THE PROBLEMIST SUPPLEMENT

ISSUE 201
MARCH 2026

EDITOR: Geoff Foster
73 Chevalley Loop, Gordon ACT 2906, Australia
(prob.supp@gmail.com)

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

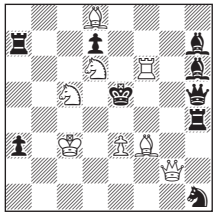
All originals printed in the Supplement take part in the normal *Problemist* tourneys, so that publication here is equivalent to publication in the main magazine.

CONTENTS

Theme A and Try Play, by David Shire

In 1972 I acquired my second chess problem book, *Chess Problems: Introduction to an Art*, a text with which many readers will be familiar. There I discovered **1**, a work that at the time utterly enthralled me. I saw a potential Grimshaw on e4 and so I tried 1.Qg8? (>2.Qd5) 1…Re4 2.Sd3, 1…Be4 2.Sc4 but 1…Qxf3! (2.Sf7? Kd5!). After 1.Qg8? two white line pieces guard d5; if f3-d5 is neutralised White may not cut g8-d5. Technically in order to be a Theme A defence the line of wBf3 to d5 should be *cut*; wBf3 should not be captured. Strictly speaking 1…Qxf3! is not a Theme A refutation but its *effect* is equivalent.

1 Friedrich Schulz
2 Pr *Main-Post* 1955

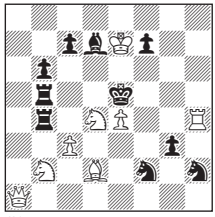


#2

Two further wQ tries meet genuine Theme A refutations. 1.Qd2? Re4! (2.Sd3? Kd5!) and 1.Qa2? Be4! (2.Sc4? Kd5!). 1.Qg8? moves around the critical square, f7. 1.Qd2? moves around d3 and 1.Qa2? moves around c4. These are all *pericritical* tries. The key is a straightforward clearance by wBf3 to allow the wQ access to the threat square. **1.Bc6!** (>2.Qd5) with 1…Re4 2.Sd3, 1…Be4 2.Sc4, 1…Rd4 2.exd4 and 1…dxc6 2.Re6. A clearance try, 1.Ba8? Rxa8 2.Sxd7 (1…Rb7!) is a worthy feature for it serves to complete a quartet of wS mates.

In those early days I lacked the language to describe these Theme A effects but the unity apparent in the strategy was a revelation. I further appreciated those classical principles of construction, that ideally white units should both mate and guard squares in the bK field, are apparent in this work. So after 1…dxc6 2.Re6 the wR mates whilst the wP uniquely holds f4. Similarly after 1…Rd4 2.exd4 the wP mates whilst the wR uniquely holds f4. The only minor weakness I perceived at the time is the dual 1.Qd2? Be4 2.Sc4 *and* 2.Qd4. Now I am concerned that whilst 1…Re4 defends by line cutting, the motivation for both 1…Be4 and 1…Qxf3 is mixed; direct guard features too.

2 Herbert Ahues
2-3 Pr *ADS* 1949



#2

Much later I learnt that Friedrich Schulz was one of a group of East German composers who were working on these line themes. These included A.Volkmann, H.Ahues, G.Latzel and H.Grasemann. **2** is Ahues's interpretation of the idea seen in the first diagram. Throughout the phases 2.Bf4 is the constant threat. 1.Qa8? 1…Rd5 2.Qxd5, 1…c6 2.Qb8, 1…Bc6 2.Sxc6 but 1…Bg4! (2.Sc6? Kxe4!) 1.Qh1? 1…g2 2.Qxh2, 1…Sf3 2.Sxf3 but 1…Shg4! (2.Sf3? Kxe4!) 1.Qb1? 1…Sd3 2.Sxd3 but 1…Sfg4! (2.Sd3? Kxe4!) These are the three pericritical tries met by Theme A refutations; the variations given all feature Theme A defences. Key **1.Qe1!** 1…Bg4 2.Sc6, 1…Shg4 2.Sf3, 1…Sfg4 2.Sd3 and 1…Sxe4 2.Qxe4.

2 extends the concept of a Theme A refutation. The g4 refutations cut the line of wRh4 to f4 so that the wB lacks support if the threat is enacted. The Theme A effect only becomes apparent when White responds to the refutation with the intended mate. The g4 refutations not only cut the line of the wR to f4 but also to e4. Consequently the planned "mates" do not work because the second guard to e4 by the wQ would be cut. This was a subtle extension of the understanding of Theme A.

