THE PROBLEMIST SUPPLEMENT

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Send **solutions and comments** to the Editor at
the above address

All originals printed in the Supplement take part in the
normal *Problemist* tourneys, so that publication here is
equivalent to publication in the main magazine.
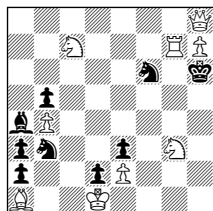
CONTENTS

BLACK KNIGHT WHEEL IN A SELFMATE

John Bowden's selfmate PS3844 on p.284 features the maximum of 8 defences by a single bS, which is known as a *black knight wheel*. The idea is that after each of its moves the knight is either captured or pinned, after which Black is left in zugzwang as all of his moves give mate.

In **1** Black's mate will be Rxh5#. The subtle key **1.Rd4!** unguards h5, but after any move of the bSc5 the wQ regains control of h5, so something must be done about that. In five variations the bS is captured by the wQ, unguarding h5 in the process so that 2…Rxh5# is indeed mate: 1…Sb7 2.Qxb7; 1…Sa6 2.Qxa6; 1…Sa4 2.Qxa4; 1…Sb3 2.Qxb3; 1…Sd3 2.Qxd3. The purpose of the key becomes apparent in 1…Sxe4 2.f5, with the bS becoming pinned as the wP closes the 5th rank. Similar masked pins are shown in 1…Sxd7 2.Sec5 (not 2.Sg5? which unpins bSg6) and 1…Sxe6 2.Sdc5 (not 2.Se5+ because it gives check).

In **2** all moves of the bSe5 are set with wP captures, with mate to follow from the black B/R battery: 1…Sxc6 2.bxc6; 1…Sd7 2.cxd7; 1…Sf7 2.gxf7; 1…Sxg6 2.fxg6; 1…Sg4 2.hxg4; 1…Sf3 2.exf3; 1…Sxd3 2.exd3; 1…Sc4 2.dxc4. The key is the simple waiting move **1.Rh8!** (-). The point of the problem lies in tries by the wR that are refuted when a capture opens the file on which the wR stands, thus preventing the black mate. 1.Rg8? Sf7! (2.gxf7?); 1.Rf8? Sxg6! (2.fxg6?); 1.Re8? Sf3! (2.exf3?); 1.Rd8? Sc4! (2.dxc4?); 1.Rc8? Sd7! (2.cxd7?); 1.Rb8? Sxc6! (2.bxc6?). A really excellent feature is that after 1.Re8? it appears that Black can force open the e-file in two ways, but 1…Sxd3? 2.Re3! pins the bS!

3 has set play 1…Sg8 2.Rxg8 and 1…Sg4 2.Rxg4, with mate by the black S/B battery following. The key **1.Qe8!** (-) grants the bK a flight and also leaves wRg7 as the sole guard of h7. The set mates are replaced by ones of much greater interest. In 1…Sg8 2.hxg8R a rook promotion is necessary, because a promoted Sg8 would check the bK, while a promoted Q/Bg8 would destroy the mate 2…Sb~# by interposing on b3! In 1…Sg4 2.Qxe3+ Sxe3# the bS is not captured but instead gives an entirely new mate. I would like to see a black knight wheel with *two* such variations (a challenge to composers!). The variation 1…Sd5 2.Sxd5 seems straightforward, but note that here 2.Qxe3+? fails as 2…Sf4! is possible. 1…Sxh7 2.Qh8; 1…Sxe8 2.Sxe8; 1…Sd7 2.Qxd7; 1…Se4 2.Sxe4; 1…Sh5 2.Sxh5. Lastly 1…Kxg7 2.h8R is a splendid second R promotion (and a *Phoenix*, as the captured rook seems to reappear on h8).

1 John Rice
1 HM *The Problemist*
1995
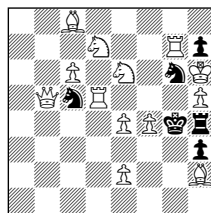
S#2

2 Raffi Ruppin
6 PI, 2nd Friendship
Match 1967-70

S#2

**3 Petrus Koetsheid &
Joseph Opdenoordt**
3 HM *Elk Wat Wils* 1947

S#2
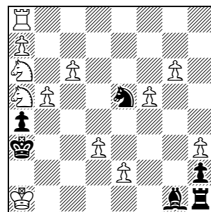
ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

**8 Rue François Villon, 93240 Stains, France** (email: azonkoud@hotmail.com)

The response to the plea for originals has been gratifying, so for this and future issues there will now be 18 originals to enjoy. I only ask that composers be patient if their work is not published immediately. Solvers who find the number of originals daunting may like to concentrate on their favourite types. Happy solving!
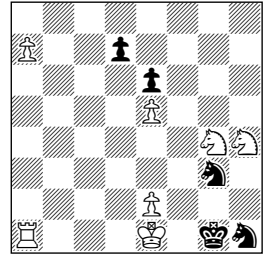
PS3902 Barry Barnes
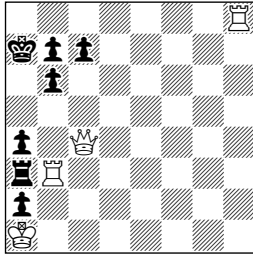
#2

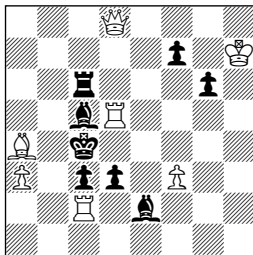**PS3903 Antonio Tarnawiecki, Kabe Moen & Steven Dowd**
(Peru/USA)
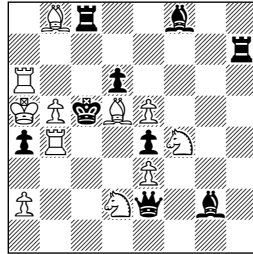
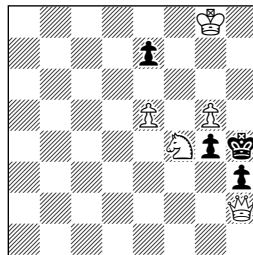#2 vv…

PS3904 Toshiji Kawagoe
(Japan)

#3

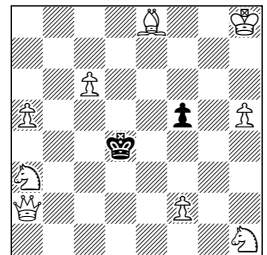**PS3905 Leonid Makaronez**
(Israel)

#3

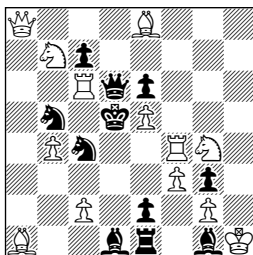**PS3906 Leonid Makaronez**
(Israel)

#4 (set play)

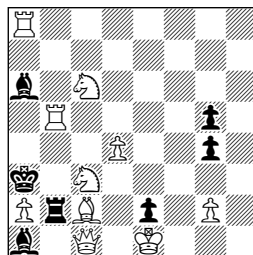**PS3907 Petrašin Petrašinović**
(Serbia)

#4 vv (set play)

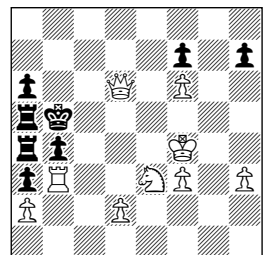**PS3908 Abdelaziz Onkoud**
(France)

S#2 vv

PS3909 Alexander Fica & Jiří Jelínek (after F.J.Prokop)
(Czech Republic)

S#4 2 solutions

PS3910 Gennady Koziura
(Ukraine)

