



THE PROBLEMIST SUPPLEMENT

ISSUE 200
JANUARY 2026

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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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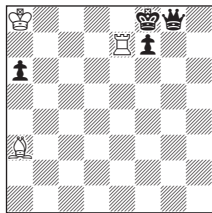
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THE ENDGAMES OF JOSIF KRIKHELI (Part II), by David Shire

Krikheli investigated the possibilities of perpetual pinning and **10** is a simple example that should be readily understood. The introductory play is straightforward: **1.g7+ Kg8 2.exd7 Qxd7 3.Kxb4+ Qe6 3...Qf7? 4.Bxf7+ Kxf7 5.g8Q+ Kxg8 6.Be5** and **bPf4** falls. **4.Ka5!** The key move preparing a stalemate; clearly hopeless is **4.Bxe6+ Bxe6** leaving **wBh8** incarcerated. **4...Bd7 4...Qxb3** is stalemate with **bBc8** guarding **a6**. **5.Bc4 Bc8 5...Qxc4** is stalemate with **bPa7** guarding **b6**. **6.Bb3=**. This setting of the perpetual pin on a diagonal line is set with perfect economy.

11 Josif Krikheli

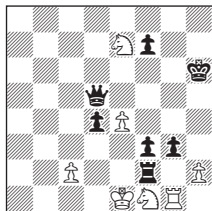
3 C *Revista Română de
Șah* 1985



Draw

13 Josif Krikheli

6 Pr *New Statesman*
1973-74



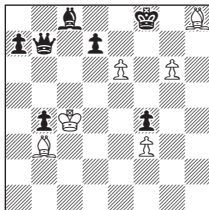
Win

Krikheli was fond of forced sequences. **11** shows the power of the battery. Materially speaking White is not well placed; immediate use must be made of his main asset. **1.Rb7+ Kg7+ 2.Rb8 Qh7 3.Bb2+ Kg6 4.Rh8 Qxh8+ 5.Bxh8 f6**. This is quite elementary and requires no explanation... but hasn't White come to the end of the road? Reti's famous manoeuvre comes to the rescue! **6.Kb7 a5 7.Kc6 a4 8.Kd5 a3 9.Ke6! a2 10.Bxf6=**.

In **12** **wQd6** is lost and the main threat to White is **bPc3**. **1.f4+! Kh5 1...Kf5? 2.e4+ dxe3 ep 3.Sxe3+ and 4.Qxg6 2.Se3! dxe3 3.f5! Rxd6+ 4.Kxd6 c2 5.Sc7 c1Q 6.Se6** when Black can make no progress. **bKh5** is entombed and the captures of **wPs e2/f5/h3** all result in forks winning the **bQ**. An extraordinary final position; a **bQ** cannot force mate against a lone **wK** without assistance!

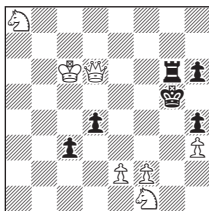
Necessarily White begins **13** with the following manoeuvre the point of which will become apparent: **1.Sg8+ Kh7 2.Sf6+ Kh8 If 2...Kh6 3.Sg4+ and 4.exd5. 3.Sxd5** Had White played **1.Sxd5** we would have the same position with the difference that the **bK** stands on **h6**. Now the **bK** is positioned at **h8** and this is significant! Black begins his counter-play... **3...Rg2 4.Rh1 Re2+ 5.Kd1 Re1+ 6.Kxe1 f2+ 7.Ke2 g2 8.Kxf2 gxh1Q 9.Sf6!** Finally the point is revealed. **wSf6** guards **wPe4**, stalemating the **bQ** and placing Black in *Zugzwang*. **9...Kg7 10.Sh5+ and 11.Shg3** wins! A study noteworthy for the precise preparatory play with Black enjoying a fair share of the fun!

10 Josif Krikheli
Problem 1973



Draw

12 Josif Krikheli
Shakhmaty v SSSR 1972



Draw

Continued on p.492

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

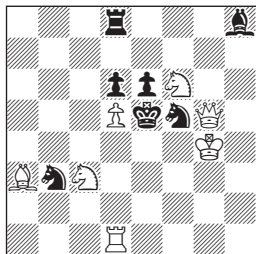
8 Rue François Villon, 93240 Stains, France (email: onkoud1972@gmail.com)

Givi delights us with an idea related to the Le Grand brothers, whom he greatly admires. Meanwhile, Rainer immerses us in the line themes so popular among German composers. And Marcos continues to promote the art of composition among young people. Happy New Year 2026!

PS4317 Rainer Paslack

(Germany)

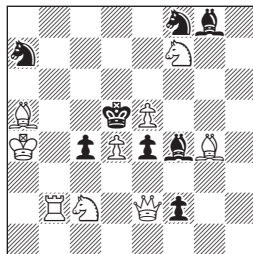
(after K.Förster & D.Papack)



#2

PS4318 Givi Mosiashvili

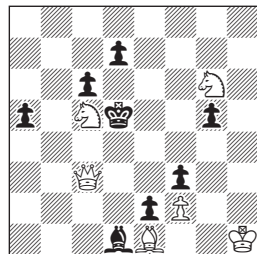
(Georgia)



#2 vv

PS4319 Leonid Makaronez

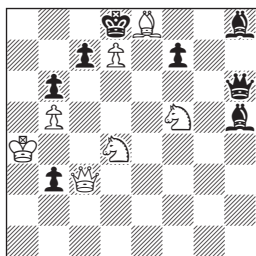
(Israel)



#3 (b) –Pg5 #4

PS4320 Flora Sarmento & Marcos Roland

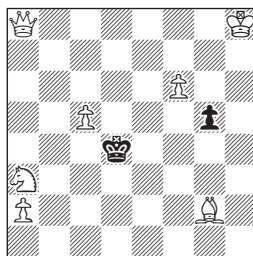
(Brazil)



#3

PS4321 Petrašin Petrašinović

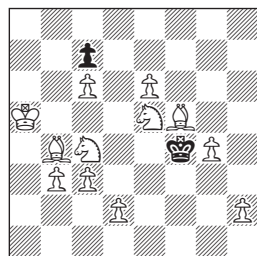
(Serbia)



#4

PS4322 Antonio Tarnawiecki & Steven Dowd

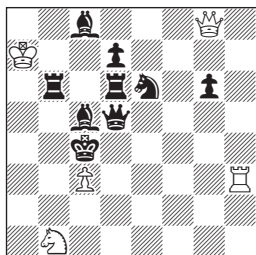
(Peru / USA)



#4

PS4323 Abdelaziz Onkoud

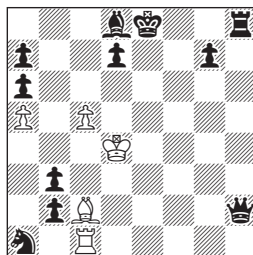
(France)



