



THE PROBLEMIST SUPPLEMENT

ISSUE 190
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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.

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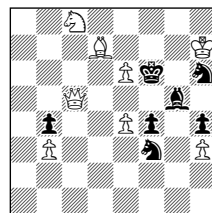
THE ZAGORUIKO MUTATE

1 is a complete block, which means that every black move has a set mate: 1...Sf~ 2.Qd4; 1...Se5 2.Qe7; 1...Sh~ 2.Qf5. White has no safe waiting move to maintain all of these mates, so it is natural for the wQ to maintain its "focus" with 1.Qa5? (-). This changes two of the mates, although the changes are concurrent: 1...Sf~ 2.Qa1; 1...Se5 2.Qd8, but the further correction move 1...Sd4! refutes this try. After the key **1.Se7!** (-) the play is more interesting, with none of the mates being given by the wQ. 1...Sf~ 2.e5; 1...Se5 2.Sd5 (a white interference mate), and there is an extra changed mate 1...Sh~ 2.Sg8. The changed mates for the same two defences across 3 phases of play constitute the *Zagoruiko* framework. In addition, a complete block with waiting key in which at least one mate is changed is known as a *mutate*, so this is a *Zagoruiko mutate*.

In **2** the set play is 1...e3 2.Qg6; 1...S~ 2.Qxe2. A natural try is 1.Qc6? (-), which leads to changed mates 1...e3 2.Qf3 (a different line opening than in the set play) and 1...S~ 2.Qxe6. However the correction move 1...Sf5! refutes. The key **1.Sf3!** (-) grants two flights to the bK: 1...Kxf3 2.Qxe2 (pin mate); 1...Kf5 2.Sh6. An excellent feature is that no extra force is required for these mates e.g. after 1...Kf5 the wSf3 guards e5 and g5, and the bPe6 (which blocks e6) has another use in preventing waiting cooks such as 1.Bb8? The thematic defences now open white lines to the flight squares, leading to another pair of changed mates: 1...e3 2.Sh2; 1...S~ 2.Sh6. Two self-blocks on the flight squares complete the play: 1...Sf5 (once again a correction move, this time preventing 2.Sh6) 2.Sh2; 1...exf3 2.Qg6. The set and post-key play illustrate the *Rukhlis* theme, in which the set mates are changed, with the original mates of 2.Qg6 and 2.Qxe2 being transferred to new defences.

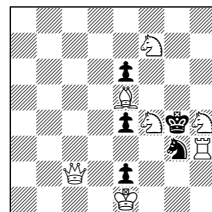
In **3** the bK has two flights. The set play is: 1...Kxe5 2.Qg3; 1...Ke3 2.Qg5; 1...e3 2.Sd3. In the first two mates the wQ provides necessary guards of d6 and d2 respectively. The try 1.Scb3? (-) has a number of positive and negative effects – it unguards d3, guards d2, closes the wBa2's line to d5 and opens the wBb4's line to d6. This provides a reciprocal change of mates: 1...Kxe5 2.Qg5 (wQg5 guards d5, wBb4 guards d6); 1...Ke3 2.Qg3 (wQg3 guards d3, wSb3 guards d2). The refutation is 1...e3!, as White's first move has abandoned the mate that was set for this defence. After the key **1.Sxe4!** (-) the wQ must retain control of e4, with the play now being 1...Kxe5 2.Bd6; 1...Ke3 2.Qf3. On a constructional note, the wPe5 prevents the try from becoming a second solution, as there would be 1.Scb3 e3 2.Bd6. This is actually a pleasant changed and transferred mate, so perhaps 2-solution form is preferable?

1 Yuri A. Lazarev
C Leipzig Olympiad 1960



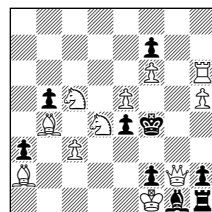
#2

2 Vyacheslav Vladimirov
Sp Pr Novi Temi 1972



#2

3 Milivoj Nešić
3 Pr *Shakhmaty* v SSSR
40 JT 1965-66



#2

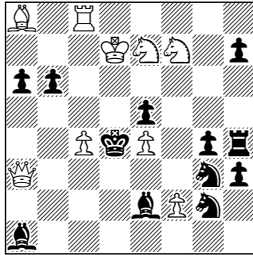
continued on p.371

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

8 Rue François Villon, 93240 Stains, France (email: onkoud1972@gmail.com)

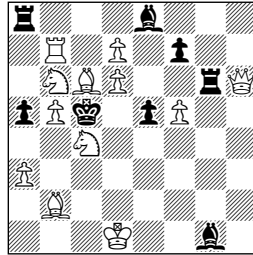
This issue for your enjoyment there are problems from 21 different composers. The problems should speak for themselves, so happy solving!

PS4070 David Shire



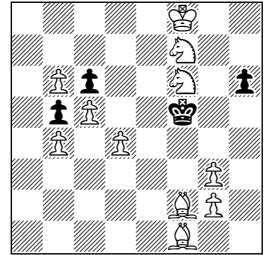
#2* vv

PS4071 Daniil Yakimovich (USA)



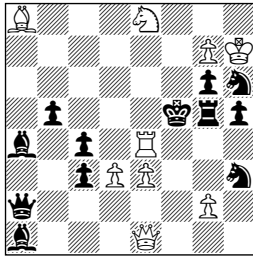
#2 vv

PS4072 Rauf Aliovsadzade & Daniil Yakimovich (USA)



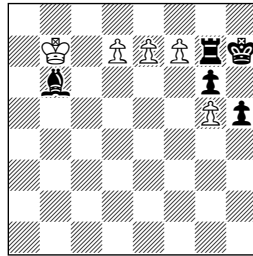
#3

PS4073 Leonid Lyubashevsky & Leonid Makaronez (Israel)



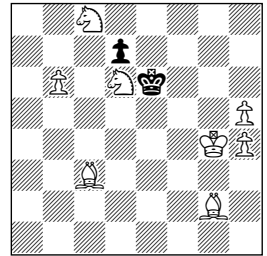
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PS4074 Roddy McKay



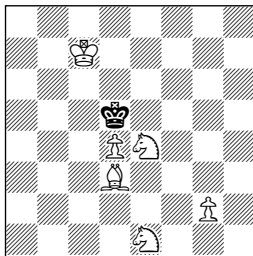
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PS4075 Antonio Tarnawiecki & Noam Elkies (Peru / USA)



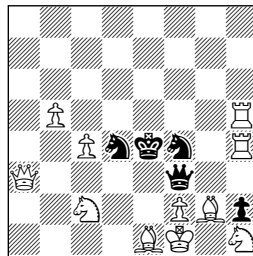
#4

PS4076 Udo Marks (Germany)



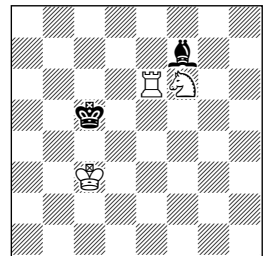
#7 (b) Kd5>d4

PS4077 Brian Chamberlain



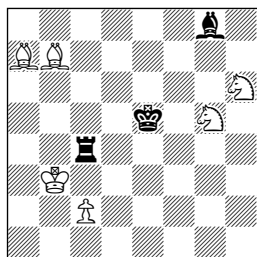
S#2

PS4078 Mike Prcic (USA)



