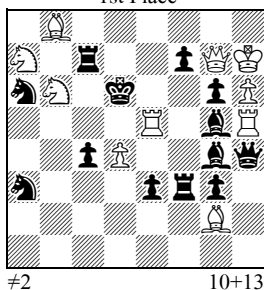


Costachel TT – Strategia 1936

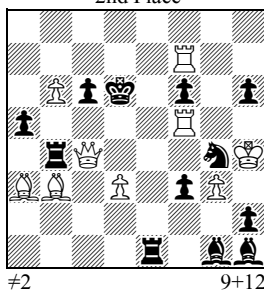
In his lecture about the interesting life of Octave Costachel (1911-1987), given during the Belgrade Problem Chess Festival in May 2011, Dinu-Ioan Nicula mentioned a “Costachel theme tourney” organized some 75 years ago. Problems were published in the chess review “Strategia” during 1936 under the pseudonyms rather than the real names of authors. Unfortunately, the award was never published, the real names have never been uncovered and after so many years they have been lost without a trace. What remained are the compositions and when Dinu announced his intention to find somebody to make the award my immediate idea was that it could be done collectively by members of the Mat Plus web site. Dinu’s equally immediate response was that it would be a really happy ending of the tourney. Within a few days the problems were presented on the site with an invitation to all members to take part in judging. Twelve members responded, including myself – since the problems were anonymous it was a unique opportunity for me to take an active role. Only 6 awards were completed and used for the final calculation, but nevertheless the comments by those who didn’t finish their judgements are quoted here as well. I am grateful to all who took part in judging, with special thanks to Jacques Rotenberg for his, as you are about to see, outstandingly serious and thorough approach to the job. Note that the comments are cited word for word, without any language redaction. I sent a query for explanation of a few I didn’t understand and could not find in any dictionary, but having received no answer these words are given underlined and “Sic”-ed (with my apologize to native English speaking readers). As well as studying the problems, it is also interesting to compare the difference in opinions – an excellent example of how subjective our criteria can be... and usually is! – MV

(39) *Cruz del Sur I*
1st Place



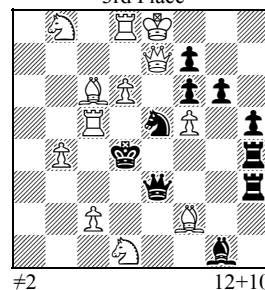
#2 10+13

(40) *Cruz del Sur II*
2nd Place



#2 9+12

(14) *Sâmbătă*
3rd Place



#2 12+10

39: 1.Re8! ~ 2.Qe5#, 1...f6 2.Qe7#, 1...f5 2.Qd7#, (1...Rf5,Rf6,Bf4/Bf6 2.Sac8,Qf8,Rd5#).

40: 1.Rc7! ~ 2.Qxc6#, 1...Se3 2.Qf4#, 1...Sf2 2.Qd4#, (1...Se5,Rc1,c5,Bc5/f2 2.Rxf6,Qe6,Qd5,Qxc5#).

14: 1.d7! ~ 2.Qd6#, 1...Sg4 2.Qe4#, 1...Sf3 2.Qxe3#, (1...Sc4,Sd3,Sxc6,Sxd7 2.Rd5,c3,Sxc6,Rxd7#).

1st Place: (39) “Cruz del Sur I”

Same Costachel as 18 and 28. (PP; rank:15) • Very interesting, the doubling of the interceptions on f6 and f5 is impressive. One of the best (JR; rank:3) • Rich by play. Superb dual avoidance play in the matching interferences on the black bishops by the rook. Way ahead of its time! Neat try 1.Re4? (SK; rank:1) • Enriched by the echoing play from Rf3 imitating the behaviour of the thematic pawn. (UA; rank:2) • Not easy to spot the key. More interesting by play than 28. There are the other lovely interferences on f6 and f5, that very enjoyed me. (VS) • “*Fé*” and “*Ad-hoch*” are lighter settings with the bP as a thematic piece, but interferences in additional play additional are excellent. (MV; rank:2)

2nd Place: (40) “Cruz del Sur II”

Black correction and anti-dual; one of the best (JR; rank:1) • The additional interference play Se5 is classic! Magical play by the knight! Two more mates by the queen – I rate it high. (SK; rank:6) • I like those arrivals on the Bg1 line and the differentiation between the mates they produce. No random arrival here, but 1...Se3 corrects both 1...f2 and 1...Sf2 between which there is dual avoidance. The by-variation 1...Se5 adds spice. (UA; rank:1) • Very rich and nice play. (VS) • The parasite defences Rc1 and Bc5 are obscuring. (MV; rank:6)

3rd Place: (14) “Sâmbătă”

Six spokes of a knight wheel! I give a 1st Hon. Ment. (HR) • Night wheel plus double Costachel. Great! This is my No.1 (SHL; rank:1) • Six variations from the knight ! A selfblock and interference too ! very nice. (SK; rank:2) • The key could be better, for example **V1**: the pair of self-blocks fits the pair of self-interferences. (JR; rank:8) • Good key, not easy to spot, if there wasn't Rd8. Two thematic variations. Excellent by-play that continuing the actions of black knight with lovely blockings 1...Sc4,Sd3 2.Rd5,c3# (VS) • 1,5 thematic variations with an artificial by-play. (UA; rank:20) • Thematic key – Dalton theme. Capture in thematic mate is a drawback. (MV; rank:10)