H#2 2 solutions

PS4324 Christos Natsis

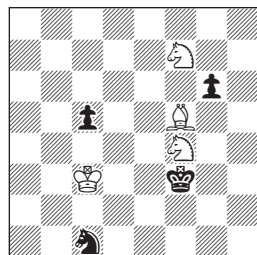
(Greece)



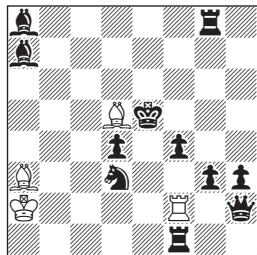
H#2 (b) Ke8>a3 (b) Ke8>b7

PS4325 Antonio Tarnawiecki & Steven Dowd

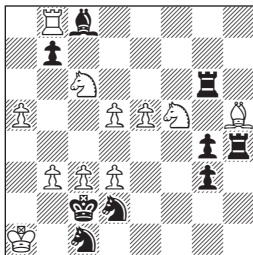
(Peru / USA)



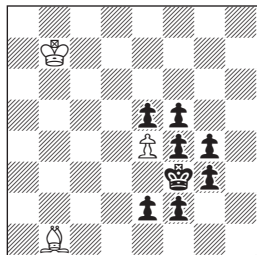
H#2½ 2 solutions

**PS4326 Ken Cameron &
Brian Chamberlain**

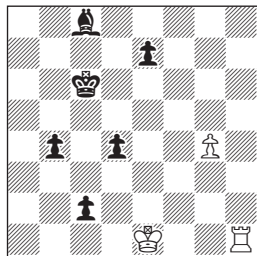
H#2½ (b) Pf4>e3

**PS4327 Abdelaziz Onkoud
(France)**

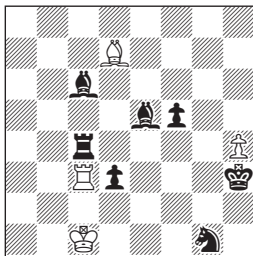
H#2½ 2 solutions

**PS4328 Mykhailo Galma
(Ukraine)**

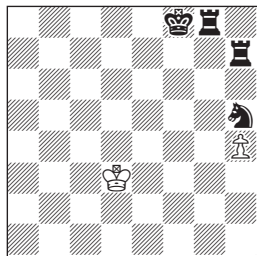
H#3** 1 solution and 2 set play

**PS4329 Stanislav Hudák
(Slovakia)**

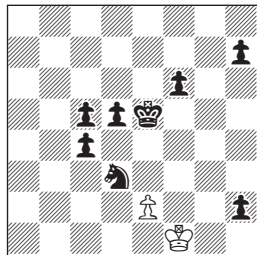
H#3 2 solutions

**PS4330 Mykola Vasyuchko
(Ukraine)**

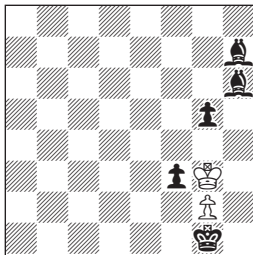
H#3 2 solutions

**PS4331 Minhyuk Kim
(South Korea)**

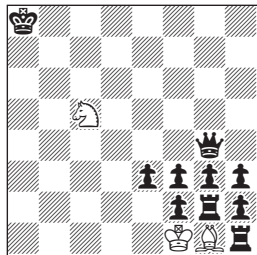
H#4 2 solutions

**PS4332 Luis Echemendía
(Cuba)**

H#4½ 2 solutions

**PS4333
Hans-Jürgen Gurowitz
(Germany)**

H#5½ (b) Bh7>h5

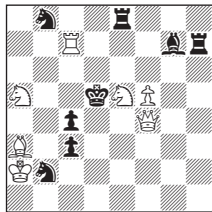
**PS4334 Ljubomir Ugren (†)
(Slovenia)**

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.

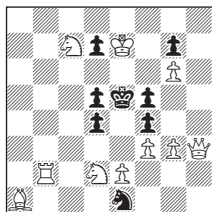
Send solutions and comments to the Editor by 1st June 2026.

PS4243



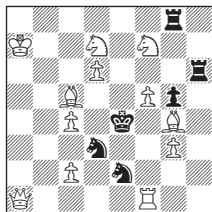
#2

PS4244



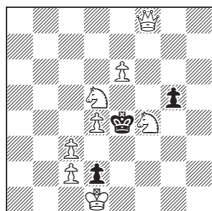
#2

PS4245



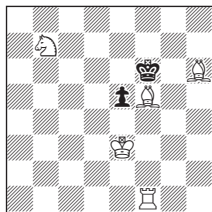
#2

PS4246



#3

PS4247



#4

SOLUTIONS (July)

PS4243 (Paslack) 1.Sac6? (>2.Qf3,Qd4) 1...Rh4! **1.Sec6!** (>2.Sb4) 1...Be5 2.Qf3; 1...Re5,Bf8 2.Qd4; 1...Re4 2.Qd6; 1...Sd3 2.Qxc4; 1...Sxc6,Sa6 2.Rd7. The threat of the solution counter-intuitively blocks the line of the wB_{a3}, and the two defences 1...Be5 and 1...Re5 exploit this fact, threatening to make d6 into a flight square, but the former defence blocks the line of the bR_{e8}, while the latter defence blocks the line of the bB_{g7}, allowing the wQ to mate. Other defences inadvertently unguard a square or self block. The try contains two threats, while the solution only makes one threat, further misleading the solver (BOM). Try and key both put a second white guard on e5 and d4, but they make different threats. The key 1.Sec6! opens the lines of bR_{e8} and bB_{g7}, so that 2.Qf3 and 2.Qd4 are not threatened. Instead those mates occur after *Grimshaw* defences on e5, which are also *Theme A* defences (they defeat the threat by closing the wQ's line to d6, as the threat 2.Sb4 would close another white line to that square). The key could be described as "anti-Theme A", in that it opens the line f4-d6, allowing the new threat of 2.Sb4 (G.Foster).

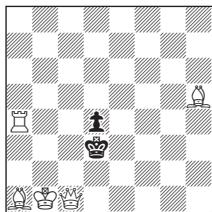
PS4244 (Kim) 1.e4! (>2.Qxf5) 1...dxe3 e.p. 2.Rb5; 1...fxe3 e.p. 2.f4; 1...fxe4 2.Qh5; 1...dxe4 2.Sc4; 1...d3 2.Rb5. Pape theme (Composer). Although Black has four pawns which can take on e4, none succeeds in preventing mate (A.Bradnam). The two en passant variations are good (H.Oikawa). The position of the thematic pawns is symmetrical, but the play is not, which is a good feature (GF). Black's defences – all weakening pawn moves – accidentally open lines, unguard a square, or vacate a square, allowing White to mate in several ways, including a battery pin mate. The bPd7 stops two duals: 1...dxe4 2.Rb5 and 1...fxe4 2.Qe6 (BOM).

