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Variant Chess

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Notes on Generalized Chess – 4

The Royal Game

by George JELLISS

So far we have plunged into the subject of Variant Chess without defining some of the basic concepts. I have been asked to remedy this defect, so here goes. Write to let me know if you have other views.

Definition of Chess

In his *History of Chess* of course H.J.R.Murray defines chess historically: "I include under it all the games which I trace back to the Indian *chaturanga*, and all the freak modifications that have been attempted from time to time". For our purposes this is too vague. Is it possible to modify all the rules of chess to any extent and still call the game a form of chess, or are there certain features that must be retained? My own view is that the one essential for chess is the presence of a "royal" piece.

Royalty and Check

A royal piece is one that may not, after a move by its player, be left "en prise", i.e. in a position where the opponent can capture it.

A royal piece that could be captured if it were the opponent's turn to play is said to be in **check**. We also say that the player of the royal piece is himself in check, since

he is obliged to make a move that will annul the check, and is thus generally restricted more in his choice of moves. In many languages chess and check are the same word.

In this definition, the term "capture" usually means the removal of a piece from the board, though variants may be worth investigation in which it is given other interpretations. The rule implies that a royal piece is never actually taken.

A move in accordance with the laws is a **legal** move, and the rule about royalty is one of the laws of chess, so a move that places or leaves its player in check is illegal.

Checkmate & Stalemate

A position in which there is no legal move, is a **mate**. If the player to move is in check the position is a **checkmate**, if not it is a **stalemate**. [The term "mate" unfortunately tends to be used also as an abbreviation for "checkmate", so that its own meaning gets lost.]

A special type of mate is a **lock** in which no move is possible (i.e. considerations of avoiding self-check are not involved). Lock with check is **checklock**, a special case of checkmate, while lock without check is **deadlock**, a special case of stalemate. In checklock a player is forced to leave his King in check – but this is not

an illegal move, since it is not a "move" at all.

W.Heidenfeld *BCM* iii 1956
Simplest checklock position.



[A game can also end in non-mate positions, where legal moves are still available, e.g. by resignation, degeneration, agreed result, or repetition.]

Win, Loss or Draw?

It is not always clearly recognized that the laws about how a game ends can be separated from the laws that determine who wins, or whether the honours are even.

According to the current laws of orthodox chess the checkmate finale (including checklock) is a win (for the player who made the last move) while stalemate is a draw. This is not necessarily always the case in variants.

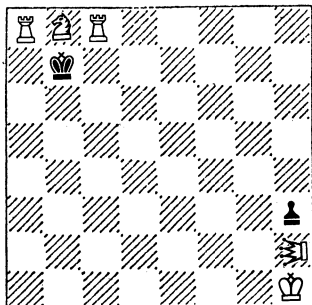
For many years in England (c.1614–1808) stalemate was counted as a loss (for the last player) i.e. the stalemated player won! On the other hand, those who advocate that the *AIM* of the game is capture of the King, and that we only stop short of this to placate Royalist susceptibilities, must realise that this would imply that stalemate is a win.

A good case has also been made for checklock to be considered a draw. Other ways of winning may also be allowed, e.g. in *Shatranj* a win by "Bare King" applied.

Misère Variants

Most games can also be played in a *misère* form in which a win counts as a loss and vice versa. The aim in *Misère Chess* is known as **selfmate**, i.e. both players play to be checkmated and to avoid giving checkmate. This may not be a practical variant for actual play, but selfmate problems date from early times, e.g.:

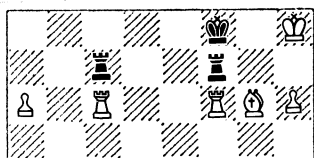
Bonus Socius c.1285
Selfmate in 13, Fers h2.



1.Nc6 Kb6 2.Na5 Kb5 3.Nc4 Kb4 4.Na3 Kb3 5.Nc2 Kb2 6.Na1 Kb1 7.Rc-b8+ Kc1 8.Ra2 Kd1 9.Nb3 Ke1 10.Rd2 Kf1 11.Rc8 Ke1 12.Re8+ Kf1 13.Rg2 PxR# (reduced from 15 to 13 moves by W.Lewis in 1827).

A more practical form of *misère* chess is *Reflex Chess*, invented by B.G.Laws in 1880. This has the extra rule that either player must checkmate in one if able.

N.M.Gibbins *The Problemist* iii 1930. Reflex# in 2



1.Bb1 (threat 2.Rg6 for Rh7#)
1...Ke7/8 2.Rb/d6 Rc/f8#
1...Rxc/f6 2.Rf5/c2 Rxh6 etc.

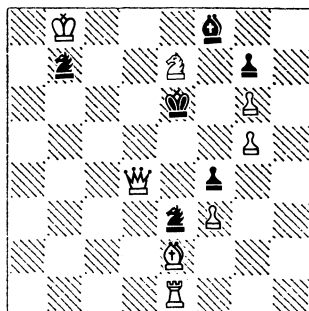
Various forms of *Losing Chess* are played, using the "must-capture" rule (but if the aim is simply to lose all your pieces first – the King being non-royal – as in the Italian *Vinciperdi* – then this is not chess at all under my definition – more draughts).

Pinning

One of the orthodox laws states that a piece that stands in the way of a check to an allied royal piece, i.e. a **pinned** piece, can still give check to an opposing royalty. (The argument for this being that if the pinned piece is allowed to make the capture of the opposing royalty, then the game ends before the counter-capture can be made.)

In *Pin Chess* the contrary rule applies: pinned men do not check. According to T.R.Dawson there was a sustained correspondence on this rule in *Westminster Papers* 1872–5. "Rusticus" (i 72) quoted an instance of it in actual play, "Civis" (ii 72) upheld the idea, "Suburban" negated it humorously. "Puzzled" (xii 73) raised it again, and S.J.Stevens, City of London Chess Club, (xi 75) gave a clear enunciation of the rule (which is hence sometimes known as Stevens' Principle).

J.P.Taylor *Chess Chips* 1878
Checkmate in 2, Pin Chess

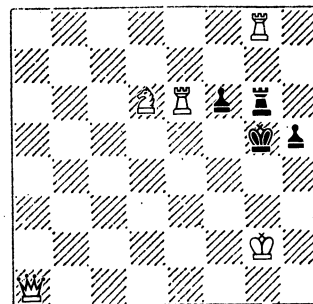


1.Kc7 (threat Qe4#) Nd5+ 2.Bc4#

Brunner Chess

In this variant releasing your royalty from check takes priority over capture of the opposing King.

E.Brunner *FCR* vi 1939
Checkmate in 2

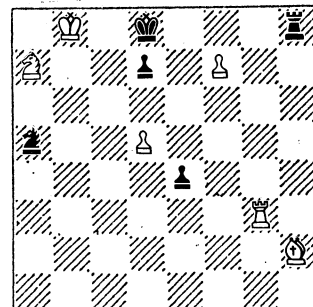


1.Qxf6+ Kxf6(into check)+ 2.Rxg6#
This "impossible" mate with two Rs and N is famous as shown by Sam Loyd in an engraving in *American Chess Journal* 1876 which has the master Harrwitz pondering a board with this absurd position upon it.

Checkless Chess

The rule of this variant is that no player may check except to check-mate. [Invented c.1830 according to Anthony Dickins.] This leads to some tricky logic, as in the following example:

H.Stapff *Einführung im die Marchenschach* 1948. Checkmate in 2



1.Rf3 Rf8 2.Bc7# (now 2...Ke7 is illegal, since it is check, not checkmate since w has 3Nc8#!).
1...d6 2.Nc6#! 1...exf 2.Bc7#

Royal Leapers (cf *VCI* p8).
In the above account I have avoided using the name "King" for the royal piece, since in general a royal piece can have moves of any kind, not just those of the orthodox King.

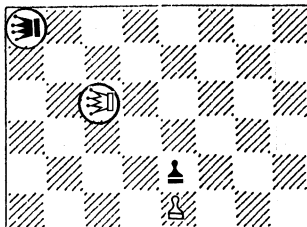
The King is the smallest royal leaper that cannot be stalemated by an opposing leaper of the same type (on a rectangular board). It might be worth investigating others with this property, e.g. Wazaba (1,0)+(2,0), Caliph (1,0)+(2,2), Prince (1,1)+(2,1), Templar (2,0)+(2,1), Alibaba (2,0)+(2,2) or Hospitaller (2,1)+(2,2).