4th Place: (26) “Cojata”

Interesting half-thematic key. This is my 3rd Prize. (HR) • The thematic wQ unpins the thematic bS! Theme doubled; rich by-play. (PP; rank:1) • Nice. 4th Pr. It was possible to build slightly lighter (see **V2**) or with one S-variation more (see **V3**). (JR; rank:4) • Half knight wheel adding two interferences to the two thematic ones. Remarkable setting ! (SK; rank:4) • Good problem with nice play but not setting. (VS) • Didn't like the semi-thematic rook capture. (UA; rank:17) • Thematic key – Dalton theme. Capture in thematic mate is a drawback. (MV; rank:11)

5th Place: (33) “Ce n'est qu'un pas”

Correction play. Looks like third degree correction if one can call 1...Sb6 as interference (correction) with bishop! (SK; rank:7) • Very nice, a favourite! 3 corrections by the bS. The poor key may be arranged, at the cost of some bPs...for example **V4**. The wB would be much better on e4 as follow: **V5**. HM. As a whole the originality is not the top quality of this problem, the only new feature (but valuable) is the variation 1...Se5, see **A5**. (JR; rank:7) • More interesting than **22**. Nice correction play in pretty setting. (VS) • Attractive correction play from Sc4. (UA; rank:5) • Thematic variations are corrections. Good key and good construction. Perhaps wRh5 should better sit on g5 to eliminate the alternate bB defence. (MV; rank:1)

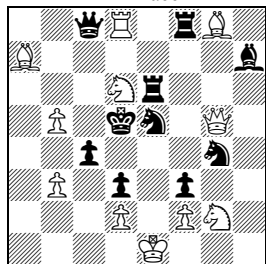
6th Place: (34) “Caridade”

Even more economic than **37**, and a half-thematic key, but I only give it a 2nd Prize. That was a tough one. See **V6** – Where's your god now? ☺ (HR) • Unique interpretation of proposed theme. Economy (Reddmann's addendum would be my winner). (PP; rank:2) • Nice pin-change in economic position. (SHL; rank:2) • I like the change of pin line. (SK; rank:11) • A kind of “anticipation” by a later problem! – I found some problems with this kind of key, the youngest being from 1937! for example the following, that is, to my opinion, much nicer **A1**: Aristocratic Meredith with a withdrawal key. 1 model mate. The version of Hauke could be even lighter: the Sh1 is purely decorative. To add a bPe5 would provide the idea of Uri: 1.Kf6? (2.Qh5,Qh3#), 1...Bg5+ 2.Qxg5# but 1...Qf4!; 1.Kg7? (2.Qh5#), 1...Sxg3 2.Rh2#, 1...Qg4+ 2.Qxg4#, 1...Bg5 2.Qh3# but 1...Bh6+! (JR; rank:17) • Cute key. Interesting play with created Costachel pin and pin mate. (VS) • A refreshing

approach. One should notice the try: 1.Kf3? where 1...Qf5! defeats and there is a change after 1...Be4+. The try's double threat is easily resolved by Bh7→g6. (UA; rank:3)

(26) *Cojata*

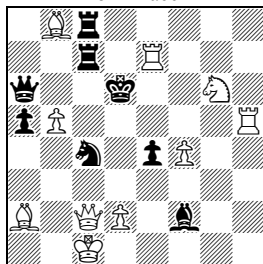
4th Place



≠2 11+10

(33) *Ce n'est qu'un pas*

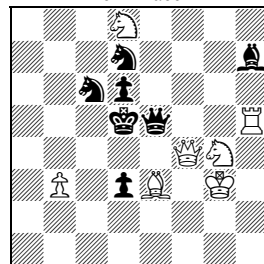
5th Place



≠2 10+8

(34) *Caridade*

6th Place



≠2 7+7

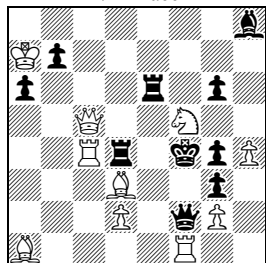
26: 1.Qe3! ~ 2.Qd4#, 1...Sg6 2.Qe4#, 1...Sd7 2.Qxe6#, (1...Sc6,Sf7,Sxe3,Qc5,Rf4 2.bxc4,Sf4,Sxe3,Qxc5,Sxf4#).

33: 1.Qc3! ~ 2.Qf6#, 1...S~ 2.Rd5#, 1...Se3 2.Qc5#, 1...Sb6 2.Qc6#, (1...Se5,Rf8,Bd4/Bh4 2.fxe5,Bxc7,Qxd4#).

34: 1.Kf2! ~ 2.Qc4#, 1...Qf5 2.Qf3#, (1...Be4,Sb6,Sa5/Sd4 2.Qf7,Sf6,Qd4#).