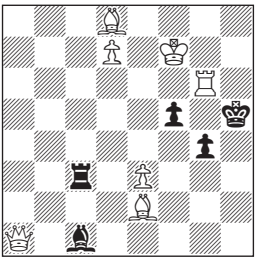
(continued on p.6)

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

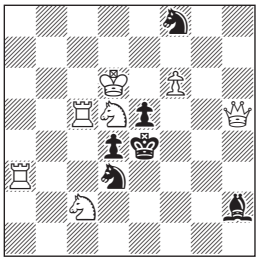
Kabe continues to explore an old-fashioned but forever popular type of problem. The asterisk in the stipulation indicates the presence of set play, and there are also some natural tries. In **PS4344** the solver must determine the correct destination for the key piece. **PS4349** is unusually short for a helpmate, but with pretty echoed model mates. Note that twin (c) has 2 solutions. **PS4351** has two pairs of related solutions. Have fun!

PS4342 Kabe Moen
(USA)



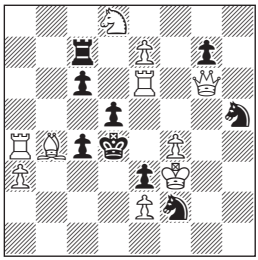
#2*

PS4343 Rainer Paslack
(Germany)



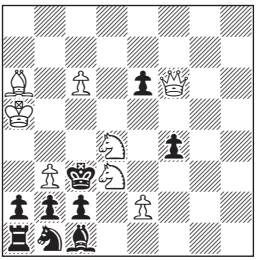
#2* vv

PS4344 Alexey Gasparyan
(Armenia)



#2 vvvv

PS4345 Leonid Lyubashevsky & Leonid Makaronez
(Israel)



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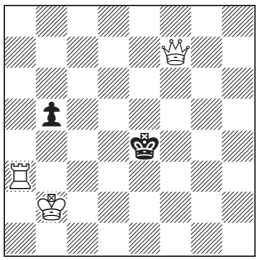
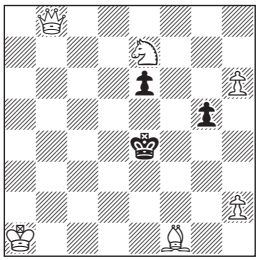
PS4346 Petros Lambrinakos
(Greece)



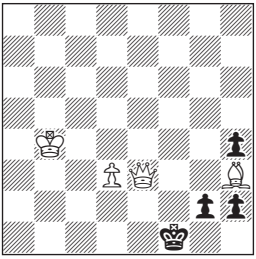
#4

PS4347 Petrašin Petrašinović
(Serbia)



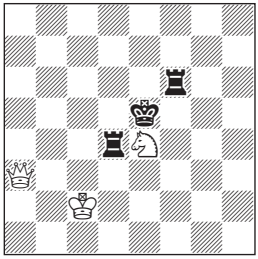
#4 (b) Ka1>a8

PS4348 Mike Prcic
(USA)



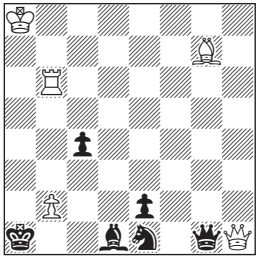
#5

PS4349 Nikolaj Zujev & Mirko Degenkolbe
(Lithuania / Germany)



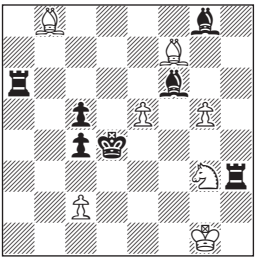
H#1½ (b) Qa3>c1
(c) Se4>d5 (2 solutions)

PS4350 Evgeny Gavryliv
(Ukraine)



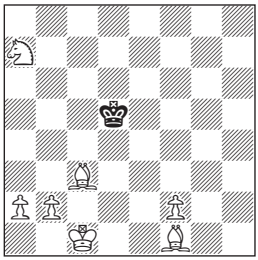
H#2 2 solutions

PS4351 Mario Parrinello
(Italy)



