stalemate Black.
1.Kf7? f1Q+ 2.Rf2 Qc4+!
1.Kd8!? (on a dark square) 1...f1Q 2.Rf2 Qd3+!
1.Ke7!? (on a dark square) 1...f1Q 2.Rf2 Qe1+!

{62A}

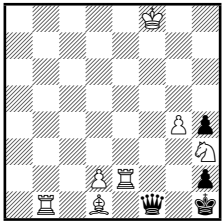


Try
After 1.Rc1 f1B

Solution:
Paradoxically, only 1.Kf8!!! works creating something extraordinary: a zugzwang position which allows Black an immediate check
1...f1Q+ **{62B}** 2.Rf2 [threatens 3.Bf3#]
2...Q×f2+ 3.Bf3# double check
2...Qg2 3.Bf3# pinning Qg2
2...Qe2 3.B×e2#
2...Q×d1 3.R×d1#
1...f1R+/B/S 2.Rf2 ...

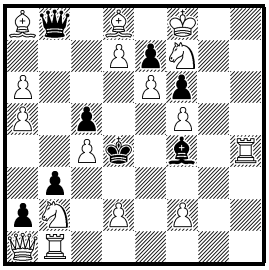
'Only for people with nerves of steel.' (*Grasemann*)

{62B}



Solution
After 1.Kf8 f1Q+

No. 83
Leonid Yarosh
Shakhmaty v SSSR
1983 1st Prize



Mate in 4

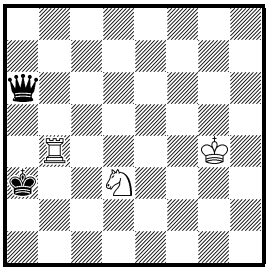
In a **Babson** problem the promotion of a black pawn to Q/R/B/S is followed by the promotion of a white pawn to Q/R/B/S. So the black Allumwandlung and the white Allumwandlung evoke an echo: QQ-RR-BB-SS (cf. p. 94/95). The first realization of this extremely difficult task was a selfmate problem (= no. 102).

For a very long time a correct rendering of a directmate **Babson** problem had been considered to be impossible – until 1983, when *Leonid Yarosh* composed his famous masterpiece.

No. 83: 1.a7!! a magnificent key threatening 2.a7×b8Q,R,B,S ... 4.#
Four thematic main lines:
1...**a2×b1Q 2.a7×b8Q!** [threatens 3.R×f4+,Q×f4+,Qd6+,Q×b3] 2...Qe4 3.R×f4,Q×f4 Q×f4 4.Q×f4/R×f4#; 2...Qe1/Q×f5 3.R×f4+,Q×f4+ etc.; 2...Q×b2 3.Q×b3 [threatens 4.R×f4, Q×b2#] 3...Qc3 4.Qa×c3,Qb×c3#.
1...**a2×b1R 2.a7×b8R!** [threatens 3.R×f4#] (2.a7×b8Q? R×b2 3.Q×b3 stalemate) 2...R×b2 3.R×b3 K×c4 4.Qa4#; 2...Re1 3.R×f4+,R×b3 etc.
1...**a2×b1B 2.a7×b8B!** [threatens 3.R×f4+,Sd6,B×f4] (2.a7×b8Q? Be4 3.Q×f4 stalemate) 2...Be4 3.B×f4 ∼ 4.Be3,Be5#.
1...**a2×b1S 2.a7×b8S!** [threatens 3.R×f4#; 3.B×e7] 2...S×d2 3.Qc1 Se4/S∼ 4.Sc6/R×f4#.
Interesting side lines:
1...Qe5 2.B×e7 Qd6 3.S×d6; 2...Qc7 3.B×f6+. 1...Q×d8+ 2.Kg7! a2×b1Q 3.R×f4+; 2...Qf,g,h8+ 3.K×Q a2×b1Q 4.d8Q,R#. 1...Qd6 2.Re1 Qc6 3.R×f4+. 1...Q×a8 2.R×f4+ Qe4 3.a8Q. A strong try: 1.Re1!? Q×d8+! 2.Kg7 Qf,g,h8+ 3.K×Q stalemate.
As can be seen there are some duals in the main and side lines (cf. no. 161).
See bibliography (p. 182) for Babson task.