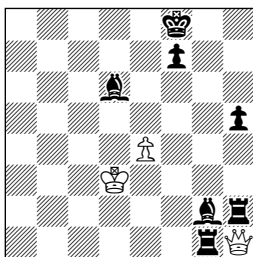
H#2 2 solutions

PS4079 Dmytro Grinchenko
(Ukraine)



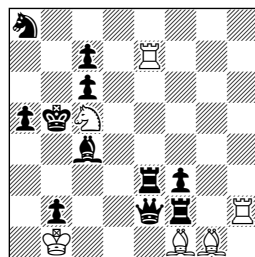
H#2 2 solutions

PS4080 Kivanç Çefle
(Türkiye)



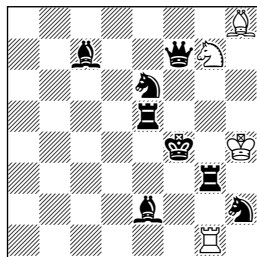
H#2 (b) Pe4>e5 (c) Bd6>e5

PS4081 Evgeny Gavryliv
(Ukraine)



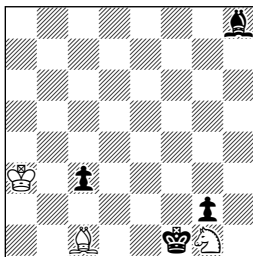
H#2 2 solutions

PS4082 Andrew Kalotay
(USA)



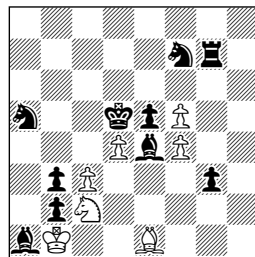
H#2½ 2 solutions

PS4083 Stanislav Hudak
(Slovakia)



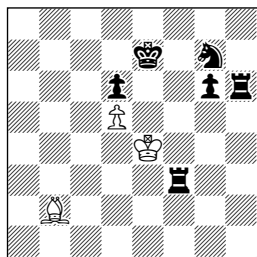
H#3 2 solutions

PS4084 Menachem Witztum
& Ricardo de Mattos Vieira
(Israel / Brazil)



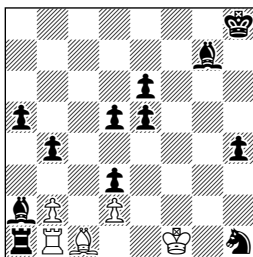
H#3 2 solutions

PS4085 Zlatko Mihajloski
(North Macedonia)



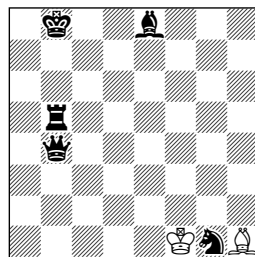
H#3½ (b) Ke7>g5

PS4086 Ljubomir Ugren
(Slovenia)



H#5 2 solutions

PS4087 Nebojša Joksimović
(Serbia)

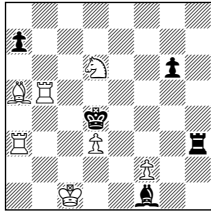


H#7

All the originals published in every issue of the Supplement are computer-tested. If the computer has been unable to verify soundness, the symbol C? is shown. Otherwise solvers can assume that soundness has been confirmed.

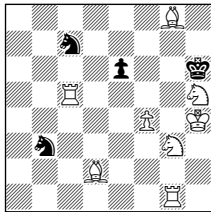
Send solutions and comments to the Editor by 1st October 2024.

PS3998



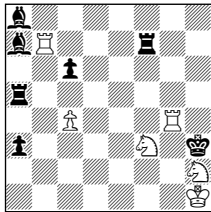
#2

PS3999



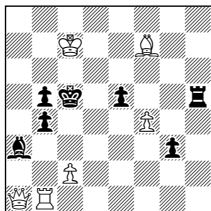
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PS4000



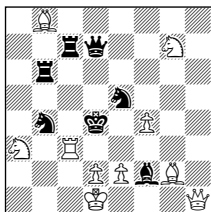
#2

PS4001



#2

PS4002



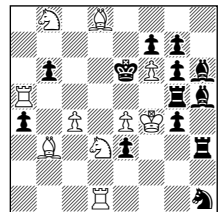
#2

SOLUTIONS (November)

PS3998 (Aliovsadzade & Yakimovich) Set 1...g5 2.Sf5; 1...Bxd3 2.Bc3; 1...Rxd3 2.Ra4. 1.Kd2? (>2.Bc3,Ra4) Rxd3+! 1.Kc2? (>2.Bc3,Ra4) Bxd3+! **1.Rg5!** (>2.Sb5) Bxd3 2.Bc3; 1...Rxd3 2.Ra4; 1...a6 2.Bb6. Function change themes Dombrovskis and Hannelius but with the thematic variations existing in set-play, which is often frowned upon (Composers). Two wK tries to activate 2.Bc3,Ra4 are beaten back by checking captures at d3. The key switches wS mates, and *non-checking* captures at d3 finally get 2.Bc3 or 2.Ra4. 1...a6 2.Bb6 becomes pleasing post-key (B.P.Barnes). Simple but clever (S.Pantos). Against each try, Black must choose a different piece to capture d3 with check. Choosing the other piece allows a mate from the set play (B.O'Malley). wS and wPd3 both protect c4 and e4. The wS could mate on b5 or f5. The bpG6 protects f5, so a wS mate on b5 after the wR moves is the answer (A.Bradnam).

PS3999 (Laue, after Degener) 1.Be3? (>2.f5) Kg6 2.Sf5; 1...Sd5! **1.Rc6!** (>2.Sf5) Kg6,Sd4 2.f5. Udo Degener's selfmate [see diagram at right, with solution 1.Ba2? (>2.c5+ Rd5#) Kd6 2.Sc5+ Rd5#, 1...Rh2! 1.Ra6! (>2.Sc5+ Rxc5#) Kd6 2.c5+ Rxc5#] has a charming and, to my knowledge, not anticipated Le Grand mechanism that allows this Meredith rendering as a #2 (Composer). Threat/mate reversal in Meredith done in splendid style – most appealing! Wish it were mine. Could this be new? (BPB). The threat of the try becomes the mate against the relevant defence (1...Kg6) after the key, and vice versa: the Le Grand theme. In the try, the S-R battery fires to mate the bK in an interesting, symmetrical mating configuration. Post-key the P-B battery fires twice, with the P and B each mating the bK (BOM).

Udo Degener
4 C *The Problemist* 2019



S#2

PS4000 (Paslack) Set 1...c5 2.Sg1,Sg5. 1.Rb3? (>2.Sg1,Sg5) Rxf3 2.Rxf3; 1...c5! **1.c5!** (>2.Sg1,Sg5) Rxc5 2.Sg1; 1...Bxc5 2.Sg5; 1...Rxf3 2.Rh7. Anti-Dombrovskis effect between try and set play [1...c5! prevents the very mates it had allowed], Nowotny and changed mate in solution (Composer). All about making 2.Sg1 and/or 2.Sg5 happen. There is Black's set interference 1...c5, and then 1.Rb3? to threaten the wS's moves as double-check mates, but 1...c5! now effects a well-concealed pin of the wS. Now, White plays 1.c5! to threaten the wS mates, and 1...Rxf3 is a changed mate for very much the better, 2.Rh7! Another enviable problem! (BPB). I found the try first, and thought, "Why not prevent c5 by moving there first?" It worked (B.Price). In the try 1.Rb3?, White threatens double checks from the S-R battery. Black plays 1...c5! to pin the wSf3. With the key 1.c5!, White removes this pinning possibility, while also disrupting the defensive lines of the bBa7 (defending g1) and the bRa5 (defending g5) (BOM).