(37) *Der Turm*

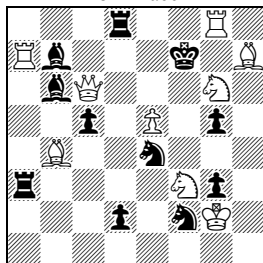
7th Place



≠2 10+10

(31) *La Lune*

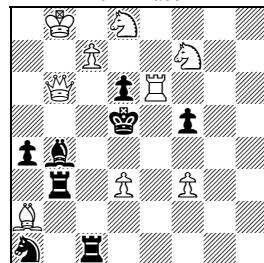
8th Place



≠2 9+11

(21) *Peljas*

9th Place



≠2 9+8

37: 1.Se7! ~ 2.Qg5#, 1...Rde4 2.Qe3#, (1...Rxc4,Re5,Bf6,Be5 2.Sd5,Sxg6,Sxg6,Sd5#).

31: 1.Sd4! ~ 2.Qe6#, 1...Sd6 2.Qd5#, 1...Sc3 2.Qf3#, (1...Sf6, cxd4, Rxd4, Rxc8 2.e6, Sh8, Qe8, Qd7#).

21: 1.Re4! ~ 2.Qd4/Rd4#, 1...Bc3 2.Qb5#, 1...Bc5 2.Qb7#, (1...B~, Sc2, Rc4, Rc5, fxe4 2.Rd4, Qc6, dxc4, Qxd6, fxe4#).

7th Place: (37) “Der Turm”

It's only fair to judge a 1936 tourney by 1936 standards, and this one has even modern aspects. (Note how the white mate is “mirrored” by the black parry.) Clear 1st Prize. (HR) • Good and interesting. Well done, of course, one of the best. The Holzhausen thematic mate is nice. Because of the theme of this TT. I put it in 2nd only (one thematic variation). (JR; rank:2) • High-class! Black defence opens two white and one black line and closes two lines (white and black)! (SK; rank:5) • Remarkable and lovely thematic mate. Pity, only one. Nice key with line effect. (VS) • Complex play from Rd4 but only one thematic variation. (UA; rank:6)

8th Place: (31) “La Lune”

Good, however, one of the tricks here is that the interceptions of the Rooks are a bit “formal” as clearly shown by A2 – the variations here are shown as “anti-dual” and with no interception!! A commendation or a HMH. (JR; rank:6) • I especially enjoyed the non-trivial mate on f3. A nice Somov by-variation too, and a thematic key. (UA; rank:4) • A long distance mate is pleasant. (MV; rank:5)

9th Place: (21). “Peljas”

Dual threat spoils correction play, but two interferences on the same rook and mates on squares away from black king ! (SK; rank:8) • The variation 1...Sc2, a third interception of the Rc1, is good. The defect of the double threat could be repaired at very low cost: **V7**. In the corrected version: worth a prize, though this matrix has been used many times after 1936, and even before. Commended. (JR; rank:10) • The super-attacked d4 suggest for key. The thematic variations did impression, and the by-play is not trivial. Double threat in this case is not a significant defect. The setting is not crowded also. Nice problem! (VS) • The double threat is a red flag. (UA; rank:10) • Interestingly, in both variations a line of the same black piece is closed; double threat is unpleasant. The following gives a perfect black correction and a unique threat: **V8** (and the high placing from me goes probably to this setting rather than to the author’s position). (MV; rank:3)

10th Place: (23) “Springer”

Here, there is a 3rd degree black correction!! – The Costachel variations are the 2nd and 3rd degree variations. It seems to be the only problem with this feature...– This deserves, I think, some recognition, but the construction could be better...– The double threat is may be a choice of the composer, to get a lighter position. To my tastes, it’s not a serious flaw (or even a flaw at all), and it could be easily removed, for example Rh4→Rf4, +bRg5, +bPh6 with the possibility of +wPg6 for the new variation 1...Rxg6 2 Qe5#. – Now, with Rf4, the Pb3 can be removed (was there just for 1...Bg4)...– Nevertheless, better position (to my opinion) can be obtained; for example **V9** with 3 units less, with no unprovided strong move, a better key, single threat...And even I would not be surprised this one can be improved...– Added after JR’s comments: The problem by Mari is not a 3rd degree correction (according to my criterions). But the problem by Esketubbe is a pure anticipation, so this C23 must be disqualified. (JML) • See **A3** (very nice!) and **A4**. (JR) • Dates considered, Mari’s anticipates **23**, but not Esketubbe’s. Being not very strict, perhaps, I can see a tertiary correction in the beautiful Mari’s as well. (UA) • Tertiary correction! (SK; rank:3) • Tertiary black correction in thematic play; pity for a double threat which could have easily been converted to a single threat and the additional variation; mirrored king looks delicious. The claimed predecessor by Mari partially anticipates, but to my opinion doesn’t completely eliminate this problem. The Esketubbe is a successor, not a predecessor, so it shouldn’t affect the originality of this problem. (MV; rank:9)

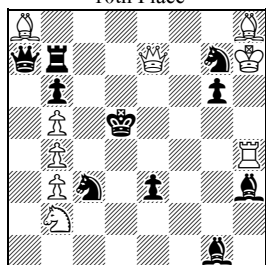
11th Place: (24) “Romana”

