



# 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.

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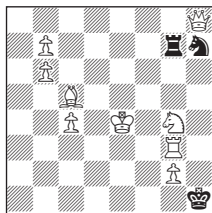
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## COMPLETE-BLOCK STALEMATE AVOIDANCE

1 is a complete-block, with set play 1...Kb5 2.Rxc2 Ka6 3.Bxd3; 1...Kxc5 2.Bxd3 Kb6 3.Bd4. The wPa7 takes no part in the above play, so it is natural to try a promotion waiting move. However, 1.a8R? guards a6 so 1...Kb5! 2.Rxc2 is stalemate. Similarly 1.a8S? guards b6 so 1...Kxc5! 2.Bxd3 is stalemate. The only promotion that avoids both stalemates is **1.a8B!**, with no change to the set play.

**2 Ado Kraemer**

*Die Schwalbe* 1930

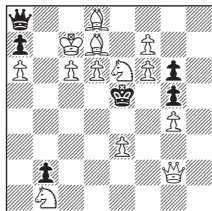


#3

3 also features bR checks. 1...Rf4+ 2.Kxf4 Kxe6 3.Qb3; 1...Re5+ 2.Sxe5 Kxd6 3.Qd4; 1...Rxf2+ 2.Qxf2 Kxc6 3.Bxe4. In each case one rook is captured and the other is pinned, but stalemate is avoided because the bK is given a flight on e6, d6 and c6 respectively. The two white pawns on the seventh rank have no apparent use, so they can make waiting moves. 1.c8B? or 1.e8R? guard e6 for 1...Rf4+! 2.Kxf4 stalemate. 1.c8S? and 1.e8S? guard d6 for 1...Re5+! 2.Sxe5 stalemate. 1.c8R? and 1.e8B? guard c6 for 1...Rxf2+! 2.Qxf2 stalemate. The key **1.Qa7!** grants an immediate flight on c6, with changed play 1...Rf4+ 2.gxf4 Kxc6 3.Bxg2. The other play is unchanged, as 1...Re5+ 2.Sxe5 regains control of c6.

**4 Hugo August**

1 Pr *Die Schwalbe* 1934

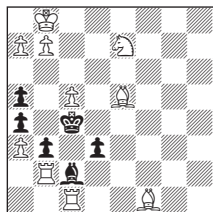


#3

In 2 the bRg7 is the only mobile black unit, and e.g. 1...Rd7 2.Qa1+ Rd1 3.Qxd1, so it is only necessary to consider its checking moves: 1...Rxc4+ (giving the bK a flight on h2) 2.Rxc4 Kh2 3.Qxh7; 1...Re7+ 2.Bxe7 (granting the bK a flight on g1) Kgl 3.Qa1. In each case the bK's flight is important because it prevents stalemate. The wPb7 has a use in preventing 1...Ra7. Therefore 1.b8S? is refuted by 1...Ra7!, as 2.Sd7 (>3.Qxh7) is of no use because of 2...Rxd7 3.Qa1+ Rd1. 1.b8B? corrects by providing for 1...Ra7 with 2.Bc7 Rxc7 3.Qa1, but 1...Rxc4+! 2.Rxc4 is stalemate, as the wBb8 guards h2. Correct is **1.b8R!** Ra7 2.Rb7 (>3.Qxh7) Rxb7 3.Qa1.

**1 Hans Erik Lohk**

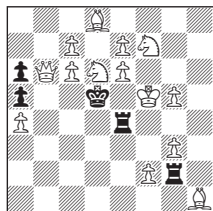
*Norddeutsche  
Schachzeitung* 1935



#3

**3 Hugo August**

2 Pr *Die Schwalbe* 1934



#3

4 has a similar idea, with potential bK flights on f6, e6 and d6. 1...Qxd8+ 2.Sxd8 Kxf6 3.Qxb2; 1...Qxc6+ 2.Bxc6 Kxe6 3.Qd5; 1...Qb7, Qb8, Qc8+ 2.KxQ Kxd6 3.Bc7. The only function of the wPf7 is to make promotion tries. 1.f8R? (guards f6) Qxd8+! 2.Sxd8 stalemate. 1.f8S? (guards e6) Qxc6+! 2.Bxc6 stalemate. 1.f8B? (guards d6) Qb7, Qb8, Qc8+! 2.KxQ stalemate. The key is **1.Qh1!** (-), with a changed mate 1...Qxd8+ 2.Sxd8 Kxf6 3.Qh8. The wSb1 and bPb2 prevent a dual 1.Qh1! Qxd8+ 2.Sxd8 Kxf6 3.Qh8, Qa1.

*continued on p.431*

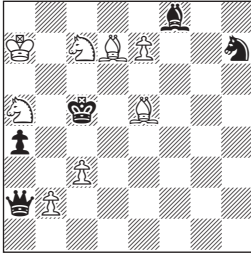
# ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

Antonio Tarnawiecki continues to be very productive. His PS4193 shows a reversal theme.

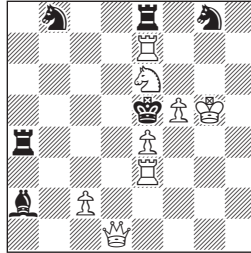
Solvers please note some errors in the January column. PS4168 (Yakimovich) had already been published in November as PS4145. Also, PS4176 (Paradzinsky) was missing a further twin: (c) Qf4>d6. My apologies to solvers and the composers.

**PS4193 Antonio Tarnawiecki**  
(Peru)



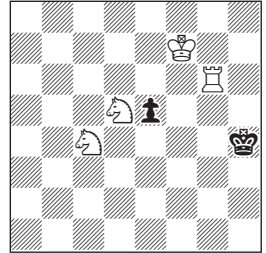
#2 vv

**PS4194 Rainer Paslack**  
(Germany)



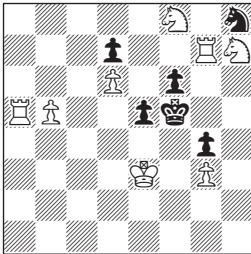
#2

**PS4195 Nikolaj Zujev**  
(Lithuania)



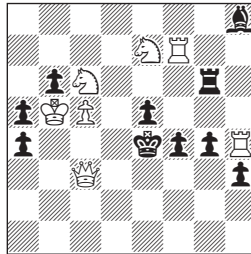
#3

**PS4196 Daniil Yakimovich**  
(USA)



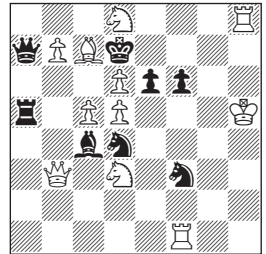
#3 set play

**PS4197 Leonid Lyubashevsky & Leonid Makaronez**  
(Israel)



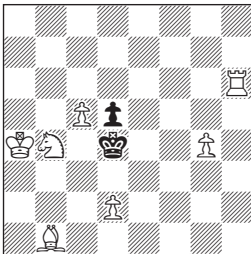
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**PS4198 Rauf Aliovsadzade**  
(USA)



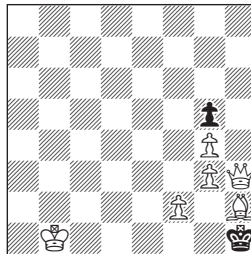
#3

**PS4199 Petrašin Petrašinović**  
(Serbia)



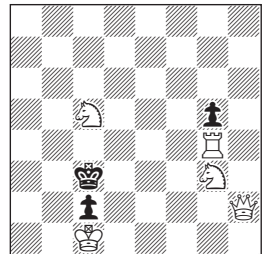
#4

**PS4200 Mirko Degenkolbe**  
(Germany)



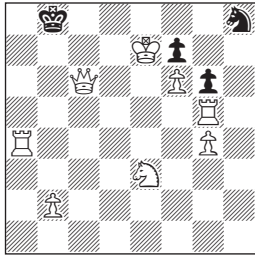
#6

**PS4201 Vladimír Kočí**  
(Czech Republic)



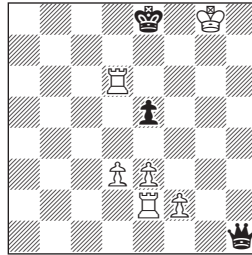
S#5

PS4202 Antonio Tarnawiecki & Steven B. Dowd (Peru / USA)