Single-pattern royal leapers can always stalemate their opposite number.

Examples: Fers (1,1), Dabbaba (2,0), Knight (2,1):

Royal Fers

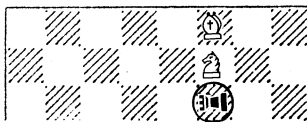
J.Hartong *PFCS* viii 1932
Stalemate in 8



1.Fd5 Fb7 2.Fxe4 Fc6 3.Fd3! Fd5
4.e4+ Fe6 5.Fc4 Ff7 6.Fd5 Fg6 7.Fe6
Fh5/7 8.Fi5/7 =

Royal Dabbaba

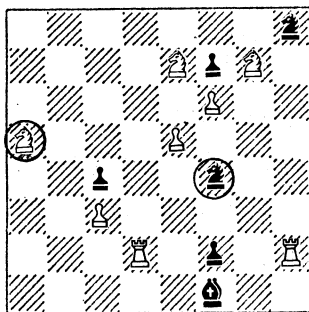
T.R.Dawson *FCR* 1949
HM2 (b) f8→f4 (c) further -f7



(a) 1.Df4 Bd6 2.Dh4 Bg3#
(b) 1.Df8 Ne5 2.Dh8 Ng6#
(c) 1.Df8 Bh6+ 2.Dh8 Bg7#

Royal Knights

T.R.Dawson *Hamburg Correspondent*
15 vi 1926. Checkmate in 2.



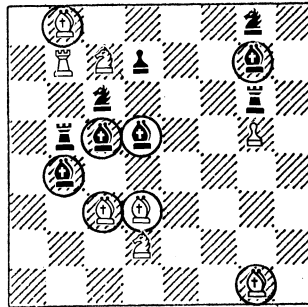
1.e6 with 6 self-blocks.

Royal Riders (cf *VCI* p9).

Here are a couple of examples:

Royal Bishops

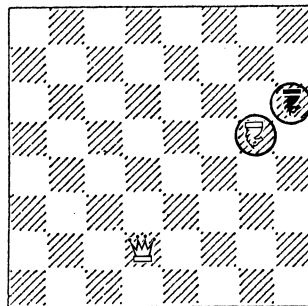
T.R.Dawson *FCR* x 1949
HM2 b, c, d-files; HM3 g-file



(b) 1.Bf8 Bf4 2.Rc5 Rf7#
(c) 1.Bf8 Bd2 2.Ne7 Ne6#
(d) 1.Ba2 Nb3 2.d5 Nc1#
(g) 1.Nf6 Bd4 2.Bh8 P×N 3.Rg7
P×R# change of axis.

Royal Nightriders

T.R.Dawson & C.E.Kemp
FCR 1949 & 1950. HM2
(b) all down 1 (c) Qb5 Nh→h5



(a) 1...Na2+ 2.Ng8 Qg5#
1.Nf5 Nf3 2.Nb7 Qd5#
(b) 1.Nf4 Nf6 2.Nb2 Qd4#
(c) 1...Nc3 2.Ng7 Qe5#
1.Nf6 Na2 2.Ng8 Qg5#

In chess with pieces that can pass through intermediate squares a **passing check** is possible, i.e. one that occurs during a move but is not evident at the beginning or end. This can occur, for example, (1) when a piece passes through a square on which, if it stopped, it would check, (2) when a pinned piece or front piece of a battery moves off the line and back again (e.g. in games with curved-path pieces such as the Rose), (3) when a line-moving

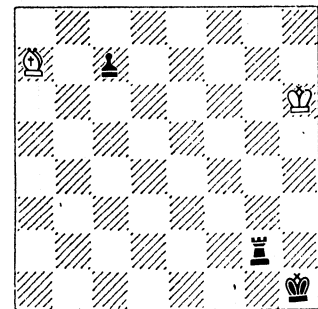
royal piece (e.g. a Bishop or Nightrider as here) passes over a guarded square. Passing checks of type (1) are allowed freely in orthodox chess, so it is usual to allow passing checks unless specifically barred. Royal riders can be made easier to catch by specifying the **non passant** rule: i.e. checks of type (3) are barred, the royalty may not ride through check. (This applies to the orthodox King in its special castling move).

Royalties of Various Types

Protean pieces take the powers of those they capture, losing their previous powers (but retaining qualities such as royalty and proteancy).

Protean Kings

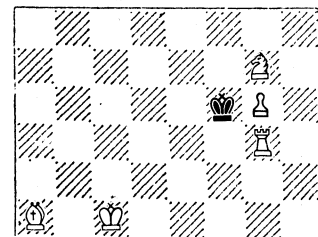
J.Niemann *FCR* 1948 (version)
Helpmate in 4



1.Rg5 Bg1 2.K×B=RB K×R=RR
3.RBa7 Rb5 4.c5 RRb7#

Protean Kings – non passant
P.Schlensker *Schach-Echo* 1954

Checkmate in 2



1.Re5 K×R=RR/K×N=RN/K×P=RP
2.Kd4/Bf8/Rg5#

Multirex or Rex Multiplex

Multiple royal pieces lead to complications, such as several types of checkmate. This is a subject for a future article.

Chessgi

by Paul NOVAK

East meets West in this cross between Chess and Shogi, the Japanese version of Chess - where captured pieces change sides and are yours "in hand" to place on any vacant square in lieu of making a normal move - and check, or mate by the placed piece is not barred.

The supplementary rules are: You can't drop Pawns on the 8th rank (but you can on the 1st - where they have the basic Pawn powers, and the double step option); You can't castle with a "nouveau Rook" (i.e. it must be the original Rook); And a promoted Pawn keeps its new piece identity for good (unlike in Shogi where it reverts to a Pawn again on capture).

EXAMPLE GAMES

(In these games, placements are marked by an asterisk; and it helps to have two identical chess sets, as captured pieces have to change colour!)

AISE Postal

C. ARNO v G. GALLOZZI.

1. e4 e6
2. e5!?

Unusual but not necessarily bad - the only try at refutation would be 2....d6!?

2. d5

White can now transpose back into a normal French.

3. d4 c5!
4. Nf3 Nc6

So it's a French defence after all, which seems to be an Italian speciality.

5. Bb5 Qa5
6. Nc3 Bd7
7. dxc5!? Bxc5

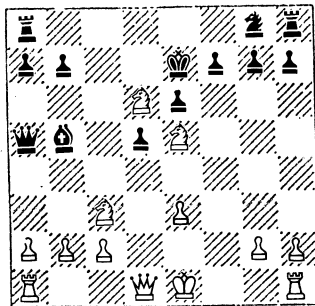
If 7. ... Nxe5 8.Nxe5 Bxb5 9.Bd2 +/-

8. Be3!? Bxe3
9. fxe3 Nxe5?

losing a piece [This game was printed in the AISE bulletin,

where Black got a ! for his 9th and !! for his 10th - Paul obviously disagrees. M.H.]

10. Nxe5 Bxb5
11. N*d6+ Ke7



12. Nxb7? (12.Nxb5 wins easily) 12. ... *f2+?

Black has an inspired idea, but plays the moves in the wrong order! Instead Black must play every move with check, or he himself will get mated: indicated was 12....Qxc3+!! Black has no choice but to sacrifice the Queen (if 12. ... Qb6 13.B*d6+ Ke8 14.Nxb5 wins or 13. ... Kf6 14.Qf3 mates) 13.bxc3 *f2+ 14.Kd2 (14. Kxf2? N*e4+ 15.Kf3 B*e2+ 16.Qxe2 Bxe2+ mating next move) N*e4+ 15.Kc1 B*a3+! (to stop White playing *d6+) 16.*b2 B*d6! (in my opinion the best move in a very difficult position for Black).

17.Nxd6 Bxd6 18.Nd3! N8-f6! White is 8 points up on material by my count (Q=8, R,B,N=3, P=1) but Black has some attack and active pieces: 19.*e5? Bxe5 20.Nxe5 *e2! and White doesn't have 21. Qxc2 Bxe2 22. Q*d7 mating because of the Nf6.