Original: Kh8 Qf2 Rb8 c1 Bf8 h1 Pa7 d5 e6 (9) – Kc7 Qh5 Rg2 Bc3 f1 Sa2 h3 Pb6 d4 g7 h6 (11) was cooked by 1.a8Q! Ad-hoc correction: wRb8→a8, +bPb6, –wPa5, +wSa4. (Editor) • I don’t like the key; with Qf2→d4 and Sa4→c5, is Sa4 a better key? (PP; rank:14) • Correction play by the black pawn! (SK; rank:12) • Here again good idea and poor construction. The variation 1...Rb2 is artificial and costs a full wBh1. – Examples of construction: **V10**; or, with the excellent idea of P. Pitton: **V11**; or, without any strong move before the key and no wrank (*Sic!*): **V12**. (JR; rank:11) • A good problem with wide play where d4 is an axel of the merry-go-round. (VS) • Change after 1...g6, but the missing one after 1...g5 seems unattainable. (UA; rank:7) • Nice Umnov effect on g7. (MV; rank:4)

12th Place: (9) “Luni II”

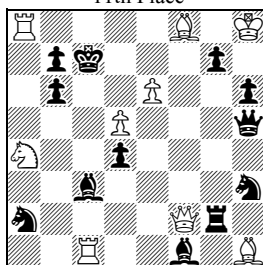
More dull than **8**, but the key is better. (VS) • I like more **8**. (KS; rank:4) • So we have the additional themes Pickabish and Dalton (the key unpins a black piece which in turn pins the key-piece) (JML) • **8** is better (is simpler!). But here theme is more complex (black unpin+white pin) (MC) • This one improves *Luni I*: the thematic wQ unpins the thematic bP. (PP; rank:11) • See **A6** with 2 thematic variations plus black correction. (JR) • Pawn Grimshaw on e6. (UA; rank:9)

(23) *Springer*
10th Place



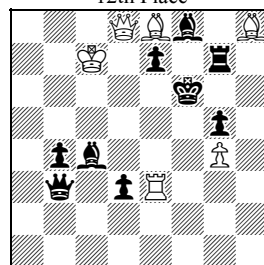
≠2 9+10

(24) *Romana*
11th Place



≠2 9+12

(9) *Luni II*
Costüchel-Grimshaw
12th Place



≠2 6+9

23: 1.Sc4! ~ 2.Qd6/Qe5#, 1...Sg~ 2.Rd4#, 1...Se6 2.Qd7#, 1...Sf5 2.Qf7#, (1...Bh2,Sxb5,Qb8 2.Sxe3,Qe4,Sxb6#).

24: 1.Qxd4! ~ 2.Qxb6#, 1...g6 2.Qg7#, 1...g5 2.Qe5#, (1...Rb2 2.d6#).

9: 1.Qd7! ~ 2.Qf5#, 1...e6 2.Qf7#, (1...e5,Be6 2.Rf3,Qd4#).

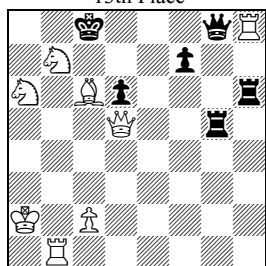
13th Place: (7) “Omnibus unus” and 29. “Rio de Janeiro I”

The key is not very successful, but the setting and variations are good enough. (VS) • Same as problem 29 (JML) • Not very rich play although I like the key (KS) • The fact that 29 = 7 might be less astounding since they both just improve on the Gavrilov pioneer. (Still, I'd use wRb2/sPc3 or so!) (HR) • 7 = 29; good economy; theme doubled. (PP; rank:10) • Identical! Only 14 pieces for double Costachel. (SHL; rank:9) • Anticipated: A7. (JR) • Would like to see the Gavrilov anticipation. (UA) • Very economical (SK) • Good economy; key is not so bad. Although almost totally anticipated this position deserves to be mentioned for its good economy. To my opinion with bPd2 instead of wPc2 the position would look even better. (MV; rank:12)

14th Place: (4) “Funny Pawn”

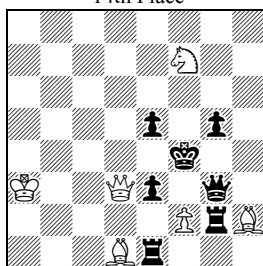
The first variation is not Costachel: no black interference. (Editor) • Simple key and beggarly play. (VS) • Bad taking key and very poor play (KS) • Third point only for economy. (SHL; rank:23) • I like this problem. • Nice key, economy, and correction play by the brank (*Sic!*): 1...e3~,e2!?. The only detail would be that the bRg2 is better on g1 so to have 1.f3? Qxh2! (JR; rank:9) • The mixed interference on e2 is not the only plus here. As Jacques points out it's part of a correction play by Pe3 (and yes, Rg2→g1 is better). (UA; rank:8) • Good economy, poor complexity (HL)

(7) *Omnibus unus*
(29) *Rio de Janeiro I*
13th Place



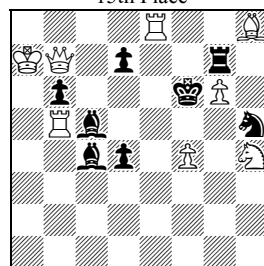
≠2 8+6

(4) *Funny Pawn*
14th Place



≠2 6+7

(18) *Fé*
15th Place



≠2 8+8

7 & 29: 1.Ba4! ~ 2.Qc6#, 1...f6 2.Qe6#, 1...f5 2.Qc4#, (1...Rxd5 2.Rxg8#).

4: 1.Sh6! ~ 2.Qf5#, 1...exf2 2.Qf3#>, 1...e2 2.Qe3#, (1...e4 2.Qd6#).

