

René J. Millour 70 Jubiläumsturnier (71. feenschach-Thematurnier)

feenschach schreibt aus Anlass des 70. Geburtstags von René J. Millour ein Thematurnier aus. Gefordert sind „Aufgaben mit Umwandlungen“ (alle Arten von Märchenschach sind erlaubt).

Der folgende Aufsatz des Jubilars, der als Richter fungieren wird, zeigt, dass die Messlatte hoch liegt!

Preisrichter: René J. Millour.

Veritable Geld- & Buchpreise im Ermessen des Richters.

Einsendungen bis 18.3.2014 an den Turnierdirektor Hans Gruber, bevorzugt per Email an hg.fee@t-online.de (bitte nur Textdateien, keine Bild-, Graphik- oder PDF-Dateien!), im Notfall auch postalisch (Ostengasse 34, D-93047 Regensburg).

Announcement of the René J. Millour 70 JT: Required are problems of any genre which show promotions.

Closing date is March 18th 2014.

Entries should be sent to the tournament director Hans Gruber, preferably via email (address above).

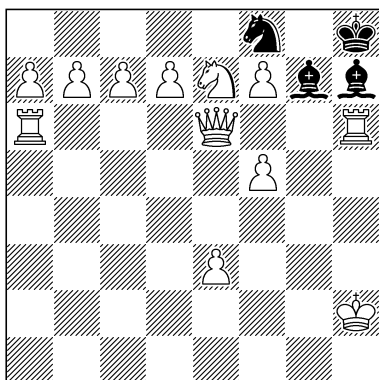
The judge will be René J. Millour.

Prices (money or books) are offered as a reward for the best entries.

Promotions – a collection presented by the composer René J. Millour

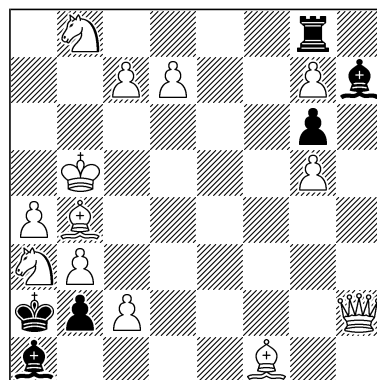
Everybody knows what **promotions** are, no need of explanations! However, for *f* I tried my best to select, in different genres, some problems I composed, that were much appreciated by prominent judges of our beloved activity.

1
René J. Millour
Israel Ring Tourney 1989
1st Prize



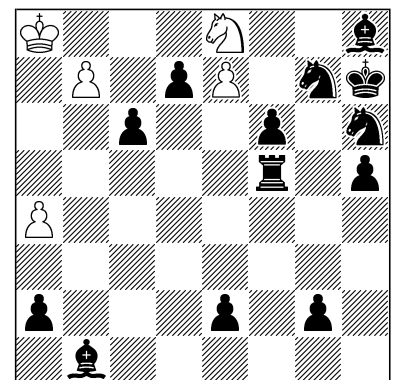
#3 (tries) C+ 12+4

2
René J. Millour
French championship 1984
1st Place



#4 2 solutions C+ 13+6

3
René J. Millour
StrateGems 2011
1st Prize



H=9 5+13

It is so tempting in **1**, any solver tries to promote immediately! Let us see: **1.d8=Q?/c8=Q?/b8=Q?/a8=Q?** [2.Sg6#] B×h6! 2.Q×h6 [2.Sg6#] **stalemate!**

What is this crazy R doing on a6, so far from the bK? Let us see: 1.Rd6? Zz. Bd4! 2.d8=Q [3.Q×f8#] Bg7 3.Sg6#, but 2.– Kg7 and 3.Q×d4 is prevented! Similarly 1.Rc6/Rb6/Ra-? Bc3/Bb2/Ba1! 2.c/b/a8=Q Kg7 and 3.Q×B is prevented! Yes, there is a place where the R is not on the way:

1.Ra1! Zz. Bd4 **2.d8=Q** [3.Q×f8#] Bg7 3.Sg6#; 2.– Kg7 3.Q×d4#

1.– Bc3 **2.c8=Q** [3.Q×f8#] Bg7 3.Sg6#; 2.– Kg7 3.Q×c3#

1.– Bb2 **2.b8=Q** [3.Q×f8#] Bg7 3.Sg6#; 2.– Kg7 3.Q×b2#
 1.– B×a1 **2.a8=Q** [3.Q×f8#] Bg7 3.Sg6#; 2.– Kg7 3.Q×a1#
 1.– B×h6 2.Q×h6 Zz. S~ 3.Sg6#

Yes, on a6 the R is far from the bK, in fact not far enough, on a1 it cannot be more far! A special key!
Bo Lindgren: *It is a great pleasure to be judge when there is no doubt about the best problem! The old theme of keeping a 2-dimensional open is here shown by means of 4 Q-promotions forcing the thematic wR down to a1! Quite surprising even if similar things have been seen before, and what a construction, hardly no other pieces on the board than the thematic ones! A future classical in its field I should think!*

In 2, the moment has come to stop Pb2, but this implies a flight giving key.

1.c3! Zz. R×b8+/Rc8/Rd8/Re8/Rf8/Rh8 **2.c×b8=R/d×c8=R/c×d8=R/d×e8=R/g×f8=R/g×h8=R**
 Bg8 3.R×g8 K×b3 4.Bc4# [not Qs: 3.Q×g8 stalemate!]

1.– R×g7 2.Bd3 ~ 3.Bb1+ K×b3 4.Qc2#

1.c4! Zz. R×b8+/Rc8/Rd8/Re8/Rf8/Rh8 **2.c×b8=Q/d×c8=Q/c×d8=Q/d×e8=Q/g×f8=Q/g×h8=Q**
 Bg8 3.Q×g8 K×b3 4.c5# [not Rs: 3.R×g8 K×b3 4.?]

1.– K×b3 2.c5 [3.Bc4#] R×b8+ 3.c×b8=Q Bg8 4.Q×g8#

1.– R×g7 2.Bd3 ~ 3.Bb1+ K×b3 4.Qc2#

6 R-promotions become 6 Q-promotions without twinning!

Hans-Peter Rehm: *6 promotions changées dans une position aérée. Le discriminant par les 2 coups d'un P est joli. Je me demande pourquoi la forme "2 solutions" n'est pas utilisée plus souvent pour montrer du jeu changé.*

In the sixties, I worked with Jean Oudot on his idea: 3 promotions to bQs in H#! In this precise case, 9 moves are needed and the cooks are fond of long helpmates! In the meantime the orthodox Babson Task appeared, but Oudot's challenge is still to achieve!

It is a bit easier in H=. The first achievement is "R. J. Millour, H=9, *Die Schwalbe*, 1982, 2nd Prize", showing also 2 promotions to wQs. Now, in a more economical and aesthetic position, 3 establishes a new record with 3+3 Qs:

1.a1=Q! b8=Q! 2.Qe5 Q×b1 3.Qb5 a×b5 **4.g1=Q!** b×c6 5.Qg6 c×d7 6.Q×e8 **d×e8=Q!** **7.e1=Q!**
 Q×h5 8.Qe6 **e8=Q!** 9.Qf7 Qe×f7=

3 promoted bQs are sacrificed, 3 wQs are born to pin 3 black pieces (Rf5, Sg7, Sh6) and block 3 other ones (Kh7, Bh8, Pf6)! Not 1.-3.e1=Q-Qe5-Qb5 and 7.-9.a1=Q-Qa2-Qf7, because 7.a1=Q+ wakes the wK! **Mike Prcic:** *Three promotions to the white Queen are combined with three promotions to the black Queen, with Pronkin captures. A clear winner.*

