Award
Julia's Fairies 2018/II

by Kjell Widlert, SE-Stockholm

I am happy to be invited again to judge a JF tourney. This site remains an excellent resource. Looking over the problems when finishing the award, I was again amazed at the variety and the quality of the originals, unmatched in most other publications.

There were 60 problems to judge, of which 7 were "official" versions with xxxx.y numbers. In most cases, those official versions have replaced the original versions in my work. As usual, I have not included versions that were only published in the comments and never elevated to an official xxxx.y status (I hope all composers are aware of this principle) – although in a couple of cases, I would actually have slightly preferred one of those versions.

There were only 11 miniatures this year, so I do not find it meaningful to judge those in a separate section. The combination of a high average quality, and just one section, results in some problems having two-digit (10+) HMs or commendations. I hope the composers feel honoured anyway, for having a distinction in a JF tourney is always a good achievement.

As expected, I had to leave out a number of problems that might very well have had a distinction in another tourney with another judge. Some of those merit a comment:

- **1301** (McDowell & Stephenson): I will give my answer to the authors' question whether the ending is an ideal mate although two officers only function as hurdles: The usual definitions of model mates and ideal mates don't cover all fairy forms (that would probably be an impossibility), but I believe an essential feature of a such a mate should be that the force of every white officer should be used – not only the mass (and in ideal mates, the same goes for Black). I think everyone agrees that a position like Kg3 Ba6h2 Sf2 – Kf1 Be1 is not even a model, although the mass of Sf2 is needed.
- **1307** (Stepochkin) A pity that Ra1 isn't used in the second solution. That is often a difficulty in building double-castling problems.
- **1318.1** (Armeni & Packa) 3/4 of an AUW with elementary motivations but good economy.
- **1341** (Seetharaman & Balasubramanian) The version by Nikola Predrag is a clear improvement (but never received its 1341.2 number), but is still too small for the award.
- **1349** (Tüngler) This was cooked, and the composer's correction was never officially published with a 1349.1 diagram. But the problem probably would not have made the award anyway, as it is a new variation on a very well-known matrix. I'm still impressed by the new record, however.
- **1356** (Bašić) This contains the seed of a really good problem. It would be wonderful if Black always had to choose the right Locust move among four candidates and for analogous reasons, but here there are never more than three possible moves. Also, the wB is unused one and the wS twice. The latter could have been avoided by replacing Sc2 with a wP and moving Pb2>f2 (B: Pf2>d5, etc), but perhaps the composer wanted to have wQRBS as the thematic white pieces?
- **1364** (Nefyodov) Creation of wK antibatteries, with not quite analogous dual-avoidance in B1. I would have preferred to make it more analogous by replacing bSd8 with a bNAh3. Then Black

must in both cases first decide which piece to block e5 with, and then which route to take there (1.NAf7? 1.NAg1!, 1.c6? 1.c5!).

- **1368** (Bašić) The fact that A and D don't use Isardam at all (except to stop some cooks) is a decisive weakness.

For definitions of all fairy forms and to follow animated solutions, you can use the hyper-linked problem numbers to reach the original publications.

1st Prize
Armin Geister & Daniel Papack
Germany
In memoriam Grigorij Golin
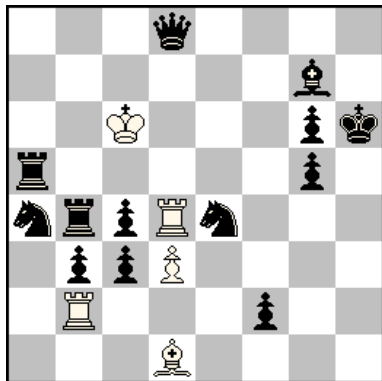
hs#2   2 solutions   (5+13)
Circe
AntiCirce

1st Prize: 1313 Armin Geister & Daniel Papack

1.Be2 Rb7 2.Rxc4→h1 (+Pc7)+ Sxb2→b8 (+Ra1)#
3.dxe4 (+Sg8)?? illegal
2... cxb2?? illegal

1.Bc2 Rb8 2.Rxe4→h1 (+Sg8)+ cxb2→b7 (+Ra1)#
3.dxc4 (+Pc7)?? illegal
2... Sxb2?? illegal

I wouldn't have thought it possible to pack so many specific effects into a mere four half-moves. There are Circe/AntiCirce rebirth conflicts on a1, c7, and g8; and there are blocks of AntiCirce rebirth squares on b7, b8, c2, and e2. Considering the complex play, the position even seems economical!

The idea is to bring Rd4 to h1 (by capture on c4 or e4), forcing Black to capture on b2 in order to have the Circe rebirth block a later AntiCirce rebirth on that square (so Rh1 can no longer capture sKh6). The capture on b2 leads to an AntiCirce rebirth on b7 or b8, which is the desired mating move.

But there are complications: for Pxb2->b7# it must not be possible for White to Circe-block the AntiCirce rebirth square c7 by dxc4->c2(Pc7), so White must reach h1 via e4 (not c4) and stop dxc4->c2 by blocking the AntiCirce rebirth square c2 with his B. Analogously, for Sxb2->b8# it must not be possible for White to Circe-block the AntiCirce rebirth square g8 by dxe4->e2(Sg8), so White must reach h1 via c4 (not e4) and stop dxe4->e2 by blocking the AntiCirce rebirth square e2 with his B.

This shows that Black must be forced to capture on b2 with the piece White has prepared for, not the other one. So Black must use his help-move to block the wrong AntiCirce rebirth square.

If you are looking for exchange of functions in your hs#'s, you will find only two such pairs here: Sa4/Pc3 and Se4/Pc4. But the play contains more interesting strategy than many much longer hs#'s.

2nd Prize
Julia Vysotska
Latvia
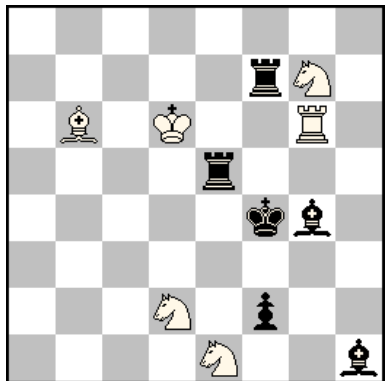
hs#2   2 solutions   (6+6)
Masand

2nd Prize: 1366 Julia Vysotska

1.Bc7! Re4 2.Sd3 [f2=w]+ Rd4 [d3=b]#
(3.Se6[d4=w]? but also [c7=b]! - self-check)

1.Re6! Be4 2.Be3 [f2=w][d2=b]+ Sc4 [e5=w][e3=b]#
(3.Rxe4[c4=w]? but also [e6=b]! - self-check)

The central selfmate combination is very Masand-specific: White checks; Black must check in order to recolour the checking piece; White could counter this by also checking in order to recolour the checking piece – but this is in turn countered by the brilliant W1 moves, preparing for those checking white replies to recolour the W1 piece producing an illegal self-check, so the black check is actually mate. The composer is right to pronounce these W1 moves "the soul of the composition". Only the B1 moves are not part of the thematic mechanism, but at least they are similar in that both go to e4.

This is very dense and satisfying content for such a short problem.

The composer regrets that Bg4 is only self-blocking in the second solution, which is formally true – but on the other hand, the guard of e6 is thematically necessary: otherwise, 1.Re6 would have been motivated also as a simple self-block.

The second solution is slightly better than the first, in that there are two essential recolourings more. But the impression is not one of imbalance, but instead one of total homogeneity. All colour changes are necessary, every single piece is used in both solutions, and half of them move at least once. The fact that there are three white S's and two white-squared black B's does not bother me at all; this is fairy chess, and those who are still bothered can regard the supernumerary pieces as the result of Masand recolourings.

As I commented already on original publication, I would have slightly preferred the composer's version 2 of the problem; a more airy position where all black pieces are guarding flight-squares. I assume the reason the composer did not choose this version is that it contains three supernumerary pieces including five bishops in all – which can only be explained by P promotion. I think this is fairy chess (did I mention that?), so there is really no good reason to assume a proofgame at all; and even if we do consider such a proofgame, I can see no convincing reason why supernumerary pieces may be produced by specific recolourings but not by ordinary pawn promotions.

The choice between the composer's three versions did not influence the placing in the award; they are very similar in content and form.