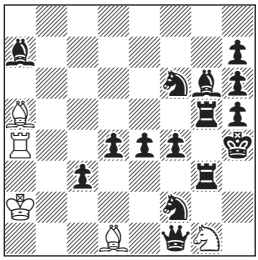
H#2 (b) Kg1>b1 (c) Pc2>e7
(d) Pc2>h7

PS4352 Andrew Kalotay
(USA)



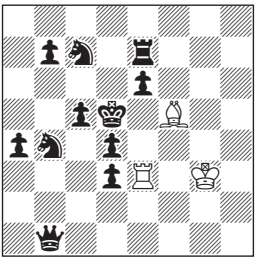
H#2½ 2 solutions

PS4353 Antonio Tarnawiecki
(Peru)



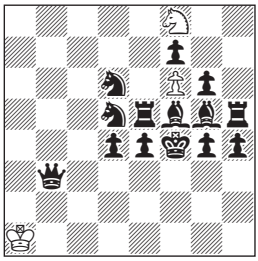
H#2½ 2 solutions

PS4354 Abdelaziz Onkoud
(France)



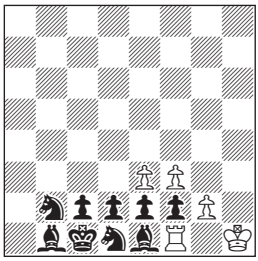
H#3 2 solutions

PS4355 Anatoly Mityushin & Evgeny Gavryliv
(Ukraine)



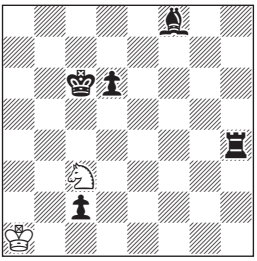
H#3 2 solutions

PS4356 Hans-Jürgen Gurowitz
(Germany)



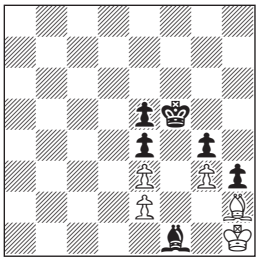
H#4 2 solutions

PS4357 Christos Natsis
(Greece)



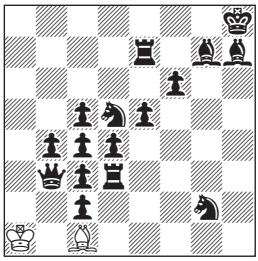
H#5½

PS4358 Abdelaziz Onkoud
(France)



H#7½

PS4359 Ljubomir Ugren (†)
(Slovenia)

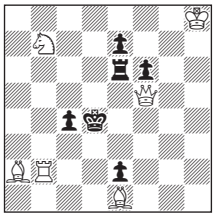


H#8

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.

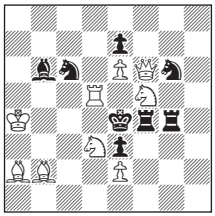
Send solutions and comments to the Editor by 1st August 2026.

PS4268



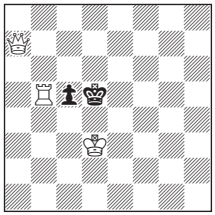
#2

PS4269



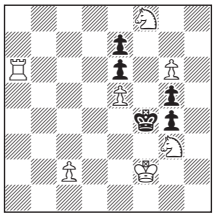
#2

PS4270



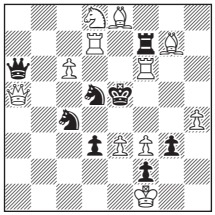
#3

PS4271



#3

PS4273



S#7

SOLUTIONS (September)

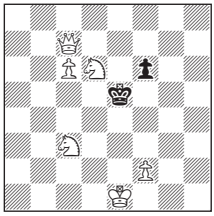
PS4268 (Witt) 1.Bxc4! (-) 1…Kxc4 2.Rb4; 1…Ke3 2.Bf2; 1…R~ 2.Qf4; 1…Re3 2.Qd5; 1…Re4 2.Qc5; 1…Re5 2.Qd3. With the key move, the white bishop sacrifices itself, giving the black king a second escape square. In zugzwang, the black king has two flights, and the black rook has any move on the sixth rank, as well as three self-block correction defences against 2.Qf4#. For all rook variations the white queen must cover both flight squares, c4 and e3. Attempts to deliver check or create a threat narrowly fail: 1.Rd2+? Kc3 2.Qa5; but 1…Ke3! (2.Bf2+? Kxd2!) 1.Bf2+? Kc3 2.Qc2; but 1…Re3! 1.Qc5+? Kd3 2.Bb1; but 1…Ke4! 1.Bb1? (>2.Qc5) 1…Rc6 2.Qe4; but 1…Re5! (Composer). A nice flight-giving sacrifice, and after it 3 corrections (T.Maraffai). A sacrificial, capturing, flight-giving key leaves Black with no good options. If the bR leaves the e-file, then there is the attractive 2.Qf4#; if the bR moves along the e-file, then it self-blocks in one of three ways and again the wQ mates; and if the bK flees, then the wR or wBe1 mates. 1.Bb1 almost works (B.O'Malley).