For sure in 4 Black will avoid 1.– Ra8? leading to 2.Qb1 a×b1=Q#, White has to do the work and block a4. Immediately **1.g×h8=R?** [2.Ra8 3.Ra4 4.Qb1 a×b1=Q#] leads to 1.– e×f2! 2.Ra8 f1=S 3.Ra4 Sd2+ 4.B×d2 Kg2 5.Qb1 a×b1=Q#, but 2.– f1=Q! 3.Ra4 Q×d1+ 4.Q×d1+ Kg2 5.Qg1#. This explains the key and solution:

1.f×e3! Kg2 **2.g×h8=R!** K~ 3.Ra8 4.Ra4 5.Qb1 a×b1=Q# [2.g×h8=Q? Kh1 3.Qa8#]

1.– Rg/f/e/d/c/b8 **2.h×g8=R/g×f8=R/d×e8=R/c×d8=R/d×c8=R/c×b8=R...**

1.– R×h7 **2.c8=R!** [2.d8=R? Rh8! 3.Ra8 Rd8! 4.Ra4 R×d3+!, 2.g8=R? 3.Rg1#]

Not Qs, example: 2.c×d8=Q? Kg2 3.Qa8+/Qa5 Kh3!/Kh1! 4.Qh1#/Qa8#!

A second thematic try is **1.g×h8=Q?** [2.Qb8 3.Qa7 4.Qa4 5.Qb1 a×b1=Q#], but 1.– e×f2 **2.Qa8#**. This explains the key and solution:

1.f3! Kg2 **2.g×h8=Q!** K~ 3.Qa8... [2.g×h8=R? K×f3 3.Ra8 Ke4 4.R×e3#]

1.– Rg/f/e/d/c/b8 **2.h×g8=Q/g×f8=Q/d×e8=Q/c×d8=Q/d×c8=Q/c×b8=Q...**

1.– R×h7 **2.c8=Q!** Kg2 **3.Qa8!**... [3.Qa6? K×f3 4.Qa4 Ke4 5.R×e3#]

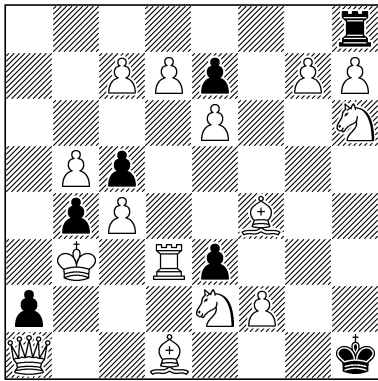
2.– Rh8 **3.Qa8!**... [3.Qa6? Ra8! 4.Qa4 R×a4!]

2.– R×g7 **3.Qa6!!!** (yes, a diagonal move!)... [2.Qa8? Rg4!!! 3.f×g4#]

Not Rs, example: 2.c×d8=R? Kg2 3.Ra8 K×f3! 4.Ra4 Ke4 5.R×e3#!

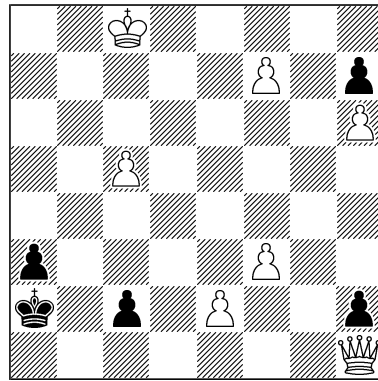
Other tries: **1.B×e3?** Kg2/R~ 2.P×R=R as above, but 1.– R×h7! 2.c8=R R×h6! 3.Ra8 Rh4! 4.Ra4 R×c4!, **1.R×e3?** R×h7! 2.c8=R R×h6! 3.Ra8 Rh3! 4.Ra4 R×d3+!

