EMBRACING NON-CONTEMPORARY TWIN PIECES in Proofgames

By **Roberto A. Osorio**, Argentine

A very peculiar case occurred recently in Argentine. Two twin human embryos (conceived in vitro) were managed in the following way: one of them was selected and he was born while the other one was frozen; ten years after that the second embryo was implanted and he was born normally.

A picture of the two kids in the newspapers, embracing one another and smiling, made a strong impression to me: two identical (in a way) men conceived at the same time but born at different time.

That picture inspired me to name a feature that can be found in some proofgames as a by-product of the main strategy. All the chess men are "conceived" at the same time (the initial game array) and this is also the "birth" time for any non-promoted man. But, what about a promoted man? To establish that he is born during the promoting move is a natural statement. So, after promoting a knight and moving it up to be in contact ("embracing") with an original knight we have a picture equivalent to the kids' one (unfortunately, to ask the knights to smile would be an excess). The same applies to a couple of promoted knights, who were necessarily born at different time.

**Definition** - **Embracing non-contemporary twin pieces :** _two non-contemporary_ (original+promoted or promoted+ promoted) _pieces of the same kind and colour standing on adjacent squares which are reachable for both men_ (orthogonally or diagonally contacted squares excepting for the bishops' case, who are restricted to be in diagonal contact).

The _reachable squares'_ restriction is included in the definition in order to reinforce the underlying idea _of impostors_ (who is who?) that can be appreciated in the examples. The _Embracing un-contemporary twin pieces'_ feature (theme? task?) can be shown anywhere on the board but the examples show a dominant tendency to do it on home and/or promotion squares (the _egg_ and the _chrysalis_ according to the metaphorical definitions in the article "There is no place like home", R. Osorio & A. Frolkin, Strategems October 2007; some of its definitions are included here as an Appendix in order to properly discuss the examples' contents).

1) Roberto Osorio
After _Die Schwalbe_
12178, February 2004
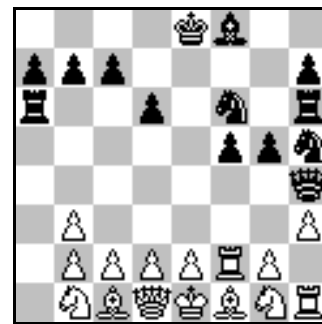

PG 13.0 (13 14) C+

2) J Lois & R. Osorio
Reytsen-70 Thematic JT
5th HM

PG 20.0 (14+13) C+

3) R. Osorio & J. Lois
Reytsen-70 Thematic JT
6th HM

PG 18.0 (15+14) C-

Example 1   1.h4 d6 2.h5 Bh3   3.h6 Nd7 4.hxg7   Nh6   5.g8=N Bg7   6.Nf3   Be5   7.Ng5   Bh2
8.Nxf7 Kxf7 9.Nf6 Kg6 10. Ne4 Nf7 11.Ng5 h6 12.Nf3 Rh7 13.Ng1 Qh8

Homebase, Pronkin motivated by **tempo, "Embracing non-contemporary twin pieces"** after 8.Nxf7 (an original knight in contact with a promoted one standing on its meta-homesquare, being this last thematic piece in a <u>meta- stationary</u> condition).

This is essentially a tempo problem. There are two tries: a) white could promote 5.g8=B followed by 6. Bxf7, Kxf7 reaching then its final position in 6 moves; b) the g1 knight could capture the f7 and g7 pawns getting back home in 10 moves. In both strategies the white side had no way to loose a tempo in order to wait black to finish (the trick in the tries is that if white plays h2-h3 to loose a tempo then the opening is delayed and black had no 4th or 5th move available).

(This is a "corrected" version of the Die Schwalbe problem 12178, February 2004, which was observed due to be "exactly 13.0 moves" since a solution were possible in 12.5 moves. That time Jorge Lois and I were convinced that a Proofgame, being by nature a game, is exact by default and on the contrary SPG is the proper stipulation to ask for the shortest way to reach the diagram. We are still convinced in fact, but we are getting old enough as to stop fighting with this type of things so here the diplomatic version is).