Helpmates

No. 97 ♥
Henry Forsberg
Pauly MT 1935
Revista de Şah 1936
1st Prize



Helpmate in 2
a) diagram, b) bRa6,
c) bBa6, d) bSa6,
e) bPa6

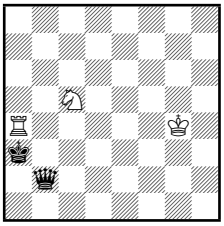
No. 97: This is an ideal chess problem.

a) 1.Qf6 Sc5 2.Qb2 Ra4# **{97A}**
b) 1.Rb6 Rb1 2.Rb3 Ra1# **{97B}**
c) 1.Bc4 Se1 2.Ba2 Sc2# **{97C}**
d) 1.Sc5 Sc1 2.Sa4 Rb3# **{97D}**
e) 1.Pa5 Rb3+ 2.Ka4 Sc5# **{97E}**

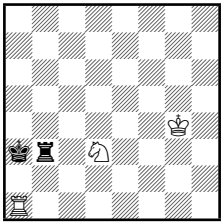
Key move by Q/R/B/S/P,
five different mate positions.

No. 97 = 1st place of the Millennium helpmates (p. 174).

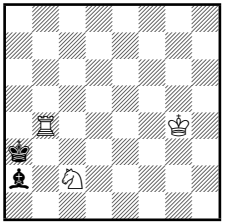
{97A}



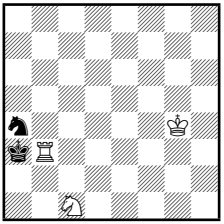
{97B}



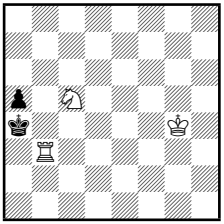
{97C}



{97D}



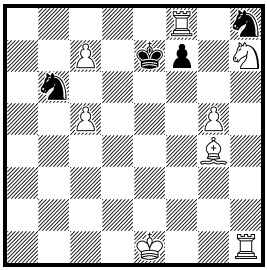
{97E}



From Valladao to the Keym Task

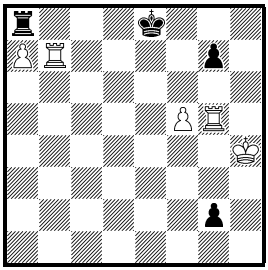
Since the beginning of problem chess history the three special moves (castling, en-passant capture, promotion) have always fascinated composers and solvers, especially the combination of these moves, even if there is no thematic interdependence of such moves. When they are all found in a problem, the special term for such a task is Valladao task referring to *Joaquim Valladao Monteiro*, who organized a relevant theme tourney in 1966.

No. 165
José Figueiredo
O Globo 1966
Valladao TT 1st HM



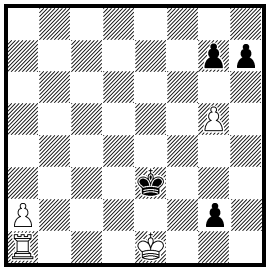
Mate in 2

No. 166
Werner Keym
Die Schwalbe 2005
Commendation



Mate in 3

No. 167
Jarl H. Ulrichsen
EG 2011



Win

No. 165 has several tries and fine refutations. 1.Kd1?/Rh2? Sg6!; 1.Rf1? Sc8!. 1.0-0! [thr. 2.Re1#] Sc4/Sd5/Sd7 2.c8S#; 1...f5 2.g5×f6 e.p.#; 1...Sg6 2.R1×f7#. This two-mover is a *perfect Valladao*: 1) there is no dual of the promotion, 2) there is only the double step of the pawn with the subsequent en-passant capture by the adversary pawn and not the simple step of the pawn with a normal capture by the adversary pawn besides. – The first Valladao problem is probably P1360420 from 1867.