4
René J. Millour
 French championship 1984
 1st Place



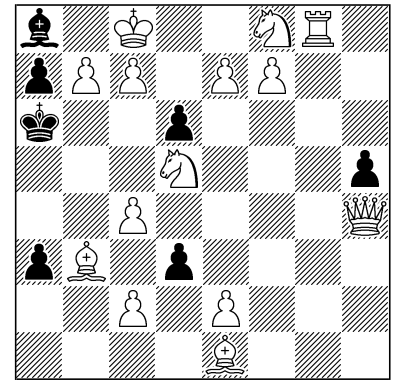
R#5 2 solutions C+ 15+7

5
René J. Millour
 WCCC Crete 2010
 GoodZugTT
 1st Prize



H~×2.5 C+ 7+5
 b) ♖f3→d3 c) ♔c8→c4
 d) ♕c4→c3

6
René J. Millour
 Help-Direct-Mate TT 2004
 1st Prize



h2-R#2 C+ 14+7
 b) ♜a8→b8
 Anticirce

Uri Avner: *This is a task of transfer of 8 promotions from Rs to Qs with tries everywhere, including 20 (!) different promotions (tries + solutions). And almost everything is achieved through reflex-specific means! A real gift is the single diagonal actual move by the c8 Queen which pops-out against the background of all those orthogonal moves by the promoted wPs. A true accomplishment!*

Now Promotions under fairy conditions.

CapZug – short for Capture-Zugzwang – is achieved when the side to move has one or more legal capture(s), and no legal non-capture(s), and is not in check. This said, **5** is easy to follow.

- a) 1.– f8=Q 2.c1=Q Qf5 3.Qb2 Qc2 ~×
- b) 1.– f8=R 2.c1=R Rf1 3.Ra1 Rb1 ~×
- c) 1.– f8=B 2.c1=B Bg7 3.Bb2 B×b2 ~×
- d) 1.– f8=S 2.c1=S Sg6 3.Sd3 e×d3 ~×

Dan Meinking: *An amazing Babson, maximally economized via twinning! The corner Queen functions in all 4 lines, including part b) where 3.Rb1 R×b1 is avoided. Even the King's 8th-rank perch stops cooks. I'll leave it to the attentive reader to work out the pitfalls adeptly side-stepped by the c5, e2, f3 and h2 Pawns.*

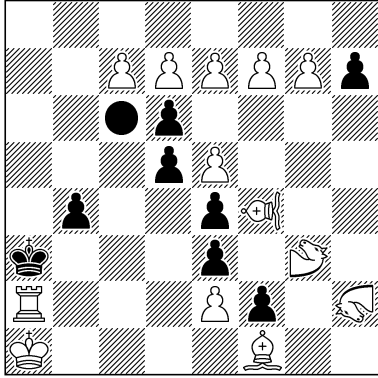
In **6**, "h2-R#2" means that 1b+1w+1b help-moves are played, leading to a R#2.

- a) 1.d2! e8=Q 2.d1=B, then 1.Qd7! a2 2.b×a8=S [Sb1] a×b1=R [Ra8] reflex #.
 1.b×a8=S [Sb1]? a2 2.Qd7 a×b1=R [Ra8]#, but 1.– Kb7+!
 1.– e8=B? 2.d1=B, then 1.Bd7 a2 2.b×a8=S [Sb1] a×b1=R [Ra8]#, but 1.Bb5#.
 1.– Qh3? 2.d1=B, then 1.Qd7 a2 2.b×a8=S [Sb1] a×b1=R [Ra8]#, but 1.– h4!
 1.– e8=Q 2.d1=R?, then 1.Qd7 [2.b×a8=S [Sb1] R×b1 [Ra8]#] R~ 2.b×a8=Q [Qd1] R×d1 [Ra8]#, but 1.– R×e1 [Rh8]!! and not 2.a×b8=S [Sb1] R×g8 [Ra8]# because 2.Qa4#.
- b) 1.a2! e8=R 2.a1=S, then 1.Re7! d2 2.c×b8=B [Bc1] d×c1=Q [Qd8] reflex #.
 1.– e8=S? 2.a1=S, then 1.Sef6 d2 2.c×b8=B [Bc1] d×c1=Q [Qd8]#, but 1.– d×e2 [Pe7]!
 1.d2? c×b8=R [Ra1] 2.d1=B, not 1.Rb1 a2 2.e8=Q a×b1=Q [Qd8]# as 1.R×a3 [Ra1]#.
 1.d2 e8=Q? 2.d1=B, then 1.c×b8=R [Ra1] a2 2.Rb1 a×b1=Q [Qd8]#, but 2.B×a2 [Bf1]#.