3rd Prize
Michael Barth & Franz Pachl
Germany
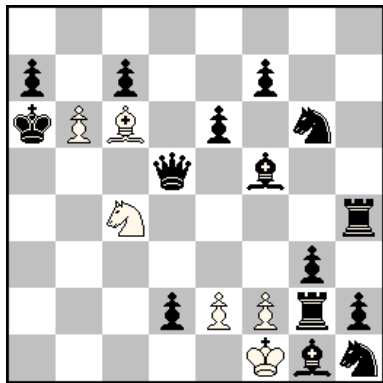
hs#2.5   (6+15)
b) Kf1->d1 ; c) Kf1->e3
Disparate

3rd Prize: 1324 Michael Barth & Franz Pachl

a) 1...Rh3 2.bxa7 Sh4 3.a8=R+ Rxf2#

b) 1...Sh8 2.b7 Bg6 3.b8=S+ Sxf2#

c) 1...Bh3 2.bxc7 Rg4 3.c8=B+ Bxf2#

The central part of the solution is three different wP promotions forcing three different mates of f2 (which is the only square the three black pieces in the lower right-hand corner can move to), depending on where the wK is situated: a black R/B/S move to f2 is legal in Disparate because White just moved a P, and it stops White from capturing the bK with a R/B/S. This is a well-known Disparate tactic (though not so common in triple form). What makes the problem special is Black's play before the mating move: Black has *another* R/B/S which could equally well move to stop the white check on the bK, so the piece that corresponds to the wP promotion and the black mating move has to be stopped from moving by incarceration – and this is done in cyclic fashion between Rh4/Bf5/Sg6.

The combination of three R/B/S motifs (wP promotion, black incarceration, black mate), one of them cyclic, makes this an impressive problem. Naturally, you can't expect every black piece to be active in each solution with this theme.
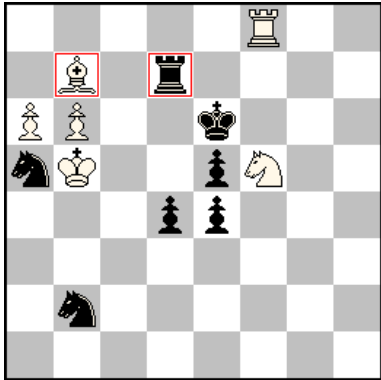
hs#3.5   b) wSb6   (5+6+2)
Half-neutral Bb7, Rd7

4th Prize: 1343 Julia Vysotska

a) 1...hRd8=nhR! 2.nhRd5=whR Sc6 3.hBc8=nhB+ nhBd7=bhB
 4.hRd6=nhR+ nhRd5=bhR#

b) 1...hRc7=nhR 2.hBa8=nhB! nhRc4=bhR 3.nhBc6=whB Sb7
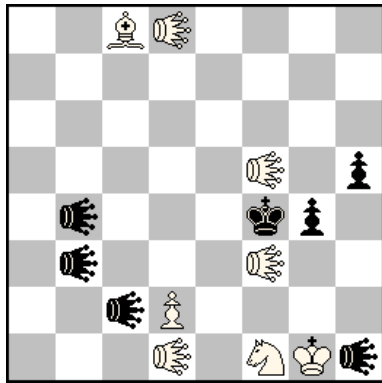 4.hBd5=nhB+ nhBc6=bhB#

Both solutions show a sequence of four phase changes of a
half-neutral, all on a straight line: white/black -> neutral ->
white -> neutral -> black. But not only that: in each solution,
the "non-thematic" half-neutral makes two moves to block
one escape route for the "thematic" half-neutral, while Sa5
blocks another – leaving the thematic half-neutral with only a
switchback mating move at the end.

You might wonder how the solutions can be analogous when
one thematical piece is white in the diagram, and the other is
black. But after one move, both are neutral, so the solutions
are in fact analogous except for the details of the move-order.

The central idea was shown before in 897 (Widlert & Maeder),
in completely different form (so there is absolutely no reason
to add "after …."). 897 has four half-neutrals, with two of
them forming a static pin in each solution, one performing the
thematic manoeuvre, and the last one blocking an escape
route (another black piece blocks a second escape route, just
as in 1343). An obvious difference is that in 897, the thematic
play in each solution occurs on two crossing lines, not on a
single line as in 1343. The latter has the advantage that
theoretically, all the thematic moves are possible all the time
(at least in the first moves), but still the whole manoeuvre is
uniquely determined.

897 may have flashier play, while 1343 shows intelligent
manoeuvering in small spaces. 1343 is clearly independent of
our problem and deserves a high place, even though you
cannot label it "completely new".

#3 (8+7)
Locust d1,d8,f3,f5,b3,b4,c2,h1

5th Prize: 1319 Ladislav Salai jr., Emil Klemanić, Ladislav Packa & Michal Dragoun

1.d3! zz
  1...Lxd3→e4 2.Lxe4→d5+ Ke5 3.Lxb3→a2#
  1...Lxd3→e3 2.Lxe3→d3+ Ke4 3.Lxc2→b1#
  1...g3 2.Lxg3→h3+ Kg4 3.Lxh5→h6#
 1...h4 2.Lxg4→h5+ Kg5 3.Lxh4→h3#
  1...gxf3 2.Lxf3→g4#

White has a locust/locust battery with Lf3 as the firing piece, but it can't fire immediately as Lf5 is under attack from Lc2. Actually it is a double battery, as Lf5 can also serve as the firing piece, but this never happens as Lf3 is heavily guarded (and Lf5 must keep up the guard of e5).

What happens instead is that the key puts Lc2 out of action so that Lf3 can fire in four variations, with the bK escaping to the unguarded square between the two thematic locusts, forming a new double locust battery which finally can fire with mate. The way the initial battery is transformed four times in such an open position is very impressive. The basic matrix is symmetrical, but the play – including the mates – is not.

On the economy: it might seem wasteful to have the d file guarded by two white locusts, but Ld8 is necessary to guard g5 except after 1…h4, and Ld1 guards g4 in the same variation 1…h4 and also deals with the inherent move 1…gxf3. Lh1, if you wonder, pins Sf1 to stop a dual Sg3#.

This elegant and rich problem would have been placed higher but for a thematic flaw: after 1…g3, Ld1 also checks in the mate, and what's worse: the check from Ld1 is enough to mate, so the thematic check from Lf5 isn't necessary at all – it would still be mate if Lf5 were a pawn! I would prefer to add a bLh8 to correct this flaw. There would still be an unnecessary extra check from Ld1, but Lf5 would now be necessary (2…Lxh6->h5).

1st Honourable Mention
Theodoros Giakatis
& Kostas Prentos
Greece / USA

h#2   b) Pe2→f2   (3+10)
Take&Make

2nd Honourable Mention
Manfred Rittirsch
Germany
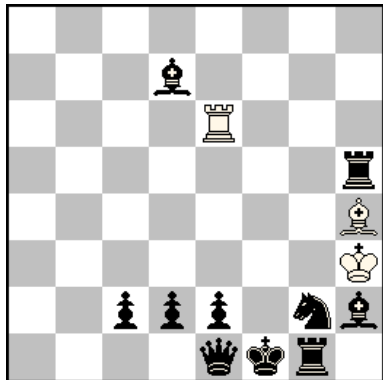
h#2   2 solutions   (3+9)
AntiCirce

1st Honourable Mention: 1308
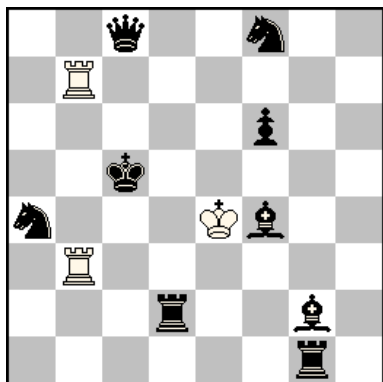**Theodoros Giakatis & Kostas Prentos**

a) 1.Bc6 Bxe1→h4 2.Rxh4→e1 Rxc6→f3#

b) 1.Rg5 Rxe1→e6 2.Bxe6→e1 Bxg5→b5#

A memorable combination of two related T&M effects: first, the wB/wR temporarily unpins itself by taking Qe1 and making it back to h4/e6 (the "Shooter" effect as in Rifle Chess aka *Flintenschach*); then the pinning bR/bB use the *same* path by taking the active wB/wR and making it to e1 – effectively replacing Qe1 with a weaker piece. This is complemented by an initial direct unpin of the other white piece, enabling a T&M mating move.

The construction is perfect, so much better than Giakatis' forerunner with the same idea from SuperProblem TT-206 (diagram **A** below) that it must be regarded as a new problem.