PS4001 (Prcic) 1.f5? (>2.Qxe5) Rxf5! 1.Rb3? (>2.Qg1) Rh1,Rh2 2.Qxe5; 1...e4! **1.Rh1!** (>2.Qg1) 1...e4 2.Rxh5; 1...Rxh1,Rh2 2.Qxe5; 1...b3 2.Qc3; 1...Bb2,Bc1 2.Qa7. A *Bristol*-type clearance threatens 2.Qg1, and, 1...e4 (the refutation of try 1.Rb3?) now admits a surprise long-range mate, 2.Rxh5 (BPB). Maximum-range line clearance along the first rank with two nice tries (BP). Full-length impure Bristol clearance by the wR, with the defence 1...e4 met by this rook with 2.Rxh5#—a very nice sequence. Several moves from the set play become legitimate defensive attempts in the tries and mainplay. Old school! (BOM). Moving the wR looks the obvious move to give wQ more space. 1.Rb3? to prevent Black making a flight at b4 is refuted by 1...e4! Offering a R sacrifice at h1 gives the wQ mates at g1, c3 and e5 (AB).

PS4002 (Echemendia) 1.Bc6! (>2.Qe4) Sexc6,Sf3,Sc4 2.R(x)c4; 1...Qxc6, Qd5,Qf5 2.S(x)f5; 1...Rxc6 2.Bxe5; 1...Sbxc6,Sd5 2.Sc2; 1...Rbxc6 2.Sb5. A multiple (5-fold) sacrifice is always attractive. Accuracy and a greater multiple will come! (BPB). Beautifully done (SP). The unprovided check 1...Qa4+ is a giveaway that significantly reduces the impact of the key. Adding bPa4 would suffice, as would relocating wK to a1. Also, it's a pity that wQ is reduced to the rank of bishop after acceptance of the sacrifice. Nevertheless, this is a noble and

worthy effort (B.E.Chamberlain). Sacrifice of wB on the key square c6, setting up interferences, unguards of mating squares, and a line opening. Observation on construction: The two moves by the bQ, 1...Qh7 and 1...Qg4, which could cover both the e4 and f5 squares, are denied or neutralised via the wSg7 and wPf4, which also have important roles in supporting or delivering mate (BOM).

PS4003 (Makaronez) 1.Qg4! (>2.Rd6+ Qxd6 3.Qe4) 1...Rxc6 2.Re4 (>3.Sb4) 2...Rc4 3.Qe6; 2...Qxe4 3.Qxe4; 2...Qd6,Qf8 3.Se3; 1...Be5 2.Rxe5+ Kxc6 3.Qc8; 2...Qxe5 3.Sb4; 1...Sf5 2.Qxf5+ Be5,Qxf5,Qe5 3.Rd6; 1...Qxd4 2.Sxd4 (>3.Qe4). Plenty of play with 6 distinct mates. 1...Be5 leading to a bK flight 2...Kxc6 3.Qc8! makes the strongest impression (BPB). Another tactically rich three-mover from Leonid. This one was tough as several first moves almost work and the variations must be carefully checked. The key sees wQ sacrificed to the bQ, but if Black accepts the sacrifice then mate immediately follows. However, if the bQ simply leaves the fourth rank, then 2.Sb4# follows. My favourite line is 1.Qg4 Be5 2.Rxe5+ Kxc6 3.Qc8#, especially since 3.Qc8+ fails in other contexts when Black has 3...Qc7 (BOM).

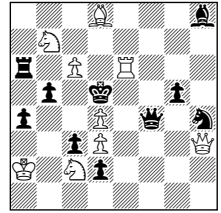
PS4004 (Tarnawiecki & Dowd) 1.Bc4! (>2.Qd5#) Sf4 2.Qxe5+ Kxe5 3.Bc3; 1...Sb4 2.Be3+ Kc3 3.Qxe5; 1...bxc4 2.Qd7+ Sd6 3.Qxd6; 1...Qf7 2.Sxf5+ Ke4 3.Bd5; 2...Qxf5 3.Qd5. Very fine the way in which 1...Sb4 and 1...Sf4 become *distinct self-blocks* – two excellent variations. The key wB (in spite of the short-threat) makes a *switchback* mate, 3.Bd5, after another flight, 2...Ke4. AT & SD are composing well in tandem! (BPB). Beautiful mates (SP). The main defences by the bSd3 create self-blocks after the bK is chased with an initial check on W2, with the wQ and wBd2 exchanging roles as the initial checking piece and the mating piece. I found this problem much trickier than I thought it would be. The switchback mate and the mates after 1...Sb4 and 1...Sf4 were difficult to spot, the latter two because the bK still needs to be forced toward the self-blocking knight (BOM). As well as the short threat there are some full-length threats. 2.Qd7+ Sd6 3.Qxd6 occurs after 1...bxc4. Also, instead of the immediate 2.Qd5# White could waste a move with 2.Sxf5+ Qxf5, and this occurs as a decoy after 1...Qf7. It would be nice if 2.Se2+ could somehow occur as a decoy (G.Foster).

PS4005 (Chamberlain) 1.Qb6? (>2.Qxd8+ Kxd8#) Re8 2.Qc7+ Kxc7#; 1...c5! **1.Qc5!** (-) b5,b6 2.Qxc6+ Kxc6#; 1...Re8 2.Qd6+ Kxd6#; 1...Bxg7 2.Qxe7+ Kxe7#. bK5 over the two phases (Composer). Good key to unpin the bPb7 which enables a capturing check by the wQ at c6 – as a third enforced bB+bK battery opening. Good to solve! (BPB). It's easy to make the bK move, but harder to make it capture the wQ (BP). Elegant (SP). Good white sacrifices (R.Lazowski). Royal battery mates (H.Oikawa). Changed (self)mates from the try, with White taking advantage of self-blocks and unguards, and the bK capturing the wQ on 5 pawn squares for mate. The wQ can either try blocking the b pawn or the c pawn, allowing the other pawn to move, but only one of these works (BOM).

PS4006 (Lytton) 1.d8B! (-) f4 2.Ba5 fxxg3 3.Be1 g2#, 1...g4 2.Ke1 gxf3 3.Bf1 f2#. Ingenious under-promotion to wB – a wQ at e1 would be a check on White's third move – and *half-pin* control of the two bPs to ensure that only one is forced to march on to mate. Bishops block e1 and f1 in turn. I liked 2.Ke1! (BPB). Beautiful correspondence throughout (SP). Neat chameleon-echo model mates (RL). The promoted B is active in only one of the lines (BEC). The white K and self-blocking piece exchange positions, with different black pawns giving mate (HO). The bR is pinned, the bK is immobilized, and the bPs are half-pinned. Whichever of the pawns moves leaves the other pawn pinned, and necessarily becomes the mobile – and mating – piece. Mate with the g-pawn is set, but mate with the f-pawn requires blocking the flight at e1 without mating Black or giving him a flight. Once I figured all this out, and noting that Pd7 had to be there for a reason, the key became clear. An enjoyable underpromotion key (BP).