PS4269 (Dimitrov) 1.Qxe7? (>2.Sd6) Rxf5! 1.Rb5? (>2.Bd5) Sb4! **1.Rc5!** (>2.Bd5) 1…Sb4 2.Qd4; 1…Rxf5 2.Qxf5; 1…Bxc5 2.Sxc5; 1…exf6 2.Sd6. Block the bBb6's line to prepare for 1…Sb4 (H.Oikawa). A clever first move which I initially discounted, but 1…Bxc5 2.Sxc5 (A.Bradnam). The key, 1.Rc5, vacates d5 for the wBa2 and closes the line of the bBb6 so that it no longer guards d4, while still allowing the wR to observe the f5 square. The try, 1.Rb5?, fulfills two of these requirements, but fails to close the line of the bBb6, allowing 1…Sb4! The defences against the threat all unguard a square, allowing White to mate on that square. The defence, 1…Rxf5, also removes the wSf5, allowing the wQ to recapture on that square for mate. The bRg4 stops an immediate 1.Sg3#, and also defends against 1.Qxg6? (>2.Sg3,Sd6) with 1…Rxg6 (BOM).

PS4270 (Lambrinakos) 1.Qg7! (>2.Qh6 Ke5 Rxc5) 1…Kc6 2.Kc4 Kd6 3.Rb6; 1…Kd6 2.Rb6+ Kd5 3.Qg5; 1…Ke6 2.Ke4 (>3.Rb6). Move wQ the appropriate distance (HO). The key takes a flight square, but leaves the 6th rank available to the bK. This solver wasted plenty of time attempting to confine the bK to the 5th rank. A deceptive miniature (BOM). There are plenty of tries, but they are all refuted by Black's only move (G.Foster).

PS4271 (Tarnawiecki) 1.Rc6! (-) 1…Kxe5 2.Rc5+ Kd4,Kf4 3.Sxe6; 2…Kd6 3.Se4; 2…Kf6 3.Sh5. Only one line, but with a king star on the second move (TM). Move to a square that can respond to 1…Kxe5 (HO). Star flight for the bK on black squares, with mates delivered by the wSs. The wR has only one viable route to c5, as 1.Ra5 inadvertently guards the wPe5. Also, the wPg6 is dual purpose, as it both guards f7 as part of a mating net and occupies g6 to prevent the dual 2…Kf4 3.Sg6 (BOM).

PS4272



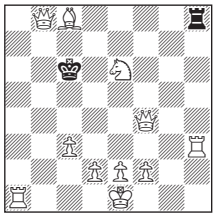
#4

PS4272 (Petrašinović) Set 1…f5 2.Qe7+ Kf4 3.Qg7 Kf3 4.Qg3; 1…Ke6 2.f4 f5 3.~ Kf6 4.Qf7. 1.Qb8! (-) 1…Kf4 2.Qg8 Ke5 3.Qd5+ Kf4 4.Qf5; 1…Ke6 2.f4 Ke7 3.Qc7+ Kf8/Ke6 4.Qf7/Qd7; 2…f5 3.Qc7 Kf6 4.Qf7; 1…f5 2.Sde4+ Kd4 3.Qb5 (>4.Qd5) fxe4 4.Se2; 1…Kd4 2.Sde4 Kd3 3.Qb5+ Kc2/Kd4 4.Qb1/Qd5; 2…Kc4 3.Qb5+ Kd4 4.Qd5; 2…f5 3.Qb5 f4/fxe4 4.Qd5/Se2. Key move expands wQ's range (HO). The surprise retreating key abandons control of the 7th rank, but enables the wQ to play to b5, thus providing for 1…Kd4. This changes the set play for 1…f5 and also for 1…Ke6, with a post-key wQ switchback instead of the set dualised tempo move (GF).