Michal Dragoun: *When I saw the problems the first time, I did not doubt this one will be honoured the highest. The author succeeded to include Allumwandlung both in the white and the black plays and both in the help and reflex parts... Black analogically makes one of his Ps immobile using a promotion and White prepares a piece to be captured and thus enables to realize the reflex mate for another black P...*

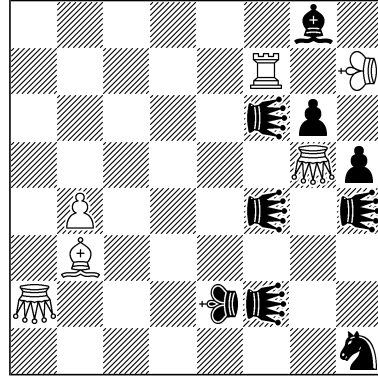
The composition contains also other finesses that are not visible for the first sight (in a) 1.– e8=B is not possible due to a reflex mate 1.Bb5#, in b) White must again block e7 after the promotion, otherwise after 1.a2 e8=S 2.a1=S with the idea 1.Sef6, Black can play d×e2 [Pe7]).

7
René J. Millour
Harmonie 2009
 1st Prize



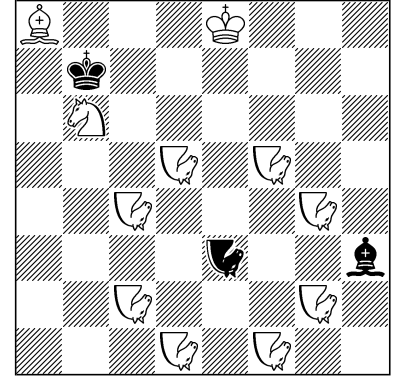
S#5 b) ♗e3→g4 C+ 13+8
 c) ♗e4→g4 d) ♗f2→g4
 e) ♗f1→g4 f) ♗e2→g4
 ●=Imitator c6, ♘=Giraffe,
 ♙=Camel, ♚=Zebra

8
René J. Millour
Mark Ridley-50 JT 2011
 1st Prize



H=2 b) ♗g8→h3 6+9
 c) ♗g8→d4 d) ♗g8→e4
 e) ♗g8→a7 f) ♗g8→h4
 Marscirce
 ♙♚=Royal Pawn ♛=Locust

9
René J. Millour
WCCC 2007
Champagne TT
 1st Prize



See text 11+3
 Alice Chess
 3+2: Alice A
 8+1 (♙♚): Alice B

Now fairy conditions and fairy pieces.

In 7, Imitator is the condition and big African wild beasts are present.

a) 1.c8=R [Ic7] d×e5 [Id6] 2.d8=R [Id7] e×f4 [Ie6] 3.e8=R [Ie7] f×g3 [If6] 4.f8=R [If7] g×h2 [Ig6] 5.g8=R [Ig7] Kb2 [Ih6]#

No Bs, example 3.e8=B [Ie7]?, 5.– Kb2 [Ih6]+ 6.Bc6 [If4]!

No Ss, example 3.e8=S [Ie7]?, 5.– Kb2 [Ih6]+ 6.Sc7 [If5]!

No CAs, example 3.e8=CA [Ie7]?, 5.– Kb2 [Ih6]+ 6.CA×d5 [Ig3]!