PS4245 (Dimitrov) 1.Qh8! (-) 1...Se~ 2.Qd4; 1...Sd~ 2.Qe5; 1...Rh~ 2.Sf6; 1...Re6,Rg6 2.Qh1; 1...Rg~ 2.Sxg5,Qa8. There are only a few ways to prevent or provide for 1...Ra8+ (T.Maraffai, sim. AB). Corner-to-corner (HO). In the diagram position, the bRs have some waiting moves (plus the checking move 1...Ra8+) to avoid the set play. The attractive sacrificial key sees the wQ_{a1} switching corners via the long diagonal, with mating play to the a8 and h1 corners after these same bR waiting/checking moves (BOM). It is a pity that the wK cannot be on a6, so that 1...Rxd6 2.Sxd6,Qh1 would be a black check and an extra variation instead of a major dual. The unprovided check 1...Ra8+ is especially bad because it exists purely to prevent numerous cooks, with the key being practically forced (GF).

PS4246 (Petrashinović) 1.Qh8! (>2.Qh3 (>3.Qd3) gxf4 3.Sf6) 1...Kf5 2.Qh7+ Kg4 3.Qh3; 1...g4 2.Qe5+ Kf3 3.Qe3; 1...gxf4 2.Qh5 f3 3.Qe5. The connection between the knights must not be broken, so the queen will play. The try 1.Qh6? fails against 1...g4! (HO). A flight-giving key sees the bK hunted by the wQ, with the bPg5 self blocking in three of the four variations. It took this solver a long while to find the solution (BOM).

PS4247 (Lyubashevsky & Makaronez) 1.Bf8! (-) 1...Kg5 2.Be7+ Kh6 3.Bf6 (>4.Rh1) 1...Kf7 2.Be4+ Kg8 3.Bh6 (>4.Rf8); 1...e4 2.Sd6 (-) 2...Ke5 3.Bd7 (>4.Rf5); 2...Kg5 3.Sxe4+ Kh4,Kh5 4.Rh1. Give-and-take key (Composers). All of the full-length mates are given by the rook, on h1, f8 or f5. Every unit has more than one purpose. The bK and wB_{h6} exchange places in 1.Bf8 Kg5 2.Be7+ Kh6 3.Bf6, while 1.Bf8 Kf7 2.Be4+ Kg8 3.Bh6 is a switchback. 1...e4 2.Sd6 puts Black in zugzwang, with the wSd6 guarding c4 in 2...Ke5 3.Bd7 Kd5 4.Rf5 (GF).

PS4248



S#7

PS4248 (Dimitrov) 1.Qg5! Ke4 2.Kc1 Kd3 3.Kd1 Ke4 4.Ke1 Kd3 5.Qf5+ Ke3 6.Bd1 d3 7.Qf1 d2#. Adjustments to achieve checkmate with bP. Self-blocks by wQ and wB are also good (HO). The white Ba1/Kb1/Qc1 seem to have moved across 3 squares in the mate, but the wBd1 is the other bishop! (GF).

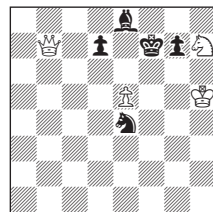
PS4249 (Sobrecases & Rotenberg) Set 1...Qb3+ 2.d5 exd6 e.p.#. 1.Sd6? exd6 2.?? Qb3,Qd5#. 1.Sf2 Qb3+! 2.d5 exd6 e.p.#. 1.Sf6+ exf6 2.g5 Qd5#! En passant, waiting moves, separation of queen moves (antidual like), double steps of the black pawns. It is a collaboration with the late Guy Sobrecases (31-10-1965 , 20-04-2024). It stayed in my work files for a while, and just now I found this (nice) way to present it! (Composer). Unexpected ep, with bS having only one hideaway square and one sacrificial square (C.M.B.Tylor). Different units captured by wPe5. En passant (set play and Sf2 solution) is good (HO). En passant captures in set play and one solution, a tempo move by the bS in the same solution, and a tempo move by the bPg7 in the other solution, all ending in model mates. The bPd7 sacrifices itself in the set play and one solution to get the wP to d6, while the bS sacrifices itself to get the wP to f6 in the other solution. Other unifying features include the two-square pawn move by a different bP in each solution, and the bS moving to a different square on the f-file in each solution. Good construction, with the bPg7 blocking a square in one solution, and making a tempo move in the other solution when g7 is guarded by the wPf6. Clever use of the wK to eliminate superfluous tempo moves by both the bS and the bPg7 (BOM).

PS4250 (Onkoud) 1.Sc8 Qf6 2.Rb2 Sa3#. 1.Bc8 Qxd5 2.Sb2 Bb3#. 1.Bb8 Qa5 2.Kb2 Qa2#. The wQ is pinned by bR. As there are 3 solutions I assumed that Black will interfere with bR in three ways. The mates were then not too difficult to find (AB). Three matched wQ unpins, with black pieces then playing to the same square (CMBT). Three solutions open the wQ's line. It's also good that Black plays to the same square in 2 places (HO). Unpinning line vacations, self-blocks that unblock another square, and B2 being a move to the b2 square in all three solutions. Two solutions end with model mates. B1 unpins the wQ and vacates one of three lines for her to travel on. W1 repositions the wQ along the newly open line. B2 sees the black Kc2/Sd1/Rb1 move to the b2 square, either to reposition the bK or to relocate the self-block to that square. W2 sees the wQ either mating, protecting the mating piece, or guarding another square in the mating net (BOM).

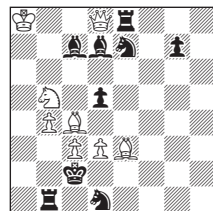
PS4251 (Vasyuchko) 1.Scxe2 Sg3 2.Sd4 Se4#. 1.Sd5 Bd4 2.Sxf6+ Bxf6#. 1.Bc2 e3 2.Be4 exf4#. 1.Qa1 Sxf4 2.Qxf6 Sh3#. Complex relationships between solutions; exf4# easiest to find (CMBT). bSf4 is captured in 3 of the 4 solutions (HO). Two solutions involve Black capturing on the f6 square: once to self block there and once to remove the wP from that square so that White can recapture with mate. The other two solutions have Black blocking the 4th rank to shield the mating piece from the bRc4. In three of the solutions, White unguards and then reguards a square in the mating net (BOM).