PS4273 (Dimitrov) 1.Re7+! Rxe7 2.Re6+ Kf5 3.Qxd5+ Se5 4.e4+ Kf4 5.Bh6+ Kxf3 6.Bh5+ Sg4 7.Qxd3+ Qxd3#. White sacrifices and pin of bSg4 (R.Łazowski). Moves by 6 different white units. The far-sighted 1.Re7+ Rxe7 enables the later 6.Bh5+. A black *bishop* could be used on a6, in which case wPc6 could be removed (GF).

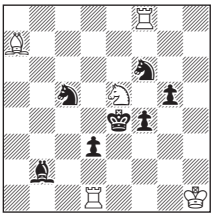
PS4274 (Holubec) (i) 1.Ra6+ Kd5 2.Rh5+ Rxh5 3.e4+ Kc4 4.Ra4+ Kd3 5.Qf3+ Kc2 6.Qd1+ Kd3 7.Qb5+ Rxb5 8.Qb1+ Rxb1# (ii) 1.Qfc7+ Kd5 2.e4+ Kxe4 3.Qb1+ Kd5 4.Rd3+ Ke4 5.Rd4+ Kf3 6.Qd3+ Kg2 7.Qf1+ Kf3 8.Qh1+ Rxh1#. Similar finales, but different wQs make the final check, and the first solution needs 2.Rh5+ Rxh5 and 7.Qb5+ Rxb5 (GF).

PS4274



S#8 2 solutions

PS4275

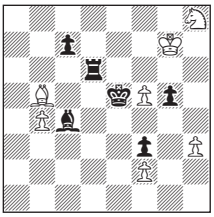


H#2 (b) ♘d1

PS4275 (Onkoud) (a) 1.Kd4 Re8 2.Sfe4 Rxd3#. (b) 1.Kf5 Bb8 2.Sce4 Bg4#. Model pin-mates, with the bSs swapping roles between parts – getting pinned in one part and making a self-blocking Umnov move in the other part. Meanwhile the wBa7 and the wRf8 take turns being the pinning piece or moving to protect the wSe5. Good correspondence between the parts, and the twinning not only makes for a more economical problem, but also avoids adding too much white force, sidestepping potential cooks. The bBb2 stops the cook starting with 1.Kd5 in part (a), with play proceeding as in the solution (BOM).

PS4276 (Tarnawiecki & Dowd) 1.Rd5 Kf8 2.Kd6 Sf7#. 1.Be6 Bd3 2.Kf4 Sg6#. Black line-pieces (bR/bB) interfere with each other. Good (HO). Model mates with line/square vacations that are also line closings to unguard the mating square. In one solution, the bB guards the intended mating square, and the bR makes a dual-purpose move, both closing the line of the bB and vacating a square for a bK Umnov. In the other solution, the bR guards the mating square, and here the bB makes the dual-purpose move, similarly closing the line of the bR while vacating a line for the wB (BOM).

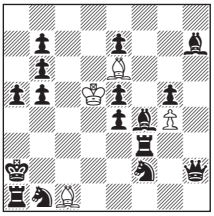
PS4276



H#2 2 solutions

PS4277 (Vasyuchko) 1.Bf5 gxf5 2.Sd3 Kxe4#. 1.Qh5 gxh5 2.Be3 Kxe5#. White looks in difficulty as its bishops must remain in place to achieve mate and the king cannot move. So Black must help by allowing wP to move, first with 1.Bf5 and then with 1.Qh5 (AB). Royal battery mate x 2. Procedure for realising the movement of wK. The difference in the squares where wPg4 captures black pieces is also good (HO). To facilitate the battery mate, the wBs must not move. Meanwhile the wK and wP have no moves, so White must be given a move. B1 sacrifices a black piece, giving the wPg4 a move, while partially unguarding bPe4 or bPe5. B2 finishes unguarding the bP, while closing the 3rd rank to the bRf3 so that it cannot stop the battery mate KxP#. Without the bPe4 the solution still works, but loses some symmetry (BOM).