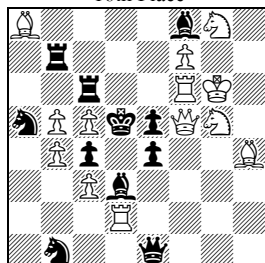
18: 1.Qc7! ~ 2.Qe5#, 1...d6 2.Qe7#, 1...d5 2.Qf7#, (1...Bd6 2.Rf5#).

15th Place: (18) “Fé”

Could be done lighter with a withdrawal flight giving key: **V13**. (JR) • Very restrict play, but the thematic contents is good. (VS) • A pale shadow of the *Cruz del Sur I* idea. (UA; rank:11) • The best in the tourney with orthogonal pins by pawn moves. (MV; rank:7)

(15) Duminică**Costachel-Ianovic**

16th Place

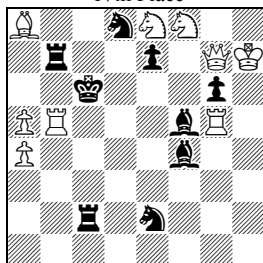


#2

13+11

(28) Ad-hoch

17th Place

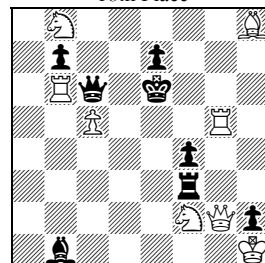


#2

9+9

(1) La Tour prende

18th Place



#2

8+8

15: 1.Bg3! ~ 2.Qxe5#, 1...e3 2.Qe4#, 1...Re7 2.Rd6#, (1...Qxg3,Rxf6+,Re6/Bd6 2.Qxe4,Sxf6,Qxe6#).

28: 1.Qf7! ~ 2.Qd5#, 1...e6 2.Qd7#, 1...e5 2.Qc7#, (1...Rd2/Sc3,Rc5/Be4/Be6,Se6/Sxf7 2.Qc4,Rb6,Bxb7#).

1: 1.Rf5! ~ 2.Qg6#, 1...R~ 2.Qd5#, 1...Rd3 2.Qe4#, (1...Kxf5,Bxf5 2.Qg4,Qg8#)

16th Place: (15) “Duminică”

According to the strict definition the second variation is not complete Costachel: the white rook is not a threatening piece. (Editor) • The only problem that shows moving along the pin line with two different pieces. (SHL; rank:4) • The black halfpin is nice but very expensive and questionable, the content seems even better as follows (with no halfpin): **V14**. (JR; rank:14) • With the awful position of white bishop h4, and the key becomes superevinent (*Sic!*) and the thematic play boring. (VS) • Mingle of thematic and semi-thematic variations. (UA; rank:19)

17th Place: (28) “Ad-hoch”

Richer by-play than #18. (PP) • See 18. Too heavy (JR) • Better than 18. There are only two pieces more, the key en prise is charming and there is some by-play. (VS) • See comment on 18. (UA; rank:12) • *Fé* is better – the additional by-play here doesn't contribute much. (MV; rank:8)

18th Place: (1) “La Tour prende garde”

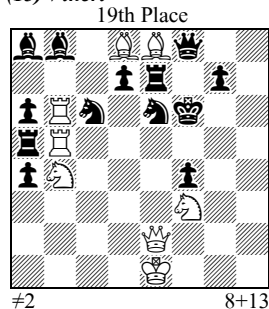
The first variation is not Costachel: no black interference. (Editor) • Charming key and good non-thematic play. (VS) • Light setting and good key, but very simple play (KS) • Although one variation is only semi-thematic: I like the flight giving sacrificial key and the differentiated queen mates. (SHL; rank:5) • The key is give and take. (SK) • Good idea, but poor construction. (1) As is the bPb7 is of no use; (2) The key takes a flight. • Examples of better construction: **V15** or **V16**. (JR; rank:15) • Can't get excited from the only thematic variation, although there is some compensation in the by-play. (UA; rank:13) • Bad: bPb7, wSf2, no set play after 1...Kf7. Good: Nice give and take key and good black correction. (HL)

19th Place: (13) “Vineri”

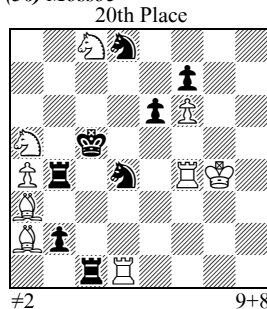
Original with wSf3 on h3 was unsound after 1...Rxb5! (Editor) • This is very tricky. I would like have even more variations...(KS; rank:3) • Interesting, and original. Due to the modern criteria some bPs are useless: wRb5→c5, bRa5→b5 and -a4, -a6, -d7. A more serious

observation is that a double threat is enough: **V17** (I found it tricky to put the wQ on d3 so that she can immediately play to d5 and e4 it gives it a little “logic touch”). (JR; rank:5) • With interesting self-interferences and self-pins. (VS) • 1...Se~ / Rx b5 / Qxe8 separate the threats. (UA; rank:18)