S#5

PS3911 Andy Kalotay
(USA)
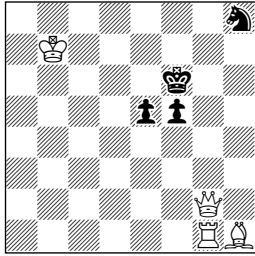
H#2 2 solutions

PS3912 Hiroaki Maeshima
(Japan)
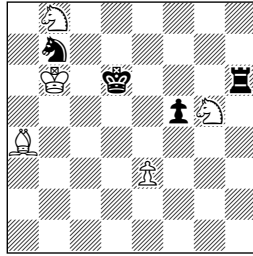
H#2 2 solutions

PS3913 Evgeny Gavryliv
(Ukraine)
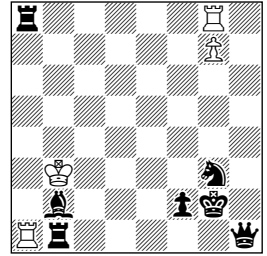
H#2 (b) Ra1<>Qh1

PS3914 Abdelaziz Onkoud
(France)
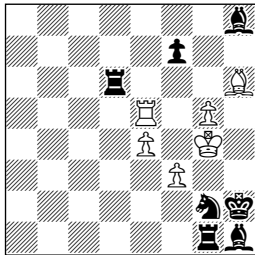
H#2½ 2 solutions

PS3915 Christopher Jones
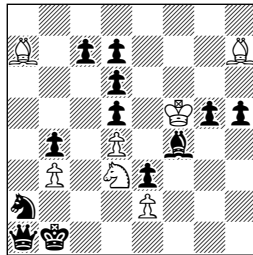
H#3 (b) ♞d3

PS3916 János Csák
(Hungary)
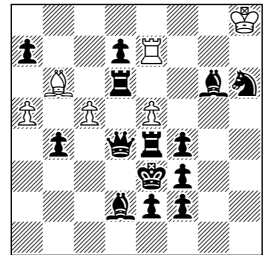
H#3 (b) Pe2>f5

PS3917 Nebojša Joksimović
(Bosnia & Herzegovina)
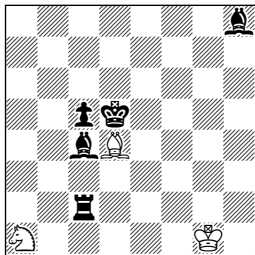
H#4 (b) Sa1>a2

PS3918 Abdelaziz Onkoud
(France)
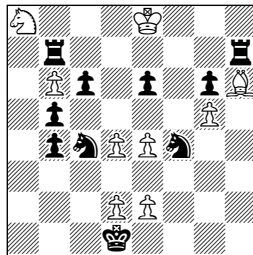
H#4 2 solutions

PS3919 Ljubomir Ugren
(Slovenia)

H#6½ 2 solutions

PS3839

#2
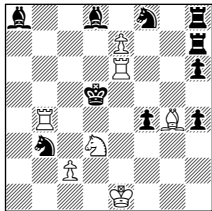
PS3840

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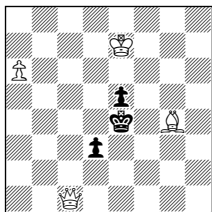
PS3842

#4

PS3843
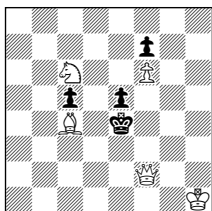
#4

PS3845
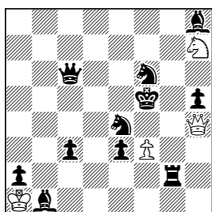
H#2 2 solutions

SOLUTIONS (September)

PS3839 (Sharabi) **1.Bc6** (>2.Ra4) Bxc1 2.Sb5 (Se4?); 1…Qxa1 2.Sxb7 (Sdc4?); 1…Qc3 2.Qa3; 1…Qc4 2.Qxc4; 1…bxc6 2.Sxc6. Well keyed, with two fine *half-pin* variations after 1…Qxa1 and 1…Bxc1, and avoidance effects. A great start by a teenager! (B.P.Barnes). The subtle difference between Qx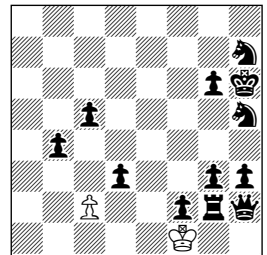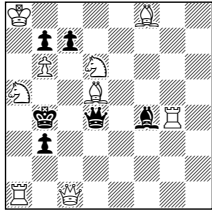a1 and Bxc1 is interesting (Hironori Oikawa). 1…cxd6 and 1…Qxa1 look strong. 1.Bc6 protects b5 and a4 and proves to be the key (A.Bradnam).

PS3840 (Moen) 1.e8S? (>2.Rd6) Be7 2.Sc7; 1…Re7 2.Sf6; 1…Sxe6 2.Bf3; 1…Rd7! **1.e8Q!** (>2.Bf3) Be7 2.Qxa8; 1…Re7 2.Qh5; 1…Sxe6 2.Qxe6; 1…Sd2 2.Qb5; 1…Sd4 2.c4; 1…Sc5 2.Sxf4. Usually, it's an under-promotion which gives solver-satisfaction, but there's no quibble here: the changed *Grimshaw* at e7, sweeping mates by the new wQ, and a changed mate after 1…Sxe6 all make this a fine problem, with the wK placed precisely so! (BPB). Good changed mates (R.Łazowski). Clever how 1…Re7 and 1…Be7 defeat the threat in both phases. The play of the bSb3, with two correction self-blocks is too good to be considered mere by-play! (G.Foster).

PS3841

#2 (b) Ba8>f3

PS3841 (Lipton) (a) **1.Qd5** (>2.Qg2,Qh1) e4 2.Qh5; 1…Rb7 2.Qg2; 1…Rxg6 2.Qh1. (b) **1.Rg1** (>2.Rh1) Rxg1 2.Qxg1; 1…Rg2+ 2.Qxg2. The wQ is supported in (a), and does the support work in a Bristol-type (b). Weird, not quite wonderful, but certainly entertaining! (BPB).

PS3842 (Lambrinakos) **1.Qd2** (-) Kd4 2.Kd6 e4 3.Be6 e3 4.Qb4, 2…Ke4 3.Qf2 d2 4.Bf5, 2…Kc4 3.Qb2 (>4.Be6) d2 4.Be2; 1…Kd5 2.Qb4 d2 3.Be2 e4,Kc6 4.Qd6, 2…e4 3.Qc3 (>4.Be6) e3 4.Bf3, 2…Kc6 3.Qa5 ~ 4.Bd7. Apart from the constrictive key, this is a miniature miracle, with, as usual from PL, the wK pulling its weight (BPB).

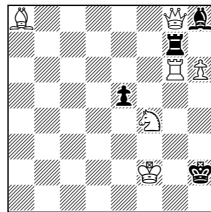**PS3843** (Lambrinakos) **1.Bb3** (-) Kd3 2.Kg2 e4 3.Kf1 e3,Kc3/c4 4.Qc2/Qd4, 2…c4 3.Bd1 Kc3/Ke4/c3/e4 4.Qc2/Qf3/Qe2/Qd4; 1…c4 2.Ba4 (>3.Sb4 ~ 4.Bc6,Bc2) Kd3 3.Bd1 Kc3/Ke4/c3/e4 4.Qc2/Qf3/Qe2/Qd4, 2…Kd5 3.Se7+ Ke6,Kd6/Ke4 4.Qb6/Bc2. Conceding a flight to release stalemate, the wB plays a lively part with moves 2.Ba4 (surprise!), 3.Bd1 (very pretty), and threatened mating journeys to c2 and c6. With 5 wQ mates at c2, e2, d4, f3 and b6(!), and extended wK moves, this is another most accomplished problem from Petros (BPB). A lot of the same mates. It was easy to solve (HO).