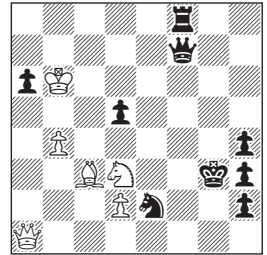
S#8 (b) Se3<->Rg5

PS4203 Evgeny Gavryliv & Béla Majoros (Ukraine/Hungary)



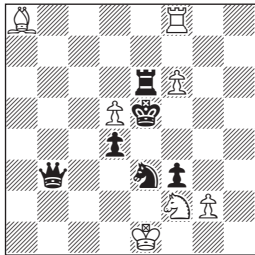
H#2 2 solutions

PS4204 Andrew Kalotay (USA)



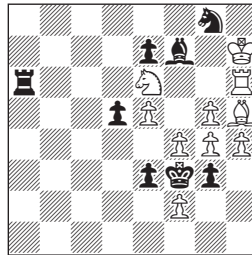
H#2 2 solutions

PS4205 Mykola Vasyuchko & Mykhailo Galma (Ukraine)



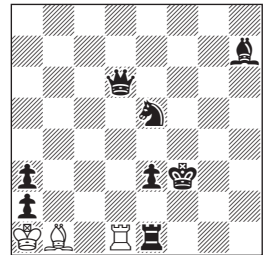
H#2 2 solutions

PS4206 Abdekaziz Onkoud (France)



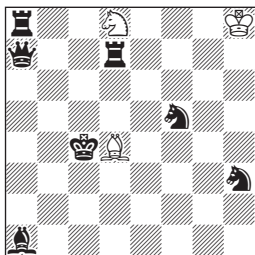
H#3 2 solutions

PS4207 Christopher Jones



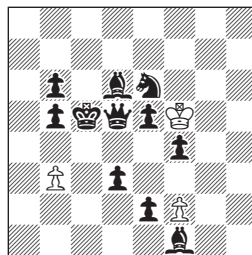
H#3½ (b) + ♖f8

PS4208 Ljubomir Ugren (Slovenia)



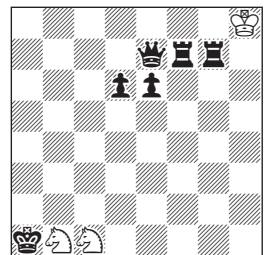
H#5 2 solutions

PS4209 Abdelaziz Onkoud (France)



H#5

PS4210 Ljubomir Ugren (Slovenia)



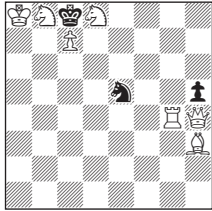
H#6½ 2 solutions

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 August 2025.

PS4118

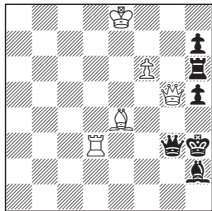
# SOLUTIONS (September)



#2

**PS4118** (Paslack) 1.Sf7? (>2.Qd8) 1...Sxf7 2.Rc4; 1...Sc6! 1.Sdc6? (>2.Qd8) 1...Sxc6 2.Rg7; 1...Sf7! **1.Sb7!** (>2.Qd8) 1...Sc6 2.Rg7; 1...Sf7 2.Rc4. The key move allows both battery mates to happen (H.Oikawa). The threat, after White moves the wSd8, is 2.Qd8, which Black can defend by playing 1...Sf7 or 1...Sc6, but these defences create a new mating possibility from the R-B battery. The wR must defend the wPc7, so that the battery mate can be either 2.Rc4# or 2.Rg7#. The tries 1.Sdc6? and 1.Sf7? fail, because they each block one of the lines of the wR for defending c7, and then the bS blocks the other line while defending the original threat. With the key, 1.Sb7!, White finds a square for the wS where it will not accidentally interfere with the wR's defence of c7 (B.O'Malley).

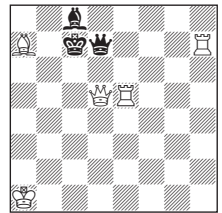
PS4119



#2

**PS4119** (Moen) Set 1...Qf3 2.Bf5. 1.Bd5! (-) 1...Qe3+ Qf3 2.Be6; 1...Bg1 2.Qxg3; 1...Rxf6,Rg6 2.Qxh5; 1...Qxd3 2.Bg2; 1...h4 2.Qf5. In the set play only 1...Qe3 has no mate. After the key this move gives check, but allows a cross-check mate (T.Maraffai). The key, 1.Bd5!, allows 1...Qe3+ from the pinned bQ, but this check is answered with the cross-check 2.Be6#. The mate after 1...Qf3 is slightly changed in the solution, while all other responses follow the set play. Nicely worked so that 1...Qxd3 and 1...Qf3 MUST be answered by different mates from the wB (BOM). I'm reminded of the problem at right, which Kabe quoted in his article in the September 2016 issue. 1.Re3! (-) 1...Qg7+ 2.Rc3; 1...B~ 2.Qxd7; 1...Kd8 2.Bb6 (G.Foster).

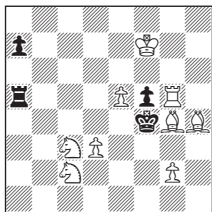
**Donald Mackay**  
The Observer 1920



#2

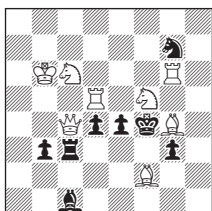
**PS4120** (Svítek) Set 1...fxg4 2.Se2; 1...Rxe5 2.g3; 1...Kxe5 2.Bg3. 1.d4? (>2.g3) 1...fxg4! 1.Bh3? (>2.Rxf5) 1...Kxe5 2.Bg3; 1...Rxe5! **1.Se4!** (>2.Bg3) 1...fxe4 2.g3; 1...Kxe5 2.Rxf5. Black's initial moves from the set play are the refutations of the thematic tries. The key offers another piece to the bPf5. The wPe5 is necessary for the try 1.Bh3?, as without this pawn, the bR already guards the f5 square, and there is no threatened mate (BOM). Good problem with set play and Le Grand theme (R.Lazowski). The Le Grand theme occurs in the 1.Bh3? and 1.Se4! phases, where the mates 2.Rxf5 and 2.Bg3 are switched between the threat and the reply to 1...Kxe5 (GF).

PS4120



#2

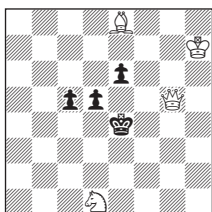
PS4121



#2

**PS4121** (Yakimovich) 1.Bxd4? (>2.Be5) 1...Sxf5 2.Rxf5; 1...Be3! 1.Rxd4? (>2.Rxe4) 1...Be3 (Rxc4) 2.Bxg3; 1...Re3! **1.Scxd4!** (>2.Se2) 1...Be3 (Rc2) 2.Bxg3; 1...Re3 2.Qc7. Also 1.Qxd4? (>2.Qe5) 1...Rxc6+! White correction, with all keys on the same square. The refutations are on the same square too and are played by the same type of piece as in the key. After Daniil Yakimovich & Rauf Aliovsadzade, *Polski Związek Szachowy* 2023, 8/8/K4B2/pBRp1p2/ppkP2/r5P1/SSbPP1P1/4R3 (Composer). Tries and key all involve the capture of the bPd4. The solution subtly opens a line for the wQ, which can then deliver mate when the bRc3 leaves the c-file. The refutations of the tries are defences in the solution (BOM).