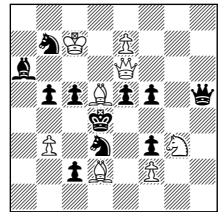
PS4007 (Lyubashevsky & Makaronez) 1.Bb8! (>2.Qd4+ cxd4#) 1...Rd8 2.Sd7! Rxd7 3.Bd6! Rxd6 4.Qc3+ Kd5 5.Qxb3+ Ke5 6.f4+ gxf4#. 3...Kd5 4.Qe5+ Kc4 5.Qd4+ cxd4#. Logical problem, active sacrifice (Composers). In a heavy position (23 men), the bRg8 is led by the nose to block d6 – when it's safe to let out the bK to d5 (BPB).

PS4003



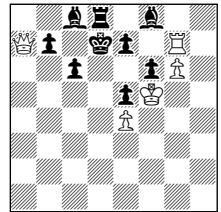
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PS4004



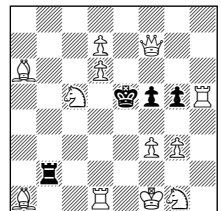
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PS4005



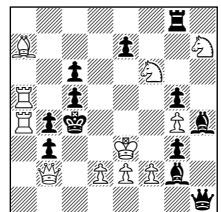
S#2

PS4006



S#3

PS4007

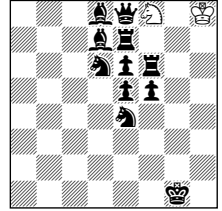


S#6

will be mated! Well concealed outcomes. Difficult and first-class! (BPB). Exchange of function between wR and wB (HO).

PS4015 (Ugren) 1.Rh7+ Kg8 2.Rh2 Kg7 3.Kg2 Sg6 4.Kh3 Kh6 5.Sg3 Kg5 6.e4 Sf4#; and 1.Qf7 Sxe6 2.Kf2 Sxd8 3.Ke3 Sb7 4.Kd4 Sc5 5.Kd5 Sa6 6.Ke6 Sc7#. Impossible to guess that the bK will be (model) mated on h3 and e6! The precise move order, especially the wS moves in both solutions, is impressive – as is this further minimal from LU. How does he do it? (BPB). Immaculate construction. Finding the solution ending bKe6, and the unique path of wS to c7, was not easy (BEC). The 1.Qf7 solution with wS’s long trip is well done (HO).

PS4015

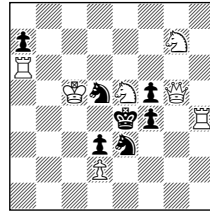


H#6 2 solutions

THE ZAGORUIKO MUTATE (continued from front cover)

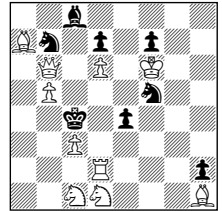
In **4** the set play is 1...Sd~ 2.Qxf4; 1...Se~ 2.Qxf5; 1...Kxe5 2.Re6. The try 1.Qg1! (-) leads to two changed mates: 1...Sd~ 2.Qxe3 and 1...Se~ 2.Qd4, but the correction move 1...Sc2! refutes. The key **1.Qd8!** (-) leads to two further changes: 1...Sd~ 2.Qd4; 1...Se~ 2.Qxd5. The transferred line-opening mates 1.Qg1? Se~ 2.Qd4 and 1.Qd8! Sd~ 2.Qd4 are a beautiful diagonal/orthogonal echo, as are the captures on e3 and d5.

4 Michel Caillaud
Pr Kingston TT 1999



#2

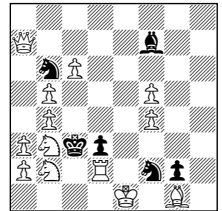
5 Edmond Bernard
2 Pr Thèmes-64 1977



#2

5 has set play 1...e3 2.Bd5; 1...Sf~ 2.Rd4; 1...Sb~ 2.Qc5. The try 1.Rb2? (-) grants the bK a flight on d5. 1...e3 unmasks the wBh1’s line to this flight, allowing the wR to mate with 2.Rb4. The other changed mate is 1...Sf~ 2.Qd4, in which the wQ and wR have exchanged roles (giving mate on d4, or guarding b5). Unfortunately the refutation is the strong move 1...Kd5! The key **1.Rc2!** (-) also gives a flight on d5, met by the surprising 1...Kd5 2.c4. The key provides a second white guard of c3, freeing the wSd1 to give the changed mates 1...e3 2.Sb2 and 1...Sf~ 2.Se3.

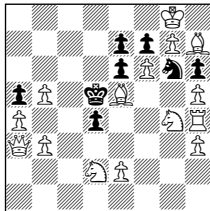
6 Horacio Musante
2 HM Europe Échecs
1964 (v)



#2

The final two problems also have a try and key that grant a flight, with the try failing to provide a mate for the flight. The set play in **6** is 1...Sb~ 2.Qd4; 1...Sf~ 2.Bd4; 1...B~ 2.Qg7. The try 1.Sa5? (-) grants a flight on d4 while also putting a second white guard on c4. This frees the wSb2 to give the changed mates 1...Sb~ 2.Sba4; 1...Sf~ 2.Sd1; but 1...Kd4! The key **1.Se5!** (-) provides 1...Kd4 2.Rxd3 (pin mate), and the key piece gives the changed mates 1...Sb~ 2.Sca4; 1...Sf~ 2.Se4.

7 Nikolai Argunov
1 C Wola Gulowska 2001



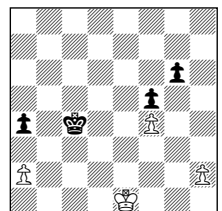
#2

7 is notable in having changed mates for *three* black defences. The set play is 1...S~ 2.Be4; 1...exf6 2.Qd6; 1...d3 2.e4. Try and key give the bK a flight on e4. 1.Se4? (-) S~ 2.Qc5; 1...exf6 2.Sexf6; 1...d3 2.Sc3; but 1...Kxe4! The key **1.Sc4!** (-) puts a second guard on e5, freeing the wSg5 to give some mates. 1...S~ 2.Sb6; 1...exf6 2.Sgx6; 1...d3 2.Sge3; 1...Ke4 2.Sge3.

VASSILY SMYSLOV’S STUDIES (Part I), by David Shire

We remember Vassily Smyslov as World Chess Champion, a grandmaster with a refined style and a true endgame artist. We learn that he strove for harmony between the forces at his command; a man who entered into lengthy calculation only when the position demanded it. This intuitive understanding of the potential of the pieces enabled him to compete at the highest level for an astonishing period of time. He was a man of great culture who loved classical opera and romance. The qualities of this great man are also present in his studies.