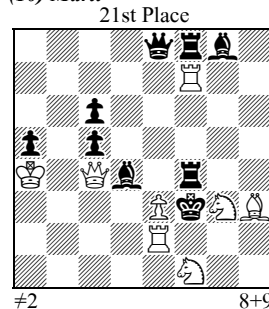
(13) *Vineri*



(36) *Mossoc*



(10) *Marti*



13: 1.Qe4! ~ 2.Qf5/Qg6/Sd5#, 1...Sc7 2.Qe5#, (1...Se~ 2.Sd5# = threat), (1...Se5 2.Qxf4#).
 36: 1.Re4! ~ 2.Re5#, 1...S4~ 2.Bxb4#, 1...Sc2 2.Rc4#, (1...S4c6,S8c6 2.Sb3,Sb7#).
 10: 1.Rg2! ~ 2.Qe2#, 1...Bd~ 2.Qxf4#, 1...Be5 2.Qe4#, (1...Bxe3/Qxe3 2.Sh2#).

20th Place: (36) “Mossoc”

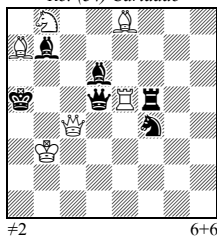
Only problem with rook as thematic piece. Interesting knights tango! (SHL; rank:6) • Very economical. Compensates with byplay for having only one thematic variation. Of course with rook more than one not possible. (SK) • Does not look so interesting, despite the Rook key. Could be built in a better way: **V18** – without white pawns. (JR) • The thematic contents of little value, but by-play is charming. (VS) • Not much here. (UA; rank:16)

21st Place: (10) “Marti”

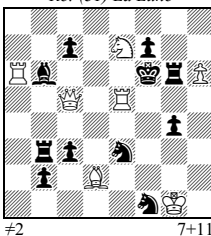
The first variation is not Costachel: no black interference. (MV) • Interesting key with the hint of white correction. (VS) • Poor key. (KS; rank:5) • Could be built lighter with a flight giving key, a changed mate on the thematic variation, and a richer play: **V19**; or if you don’t want any strong move before the key: **V20**. (JR; rank:12) • Bg8 stops ‘phantom duals’, popular at the time. (UA; rank:21)

Appendix “A” – Anticipations

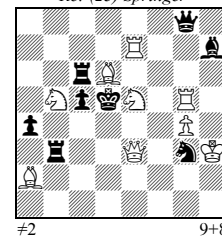
A1. Valerian Onitiu
 Revista Romana de Sah, 1937
 Re: (34) Caridade



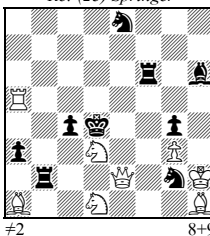
A2. Giorgio Guidelli
 1.hm Good Companion 1918
 Re: (31) La Lune



A3. Alberto Mari
 4.hm El Ajedrez Argentino 1926
 Re: (23) Springer

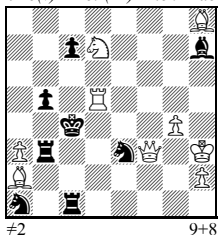


A4. Gustav A. Esketubbe
 Schackvarlden 1938
 Re: (23) Springer



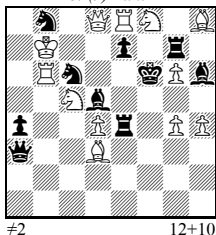
A1: 1.Kc2! ~ 2.Qa4#, 1...Qc5 2.Qc3#, (1...Qb5 2.Qxb5#, 1...Bb4 2.Qc7#, 1...Bc6 2.Sxc6#).
 A2: 1.Re4! ~ 2.Qe5#, 1...Sc2/Sc4 2.Qf2#, 1...Sd1/Sg2/Sd5 2.Qd4#, (1...Sf5,Rg5,Rb5).
 A3: 1.Qc3! ~ 2.Qc4#, 1...Sg~ 2.Sg6#, 1...Sf5 2.Qf3#, 1...Se4 2.Qd3#, (1...c4 2.Qd4#, 1...Ke4 2.Sf7#, 1...Bd3 2.Qxd3#).
 A4: 1.Se5! ~ 2.Qxc4#, 1...S~ 2.Rd5#, 1...Sf4 2.Qf2#, 1...Se3 2.Qd2#, (1...Rc6/Sd6 2.Sxc6#).

A5. Guido Cristoffanini
sp.m. L'Italia Scacchistica
 1926(v) – Re: (22) Trick-Track



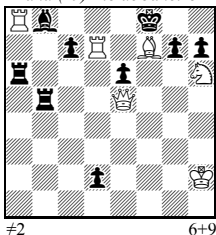
≠2 9+8

A6. A. Heister
Tijdschrift van den KNSB 1938
 Re: (9) Luni II



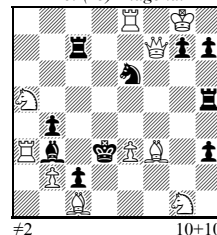
≠2 12+10

A7. Guido Cristoffanini
Tijdschrift van den KNSB 1927
 Re: (7) Omnibus unus
 and (29) Rio de Janeiro



≠2 6+9

A8. Lev Gugel
3.pr L'Italia Scacchistica 1936
 Re: (25) Diagonal



≠2 10+10

A5: 1.Rd2! ~ 2.Qc6#, 1...Se~ 2.Rd4#, 1...Sec2 2.Qc3#, 1...Sf5 2.Qd3#, (1...c5 2.Sb6#, 1...Be4 2.Qxe4#).