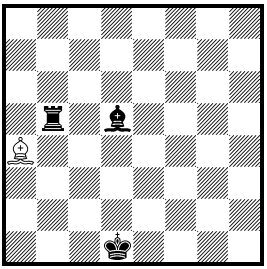
In **no. 166** the three special moves succeed one another (successive Valladao): 1.Rh5! [thr. 2.Rh8#] g5+ 2.f5×g6 e.p. 0-0-0 3.a8Q#. 1.R5×g7? Kf8!. This is the most economical rendering of the (perfect) Valladao in a directmate problem. See P1049843 for a double rendering.

No. 167: 1.0-0-0! h5 (1...h6? 2.a4! 1:0) **2.g5×h6 e.p.** (2.a4? h4 0-1) **g7×h6 3.a4 h5 4.a5 h4 5.a6 h3 6.a7 h2 7.a8Q g1Q/h1Q 8.Qa7+/R×h1** 1-0. Letztform! An excellent Valladao study is P1372934.

Adding pieces!

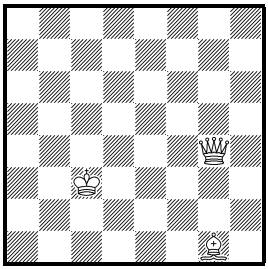
By adding pieces many options may arise, quite some of them turning out to be wrong. Therefore those problems are varied and attractive, often being a challenge as to retroanalysis. Here the aid offered by the computer is rather limited.

No. 176
Raymond Smullyan
Manchester Guardian
1957



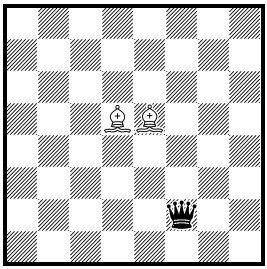
Add the white king.

No. 177
Sam Loyd
Le Sphinx 1866



Add the black king
a) for a stalemate
b) for a mate
c) for a mate in 1
d) on a square where he can never be mated

No. 178
M. Techritz
Source unknown



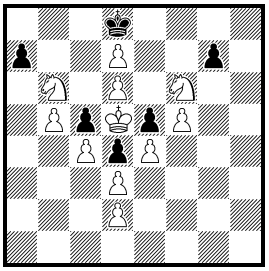
Add the kings.
White to play mates in 1

No. 176: The solution is wKc3. The last moves were Kb3×Pc3+ b4×c3 e.p. c2-c4 B-d5+ (cf. no. 202). The last move record for K×P by *B. Pavlovic* (no. 205) has the (mirrored) position: wKf3 Bh4 bKe1 Rg5 Be5. An evergreen!

No. 177: a) Kh1, **b)** Ke3, **c)** Ka8 and Qc8#, **d)** the bK can never be mated by the queen and a dark-squared bishop on g7.

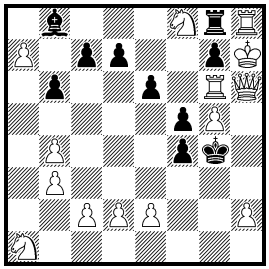
No. 178: Add wKf3 and bKh1, then mate by 1.K×f2#. Seemingly easy. The simpler stipulation 'Add the kings. Mate in 1' would allow two additional solutions: wKc1 and bKa1 with 1.Qb2+/Qd4 B×b2/B×d4# as well as wKg6/wKh6 and bKh8 with 1.Qf6+ B×f6#.