PS3844
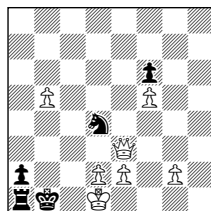
S#2

PS3844 (Bowden) 1.Qe8? Sb3! 1.g4? Sb3! **1.Qe7!** (-) Sc2 2.Qe4 Kb2#; 1…Sb3 2.Qb4; 1…Sxb5 2.Qb7; 1…Sc6 2.bxc6; 1…Se6 2.Qxe6; 1…Sxf5 2.Qh7; 1…Sf3 2.gxf3; 1…Sxe2 2.Qxe2. An outstanding construction with a splendid withdrawal key to provide for all moves of a *bS wheel*. What makes it so very good are the *four pins* of the bS, *and* the self-block 2.Qxe2! (BPB). The knight jumps in eight directions! (HO). To counter 1…Sb3, the wQ needs to be able to move to b4 as well as countering bS captures on b5 and f5. The square e7 aims the Q at b7, b4, e2 and h7 (AB).

PS3845 (McDowell) 1.Sd6 Qd4 2.Rg7 Qxf6#, and 1.Sd5 Qe7 2.Rc2 Qxe4#. Attractively matched play, with bSs opening wQ lines and closing bQ ones while bR closes bB lines (C.M.B.Tylor). The black knights' exchange of functions is well executed (HO). Difficult, appealing, and perfectly matched strategy in each part (BPB). wQ is able to capture the bS that marks the apex of one of two right-angled isosceles triangles, but temporises by travelling along the hypotenuse to reach that square from the other side. A geometric gem (B.E.Chamberlain). Very clever (S.Pantos).

PS3846 (Jonsson) 1.Bxb4 Qh5+ 2.Ke4 Rxb4#, and 1.Bxb2 c4 2.Bd4 Bd6#. Zilahi, but Bxb2 solution is the better (CMBT). In each solution, the mating piece in the other solution is annihilated. With fine economy and model mates, it's a skilful and beautiful *Zilahi* example (BPB).
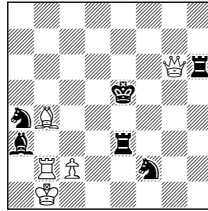
PS3847 (Çefle) (a) 1.Bg6 Bxg6 2.Kf4 Qf5#; (b) 1.Rc6 Rxc6 2.Kd5 Qc5#. Attractive unidirectional play along diagonal/orthogonal lines, with white pieces keeping their relative positions while occupying black pieces' squares (CMBT). Kivanç has excelled himself with this beautifully integrated pair of *annihilation Bristol-type* sequences. Almost certainly to original effect, *sideways* moves of the bB and bR are ruled out because White needs to mate on *unguarded* squares f5 and c5. With the absolutely splendid twinning mechanism, it's a winner! (BPB). Line pieces move on the same line. It was fun (HO).

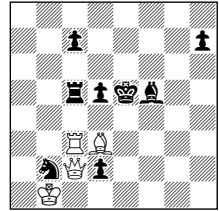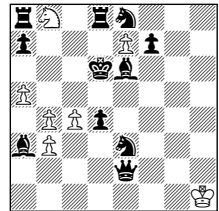**PS3848** (Ložek) 1.Kc7 exd8Q+ 2.Kb7 a6#; 1.Sf6 exd8R+ 2.Ke7 Sc6#; 1.Sd5 exd8B 2.Qe5 c5#; and 1.Bxb4 exd8S 2.Kc5 Sb7#. Good AUW with all promotions on W1, though bRd8 exists only to be captured (CMBT). A slip? Is this the composer's preferred version of PS3827 (July *TPS*), with its similar AUW and four model mates? (BPB). Spectacular promoting of Pe7 in 4 ways (SP).

PS3849 (Moen) 1.Rb8 Ba6 2.Rb4 Bf1 3.Rd4 Bg2#; and 1.Bf7 Rh7 2.Bh5 Rc7 3.Bf3 Rc4#. Rs and Bs of both colours circle the board while avoiding getting entangled in one another; beautiful! (CMBT). Brilliant precision by the free-ranging black and white pieces: bR v wB in one solution, and bB v wR in the other. Two model mates are made all the more meritorious for the wB and wR giving flight squares on their first moves – only to regain them with mates on the third. Another class-act by Kabe! (BPB). Diagonal-orthogonal echo and self-blocks (RŁ) Interesting that the colour of the line pieces moving in each solution is inverted (HO). Pleasing avoidance of 1.Ra8? Ba6 2.Ra4?? and 1.Rc8? Ba6 2.Rc4 Bf1?? (GF).
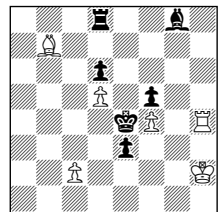
PS3850 (Jones) (a) 1.Qxf6 Rxf6 2.e3 fxe3 3.Rc4 Rf5#. (b) 1.exf3 Rxf3 2.Qd3 cxd3 3.Rd4 Rf5#. White's mating move is the same in each part, but this is scarcely a defect with Black's sacrifice of both bQ and bPe4 in both solutions, with resultant different model mates. Baffling, hugely subtle, and bordering on the sublime! (BPB). Clever twinning and placement of wK ensures that 1.e3+? would give check in (a), but 1.exf3 does not give check in (b) (GF).
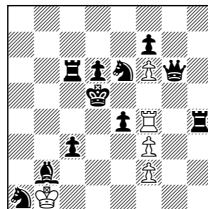
PS3851 (Ložek & Svítek) (a) 1.Rb8 Sc7 2.Kc8 Se8 3.Bd7 Sd6#; (b) 1.Bc7 Bd4 2.Kd8 Sb6 3.Be8 Bf6#. bK mated on 2 squares, with white pieces exchanging mate/guard roles (CMBT). Charming model mates in an ideally twinned miniature. Rather wonderful the way in which there are different moves throughout, and the pair of black pieces serve to self-block in each part (BPB). Smooth exchange of functions (HO). A nice touch in (b) is the blocking role played by the wK (SP).
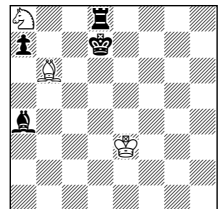
PS3852 (Foster) (a) 1…Kb7 2.Rf4 Bf2 3.Qe5 Bh4 4.Be6 Se7#; (b) 1…Bb8 2.Be2 Bh2 3.Rf4 Se5 4.Qd2 Bg1#; (c) 1…Sxd4 2.Qf5+ Se6+ 3.Ke5 Kd7 4.Bd5 Bd4#. In (c) the wS captures on d4, with the wB later mating on the same square. The capture is necessary because after 1…Sd8? the bRd4 prevents 3…Kd7?? (Composer). What foresight is needed for 1…Kb7!! in (a); what amazingly controlled wB play in (b): what all-out war in (c), with the wB again active! Three model mates. This type of helpmate composition rises to new heights in GF's hands (BPB). Neat bK triplet (CMBT). Impressive construction and twinning to achieve 3 solutions of such length with this material. Not easy to solve (BEC). Interesting to see the differences in the relationship between black rook and white bishop in solutions (a) and (b) (HO).