A6: 1.Qd7! ~ 2.Qf5#, 1...e5 2.Qe7#, 1...e6 2.Qf7#, (1...Re6/Re5,Be6,Sxd7 2.Sh7,Sxe4,Scxd7#, (1...Rf4 2.Sh7/Qxe7#).

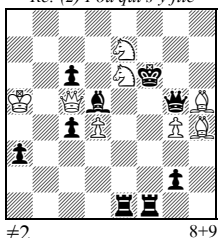
A7: 1.Bh5! ~ 2.Qxg7#, 1...c5 2.Qf4#, 1...c6 2.Qd6#, (1...g6 2.Qh8#, 1...Rxe5 2.Rxb8#).

A8: 1.Bh1! ~ 2.Qf1#, 1...S~ 2.Be4#, 1...Sc5 2.Qc4#, 1...Sg5 2.Qd5#, (1...Rf5 2.Qxf5#, 1...Rxf7 2.Rxb3#). Disqualifies "Diagonal".

A9: 1.Sc8! ~ 2.Qe7#, 1...Bf3 2.Qf5#, 1...Be4 2.Qe5#, (1...Kxe6 2.Qd6#, 1...Bxe6 2.Qxg5#, 1...Rxe6 2.Qf8#). Disqualifies "Fou qui s'y file"

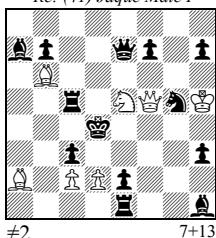
A10: 1.Sg4! ~ 2.Qd3#, 1...Se6 2.Qe5#, 1...Se4/Sf3 2.Qd5#, (1...Be4 2.Qf2#, 1...Qe3 2.dxe3#, 1...Qe4 2.Qxc5#). Disqualifies "Jaque Mate I" and "Jaque Mate II". A wonderful achievement. (Perhaps to add a bPg4 would be today requested). (JR)

A9. Guido Cristoffanini
L'Echiquier 1925
 Re: (2) Fou qui s'y file



≠2 8+9

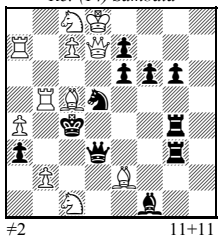
A10. Guido Cristoffanini
The Chess Amateur 1927
 Re: (41) Jaque Mate I



≠2 7+13

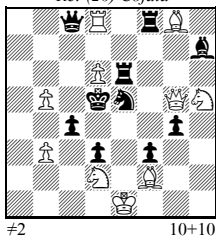
Appendix "V" – Versions

V1. J. Rotenberg
 Re: (14) Sambata



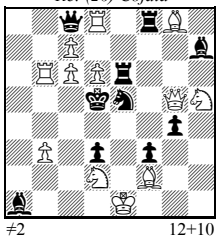
≠2 11+11

V2. J. Rotenberg
 Re: (26) Cojata



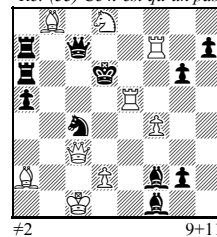
≠2 10+10

V3. J. Rotenberg
 Re: (26) Cojata



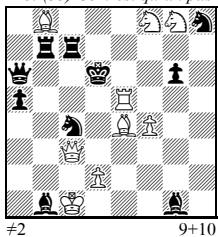
≠2 12+10

V4. J. Rotenberg
 Re: (33) Ce n'est qu'un pas



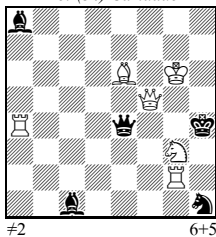
≠2 9+11

V5. J. Rotenberg
 Re: (33) Ce n'est qu'un pas



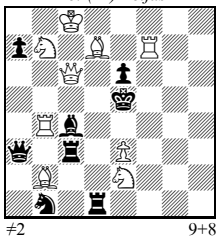
≠2 9+10

V6. H. Reddmann
 Re: (34) Caridade



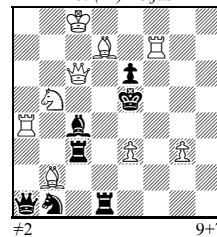
≠2 6+5

V7. J. Rotenberg
 Re: (21) Peljas

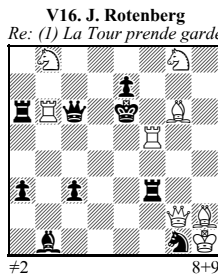
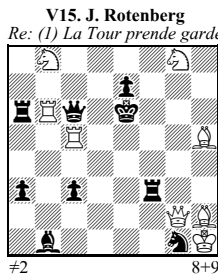
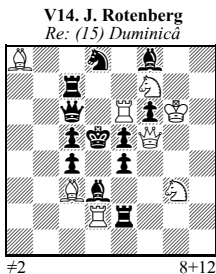
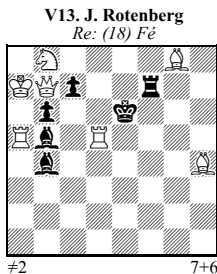
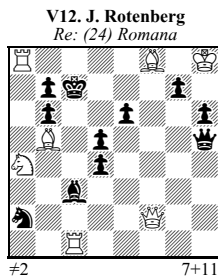
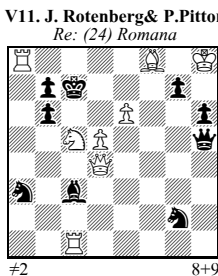
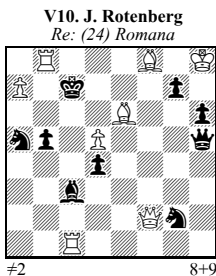
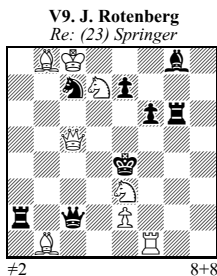