PS4122



#4

**PS4122** (Petrašinić) 1.Kg7! (>2.Qe3+ Kf5 3.Sf2 (>4.Bg6) e5 4.Bd7) 1...d4 2.Bg6+ Kf3 3.Bh5+ Ke4 4.Sf2; 1...Kf3 2.Kf6 (>3.Bh5+ Ke4 4.Qe3) Ke2 3.Qe3+ Kf1/Kxd1 4.Qf2/Ba4. I didn't expect a key move by the king (HO).

PS4123



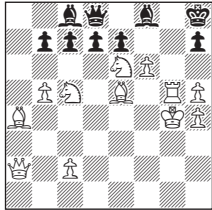
S#2

**PS4123** (Chamberlain) 1.Bc3! (-) 1...Qxc1+, Qe1,Qg1 2.Qe3+ Qxe3#, 1...Qd1,Qf1,Rg1 2.Qf3+ Qxf3#; 1...Bg1 2.Qe3+ Bxe3#, 1...Bxg4 2.Qf3+ Bxf3#; 1...hxg4 2.Qf3+ gxf3#. The key stops the bPc4, thereby putting Black in zugzwang, while also unguarding the e3 square, which is the mating square in some variations. The bSd4 guards the f3 square for the mates in the 1...hxg4 and 1...Bxg4 lines. The wSa3 guards the c2 square, ensuring the bK has no flights after 1...Qxc1 2.Qe3+. Note that

the bPc4 could instead be located on a5, a6, or b5, and the key would be modified accordingly, but the c4 square seems the subtlest choice (BOM).

**PS4124** (Tura) 1.Sb5! (>2.Qf7+ Ke5 3.Sxg4+ Rxc4#) 1...Qf1 2.Qd6+ Kf5 3.Bxg4+ Rxc4#; 1...Qxh2 2.Qg5+ Kf3 3.Qxc4+ Rxc4#. The bK moves to three different squares, with three different white pieces giving the final check on g4. The threat, in which the bK loses control of g4, relies on the bQ's control of that square. The bQ defences unguard g4, but 1...Qf1 guards h3 while 1...Qxh2 removes the white guard of f3 (GF).

**PS4125**



S#12

**PS4125** (Gasparyan & Majoros) 1.Rg8+ Kxg8 2.f7+ Kxf7 3.Sxd8+ Ke8 4.Qf7+ Kxd8 5.Se6+ dxe6 6.Qxf8+ Kd7 7.b6+ c6 8.c3 h6 9.Bd1 c5 10.Bf3 c4 11.Bg3 e5 12.Qxe7+ Kxe7#. Fantastic sequence of sacrifices/captures around subtle move 8.c3! that buys time for bishops to self-block f3/g3 (B.Chamberlain).

**PS4126** (Gavryliv) 1.Kd7 b8Q 2.Re7 f8S#. 1.Ke7 b8S 2.Re6 f8Q#. White guards squares by promoting to Q (S) and mates by promoting to S (Q), while Black repositions the K and self blocks with the

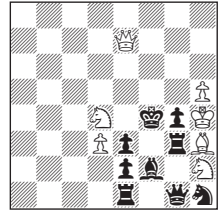
bRe2. Model mates. The bRe1 ensures that 1.Kd7 b8=Q 2.Re8 fxe8=Q+ is not mate (BOM). Model mates with change of promotion (RL, HO). Nice exchange of Q/S promotions, though wPg7 is only used in one solution (C.M.B.Tylor).

**PS4127** (Schaffner) 1.Bxf1 Be2 2.Qh4 Bxf1#. 1.Sdxf4 Sd5 2.Sh4 Sxf4#. Two Umnov keys for the follow-my-leader-play executed by pieces of the same kind with reciprocal neutralisation of the double guarding of g4 under removal of superfluous white guarding force concerning g3/h2 and changed blocks on h4 for two model mates. If Black captures on f1 with the queen and on f4 with the knight g6, he loses his good unit and must block on h4 with the wrong piece disturbing the mates. This is an improved version of my original that was initially published as PS3646 in *The Problemist Supplement* of March 2021 (Composer). Neat follow-my-leader play by wB/S (CMBT). Many exchanges of functions and self-blocks on the same square (HO). B1 clears a square for the white mating piece while also capturing a white piece on the mating square, thus further clearing the path for the mating piece. W1 is an Umnov move by the mating piece. B2 is a self blocking unguard of the mating square. The mates are model, and the correspondence between the solutions is strong (BOM).

**PS4128** (Vasyuchko & Galma) 1...Rxf2 2.Sd2 Rf5 3.Sf1 Rxf1#. 1...Bxf4 2.Sd3 Rf6 3.Se5 Bxe5#. wR/B unpin bSs in order to return and capture them with mate later. A pity bRf2 is necessary (CMBT). Exchange of functions and the pin-mates with switchback are well combined (HO). Unpins, line closings, and sacrifice of the unpinned black piece, ending in switchback pin mates. The wRf1/wBe5 moves off the pin line with capture, thus unpinning the bSb1/bSb2 which then heads to the starting square of the wR/wB so that it can be captured for mate. Meanwhile, the wRf8 moves to the f5/f6 square to block a black line piece from defending the mate. Several bPs are employed to ensure that there are no other viable paths for the bSs (BOM).

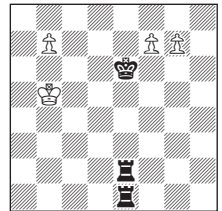
**PS4129** (Taylor) 1.Kc4 Sa2 2.Qc5 Kxe4 3.Sb3 Bd3#. 1.Qe5 Sxe4+ 2.Kd5 Kd3 3.Sc6 Ba2#. All 6 pieces play once in each solution, in the same sequence except for reciprocal bQ/bK Umnov moves at B1/B2. White's pieces arrive, cyclically permuted, at the same 3 squares: a2, e4 & d3 in one phase, and e4, d3 & a2 in the other. One model mate and one would-be model – but for a necessary wK tempo move! (Composer). The bK and bQ trade roles in the Umnov move on B2, while the bS self blocks on B3. The wK must move on W2, as first its destination square must be unguarded. The final position of the wK, bK, bQ, and bS are rotated 90 degrees between solutions, with an echo effect largely achieved. Note that in the solution starting with 1.Qe5, the wK must move only because there is no other suitable tempo move. The wB would be a candidate for a tempo move, but the move 1...Be2 (or 2...Bc2) followed by 3...Bb3+ does not work, as bPa4 guards the b3 square (BOM). White pieces exchange their final positions (HO).

**PS4124**



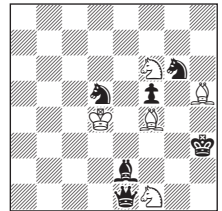
S#3

**PS4126**



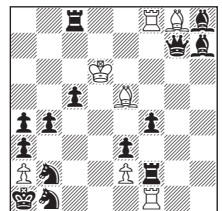
H#2 2 solutions

**PS4127**



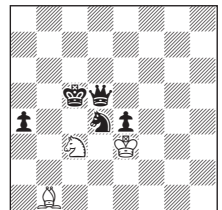
H#2 2 solutions

**PS4128**



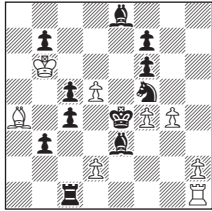
H#2½ 2 solutions

**PS4129**



H#3 2 solutions

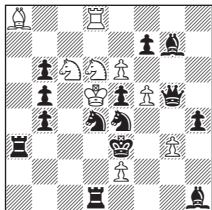
PS4130



H#3 2 solutions

**PS4130** (Onkoud) 1.Bc6 Rf1 2.Bxd5 Bd7 3.Bd4 Bxf5#. 1.Rf1 Bc6 2.Rxf4 Re1 3.Sd4 Rxe3#. Exchange of functions: (bBe3/bSf5, captured/self-block), (wRh1/wBa4, guard/mate). Model mate x 2 (Composer). Active self-blocks by the two bBs in one solution, and by the bR and bS in the other solution. In both solutions, the mating white piece (R or B) must wait for the corresponding black piece to move along and then off their shared line before the white piece can use this line to reposition before delivering a model mate. The other white piece (B or R) makes W1, guarding a square(s) around the bK, and B3 has the bBe3 or the bSf5 self blocking on d4. The analogy between the solutions is very strong. It is notable that in the initial position, the e3 and f5 squares are both guarded by a wP and self blocked by the bB and bS, respectively. In each solution, one of these black pieces moves to self block on d4 and the other is captured on its original square for mate, thus ensuring that both mates are model. Additionally, the wPf4, which guards the e5 square in the solution ending in 3...Bxf5#, is captured is the solution ending in 3...Rxe3#, ensuring that the e5 square is only guarded once (BOM). 1.Bc6 Rf1 is reversed with different colours in the other solution. This occurs because d5 and f4 must either be guarded by White or else self-blocked by Black (GF).