2nd Honourable Mention: 1362 Manfred Rittirsch

1.Rd8 Rb1 2.Bd6 Rc7#

1.Rd6 Rb8 2.Bc1 Rc3#

A cyclic exchange of functions between four pieces, with some quite unusual properties:

- Both white and black pieces are involved, so two functions are carried out once by White, once by Black.
- All moves are thematic.
- This is an AntiCirce problem with no captures in the play! Most of the motivations occur behind the scenes.

The thematic functions are these:

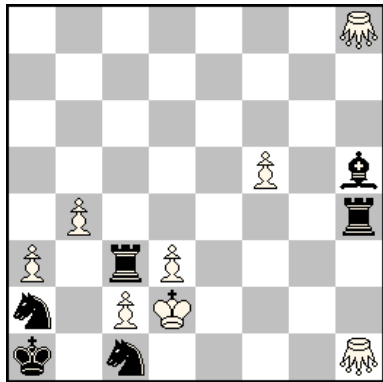| bRd2:	Block of rebirth	/	Block of flight d6
bBf4:	Block of flight d6	/	Closing of Rg1-a1
wRb3:	Closing of Rg1-a1	/	Mate
wRb7:	Mate	/	Block of rebirth

All moves are purely motivated by the thematic functions, thanks in part to the ingenious matrix where the white rooks both guard the b file: one must mate on the c file, the other is free to do something else on the b file. The black move order is nicely motivated by the thematic pieces: in the first solution, Bf4 must avoid closing a line for Rd2; in the second solution, Rd2 must open a line for Bf4.

The construction is excellent in other ways too; if you count Bg2 (which prevents bQc8 from moving away to unguard c7) as a part of the matrix, then only Pe5 (which stops Ke4-e5) is technical.

h#2,5   2 solutions   (8+6)
Grasshoppers h1, h8
Take & Make

3rd Honourable Mention: 1314
**K. Seetharaman & S. K. Balasubramanian**

1...Gxh5→d1 2.Re4 dxe4→e8=R *(Q?)* 3.Se2 Rxe2→c1#
(4.Sxc1→b1?? selfcheck!)

1...Gxh4→d4 2.Bg6 fxg6→e8=B *(Q?)* 3.Rc6 Bxc6→c3#
(4.Sxc3→b2?? selfcheck!)

In the mates, the promoted (using T&M) wPf5 replaces Sc1 or Rc3 (again using T&M), mating because Sa2 cannot capture for the lack of a legal T&M "make" move: S→b1/b2 is illegal due to selfcheck from the wG on that line. But this is only true because of the clever W1 move, using T&M again to move a wG close to the mating square, thereby blocking the last escape route for Sa2 after an attempted capture of the mating piece. As a final subtlety, White must choose a minor promotion: promoting to a wQ on e8 would allow Sa2 to escape after capturing it.

Quite a lot of specific play from such an economical position.
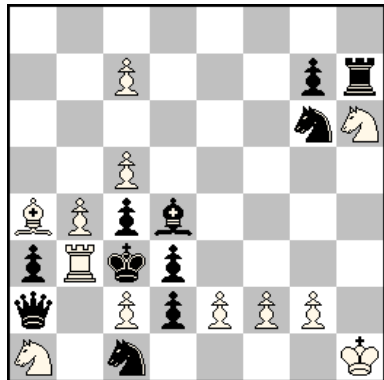
h#2   2 solutions   (12+11)
Circe
AntiCirce

4th Honourable Mention: 1325 Daniel Papack

1.Sf8 Rb1 2.Sb3 cxb3→b2 (+Sg8)#
3.Bxc5 (+Pc2)?? illegal
2.Qb3? cxb3→b2 (+Qd8)+ 3.Qxc7→d8 (+Pc2)!

1.Sh8 Rb2 2.Qb3 Sxb3→b1 (+Qd8)#
3.Rxh6 (+Sg1)?? illegal
2.Sb3? Sxb3→b1 (+Sg8)+ 3.Sxh6→b8 (+Sg1)!

First of all: I don't really see the necessity for *after 1313* (our 1st Prize problem above!). I accept that the basic idea is the same, but the idea is developed differently and the form is completely different. To me, "after xxxx" implies that both idea and form are closely related to xxxx (otherwise, all Nowotny problems would be *after Anton Nowotny 1854*, etc). But of course, I accept the composer's choice of label for the problem.

The mating idea is for the wR to evacuate b3, followed by cxb3→b2# (requiring the wR to leave b2 open), or Sxb3→b1# (requiring the wR to leave b1 open). In the last mate, Rb3-b2 has the side effect of preventing the bK from going there, but this does not disturb the logic as Rb3-b1 would also guard b2 when a1 is evacuated).

For cxb3→b2#, Bxc5→f8 (+Pc2) blocking the rebirth square must be stopped, but Bd4 must not unblock d4, so Black must block f8. Also, only Sc1 can be sacrificed on b3, as the bQ would have Sg8xh6→g1 (+Sg1).

For Sxb3→b1#, Txh6→h8 (+Sg1) blocking the rebirth square must be stopped, but Rh7 cannot move away, so Black must block h8. Also, only Qa2 can be sacrificed on b3, as the bS would have Sg8xh6→g8 (+Sg1). Here, the same white piece (Sh6) is used for both effect, whereas in the first solution, two different pieces (Pc5, Pc7) are used.

The fact that Sh6 has only passive functions, and Sa1 has no function in the first mate, may be regarded as weaknesses of the matrix – but of course, they are integral parts of the matrix, and can easily be accepted. You should not be fundamentalistic about the use of every white officer in the mate of a h#!

So we have rebirth conflicts on c2 and g1, blocks of rebirth squares on f8 and h8, and avoided blocks of rebirth squares on b2 and b3. This is less complex than 1313, but clearly an independent and interesting problem.

5th Honourable Mention
**Vitaly Medintsev & René J. Millour**
Russia / France

hs#8   (3+3)
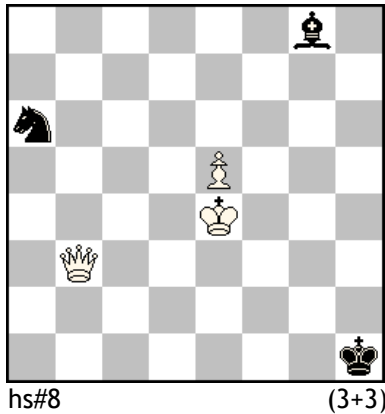
5th Honourable Mention: 1347.1
Vitaly Medintsev & René J. Millour

1.Qe6 ! *(Qf7?)* Kg2 2.Kd5 Kf3 3.Kc6 Ke4 4.Qb3 *switchback* Bc4 ! 5.Kb7 Kd5 6.Ka8 Kc6 7.e6 Bd5 8.Qb6+ Kxb6#

The first of several examples in this tourney of how comments and cooperation on the JF site can help improve problems greatly. This version is much superior to the original 1347, although the actual changes are few. The material is now minimal for the theme.

The point of the problem is not in the bK's walk in the footsteps of the wK, but rather in the manoeuvres to allow both Ks to pass square d5: first the wQ moves across d5 to intercept Bg8 so that the wK can pass, then *both* the wQ and the bB move across d5 to allow the bK to pass. Both interferences are pure of aim; there is no other reason for Qb3-e6 and Bg8-c4 than to close the line towards d5. The critical move Qe6-b3, which motivates Bg8-c4, is itself not pure of aim of course: Qe6 must get to b6 in two moves while allowing the bK to reach c6, and the wP (which has another main function) happens to stop the road via e3.

6th Honourable Mention
Michal Dragoun
Czechia

h#2   4 solutions   (1+14)
Masand
Nightrider f2, g7
LEO c7
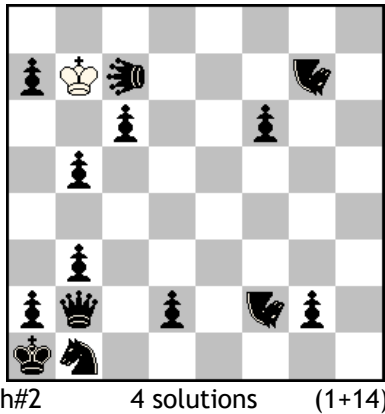
6th Honourable Mention: 1353 Michal Dragoun

1.Nf5 [b3=w]+ Ka8 2.LEa5 [f5=w]+ Ne3 [g2,a5=w]#

1.LEh2 Kxc6 2.Ng4 [h2,f6=w]+ LEg1 [g4=w]#

1.Nb4 Kxa7 2.Qd4 [d2,b4,f6=w]+ Nc2 [d4=w]#

1.Qc2 Kxc7 2.Ne3 [c2,g2=w]+ Qc3 [d2,b3,e3,c6,f6=w]#

White has no mating piece but needs two of them, as mate is only possible with a double check. So the simple (but probably new) procedure is the following. B1: puts p1 (thematical piece #1) in place, W1: puts the wK in place, B2: p2 checks turning p1 white, W2: p1 checks turning p2 white, mate by double-check. This is realized in a cycle with four thematical pieces p1-p2-p3-p4, where the wK must go to four different squares to be checked in B2.