PS4252 (Gavryliv) Tempo tries: 1...Sg3 2.?? Sf5#. 1...Ra8 2.?? Rh8#. 1...Re3 (A) 2.fxe3 Sg3 (B) 3.exf2 Sf5#. 1...Sg3 (B) 2.fxg3 Ra8 3.gxf2 Rh8#. 1...Sxf4 2.gxf4 Re3 (A) 3.fxe3 Bxe3#. The double cyclic Zilahi is presented for the first time in a mixed form with an additional capture cycle and elements of white Azemmour 8 [where each black move of the first solution is repeated once in one of the other solutions, and only one move is repeated in each solution] (Composer). Zilahi and cycle of captures. Well composed (HO). In all solutions, two white pieces are sacrificed and the remaining white piece delivers mate. In two solutions, the sacrifices give the bPf4 a tempo move while the wRa3/wSe2 repositions itself to deliver mate; in the other solution the wS sacrifice starts a cooperative, capture-filled clearance of the c1-h6 diagonal (BOM).

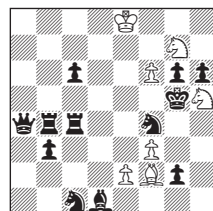
PS4253 (Echemendia) 1.Kb4 0-0-0 2.Ka3 Kc2 3.Qb4 Ra1#. 1.Kd4 Ke2 2.Qc5 Kf3 3.e5 Rd1#. wR mates either on its original square after castling or on its castling square without castling! (CMBT). The 1.Kb4 solution was interesting (with castling and wR switchback) (HO). Active B-B Umnov self-blocks by the bQ in both solutions, ending in model mates. One solution makes use of long castling on W1, which both advances the wK toward its c2 destination square and moves the wR off the a-file, thereby freeing it for the bK. The wR then executes a switchback to a1 for a model mate. The other solution has an additional active self-block by the bPe6, with an ideal mate finish. If the bQ started on e7 instead of f8, then a dual would be introduced in this non-castling solution, as 1...Kf2 would be available in addition to 1...Ke2 (BOM).

PS4249

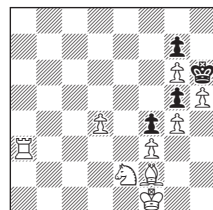
H#2* 2 solutions

PS4250

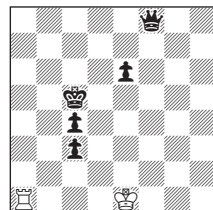
H#2 3 solutions

PS4251

H#2 4 solutions

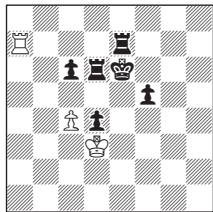
PS4252

H#2½ 3 solutions

PS4253

H#3 2 solutions

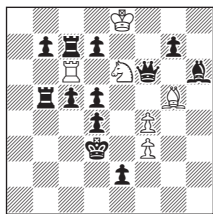
PS4254



H#3 2 solutions

solution, but the real beauty lies in the reversed paths of the wR and bQ over two solutions. The wR moves from a7 to a1 to h1 to h8 in one solution, while the bQ moves from h8 to h1 to a1 to a7 in the other solution. Very nice! (BOM).

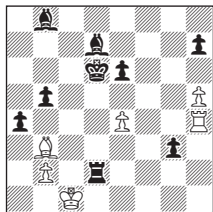
PS4256



H#3 (b) Pc5<-Pf4

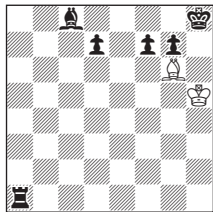
piece to c1 to avoid interfering with this line piece on the mating move, necessitating the sacrifice of another black line piece on the mating square (as it now guards the mating square and cannot vacate the line), after which the wS captures for mate. Maximal use of the twinning mechanism. Very well done! (BOM).

PS4257



H#3½ (b) Pb2>g2

PS4258



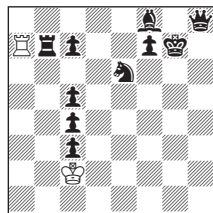
H#5½

PS4259 (Zimm) 1.Re1 Se3 2.Kd4 Ka3 3.Kc3 Ka4 4.Kb2 Kb4 5.Ka1 Ka3 6.Rb1 Sc2#. 1.Ke4 Kb1 2.Kd3 Kc1 3.Kc3 Kd1 4.Kb2 Sd4 5.Ka1 Kc1 6.Ra2 Sb3#. Neatly reflected mating positions in the corner (CMBT). Two different wK tempo journeys, taking four moves to arrive just one square from the wK's diagram position, end in reflected echo model mates. Two different unpins of the

PS4254 (Hudák) 1.Rd8 Rb7 2.Kd6 Kxd4 3.Re6 c5#. 1.Red7 c5 2.Ke7 cxd6+ 3.Kd8 Ra8#. wR and wP combine to produce two quite different mates (CMBT). wR tempo move (Rb7) is good (HO). Christian Poisson reports that this problem has already been published in the January 2024 issue of *Problemblad*.

PS4255 (Galma) (a) 1.Be7 Ra1 2.Kf8 Rh1 3.Sg7 Rxh8#. (b) 1.Qh1 Ra6 2.Qa1 Rxe6 3.Qa7 Re8#. wR and bQ amusingly traverse the same routes in reverse (CMBT). Zalokotsky theme (wR,bQ) (HO). Umnov (or "delayed Umnov") moves, active self-blocks, the capture of a black piece, and back rank mates by the wRa7. This rook makes similar journeys – down, right, and up for mate – in each

PS4255



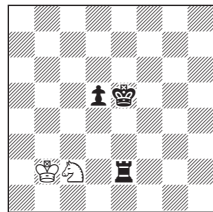
H#3 (b) Kg7>b8

PS4256 (Parrinello) (a) 1.Qxf4 Rxc5 2.Qc1 Bxc1 3.Bf4 Sxf4#. (b) 1.Rxc5 Bxf4 2.Rc1 Rxc1 3.Rc5 Sxc5#. Brazil motif. Bicolour Bristol with black sacrifices (Composer). Intricate matched play, with both exchanged twinning units captured to open lines, after which the white capturer captures the black one at the intersection of these lines, followed by mating captures by a wS on one of the twinning squares! (CMBT). The final positions of wR, wB, and wS are cyclically swapped, which is clever (HO). Near-exact analogy between the two solutions, with several exchanges of function, and with all white units except the wK participating in both solutions. Annihilation of a wP on the mating square by a black line piece, capture of a bP to guard a line in the mating net, a line clearance sacrifice by the black line piece from the mating square to the c1 hideaway, a relocation with capture by a guarding white line piece to c1 to avoid interfering with this line piece on the mating move, necessitating the sacrifice of another black line piece on the mating square (as it now guards the mating square and cannot vacate the line), after which the wS captures for mate. Maximal use of the twinning mechanism. Very well done! (BOM).