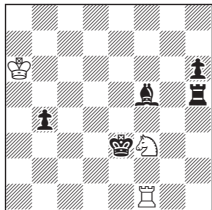
PS4131



H#3 2 solutions

**PS4131** (Csák) 1.Sxd6+ Kxd6 2.Ke4 Kc7 3.Re3 Sxd4#. 1.Sxc6+ Kxc6 2.Kd4 Kxb5 3.Qe3 Sxe4#. Attractive play from complex position with matched pieces of opposite colour centred on the wK. W2 moves do not quite match (CMBT). Clever combination of mutual knight captures and battery mate (HO). Good Zilahi with reciprocal capture (RL). S-R batteries for both White and Black in one solution, and analogous S-B batteries in the other solution. Umnov moves on B2 and B3, with B3 also being a self-blocking unguard of the rear battery piece. In each solution, a black battery fires with a bS capturing a wS on B1, giving the wK a move while vacating a square for the bK. The wK captures this bS, and then moves again to clear the line for the non-mating white line piece. A white battery then fires for mate, with wS front piece capturing the remaining bS. Of the four knights, only one wS remains in the final position (BOM).

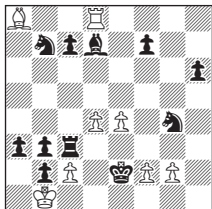
PS4132



H#3 2 solutions (b) ♖f5

**PS4132** (Fica & Taylor) (a) 1.Kf4 Sd4+ 2.Kg5 Rf4 3.Bg6 Se6#. 1.Ke2 Rf2+ 2.Kd1 Re2 3.Bc2 Re1#. (b) 1.Rd5 Sh4 2.Kd4 Sf5+ 3.Kc5 Rc1#. 1.Ke4 Sg5+ 2.Kd5 Kb5 3.Re5 Rd1#. A great deal of play from 8 well-placed units (CMBT). Alexander and Stephen continue their ongoing investigation into extended bK flights in helpmates, most recently seen in PS4109, with active self blocks and an early check from White in every solution, all ending in model mates. When the wS is the mating piece, the bB self blocks; when the wR is the mating piece, the bR self blocks. The mates in part (b) are essentially echoes of each other, shifted one square laterally (BOM).

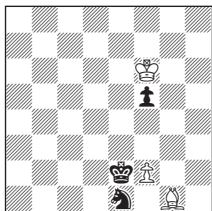
PS4133



H#3½ (b) ♞c7

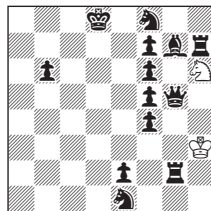
**PS4133** (Csák) (a) 1...cxb3 2.Bf5 exf5 3.Sc5 Bf3+ 4.Kd3 dxc5#. (b) 1...g3 2.Sc5 dxc5 3.Bf5 Rd2+ 4.Kf3 exf5#. The same pair of black sacrifices are played in reverse order, first to open a white line and then to allow mate on it. Good use of Forsberg twinning (CMBT). Exchange of functions between the wBa8 and wRd8, and between the bSb7 and bDd7, with P-R and P-B model battery mates. Superficially similar to PS4131, with the wBa8 and wRd8, and the bK walking into battery mates, but the mechanisms are very different. B2 from part (a) equals B3 from part (b), and vice versa. The same goes for W2 and W4, with the same moves having different functions (BOM).

PS4134



H#5½ (b) Se1>f3

PS4135



H#7 2 solutions

**PS4134** (Taylor) (a) 1...Ke5 2.Kf3 Kd4 3.Kg4 Ke3 4.Sf3 Ke2 5.Sg5 f3+ 6.Kf4 Bh2#. (b) 1...Bh2 2.Se5 Bf4 3.Kf3 Bg5 4.Kg4 f3+ 5.Kh5 Kxf5 6.Sg4 fxg4#. 'Complete' pawn + knight Chumakov (all self-blocks in the 1st phase are captured in the 2nd phase). Ideal mates in both phases (Composer). Good varied play from only 6 units (CMBT). The key point is how to move the bS (HO).

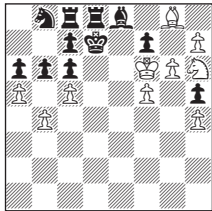
**PS4135** (Ugren) 1.Qh4+ Kxh4 2.Rh8 Kh5 3.Rg8 Sxf7+ 4.Kc7 Sg5 5.Sd7 Kg6 6.Re8 Kf7 7.Kd8 Se6#. 1.Rg3+ Kh2 2.Sg2 Kg1 3.Re3 Sxf5 4.Re7 Sxg7 5.Qd5 Sh5 6.Ke8 Kf2 7.Qd8 Sxf6#. Two different

ways of untying the white mating piece (CMBT). Both solutions were interesting, even though it was difficult to find the final position (HO). Klasic theme (RL) The Klasic theme occurs in the first solution, where 4.Kd8-c7 clears a path for 6.Rg8-c8, followed by a bK switchback 7.Kc7-d8. The move 4.Kd8-c7 is far from obvious, as the bK has a choice of five squares. The bPb6 is needed in the second solution, where it prevents the bQ from moving to d8 via a5. Instead the bQ must move via d5, which is important because it ensures that 6...Kf2 (Kxg2??) is the wK's only tempo move (GF).

**COMPLETE-BLOCK STALEMATE AVOIDANCE** (continued from front cover)

The classic 5 has only 11 units. Set 1...Kg1 2.Sg4 Kxh1 3.Qf1; 1...Kxe3 2.Se4 Kd4 3.Sc2; 1...Ke1 2.Se4 Kd1 3.Qf1; 1...Kxg3 2.Qb2, Qe2, Qf1 Kh2 3.Qg2. There are numerous tries, including two by the wQ that result in stalemate: 1.Qc4? Kxe3! 2.Se4 and 1.Qd3? Ke1! 2.Se4. The wPh7 will make the key, but 1.h8B? Kxe3! 2.Se4 and 1.h8R? Kg1! 2.Sg4 are both stalemate. Even though promotions to B and R have different refutations, 1.h8Q? is still a valid try because it introduces changed play 1...Kxe3 2.Qh2 Kd4 3.Qd2, but 1...Kg1! The key **1.h8S!** makes no change to the set play.

**6 Louis J.M. Reynders**  
*De Residentiebode* 1935

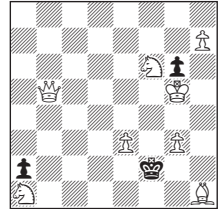


#3

6 has a set short mate: 1...fxg6 2.Be6#, which the bPb6 can only delay: 1...bxa5 2.bxa5 fxg6 3.Be6; 1...bxc5 2.bxc5 fxg6 3.Be6; 1...b5 2.h8~ fxg6 3.Be6. After 1...b5 Black is already in zugzwang, so White needs a tempo move. This is provided by the wPh7, with any promotion working. If the wPh7 promotes then it must still provide a tempo move after 1...b5, but 1.h8R? b5! 2.Rh7 (pinning the bP17) and 1.h8S? b5! 2.Sxf7 both result in stalemate. The refutations are the same (1...b5!), so a Q promotion is also a valid try: 1.h8Q? b5! 2.Qh7, Qg7 stalemate. The key is **1.h8B!** b5 2.Bg7 fxg6 3.Be6.