PS3846

H#2 2 solutions

PS3847

H#2 (b) −Pd5

PS3848

H#2 4 solutions

PS3849

H#3 2 solutions

PS3850

H#3 (b) Pf2>c2

PS3851

H#3 (b) d8=bB
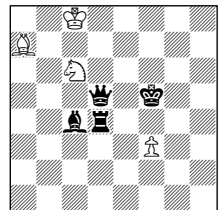
PS3852

H#3½ (b/c) bK>e3/f4

PS3853
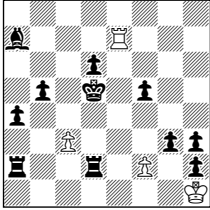
H#4 2 solutions

PS3853 (Jones) 1.Rd4 Rxa7 2.Rf4 Rg7 3.Ke4 Rxg3 4.d5 Re3#; and 1.Bd4 Re3 2.Bf6 Rf3 3.Ke5 fxg3 4.Rd5 Re3#. wR manoeuvres to mate while Black sets up blocks (CMBT). A perfect companion-piece to Christopher`s PS3850: much the same comments for the mating move being the same, but with different model mates. The scarcely predictable free-ranging moves made this no less difficult. The CJ imagination, technical brilliance, and artistry is now unsurpassed! (BPB). Black's first moves are on the same square, as are White's third and fourth moves. An excellent composition (HO).

THE BLACK KING BATTERY, by David Shire

I suspect that the black king battery has been used as a constructional device since the dawn of our art. To demonstrate this I have selected two #2s composed over a century apart. **A 1.Se4!** (>2.Qf3) 1…Kxe4 2.Qc2 (2.Qf3? Rxf3!). The bK battery has effectively suppressed a dual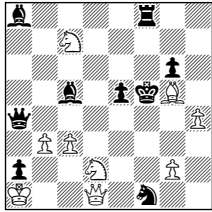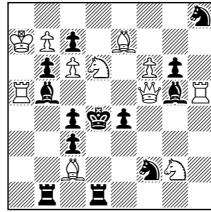 and thus helped to generate an extra variation. The self-blocks, 1…Qxe4 2.Qd7 and 1…Bxe4 2.g4, complement the flight-capture. By-play: 1…Be3 2.Sd6 and 1…Sd2, Sh2 2.Sg3. A fine 19th century problem!

A Adolf Steif
1 Pr *Gazzetta Letteraria*
TT 1887-89 (v)

#2

B Matti Myllyniemi &
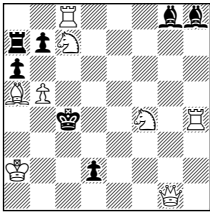**Milan Velimirović**
Suomen Tehtäväniekat 2006

#2

B is a famous problem, conceived in flawed form by Matti Myllyniemi in the 20th century and corrected in the 21st! With this diagram Milan enabled **MM** to gain the richly deserved GM title posthumously! **1.Qd7!** (>2.Sf7) 1…Bf4 2.Sxb5 (2.Sf5? Ke5!) and 1…Bxc6 2.Sf5 (2.Sb5? Ke5!). White must not close the lines that Black has opened – the Mari theme with a triple(!) flight-giving key. 1…cxd6 2.Qxd6, 1…Ke5 2.Sxc4, 1…Kd5 2.Sf7 (threat) and 1…Kc5 2.Sxe4. In the absence of bRd1

we have the multiple 1…Kc5 2.Sd~; the possibility of an interposition by 1…Rd6 makes double checkmate a necessity. The bK battery ensures accuracy! The wPb7 prevents a dual by 1…Kc5 2.Sxe4,Sb7 and here I have a small issue with the construction. I would prefer the wK to be located on a8; this not only gives wPb7 the second function of shielding the wK from check but also arranges that b6 is only blocked and not additionally guarded.
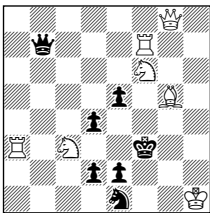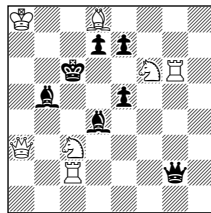
When I joined the BCPS in 1974 I visited the house of Guy Chandler, the then secretary. He kindly supplied me with back issues of the magazine, the pamphlet *P.F.Blake – A Tribute Overdue*, and a second-hand copy of *Chess Problems: Introduction to an Art*. It was evident that he had a high regard for Blake; indeed he was the author of the pamphlet! In this slim publication containing some 78 diagrams I discovered **C**. **1.Bb6!** (>2.Qc5) 1…Kb4+ 2.Sfd5, 1…Kc3+ 2.Scd5, 1…axb5+ 2.Sa6 and 1…Bd4 2.Qxd4. The three checks to the wK are all made possible by the double flight-giving key. The bK administers two of those checks; a more thematic (and conventional) use of the royal battery. However, one detail jars a little. The wRh4/wSf4 battery is underused, supplying only one mate.

C P.F.Blake
3 Pr *Sydney Morning*
Herald 1911

#2

Perhaps Loshinski was aware of Blake's pioneer and sought to extract more from this matrix with **D**, a diagram I discovered in CPIA. Set play: 1…Kf2+ 2.Sfe4 and 1…Kg3+ 2.Sce4. **1.Bh4!** (>2.Qg3) 1…Kf4+ 2.Sfd5 and 1…Ke3+ 2.Scd5. One pair of orthogonal flights is exchanged for another by the give-and-take key – the two R+S batteries have been fully exploited giving two pairs of cross-checks on the same squares.

D Lev Loshinski
Sp Mention *Els Escacs a*
Catalunya 1930

#2

E David Shire (after **D**)
British Chess Magazine
1976

#2

Certainly this is a step forward but I did not warm to the out-of-play wQ and the obvious nature of the key. And so I experimented with **E**. 1.Bxe7? (>2.Qd6) 1…Kb6+ 2.Sfd5, 1…Kc7+ 2.Scd5, 1…Bc5 2.Qxc5 but 1…Qd5! **1.Qa5!** (>2.Qc7) 1…Kd6+ 2.Sfe4, 1…Kc5+ 2.Sce4, 1…Bb6 2.Qxb6. I like to think that the great man might have appreciated this.