The two fairy piece types are not in themselves harmonious, but work wonderfully in this matrix – which I imagine was hard to find.

The result may have a somewhat schematic flavour, with the bK always mated in the corner – and just as with magical pieces, there is often some garbage in the form of unnecessary recolourings (here: of pawns).

7th Honourable Mention
Hans Uitenbroek
Netherlands
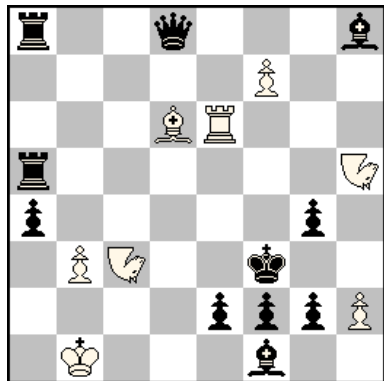
h#3   2 solutions   (8+11)
Superguards
Nightrider c3,h5

7th Honourable Mention: 1302 Hans Uitenbroek

1.Qb8! Bg3 2.Kf4 Ng7 3.Kf5 Be5#
*(not 1.Qc7? because of 4.Qxf7!)*

1.Qe8! Re3 2.Ke4 Nb5 3.Kd4 Re5#
(not 1.Qe7? because of 4.Qa7!)

A Bristol clearance for a superguard by the bQ (so that the bK can pass f4/e4), followed in the mate by an anti-Bristol (so that the bK cannot return the same way). The mating-move also closes another superguarding line towards the bK, and guards the mating piece – so there are many specific effects in this move only. A clear bonus is the fact that the bQ has a try in each solution, only failing because a new superguarding possibility is created.

The problem has a technical weakness, however: nightriders are not intrinsic to the theme, but are only technically motivated. Unlike ordinary S's, they also guard g5/d3 (luckily via the thematic squares f4/e4). Some points are deducted for this economical flaw.

A solver might wonder how this can even hope to be sound, with the bK already in a mating net. But on f3, it is superguarded by Pg4 with potential new superguards by e1S/g1S. And if Black plays g4-g3, e1B, g1B, then Bf1 is activated. It can be quite hard to mate with this condition!

8th Honourable Mention
Franz Pachl &
Dieter Müller
Germany
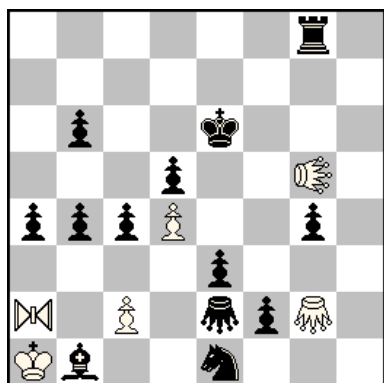
h#2   (6+13)
b) black EQuihopper e2
c) black Moose e2
Take & Make
Grasshopper g2, e2
Equihopper a2
Moose g5

8th Honourable Mention: 1327 Franz Pachl & Dieter Müller

a) 1.Sxg2→c6 EQxc6→e5 2.Kxe5→a3 Mxe2→b5#

b) 1.Bxa2→c6 Mxc6→d7 2.Kxd7→a3 Gxe2→a6#

c) 1.Rxg5→c6 Gxc6→d6 2.Kxd6→a3 EQxe2→g5#

An intricate cycle where every move uses T&M thematically. It works like this:
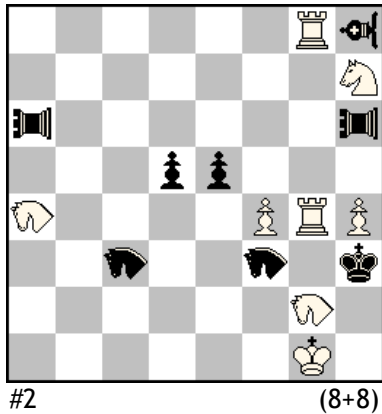
All three white pieces can reach c6 and e2. The bK can only reach the mating square a3 via KxEQe5, KxMd7, or KxGd6.

So in the case of e5, White must play EQxSc6→e5 after Black played Sxg2→c6. This leaves only Mg5 to mate via e2, which only works with Mxe2→b5 – so only with a bGe2.

In the case of d7, White must play Mxc6→d7 after Black played Bxa2→c6. This leaves only Gg2 to mate via e2, which only works with Gxe2→a6 – so only with a bEQe2.

And in the case of d6, White must play GxRc6→d6 after Black played Rxg5→c6. This leaves only EQa2 to mate via e2, which only works with EQxe2→g5 – so only with a bMe2. There is an impurity here in that Black plays Rxg5 not only to bring a R to c6 but also to clear the mating square g5. The problem would have been somewhat better without this, but it is still a very impressive mechanism – albeit somewhat schematical.

#2   (8+8)

Rook-Lion a6, h6
Bishop-Lion h8
Rose-Lion a4, g2, c3, f3
a) The problem is C+
(says Popeye)
b) The problem is C+
(says Winchloe)

9th Honourable Mention: 1359 Jean-Marc Loustau

Dedicated to Vlaicu Crisan

a)

1.Rg3+? Kxh4!

1.Sg5+? Kxg4!

1.RNb4! ~ 2.RNf8#
  1...RNc6 2.Rg3# A
  1...RNf6 2.Sg5# B

(C+ by Popeye 4.79)

b)

1.Rg3+? RNxg3!

1.Sg5+? RNxg5!

1.RNb4! ~ 2.RNf8#
  1...RNc6 2.Sg5# B
  1...RNf6 2.Rg3# A

(C+ by WinChloe)

This is a humorous way to demonstrate the difference in Popeye's and WinChloe's interpretations of a fairy form (here: the rose-lion) – a reciprocal change of mates is caused solely by the different interpretations! For this objective, it is actually a good thing that the twins have the same key – clearly, nothing but the interpretation of the rules causes any change.
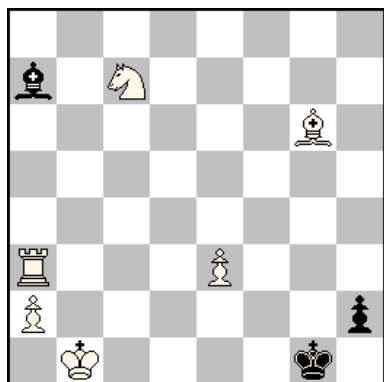
The decisive point is whether a rose-lion can travel more than one full circle, enabling it to capture or guard its hurdle on the second lap. WinChloe says Yes, Popeye says No. This goes for both White and Black, so a change of rules can be both beneficial and detrimental for both sides.

Here, that means that for WinChloe, RNa4 guards g4 and RNb4 guards h4, but this can't immediately be used for Sg5/Rg3# as RNc3 guards g3 and RNf3 guards g5. So the defences RNc6/RNf6 (in order to give a rook-lion access to e6) are simply unguards of g5/g3. For Popeye, these four guards don't exist. Instead, RNc6/RNf6 put new guards on h4/g4 by providing a hurdle for a white RN, resulting in Rg3/Sg5#.

The two rook-lions can be regarded as part of the matrix (the thematic defences must somehow guard against a threat), but the bishop-lion is purely technical (it stops the refutation 1…RLh8!). As it belongs to the same lion family as the other fairy pieces, it can easily be accepted.

The construction was perhaps not so easy, as four full rose circles must be kept free of other stuff, occupying exactly half of the board.

hs#5 (6+3)

10th Honourable Mention: 1354.1 Aleksey Oganesjan, René Millour & Sergey Shumeiko
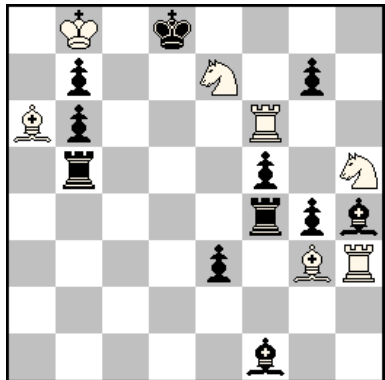
1.Sa8!! *(Sc~?)* Bd4 2.Ra7 Bh8 3.Rg7 Kg2! *(tempo)* 4.Ka1 Kh1 5.Bb1 Bxg7#

1.Rd3? Bd4 2.Rd7??, 1…Kg2 2.Rd7 Bd4 3.Rg7 Bh8??