PS4257 (Jones) (a) 1...Bxe6 2.Rd5 Kc2 3.Kc5 b4+ 4.Kc4 e5#. (b) 1...Bd1 2.Ke5 Bg4 3.Kxe4 Kxd2 4.e5 Be6#. Twinning by moving the wP leads to quite different mating strategies (CMBT). wB moves to the e6 square via a different route. Nice (HO). Mates by different white batteries, with the wRh4 as rear piece both times. The wBb3 makes a combined rectangular journey over the two solutions, finishing on e6 both times (Bb3xe6 and Bb3-d1-g4-e6). Another point of similarity is that a white or black pawn plays to e5 on move 4, either making the mating move or else self-blocking e5. The move order is nicely determined in both solutions. In (a), 2.Rd5 allows 2...Kc2, with 3...b4+ being delayed until the bK has reached c5. In (b), the wB must reach g4 in two moves in order to allow 3.Kxe4. The bBb8 is there to prevent 4...exd5# in part (a). Very inventive as always from this composer (GF).

PS4258 (Natsis) 1...Bf5 2.Ra8 Bxd7 3.Kh7 Be8 4.Be6 Bxf7 5.Rh8 Be8 6.Bg8 Bg6#. White Rundlauf with a waiting move (TM). The solution flows effortlessly once one realises what needs to be done (CMBT). Klasinc theme. Very good (HO). Interrupted rectangular Rundlauf by the wB, annihilation of two bPs, and active self-blocks by bB and bR end in an ideal mate. The wB unguards h7 on W2, thus allowing 3.Kh7, and it annihilates two bPs, thus allowing the bBc8 to make its two moves to get to g8. The bB and wB both vacate the 8th rank, allowing 5.Rh8. Before delivering mate, the wB interrupts its Rundlauf path with a capture and then a one-square switchback, as it must make way for the self-blocking bB. Elegant clockwork! (BOM).

PS4259



H#6 2 solutions

wSc2. This problem continues the author's explorations from PS4233, but with less force, and with a wK switchback in one solution and a wS switchback in the other. In the solution starting with 1.Re1 and ending with the wS switchback, it is remarkable that 1...Se3 is the only one of six possible moves by the wS that does not interfere with the solution. The bPd5 stops another solution starting with 1.Kd5 – basically a repeat of the solution starting with 1.Ke4 (BOM).

PS4260 (Ugren) 1.d5 Shg6 2.Rf6 Se6 3.Kh3 Kxb7 4.Kg4 Kc6 5.Kf5 Kxd5 6.Qg4 Se7#. 1.Rd7 Sd3 2.Kg2 Sf7 3.Kf3 Sd8 4.Ke4 Sb7 5.Kd5 Kb8 6.Kc6 Sb4#. Two quite different lines of play and mates (CMBT). It's clear that wS would block bR's line, but it was difficult to predict the final position (HO). In both solutions the wSf4 unguards a square for the bK (2...Se6 3.Kh3 and 1...Sd3 2.Kg2). The first solution ends in a model mate. In the second solution, there are two reasons why 3...Sxd6? fails: (i) it prevents 4.Ke4??; and (ii) the removal of bPd6 means that the bQg3 prevents 5...Kb8??. It is a pity that a (third) black rook on g3 is not available, so that 3...Sxd6? would fail for just one reason (GF).

THE SPACE QUEEN REVISITED

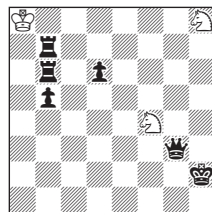
1 was quoted by Michael McDowell in his article "Reworking the Space Queen" in the *Supplement* of September 2011. 1.Bb1 Kd1 2.Qd6 Kc1 3.Qf4 Kd1 4.Qd4 Kc1 5.Qe3 Kd1 6.Qd3 Kc1 7.Qc2#. The idea is simple, but striking. The queen zig-zags ever closer to the black king, while maintaining the pin of the knight. Dawson realised that by extending the board to the north and east the manoeuvre could be extended backwards, and calculated that if the board had squares of side two inches and the problem was reset as a mate in 69 the queen would start 240000 miles away from c1, as far away as the moon. The bishop at h1 is a slight irritation, because it means that the eastward extension of the board must take place above the bottom two ranks.

2 is Stephen Power's imaginative fairy rendering of the idea. Here the Space Queen is shown in a minimal miniature on an infinite board! (The infinite quarter-plane board has a single corner at a1.) The problem is dedicated to the centenary of *The Problemist* (1926-2026) and to the memory of its first editor T.R.Dawson, and to the *Problemist Supplement* on its 200th issue. The black Qa5 is a *paralysing* piece, which moves normally but cannot capture or give check. Instead it paralyses any enemy unit it observes. For this reason the paralysed wQa2 does not check the bK. Under the *Maximummer* condition, Black must play the geometrically longest legal move available, choosing freely from among equal longest legal moves. Checks are normal. The combination of *Maximummer* and a board of infinite size raises some paradoxical questions e.g. the infinite moves of the black line pieces would all be of the same length, and where would an infinite move finish anyway? Is an infinite move even legal? Fortunately, in the solution White will always give check, so the question never arises.

White is to play and draw. The wQ is paralysed, so play starts with the wK's only legal move, which is 1.Ka3+. This move is legal because paralysing pieces do not give check, and the move gives check to the bK because the wQ is no longer paralysed. Black would normally have several ways of answering the check, but he must play the longest of those, which is 1...pQd5 (this removes the check by restoring the paralysis of the wQ). Now 2.Kb3+ is White's only move and Black replies with his longest move to the a-file, which is 2...pQa8. There follows 3.Ka3+ pQg8 4.Kb3+, after which 4...pQa14 leaves a normal-sized 8x8 board. If the usual rules for a draw are applied then the draw occurs on completion of the 50th turn with the pQ's arrival at the square with coordinates (1, 100663298). But both the 50-move and dead position rules are not applicable to non-retro chess compositions as per the WFCC Codex articles 17 and 17A (<https://www.wfcc.ch/rules/codex/>). In general, after the $2n^{\text{th}}$ move the pQ stands on the first file and rank $[2 + (3 \times 2^n)]$. In this problem the roles of the sides are reversed from that seen in 1. The *white* king oscillates, while the *black* Space Queen moves *away* in ever-lengthening strides into infinite space!