Another great artist was Guidelli and how I love his **F**! The key takes the un-provided d4 flight but in exchange grants two orthogonal flights on opposite sides of the bK. **1.Se2!** (>2.Qe8). The wSd3 masks three different batteries… 1…Ke4+ 2.Sf2, 1…Kxe2+ 2.Sc5, and 1…Rxb2 (pinning) 2.Sxb2 is perfect by-play. This last defence is vital for a more cogent reason: 1.Bf6? (>2.Qe8) is a potential cook that is refuted by 1…Rxb2! I confess I have tinkered with this problem too. Without wPf4 the entire enterprise is refuted by 1…Bh2! Guidelli chose to prevent this by using a bPh2. I prefer the diagram position because the dual avoidance is more pointed. 1.Se2! Ke4+ 2.Sf2 (2.Sc5? Kd5!). Note that in this avoided "mate" the bK does not also have access to e5. 1.Se2! Kxe2+ 2.Sc5 (2.Sf2? Ke1!). I think that the dual avoidance pair is now more closely matched but others may insist on the better white economy of Guidelli's original. However, all can agree that this is a wonderful problem!
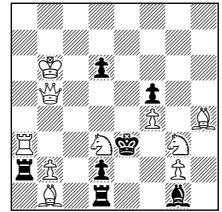
Colin Sydenham stands out as the British composer who has composed bK battery #2s of distinction. Early in his career **CPS** made his mark with **G**. Set 1…Kc3 2.Bd2. **1.Sb5!** (>2.Qxc4,Qc5) 1…Rxb5 2.Rxc4 (2.Qxc4? Ka5!) and 1…Bxb5 2.Bc5 (2.Qc5? Kc3!). Threat mates and variation mates on the same squares – a classic disappearing Nowotny! The star variation is 1…Kxb5 2.Qb6 when bRa4 and bBa3 emerge from the shadow of the bK to defend c4/c5 – a most original use of the Organ Pipes! bPd7 prevents the cook 1.Sc6+ but also serves to separate the threatened mates: 1…d6 2.Qxc4 and 1…d5 2.Qc5. I know that this last detail is one that Colin cherished.
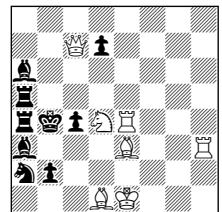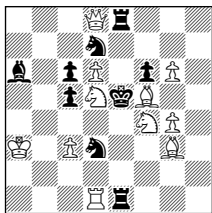
Greater subtlety is found in **H**. Set 1…Kxd6 2.Qc7, 1…Sxf4 2.Bxf4 and 1…cxd5 2.Sxd3. A random move by wSd5 guards its departure square and thus threatens 2.Sxd3. 1.Sc7? Sxf4 2.Qxe8 but 1…Kxd6! defeats. Consequently wSd5 must intercept one of the bRs so that wSf4 can answer the flight by shutting off the other. 1.Se3? (>2.Sxd3) 1…Kxd6 2.Se6! (the bK battery has been closed), 1…Sxf4 2.Qxe8 but 1…Rxe3! **1.Se7!** (>2.Sxd3) 1…Kxd6 2.Se2! (again the bK battery has been neutralised), 1…Sxf4 2.Sxc6 and 1…Rxe7 2.Qxe7. Zagoruiko and pin mates, but it is the anticipatory closing of black lines that will be remembered. The refutation of the major try is crude but sometimes this is the price that must be paid for a realisation such as this.
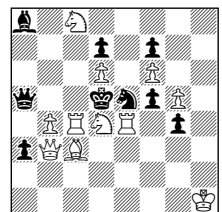
My final **CPS** selection is the thought-provoking **I**. Considering the un-provided flight capture, 1…Kxe4, it is clear that wSd4 must move in order to threaten 2.Rxe5, granting the e6 flight but taking e4. When the bK flees, the diagonal bK battery opens to pin wRe4 so it is natural to first try 1.Sc6?. Then 1…Ke6 2.Rc5 mates, shutting off the access of the bQ to d5. 1…fxe4 2.Rc5 leaves only moves of bSe5 to consider and these open a guard to e6. Remarkably complete accuracy ensues: 1…Sf3,Sd3 2.S**6**e7, 1…Sg6 2.Qd1, 1…Sxc6 2.Rcd4 and 1…Sxc4 2.Qxc4 but 1…Qc5! refutes. So it must be **1.Sb5**! when after 1…Ke6 2.Rc6 we note that wSd4 and wRc4 have exchanged their roles! After 1…Sf3,Sd3 2.S**8**e7 mates – the two wSs have swapped their guard duty over d6! The other variations are unchanged. A truly excellent concept!
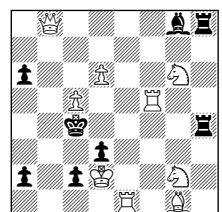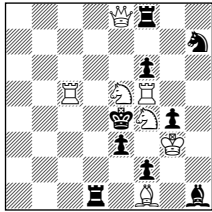
My own contribution to this debate has been through the medium of cook-tries. I have composed numerous examples and so I choose one (**J**) with which I hope readers will be unfamiliar. 1.c6? (>2.Rc5) 1…Rd4 2.Se3, 1…Bd5 2.Se5, 1…R4h5 2.Re4 but 1…R8h5! 1.Se5+? Kd5! 2.Qb7? Ke6! (wSe5 interferes with wRe1) or 2.Qb3? Rc4! (the royal battery opens) both fail. Perhaps the white moves can be reversed? 1.Qb7? (>2.Se5) 1…Rd4 2.Se3 but 1…a1Q! 1.Se3+? Kd4! when again there is no satisfactory follow-up. 2.Qb2? Ke4! (wSe3 interferes with wRe1) or 2.Qb4? Bc4! (the other royal battery opens) both prove the point. Clearly it must be **1.Qb2!** (>2.Se3) 1…Bd5 2.Se5, 1…Re4 2.Rxe4 and 1…c1Q+ 2.Rxc1. The schematic nature of the play has meant that this direction found little favour.

Over the years Valery Shanshin, a highly valued collaborator, has used the bK battery to good effect. I invite readers to revisit his 1 Pr *harmonie-aktiv* 2014

F Giorgio Guidelli
Good Companions
February 1916 (v)

#2

G Colin Sydenham
1 Pr *British Chess Magazine* 1979

#2

H Colin Sydenham
3 HM *British Chess Magazine* 1986

#2

I Colin Sydenham
2 HM *L'Échiquier Belge* 1986

#2

J David Shire
Variantim 1989

#2

#2

which is to be found in the *Selected Twomovers* of November 2021. Now a later work of his has particularly caught my eye. Set 1…Kd4 2.Rc4 (2.Sc6? Bxc6!) and 1…Kxf5 2.Qg6 (2.Sed3? Bd5!) – the royal battery prevents duals. 1.Sfd3? (>2.Rf4) 1…Kd4 2.Qa4 and 1…Kxf5 2.Sf3 – the two wSs shut off the bR and the bB. However, 1…e2! refutes so White must cover the e3 square. **1.Sg2!** (>2.Rf4) 1…Kd4 2.Sc6 (2.Bxc6??), 1…Kxf5 2.Sd3 (2.Bd5??) and 1…fxe5 2.Qxe5. Excellent anticipatory closing of black lines – an economical Zagoruiko beautifully presented!

I conclude this article with **L**, a superb illustration of our theme by Valery's compatriot, Pavel Murashev. The e4 flight and the prominent half-battery suggest that openings by wSe5 should be investigated. 1.S5~? (>2.Se3) 1…Kc4 opens two batteries so that 2.Sxd6? Qxd6! and 2.Qxc6? Bxc6! are insufficient. Thus 1.Sd7? Kc4 2.Sxb6 and 1…Rxf5 2.Sf6 but 1…c5! (set 2.Bb7). 1.Sd3? Kc4 2.Sxd6 (2.Qxc6?) and 1…Rxf5 2.Rd4 but 1…Qg4! pins wSf5 (note how 1.Sd7? pre-closed this pin line!). **1.Sf3!** Kc4 2.Qxc6 (2.Sxd6?) and 1…Rxf5 2.Qe4. By-play 1…Sxf5 2.g8Q. It is a delight that 1.Sd3? and 1.Sf3! not only prepare the mates after the flight but also those following 1…Rxf5. I trust that this exquisite combination forms a fitting climax. In the hands of our most imaginative composers I feel that further discoveries will be made in the field of the thematic use of the black king battery.
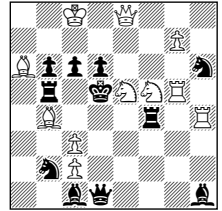
#2

THE EVOLUTION OF AN IDEA, by David Shire

When sorting out the chess effects of Chris Reeves I came across an envelope full of stamped diagrams. One of these had stimulated Chris for the problem was annotated with a couple of exclamation marks. **A** was the work in question, a lesser work by the great Touw which does not appear in the anthologies. However, it was obvious that Chris had perceived certain possibilities in the *idea*.
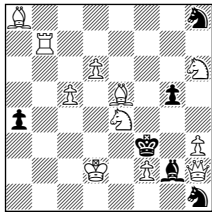
#2