No GIs example 3.e8=GI [Ie7]?, 5.– Kb2 [Ih6]+ 6.GId4 [Ig2]!

No Zs, example 3.e8=Z [Ie7]?, 5.– Kb2 [Ih6]+ 6.Zc5 [If3]!

b) 1.c8=B [Ic7] d×e5 [Id6] 2.d8=B [Id7] e×f4 [Ie6] 3.e8=B [Ie7] f×g3 [If6] 4.f8=B [If7] g×h2 [Ig6] 5.g8=B [Ig7] Kb2 [Ih6]#

No Rs, example 3.e8=R [Ie7]?, 5.– Kb2 [Ih6]+ 6.Re7 [Ih5]!

c) 1.c8=S [Ic7] d×e5 [Id6] 2.d8=S [Id7] e×f4 [Ie6] 3.e8=S [Ie7] f×g3 [If6] 4.f8=S [If7] g×h2 [Ig6] 5.g8=S [Ig7] Kb2 [Ih6]#

d) 1.c8=CA [Ic7] d×e5 [Id6] 2.d8=CA [Id7] e×f4 [Ie6] 3.e8=CA [Ie7] f×g3 [If6] 4.f8=CA [If7] g×h2 [Ig6] 5.g8=CA [Ig7] Kb2 [Ih6]#

e) 1.c8=GI [Ic7] d×e5 [Id6] 2.d8=GI [Id7] e×f4 [Ie6] 3.e8=GI [Ie7] f×g3 [If6] 4.f8=GI [If7] g×h2 [Ig6] 5.g8=GI [Ig7] Kb2 [Ih6]#

f) 1.c8=Z [Ic7] d×e5 [Id6] 2.d8=Z [Id7] e×f4 [Ie6] 3.e8=Z [Ie7] f×g3 [If6] 4.f8=Z [If7] g×h2 [Ig6] 5.g8=Z [Ig7] Kb2 [Ih6]#.

Torsten Linß & Frank Richter: *Ein verblüffender Task mit insgesamt 30 verschiedenen Umwandlungszügen. Die harmonische Mehrlingsbildung unterstreicht die Virtuosität des Autors und die Geschlossenheit des Konzeptes. Hier auch noch Abwechslung im schwarzen Spiel zu verlangen, wäre wohl zuviel des Guten.*

Royal Ps with smaller beasts this time, but with 8 we are on the Mars: rPe2 in check from Bb3 via h1 and, on 1.e1=rX, Sh1 is pinned by Rf7 via h1!

a) 1.e1=rQ! h8=rQ+! 2.rQd1 rQh7=

1.e1=rR+? h8=rQ+ 2.rRd1 rQh7 3.rR(a8)×a2! / 1.e1=rL Bc2 2.-? Gd2=, but Black must play 2.rL×b4-a5, then 2.- Gd2 3.Sg3! / 1.e1=rL b5? 2.L(f1)×b5-a6 ~ 3.L(a1)×a2-a3!, 2.- Ga7 3.L(a1)×a7-a8!, 2.- Gc4 3.L(f1)×c4-b5!, 2.- B(f1)×a6 3.B(c8)×a6!! / 1.e1=rL Bd1? 2.rL×d1-c1 potential stalemate, but White has no waiting move: 2.- b5 3.L(f1)×b5-a6!, 2.- Gg2 3.L(f1)×g2-h3!, 2.- Gg7 3.g5!,... (2.- Ga2×g8= is illegal on Mars!) / 1.e1=rG Bd1? 2.rGc1 Bb3 3.rG×g5!

b) **1.e1=rR+! h8=rR+! 2.rRa1 B(f1)×h3=**

1.e1=rQ is now a bad move: 1.- h8=rX is self-check from rQe1 via d8 / 1.e1=rG? Bd1 2.rGc1 B(f1)×h3 3.rG×g5! / 1.e1=rL? B(f1)×h3 2.rL×b4-a5 Ra/c/e/g7/f8 preventing 3.rL(a1)×a2-a3, but 3.Sg3!