Worse for White is 17.bxa3? Bxe5 18.*d3? (18.*d4? *e2!) Bxc3!! 19.dxe4 *b2+ 20.Kb1 bxa1=Q#. Or if 17.*d3 *e2!? 18.Qxe2 Bxe5 19.bxa3 - unclear. Back to the game!

13. Kxf2 Qxc3

This should lose, so should anything in this position.

14. B*d6+ Kf6

This allows forced mate, but 14. ... Ke8 also loses to 15*d7+! Bxd7 16.bxc3.

15. bxc3? a double mistake, as White can mate with 15.Qf3+ N*f5 16.*g5+ Kxg5 17.h4+ Nxh4 (Kf6 or h6 18.g5#) 18.Nxf7+ Kg6 19.*h5# Now he himself gets mated:

- 15 N*e4+
- 16 Kf3 B*e2+
- 17 Qxe2 Bxe2+
18. Kxe2 Q*f2+

White resigns, with mate next move. Quite a few mistakes, but some imaginative "Chess-gic" ideas. It is easy to criticise someone else's play in the light of hours of armchair analysis - let's see how well I do when it's my turn to play the moves.

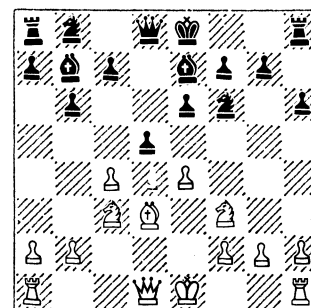
Match 1990

D. MURPHY v P. NOVAK.

1. d4 e6
2. Nf3 b6
3. e4 Bb7
4. Bd3 h6?

This move loses a tempo and weakens the King-side - better Nf6 at once.

5. OO Nf6
6. Re1 Be7
7. c4 d5
8. Nc3



8. dxc4?

The wrong Pawn to capture; correct was 8... dxe4! e.g. 9.Bxe4 Nxe4 or 9.Nxe4! which is risky as it allows 9...*g4! 10.Nxf6+ (10.Nh4? Nxe4 or 10.Ne5? Qxd4 11.Nxg4 Nxe4 - Black wins material) 10....Bxf6

(10...gxf6? 11.Nh4! +/- e.g. 11...f5? 12.Nxf5 exf5 13.N*g7+ Kf8 14.Nxf5 threat *g7+ or 11...Qxd4 12.Rxe6!! g3 13.Rxe7+ Kd8 – complex but it must be +/-) 11.Ne5 Qxd4! 12.Nxg4 Nd7 =.

9. **Bxc4 Nbd7?**

Initiating an ill-conceived counterattack which loses.

10. ***e5! Nh7**

11. **d5! *g4**

12. **Nd4 Nxe5**

If now 13.dxe6? c5! 14.Bb5+ Kf8 15.Nf5 ≈. Or, as I'd planned during the game, 13...Qxd4 14.Qxd4 N*f3+ 15.gxf3 Nxf3+ 16.Kh1 Nxd4≈, e.g. 17.exf7+ Kd8 18.*g2 *f3!

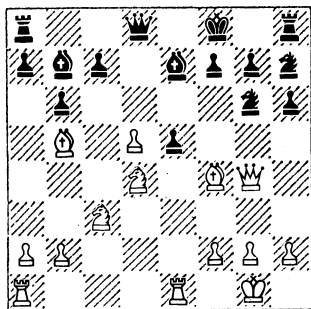
13. **Bb5+ Kf8**

Black is busted.

14. **Bf4 Ng6**

or 14...Bf6 15.Bxe5 Bxe5 16.N*g6+!

15. **Qxg4 e5**



15...*e5 is no better, nor is 15...Nxf4 16.Qxf4 *f6 17.*g6!

16. **Ne6+ fxe6**

17. **Qxg6 exf4**

17. ... *f7 18.N*d7+ Qxd7 (18...Kg8 19.dxe6! fxc6 20.*f7#) 19.Qxf7+!! Kxf7 (not 19.Bxd7 fxc6 20.dxe6 N*g5!) 20.Bxd7 mating. [Murphy]

17. ... N*h4 18.Qxe6! *f7 (if 18...exf4 19N*d7+ wins) 19.N*d7+ Kg8 20.*g6!! Nxg6 21.Qxf7+ Kxf7 22.*e6+ Ke8/g8 23.*f7# [Murphy].

18. **dxe6 Ng5**

19. **N*d7+ Qxd7**

20. **Bxd7 N*d6**

21. ***f7!**

with the double threat of

22.Q*e8 mating and 22.Qxg5 hxg5 23.N*g6# 21. ... **B*h5**

22. **Qxh5 g6**

23. **Qxg6 1-0**

Some careless play by me punished in very convincing style by David.

Here are a few more games (Selected by G.P.J.)

R. BETZA v P. COHEN

NOST 1980 (*Eteroscacco* 49) 1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.OO Nxe4 5.Qe2 d5 6.Bxd5 Qxd5 7.*c4 Nd4? (should play 7...Qd6) 8.Nxd4 Qxd4 9.N*f3 B*g4? (9...Bc8-g4) 10.Nxd4 Bxe2 11.Nxe2 Bd7 (prevents 12.Q*b5+) 12.Q*d5 Q*c6 (if Bc6 13.B*b5) 13.Qxe5+ Qe6 14.Qxe6+ Bxe6 (fxe6? 15.Q*h5+ g6 16.Qe5) 15.Q*b5+ Q*c6 16.Qxc6+ bxc6 17.Q*b7 Q*c8 18.Qxc6+ Black resigns.

R.CASSANO v A.CASTELLI

AISE Heterolympics 1989 1.e4 e6 2.d4 d5 3.e5 c5 4.dxc5 Bxc5 5.*d4 Bb6 6.Bb5+ Bd7 7.Bxd7+ Qxd7 8.Qg4 f6 9.B*h5+ B*f7 10.Bxf7+ Qxf7 11. B*a4+ B*d7 12.Bxd7+ Nxd7 13.B*g3 fxe5 14.dxe5 B*h5 15.Qa4 Ne7 16.Nh3 *e4 17.Nc3 a6 18.Nb5 *c7? 19.*d6 Nf5 20.Ng5 Qg6 21.Nxc7+ Bxc7 22*f7+ Black resigns.

J.GYRA v F.FAHYS

AISE Heterolympics 1989 1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3 Nf6 5.d3 d6 6.Ng5 OO 7.h3 h6 8.Nf3 Qe7 9.Bd2 Be6 10.Nh4 Bxf2+ 11.Kxf2 Nxe4+ 12dxe4 Qxh4+ 13.g3 Qxe4 14.B*d3 Qxc4 15.Bxc4 Bxc4 16.Bxh6 N*e4+ 17.Ke3 B*f2+ 18.Kxe4 B*g2+ 19.Kf5 Be6+ 20.Kg5 f6+ 21.Kh5 *g6+ 22.Kh4 *g5+ 23.White resigns.

P.NOVAK v A.CASTELLI

AISE Heterolympics 1989 1.e4 e6 2.d4 c5 3.d5 Nf6 4.dxe6 fxe6 5.e5 Nd5 6.c4 Nb4 7.Nc3 d5 8.a3 Nc6 9.cxd5 Nxe5 10.Qh5+ Nf7 11.dxe6 Bxe6 12.*f5 Resigns.

F.FAHYS v R.CASSANO

AISE Heterolympics 1989 1.d4 d5 2.c4 dxc4 3.Nf3 c6 4.Qc2 *d5 5.Bd2 g6 6.b3 Bf5 7.Qb2 cxb3 8.axb3 *e4 9.Ne5 f6 10.*f7 mate!

Kiwi Checkers

Michael Keller of *World Game Review* sent a copy of the rules of this game, invented by John Bosley of 27 Melanesia Road, Auckland 5, New Zealand. (Write to him for further details). It is a type of "Draughtsgi"!

Twelve stackable checkers are needed on each side, preferably of the type that are used for Reversi (Othello) that can be turned over to change their colour when captured, else you need an extra set.