1 Vassily Smyslov
Moi Etyudi 2000

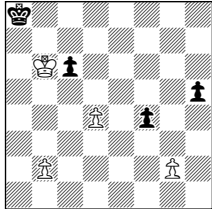


Draw

Let us begin with a couple of pawn endings. In order to better appreciate **1** the reader will do well to consider the position without the opposing “a” pawns. Then the wK simply heads for g5: 1.Kf2 Kd4 2.Kg3 Ke3 3.h3! Ke4 4.Kh4 Kxf4=; Black cannot permit 5.Kg5 etc. However, the presence of the “a” pawns means that matters are not so simple. 1.Kf2? a3! 2.Ke3 (evidently the onward march to g5 is too slow) Kc3 3.h3! Kc4 (3...Kb2 4.Kd2 Kxa2 5.Kc2=) 4.Kf3 Kd3 5.Kf2

Ke4 6.Kg3 Ke3 7.Kh4 Kd2 8.Kg5 Kc2 9.Kxg6 Kb2 10.h4 Kxa2 11.h5 Kb3/Kb1 (11...Kb2?) 12.h6 a2 and after promotion the bQ will guard White's queening square. So White must play **1.a3! Kd3** (1...Kb3 2.Kd2 Kxa3 3.Kc3= is a familiar strategy) **2.Kf2 Ke4 3.Kg3 Ke3 4.h3 Ke4 5.Kh4** with the inevitable stalemate. The relative positions of the Ks means that the bK may now run to capture wPa3 without being incarcerated, but with the black "a" pawn still on the fourth rank it is the second player who loses by a tempo! There are a number of positions in this selection which I discovered in a booklet of Smyslov's studies published in Moscow in 2000.

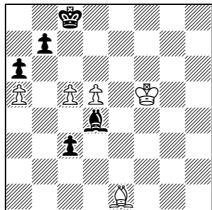
2 Vassily Smyslov
Moi Etyudi 2000



Win

In 2 forces are again equal but if White continues 1.Kxc6? with the idea of running the "d" pawn he loses. 1...h4! 2.d5 Kb8 3.d6 Kc8 when Black generates a passed pawn of his own and wins. **1.Kc7! h4 2.d5! cxd5** (2...f3 3.gxf3 h3 4.d6 h2 5.d7 h1Q 6.d8Q+ Ka7 7.Qb8+ Ka6 8.Qb6#) **3.b4 f3 4.gxf3 h3 5.b5 h2 6.b6 h1Q 7.b7+ Ka7 8.b8Q+** and mate once again on b6. It is instructive to consider Black's alternative to 1...h4. 1...Ka7 2.b4 h4 (2...Ka6 3.Kxc6 is futile) 3.d5 and now (i) 3...f3 4.gxf3 h3 5.d6 h2 6.d7 h1Q 7.d8Q Qh2+ 8.Qd6 Qh7+ 9.Qd7 and the royal battery proves fatal! Or (ii) 3...h3 4.gxh3 f3 5.d6 f2 6.d7 f1Q 7.d8Q when White threatens mate by 8.Qb8+ Ka6 9.Qb6/Qb7. 7...Qb5 fails simply to 8.Qd4+ and 9.Qa1+, 7...Qf4+ 8.Qd6 Qf7+ 9.Qd7 is a winning ploy already noted and 7...Ka6 8.Qa8+ Kb5 9.Qa5+ Kc4 10.Qa6+ with a skewer. Everything works like a well oiled machine. Let us now move on to a couple of bishop endings.

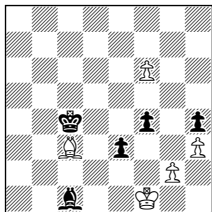
3 Vassily Smyslov
Pravda (Moscow) 1976



Draw

In 3 both parties have a passed pawn but bPc3 seems to be the more threatening. White can try 1.Ke6 c2 2.d6 c1Q 3.d7+ Kc7 4.Bg3+ Kc6 5.d8Q Qc4+ 6.Kf5 (back again with regrets!) Qd5+ 7.Qxd5+ Kxd5 and Black mops up White's remaining vulnerable pawns. So **1.c6! c2** (After 1...bxc6 2.Ke6 Black cannot permit 3.d6 but 2...cxd5 3.Kxd5 c2 4.Bd2 Bb2 5.Kc6 leads inevitably to the capture of bPa6.) **2.Bd2 Bb2 3.d6! bxc6 4.Ke6 c1Q 5.d7+ Kc7 6.Bf4+ Qxf4 7.d8Q+ Kxd8 - stalemate!** However, Black is not entirely without resource... 4...c1B! is interesting. 5.d7+ Kc7 6.d8Q+ Kxd8 7.Kd6 c5 8.Kxc5 Kc7 and bPa6 is secure. Unfortunately after 9.Be1 the wK can run to a2 and Black can do nothing to overcome the blockade.

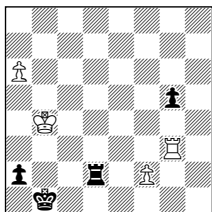
4 Vassily Smyslov
Pravda (Moscow) 1976



Win

In 4 once again both parties have passed pawns but the bPs, being on black squares, are vulnerable... 1.Be1 Kd3 2.Bxh4 Kd2 3.Be1+ Kd1 4.f7 Ba3 5.Bc3 Bc5! is clearly inadequate. The subtle 1.Bb4 pre-closes the a3-f8 diagonal and prepares f6-f7 but 1...Kd3 2.f7? Bd2! and so it must be 1...Kd3 2.Ke1 f3! 3.gxf3 e2 4.f7 Bf4 5.Kf2 Be3+ 6.Ke1= or 6.Kg2 Bh6=. **1.f7! Ba3 2.Bg7** (After 1.Bb2? Bf8 White must prevent 2...Kd3 but then 2.Ke2 Kd5 and wPf7 falls) **2...f3! 3.gxf3** (3.f8Q? Bxf8 4.Bxf8 e2+ 5.Kf2 fxg2) **3...Kd3 4.f8B!** (4.f8Q? e2+ 5.Ke1 Bxf8 6.Bxf8 Ke3 confiscates the two wPs or 5.Kf2 Bc5+! 6.Qxc5 e1Q+ 7.Kxe1 - stalemate!) **4...e2+** (4...Be1 5.Bh6 Bd2 6.Kg2 Be1 7.Bc5 e2 8.Bf2 and the wPs are secure) **5.Kf2 e1Q+! 6.Kxe1 Ke3 7.f4! Kxf4 8.Kf2** and wPh3 survives to win the day! (8...Bc1 9.Bh6+ skewers the bB.) I find it extraordinary how thrust and counterthrust emerge from these seemingly simple positions. We will now consider two R+P endings.

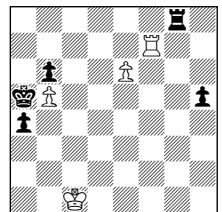
5 Vassily Smyslov
3 HM Shakhmaty v SSSR 1938



Draw

Smyslov's studies are full of false leads; in 5 1.Rxg5? is enticing. For example, 1...a1Q? 2.Rg1+ Kb2 3.Rxa1 Kxa1 when the wK lends his support to the "a" pawn in good time, or 1...Rd1? 2.Ra5 with the same outcome. However, 1...Rb2+! 2.Kc4 Rc2+ terminates the game. Correct is **1.Rg1+ Kb2 2.f4!** (Quite hopeless is 2.a7? Rd8 3.Kb5 a1Q 3.Rxa1 Kxa1 4.Kb6 Kb2 and Black wins after giving up his rook for the a-pawn) **2...gxf4 3.a7 Rd4+** (The wK must be driven from b4; if 3...Rd8? 4.Rg2+ etc) **4.Kb5 Rd8 5.Rg2+ Kb3 6.Rg1 f3 7.Rf1 f2 8.Kb6 Kc3 9.Kb7 Kd3 10.Ra1!** (10.a8Q Rxa8 11.Kxa8 Ke2! and wins) **10...Kc3 11.Rf1** with a repetition of moves. A wonderful wealth of twists and turns!