<u>Example 2</u>   1.f4 Na6 2.f5 Nc5 3.f6 Ne4 4.fxe7 f5 5.exf=B f4 6.Bc5 Qh4+ 7.Bf2 Ngf6 8.d3 0-0 9.**Be3** Re8 10.Bb6 axb6 11.d4 Ra3 12.d5 Rh3 13.gxh3 f3 14.Bg2 fxg2 15.Nf3 Re5 16.Rf1 g1=R 17.d6 Rg3 18.Be3 Rd5 19.Bc1 Rd2 20.Rh1 Rg1#.
"Embracing non-contemporary twin pieces" after 9.Be3: the original bishop is in diagonal contact with a promoted one standing on its true homesquare ("<u>Pawn Rundlauf</u>").

<u>Example 3</u> 1.f4 Nf6 2.f5 Nh5 3.f6 Rg8 4.fe7 f5 5.Nh3 Kf7 6.e8R Qh4+ 7.Nf2 g5 8.Re3 Rg6 9.Rg3 Ra6 10.Nh3 d6 11.Ng1 Be6 12.h3 Bb3 13.ab3 Nd7 14.Ra4 Re8 15.**Rf4** Re6 16.**Rf2** Rh6 17.**Re3** Ndf6 18.Re8 Kxe8.
After 15.Rf4 a promoted rook on g3 is in contact with an original one standing on f4 (1st embracement); after 16.Rf2 there is a 2nd embracement and, since f2 is the homesquare of a pawn that promoted to rook, then this **"Embracing non-contemporary twin pieces"** feature is shown by an <u>e-metasibling</u> trick performed by the f2 rook. Finally, after 17.Re3 a 3rd embracement is produced.
The <u>same couple of pieces</u> showing <u>three times the feature</u> on four squares <u>cyclically ordered</u> by couples (AB, BC, CD, being f4=B and f2=C).
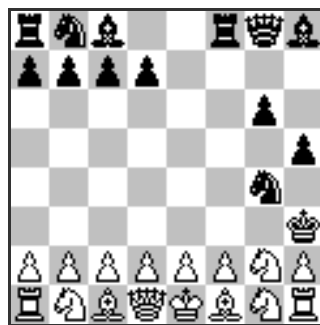
4) Michel Caillaud	**5) Roberto A. Osorio**	**6) Reto Aschwanden**
R25 *Problemesis18*	*Strategems* 0ct 2007	*Messigny 2004*
12/2000 **2nd HM**		**1st prize**

PG 13.5 (15+15) C+	PG 15.5 (16+14) C+	PG 18.0 (12+14) C+

<u>Example 4</u>   1. f3 e5 2. Kf2 Qf6 3. Kg3 Qa6 4. Kh4 Qxe2 5. g3 Qf2 6. Ba6 e4 7. d3 e3 8. Nd2 e2 9. Nb3 **e1=Q** 10. Bg5 Qe7 11. Qe2 Qfe3 12. Rf1 Qd8 13. Nc1 **Qee7** 14. Qxe7+
"Enhancing the paradox" .The <u>same couple of pieces</u> show <u>twice</u> the **"Embracing non-contemporary twin pieces"** feature on <u>two disconnected couple of squares</u>: **a)** after 9…, e1=Q the

picture is equivalent to the thematic one in example 1 (queens on f2 and e1); **b)** after 13…,Qee7 there is an impostor queen on d8 and a meta-impostor queen on e7 and then the feature is shown by Pronkin + e-metasibling tricks.

Example 5   1.Nc3 h5 2.Nd5 Rh6 3.Nxe7 Rf6 4.Nd5 Nh6 5.Nc3 Ke7 6.g4 Ke6 7.g5 Kf5 8.g6 Kg4 9.gxf7 g6 10.Nf3 Bg7 11.f8=N Bh8 12.Ne6 Qg8 13.**Nf4** Rf8 14.**Ng2** Kh3 15.Nb1 Ng4 16.**Ng1#**
Equivalent to Example 3 but showing "Pawn Rundlauf" (on g2**)** + Switchback (on g1) (AB, BC, CD, being f3=B and g2=C).
(*Can mate be delivered by the side which has all of its 16 men on their homesquares*? An opinion poll over 10 master-level chess players in the Argentine Chess Club produced 100% of wrong answers: **no**)