A single checker is a Kiwi, a stack of two checkers a Tui (Two-ey, get it!), and a stack of three is a Moa (More-er?); Kiwi, Tui and Moa being New Zealand birds of increasing size and rarity. Kiwi and Tui both move like ordinary Draughtsmen, but the Moa like the Draughts King.

The game starts as for Draughts, except that your back rank is vacant and the four checkers are placed instead on top of the pieces in the second rank. Capturing is compulsory, and a player must make the move that captures the most pieces.

[The term "piece" is used ambiguously to mean checker or stack, but I think it means checker here. I can see this rule leading to disputes if there is not a careful count before a capture is made.]

The captured checkers can be re-used, a "drop" being of 1, 2 or 3 checkers on a vacant cell or to promote a Kiwi or Tui to Moa [there does not seem much point in promoting Kiwi to Tui]. This promotion can take place on any cell, not just on the 8th rank. Capturing has precedence over re-entering of pieces.

A Trio of Progressives by Malcolm HORNE

1. Randomized Progressive Chess

This very interesting sidestep to the normal Progressive game (see *VC1*, p10) is played with the same rules, but at the start of play all the back rank pieces are placed in random order, e.g. Na1/a8, Qb1/b8, and so on. It is best, however, to ensure that each side has two Bishops which run on opposite colour squares.

You can of course do exactly the same thing with orthodox chess, and almost any computer program will happily give you a game. It gets rid of all opening theory, and it is quite interesting, if not spectacularly so. What will generally happen is that the game will, after a time, unravel into what looks like an ordinary chess game, and there may or may not be a few fireworks along the way.

But when you try the same trick in Progressive Chess, it transforms the game, and introduces a wide range of new tactical motifs and original mating patterns.

The fact that opening theory is dispensed with is also arguably a plus. Of course, the study of openings in the normal Progressive game can be and is of interest, but a player who is armed to the teeth with theoretical variations (or who, like me, has access to various Italian bulletins!) has a decided advantage over a less well prepared player, and may easily be able to virtually win the game with an advantageous book line.

The same is true of orthodox chess, but to much less extent. In Progressive the range of openings is narrower, and you cannot sit back and play quiet non-committal moves. I have never thought that too much opening theory spoils orthodox chess, but I do think it may spoil Progressive. An answer is Randomization!

An example game: the back row order runs from a to h-file on each back rank. I prefer Black's pieces to mirror White's, but "total" randomization is another possibility, or indeed independent choice by both players. Note that in this game all the squares in front of the King are protected (contrasting with the unprotected f2/f7 in the normal game).

N.B. In this article I have used a slightly different numbering system to the one used in

other *VC* articles; I prefer the system here because it distinguishes more readily between White and Black.

Malcolm HORNE v. Eddie FIEREK

Postal 1988. Back row: QRNNBKRB

1.g4 / d6, Ne6 Probably a mistake already. I prefer 1...d5, g5 which allows the Black King a little fresh air. However, the text moves do threaten 2...Bc6, Ng5, Nf3, Nxe2 mate, a good example of the "new" type of mate that this variant throws up. **2.Bxb7, Bxa8, f4** A strong reply which threatens mate in at least five different ways! The most attractive is 3.b3, Qf6, Nd3, Nc5, Nxe6 mate. With his King cramped and under fire, Eddie concluded there was no time to capture my Queen. For example, 2...g6, Bxb2, Bxa1, Rxb1 fails to 3.Bd5, f5, fxe, exf, fxg=Q mate. **2...Rxa8, g5, Kg7, Nxf4** In the circumstances a good reply. The King on g7 hinders the development of my Queen, and if I try 3.h4, hxg, g6, gxh, hxg=Q+ I bump into 3...Kxg8, Nh3, Rb8, Rb3, Rg3, Rxg1 mate. It took me some time to find a good response. **3.e3, exf, f5, Ke2, f6+ / exf, Rb8, Rxb2, Rxb1, Rxa1, Ne7** This loses, but I don't think there was a saving sequence. The theme of the game has really been the cramped position of the Black King, leading to its downfall. **4.Nc3, Nd5, Rf1, Rxf6, Bh4, Bxg5, Bh6** mate. (1-0).

2. Progressive Chinese Chess

This variant is interesting, but not as interesting as the Progressive version of Western Chess. The problem is that the Chinese Pawns are rather boring, and of course they do not promote when reaching the back rank.

If you are able to see off the opposition's major pieces (R, N and C) whilst leaving yourself with one such piece behind the opposition's Pawn front, and invulnerable to capture, then you have an almost certain victory. Nevertheless, there are interesting complexities in the earlier stages of the game.

Malcolm HORNE v Michael TRENT

Postal 1988

1.Ch5 The threat is 2.Ce3, Cxe7, Che5 mate. **1...Bge8, Nc8** In a subsequent game, M.T. v M.H., I answered 1.Ch5 with 1...Ke9, Ch6, a

stronger reply I think. **2.Cbh3, Cxh8, Cxc8** A materialistic approach, bearing in mind the comments made in the introduction. **2...Cb6, Ca6, Cxa1, Cxc1+ 3.Ae2, Be3, Bxc1, Ca5, Cxa10** With only two major pieces left to Red's five, Black is in great difficulty. **3...Ri9, Rc9, Rxc8, Ra8, Rxa10, Afe9 4.Ri3, Rb3, Rb10, Rxa10, Kd1, a5, i5 / Af10, Nf9, Nd8, Nb7, Nc9, Nxa10, a6, axa5 5.e5, e6, exe7, exe8, Nf2, Ne4, Nd6, Nf7, Ng9 mate. (1-0).**

3. Progressive Shogi

In this game the Rook and Bishop are extremely powerful and most of the other pieces are left out in the cold. Capturing a Rook or Bishop as soon as possible makes good sense, but you also have to avoid being mated. The game is unlikely to last long! Example game:

Malcolm HORNE v Michael TRENT

Postal 1988

1.P-9f / P-1d, P-1e 2.R-3h, P-9e, P-9d I spent hours on this very complex position. The Rook move sets a trap, whilst the pawn push to 9d is an attempt to slow down his own Pawn push by threatening a mate. He ignored this to his cost! **2...P-1f, P×1g (promotes = P[^]), P[^]×2g, P[^]×3h 3.P×9c (promotes), P[^]×8b, R*6b, P[^]×7a, P[^]×6a mate. (1-0).** More interesting was the method of dealing with **2...N-1c, N-2e, N×3g (not promoting), N×4i (promotes).** The check scuppers the game mate, but the opening of the third file allows the subtle **3.K×4i, R×3c (promotes), R[^]×4c, R[^]-3b!, N*4c mate.**

I have wondered if the introduction of one or two artificial rules might slow the game down and improve it. For example, you could have a rule that a piece could not be captured and re-entered during the same sequence.

Progressive Circe Chess

Here are some games from this section in the AISE Heterolympics. Cassano led with a score of 12/14, with Donovan, Sala, and Salvadori all on 9/14. In this variant "captured" pieces, except Kings, are replaced on their home squares, and are only removed from the board if the home square is occupied. (See *VCI*, p12). It is disappointing that the mates do not show Circe effects, as are seen in problems.