No. 224 ♥
Thomas R. Dawson
Falkirk Herald 1914



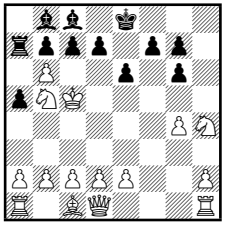
Mate in 2

No. 225
Sam Loyd
New York Chess Association 1894



Mate in 4

{225A}
Critical position

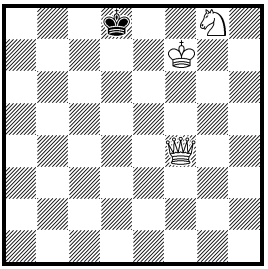


Next move: 17.b6xa7

No. 224 (11+6 pieces) is a famous retro problem (this is the original position, not the one with all the pieces shoved one file to the right). The wPs captured the 10 missing black pieces, among them the Bf8. So the last move was not e7-e5, but c7-c5 with the solution 1.b5×c6 e.p.! ∼ 2.c7#. – If you add the stipulation *'Chess 960'* (***Werner Keym***, *Die Schwalbe 2017*), you get a surprising variation. The dark-squared bB never was on h8 (illegal). If it was on b8 originally, then the last move was e7-e5 (with 1.f5×e6 e.p.!), if on f8, then c7-c5 (with 1.b5×c6 e.p.!), if on d8, then either c7-c5 (with 1.b5×c6 e.p.!) or e7-e5 (with 1.f5×e6 e.p.!), i.e. PRA within PRA (see p. 132).

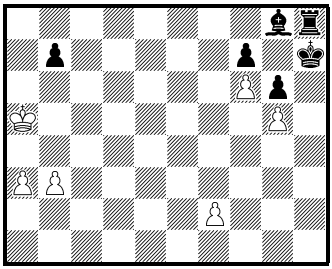
Sam Loyd was a pioneer in so many fields of chess composition. In **no. 225** the wK is not on the 5th rank, yet it can be proved that f7-f5 was the last move. This is *Loyd's* own (ambiguous) 'proof game': 1.g4 e6 2.Bg2 Sc6 3.Sc3 Bc5 4.Sb5 Qg5 5.Sf3 Qe3 6.f2×e3 Sge7 7.Sh4 Sd4 8.e3×d4 a5 9.Be4 Ba7 10.Bg6 h7×g6 11.Kf2 Rh5 12.Ke3 Rc5 13.d4×c5 Sd5+ 14.Kd4 Sb6 15.c5×b6 Bb8 16.Kc5 Ra7 **{225A}** 17.b6×a7 a4 18.Sd4 b6+ 19.Kb5 Bb7 20.Rf1 Bd5 21.Ka6 Bb3 22.a2×b3 Ke7 23.b4 Kf8 24.Ra3 Kg8 25.Rh3 a3 26.Sb3 a2 27.Kb7 a1R 28.Kc8 Ra5 29.Kd8 Rh5 30.Sa1 Kh7 31.b3 Kh6 32.Bb2 Kh7 33.Be5 g5 34.Sg6 Kh6 35.Rf6 Rh4 36.Bf4 g5×f4 37.Qh1 Kg5 38.Qe4 Rh8+ 39.Ke7 Rc8 40.Rh8 Rd8 41.Re8 Rc8 42.Kf8 Rd8 43.Kg8 Rc8 44.Kh7 Rd8 45.Rh8 Rg8 46.Sf8 Kh4 47.g5 Kg4 48.Qg6 Kh3 49.Qh6+ Kg4 and 50.Rf6-g6 f7-f5!.
Therefore 1.g5×f6 e.p.+! Kf5 2.Rg5+ Ke4 3.Qg6+ Kd4 4.c3,Qd3#. The retro move 50... f6-f5? would result in stalemate. *Loyd* considered no. 225 to be one of his best problems.

No. 256
Eric Angelini
Europe Echecs 1990



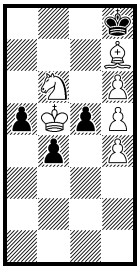
Add 1 square to the board.
Mate in 2

No. 257
Rolf Wiehagen
feenschach 1992



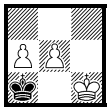
10×8 board (a1–j8)
Helpmate in 5

No. 258
Werner Keym
Original



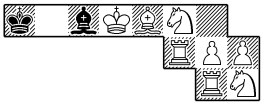
4×8 board (e1–h8)
from the beginning.
Shortest mate
b) mirrored (wKg5)

No. 259
Werner Keym
Die Schwalbe 2016 (v)



3×3 board (a6-c8)
Mate by two minor pieces in 5 moves

No. 260
Thomas R. Dawson
Bolton Football Field 1911



A special board
Mate in 21

No. 256: Add a square e9, then play 1.Se9! K×e9 2.Qc7#. Cf. no. 255.