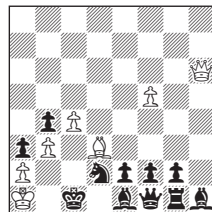
2 has a characteristic that may be unique: White has a perpetual check, but a repetition of position never arises. Another interesting point is that all of White's moves are forced. In this respect the "White to play and draw" stipulation is a bit misleading, because White never has a choice of move and is not necessarily playing with any goal in mind. After a few moves it becomes obvious that a draw will be inevitable, so the players just go through the motions. Perhaps a more accurate (and intriguing) stipulation would be "White to play – where will the black Q finish at the end of the game"? *The answer is at the bottom of p.493.*

PS4260



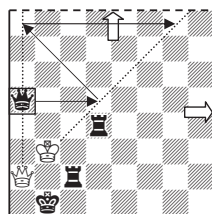
H#6 2 solutions

1 T.R.Dawson
British Chess Magazine
July 1943



#7

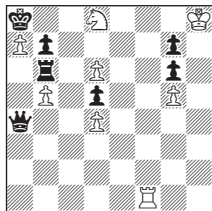
2 Stephen Power
Original



White to play and draw
Paralysing Qa5
Maximummer
Infinite Quarter Plane

enthusiast. To this end he would use problematic devices which had an obvious presence in the diagram such as the half battery in **16**. Clearly **1.Bd4?** d1Q **2.Bg2** Rxh1 **3.Bxh1** Ka2 is inadequate. This leaves **1.Be2 Bd6+** providing the possibility for White to err. **2.Ke8! d1Q 3.Bxd1 b1Q 4.Bd4+ Ka2 5.Bb3+! Qxb3** Note that after **2.Kf7?** this move would check the wK! **6.Ra1#**. A model mate with self-block comes straight from the problemist's playbook.

17 **Iosif Krikheli**
3 Pr *Merani (Tbilisi)* 1970



Draw

I end where we began this article with perpetual pinning. Whereas **10** was an example of diagonal pinning, in **17** we discover a change of axis. White must act quickly. **1.Sc6! Rxc6 2.d7 Rd6 3.b6 Qxd7 4.Rf8+ Qd8 5.Kh7! Rd7** (5...Qxf8 stalemate) **6.Re8! Rd6** (6...Qxe8 stalemate when now bQ guards g6 and bR guards g7 – a delightful change of functions!) **7.Rf8** with a draw. Black's first move alternative is of interest. **1...bxc6 2.Rf8+ Kxa7 3.d7 Qxb5 4.d8Q Rb8** also leads to the draw: **5.Qxb8+ Qxb8 6.Rxb8 Kxb8 7.Kxg7 c5 8.Kxg6 cxd4**. Black promotes first but then White queens with check and the ending of Q+P v Q is confirmed to be a draw by the 5 man tablebase. Apparently the van der Heijden database claims a cook by **1.d7 Rd6 2.b6 Qxd7 3.Rf8 Qe7** (3...Qxd8 4.Kh7! transposes into a position that we have already experienced to be drawn) **4.Se6+ Qxf8+ 5.Sxf8 Rxb6 6.Kxg7** when wPg5 does look dangerous. However, Black has the unique winning move **6...Rb1!** so **1.d7?** enriches this study as an excellent try! I am most grateful to John Nunn for providing this information. He also indicated that the move order generally given to **12** was incorrect; the correct sequence is given here.

I had originally selected a number of Krikheli's endings that do not appear in this article; computer analysis has proved them to be unsound. Consequently some lovely ideas have not been realised, a fate of numerous early studies. Increasingly the human and silicon brains must work together to advance the potential of this art form.

AN ENGLISH SCHOOL CLASSIC, by Michael McDowell

One of the earliest problem books I ever read was that splendid Victorian collection *The Chess Bouquet*, which immerses the reader in the British chess problem world of 1897. It left me with an enduring appreciation of the style of the English School of composition. In the two-move field composers aimed for complete accuracy of play and mating purity, with preferably at least one model mate. The School produced many top class two-movers, though inevitably its limitations were exposed, as it is not possible to introduce great strategic complexity while retaining the core values. The success of the Good Companions Club indicated the direction the two-mover would take.

Frank Wynne's Meredith has always been one of my favourite English School problems. It impresses me as a marvellous piece of construction. **1.Bc6 (-) 1...Qg6 2.Rf2; 1...Qf6 2.Sd6; 1...Qxe6 2.Qf1; 1...Q else 2.S6g7 or 2.Rg5** accordingly; **1...S random 2.B(x)e4; 1...Sxe6 2.Qe4; 1...e4 2.Qd5; 1...h4 2.Qg4**.

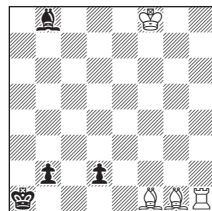
The careful choice of key, necessary to clear the f-file, sets up a block, and Black has 22 moves, each met by a single mate. Accuracy of mates from multiple moves of a bQ was a standard idea of the time, and here the 12 moves produce 5 mates, including three self-blocks. The h5 P adds a variation while preventing loose moves of the Q down the file. The bS shows a subtle correction which works because the random mate would now be a self-interference. The mates following the self-blocks on e6 are nicely separated. There are tries, **1.Bd5?** which obstructs the wQ and is refuted by **1...e4!** and **1.Ba8?** which allows the shut-off **1...Sb7!** Doubtless the desire to include this try explains why the wK was placed on b5 rather than a8. The positioning of the wR prevents a cook by **1.Bh1**.

Some might regard such a problem as too simple and unsophisticated for the modern age, but it has an accessibility which is more likely to impress a newcomer than a modern multi-phase two-mover. As with any artistic activity, composers must seek out new paths, but the classics of a different era still gladden the heart.

A note on the composer: Frank Wilson Wynne was born in 1883. Most of his composing took place between 1900 and 1920. He was killed, aged 57, during an air raid on Birmingham on 10th April 1941.

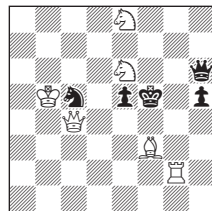
[Also see the problem at the top of next page – Ed]

16 **Iosif Krikheli**
Schach 1983

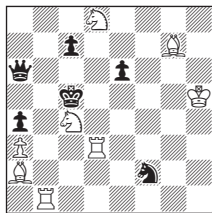


Win

Frank Wynne
1 Pr *Birmingham News*
1903



#2

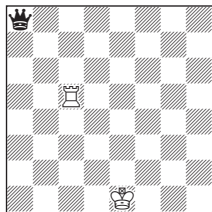
Godfrey Heathcote2 Pr *Leisure Hour* 1900

#2

The problem at left is given for comparison with the Wynne problem on the preceding page. It too shows 3 self-blocks by the black queen in classic style. 1.Sd6! (-) 1...Qb6 2.Rc1; 1...Qc6 2.Sxe6; 1...Qxd6 2.Rc3; 1...Q else 2.Sb67 or 2.Rb5 accordingly; 1...cxd6 2.Bd4; 1...c6 2.Sxe6; 1...e5 2.Rd5; 1...S any 2.S(x)e4. The bPc7 makes two additional self-blocks, although 1...c6 2.Sxe6 is a repeated mate. The bQ is nicely constrained, with bPa4 being added to avoid a dual 1...Qxa3 2.Sb67, Rb5. The same basic matrix was found at almost exactly the same time by Friedrich Kuskop, 1 Prize *Canterbury Times* 1900. That position was actually two units lighter, with a wQb3 replacing wRb1 and wBa2, the bPa4 shifted to a3 (replacing the wPa3), and with the wK on a2. However it had a ruinous dual after one of the self-blocks by 1...Qb6 2.Qc3, Qc4, so the Heathcote problem is the one that is remembered.