6 Vassily Smyslov
Moi Etyudi 2000



Draw

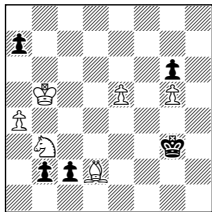
In 6 White's prospects appear bleaker but at the outset his choice is clear cut. **1.e7 Re8 2.Rh7** Now 2...Kxb5 3.Rxh5+ Kc6 4.Rh6+ Kc7 5.Re6 b5 6.Kb2 7.Rh4+ Kxb5 etc leaves bPa3 too vulnerable. Therefore **2...h4! 3.Kb2 h3 4.Ka3**

h2 5.Rxh2 Rxe7 The win cannot be far away but stalemate comes to the rescue: **6.Re2! Rd7 6.Rd2 Rc7 7.Rc2 Ra7 8.Rb2!** The only move but sufficient!

With my limited resources I have been unable to discover any S+P endings with equal forces. Instead I can offer 7, a delightful miniature. The bPb2 is unstoppable, the wSs are currently disconnected and the wK is distant. Surely it is time for White to lay down his arms? **1.Sd5! b1Q 2.b6+** and now **2...Ka6 3.Se2! Qb2+** (or any other sensible move) **4.Se3=** and in effect we have an ending with a lone wK against a lone bQ. We find echoed strategy after **2...Kb8 3.Sh5! Qg1+ 4.Kf7! Kc8 5.Shf6 Kd8 6.Ke6!**= The punctuation marks after the moves of the wK are explained by the pitfall **6.Kf8?? Qg6!** Given the stipulation under the diagram, the solver will surely find the correct path. However, premature resignation in an OTB game would be very understandable! (**2...Ka8 3.Sh5** is not challenging)

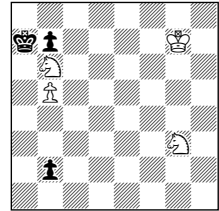
Smyslov was fascinated by the idea of two wSs containing a promoted bQ and in 2000 he published **8** in *New in Chess*. The editor was Jan Timman, a fellow OTB grandmaster and composer of studies. **1.Secl b1Q 2.Kc3 Kg4 3.g6 h3! 4.g7 Kh4!** Now any move by the wK or the wSs has disastrous consequences and **5.g8Q/R** leads to stalemate. **5.g8B! Kg4 6.Bh7 Kf3** setting a trap. **7.Bxc2? Qxc2+ 8.Kxc2 Kg2** etc and so White continues **7.Sd2+ Kg2 8.Sxb1 cxb1 Qx1 9.Bxb1 Kxh2 10.Be4** and with **11.Se2** to follow White wins. If on the other hand Black were to play **6...Kf4** then **7.Bxc2 Qxc2+ 8.Kxc2** is the correct way to proceed. I will leave the reader to analyse the win from here; it is not difficult...

9 Vassily Smyslov
64 *Shakhmatnoe*
Obozrenie 1999



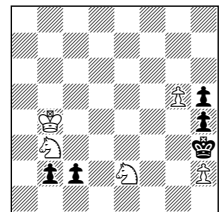
Win

7 Vassily Smyslov
Sp HM 64 *Shakhmatnoe*
Obozrenie 1998



Draw

8 Vassily Smyslov
New in Chess 2000



Win

The reader will guess the first move of **9** at a glance! **1.Bc1 b1Q 2.Kb4 a5+!** (If Black continues **2...Qa2** threatening **3...a5+**, White thwarts this plan with **3.a5!**) **3.Ka3 Kf3 4.e6 Ke2 5.e7 Kd1** (Now **6.e8Q/R? Qa2+ 7.Kxa2** is stalemate or **6.e8S? Qxc1+ 7.Sxc1 Kxc1** when Black wins!) **6.e8B! Qxc1+ 7.Sxc1 Kxc1 8.Bxg6 Kd2 9.Bxc2** and wins.

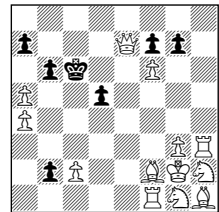
THE MASKED WHITE ROYAL BATTERY

In 1 the white Kg2/Bh1 battery cannot give mate even if Black unmasks it by playing **1...d4**, because the wK cannot move off the long diagonal. In the diagram position the key is **1.Rh8!** (>2.Rc8), and now **1...d4 2.Kh3**, with the wK moving to the square that was vacated by the key move. There are five further positions to solve, with five different bPs being shifted to h7, where they prevent 1.Rh8 but create a new weakness. In (b), with bPg7 shifted to h7, there is **1.Sg4!** (>2.Se5) as **1...gxf6??** is not available, **1...d4 2.Kh2**. Similarly (c) **1.Re1!** (>2.Re6) as e6 is not guarded, **1...d4 2.Kf1**; (d) **1.g4!** (>2.Rc3) with **1...b1S??** not available, **1...d4 2.Kg3**; (e) **1.Se2!** (>2.Sd4) with **1...bxa5??** not available, **1...d4 2.Kg1**; (f) **1.Bxb6!** (>2.Qc7) with **1...axb6??** not available, **1...d4 2.Kf2**. Across the phases there are key moves by six different white units, with **1...d4** being met by a different royal battery mate each time. The construction is splendid.

In 2 the royal battery is lateral. The three units next to the wK on the g-file make the white first moves, all of which are to the same square of h6. **1.Sh6?** (>2.Sf5) **exd3 2.Kf7**; **1...Sd6! 1.Rh6?** (>2.Rh3) **exd3 2.Kf6**; **1...Se2!** (**2.Qxe2+ Kxf4!**) **1.Bh6!** (>2.f5) **exd3 2.Kf8**; **1...Se2,Sxd3 2.Q(x)e2**.

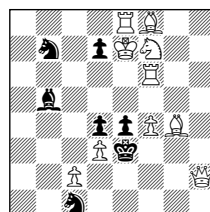
3 also has white first moves to the same square. Here the masking bP defends by capturing the key piece. The defence **1...Sf3** also has different mates in all three phases, making this a *Zagoruiko*. **1.Sc4?** (>2.Sd2) **dx4 2.Kb6**; **1...Sf3 2.Sf2**; **1...dxe3!** **1.Rc4?** (>2.Rxd4) **dx4 2.Kc5**; **1...Sf3 2.Qb1**; **1...Sc2!** **1.Qc4!** (>2.Qxd4) **dx4 2.Kb5**; **1...Sf3,Sc2 2.Qd3**; **1...Be5 2.Rxe5**; **1...e5 2.Qxd5**.

1 Walther Jörgensen
& **Gustav Jönsson**
1 Pr *Tidskrift för Schack*
1972



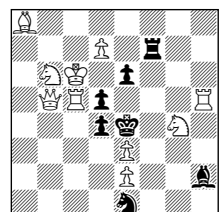
#2 (b) Pg7>h7
(c) Pf7>h7 (d) Pb2>h7
(e) Pb6>h7 (f) Pa7>h7

2 Valery Kopyl
Sachmatija 2014



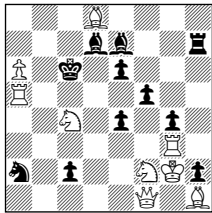
#2

3 Valery Kopyl
1 Pt Champ Ukraine 2014



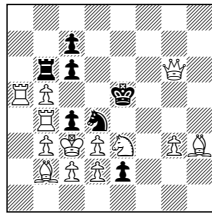
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4 Vasil Dyachuk & Valery Kopyl
4 HM Pat a Mat 2015



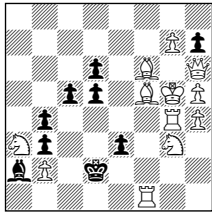
#2

5 Živko Janevski
Schakend Nederland
1982



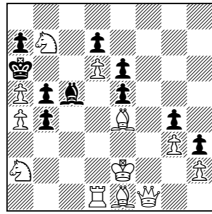
#2

6 Almiro Zarur
1 Pr Castellari-50 JT
Boletim da UBP 1963-64



#2

7 Milan Vukcevic
4 Pr BCF 125th TT
1970-71



#2

(2.Sxc5+? Kxa5!). The tries are a white Grimshaw, which is a really excellent feature. The key surprisingly abandons the royal battery, but gives yet another changed mate on the same diagonal: **1.Qh1!** (-) bxa4 2.Bd3.