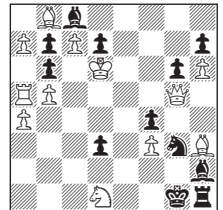
7 is similar, but with a rook promotion key. Set 1...bxa5 2.Qc5#; 1...d2 2.a8~ bxa5 3.Qc5. 1.a8B? d2! 2.Bxb7 Bxb7! 1.a8S? d2! 2.Sxb6 stalemate. 1.a8Q? d2! 2.Qa7 stalemate, or 2.Qa6 bxa6!, or 2.Qxb7 Bxb7! The key is **1.a8R!** d2 2.Ra7 bxa5 3.Qc5. A pleasing feature is that after the wPa7 promotes, 2.Ba7? fails as it pins the bPb6. Can the idea of 6 and 7 be shown with a knight promotion key?

**5 Erich Zepler**  
3 HM *Dresdner Anzeiger*  
Theme Ty 1930



#3

**7 Otto Nerong**  
*Tijdschrift vd NSB* 1932



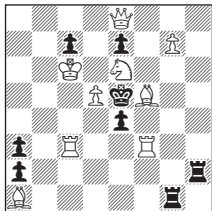
#3

**MORE TWO-MOVERS FROM YESTERYEAR, by David Shire**

Most early direct mate problems were more-movers; I imagine our predecessors considered that the #2 represented too trivial a challenge for the solver. Over the years I have been fascinated by how from this inauspicious beginning the genre blossomed to give the complex #2 of the *Good Companions* era. I begin by offering 1 to the reader.

**1.Se6!** (-) 1...Ra1,Rxa8 etc 2.Re3, 1...Rab2,Rxg2 etc 2.Rb6, 1...Rb1,Rb7 etc 2.Re2, 1...Rba3,Rf3 etc 2.Ra6, 1...c3 2.Re2, 1...Bc7 2.Sxc7, 1...Bd6 2.Rc5, 1...Be5 2.Rd4, 1...Bf4 2.Sxf4. A Meredith setting was a fine achievement; Mackenzie had used 17 units. However, I imagine that **AFM** would not have been overjoyed by the triple 1...Ba7 2.Rb6,Sc7,Sf4. Complete accuracy, particularly in a block, was highly valued. The problem illustrates the Mackenzie theme in which two black pieces control a white battery; each black piece in turn abandons control so that the white battery mates by shutting-off (or capturing) the other black piece. Here the idea is doubled.

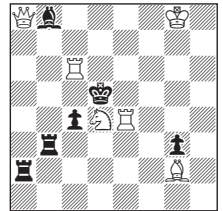
**2 A.F.Mackenzie**  
*Leeds Mercury* 1894-95 (v)



#2

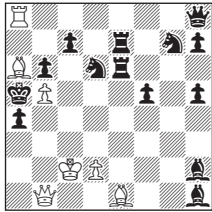
**AFM** composed many #2s illustrating his eponymous idea; each diagram had an individual slant. 2 is remarkable for it is a very early rendering of the Banny theme. I trust that the pattern is clear by the use of bold type in the solution. **1.Bh3?** (>2.Rf5) 1...Rf1 **2.Qh5** but 1...Rf2! **1.Bg4?** (>2.Rf5) 1...Rf2 **2.Qh5** but 1...Rf1! **1.Qh5!** (-) 1...Rf1 **2.Bh3**, 1...Rf2 **2.Bg4**, 1...e3,exf3 2.Rc(x)e3 and 1...Kf6 2.Bxe4. It is true that the flight-taking tries are very strong and this has convinced some critics that **AFM** did not realise the significance of his achievement. I would dispute this; naturally he was unable to categorise his

**1 Otto Wurzburg**  
*Philadelphia Herald* 1893  
(version of A.F.Mackenzie's  
1-2 Pr *Columbia Chess*  
*Chronicle* 1888-89)



#2

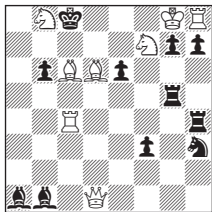
**3 Godfrey Heathcote**  
2 Pr *Academia Scacchistica di Viareggio* 1907



#2

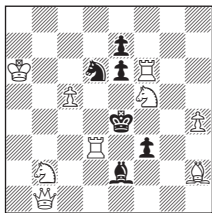
check... but the play's the thing! The Mackenzie variations are but two of *seven* mates following moves of the bB on the long diagonal – quite a triumph in 1912! **1.Bg8!** (-) 1...Bg2 2.Re3, 1...Bf3 2.Re2, 1...Be4 2.Sxe4, 1...Bd5 2.Re6, 1...Bc6 2.Qxc6, 1...Bb7+ 2.Sxb7 and 1...Ba8 2.b7. I will leave the reader to unravel the remaining play; it will not prove difficult. Some inaccuracy will be unearthed but the judge was boldly just and rewarded **OW**'s considerable licence.

**5 Frederick Gamage**  
1 Pr *Illustreret Familien Journal* 1910



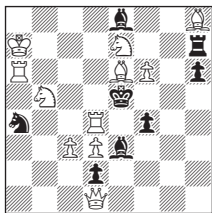
#2

**6 Thomas Taverner**  
=1 Pr *Hackney Mercury*  
Theme Ty 1892



#2

**7 Otto Wurzburg**  
1 Pr *Philadelphia Telephone* 1892



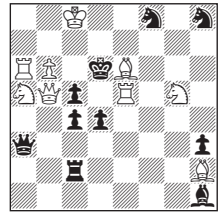
#2

problem as a Banny but the intentional tries were described as “capital” by contemporary commentators.

During these years, Heathcote was a veritable giant of British problemdom. With **3** we see him embracing the Mackenzie theme. **1.Qb2!** (>2.Qc3) 1...Sge8 2.Bb7 and 1...Re4 2.Bc8 are the main-plays but we also have 1...Re3 2.dxe3, 1...Be4+ 2.d3, 1...Be5 2.d4 and 1...a3 2.Qxa3. Perhaps the e4 Grimshaw would be more prominent without the black dual 1...Se4 2.Bc8 but if bSd6 is substituted by bPd6 then a by-play variation is lost – 1...Sxb5 2.Qxb5. Mackenzie's idea was yielding realisations of rich strategy and this heralded the *Good Companions* era.

**4** Further evidence of this came from across the Atlantic – Wurzburg again! In order to obtain intensely complex effects **OW** permitted himself both an un-provided flight and an un-provided

**4 Otto Wurzburg**  
1 Pr *Gazette Times*  
23rd Theme Ty 1912



#2

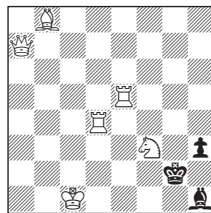
Another American author to experiment with **AFM**'s theme was Frederick Gamage. **5** is a characteristic production with no white pawns.

**1.Qe1!** (>2.Qxe6) 1...Be4 2.Bd5 and 1...Bf5 2.Be4 are arguably the main-plays but here they compete with the double Grimshaw. 1...Re4 2.Kxh7, 1...Re5 2.Kxg7 and 1...Be5 2.Be4. Already we witness an inevitable repeated mate and there are further black duals: 1...e5, Rg6 2.Be4 and 1...Rh6, Sf4 2.Bd5. These go with the territory but I find the addition of bSh3 a little puzzling. I presume **FG** wished to prevent duals after non threat-defeating moves by bRh4 down the line but 1...Rhh5 2.threat or Bd5 is quite unavoidable. I prefer the position without the bS so that the entire thrust of the composition is centred around the interference play of the black line pieces. However, it is difficult to disagree with Gamage for he was a supreme artist!