R.CASSANO v P.DONOVAN

1.e3 2.d5, Qd7 3.Bb5, Qf3, Ke2 Advanced pieces are invulnerable so long as their home squares are clear. **4.a6, ab5(Bf1), Nc6, Nf6 5.Qf6(Ng8), Qc6(Nb8), Qb5(Pa7), d4, g4** Literally throwing back the Black forces **6.a6, ab5(Qd1), e6, Ke7, Nf6, Qd6 7.Nc3, Ne4, Nf6(g8), g5, Qd3, Qb5(Pa7), Qe8 mate. (1-0).**

P.DONOVAN v R.CASSANO

1.e3 2.d5, Qd7 3.Bb5, Qf3, Ne2 4.Qb5(Bf1), Bg4, Nf6, Kd7 5.Nd4, Nc6, Nd8, Nc3, Bxb5+ Occupying the BQ home square to allow its capture. **6.c6, cb5(Bf1), Bf3(Qd1), Bxd1, Bxc2, h5** Sending wQ home to be captured. **7.a4, ab5(Pc7), b6, bxc7, cxb8=Q, h4, Bb5 #. (1-0).**

R.CASSANO v R.SALVADORI

1.e3 2.Nc6, Nh6 3.Bb5, Qf3, Ke2 4.e6, Ne5, Nf3(Qd1), N×g1+ 5.Qg1(Nb8), d4, e4, Bg5, Bxd8 6.Kd8(Bc1), Bc5, Ke7, b6, Nc6, Nd4(Pd2)+ 7.Kd1, c3, cd(Nb8), dc(Bf8), Kc2, d3, Bg5+ 8.f6, Kf7, fg(Bc1), g4, g3, gxf2, fg1=Q(Qd1) RS forgets this "Q" came from f7, not d8, and f7 is occupied so: **9.R×g1, c6, cxd7, d8=Q, Bh6(Ng8), Bg5, ..., Qe8 mate. (1-0).**

R.SALVADORI v R.CASSANO

1.e3 2.d5, Qd7 3.Bb5, Qf3, Ke2 4.c6, Qg4, Kd7, Nf6 5.h3, hg(Qd8), Qf6(Ng8), Rh5, Rxd5+ Strong-looking attack, but easily repulsed. **6.Kc7, Qd5(Rh1), ef(Qd1), Bf5, Kd7, Bg4(Ph2)+** Putting the genie back in the bottle! **7.Nf3, Bc4, Bd5(Qd8), Kd3, Ng5, Nxf7, Be6+ 8.Be6(Bf1), Qb6, Qc5, ..., Qc4 mate. (0-1).**

R.CASSANO v T.SALA

1.e3 2.d5, Qd7 3.Bb5, Ke2, Qe1 4.b6, Ba6, Nh6, Bb5(Bf1)+ 5.d3, Qa5, Qxa7, Qxa8, Qxb8+ OK in next game, but not here! **6.Qd8, Qb8(Qd1), c6, Qg3, Ng4, Qxf2 mate. (0-1).**

T.SALA v R.CASSANO

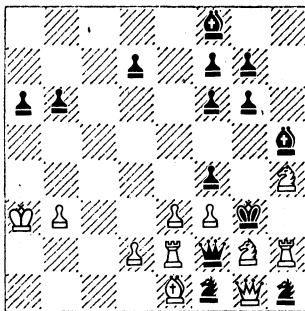
1.Nc3 2.e5, Qh4 3.e3, Bb5, Qe2 4.Be7, Q×h2, Q×h1, Q×g1+ 5.Qf1, Qg1(Qd8), Qf1, Qe2, f3 Sticking to a fixed plan it seems – usually a mistake. **6.f6, Kf7, e4, ef(Pf2), fe(Qd1), exd1=Q+ 7.Kxd1, Ke2, Nd5, Nxc7, Ne6, d4, Nxd8+ ("Q"d1 vanishes because e7 is shut, not d8!)** **8.Kg6, Kf5, Ke4, a6, ab5(Bf1), Bb4, d5, Bg4 mate. (0-1).** This is mate under AISE rules, but under the original "Scotch" rules White could reply **9.f3+** (illegal under AISE rules because 9 moves have to be played) then, say **10.Kf5, Nd7, Ne5, Nf3(f2), Ke4, ..., Ng1#.**

Original Problems to Solve

Judge for 1989 - 1990 Denis BLONDEL

A different layout this time, with the "Notes for Solvers" interspersed among the problems. I've been trying to obtain a program to print chess diagrams - does anyone know of a suitable system?

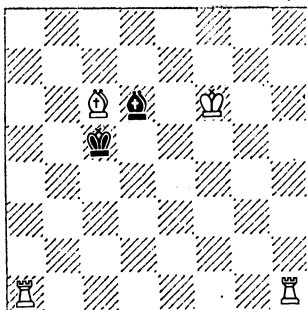
49. Nikita PLAKSIN



Least number of Black Bishop moves?

One point for the number. Two points for outline retroanalysis. Will solvers say if they would prefer other scoring methods for retros? It is difficult to ask for specific facts without giving away the solution. It is probably too much labour to ask for a full proof game.

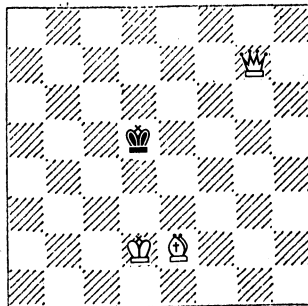
50. Michel OLAUSSON



Serieshelpmate in 4
3 ways

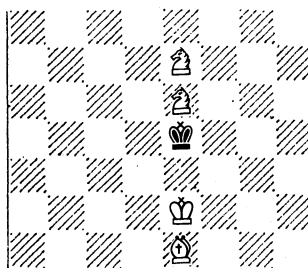
Black plays a series of four moves to reach a position where White can give mate in one move. A Helpmate in 2 is like a Serieshelpmate in 3 except that the moves are alternately by B and W.

51. Hilmar EBERT



Helpmate in 2
2 ways

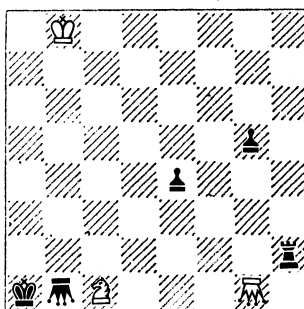
52. Frederick M. MIHALEK†



Helpmate in 3
(b) Ne5→e8

This problem, found by Edgar Holladay among the late Fred Mihalek's papers, may be the last of his famous series of one-line asymmetrics. I've always found them enjoyable to solve. (I took the liberty of transposing the two parts here).

53. V.A.KRIVENKO

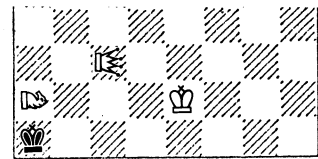


Helpmate in 5
Grasshoppers g1; b1

A Grasshopper moves by hopping over one man in the same rank, file or diagonal to the next square beyond, and

captures on the same square.

54. Erich BARTEL

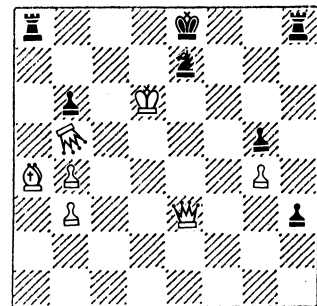


Helpmate in 2
Neutral Giraffe a2

Neutral Equihopper c3

Neutral pieces may be regarded as White or Black by the player to move. Giraffe = (4,1) mover. Equihopper makes any move bisected by one man (e.g. c3-g1 in the diagram).

55. Michel OLAUSSON

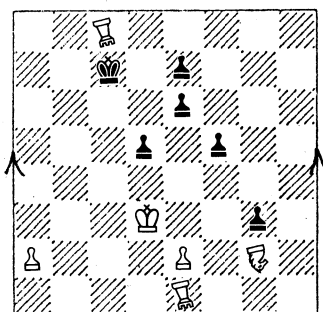


Maximummer
Serieshelpmate in 15
with set play

Neutral Grasshopper b5

The "maximummer" is a problem-stipulation rather than a game-condition. It applies, usually, only to Black, who is required to make his longest legal moves. (When in check, this means the longest unchecking move). The condition thus does not apply to the hypothetical Black moves that capture the White King when trying to escape checkmate. The length of a move is measured in a straight line from centre to centre of the squares involved. The length of an (r,s) move is $\sqrt{r^2 + s^2}$.

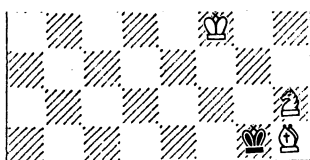
56. Roger SMOOK



Vertical Cylinder
Helpmate in 4
Rookhoppers e1, c8
Maorider g2

A Rookhopper is like a Grasshopper but restricted to Rook lines. A Maorider is like a Nightrider but moves in a series of Mao moves instead of Knight moves. A Vertical Cylinder Board has its left and right sides connected, so that a move off one side reenters in a parallel direction on the other.