No. 257: 1.b5 g4 2.b4 g5 3.b4×a3 g6 4.a2 g6×h7 5.a1S h8S#. A perfect rendering of the 100 Dollar Theme (cf. p. 100) – on a 10×8 chessboard.

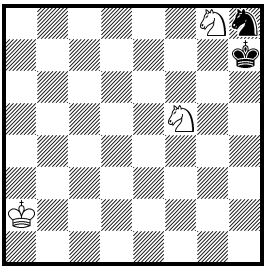
No. 258 (initially 8+8 pieces, now 6+4): **a)** 1.h4×g5! 2.g6 3.g7# (possible last moves e7-e5 Bg6-h7). **b)** The dark-squared Be7 could not come from f1, wPs captured 3 times, bPh captured 2 times to let the wPh pass (h2→h8B!), last move f7-f5. So 1.e5×f6 e.p.! ∼ 2.f7#. That does not work on a 8×8 board.

No. 259: You certainly expect a mate by B + B/S since S + S cannot mate on the 8×8 chessboard. The solution is surprising: 1.a8S! Ka7 2.Kc7 Ka6 3.Sb6 Ka7 4.Sc8+ Ka6 5.b8S# with a mate by S + S – on the 'right' chessboard.

No. 260: Move to the free square each time: S R S R B, R S R S B, S R S R K, S K R K, 20.Sf2 Ka3 21.Re3×c3#. This problem is called 'Revolver Practice'.

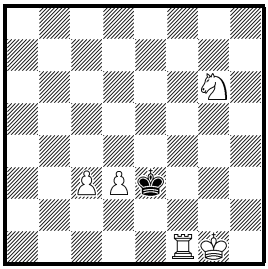
Retractors

No. 294
Günther Weeth
Stuttgarter Zeitung
2003



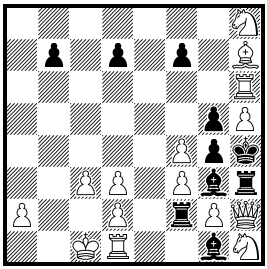
White retracts 1 move, then mate in 1

No. 295
Zvi Roth
Al-Hamishmar 1970
Commendation



White retracts 1 move, then mate in 1
b) Turn 180°

No. 296 ♥
Valerian Onitiu
Die Schwalbe 1934
1st Prize



White retracts 1 move, then mate in 1

Here you will find retractors with only 1 single retro move (no. 294-301), a help retractor (no. 300), defensive retractors of the type Høeg (no. 302) as well as Proca (no. 303-305) and a curiosity (no. 301). In the large field of retro problems the defensive retractor has a special feature and charm: there is adversary play as in the chess game. The players retract alternatively and oppose one another with the object of mating the opponent after the next retraction.

No. 294: Backward not Pf7×Bg8S? since 1.f7-f8S fails to the check of Bg8, but Pf7×Sg8S! and 1.f7-f8S#. A mate by four knights.

No. 295: a) Backward 0-0 and 1.Rh3#; **b)** backward d5×e6 e.p. and 1.Rd8# A wonderful realization of two special moves with six pieces only.

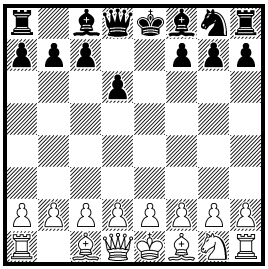
The miniatures P0006005 and P0008226 show two castlings or Allumwandlung respectively.

No. 296 (15+10 pieces): Backward 1.0-0-0! g7-g5 2.Be4-h7 g5-g4 3.Bc6×Pe4 e5-e4 4.Ba4-c6 e6-e5 5.Bd1×Pa4 a5-a4 6.Be2-d1 a6-a5 7.Bf1-e2 a7-a6/Kg4-h4 8.e2×Xf3; earlier bPc7→c1→Bg1/Bg3, bPh6×Bg5. So the solution is backward 0-0-0, then 1.h5×g6 e.p.#!. A well-earned first prize.