Thomas Taverner was another titan of the British scene; **6** was absent from my article of September 2022. **1.Qd1!** (-) 1...S~ 2.Qa4, 1...Sb5! 2.Re3 (2.Rd4?), 1...Sc4! 2.Rd4 (2.Re3?) and 1...Sxf5! 2.Rxe6. Also 1...exf5 2.Re6, 1...e5 2.Sg3, 1...Bf1 2.Qxf3, 1...f2 2.Qxe2, 1...Bxd1 2.Rd4, 1...Bxd3+ 2.Qxd3 and 1...exf6 2.Sxd6. A big block with a sacrificial key, the highlight being the correction play of the bS involving unpins of wRd3 with dual avoidance. The two-mover was moving into new territory.

Across the pond, Wurzburg was simultaneously having similar thoughts. By using threat form he was able to construct a setting considerably more rich than that of **TT**. With the further incorporation of try play, **7** has rightly become famous. A random move by wBe6 on the c8-h3 diagonal threatens 2.Re6. **1.Bh3!** 1...Sb6 2.Re4 (2.Rd5?) and 1...Sc5 2.Rd5 (2.Re4?) – the identical mates are found in Taverner's #2. However, **OW** introduces additional interference unpins of wSe7: 1...Bd7 2.Sg6 and 1...Bf7 2.Sc6. Also 1...Bc6 2.Qh5, 1...Bxd4+ 2.cxd4, 1...Rxe7+ 2.fxe7. The critical try 1.Bc8? fails to 1...Bd7! and 1.Bg4? succumbs to 1...Bc6! (2.Qh5??). Composed more than two decades before the founding of the *Good Companions*, **7** would without doubt have been favourably received in their folders!

**8 William Shinkman**  
1 Pr *Lebanon Herald*  
1876 (version V.Nikitin)



#2

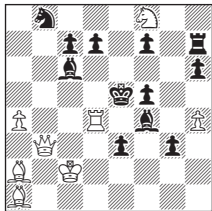
Somewhat earlier another fine American composer utilised two diagonal batteries to arrange plus-flights for the bK in a pleasant setting with a give-and-take key. **1.Sh2!** (-) 1...Kg1 2.Rd2, 1...Kg3 2.Re2, 1...Kf2 2.Rg4 and 1...Kxh2 2.Rg5.



9 was salvaged from Friedrich Chlubna’s sunken treasures; Arthur Mosely should not only be remembered for his famous Ideal Rukhlis! The fine key cedes two flights, g6 and g4, to the bK. **1.Sf7!** (>2.Sh6). Three self-blocks ensue: 1...Qf4 2.Qxe6, 1...Be4 2.Qg5 and 1...Sg4 2.Sd6. Finally 1...Kg6 2.Qg5 (bPh7 blocks a square in the extended bK field) and 1...Kg4 2.Qg5 (wPp2 holds f3/h3 in the extended bK field). Note that all the mates are developed by the key move... but there is more to this problem. Consider the set play 1...h~ 2.Bg6 and 1...Sf3 2.g4. If we consider the role of bPh7 and wPp2 in the actual play, it is apparent that this is an early and sophisticated example of the “mates on flight squares” beloved by Barry Barnes (who would also have appreciated the Meredith form). Clearly this fine Australian composer was a most original thinker and I am most grateful to the late, mercurial Friedrich Chlubna for bringing 9 to my attention.

Friedrich has something in common with our next composer, Max Feigl – they were both inhabitants of Vienna. **1.Sf6!** (>2.Rd5) 1...Sxd4 2.Qe7, 1...Qxd4 2.Sxd7 and 1...Rxd4 2.Sg4. To understand the *raison d’être* of this problem it is only necessary to look at the credits. Yes, this is a Bohemian two-mover; these last two wS mates are both pin models! In the last issue we saw the difficulty in introducing model mates into a two-mover with complex strategy; here Feigl succeeds triumphantly! By-play: 1...Kxf6 2.Rd6 and 1...Rxf5 (self-block) 2.Re4.

11 Maximilian Feigl  
1 Pr L'Échiquier Français  
Theme Ty 1907-08



#2

11 was also sourced from *Versunkene Schätze*; FC clearly wished to celebrate the work of his compatriots and I wholeheartedly endorse his selection! **1.Qa3!** (>2.Qe7) 1...d6 2.Rb4 and 1...Bd5 2.Rc4. Readers knowing my predilection will appreciate how I enjoyed these two white interference mates. The B+R battery delivers four more mates: 1...Bxa4+ 2.Rxa4, 1...Be4+ 2.Rd3, 1...Kf6 2.Rxf4 (wPh4 guards g5) and 1...Bg5 2.Rg4 (wPh4 prevents the dual mate 2.Rh4). Finally 1...f6 2.Sg6.

I have one Heathcote in this selection and Michael McDowell will not forgive me if I fail to include a diagram by that other towering British figure, P.F.Blake. **12** is the perfect problem to conclude this article for it is very modern with thematic try play. Importantly the solver is directed to discover the full content for **12** is an incomplete block with a mate lacking for a *single* black defence. Set: 1...e6 2.Qa1, 1...f6 2.Qe2, 1...fxg6 2.Sxg6, 1...f4 2.Sg4, 1...Bh7 2.Sxf7, 1...Se~ 2.Sf3, 1...Sh~ 2.Bf4 but 1...c4 2.d4? does not work thanks to the *en passant* rule. 1.Be3? c4 2.Bd4 but 1...f6! (2.Qe2?) 1.Ra4? c4 2.Ra5 but 1...e6! (2.Qa1??). **1.Rb4!** (-) 1...c4 2.Rb5, 1...cxb4 2.d4 and the rest we know! It is possible to eliminate the possibility of 1...c4 completely by introducing a threat; 1.Rc4? (>2.Rxc5) but 1...f6! (2.Qe2??) defeats by opening the line of bBg8. This explains the somewhat tortuous NE corner but Blake made virtue out of necessity: 1.gxf7? (>2.Sg6) but 1...Bh7! (2.Sf7??). Four self-obstructing tries might be unexpected in a 19th century two-mover but then Blake was a visionary with vast constructive skill.

**FAIRY DEFINITIONS** (for originals on p.436)

**Helpselfmate (HS#n)**: with White starting, Black plays helpful moves until his final (mating) move, which must be forced. In a HS#n.5, Black starts.

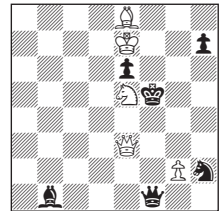
**Leo (♁) / Nao (♁)**: Move and capture on Q/Nightrider lines, but when capturing move any distance to reach a hurdle and then any further distance beyond it.

**Nightrider (♞)**: A (1,2) Rider, i.e. a piece whose moves consist of a number of knight steps in the same direction.

**Sparrow (♞)**: Moves on queen lines like a Grasshopper, any distance to reach a hurdle and then a single step beyond it, but deflects 135° either way on passing over the hurdle. The arrival square is adjacent to the hurdle. A Sparrow on b1 can hop over a hurdle on b5 to a4 or c4, or over a hurdle on e4 to d4 or e3.

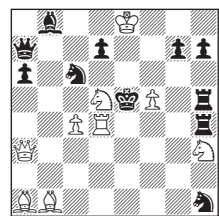
**Lion (♁)** moves and captures on Q-lines by hopping over another unit of either colour to any square beyond that unit, provided the line is clear.