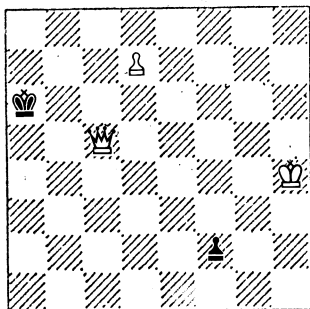
57. Michel OLAUSSON



Circe Chess
Helpmate in 2
2 ways

In Circe Chess a captured piece is reborn on its home square and only vanishes if this square is occupied.

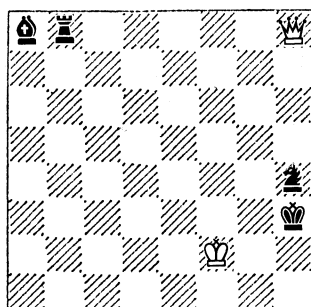
58. Erich BARTEL



Circe Chess
Helpstalemate in 2
(b) wK→c8

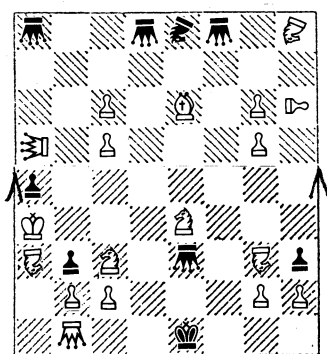
59. Hilmar EBERT

Dedicated to
Johann Sebastian Bach



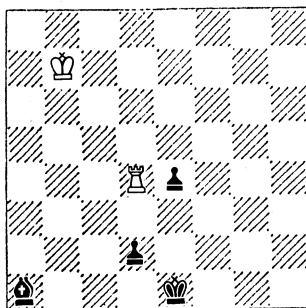
Circe Chess
Helpstalemate in 4

60. Charles C. Frankiss



8x9 Vertical Cylinder
Circe Chess. Mate in 2
(2,1)R a3,g3, (3,1)R e9, h9
Lion a6, G-hoppers (1+4)
Jibber h7 (cf VC3 p33)

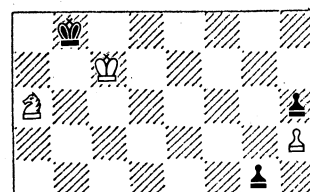
61. Aubrey INGLETON



Circe Rex Inclusive
Helpmate in 4

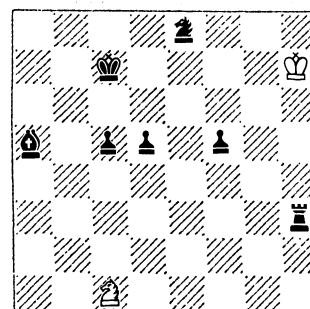
In "Rex Inclusive" problems the rules apply also to Royal pieces. Thus in Circe RI a King can be "captured" and return to its home square, and is only considered to be in check if its home is occupied.

62. Michel OLAUSSON



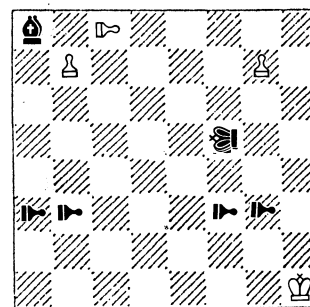
Circe Rex Inclusive
Helpmate in 6

63. Aubrey INGLETON
Dedicated to
Alexander George



Circe Rex Inclusive
Helpmate in 6
2 ways

64. Edgar Holladay



Vulnerable King f5
Orphans (1+4)
Mate in 2

A Vulnerable King cannot move itself out of check (though other men can move to stop the check.) Orphans have no powers of their own but adopt, temporarily, the powers of pieces of either colour – including other orphans – that guard or attack them. (Thus w cannot play 1.b8 since Of3 acts like Ba8 and checks WK.)

**Solutions (to G.P.J.)
by 15th November please**

Solutions to Original Problems in Variant Chess 3

33. N.Plaksin (U.S.S.R.) The last move OO+! Scheme of play was: BPh7×Bg6 (wSq), wPh2–h8=Q, wPg2×h→h8=Q, wPf2×g×h→h8=Q, BPa7→a3×Qb2×Qa1 (or c1) =B, BPc7→c3×Qb2×Qc1 (or a1) =B, etc.

34. C.Frankiss (Brazil) (a) 1.Kg3 B×h5 2.Bg5 Be8 3.Kg4 B×a4 4.Kh5 Bd1# (b) 1.Kb2 B×a4 2.Bb4 Be8 3.Kb3 B×h5 4.Ka4 Bd1# Pleasing double rundlauf by B [AWI] Merry-go-round [EB] but cooks: (a) 1.Kg3 Ke4 2.Kh3 Kf3 3.Bf4 Be2 4.Bh2 Bf1# or 1.Kg3 B×h5 2.Kh3 Ke4 3.Bf4 Kf3 4Bh2 Bg4# or 1.Bc1 Kc5 2.Ke5 Bc2 3.Bd2(or g5) Bb1 4.Bf4 Pd4# (b) 1.Kb4 Pc5 2.Kb5 Be2 3.Bb4 Pd4# or 1.Pa2 Kc5 2.Pa3 B–3.Kb3 B– 4.Ka4 Bd1# [SP DN IGR] Hard theme to get right. [SP]

35. M.Olausson (Sweden) Set: 1...Qg2 2.Ka6 Qa8# 1...Bc6 2.Qc5 Qb1 3.Qb6+ Q×b6# Try: 1.c5? Bc6! (not Qg2) Play: 1.Qd5 Qb1 2.Qc5+ Bc6 3.Qb6+ Q×b6# Set play disappoints. [A.W.I.]

36. M.Olausson (Sweden) 1.Kh7 Nd×f6+ 2.Kh8 Kg5= 1.Bh8 Nef6 2.Kg7 Kg5=. Same W moves [E.B.]

37. E.Bartel (Germany) 1.BPg1=R Pc×b8=B 2.Rg3 B×g3= 1.wPc8=N Pg×h1=Q 2.Na7 B×a7= Yet another example of the inexhaustible AUW [DN]. Delightfully matched auw duplex [AWI]. Nice interchange of captures between Bb8 & Pc7 [MO].

38. A.Mochalkin (U.S.S.R.) 1.Ka1 Pb5 2.Rb1 Pb6 3.Re1 Pb7 4.Bc1 Pb8=R 5.Re3 Rb2 6.Ne1 Ra2+ 7.Rh2 Nc3= Cooks, e.g. in 6: 1.Rc3 N×c3 2.Ka1 R×e3 3.e5 Re2 4.e4 R×c2 5.e3 Ra2+ 6.Rh2 K×g5= [CCF].

39. H.Ebert & Stefan Höning (Germany) Apologies for omitting the co-author! 1.e4 B×g7+ 2.Kg7(Bc1) Kd4 3.Kf6 Bg5(Pg7)# The "ninepins" pattern. Legal position in Circe. [Authors' alternative: Pd2 instead of Kc3, 2...Pd4]. Funny Circe interpretation of the coal–box [MO].

40. C.C.Frankiss (Brazil) 1.Bh3 Qe7(Bc1) 2.Nd3+ Kc4(Nb1) 3.Qa2+ K×d3 4.Bf1+ Qe2 5.Rh2 Q×f1# but: 1.Bh3 Qd7(Bc1) 2.Na4+ Kc4(Nb1) 3.Bf1+ Qe2 4.Na3+ Kd3 5.Rh2 Q×f1#. [SP, IGR] Composer adds wPa7, solution as second line.

41. M.Olausson (Sweden) (a) 1.Qe2+ Kb3 2.Qa6 Re1# (1.Qe4+? Kb3 2.Qa8 Re1# 1...Kd1!) (b) there are in fact 2 ways here: 1.Qf4 Rh8+ 2.Qb8+ Rb8(Qd1)# 1.Qb5+ Kc7 2.Qa4 Ra4(Qd1)# (c) 1.Qe2+ Kg3 2.Qd1 R×d1# 1.Qd6 Rh8+ 2.Qh2+ Rh2(Qd1)#. A twin by 180 degree rotation gives the branching (or dualled) solution: 1.Qd5+ Rd5(Qd7) 2.Qd4/Qh5+ Rh5# /Rh5(Qd1)# Nice Circe mates [EB].