c) **1.e1=rB! h8=rB! 2.Bc3 b(2)×c3=**

2.Be3? rB(c1)×e3 3.rB(f8)×b4! / 1.e1=rS? h8=rS 2.Bc3 b(2)×c3 3.rSc2! / 1.e1=rL/rG? ~ 2.Bc3 b(2)×c3 3.rL×c3-b4/rGb4! / 1.e1=rL? h8=rR+ 2.Ba1 b5 3.L(f1)×b5-a6!

d) **1.e1=rS! h8=rS! 2.Bb1 Bc2=**

2.Bf3? rS(g1)×f3 3.rSc2! / 1.e1=rB? h8=rB 2.Bb1 Bc2 3.rB(f8)×b4! / 1.e1=rL? h8=rR+ 2.Bb1 b5 3.L(f1)×b5-a6! / 1.e1=rL? b5 2.Bd3 B(f1)×d3 3.L(f1)×d3-c4!

e) **1.e1=rL! h8=rL! 2.Bb8 rL×b8-a8=**

1.e1=rG? h8=rL 2.Bb8 rL×b8-a8 3.rGg3! / 1.e1=rB? h8=rB 2.Be3 rB(c1)×e3 3.rB(f8)×b4! / 1.e1=rS? h8=rL 2.Bb8 rL×b8-a8 guarding f3, but 3.rSc2!

f) **1.e1=rG! h8=rG! 2.rGg3 Rf8=**

The bS is not pinned, but it is blocked! On a dark square the wR guards e1 via a1, but 2.- Ra/c/g7? 3.B(f8)×b4! / Pb4 guards a3 via b2 and Black cannot 3.rGa3! / Not 1.- Rf8 and 2.- h8=rG=, 2.rGg3 would be self-check from rPh7 via h2! / 1.e1=rS? Bc2 2.Bg3 rP(h2)×g3 guarding f3 via g2, but 3.h4!

Mark Ridley: *Readers of The Problemist will be familiar with my love of the Babson and SuperBabson Task themes. In the end the author earns this first prize not just for that, but rather the excellent way he achieves this six fold Royal Super Babson Task. Apart from it being a fine technical achievement in itself, the task is achieved in only two moves. Furthermore, the problem is full of delightful Mars Circe fnesses which are worth close study to fully understand all the difficulties of this problem, and the composer's commentary is fascinating.*

In 2007 and 2009 I managed to get the Babson Task in the Retro field and recently, in *f*-195, pp. 511-513, H. Gruber kindly quoted the two corresponding works! Therefore, in the Retro field I add only **9**, in which the upside-down pieces are not Nigthriders, but Ss in Alice B state! Question: How many e. p. captures could take place in a game leading to this position?

A on light and B on dark squares, the S coming from b1 is not on the board! 9 wSs are present, one of them comes from g1, and the others are inevitably 8 promoted Ps! It means 1) a8=B+ cannot be the last move, 2) Black could not capture e. p., 3) each excelsior may contain an e. p. and theoretically White could make 8 e. p. captures...

But the wPs may not use the double-step in order to be in B state on 5th rank as needed to capture e. p., implying 8 excelsiors all in 6 moves, with 8 Ss born in A state! On the diagram, the wSs are A on dark and B on light squares, meaning that 8 Ss were born on dark squares! Now we have 4 excelsiors with simply an e. p. capture (for example a2...a5×b6 e. p.-b7-b8=S), and 4 excelsiors with an e. p. capture + an extra capture in order to end on a dark square (for example b2...b5×a6 e. p.-a7×Xb8=S or b2...b5×a6 e. p.×Xb7-b8=S).