9 Arthur Mosely  
1 Pr The Australasian  
1909



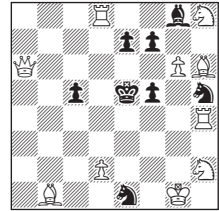
#2

10 Maximilian Feigl  
Bohemia 1900



#2

12 Percy Francis Blake  
1 Pr Birmingham Daily  
Post Theme Ty 1897-98



#2

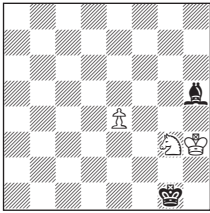
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**Circe:** A captured unit (Kings excepted) is reborn on its own home square. If the rebirth square is occupied, a normal capture may be made.

**Half-in Chess:** The side to play may move the opposing side's pieces but not its own. As with All-in chess, pawns retain their normal direction of movement and all pieces retain their normal moving and capturing powers; they also retain their normal checking powers – even though the notional capture of a king on the move following a check could never actually occur. (See article on p348 of *The Problemist*, May 2024)

### FAIRY SOLUTIONS (September)

PS4136F

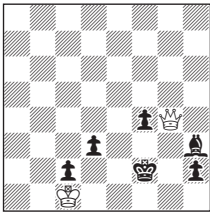


H#2½ 3 solutions  
Danger Circe

Instead, the wS guards f1 (or h1) in the orthodox manner, while threatening to jump to its g1 home square via the Danger Circe mechanism. Such a check is necessary, as the bK's home square is not guarded or blocked in those solutions (BOM). Is the wS on f2/h2 really threatened by the bK, given that with wK on g3 the capture is illegal? (GF).

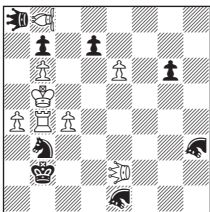
The composer has submitted an improved version [see diagram at right]. 1...Sh1 2.Bb5 Kg3 3.Bf1 Sf2#. 1...Sf1 2.Bxe4 Kg3 3.Bh1 Sh2#. 1...e2 2.Be8 Se4 3.Kh1 Sf2#. "Now the pawn e4 has a function in each play and you have one more specific move (e4-e2). Though it costs a black pawn, it seems to me worth doing so" (Composer).

PS4137F



H#2 2 solutions  
Half-in Chess

PS4138F

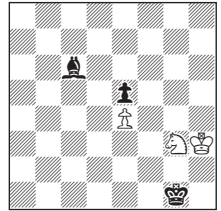


R#2 Madrasi ♞ Vao  
♞ Leo ♞ Nao

in reflex-mating the wK. Note that the threat must be 2.VAe5, as opposed to a random move by the wVA, as otherwise 2...LEe8+ is not mate, since the wLE can return to the e-file, thus paralyzing the bLE. Also, like the key, the move 1.LEd2? gets the wLE off the e-file and gives it access to the vital squares c3, d4, and d6, but this move fails to 1...LEa5!, when the Leos are paralysed. The bPg6 is required, else the solution is ruined as follows: 1.LEd3 Naf7 2.VAe5 LEe8+ 3.LEg6 – paralyzing the bLE (BOM).

**PS4136F** (Rotenberg) [*Danger Circe*: A unit (including K) threatened in the orthodox manner can also move to its home square, if empty, or capture an enemy piece occupying its home square.] 1...Sh1 2.Be2 Kg3 3.Bf1 Sf2#. 1...Sf1 2.Bf3 Kg3 3.Bh1 Sh2#. 1...e5 2.Be8 Se4 3.Kh1 Sf2#. Model mates and self-blocks by the black bishop on 3 different squares. A didactic problem (Composer). Two matched (echoed) solutions and one unmatched solution ending in Danger Circe-specific model mates, with the wS guarding two opposite-coloured squares at the same time. The mate is model even in the unmatched solution, where g1 is not "guarded" until the bK moves there. In the matched solutions, the bK is mated without being attacked in the orthodox manner.

PS4136F version



H#2½ 3 solutions  
Danger Circe

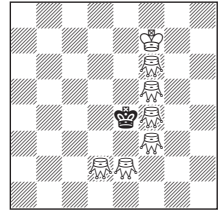
**PS4137F** (Tylor) [*Half-in Chess*: see definition at top of page] 1.Qh5 Bf1 2.Qd1 Ke2#. 1.Qd1 Bg2 2.Qh1 Kg1#. Matched mates by a lone Q – something that did not feature in any of the problems in the article (Composer). Curious mates with this genre, mating pieces being shut in and unable to extract (C.C.Lytton). The wQ gets hemmed in by the wK, bK, bPs and the bB, so that Black cannot move the wQ to get out of check. The bPf4 stops the additional solution 1.Qe4 Bf1 2.Qh1 Kg2#, which borrows moves from both solutions. Reading the related article from the May *Problemist* definitely helped, as my ingrained orthodox chess instincts were making it difficult to grasp the concept of checkmate in Half-in Chess (BOM).

**PS4138F** (Stephenson) 1.LEd3! (>2.VAe5 LEe8#) 1...LEa5 2.LEc3 NAd1#; 1...LEa6 2.LEd6 NAf7#; 1...LEa7 2.LEd4 NAf3#. Self-paralysis by the white Leo on 3 squares to act as a hurdle for the mates by the Naos (Shankar Ram). Nice bit of geometry; black LE cannot avoid her white counterpart self-paralysing to become a hurdle for mating NA. Chinese white VA conveniently avoids checking bK (CCL). Against 1...LEa7, LEa6 or LEa5 we must make a Madrasi paralysis on d4, d6 or c3. There are only two good squares: LEd2 or LEd3, but 1.LEd2? LEa5!, and the white Leo is paralysed too early (T.Maraffai). Starting with white Leo on e3 gives an extra try 1.LEg3? LEa7!, which fails because the paralysis square must be d4, as that is a knight's move away from the wK (GF).

A fascinating combination of fairy pieces, condition, and stipulation. With the key, White threatens 2.VAe5, inducing the reflex 2...LEe8#. This threat forces Black to move the bLEa8. However, each of the bLE's three possible moves allow the wLE to move to a corresponding square where it is observed by the bLE, and thus paralysed, and where it can be used as a hurdle by one of the bNAs

**PS4139F** (Cameron) [dedicated to Christopher Jones] 1...Gd1 2.Kxf5 Kg7 3.Kg4 Gff3+ 4.Kh5 Gg4#. 1...Gg5 2.Kd3 Gh5 3.Kd2 Gf2+ 4.Ke1 Ge7#. Shows the letter 'J' in the diagram, and an inverted 'C' in the second solution (Composer). I'm indeed honoured to be figuratively represented in this way, and mightily impressed by the skill with which it is done! Many thanks (C.J.A.Jones). The checkmate forms were hard to predict (HO). The Gf6, Gf3 and Ge2 move in the first solution, while the other 3 Gs move in the second solution. With the exception of the captured Gf5, all Gs have a role in both solutions. The control of the d1-h5 diagonal is interesting – the first solution has Gf3-d1, Gf6-f3 and Ge2-g4, while the second solution has Gf5-h5, with Ge2 and Gf3 not moving (GF).

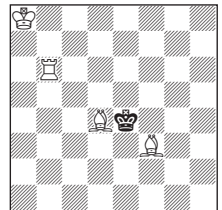
PS4139F



H#3½ 2 solutions  
♟ Grasshopper

**PS4140F** (ÇeŖle) [*Ghost Chess*: a captured unit is reborn as an uncapturable unit ("Ghost") on the capture square after the capturing unit vacates it.] (a) 1.Kxf3 Be3 2.Kxe3[Bf3] Rb3#. 1.Kxd4 Rb5 2.Kc4[Bd4] Be2#. (b) 1.Kxf3 Rh2 2.Kg3[Bf3] Be5#. 1.Kxd4 Be4 2.Kxe4[Bd4] Rg4#. Two pairs of chameleon echoes, dual avoidance, miniature, aristocrat, rex solus (Composer). Ghosts remind me of Macbeth and Scrooge (CCL). This was the first time I had solved under this condition, but it was easy and interesting (HO). Two Ghost Chess-specific model mates from part (a) are chameleon echoed in part (b). No cook-stoppers are required. In the solutions where both wBs are captured, it is interesting that the yet-to-materialise ghost wB guards the four corners of the bK's field (BOM). Some nice tries fail due to shielding of the bK by a reborn Ghost e.g. (a) 1.Kf4 Be3+ 2.Kxe3 Rb3+ 3.Kxf3[Be3]!; 1.Kd3 Be4+ 2.Kxd4 Rb4+ 3.Kxe4[Bd4]!; 1.Kf4 Bf2 2.Kxf3 Rf6+ 3.Kxf2[Bf3]! (GF).