42. E.Bartel (Germany) 1...Kf5 2.NLh4 NPh4(NLh1)# (Kh4? NPh2 and K still in check). 1.NPg2 NLh3 2.Kh4 NPh3(NLh1)# Echo with slender force [DN]. Surprising combination of Circe & Neutral elements in elegant form [MO].

43. P.Wong (Australia) 1.wFa2 (+P,–b7) 2.Fb1 (+P,–a7) 3.Fc2 (+B,–c8) 4.Fd1 (+P,–c7) 5.Fe2 (+K,–e8) 6.Ff1 (+P,–e7) 7.Fg2 (+R,–a8) 8.Fh1 9.Fg2 (+N,–g8) 10.RFg1 (+P,–h7) 11.RFf2 (+B,–f8) 12.RFg3 13.RFf2 (+P,–g7) 14.RFf1 (+P,–f7) 15.RFd2 (+Q,–d8) 16.RFf1 (+P,–d7) 17.RFb2 (+R,–h8) 18.RFa1 19.RFb2 (+S,–b8) and Black is in stalemate. Not 5.Fe2 (+Q,–d8), i.e. swapping K and Q in the final position, since BQd1 would guard e1, which becomes inaccessible to RF as e8 is blocked. Very nice "dark doings" seriesmover. [S.P.] Remarkable tour–de–force. [A.W.I.] The statement on p31 is not strictly accurate: the last move could have been RFg1×Ph2(Ph7) but there the White retractions would have to end, the next retraction being BPh3–h2+.

44. E.Bartel (Germany) 1.bPc1=R Pf8=B 2.Rc5 B×c5= 1.wPf8=G c×d1=Q 2.Gg4 Q×g4= (G=Giraffe). Whimsical! [AWI] Amusing. I like promotion problems where orthodox Knight is replaced by some other leaper [MO].

45. E.Bartel (Germany) 1.Wa7 (zz) Kb6/Kd6/Kc4 2.Pd4#/Wa6#/Wc3#. (P=Princess,B+N; W=Waran,R+NR). B+N the perfect fairy piece, but R+N/NR gains ground with this #2 [MO]. Name is from French [EB]. Varan = a type of (big!) monitor lizard. Seems to be accepted [chessic] terminology (i.e. >2 people use it!). [SP]. I prefer "Raven", another bird of the same family as Rook [GPJ].

46. A.Mochalkin (U.S.S.R.) 1.Qh2 (threat 2.Rose–e8#) Pao–c3/Vao–c3 2.Rose–f6#/Rose–g3# (Set: 2.Nf6#/Qf3#). Tries: 1.d×c4? (threat 2.Nf6#) Nd4 2.R×d4# but 1...Pao–c3! 1.Bc1? (threat 2.Qf3#) Nd4 2.Qe3# but 1...Vao–c3! Dombrovskis theme. Cook: 1.Nc3+ b×c3/Vg×c3 2.Qf3# or even 1.Rose–g5#! [SP, AWI, EB] "Ros–e–ate" threat! [GPJ].

47. P.Wong (Australia) 1.Rh8 1...Bo–a4/Bo–b4 2.Bo–c6#/Bo–b6# 1...Bo–b3/Bo–b2 2.Bo–b7#/Bo–b8# 1...Bo–h4/Bo–f5 2.Bo–d8#/Bo×f7# 1...Bo–g7/P–e5 2.Bo–e5#/Bo–c6# Try: 1.Rf8? Bo–g7! Good introduction to the new piece – intensive, but not too complex. [S.P.]

48. G.P.Jelliss (U.K.) (a) 1.Ke5 Ke3 2.Kf5 Nf7# Exact echo of the diagram position. (b) 1.Kf3 Kc3 2.Ke3 Ng5=(c) 1–4.K–d5–c4–b5–a6 for Nc6# or 1–4.k–f5–g4–h5–h6 for Nf6# (d) 1.Kd3 Ka3 2.Kc3 Nb3# but the other intended mate: 1.Kd5 Kc3 2.Kc5 Nc7# is illegal since Nc6 is guarding c5 (via b8, a6). A gallon out of a pint pot! [AWI]. Incredible economy [MO]. Bouncy N shows promise for Rose–type work because of its bent riding lines [SP]. Bouncy N really is a mighty fellow! [EB].

Would composers oblige us solvers with a mutate (#2) or two? [S.P.]

Solvers' Scores

	1	2	3	T
Maximum	30	28	30	88
S.Pantazis	30	28	29	87
A.W.Ingleton	28	26	28	82
E.Bartel	19	11	20	50
I.G.Richardson	21	19	7	47
D.Nixon	18	12	16	46
M.Olausson	--	--	17	17
V.A.Krivenko	--	14	--	14
C.C.Frankiss	--	--	10	10

Corrections

25. M.Olausson. Composer adds wPa2 and moves bK→c4 for SH#14 (two moves less). Moves as before.

29. C.Frankiss. Composer alters Ga6 to Rookhopper d6.

T.R.Dawson Nightrider Tournay *The Games and Puzzles Journal* has closed down at No 12, so solutions and award will now appear in *VCS*.

Puzzle Corner

Puzzle 3 – Bouncer Tour. Peter Wong's solution (left) using only two diagonal moves is not symmetric. The other (right) by G.P.J. is quatersymmetric, but uses 16 diagonal moves (inc 60–1):

41	48	54	13	34	55	27	20
42	43	49	14	35	56	28	21
09	12		01	08		05	04
37	44	50	15	36	57	29	22
40	47	53	18	35	60	26	19
10	11		02	07		06	03
39	46	52	17	32	59	25	24
38	45	51	16	31	58	30	23

59	12	48	13	39	21	15	14
60	07	49	26	40	16	22	27
06	01		02	05		04	03
24	25	50	08	23	17	41	28
58	11	47	53	38	20	55	54
33	34		35	32		31	36
57	52	46	10	56	19	37	30
44	45	51	09	43	18	42	29

The squares c3, c6, f3, f6 cannot be reached, or if the bouncer starts there it cannot leave them.

Puzzle 4 – Bouncy Queen. In Bouncy Chess the Q is just an ordinary Reflecting Q. A true Bouncy Q obeys the same rule as a Bouncy N: after moving to an edge square it can move again, but not back in the same direction. How many BQs are needed to guard or occupy all the 64 squares? [by G.P.J.]

Progressive Chess

In the game JvR (CV3 p35) Black could have won outright by 10...Kc6, Kc5, Kb4, Kc3, Kc2, Nc6, Nd4, Ne2, Ng1, Bd4 mate! [pointed out by M.H.]

Michael Keller, who is preparing a special issue of his *World Game Review* (No. 10) on CVs writes:

"I think the point Norman Macleod was trying to make about the Italian rule for Progressive Chess is that the player forced to countercheck on the first move of his series (in unrestricted progressive) in order to get out of check is generally going to lose, because his opponent has so many extra moves. I agree with this point. I notice that several games [*one actually!* – M.H.] in the first U.K. Postal Tournament ended with immediate resignations in positions which would be mate under the Italian rules. In NOST [*Knights of the Square Table*], Scottish Chess (our name for unrestricted progressive) was for many years the most popular CV, but is giving way to the Italian version."

"We also play what we call Progressive Chess, but which is actually a very different game. I am calling it (in *WGR10*) English Progressive (apparently it originated in England) to distinguish it from the Scottish and Italian forms. In English Progressive, one may not move a piece twice in a series until every piece has been moved once (pieces blocked are exempt, and it is permissible to purposely block one's own pieces). Similarly, every available piece must move twice before a piece may move three times. Each new series starts fresh. It's a much more positional game than Italian/Scottish, and frequently lasts past fifteen move series."

"I think the practical differences between Italian

and Scottish are very small. For example, openings should be the same. I hope to compile a short dictionary of openings. The Italians have already done quite a bit of work classifying openings."

AISE Progressive Chess International Team Tournament

(Notes by G.P.J.)

Most of the results for this tourney are now in. We entered two UK teams of three, I have not received any results from Jed Stone or Ray Brooks, but good results have been reported by the other members:

UKA: Patrick Donovan 12/22, John Sturgess 6/24.

UKB: George Jelliss 9/24, Steve Boniface 11/20.

A few games were quoted in *VC1* p11 and *VC2* p23.