4 is similar and is another Zagoruiko. 1.Sd3? (>2.Sde5) exd3 2.Kf2; 1...Bf6,Bxd8,Bc5 2.R(x)c5; 1...Bd6! 1.Rd3? (>2.Se5) exd3 2.Kg3; 1...Bf6,Bd6 2.R(x)d6; 1...Bxd8! **1.Qd3!** (>2.Se5) exd3 2.Kf1; 1...Bf6,Bxd8,Bd6 2.Q(x)d6. The refutations, which are all made by the bBe7, are pleasing as they are thematic and have a mate in the other phases.

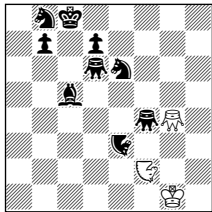
In 5 the masking black unit is a knight and the royal battery provides a set mate 1...Sxb5+ 2.Kxc4. This is possible because the two tries and key are all made to c4, which prevents the wK from moving there. 1.Rxc4? (>2.Rc5) Sxb5+ 2.Kb4; 1...Rxb5! 1.dxc4? (>2.Sg4) Sxb5+ 2.Kd3; 1...Sf5! **1.bxc4!** (>2.Sg4) Sxb5+ 2.Kb3; 1...Se6 2.Qxe6.

6 has set play 1...Bb1 2.Sxb1; 1...bxa3 2.Bc3; 1...c4 2.Rd4; 1...d4 2.Sc4. All that remains is to provide a mate for 1...e2. 1.Bd4? e2 2.Kf6; 1...c4! (2.Rd4??). 1.Bb1? e2 2.Kf5; 1...Bxb1! 1.Rc4? e2 2.Kg4; 1...d4! (2.Sc4??). 1.Kf4? e2 2.Kf3; 1...c4! (2.Rd4??). **1.Bd8!** (-) e2 2.Kf6; 1...bxa3 2.Ba5. There are four different mates from the royal battery and a changed mate after 1...bxa3.

In 7 all black moves are provided with a mate: 1...bxa4 2.Kd2; 1...b3 2.Sxc5; 1...B~ 2.Sxb4; 1...Bxd6 2.Rxd6. As seen above with 5, the set royal battery mate on d2 works because the tries are made to that very square. 1.Bd2? bxa4 2.Kel; 1...Bxd6! (2.Rxd6??). 1.Rd2? bxa4 2.Kd1; 1...b3!

FAIRY SOLUTIONS (November)

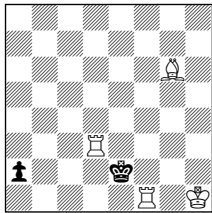
PS4016F



H#2 (b) Gg4>h3
♙♙ G ♘♘ N

PS4016F (Tura) (a) 1.Nc7 (Gc7?) Ge4 2.Gd8 (Sd8?) Ga8#. (b) 1.Gc7 (Nc7?) Ng4 2.Sd8 (Gd8?) Na7#. Surprising care needed in order of self-blocks by free and unpinned pieces. bBc5 has 2 uses – guards a7 against a single wN check, and stops dual 1.Nc7 in (b) (C.C.Lytton). wG/wN exchange roles as front/rear pieces of pin cum battery lines (Shankar Ram). Both phases feature a self block at c7, a battery formation to unpin a piece that removes the flight at d8, followed by a finishing double check. The white fairy pieces are able to give a double-check, even though the checked king is completely surrounded by his own pieces (BP). Reciprocal battery formation ending in double check mates, with an unpin and two self blocks in each solution. On move one, Black self-blocks on c7, In (a) the bNe3 moves to c7 as the bGf4 must remain in place to give the wGg4 a hurdle. In (b) the bGf4 moves to c7 as the bNe3 must remain in place to avoid pinning the wNf2. White then forms the G-N battery, thereby unpinning the bGd6 in (a) and the bSe6 in (b), whereupon this newly unpinned black piece self blocks on d8. When White fires the G-N battery for mate, a double check is required, as all single checks can be thwarted in both solutions. The recently unpinned piece on d8 can obviously interpose against the back battery piece by returning to its original diagram square. The surprising bit is that the self-blocking black piece on c7 can capture the front battery piece—in (a) 3.Nxa8 would be possible and in (b) 3.Gxa7 would be possible if not for the other check coming from the back battery piece. This well-crafted detail made me replay the whole thing again (BOM).

PS4017F



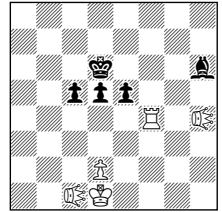
H#2 2 sols AntiCirce

PS4017F (O'Malley) 1.Kd1 Rb3 2.Kc2 Rd1#; 1.Kf3 Rd5 2.Ke4 Rf3#. Echo model mates, in which mating positions also echo the starting position of the bK and wRs (Composer). Shifted echo models with wRs as uncapurable square blocks, and AntiCirce discovered checks. Not easy (CCL). A remarkable find, successfully showing one of many fun effects that can be produced by using AntiCirce, my favourite fairy form (B.E.Chamberlain). Nice miniature with model

mates (RL). Ecto-battery mates, with wBg6 also guarding the bK's rebirth square of e8. The bPa2 prevents a cook in which the bK occupies a dark square: 1.Kd1 Rf2 2.Kc1 Rd1+ 3.a1~! (G.Foster).

PS4018F (Jelliss) 1.e4 Rf6+ 2.Ke5 EQb4 3.c4 d4#. Avoidance of two e.p. captures (SR). Took me a while to understand that I couldn't capture wR (HO). Spent much time on this without success. Nice to see my old friend still in action! (CCL). Self-blocks, dual purpose moves, interesting geometry of Equihopper moves, and thwarted *en passant* captures. Because the wR can only guard two white squares around the bK, and because the wEQ's are stuck on black squares, e5 is a likely destination for the bK, with bP's self-blocking on d5 and e4. Even realising this, W2 was hard to spot, as both B1 and W1 are multipurpose moves: they set up the mating net for the bK, but also provide a path for the wEQh4 to b4, from where it can guard d4 and f6. In the final position, Black's two available *en passant* captures are illegal as after either capture the bK is in check from the wEQc1. Additionally, both 3...d3+ and 3...EQe3+ fail as the bBh6 will capture on c1 and e3, respectively. A very crafty problem and a real eye-opener regarding the Equihopper (BOM).