Set play: 1…Kxe4 2.R~#. The possible battery mates include 2.Rb3/Rb4/Rf7/Re7… 1.Ke1? (>2.Sxg5,Sd2) Kxe4 2.Rb3 but 1…Sxf2! (White has lost control of e3). The strategy is clear; 1.Ke1? cedes control of d3, a square in the extended bK field. After the flight a *unique* mate follows to reclaim this square. The same sequence of events follows two further tries and the key. 1.Bd4? (>2.Sxg5) Kxe4 2.Rb4 (d4 is critical) but 1…Sg3! (White has lost control of f4) 1.Sg4? (>2.Sxg5) Kxe4 2.Rf7 (f5 is critical) but 1…Bxh3! (White has lost control of g4) **1.Qg1!** (>2.Sxg5) Kxe4 2.Re7 (e5 is critical) and 1…Sf7 2.Rxf7. The unity is palpable but the unavoidable twin threats of the first try are unfortunate and ideally the only mates after the set flight should be the *thematic* mates. In order to be convincing the Ellerman-Mäkihovi effect requires that 1…Kxe4 have set mates 2.Rb3/Rb4/Rf7/Re7 *only*. Before moving on I should mention that the three tries and key establish an extra guard of f2 to enable 2.Sxg5 to be a *constant* threat. Naturally this confirms the impression of unity but what might be possible if this principle is forgotten?
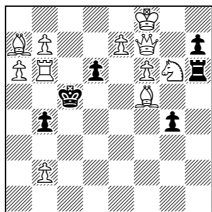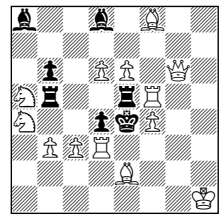
Chris met with Barry Barnes to investigate but no immediate resolution was found. Later they both independently discovered the position, **B**. Set 1…Kd4 2.Rxb4/Rb5/Rc6/Rxd6. Obviously wPa6/wPb7 prevent additional mates but from the constructional aspect the composers must have been delighted that they are also cook-stoppers! Let us first threaten mate by 2.Qd5. 1.Be4? (>2.Qd5) Kd4 2.Rxb4 but 1…Rh5! 1.Sf4? (>2.Qd5) Kd4 2.Rb5 but 1…Rxf6! In both instances the white error is opening a line for bRh6 – beautiful! So let us now threaten 2.Qc4. 1.b3? (>2.Qc4) Kd4 2.Rc6 but 1…d5! The key corrects – **1.Bd3!** (>2.Qc4) Kd4 2.Rxd6 and 1…d5 2.Re6!! What an aesthetic finale! The Touw formula is apparent again; the four W1 moves each lose control of a square in the bK field but a great advance has been made. I consider this work to be one of the glories of British chess.

#2

So where can we possibly go from here? It is with great pleasure I can offer **C** by Philippe Robert, the friend I never met in person and a wonderful human being. Set 1…Kd5 2.Rxe5/Rxd4/Bf3. The reader may ask how the separation of a mere three mates could be a big deal… but do engage with what now ensues!
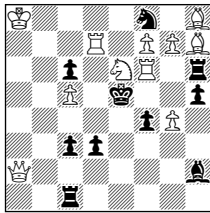
1.Sb2? (>2.Bf3) Kd5 2.Rxe5 but 1…Rxf5! allows the bK to escape to f4. 1.Bh6? (>2.Rxe5) Kd5 2.Rxd4 and 1…Rxf5 2.Qg2! but 1…Bg5! **1.Sc4!** (>2.Rxd4) Kd5 2.Bf3 (1…Rbd5,Red5 2.Sd2 and 1…dxc3 2.Sxc3). The underlining should enable the reader to identify a cyclic Le Grand, a great achievement. And do register the emphasis given to the key phase with a pin-mate after the flight. Once again Touw's method has been exploited; the critical squares here are c5, d6 and c6.

C Phillipe Robert
1 Pr *Europe Échecs* 1976

#2

Finally we come to **D**, a work of quite breathtaking vision and complexity. The bK flight is set with the four mates of a promoting wP – we return to the battery mates of **A** and **B**. Set: 1…Kxf6 2.gxf8S/gxf8Q/g8Q/g8S *and* 1…Sxe6 2.Qxe6. Considering the distant wQ I first tried 1.Qa4? (>2.Qd4) Kxf6 2.gxf8S reclaiming e6, 1…Rxf6 2.Qe4, 1…Bg1 2.Qxf4 and 1…Sxe6 2.Rf5! (change) but 1…Ra1! The possibility of 2.Rf5 has been introduced and so 1.Rd4? (>2.Rf5) Kxf6 2.gxf8Q reclaiming e7/f7, 1…Rxf6 2.Re4 but 1…Sxe6! (2.Qxe6? Kxd4!) 1.Sg5? (>2.Rf5) Kxf6 2.g8Q reclaiming g5, 1…Rxf6 2.Sf3 but 1…Sxd7! and the bK escapes to d4. **1.Bxd3!** (>2.Rf5) Kxf6 2.g8S double checkmate (wBh8 is *en prise*!) and 1…Rxf6 2.Qe2. A 4x2 Zagoruiko following 1…Kxf6/Rxf6 has been incorporated into the scheme! The reader should set this position up on his board to analyse; in this way the sheer imagination of the author (allied with his wonderful technique) will become apparent.

D Marjan Kovačević
1-2 Pr *Problemist Ukraini*
10 JT 2014

#2

In all but name, Touw was the world champion of the two-mover in his day. **A** was no prize-winner but his *idea* "lit a flame". Essentially **B** is a perfectly refined rendering of **A** whereas **C** and **D** expand the concept into new territories. I hope you have enjoyed this story; it encapsulates how our art develops.

Footnote

I wrote this article long before I became aware of Kabe Moen's A3 selection in the November 2022 *Problemist*. This is the identical problem to the one marked **D** in this current article. I trust readers will forgive the duplication and hope that a little background might be of interest.

BLACK KNIGHT WHEEL IN A SELFMATE (continued from front cover)

4 is a complete block, with set play in which the bS is captured wherever it goes: 1…Sxc3 2.Rxc3; 1…Se3 2.Rxe3; 1…Sf4 2.Bxf4 (2.Rxf4? Kxe5!); 1…Sxf6 2.exf6; 1…Se7 2.fxe7; 1…Sc7 2.Rxc7; 1…Sb6 2.Rxb6; 1…Sb4 2.Rxb4. Note that 1…Se3 2.fxe3? would unblock f2, losing the intended mate of 2…Rh1. The try 1.Qe1? (-) loses the second white guard of f5, leading to 3 changed captures: 1…Sxc3 2.Qxc3; 1…Se3 2.Qxe3; 1…Sf4 2.Rxf4 (2.Bxf4? Kf5!). In the first two variations the wR must retain control of f5, with the wQ supplying new mates. In the third variation with wQ on e1 guards e5, so the wBg3 does not have to guard that square. The try is refuted by 1…Sxf6!, because 2.exf6+? is now check. The key **1.Qc1!** (-) also provides new wQ captures on c3 and e3. In addition, 1…Sf4 2.Qxf4 is necessary, because now f5 and e5 must *both* be guarded! There is thus a different capture on f4 in each phase. If this were not enough there is yet another phase with changed play: 1.Rb8? (-) Se7 2.Re8, but 1…Sc7! (2.Rxc7??). A remarkable 4-phase mutate!
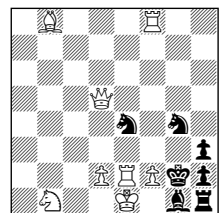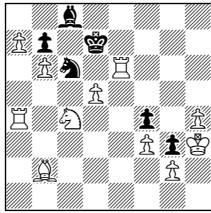
4 Jerzy Konikowski
3 HM *Thèmes-64* 1963
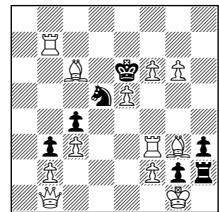
S#2

5 has set play 1…Sgf6 2.Rxf6; 1…Se5 2.Bxe5; 1…Sgxf2 2.Rfxf2+; (also a dual 1..Se3 2.dxe3,fxe3+). Each time mate is given by 2…Bxf2#. The key **1.Qg8!** (-) pins bSg4 but unpins bSe4. After the "random" move 1…Sc5 the knight cannot be captured or pinned, but White's P/R battery has been unguarded and there follows 2.f3+ Bf2#. In three variations the bS avoids making this error: 1…Sg3 2.Qxg4; 1…Sexf2 2.Rfxf2+; 1…Sc3 2.Sxc3 (not 2.dxc3? Bxf2+ 3.Kd2!). In the remaining variations the bS corrects the general error, either by closing white lines, unpinning bSg4 or creating a flight square for the wK on d2: 1…Sd6 2.Bxd6; 1…Sef6 2.Rxf6; 1…Sg5 2.Qxg5; 1…Sxd2 2.Sxd2. Three variations are reminiscent of the set play, although it is worth noting that in the set play the random move 1…Sh6 does not allow 2.f3+, as this unpins bSe4, so 2…Sef2! follows. This is fortunate, because otherwise all defences would have set replies and there would be many waiting-move cooks.