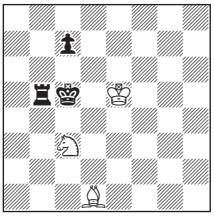
PS4277



H#2 2 solutions

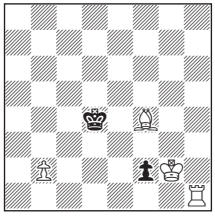
PS4278 (Maset & Roland) 1…Bh5 2.Rb7 Sa4+ 3.Kc6 Be8#. 1…Kf6 2.Kd6 Ba4 3.Rd5 Se4#. wB and wS play on the same square (a4) (HO). Miniature ending in ideal mates, with the bK moving toward the bP while the bR actively self blocks. The wB and wS take turns guarding and mating (BOM).

PS4278



H#2½ 2 solutions

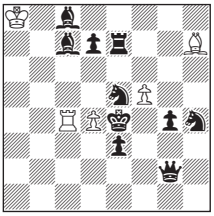
PS4279



H#3 2 solutions in (a)
(b) Kd4>e4 (c) Bf4>g1
(d) Kg2>d8 (e) Bf4>f5
(f) Pb2>f6

PS4279 (Prabhu & Shankar Ram) (a) 1.f1R Bd6 2.Rc1 Kf3 3.Rc4 Rd1#. 1.f1B+ Kf3 2.Bc4 Rh2 3.Kd3 Rd2# (b) 1.Kf5 Bh2 2.Kg5 Kf3 3.Kh4 Bf4# (c) 1.Kd3 Kxf2 2.Kd2 Kf3 3.Ke1 Be3# (d) 1.Kc5 Kc8 2.Kb6 Bc7+ 3.Ka7 Ra1# (e) 1.Ke3 Kh3 2.Kf3 Kh4 3.Kg2 Be4# (f) 1.Ke4 f7 2.Kf5 f8Q+ 3.Kg6 Rh6#. Great variety of mates with such a paucity of pieces (J.Junnor). Except for (a), bK moves only (HO). Miniature, featuring underpromotion to B and R by Black, promotion to Q by White, a switchback battery mate by the wB, with mirrors of this mating position on two other edges of the board, and lots of bK walks, including one where the bK gets mated on the starting square of the wK (BOM).

PS4280

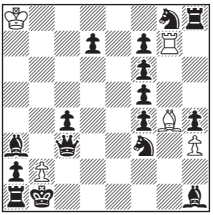


H#3 2 solutions

PS4280 (Onkoud) 1.Sd3! (1.Qf3?) Bg8 2.Re5! (2.Qf3? Be6 3.Re5??) Be6 3.Qf3 d5#. 1.Sf7! (1.Shf3?) Rc6 2.Bf4! (2.Sf3? Rd6 3.Bf4??) Rd6 3.Sf3 f6#. Exchange of functions by wRc4/wBh7, B3 moves on same square (Composer). Model battery mates delivered by wPs, with self-blocks, a line closure, a line vacation, and a B-B Umnov move. In one solution the bS &

bR must move first, else the wB on its destination square of e6 will close the line of the bR, which must self-block on e5. In the other solution, the bS & bB must move first, else the wR on its destination square of d6 will close the line of the bB, which must self-block on f4. Note that B1 is a triple-purpose move in both solutions – two departure effects and one arrival effect! The placement of the bQg2 ensures that the bK stays on the long diagonal – else the wKa8 is checked – thus avoiding cooks such as 1.Sd3 Bg8 2.Re5 Rc3 3.Kxd4 Rc4#. The bBc8 and bPd7 are cook stoppers (BOM). A fantastically clever problem (GF).

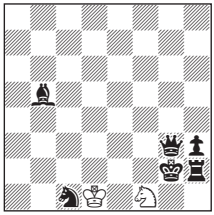
PS4281



H#3 2 solutions

PS4281 (Csák) 1.Bxb2 Rxg8 2.Bc1 Rb8+ 3.Qb2 Bxf5#. 1.Qc2 Bxf3 2.c3 Be4 3.cxb2 Rg1#. Pin mate x 2. The exchange of functions between the wR and wB and the Pelle moves are brilliant (HO). Two active self-blocks and a B-B Umnov move ending in pin mates, where the pinning white piece also self-pins and performs a Pelle move. The wB and wR exchange pinning and mating duties, while the bQ gets pinned in both solutions. Note the different uses of the wPb2, slowing down the bB in one solution, and providing a path for the bPc4 in the other solution (BOM). The Pelle moves are nice but bRh8 and bBh1 are weasels, as the problem is sound without them! (GF).