Proof games

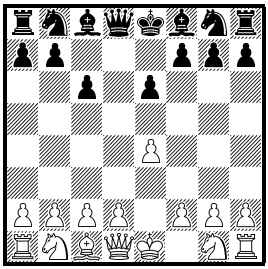
Since 1980 proof games (PG) have generally ranked in retro columns. Their seemingly inexhaustible themes and tasks are fascinating for composers and solvers. You will find thousands of them in *PDB* (K='unique proof game'). Unique or unambiguous means that the whole sequence of moves is running without any dual.

No. 306
Géza Schweig
Tukon 1938



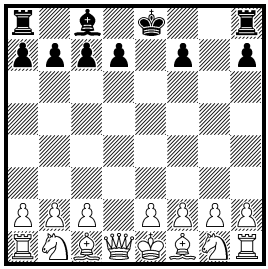
Proof game in 4.0

No. 307
Tibor Orbán
Die Schwalbe 1976
Commendation



Proof game in exactly 4.0

No. 308
Werner Keym
Die Schwalbe 1992



Proof game in 6.5

No. 306 and 307 are two famous puzzles which will attract attention at every chess club.

In **no. 306** the 'wrong' knight is amazing: 1.Sc3 d6 2.Sd5 Sd7 3.S×e7 Sdf6 4.S×g8 S×g8.

In **no. 307** a solution in 3 moves is simple (1.e4 e6 2.Bb5 c6 3.B×c6 d7×c6 or 2.Bc4 c6 3.B×e6 d7×e6), but the stipulation is 'exactly' 4 moves. Solution: 1.e4! e6 2.Bb5 Ke7! 3.B×d7 c6 4.Be8! K×e8. 'A devilish trap.'

No. 308 presents the raid of a bishop having the effect of a billiard ball: 1.d4 Sh6 2.B×h6 g5 3.B×f8 Sc6 4.B×e7 S×d4 5.B×d8 Sb3 6.B×g5 Sc1 7.B×c1. White and black homebase position.

'Retroanalysis is higher mathematics of human logic,
abstraction and imagination.'
(*Emanuel Lasker*)

Text problems

No. 321: ***Werner Keym,*** *Die Schwalbe 1991 (v). In which mate position with the kings and a white piece did this piece have to make at least three moves from the initial game array to the mate position?*

Only in the mate position wKd3 Qd2 bKd1 (see below).

No. 322: ***Karl Fabel,*** *Die Schwalbe 1937. With the kings and two rooks construct a position in which White can mate in four different ways.*

wKe1 Rc2 Rh1 bKa1 (see below) and 1.Kd2/Ke2/Kf2/0-0#.

No. 323: ***Werner Keym,*** *Eigenartige Schachprobleme 2010 (v). With four pieces construct a position in which White can mate in 1 move. None of the four pieces has ever moved.*

wKe1 Qd1 Qg8 bKe8 (see below) and 1.Ke7 Qdd8#. The last moves were Ph7×Xg8Q+ X-g8. So the kings and the queens have never moved before. This was hard to find even for experienced solvers.

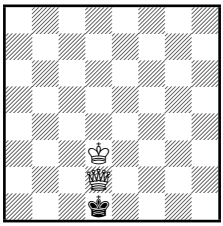
No. 324: ***Alex Fishbein,*** *The Problemist 2016, Commendation ex aequo. Find an orthodox game that ends with 7...K×b7#.*

1.d4 c5 2.d4×c5 Sa6 3.Q×d7+ K×d7 4.Kd2 Kc7+ 5.Kc3 Be6 6.c6 Rc8 7.c6×b7 K×b7# (see below). 7 moves are the current record. The ancient record by *P. Rösler* had 5.5 moves (P0008162).

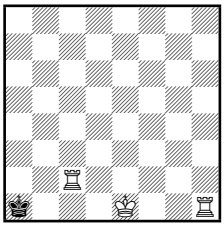
No. 325: *Can a queen run through the 9 squares of the square a1-c1-c3-a3 in four moves?*

Yes, if this square is part of the standard 8×8 chessboard: Qc3-a1-a4-d1-b1. No, in case of a 3×3 board.