FAIRY SOLUTIONS (July)

PS4261F (Chamberlain, after Kelly) 1.e5 Kb5 2.Sb6 Kc5 3.Sa8 Kd5 4.Ge4 Kc6 5.Gb6 Kb7 6.Ba4 Ka6=. wK Rundlauf (Composer). The No-Capture condition prevents multiple cooks (Shankar Ram).

PS4262F

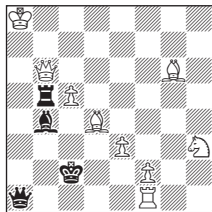
H#2½ 2 solutions
3 Total Invisibles

PS4262F (Maeder) Solution 1: 1...Rc5-c2 (no TI on c4) 2.Qa8-a1 (TI on b1-d1) Rc2-d2 3.Qa1-a6 0-0 (wR on h1, TI on b5, d3 or e2 and not preventing 0-0, bK on b1)# (1...Rc5-d5? ... 4.TI~~~ [c1=bR]). Solution 2: 1...Rc5-e5 2.Qa8-h1 (TI on f1 or g1) Re5-e2 3.Qh1-c6 0-0-0 (wR on a1, TI on c2, c3 or c4 and not preventing 0-0-0, bK on g1)# (1...Rc5-c2 ... 3...0-0-0? self-check!)

In both solutions, one of the TIs is the white rook participating in the castling, and one is the black king. The black queen has to ensure that the third piece doesn't disturb the mate; that piece isn't fully revealed, but we have enough information to know that the final positions are mates. In the first solution, an invisible piece has to be on the diagonal b5-e2; this can't be the black king because the white rook guards all the squares of this diagonal at some point in time. This means that the black king is on b1. The wRc5 can't reach d2 via d5 because Black would play 4.~~~[bRc1] (coming from c4).

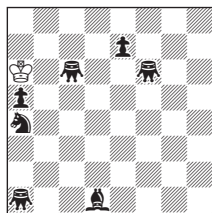
In the second solution, an invisible piece has to be on the vertical c5-c2; thus the white rook must reach the 2nd rank via the 5th rank. The piece on c5-c2 can't be the black king because of the wR's initial position; this means that bK has to be on g1. Moving to d2 via d5, the wR would intercept the bQ on its way back to c6; and further west, it would allow being intercepted by, say, a wPc2 (Composer). Combination of double castling, bQ corner to corner moves, and return hideaways behind a TI. A fine introduction to TIs with just 3 pieces! (SR).

PS4263F (Parrinello) 1.e4 h5 2.Ba6 bxa6 3.Sf3 Bb7 4.Se5 Bd5 5.f3 Sc6 6.Kf2 Qb8 7.Re1 Kd8 8.Re3 Kc8 9.Rb3 Kb7 10.Sxd7 Kc8 11.d3 Kd8 12.Qd2 Ke8 13.Qh6 Qd8 14.Bg5 Sb8 15.Sd2 Bb7 16.Rh1 Bc8. 4 black switchbacks (Sb8, Bc8, Qd8 and Ke8) and imposter Rh1 (Composer). Four black pieces leave and return to unguard bPd7. Exact white sequence determined by need to get (Rh1) to b3 before Q-side can be unlocked, hence final surprise (Ra1) to h1 (C.C.Lytton). Superguards is also used to allow 9.Rb3 Kb7, which explains why the composer chose to place the wR on b3 instead of a3 or c3 (G.Foster).

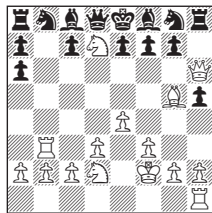
PS4264F

H#2 2 solutions
Anti-Kings

PS4264F (McDowell) 1.Be1 Bh8 2.Qxh8 e4# (2...Be8??). 1.Bc3 Rh1 2.Qxh1 Be8# (2...e4??). All four corners used (SR)! bQ chases unwanted white guards into the corners to keep an eye on wK, which White must then be careful not to unsight (CCL). Corner-to-corner movement of bQ in conjunction with active sacrifice (wR, wB) is well done (HO). At first glance, it seems impossible to deal with all the white pieces aimed in the general direction of the bK, especially while keeping the wK under observation and ensuring that the line of the wQ is not opened by the bR and bB. The solution has line closures, beautiful line clearance sacrifices, corner-to-corner play, and a self-check-avoidance logic to ensure that a different mating move applies to each solution. Is there a book in the works? There should be! (BOM).

PS4261F

H=6 Checkless Chess
No-Capture Chess
No bK ♠ Grasshopper

PS4263F

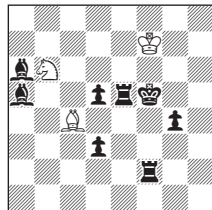
PG 16.0 Superguards

PS4265F (Kerhuel) Set: 1.Bxc4[Be2] Sc8 2.Rfxe2[Bd2] Sd6# {Not 1...Sxc4 (Bd2)? 2.Rfxe2 and Be2 disappears!} Solution: 1...Bxd5[Pe6] 2.Bxb6[Sc7] Sxe6[Pg5] 3.Rf4 Sg7# {3...Sd4+? 4.Bxd4[Sf2]! or 4.Rxd4[Sb4]!}. Set: Black Kung-Fu by Ba6 and Rf2. Antidual as a consequence of a white move (Sxc4[Bd2]). Solution: White Kung-Fu by Bc4 and Sc7. Antidual as a consequence of a black move (2.Bxb6/3.Rf4). White and Black exchange their themes between set and solution (Kung-Fu and antidual effect). Kung-Fu: Theme based on the name given to a spectacular sequence of play during a Handball game, when a player passes the ball to a partner who has started a jump in the air, and will then throw the ball immediately in another direction before reaching the ground, usually to score a goal (Composer). It was my first time solving this condition. Interesting (HO). In the set play, the bBa6 passes the wB to the bRf2, who pushes the wB to the d2 square, from which it guards two squares in the mating net. In the solution, the wB passes the bPd5 to the wS, who pushes this bP to the g5 square, where it self blocks the bK. Note that in the set play, the move 1...Sxc4[Bd2] fails, as after 2.Rxe2 the wB is removed from the board since the d2 square is occupied. Not sure how the composer managed that (BOM).