**5 Ladislav Salai jr. &
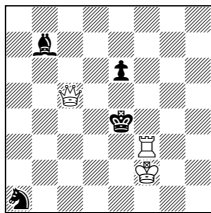Emil Klemanič**
C *Pravda* 2006-07

S#2

6 Mikhailo Galma
Problemist Ukraini 2018

S#2

In **6** the give-and-take key **1.Re8!** (-) sets up the potential mate 2…Kxe8#, which occurs in: 1…Se5 2.Bxe5; 1…Sd4 2.Bxd4; 1…Sb4 2.Rxb4; 1…Sa5 2.Rxa5; 1…Sxa7 2.Rxa7; 1…Sb8 2.axb8B (here White chooses the promotion that does not interfere with Black's mate, as in **3** on front cover). Two self-blocks result in new royal battery mates: 1…Sd8 2.Re7+ Kxe7#; 1…Se7 2.Rd8+ Kxd8#.

SOME THOUGHTS ON TRIES AND TWINNING
by David Shire

In the early days of the two-mover, mate change was essentially a set/actual phenomenon. Solvers had been habituated to look for set play, only to find that a surprise awaited them when the key was discovered.

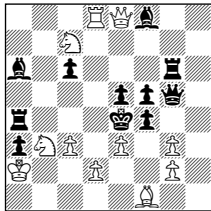The "Platonic form" of the #2 was the mutate. Although not a mutate, **A** is a justly famous problem for in a miniature setting it showed two changed bP self-blocks quite possibly for the first time. Set play: 1…c6 2.Qe5 and 1…c5 2.Qd7. **1.Qc4!** (>2.Qxc7) 1…c6 2.Qd4, 1…c5 2.Qe6, 1…Bc6 2.Qb4 and 1…Bd5 2.Qxd5. In addition to the changes we are treated to mutual interferences between pawn and bishop; Pickabish! Absolute perfection is denied by the set dual, 1…Bc6 2.Qb4/Qe5, but this is a minor concern.

A Henri Weenink
1 Pr *Good Companions*
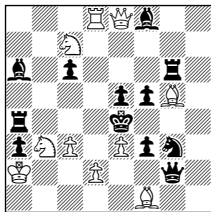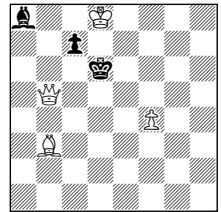December 1917

#2

B Werner Speckmann
Schach-Echo 1961

#2 (b) Sa1>h8

Many years later Werner Speckman achieved the same task with **B**. Here we have the identical wQ mates this time following blocks by bP and bB. In the diagram position we have set play: 1…Bd5 2.Qe3 and 1…e5 2.Qc4. Key **1.Qd6!** (>2.Rf4) and now 1…Bd5 2.Qf4 and 1…e5 2.Qd3. The Weenink formula is followed precisely! So what is the function of bSa1? It refutes the try 1.Kg3? (>2.Re3) when the set mates unfold. 1…Sc2! defeats. (b) solves by **1.Kg3!** (>2.Re3) 1…Bd5 2.Qe3 and 1…e5 2.Qc4. 1.Qd6? (>2.Rf4) is defeated by 1…Sg6! Clearly without the bS the problem would have two solutions. The necessity for unique solutions lay deep in the psyche – without the bS in (a) the 1.Kg3 solution might be regarded as a cook! Traditionalists were concerned that the point of a virtual play problem might be lost if the solver overlooked the try. Twinning provided the possibility of reversing try and key so that *all* the play could be appreciated. The mechanism of **B** is a delight and the corner to corner twinning device amusing. However, I find something unsatisfactory in the underlying principle.

C Frederik Nanning
1-2 Pr *L'Échiquier de France* 1957 (v)

#2 (b) Rg6>f6

The type of twin I *do* appreciate is one where the discriminant itself is linked to the strategy of the problem. Whilst searching for early examples of the Odessa theme I came across **C**, a twin very much to my taste. (a) 1.c4? (>2.Bd3,Rd4) 1…Rd6 2.Sc5, 1…Bd6 2.Qxc6 but 1…Qxd8! The bQ slides down the diagonal line to defend along the vertical line. **1.Rd6!** (>2.Sc5,Qxc6) 1…Rc4 2.Bd3, 1…Bc4 2.Rd4 (and 1…Ra5 2.Rd4). The black dual is readily avoided by the addition of bPa5. (b) The twinning device closes the bent line g5-d8-d3 to the bQ but opens another bent line g5-g8-a2 for her majesty! 1.Rd6? (>2.Sc5,Qxc6) 1…Rc4 2.Bd3, 1…Bc4 2.Rd4 but 1…Qg8! **1.c4!** (>2.Bd3,Rd4) 1…Rd6 2.Sc5 and 1…Bd6 2.Qxc6. The "Novotny here/Grimshaw there" technique has since become a routine ploy for demonstrating the Odessa theme. Two threats from one phase appear as mates after black defences in another phase and *vice versa*. The delight in Nanning's problem is that the twinning mechanism also emphasises strong diagonal/orthogonal line interaction.

D version of **C**

#2 (b) Sg3>g1

Nanning has eschewed by-play and in this he was anticipating a modern trend. It was perfectly possible with the same number of units to choose a different discriminant to develop by-play of interest. (a) 1.Rd6? (>2.Sc5,Qxc6) but 1…f4! **1.c4!** (>2.Bd3,Rd4) 1…Rd6 2.Sc5, 1…Bd6 2.Qxc6, 1…Se2 2.d3, 1…f2 2.Bxg2 and 1…Qxd2+ 2.Sxd2. (b) 1.c4? (>2.Bd3,Rd4) but 1…f2! **1.Rd6!** (>2.Sc5,Qxc6) 1…f4 2.Qxg6. The two refutations both gain flight squares for the bK; they are related but crude. Although **D** is my reconstruction I think it is clear that something has been lost; the twinning mechanism is merely a means to an end. Nanning's elegant refutations flow from the twinning device and blend beautifully with the strategy of the problem.

FAIRY SOLUTIONS (September)

PS3854F (Bowden) 1.Rg4 3.Sxg3 4.Sxh1 5.Rxg2 6.Rd2 8.Kg1 9.Rd4 10.Bg2+ Rxg2#. bRc2 exacts revenge for his fellow on g2. Graveyard not too obvious (C.C.Lytton).