Pieces move into all four corners, in three cases fairly trivially in order to construct a s# position – but 1.Sa8!! is a real point, with its close connection to the tries where the bB and the wR mutually interfere one another. Because of them, wR must go to g7 via a7, which forces the wS to move away avoiding a6. As other S moves guard the mating diagonal, only the corner move remains. This strategical logic is worth much more to me than the four-corner motif, and easily motivates wPe3 (which only stops 1.Re3,f3,h3).

The tempo move at the end is more than just an additional little point; it actually underlines the strategy: the bB must hurry to h8 and cannot afford to waste a tempo en route.

h#2   3 solutions   (7+11)
Breton adverse

11th Honourable Mention: 1334.2
Pierre Tritten & Jacques Rotenberg

1.gxf6 [-h3] Sxf6 [-b7] 2.Bxg3 [-a6] Sc6#

1.Bxh3 [-f6] Bxb5 [-f4] 2.Bxe7 [-h5] Bc7#
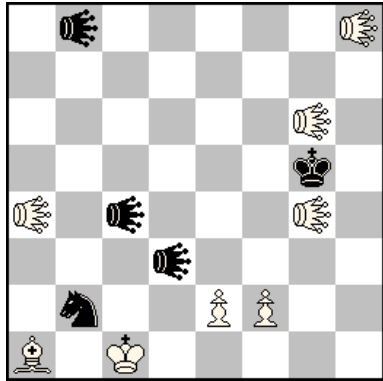
1.bxa6 [-g3] Rxe3 [-f5] 2.Rxh5 [-e7] Rd6#

The idea can be described as an extended two-captures Zilahi. Normally in such a Zilahi, White has three thematic pieces, of which two are captured in each solution and the third one mates. But in Breton adverse, you often capture a pair of pieces with the same move. So the theme has been extended here so that White has three *pairs* of pieces, two of which are captured in each solution so that the third pair can mate (with the slight modification that one piece actually mates, the other one guards flights).

The setting has the very desirable feature that each white piece is captured once and passively removed once. It also has the desirable property of ending with model mates.

The problem is not very subtle or harmonious strategically, however. One of the most specific uses of the condition is to have a capture made solely because a sibling of the captured piece must disappear. This happens once in the second solution (Bxh3) and twice in the third solution (bxa6, Rxh5) but never in the first. Another interesting use of the condition is to have a move played so that it is impossible later to remove a piece by capture of a sibling. I see this once in the first solution (1.gxf6! rather than 1.Bxf6? Sxf6 2.bxa6 Sc6+ 3.gxf6[-c6]!) and once in the second solution (1.Bxh3! rather than 1.gxh3? Bxb5 2.Bxe7 Bc7+ 3.Bxb5[-c7]!). It is obvious that strategy was not the authors' main objective here.

Compared to the earlier 1334.1, this has Breton effects in all half-moves before the mates. That is easily worth the three additional pieces.

#3   (8+5)
Locust a4,g4,g6,h8,b8,c4,d3

**12th Honourable Mention: 1320 Stephen Emmerson**
after Salai jr., Klemanič, Packa & Dragoun (No.1319)

1.e4!
  1...Lxe4→f5 2.Lxf5→e4+ Kf4 3.Lxc4→b4#
  1...Lxe4→f4 2.Lxf4→e4+ Kf5 3.Lxd3→c2#
  1...Kf4 2.e5+ Kg5 3.f4#
  1...S~ 2.Bf6+ Kf4 3.e5#

This develops one part of 1319 further: the flight-giving key can be said to initiate a complete Plachutta (not Nowotny, as the composer wrote), although the use of the cutting-point when Black captures isn't standard: both black lines are open again, but White can close one of them again while also eliminating the other line by capture. Unlike 1319, the matrix uses White's reciprocal battery – naturally with a change of functions between the locusts on the g file.

These are all real advantages of Emmerson's version, but all in all the problem is clearly on a much smaller scale than 1319. Ba1 is a technical weakness, necessary only because Sb2 is necessary to stop a dual and a cook.
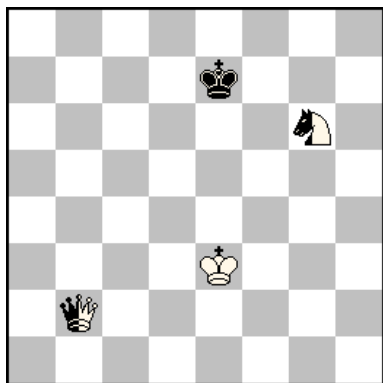
hs#6.5   (1+1+2)
KöKo
b) Sg6→h8 ; c) Ke3→g4 ;
d) Sg6→g3 ; e) Qb2→h1

13th Honourable Mention: 1367 Sergej Smotrov

a) 1...nQf2 2.Kf3 Kf6 3.Kg3+ Kg5 4.nQf7 Kh5 5.nSf8 nQg8
6.nSg6 nSf4+ 7.Kh4+ nSh3#

b) 1...nQd4 2.Ke4 nQd6 3.Kd5 nQd7 4.Kc6 Ke8 5.Kc7 nQh7
6.nSf7 nSd6+ 7.Kd8+ nSc8#

c) 1...Kf7 2.nQf6+ nQh4 3.nQg3 Kg7 4.Kf5 nSh4 5.nQh3 nSg6+
6.nSf8 nSe6+ 7.Kg6+ nSg5#

d) 1...nQh2 2.Kf4 nSe4+ 3.nSf6 Kf7 4.nSg8 Kg7 5.nSh6 Kg6
6.nSf7 nSe5+ 7.Kg5+ nSg4#

e) 1...Kf6 2.nSf4 nSg2 3.Kf3 nSe3+ 4.nSf5 Kg5 5.nSh6 nSg4+
6.nSf6 nSe4+ 7.Kg4+ nSg3#

Five echo-mates (or rather 2+3) with minimal material, ending not only in mates but in selfmates. It is paradoxical that four pieces suffice to constrain both kings, leaving Black with only one defence and White with none. It is Köko that makes this possible, of course. The condition also helps substantially in making the move order unique.

It is a good thing that the play in each twin is different, although the ending is (almost) the same.

14th Honourable Mention
Anatoly Stepochkin
& René J. Millour
Russia / France
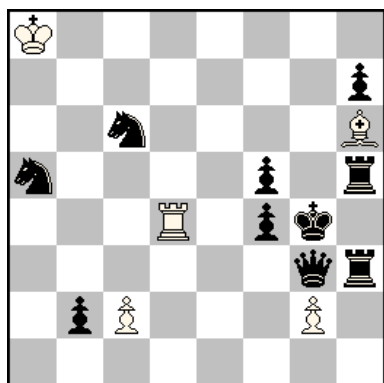
#7 (5+10)
Maximummer

14th Honourable Mention: 1337.2
**Anatoly Stepochkin & René J. Millour**

1.Rxf4+? Qxf4!

1.c3! Qxc3 2.Rd8 Qh8 3.Bg7 Ra3 4.Bh6 Qc3 5.Rd4 Qh3 6.g3 Rxg3 7.Rxf4#

Interchange of bQ and bR in maximummer form, not an easy theme, with switchbacks by wR and bB in order to open and close gates for the bQ so that the bR can be transported to the left side of the bQ on the third row (similar to a Turton doubling).

There was a lengthy discussion on the site about the merits of various versions of the problem. I find to basic idea to be a fairly uncomplicated geometrical motif, so a simple and clear position befits the idea. Pure motivations for the white moves are less important. So I prefer this most economical version.

Actually I like even more the version proposed by one commentator: replace Pf4+Pf5 with a bBf4, ending with a model mate. That too is a feature I think befits such a simple idea. But I respect the choice of the composers.