PS4266F (Gockel) 1.Qg4! (>2.Qf5) 1...Be4 2.Bxb8[-wSd2]; 1...hxg4[-bQe2] 2.Sxf3[-wPe3]; 1...Sd4 2.exf4[-wBa7]. Cycle (ABC-BCA) of three white pieces: which execute the mating move (Ba7, Sd2, Pe3) and are Breton-removed on the mating move (Sd2, Pe3, Ba7). Sacrificial key (Composer). Self-blocks enable White to dispense with one minor-piece guard. Excellent sacrifice key (CCL). Can this be called a Cyclic Zilahi? Very interesting (HO).

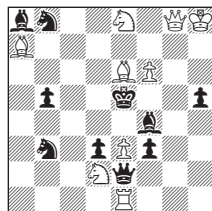
PS4267F (Jones) 1...bxc4 2.Sxc4 Kd4 3.Se5 dxe5 4.Rc4+ Bxc4#. 1...Ke5 2.Rc5 dxc5 3.Sg6+ Kd6 4.Sxb5+ Bxb5#. Sacrifices by White and masked battery play by Black (SR). bPd6 captures pieces on different squares (HO). An interesting problem that must surely have come together over an extended period of time. The wRc7 and wSa3 exchange roles in either giving the selfmate check or else being sacrificed to the bPd6, but those captures (3...dxe5 and 2...dxc5) occur on different moves. In the first solution, 1...bxc4 removes the white unit from the c4 square so that the wSa3 can play there, but in the second solution the wPc4 does guard duty, which is needed because the wSf4 moves to g6, from where it guards e7 and e5 instead of d5 and d3. The mates from the unmasked black battery give some much-needed unity (GF).

PS4265F



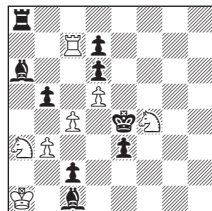
H#2½ with set play
Equipollents Circe

PS4266F



#2 Breton

PS4267F



HS#3½ 2 solutions

FAIRY DEFINITIONS (for originals on p.496)

Royal Pieces: Have the same properties as Kings in normal chess, being subject to check, mate, stalemate, pin, etc.

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

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.

Series-selfmate (Ser-S#n): White plays n moves (with Black not moving until the end of the series) to reach a position where Black is forced to mate White immediately.

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.

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.

Alphabetic Chess: Each side must play with those of its units that stands on the square that is earliest in alphabetic sequence (a1,a2,...,a8, b1,...,h8) and that has a legal move.

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.

Neutral pieces: may be regarded as belonging to either side at any turn, and may be moved or captured by either side. The side to move cannot capture his own pieces with a neutral piece.

Helpstalemate (H=n): A cooperative sequence, Black starting and ending in the stalemate of Black.

Anti-Kings: A king is in check only when it is *not* observed by an enemy piece. Capture of a king is prohibited.

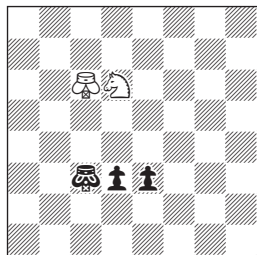
FAIRY ORIGINALS, edited by N.Shankar Ram

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

The average piece count of this issue's problems is only 5.5! The Royals are busy in the problems by Neal, Juraj and Michael. The Sparrow flutters in the "two-in-one" treat from Mr Jelliss. Alphabetic acrobatics by Sébastien. Forsberg twins from Torsten. 3 different fairy elements in Geoff's problem.

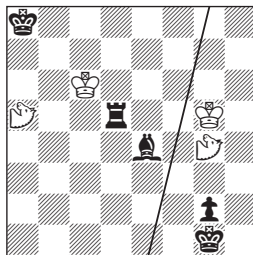
Fairy definitions are on p.495.

PS4335F Neal Turner
(Finland)



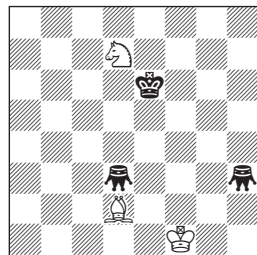
Ser-S#8 2 solutions
♔♚ Royal Grasshoppers

PS4336F George Jelliss



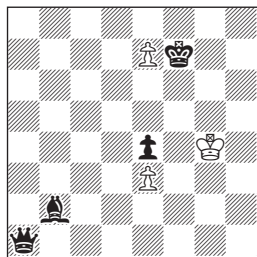
H#3 (2 problems: left & right)
♔ Sparrow

PS4337F Juraj Lörinc
(Slovakia)



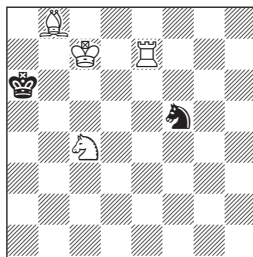
Ser-H#6 2 solutions
♔♚ Grasshoppers

PS4338F Sébastien Luce
(France)



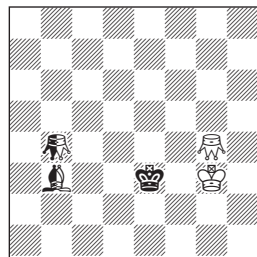
HS#3½ 2 solutions
Alphabetic Chess

PS4339F Torsten Linß
(Germany)



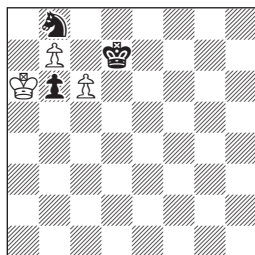
HS#5 (b) ♔f5 (c) ♚f5

PS4340F Geoff Foster
(Australia)



H#3 (b) ♔b3>c3 (c) ♚b4>a4
Circe ♔♚ G Neutrals b4,b3

PS4341F Michael McDowell



H=4 Anti-Kings

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.

Membership subscriptions (due 1st January) are **£37.50 for Fellows** and **£30 for paper magazines** (£12.50 for under-21s), **£7.50 for PDF copies only**. Enquiries should be sent to the Assistant Treasurer, Tim Sheldon, Kelton Leys, Lamplugh, Workington CA14 4SG (assistant-treasurer@theproblemist.org).

BCPS Website: www.theproblemist.org/

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Printed by Lavenham Press, Suffolk