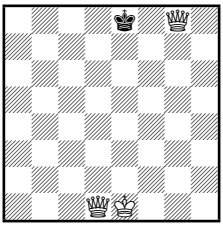
Solution no. 321



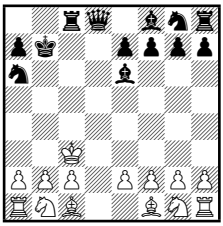
Solution no. 322



Solution no. 323

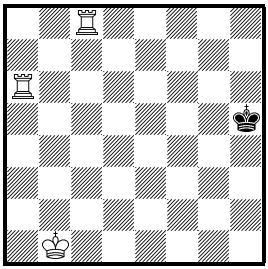


Mate no. 324



A problem for musicians?

No. 350
Werner Keym
Die Schwalbe 2009 (v)



Mate in 2 moves
Why would an inversion or a reflection of this position be musicologically unsound?

At the conclusion of a chess evening a lover of both problems and music shows an easy two-mover. The mating sequence is quickly found: 1.Rg8 Kh4 2.Rh6#. 'That's simple,' says the problem-lover, 'but there is another puzzle. If you invert or reflect this position, you can certainly still mate in two, but the musicological significance is lost. Is that simple as well?'

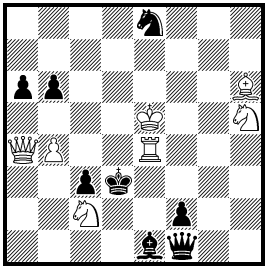
Solution
The four men stand on B1, A6, C8, H5, which gives B-A-C-H and the year of his birth 1-6-8-5. If you invert the position you get BACH and 8314, and if you reflect it you get GHFA and 1685. Both of these are musicologically unsound.

The Millennium Problem Election

'In 1999 the editors of [the Dutch chess magazine] *Probleemblad* scraped together some famous compositions that came to mind and supplemented them with a few 12-pointers from the recent FIDE albums, and so were able to present four nominees in each category. To their relief, the election form that was added to *Probleemblad* 2000-1 proved a success: 38 participants voted in one or more categories ...' (*Probleemblad* 2000-3, May/June).

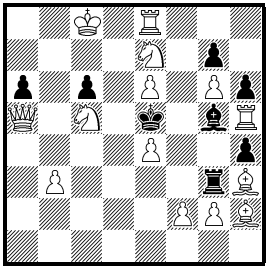
Two-movers

No. 351
Alfrēds Dombrovskis
Probleemblad 1958
1st Prize



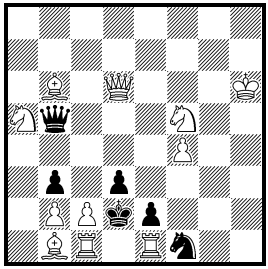
Mate in 2

No. 352
Eeltje Vissermann
Probleemblad 1954
1st Prize



Mate in 2

No. 353
Touw Hian Bwee
Die Schwalbe 1977
1st Prize



Mate in 2

No. 351: Tries: 1.Bc1? [2.Sf4#] 1...Bd2!; 1.Sg3? [2.Rd4#] 1...Qe2! Solution: 1.Se3! [2.Qc2#] 1...Bd2 2.Sf4#, 1...Qe2 Rd4#.
'This composition marks a new era – of scheme problems. In addition, with a key move that gives two flight squares, it is also a very beautiful problem with the Dombrovskis theme.'

No. 352: Tries: 1.Kb7? Kd6!; 1.Kc7? Kf4!; 1.Kd7? Kf6!; 1.Kd8? Kd4! Solution: 1.Kb8! Kd6 2.Sb7#, 1...Kf4 2.Qc7#, 1...Kf6 2.Sd7#, 1...Kd4 S×c6#.

No. 353: Tries: 1.c2×b3? Qc6!; 1.c3? Qd5!; 1.c4? Q×b6!; 1.c2×d3? Qa4!. Solution: 1.Bf2! Qc6 2.S×b3#; 1...Qa4 2.Q×d3#; 1...Qd5 2.Qb4#; 1...Qb6 Sc4#; 1...b3×c2 2.R×c2#; 1...S∼ 2.B(×)e3#.

1st/2nd place (ex aequo) of the Millennium two-movers = no. 40 and no. 351.