15th Honourable Mention
Anatoly Stepochkin
Russia
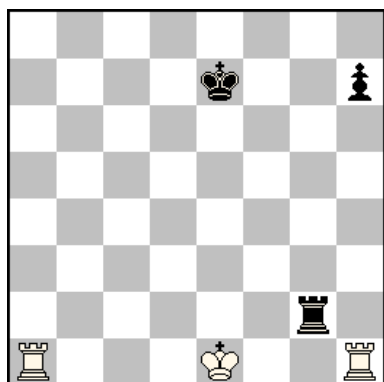
hs#4   2 solutions   (3+3)
KöKo
Norsk Sjakk

**15th Honourable Mention: 1361 Anatoly Stepochkin**

1.Rh3=B Rh2=B 2.Bd7=R Ke8 3.0-0-0 Kd8 4.R7d2=B Bc7=R#

1.Rd1=B Rd2=B+ 2.Bc2=R Bc1=R 3.0-0 Rb1=B 4.Rf2=B Bg6=R#

Zugzwang echomates after long and short castlings, with Ph7 as the only technical piece. This is quite neat!

To judge from Nils Bakke's problems – and it is he who brought Norsk Sjakk into the chess problem world – castling doesn't transform the R into a B, following the principle that castling is a K move. With this interpretation, the problem is sound.

1st Commendation
Julia Vysotska & Marjan Kovačević
Latvia / Serbia

hs#3   2 solutions   (7+5)
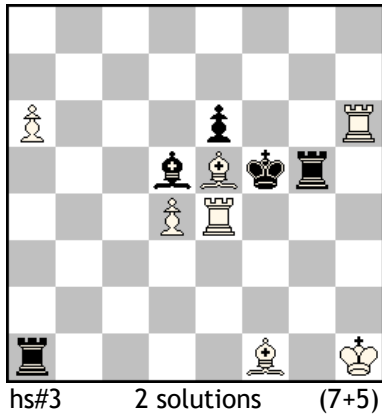
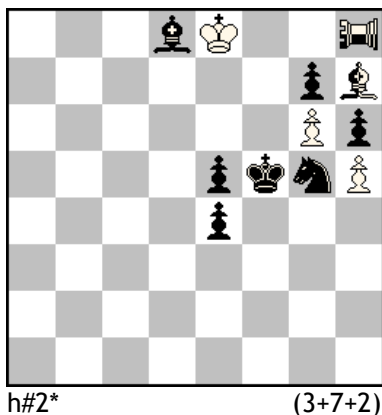**1st Commendation: 1300**
Julia Vysotska & Marjan Kovačević

1.Bh2 Ra3 2.Bb5 Rf3 3.Rf4+ Rxf4#

1.Rh2 Ba2 2.Rh4 Bb1 3.Bd3+ Bxd3#

Formation of reciprocal batteries R/B, with direct + indirect unpin of White. The direct unpins necessitate white hideaways (where the motive for Re4-h4 is not pure), and the direct unpins enable Dentist mates. In addition, there is an exchange of functions between Be5 and Rh6.

Pa6 is a somewhat unfortunate plug, but to get all this content in Meredith form is very satisfying.

2nd Commendation
Igor Kochulov
Russia

h#2*   (3+7+2)
Circe
AntiCirce
Neutral Triton h8
(with Popeye rules in AntiCirce)

2nd Commendation: 1342 Igor Kochulov

1...nBg8 2.nTRxg8→f8 (nTRf8→g1) (+nBf1) nTRxf1→e1 (nTRe1→f8) (+nBc8)#

1.nTRg8 nBxg8 (nBg8→f1) (+nTRg1) 2.nTRh1 nTRxf1→e1 (nTRe1→f8) (+nBc8)#

Interesting tempo play: the set would work as a solution if Black *or White* had a tempo move (that's a neutral-specific motif), and later in the solution there occurs a real tempo move.

But the real point in my eyes is the fact that nB/nTR arrive in f1/g1 in different ways: either by a black capture (nBf1 via Circe, nTRg1 via AntiCirce), or by a white capture (nBf1 via AntiCirce, nTRg1 via Circe). This reciprocal change is something I haven't seen before.

That the concluding mate is the same is only natural in such a problem. To have different mates on top of everything else is a dream too good to be true.

I would have preferred bBh6, bPg6, -Ph5 for a cleaner position with one man less. Two black-squared bishops is no problem at all when you have neutrals and a Triton on the board!
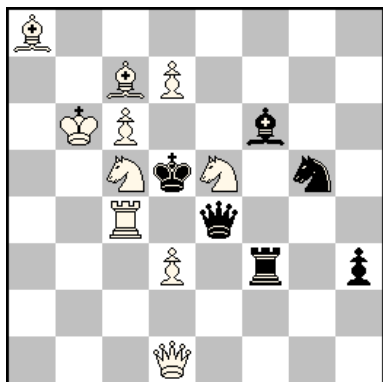
("Popeye rules" is a necessary statement: in WinChloe, a TRh8xg8->f8 will be AntiCirce-reborn in f1, not g1.)

3rd Commendation
Roméo Bédoni & Sébastien Luce
France
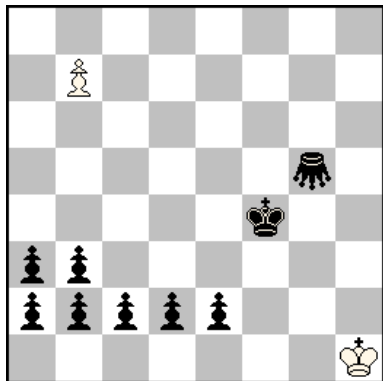
ser-h#21   (2+9)

Alphabetic Chess
Grasshopper g5

4th Commendation
Jean-Marc Loustau
France
Dedicated to Pierre Tritten

#2   (10+6)

Breton

3rd Commendation: [1315](#) Roméo Bédoni & Sébastien Luce

1.a1=G 2.Gc3 3.a2 4.a1=G 5.b1=G 6.Gd4 7.Gd3 8.b2 9.b1=G 10.Gb8 11.Gg3 12.c1=G 13.Ge3 14.Ge5 15.d1=G 16.Gf3 17.Gd5 18.Gg4 19.Gf5 20.e1=G 21.Ge4 b8=G#

7+1 G promotions without captures, ending in a very cool mate position. Of course such promotion tasks are much easier in ABC than in other genres, as ABC takes care of the order of the moves. (8 B promotions and 2xAUW have been done in this form.)

I assume the composers tried to get 8 black G promotions (with the mating wG already on the board) and found it impossible. That seems quite likely; the dangers of cooks with different paths of the grasshoppers or with different promotions must be great.

4th Commendation: [1365](#) Jean-Marc Loustau

Set play :

   1...Qxd3 [-h3] 2.d8=Q# **A** *(2... Bxd8??)*
   1...Rxd3 [-h3] 2.d8=R# **B** *(2... Bxd8??)*

Actual play :

1.Qh1! threatens ~ 2.Qxh3 [-c6]#
   1...Qxd3 [-h3] d8=R# **B** *(2... Bxd8??)*
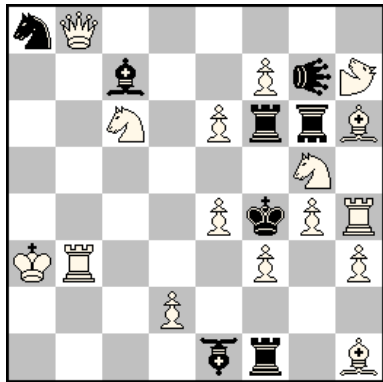   1...Rxd3 [-h3] 2.d8=Q# **A** *(2... Bxd8??)*

By-play :

   1...h2 2.Qxh2 [-c6]#

The principle of this reciprocal change is well-known: depending on which line the wQ occupies, either the capturing or the stationary black defender is pinned. I find 11 examples of this mechanism in WinChloe, the earliest from 1949 (**B**).

The special feature here is that everything is motivated by Breton: the threat, the defences, and the mates! The reciprocal change mechanism is modified so that self-pins are replaced with non-removability: when a black piece is alone between the wQ and the bK, it cannot be removed by Black, and so White can safely promote to that type of piece on d8 without fear of capture.

#2   (16+8)
White Supertransmuting King
Locust g7
Rookhopper g6
Bishophopper e1
Giraffe h7

5th Commendation: 1332 Miroslav Svítek & Karol Mlynka

  1...RHg8 2.fxg8=GI#
  1...Lxf7→e7 2.Sf7#

1.f8=Q? (2.Sf7#)
  1...Rxf3 **A** 2.Rxf3#
  1...Bd6+ **B** 2.Kxd6=B#
  1...Rf5 **C** 2.Qxf5#
  1...RHxg4 **D** 2.Rxg4#
  1...RHxe6 2.Sxe6#
  1...RHg8!