The last move was necessarily Bc6×Ya8+. An uncapture is needed, otherwise Black would be retro-stalemated: Se3 and Bh3 have no retro-moves and, in B state on c6, the wB retro-paralyses the bK (retracting a move like Ka6-b7 is illegal, in the forward play the K would have placed himself in check in B state before turning to A). Y is neither a B (on h3!), nor a S: In B state on a8, this S would retract A on c7 with retro-check! Y is Q or R.

It seems all is OK for 8 e. p. captures, the 4 black extra victims being R+R+B+S or Q+R+B+S?!... Mind the trap! Look again our example: b2...b5×a6 e. p.-a7×Xb8=S or b2...b5×a6 e. p.×Xb7-b8=S. Se3 comes from g8. The missing bS is A on dark squares, but it cannot be taken on b8 because the P is in B state on a7. The same S can be in B state on b7, but the P is A on a6! Finally, only 3 extra captures are available, and consequently 1 e. p. capture could not take place. For example after

a2...a5×b6 e. p.-b7-b8=S, wPb simply plays the quiet excelsior b2...b8=S (not using the double-step, this is very important!), BPa is not captured e. p., and bPa itself cannot capture e. p. as 8 wPs are promoted! This problem is really based on promotions, more exactly on how to promote in Alice. The answer “only 7 e. p. captures, not 8!” is just a consequence!

Michel Caillaud: *An excellent demonstration with a clever use of properties of both en passant capture and Alice chess. The analysis is clear and pointed.*

10

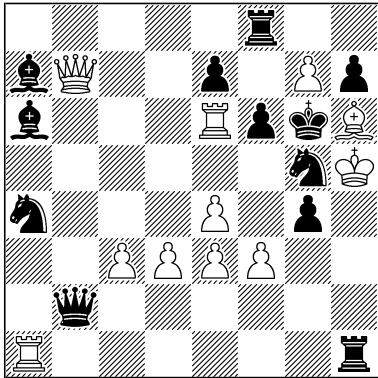
Hans Peter Rehm

René J. Millour

Denis Blondel

Andernach 1985

1st Prize



R#2

C+ 11+12

Circe, Madrasi RI

die Ursprungsfelder schlagen muß, weil sie die wT-sT-Paralyse unterbrechen, selber aber (wegen der thematischen Vorausparalyse) nicht mehr wegziehen können zur Wiederherstellung der TT-Paralyse. Dazu kommen zwei sehenswerte, trickreiche Nebenspiele.

Lots of other RJM problems with promotions are already quoted in *f*: **60**/page 455, **61**/476, **64**/5, **65**/124, **70**/462, **80**/433, **104**/314, **107**/34, **128**/324, **139**/24, **145**/319+334, **161**/174, **181**/293. Let's hope that this set will inspire new masterpieces!

10, our last position, is already in *f*-73, p. 27! On the cover page of the recent *f*-196, the photo shows three teenagers fighting hard for this problem and the answer to the question under the photo is “Andernach, 1985”!

1.e5! [2.Rb6 Qh2#]

1.– S×c3 [c2] **2.g8=S!** R×g8 [Sb1]#

1.– B×d3 [d2] **2.g8=B!** R×g8 [Bf1]#

1.– B×e3 [e2] **2.g×f8=B!** [Rh8] R×f8 [Bc1]#

1.– S×f3 [f2] **2.g×f8=S!** [Rh8] R×f8 [Sg1]#

1.– Sh3 2.Bf4 S×f4 [Bc1]#

1.– B×b7 [Qd1]+ 2.Q×a4 [Sg8] Q×a1#

bernd ellinghoven: *Nach 1.e5! droht Weiß, mit 2.Tb6! die sD zu entparalysieren, die auf h2 (reflex-)mattsetzen muß. Schwarz verteidigt sich circegemäß durch Schlagen der 4 wBB, die die sD-Linie verstopfen, vorausparalysiert damit jedoch gleichzeitig die späteren Wiedergeburtfelder der durch UW eines einzigen wB entstehenden 2wSS,2wLL (auf verschiedenen Feldfarben), die Schwarz dann auf*