PS3855F (Chamberlain) 7.Kxh1 15.Kxd7 18.Kxa8 20.Ka6 21.a8Q 22.Qxd5 23.Kxb6 25.Kc4 26.Qc5 27.b3+ Bxb3#. Model mate after long wK walk with refreshments along the way (CCL). Pd7 could be removed for a Ser-S#26 (12.Kf5) but I wanted wK to travel as near to the h8 corner as possible (Composer).

PS3856F (Rice) (a) 1.Qxb4=wQ dxc8=bB 2.Ba5 Qb6#, and 1.Bxe2=wB Bd1 2.Rxd1=wR dxc8=bR#; (b) 1.Qxe2=wQ dxc8=bR 2.Rd1 Qd3#, and 1.Ba5 dxc8=bB 2.Bxb4=wB Ba5#. First solutions in each part are clearance Platzwechsels by Black after well-differentiated promotions (CCL). The second solutions in each part also have B/R promotions on c8 and captures of wPs b4/e2 (GF). Checkmate unique to Andernach is interesting (HO).

PS3857F (Rice) (a) 1.f1Q+ Kc2 2.Qxa1[Bf1] Be2 3.Qh8 d4 4.Qxd4[Ph8Q] Qe5#; and 1.f1B d4 2.Bc4 Kd2 3.Bg8 d5 4.Bxd5[Pg8Q] Qg4#; (b) 1.f1R+ Ke2 2.Rf8 Be6 3.Rd8 d3+ 4.Rxd3[Pd8Q] Qd4#.

PS3858F (Feather) 1.Kb6 4.Ke8 5.Kxf7[Sg6] 6.Kg7 7.Kxg6[Sg5] 8.Kxg5[Sg4] 9.Kxh4 10.Kg5 11.Kxg4[Sg3] 12.Kh4 14.Kxg3[Sf2] 15.Kxe3[Pd3] 16.Kd4 17.Kc5 Se4#. It is mate without wP, but the solution requires removal of wR and relocation of P. Wonderful Rundlauf (BEC).

PS3859F (Foster) 1…Sb6[wPd7] 2.Ka6[bPb5] d8Q 3.Ka7[bPa6] Qc7#; and 1…Sc5[wPd7] 2.Kb6[bPb5] d8S 3.Ka5[bPb6] Sc6#. Also set play 1.Kb4[bPb5] Sc5[wPd7] 2.Ka5[bPb4] d8Q/B#. Piquant differences in each move on both sides (CCL). Nice aristocratic superminiature (RŁ). Which squares to make the pawns appear takes some thought. I solved this condition for the first time. It was interesting (HO).
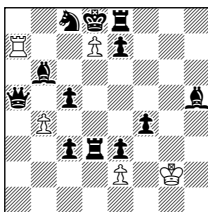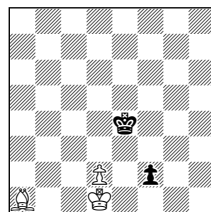
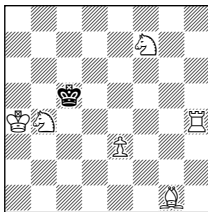**PS3854F**
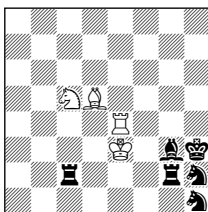
Ser-S#10

PS3855F
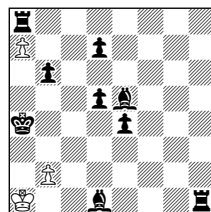
Ser-S#27

PS3856F

H#2 2 sol (b) Qa5>d1
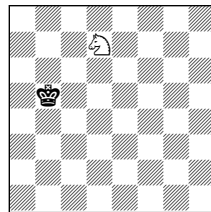Andernach chess

PS3857F

H#4 PWC 2 solutions
(b) Ba1>a2, 1 solution

PS3858F

Ser-H#17
Equipollent Circe

PS3859F

H#2½ 2 solutions
Sentinels (no wK)

FAIRY DEFINITIONS (for originals on p.292)

Helpselfmate (HS#n): White starts and Black helps to reach a position where White has a S#1, i.e. Black is forced to mate on Black's nth move. If n is a half-integer then Black starts.

Series-helpmate (Ser-H#n): Black plays a sequence of n consecutive moves (White not moving at all) until at the end of that sequence White can mate in one. Check may be given only on Black's last move.

Camel (⨺): (1,3) Leaper

Circe: A captured unit (Kings excepted) is immediately reborn on its game-array square (Ps on the same file as the capture square; Rs, Bs and Ss on the same colour square, fairy units on the promotion square on the same file as the capture square). If the rebirth square is occupied then the captured unit disappears as normal.

Nightrider (⨺): (1,2) Rider, i.e. moves a number of knight steps in the same direction.

Grasshopper (⨺): Moves on queen lines any distance to reach a hurdle and then a single step beyond it.

Royal Piece: Subject to check, in the same manner as the King in normal chess.

Breton Adverse: When a piece is captured, one other piece of the same colour and type (if any are present) is removed simultaneously. If more than one such piece is present, the choice of which is to be removed is made by the capturing side.
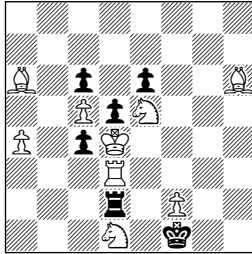
FAIRY ORIGINALS, edited by N.Shankar Ram

70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road, Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)
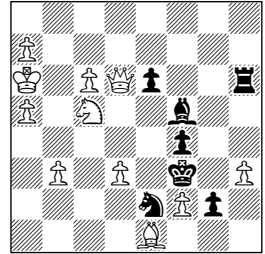
PS3920F Geoff Foster
(Australia)
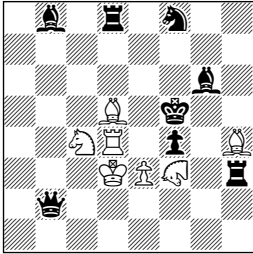
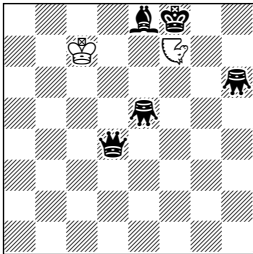HS#2 2 solutions   Camel f3

PS3921F Christopher Jones

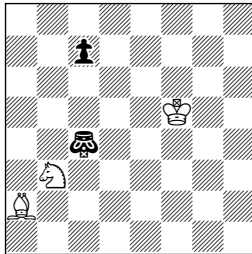HS#4½ (b) Kf1>b1

PS3922F Abdelaziz Onkoud
(France)

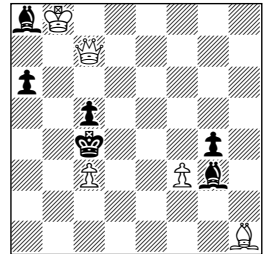HS#3½ 2 solutions

PS3923F Ken Cameron

Ser-H#5 Circe
Nightrider f7   Grasshoppers

PS3924F Brian Stephenson
Dedicated to Allan Bell

#2   Royal Grasshopper c4

PS3925F Hubert Gockel
(Germany)

H#2 (b) Pg4>a5
Breton Adverse

It is an honour and privilege to take over the running of this section from John Rice, who had been doing it for over 25 years! I hope that I will be able to meet the standards he has set. I wish him the very best in his retirement.

Note: John has sent me the remaining unpublished fairy originals he had with him. If any composer wishes to confirm with me, please drop a note to my address or email. Also, my thanks to those composers who have already sent me originals. I request others to do so too!

We start off this issue's originals with three helpselfmates from seasoned practitioners, all of them showing complex line play. **PS3923F** has a simple idea which effectively uses all the three fairy elements. **PS3924F** is a dedication problem, with interesting play from only five pieces. The last problem is a good demonstration of Breton Adverse specific effects.

Fairy definitions are on p.291.