≠2 9+8

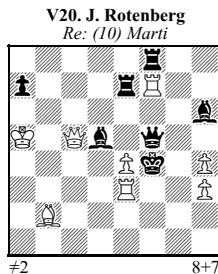
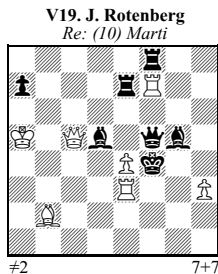
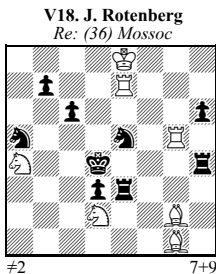
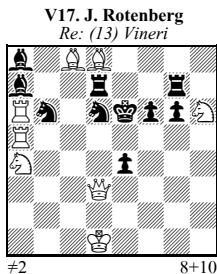
V8. M. Velimirović
 Re: (21) Peljas



≠2 9+7



V1: *1...Sxc7/Sb4; 1.Bb1 Sf4,Se3; 1.Bf2? Re3!; 1.Rba5? axb2!; 1.Rb3? Kxc5!; 1.Qxe6? axb2! ■ **V2:** 1.Qe3! ~ 2.Qd4#, 1...Sg6 2.Qe4#, 1...Sd7 2.Qxe6#, (1...Sf7,Sg6,Qc5,Rf4) ■ **V3:** 1.Qe3! Sg6,Sd7, etc. ■ **V4:** 1.Rg5! ~ 2.Qf6#, 1...Se3 2.Qc5#, 1...Sb6 2.Qc6#, (1...S~Se5,Bd4) ■ **V5:** 1.Rg5! Se3,Sb6, etc. ■ **V6:** 1.Kf7! ~ 2.Qh5#, 1...Qf4 2.Qf6#, (1...Bg5,Sxg3) ■ **V7:** 1.Rf4! ~ 2.Qe4#, 1...Bd3 2.Qc5#, 1...Bd5 2.Qc7#, (1...B~Sd2,Rd5,Rd4) ■ **V8:** 1.Rf4! Bd3,Bd5, etc. ■ **V9:** 1.Sf5! ~ 2.Qd4#, 1...Sd5 2.Qc4#, 1...Se6 2.Qc6#, (1...S~Ra4,e5) ■ **V10:** 1.Qxd4! ~ 2.Qb6#, 1...g6 2.Qg7#, 1...g5 2.Qe5#, (1...Sc4,Sb7), 1.a8=Q? Qxd5! ■ **V11:** (*1...B~bxc5), 1.Sa4! ~ 2.Qxb6#, 1...g6 2.Qg7#, 1...g5 2.Qe5#, 1.Se4? Qxd5!, 1.Sd7? g6! ■ **V12:** 1.Qxd4! , etc. ■ **V13:** 1.Rh5! ~/Kd6 2.Qd5#, 1...c6 2.Qd7#, 1...c5 2.Qe7# ■ **V14:** 1.Rxf6! ~ 2.Qxe5#, 1...e3 2.Qe4# ■ **V15:** 1.Rf5!, etc. ■ **V16:** 1.Be8? Kxf5!, 1.Bh7? Rxf5!, 1.Sh6? Bxf5!; 1.Bh5! ~ 2.Qg6#, 1...Rf~ 2.Qd5#, 1...Rd3 2.Qe4#, (1...Kxf5,Rxf5,Bxf5) ■



V17: 1.Qd4! ~ 2.Qxf6/Sc5#, 1...Sb7 2.Qd5#, 1...Sd5 2.Qxe4# ■ **V18:** 1.Re6! ~ 2.Rd6#, 1...Se~ 2.Bxe3#, 1...Sg4 2.Re4#, 1...Sec4 2.Sf3#; 1.Rg6? Sec4! 1.Rexe5?hxg5! ■ **V19:** 1.Rd3! ~ 2.Qe3#, 1...Bd~ 2.Qf5#; 1...Be6 2.Qe5#, (1...Kxe4,Rxe4,Bxe4), 1.Ra3? Bb3! ■ **V20:** 1.Rd3!, etc.

Judges and/or Commentators:

Hartmut Laue (HL), Hauke Reddmann (HR), Jacques Rotenberg (JR), Jean-Marc Loustau (JML), Kenneth Solja (KS), Mihail Croitor (MC), Milan Velimirović (MV), Pietro Pitton (PP), Sven Hendrik Lossin (SHL), Uri Avner (UA), Vilimantas Satkus (VS), Seetharaman Kalyan (SK).