Here are the two remaining UKA v UKB games:

RB v JS 1.e4 2.d5, Nc6 3.f3, exd5, Nc3 4.Qxd5, Ne5, Qe6, Nd3# (0,1) One of the traps you have to watch out for in Progressive.

JS v RB 1.e4 2.e5, f6 3.Qf3, Qxf6, Qxd8+ 4.Kxd8, d6, Be7, Nd7 5.d4, dxe5, exd6, f3, dxe7+ [Missing 5.Be2, Bh5, Nf3, Nd4, Ne6# – M.H.] 6.Kxe7, c5, c4, c3, cxb2, bxc1=Q+ 7.Kf2, g3, Nc3, Rxc1, Ba6, Bxb7, Nd5+ 8.Kf7, Bxb7, Bxd5, Rb8, Rb1, Rxc1, Rxcg1, Rxb1 9.f4, f5, f6, fxcg7, gxh8=Q, exd5, Kg2, Kxh1, Qxh7+ (K to h1 is a mistake, better: ...=Q, Qa1, Qxh1, e5, Qxd5+) 10.Kf6, Kg5, Kg4, Kf3, Kf2, Kf1, Ne5, Ng4, Ne7, Nf2# (0,1)

The following are our best results against some of the Italian players:

PD v Vito Rallo 1.e4 2.Nc6, d5 3.Ba6, Bxb7, Bxc6+ 4.Qd7, Qxc6, Qxc2, Qxd1+ 5.Kxd1, Ke2, exd5, d4, h4 6.Bh3, Bxc2, Bxb1, Bxd5, Kd7, h5 7.b4, b5, b6, b7, bxa8=Q, Nc3, Qxd5+ 8.Ke8, e6, exd5, Rh6, Rc6, Rxc3, Rxc1, Rxa1 9.Nh3, Nf4, Nxd5, Nf4, Ng6, d5, d6, dxc7, c8=Q# (1,0)

PD v Gianluca Scovero 1–7. Same as PD v Rallo! 8.Kc8, e6, exd5, Kd7, f5, Bb4, Bxc3, Bxa1 9.Nh3, Nf4, Nxd5, Ne7, d5, d6, dxc7, Ba3, c8=Q# (1,0)

Walter Sorana v SB 1.e4 2.e5, Nh6 3.d4, Bg5, Bxd8 4.Ng4, Ne3, Nxd1, Kxd8 5.Kxd1, Ba6, Bxb7, Bxa8, Ke2 6.c5, c4, c3, cxb2, bxa1=Q, Ba6+ 7.Ke3, Nc3, Nd5, Ne2, Rxa1, Rb1, Rxb8+ 8.Bc8, h5, Rh6, Rg6, Rg5, g6, Bh6, Rg3# (0,1)

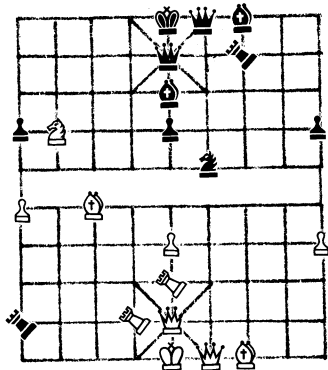
SB v Salvatore Figura 1.e4 2.e5, d5 3.d4, Bg5, Bxd8 4.Kxd8, Bg4, Bxd1, exd4 5.Nc3, Rxd1, Rxd4, h4, Rxd5+ 6.Ke8, Be7, Nf6, Nxd5, Nxc3, Nxe4 7.Rh3, Rc3, Rxc7, Rc6, Bb5, ..., Rc8# (1,0)

GJ v Luca Bertello 1.e4 2.e5, d5 3.Qg4, Qxc8, Qxd8+ 4.Kxd8, Nc6, Nb4, Nxc2+ 5.Kd1, Kxc2, d4, dxe5, exd5 6.Nf6, Nxd5, f6, fxe5, Bd6, Nb4+ 7.Kb3, Nc3, Nb5, Nxd6, Bb5, Kxb4, Bg5# (1,0)

Michele Cesaro v GJ 1.e4 2.Nh6, g5 3.d4, Bb5, Nf3 4.f6, e5, Rg8, Bb4+ 5.c3, Bxc5, Bxf6, Bxd8, Nxe5 6.Kxd8, Ng4, Nxb2, Rg3, Rxc3, Re3# (0,1)

Chinese Chess

Even the Greatest...



Malcolm Horne quotes this Chinese Chess position from a tournament played in China in January 1990. HU RONGHUA (the "Kasparov" of Chinese Chess, and China's top player since the 60's) is Red and LIU DAHUA (China's No.7) is Black. Liu played 30...Nf6-g8 and Hu, who was not in time trouble, responded 31.i4-i5?? There are no prizes for guessing Black's reply. The blunder, in a drawn position, cost Hu joint first place.

Draughts

Michael Keller: "The question of whether draughts/checkers should be considered a chess variant is tricky, especially when you consider hybrid forms such as Cheskers (Bishop, two Kings and Camel(!) on the back rank; object is to capture both opposing Kings). A recent variant is ... Kiwi Checkers ..." [see page 41].

Ken Whyld: "Paul Yearout [VC3 p36] suggests that draughts could be regarded as a chess variant because the move of the draughts king is the move of a fers, the shatranj piece that was displaced by the queen in modern chess, and because the French name for draughts, jeu de dames, means the game of queens. The connection is perhaps less direct.

"A draughts king moves like a fers, but it does not capture like one. On the other hand it does

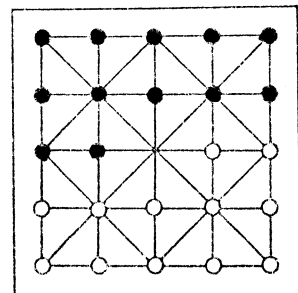
move and capture exactly like an alquerque man.* Without speculating about the origin of the alquerque move, I maintain that the immediate ancestor of draughts is alquerque. However, in that game, the men were placed on the intersection of points, in much the same way as in Chinese Chess, or Nine-men's Morris, rather than in squares.

Draughts does appear to be indebted directly to chess for its playing board. A fanciful idea, but perhaps worth thought, is that draughts took over the chessboard just about the time that chequering was being introduced. Such marking was not necessary with shatranj, where the longest diagonal move was that of the fil, to the next but one square. However, the longer moves possible by successive captures of a draughtsman would be easier to visualize on a chequered board. Could it be that draughts accelerated the move towards the bi-coloured board? And draughtsmen do remain on squares of the same colour. Perhaps the chessboard is a draughtsboard variant!

"Regarding the second point, I recommend to those interested *A History of Draughts* by Arie van der Stoep, 1984. As far as I know it is still available from the author at Prunuslaan 23, 3235 VL Rockanje, The Netherlands, and it is in English! The French for queen is not, of course, dame, but reine. English is one of the few languages which actually uses the equivalent of "queen" for the piece. However pieces for all board games have been called "dame", and before that "fers". In one of the earliest English-language references to draughts, Chaucer's *Book of the Duchess*, the author mentions the "ferses twelve". "Dames" means nothing more than board game men. It is even argued by van der Stoep that

"échecs" meant simply "a game piece for any board game". The linguistic connection is therefore only that which existed between all board games in mediaeval times. The pieces used in the original draughts and in alquerque were pretty certainly those used for the older game of backgammon, and no doubt they served equally in many a game long forgotten." 10 iv 1990.

*According to R.C.Bell's *Board and Table Games* (1) the board for Alquerque (described in the Alfonso X manuscript of 1283AD) looks like this:



So the pieces move and capture orthogonally as well as on the "black" diagonals.

Rifle Chess

Ken Whyld sent a copy of a page of one of his book lists from 30 years back including a list of Dawsoniana, 18 files of cuttings etc, among which is the Seabrook Rifle Chess proof. The set was sold to F.M.Holz at a box number in Washington DC. Maybe a U.S. reader can trace him?

Questionnaire & Pairing Forms

This issue is accompanied by a questionnaire, subscription renewal form, and pairing forms to request opponents in postal chess play of variants of your choice. Please make use of these. If response is sufficient we can make up some all-play-all matches. Further pairing forms will be sent out with the next issue. Requests are already in for Alice Chess & Chancellor Chess.