1.Rb4! (2.e5#)
  1...Rxf3+ **B** 2.Kxf3=R#
  1...Bd6 **C** 2.Qxd6#
  1...Rf5 **D** 2.exf5#
  1...RHxg4 **A** 2.Rxg4#
  1...RHxe6 2.Sxe6#
  1...Be5 2.Qxe5#
  1...Sb6 2.Qxc7#
  1...Rxe6 2.Sxe6#
  1...Rxf7 2.Sxf7#

The authors claim the following defence motives:
A = capture of a guarding piece for a bK flight
B = checking the Supertransmuting K
C = Schiffmann-II
D = line-opening for a guard

Changed defence motives is an unthankful field of work: if the defence motives are not very striking, a solver or reader may not notice them at all. Here, there are luckily changed mates in three of the four thematic variations, which focusses our attention on those defences.

There are two striking mechanisms here, linking Bd6 with Rxf3 in one case and with Rf5 in the other. In contrast, RHxg4 is a less interesting addition in order to complete the cycle.

In the try, Bd6+ defends by check and must be met by Kxd6=B# due to the rule that a checked Pressburg (Supertransmuting) K must reply to a check if it is able to (2.Qxd6??). Rxf3 is no check and can be captured. In the solution, Rxf3+ is a check which can be met by the K, while Bd6 is no longer a check so the wQ can capture.

The defence motive of Bd6 in the solution is a displacement on the pin-line so that it will be able to defend when the threat unpins it by interposition. Rf5 in the try has exactly the same motive. This is indeed a Schiffmann-II, if we disregard the fact that some sources require the pin to be used in the mate (here, the defending pieces are simply captured).

With defence motive D (line-opening for guard) however, the reader has to use selective eye-sight. In the solution, Rf5

clearly defends by opening a line for Lg7. But in the try, RHxg4 should really be called an Anti-Goethart, as the defence opens a line for Rf6 so that White may no longer unpin it indirectly. But in order to regard this as the same defence motive, we must ignore the unpin part (which is hard to do when the thematic Schiffmann-II motive is based on the same unpin!) and see just the line-opening. This may be an instance of acceptable artistic freedom, but it does weaken the intended cycle of motives.

Technically, the problem is only partly successful. There are fairy pieces from four different families, where GIh7 is especially weak: its only functions are to block h7 and guard g3. White Ph2+h7 would also work, but would result in 9 wP's on the board. That is, I think, no flaw in a problem like this that is so far removed from OTB positions anyway. Adding an unthematic fairy piece type is worse!

So in short, the problem has many interesting points but also thematical and technical weaknesses.

6th Commendation
Daniel Novomesky
Slovakia
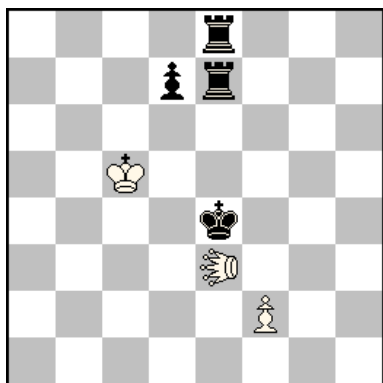
h#4   3 solutions   (3+4)
Lion e3

6th Commendation: 1312 Daniel Novomesky

1.d5 Kb4 2.Kd4 LIc5 3.Re4 LIa3 4.R8e5 LId6#

1.d6+ Kb5 2.Kd5 f3 3.Re5 LIh3 4.R8e6 LId7#

1.Ke5 Kb6 2.Kd6 f4 3.Re6 LIg5 4.R8e7 LId8#

A triple ideal-mate echo with seven pieces involved. Perfect, but somewhat repetitive.

A few decades ago, a triple echo like this would have been sensational. Nowadays in the computer age, we have gotten used to such things.

7th Commendation
Vladislav Nefyodov
Russia
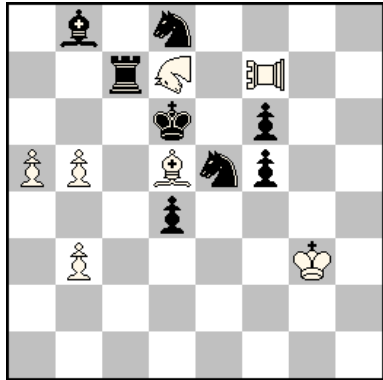
h#3   2 solutions   (7+8)
NAO d7
Rook-Lion f7

**7th Commendation: 1344 Vladislav Nefyodov**

1.Sexf7 *(Sc4?)* NAg1 2.Ke5 Bc4 3.Sd6 Kf3#

1.Rxd7 *(Rc6?)* RLxf5 2.Kc7 Bc6 3.Rd6 RLc5#

Interchange of places between the bK and another black piece, with Zilahi because B1 has to capture one thematic white piece. But the real point, in my eyes, is the fact that Black has an alternative first move, one that fails only because W2 needs to go to that square. Can that detail – clearly thematicized here – really be new? (Can anyone provide an earlier example of this effect?)

The harmony suffers from the fact that the two Zilahi pieces belong to different fairy families, and also from the fact that only one mate is given by a battery.

8th Commendation
Hubert Gockel
Germany
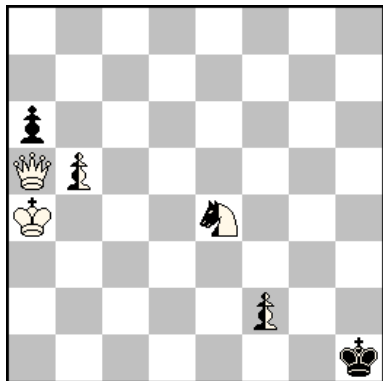
h#2   2 solutions   (2+2+3)
SuperGuards
Neutral pieces e4, b5, f2

8th Commendation: 1346 Hubert Gockel

1.nSc3 Qb6 2.f1=nR Qg1#

1.nSc5 Qd2 2.f1=nB Qg2#

The central point is something I haven't seen before: in SuperGuards, a neutral officer cannot check (or indeed capture at all) because it also superguards the piece it wants to capture. So contrary to expectations, 1.nSc3/c5 are no checks but instead specific unpins of the wQ, by taking over the superguard of the wK against capture by the nP.

Further, there is dual avoidance (B1 closes one of the routes of the wQ) and two minor promotions. Note, by the way, 1.nSc5 Qd2 2.f1nS? Qh2+ 3.nSg3! superguarding the bK (3.nSxh2??).

All in all, an original and amusing miniature without much complexity.
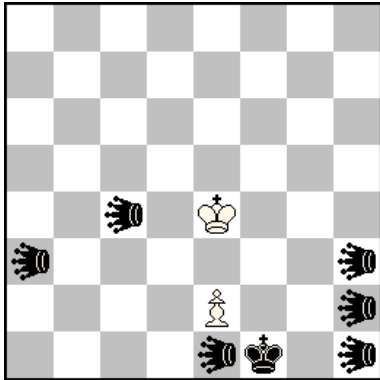
ser-h#20   2 solutions   (2+7)
Kangaroo a3,c4,e1,h1,h2,h3

**9th Commendation: 1311 Václav Kotěšovec**

1.KAe5 2.Ke1 3.Kd1 4.KAe1 5.KAc1
6.Kd2 7.KAc2 8.KAc5 9.KAc6 10.KAc3
11.KAb4 12.Kc2 13.Kb3 14.KAd3 15.KAf1
16.Kc4 17.KAb3 18.KAa3 19.KAb5 20.KAd3 exd3#

1.KAd1 2.KAg1 3.KAh1 4.Kg2 5.KAd5
6.Kg3 7.Kg4 8.KAh4 9.Kh5 10.KAh6
11.Kg4 12.KAh1 13.KAc6 14.KAf3 15.KAg2
16.KAg5 17.KAg6 18.KAg3 19.KAh3 20.KAh5 exf3#

Echo-mates with long exact play and five active self-blocks in each. Kangaroos are useful for such play, as the need for two hurdles for every KA move makes the move order easier to determine.

However, this is similar to several other problems by the same composer. In particular, WinChloe #701930 and #726690 (both 2018) show the same mate picture, only with a bR or a bS replacing one of the kangaroos. To have blocks by kangaroos only is clearly a step forward.