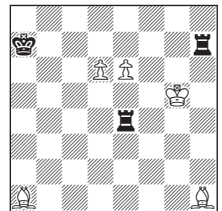
PS4140F



H#2 2 solutions  
Ghost Chess (b) Rb6>g2

**PS4141F** (O'Malley) [*Vertical Cylinder*: The board is imagined to be wrapped vertically around a cylinder, so that the "a" and "h" files are adjacent to each other.] 1.Rd4 e7 2.Kh8 Bxd4#. 1.Ka8 d7 2.Ra7 Bxe4#. Chameleon echo mate exactly reflected left to right; elegant find. The bR can interpose on one or other double-checks, but not both (CCL). In the first mate the wBd4 gives double-check, as it also attacks the bK from the right via a7. This is the reason why it has to be on d4 (1.Re5? and 2...Bxe5 does not work). The mate must be a double-check because the bR can block either check, by interposing on g7 or (by moving to the right) on a7. The wBh1 controls the entire a2-g8 diagonal (moving upwards to the right from h1). This explains the mysterious move 1...e7, which opens the line to g8. In the second solution the bishops exchange roles (GF).

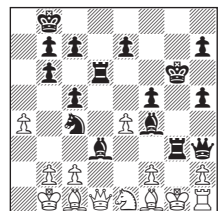
PS4141F



H#2 2 solutions  
Vertical Cylinder

**PS4142F** (Răican) [*Knightrate*: A king is replaced by a royal knight, and knights by non-royal kings. Promotion to non-royal king is therefore allowed, but not to knight.] 1.d4 g6 2.d5 Bh6 3.Qd4 Bf4 4.Qb6 axb6 5.g4 Ra3 6.g5 Rg3 7.a4 d6 8.Ra3 Qd7 9.Rc3 Qh3 10.Rc5 dxc5 11.d6 Bf5 12.d7+ rSd6 13.d8=Q+ rSc4 14.Qd1! Bd3 15.e4 f5 16.Qh5 gxh5 17.g6 Kf7 18.g7 Rd8 19.g8=Q Rd6 20.Qg4 Kg6 21.Qd1! Double Qd1-Phoenix-Pronkin (Composer). A wonderful double recapture promotion with switchbacks. First, the white queen is sacrificed on b6. After the bR steps across a3 to g3 the a4-Ra3 manoeuvre can be made. White sacrifices the rook and the d-pawn promotes to Q. The wQ has to be sacrificed on h5, but this is possible in only one way: Qd1 (first switchback) and Qh5. After this, the g-pawn promotes to Q, and plays to d1 on the last move (TM).

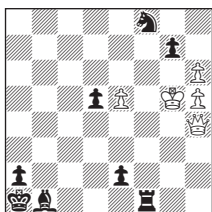
PS4142F



PG 20.5 Knightrate

Joost Michielsens has sent a version (below) of his **PS4112F** (July 2024). (a)

Joost Michielsens  
version of PS4112F



HS#3½ (b) Pe5>e7  
(c) ♖g7

1...e1R 2.Qf2 (Q~4?) Re4 3.Kf5 Rg1 4.Qd4+ Rxd4# (b) 1...e1B 2.Qf4 (Q~4,Qf2?) gxh6+ 3.Kf6 Bf2 4.Qd4+ Bxd4# (c) 1...e1S 2.Qe4 (Q~4?,Qf2) Sh7+ 3.Kg6 Sc2 4.Qd4+ Sxd4#. ¾ AUW. Mate by promoted piece on the same square (d4). "Hesitation" manoeuvre of wQ to d4, choice of intermediate square motivated by anticipatory self-pin shielding of the mating square for wK. In twins (b) and (c) the Dentist theme occurs. Note: compared to the original publication, a small change was made: putting bP on d5 instead of d4. In the past version, the intermediary moves 2.Qa4, 2.Qb4 2.Qc4 where blocked by bPd4. This implied that 2.Qf2 in the 1...e1R solution was not just motivated by the requirement of shielding, but also by the fact that f2 is the only intermediate stop to reach d4 on W4, as other routes are blocked by bRe4. The small change in the new version assures that the motivation of W2, i.e. anticipatory self-pin shielding the mating square, is pure across all solutions.

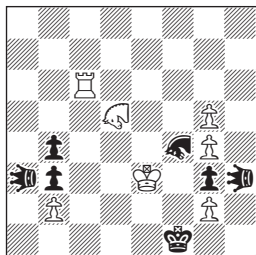
## FAIRY ORIGINALS, edited by N.Shankar Ram

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

Welcome to Mario and Václav! They both exhibit their favourite genres. A 4-fold task by Brian. Find the lunar connection in Brendan's helpmate. Another illustrative Anti-Kings example by Michael. Chris continues his exploration of a new fairy condition. A white pawn party in Mark's helpselfmate.

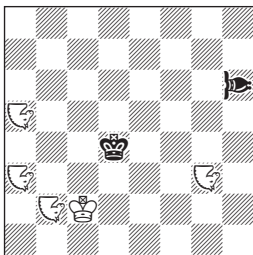
**Anti-Kings:** A king is in check only when it is not observed by an enemy piece. Capture of a king is prohibited. *Other fairy definitions are on pp.433-434.*

**PS4211F Mario Parrinello**  
(Italy)



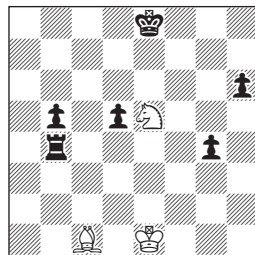
HS#3 Anti-Kings (b) NAf4>e4  
♘ Leo ♘ Nao

**PS4212F Václav Kotěšovec**  
(Czech Republic)



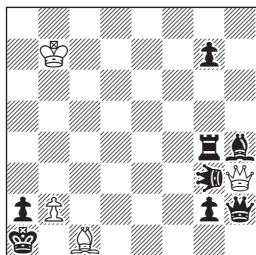
HS#5 3 solutions  
♘ Nightrider ♘ Sparrow

**PS4213F Brian Chamberlain**



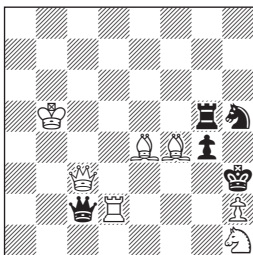
H#2½ Circe (b) Pg4>f6  
(c) Ph6>b6 (d) Ph6>d6

**PS4214F Brendan O'Malley**  
(Canada)



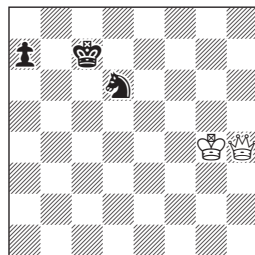
H#2 5 solutions ♘ Lion

**PS4215F Michael McDowell**



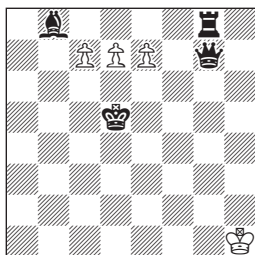
H#2 2 solutions Anti-Kings

**PS4216F Chris Tylor**



H#2 2 solutions  
Half-In Chess

**PS4217F Mark Kirtley**  
(USA)



HS#3 (b) -Pd7

*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.

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