

WCCT-9 CLARIFICATION DOCUMENT #3

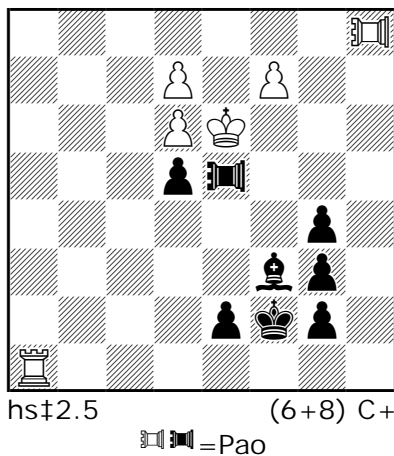
Section F: Selfmates

Question: A few years ago certain composers started advertising the term “mating duals” as a serious defect for selfmates. Many problemists criticised severely this claim at that time. Is there any guideline on this issue which the judging countries should consider?

Answer: Multiple mating moves (the so called “mating duals”) cannot be a reason to disqualify or downgrade a selfmate. They are neither a formal defect, nor a technical or constructional flaw. Article 10 of the Codex Part 1 Chapter III states that *a dual is said to occur if, after the first move, there is more than one method of satisfying the stipulation*. In a selfmate in n moves, White obliges Black to mate White in at maximum n moves. At each point of the solution, White must be able to reach this aim in the remaining number of moves after each legal move by Black. For the position after the n-move (i.e. the last move) by White, this means that now each legal move by Black must mate White. It does not mean that after the n-move by White, Black must have a unique legal move that gives mate.

Of course this does not exclude the possibility that a judge may consider multiple mating moves an artistic weakness in some case for specific reasons, which depend on individual properties of the problem in question. However it is not allowed to reject or severely downgrade a selfmate just because it has multiple mating moves.

Section G: Fairies



1... ♖e4 2. ♖h6 ♗e3 3. ♖f6+ ♔e4†

Question: Is the alongside rendering thematic? Black wants to do a critical move, but for some reason (tempo in this case) has to play to the critical square first.

Answer: According to the theme definition, the thematic Chinese piece must play (without capturing) along a critical line crossing, but not starting from, the critical square.

It is true that in the initial diagram the black PAO is not on the critical square but plays to it during the solution. The intention of the theme is that the thematic piece must cross (move beyond) the critical square in a single move, thus the scheme is not thematic.

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