10th Commendation
Ivan Skoba
Czech Republic
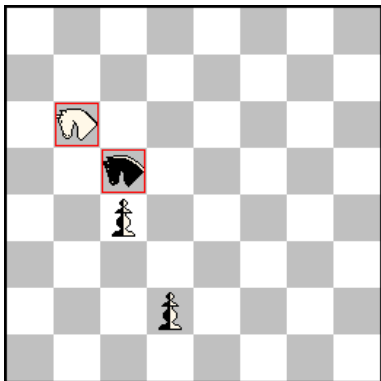
ser-#6   (1+1+2)
Madrasi
Royal Rose-lion b6, c5
Neutral pawns c4, d2
b) ser-=6 after shift a1->b1

10th Commendation: 1348 Ivan Skoba

a) 1.rRNb2 2.rRNe5 3.rRNa5 4.rRNg5 5.d4 6.rRNc1#

b) 1.rRNf3 2.rRNb3 3.rRNe6 4.rRNa2 5.rRNg2 6.e4=

At its heart this is a demonstration of the peculiarities of en-passant in Madrasi: d2-d4 is temporarily paralysed for White by Pc4, but only as long as cxd3 is legal (thus for one half-move only). Black is free to move Pd4 down to d3, so to prohibit that by self-check, the composer has introduced royal Rose-lions: a white Rose-lion on c1, f2, or h3 will stop d4-d3. The result is that for a stalemate, d2-d4 must be played last; for a mate, d2-d4 must be played on the penultimate move so that Pd4 is activated again by the last move. So White's two last moves must be played in reverse order in the two stipulations.

Quite rightly, the composer must have considered this too small for a problem. So he introduces the main motif by some nice yo-yo hopping by the white Rose-lion. The need to differentiate the white play in the two parts is where the trouble (=bad luck) comes in. In the stalemate part (with everything one step to the right), everything is nicely determined: only d1 or g2 are available for the wRL, but d1 is impossible due to self-check from Pe2 (remember that Pe2 must stay until the last move); so only the RL route leading to g2 works. But with a mate stipulation, both d1 and g2 would work (remember that RLd1 is played after e2-e4). So in order to exclude this dual, the composer must stop the route to g2 by moving the whole position one step to the left in addition to the change of stipulation. This doesn't even cleanly exclude the RL route from part B, for the B solution now fails BOTH because the square a2 is missing, AND because the new square h3 is available for Black.

These weaknesses cause a much lower placing than would have occurred if some clean twinning had been possible.

11th Commendation
Juraj Lörinc & Ladislav Packa
Slovakia
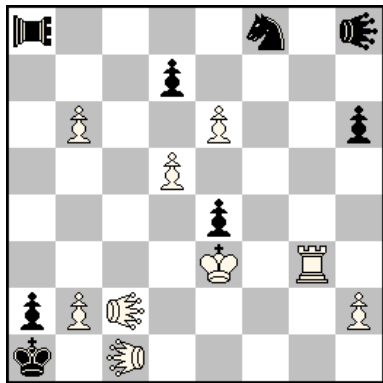
#2   4 solutions   (9+8)
Señora c2, h8
Faro a8
Lion c1

11th Commendation: 1330 Juraj Lörinc & Ladislav Packa

   1...SEh3 a 2.LIc3# A
   1...FAg8 b 2.LIa3# B

1.LIc7! ~ 2.Rg1#
   1...SEh3 a 2.LIg7# C
   1...FAg8 b 2.LIa5# D

1.LIc6! ~ 2.Rg1#
   1...SEh3 a 2.LIf6# E
   1...FAg8 b 2.LIa6# F

1.LIc5! ~ 2.Rg1#
   1...SEh3 a 2.LIe5# G
   1...FAg8 b 2.LIa7# H

1.LIf4! ~ 2.Rg1#
   1...SEh3 a 2.LId4# I
   1...FAg8 b 2.LIa4# J

This shows concurrent mates taken to the extreme: on 5 squares on the a file, and 5 squares on the long diagonal! Such mates are by themselves quite boring, but you must admire the way the composers have managed to form 5 separate pairs of mating squares with a limited number of hurdles.

As the composers write, the Argentinian pieces are not used specifically but are rather a technical aid. In principle, Ra8+Qh8 would also work, but they would have other defences to destroy the solution. Such use of fairy pieces can be accepted, even if specific effects are much more interesting.

12th Commendation
Sergey Shumeiko
Russia
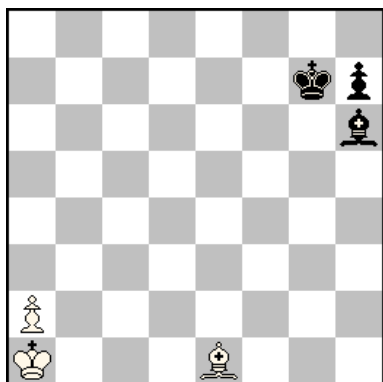
hs#9.5   (3+3)

12th Commendation: 1350 Sergey Shumeiko

1...Kh8 2.Bb4! Bd2 3.a4 h5 4.a5 h4 5.a6 h3 6.a7 h2 7.a8=B h1=B 8.Bd5 Be4 9.Ba2 Bh7 10.Bc3+ Bxc3#

White and black P round-trips with excelsiors and B promotions. This looks very simple and familiar, but the problem has two interesting features deserving a commendation:

* the mate would also work with wBb1 + bBg8, but the white-squared bishops will collide on their way there
* the mate would also work with the final check on d4, e5, or f6, but then the black-squared bishops will collide on their way there! So the only possibility is an anticritical move across c3.

By the way, the solution would *not* work with wBf6 + bBg7: Black can move Bh7 instead of playing Bxf6#.

13th Commendation
Karol Mlynka
Slovakia
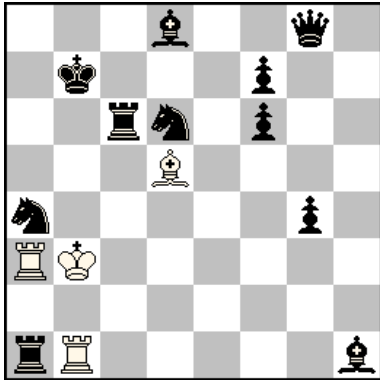
h#2   6 solutions   (4+11)
White Supertransmuting King

13th Commendation: 1321 Karol Mlynka

1.Bxd5+ Kxa4=B+ 2.Ka8 Bxc6#

1.Sc5+ Ka5=S+ 2.Ka7 Sxc6#

1.Ka6 Kb4 2.Rb6+ Kxa4=R#

1.Ka8 Bxf7 2.Qxf7+ Kb8=Q#

1.Ka7 Kxa4 2.Ra6+ Kxa6=R#

1.Bc7 Be6 2.Sc5+ Kxc5=S#

The composer calls this a HOTF 3x2, which might be justifiable although the four last solutions don't form very distinctive pairs. I assume the intention is to pair the solutions with Kb4/Kxa4 and the solutions with Bxf7/Be6, but the fact that I can't be sure of this shows a weakness of the concept.

The play is colourful but wild, and four of the mates have an unused white officer.

A
Theodoros Giakatis
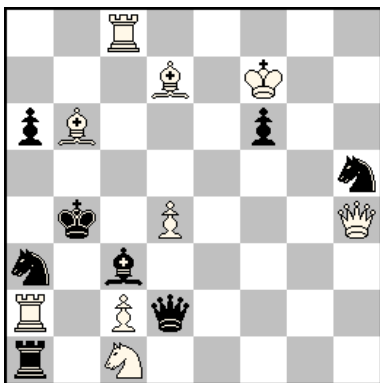### Comm. SuperPro TT-206 2018
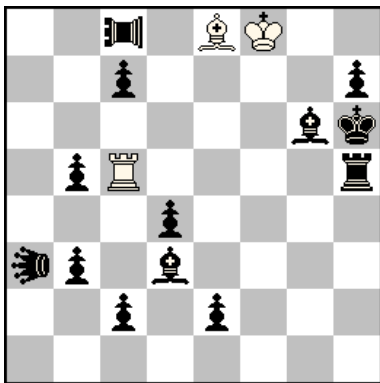
h#2   b) Ph7→g5   (3+13)
Take&Make

1.FAc6 Rxh5→c5 2.SExc5→h5 Bxc6→c1#

1.Sec3 Bxg6→e8 2.Faxe8→g6 Rxc3→h8#

Compare 1. HM 1308

B
Vladimir Savchenko
Shachmaty v SSSR 1949

#2   (9+8)

1...Qxd4 2.Sd3# **A**
1...Bxd4 2.Rb2# **B**

1.Qe1! [2.Qe7#]
  1...Qxd4 Qe3 2.Rb2# **B**
  1...Bxd4 Qxe1 2.Sd3# **A**
  1...Sc4 2.Bc5#
  1...Sb5 2.Ba5#
(1...Qh2,Qg5,Qf4 2.Qxc3,Sd3,Rb2#
  1...Qe2 2.Qxc3,Rb2#)

Compare 4. Comm 1365