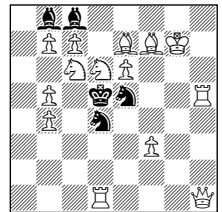
PS4018F



H#3 Equihopper

PS4019F (Vasyuchko & Galma) 1.Bxc7 2.Bd8 3.Bxe7 4.Bg5 5.Sexf3 bxc8S=; 1.Bxb7 2.Ba6 3.Bxb5 4.Bd3 5.Sdx3 cxb8S=. Exchange of functions by bBs and by white b/c pawns which both promote to S to guard flights. Also bSs take it in turns to be repinned by wQ (CCL). Triple pin. Interesting! (HO). Reciprocal capture and Zilahi theme (RL). Well-matched solutions ending with three pins and a knight promotion. A bB cuts its way through two white units to reach the d-file/5th rank, unpinning the bSd4/bSe5 which subsequently repins itself and pins this bB with 5.Sxf3. In the process, the bB inadvertently removes a defender of the wSc6/wSd6 adjacent to the bK. For White's capture of the unpinned bB, White must not take with the undefended knight, as both knights guard squares bordering the bK. Instead, the capture must be made with a pawn, promoting to a knight in order to guard the undefended knight (BOM).

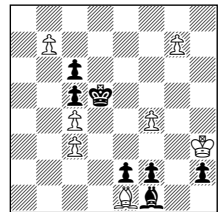
PS4019F



Ser-H=5 2 solutions

PS4020F (McDowell) 1.h1B g8Q 2.Ke6 b8S 3.Kd7 Qg1 4.fxg1R Kg2=. Possibly the first example of an AntiKings problem showing AUV without additional fairy conditions (Composer). Stalemate is rarely seen with AntiKings. Initially the bK can move to d4 or e5, so in order to be stalemated it must move towards the top of the board. White promotions to Q and S allow the bK to move to e6 and then d7. The wQ then uses its lateral powers to sacrifice itself on g1. The need for this sacrifice explains why 1...g8B? followed by 3...Bh7 will not do, even though the bK would be unable to return to e6. After the black promotions the wK can lock in the bottom right corner with 4...Kg2, as Ks cannot be captured (GF).

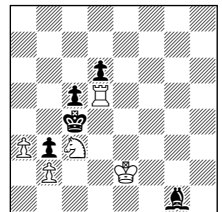
PS4020F



H=4 AntiKings

PS4021 (Taylor) 1.Rh5! (>2.Rh4+ Bd4 3.Rxd4[Bh4]#) 1...d5 2.Rxd5[Ph5] (>3.Re5 >4.Re4+ Bd4 5.Rxd4[Be4]); 1...Kd4 2.Rf5 (>3.Sb5+ Kc4,Ke4 4.Sxd6[Pb5]+ Kd4 5.Rd5). 1.Rg5? Bf2! 1.Rf5? d5! 1.Rd4+? Bxd4[Rg1]! 1.Kf1? Be3! Flight-giving key with two quiet full-length variations (SR). The position is a complete block, with set play 1...Bh2 2.Rd4#; 1...Bd4 2.Rxd4[Bd5]#; 1...Be3 2.Kxe3[Be2] ~ 3.Rd4#; 1...Bf2 2.Kxf2[Be2] ~ 3.Rd4#. After 1.Rh5! the shortest threat is 2.Rh4+, although the switchback 2.Rd5 also works. The try 1.Rg5? is inferior because 2.Rg4+? Bd4 fails as 3.Rxd4[Bg4]?? is an illegal self-check. Instead the threat is the switchback 2.Rd5, but after 1...Bf2! 2.Rd5 Bg1! the diagram position is restored with White to play. The try 1.Rf5? at least threatens 2.Rf4+, but 1...d5! 2.Rxd5[Pf5] fails as the bPf5 guards e4, so a subsequent 4.Re4+ is pointless. An extremely subtle problem (GF). One solver thought that the key was 1.Kd1?, with the idea of a wK triangulation restoring the diagram position with Black to play: 1...Bf2 2.Kd2 Bg1 3.Ke2 and 1...Be3 2.Ke1 Bg1 3.Ke2. However, this fails against e.g. 1...Bf2 2.Kd2 Be3+! 3.Ke2 Bg1!

PS4021F



#5 PWC

FAIRY DEFINITIONS (for originals on p.376)

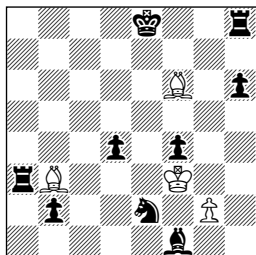
Grasshopper (♞): Moves on queen lines any distance to reach a hurdle and then a single step beyond it.

Series Helpmate (SH#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.

FAIRY ORIGINALS, edited by N.Shankar Ram

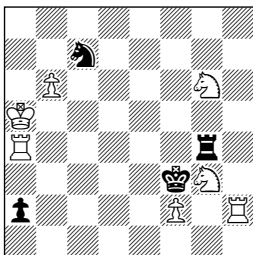
70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road,
Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)

**PS4088F Rauf Aliovsadzade
& Mark Kirtley**
(USA)



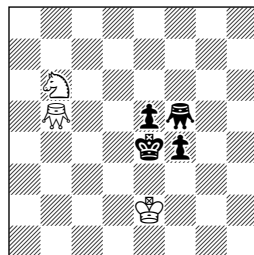
Ser-HS=8

PS4089F Nikola Petković
(Serbia)



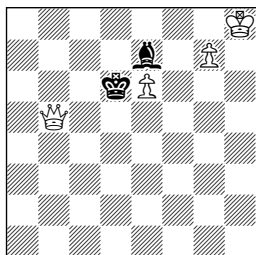
HS#2 2 set plays & 2 solutions

PS4090F Neal Turner
(Finland)



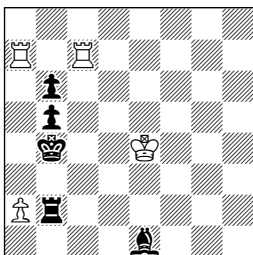
H#3 2 solutions
♟♟ Grasshoppers

PS4091F Torsten Linss
(Germany)



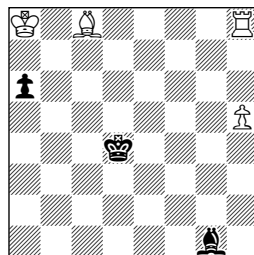
HS#5 2 solutions

**PS4092F Mykola Vasyuchko
& Mykhailo Galma**
(Ukraine)



Ser-H#4 2 solutions

PS4093F Stephen Taylor



H#3 4 solutions
No-capture Chess

Another light selection, all with help play and varied tasks! Welcome to Rauf, who has a joint problem with Mark. Nikola and Torsten try the same theme in different styles. Welcome also to Neal, who takes a break from his favourite SAT selfmates with Royal Gs! Exchange of roles is shown by the Ukrainian duo. Finally, a non-violent helpmate by Stephen!

Series HelpSelfStalemate (Ser-HS=n): Black plays a sequence of n consecutive moves (White not moving at all) until at the end of that sequence White makes a move, forcing Black to stalemate White. Check may be given only on Black's last move.

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.

No-Capture Chess: Captures are forbidden (except that of the opposing King!).

Other fairy definitions are on p.375

The Problemist Supplement is one of the two magazines produced for its members by the **British Chess Problem Society**, which exists to promote the knowledge and enjoyment of chess compositions. Membership is by calendar year and is open to chess enthusiasts in all countries.

BCPS Website: www.theproblemist.org/

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