Example 6   1.d4 Na6 2.d5 Nc5 3.d6 a6 4.dxc7 d5 5.f4 Bh3 6.c8=B Qb6 7.f5 Qb3 8.f6 b6 9.fxg7 f5 10.Bb7 Nf6 11.g8=B Lh6 12.Be6 Be3 13.**Bec8** 0-0 14.Be6+ Rh8 15.Bg8 Rxg8 16.Bc8 Rxg2 17.Be6 Rxh2 18.Bg8 Rxg8.
The **"Embracing non-contemporary twin pices"** feature is shown by two promoted men: after 13.Bec8 the white bishop promoted on c8 is on b7 and the one promoted on g8 is on c8, a meta-homesquare. Then, the picture is achieved by a c-metasibling trick (additionally the thematic pieces performed both a GD50JT touch to their meta-homesquares to be finally captured by an officer).

7) A. Frolkin & K. Prentos	**8) M. Caillaud & R. Aschwanden**	**9) Per Olin**
v *Messigny* 05/2004	*Gianni Donati 50ᵗʰ JT*	Suomen Tehtäväniekat 2007
	2ⁿᵈ Prize	Simo Ylikarjula 60 JT **Prize**

PG 21.5 (16+13) C?	PG 20.0 (12+15) C-	PG 25.5 (16+14) C?
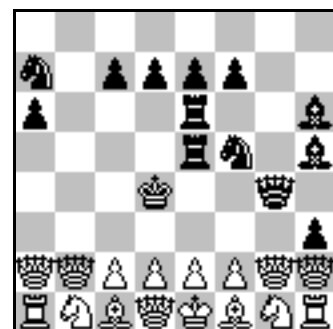
Example 7 1.e4 f5 2.e5 f4 3.e6 f3 4.exd7+ Kf7 5.a4 e5 6.a5 e4 7.a6 e3 8.axb7 Na6 9.b8=R e2 10.Rb3 Rb8 11.d4 Rb4 12.d5 Bb7 13.d6 Qa8 14.dxc7 Bd6 15.c8=R Ne7 16.Rb8 Rc8 17.d8=R Rc5 18.**Rdc8** Bc7 19.Qd8 Ke6 20.Qh8 Kd5 21.Rd3+ Kc4 22.**Rdd8** (the artistic version of the Mesigny 2004 **2ⁿᵈ prize**).
 "Rotating inside the womb" .An invisible cyclic interchange on promotion squares showing the **"Embracing non-contemporary twin pieces"** (triplets in fact) feature based on three promoted men performing a triple c-meta sibling

Example 8 1.b4 e5 2.b5 Ne7 3.b6 Ng6 4.bxc7 b5 5.c4 Bb7 6.c8=B Qa5 7.c5 Qxa2 8.c6 Ba3 9.c7 d6 10.Bh3 a5 11.c8=B Na6 12.**Bcg4** f5 13.d3 OOO 14.Bg5 Kb8 15.e3 f4 16.Bc8 Rxc8 17.Be2 Rc1 18.Bc8 Rhxc8 19.Bg4 R8c2 20.Bc8 Bxc8
"Far away from home". An example of the **"Embraced non-contemporary twins"** feature on non-home squares (two bishops on h3 and g4) shown by two promoted men performing a double Ceriani-Frolkin (on the promotion square, where the original bishop performs an Anti-Pronkin to be captured too!). This feature by bishops has been frequently shown with both men performing a

double Ceriani-Frolkin being captured by a pawn on the "embracing" squares (M. Caillaud, *Problemesis 8* 04/1999 / N. Dupont, J. Lois & R. Osorio, *Best Problems* 2/2007, etc)

Example 9 1.h4 Nh6 2.h5 Nf5 3.h6 Nc6 4.hxg7 h5 5.g8=Q Rh6 6.Qg3 Re6 7.Qh2 Bh6 8.g4 Kf8 9.g5 Kg7 10.g6 Kf6 11.g7 h4 12.g8=Q h3 13.Qg2 Qg8 14.a4 Qg3 15.a5 Ke5 16.a6 Kd4 17.axb7 a6 18.b8=Q Na7 19.Qb3 Rb8 20.Qa2 Rb5 21.b4 Rbe5 22.b5 Bb7 23.b6 Bf3 24.b7 Bh5 25.b8=Q Qg4 26.Qb2+
"Quadruplets at home embracing one another by couples". This is a <u>double rendition</u> of the theme by <u>four promoted men</u> of the same kind and colour performing <u>four Pawn Rundlauf.</u>

Incidental or thematic?
The **"Embracing non-contemporary twin pices"** feature is a by-product of the main strategy (usually Pronkin, GD50JT, etc) but, changing the viewpoint to the "lateral thinking" in the De Bono's style, it could be understood as being the underlying thematic line. Why? Because it has a strong potential to produce paradoxical and aesthetic diagrams and it's a constructional task by itself.

The climax of the paradox. Let us see example 1. After 5.g8=N the wN is in contact with the f7 pawn (so close!) and the only pending issue for the white side is to capture this pawn. But the knight in contact is not able to do it so an 8 moves manoeuvre (sacrificing the original knight on f7 + Pronkin) has to be made. After 8.Nxf7 the picture showing both knights embracing one another is the highest point of the paradox.

Rotating inside the womb. If one looks to the example 7's diagram immediately says: Ok, 3 promoted rooks standing on their promotion squares (but not); the contact between the same type meta-impostors reinforces visually the trick.
In example 7, after 13…,Qee7 the queens on e7 and d8 are the result of a Platzwechsel between the original men. Imagine that you are looking to **this** diagram directly: who is who?

A place in the world. The example 8 shows the feature in non-home squares; but these embracing squares are the surprising only one hole to hid the twins; the same can be said respecting example 6 with two bishops despaired to escape to b7, c8.

Challenges
Missed brothers. a) Multiple combinations with tricks like Schnoenbelen and Anti-Pronkin are still pending to be shown. b) Example 8 shows the feature with two men on non-home squares. What about three/four?

We love each other so much. a) Examples 3 and 5 show the same twins embracing one another three times on cyclically connected couples of squares. How many times are possible? b) How many times are possible using a common square in all the couples? c) How many times are possible using disconnected couples of squares as in example 4? d) Example 7 shows a multiple linear embracement; what about a multiple non-linear one? For instance, on e8-e7-d8-d7, like the students' team before the game.

The embracement club. a) Example 9 shows a double rendition of the theme by different couples of pieces; triple, quadruple? b) Can the feature be duplicated / triplicated without visible promoted force on the board?

Appendix

From the article "There is no place like home", R. Osorio & A. Frolkin, Strategems October 2007. The main article's ideas are,

"The Homebase concept is a static one, since it refers solely to the diagram, i.e., to a "physiognomic presentation" wherein one can only be certain of the location of pieces of a given <u>type</u>. Many proof games use this partial and deceptive certainty to offer technical and/or artistic challenges to would-be solutionists, showing very similar and even identical diagrams that result from completely different dynamics of the preceding game".

"A promoted piece is a double entity: a) it "keeps memory" of its original pawn nature and the corresponding homesquare; b) upon promotion it belongs to a new piece type and so both the promotion square (the *chrysalis*) and the pawn's homesquare (the *egg*) can be described as meta-homesquares for this piece type. This is quite similar to the caterpillar-butterfly metamorphosis; with reference to such cases we will add the prefix **meta".**

Based on these ideas, the article focuses on the "impostor's concept" (a piece pretending to be the homesquare's "true owner") and the corresponding "meta-impostor" (a piece pretending to be the meta-homesquare's "true owner"), establishing the following definitions (ST&C= same type and color),

<u>Sibling</u>: an original piece on the homesquare of the other original ST&C piece.
<u>Pronkin</u> : a promoted piece on the homesquare of the/an original ST&C piece.
<u>Anti-Pronkin</u>: an original piece on the promotion square of a ST&C piece.
<u>meta-Pronkin:</u> a promoted piece on the homesquare of a "non-ancestor" pawn that promoted to the ST&C piece.
<u>c-meta sibling:</u> a promoted piece on the promotion square of another ST&C piece.
<u>e-meta sibling</u>: an original piece on the homesquare of a pawn that promoted to the ST&C piece.
<u>Pawn Rundlauf:</u> a "pawn-promoted piece," regarded as a single entity, displaying a circuit from and to its homesquare.
<u>Stationary</u>: a piece that made no moves in the game.
<u>meta-Stationary</u>: a promoted piece that made no moves after promotion.