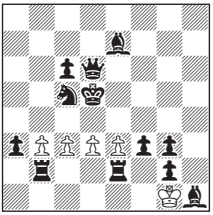
PS4282



H#4 2 solutions

PS4282 (Echemendia) 1.Bc6 Kc2 2.Kh1+ Kb1 3.Qg1 Ka1 4.Bg2 Sg3#. 1.Qf3+ Kd2 2.Kg1+ Ke1 3.Qh1 Sd2 4.Rg2 Sf3#. wK's tempo moves are good. In the two mates the bK and bQ swap positions (HO). In the first solution the wK must finish on b1 or a1, where the bS prevents the wSf1 from being pinned. So 1.Bc6 is played first to wait for 1…Kc2, then 2.Kh1+ forces the wK back to the first rank with 2…Kb1, followed by the tempo move 3…Ka1. In the second solution, the attempt 1.Kg1? Sd2 2.Qg2 Ke1 3.Qh1 leaves White without a tempo move, so 1.Qf3+ is played first to allow the tempo move 1…Kd2. The two solutions have wK tempo moves, B2 royal battery checks, B4 self-blocks on g2, and wS mates on g3/f3. A lovely problem (GF).

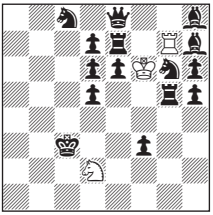
PS4283



H#5 (b) Sc5<>Kd5

PS4283 (Csák) (a) 1.Qe6 b4 2.Bd6 b5 3.Rb4 b6 4.Re4 b7 5.Re5 c4#. (b) 1.Bd8 e4 2.Bb6 e5 3.Re4 e6 4.Rb4 e7 5.Rb5 d4#. wP clears the way for bR. wP tempo moves and exchange of functions are also good (HO). An amusing idea – a wP must make White's first 4 moves, so the self-blocking bR must wait until the wP is above the 4th rank, to avoid capturing it! The same avoidance of capture determines which rook must do the self-blocking. In (b) the bBe7 takes two moves to self-block b6, but it cannot move to a white square, so in (a) the bQ blocks e6 and the bB takes over the blocking of d6 (GF).

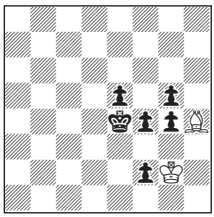
PS4284



H#5 2 solutions

PS4284 (Ugren) 1.Qd8 Sxf3 2.Rf7+ Kxf7 3.Kc2 Rxg6 4.Kd1 Rxe6 5.Bc2 Re1#. 1.h4 Sb3 2.h5 Kxg5 3.Kd3 Rf7 4.Ke4 Rxf3 5.Ke5 Re3#. Create a route for wR. Two types of white pieces capture bPf3 (HO). The pinned wR must escape the cage. In the first solution the bQe8 and bRe7 have a masked guard of the mating square e1, and they also guard f7, which is the square the wK must move to. So 1.Qd8 hides the bQ, then 2.Rf7+ Kxf7 annihilates bRe7 and unpins the wR. In the second solution the wK must do guard duty on g5, so 2.h5 Kxg5 unpins the wR. This would not work in the first solution e.g. 1.h4 Sxf3 2.h5 Kxg5 3.Kc2 Rxg6 4.Kd1 Rxe6 5.Bc2 Re1+ 6.Rxe1! (GF).

PS4285



H#5½

PS4285 (Zimm) 1…Bg3 2.f1R Bxf4 3.Rf3 (tempo) Bg3 4.Rf5 Bh4 5.Kf4 Kf2 6.e4 Bg3#. The first and last white moves are the same. The wB creates the routes for bR and bK (HO). The wBh4 takes 4 moves to capture bPf4 and return to its diagram square. How does Justus find such delightfully simple positions?! (GF).

Theme A and Try Play (continued from front cover)

Hitherto a situation was envisaged where two white line pieces guard a square in the bK field. The *threat* closes one of these lines and Black defends by closing the other. The defence motivation is here anticipatory ensuring that a variation mate is thwarted. In Ahues's problem the motive for the g4 defences are *pure* and for this reason I believe it to be superior to Schulz's setting. After an over lengthy commentary I will let the remaining diagrams speak for themselves with minimal annotation!

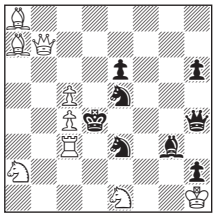
3 Throughout the phases 2.c6 is the constant threat. 1.Qg2? S5~ 2.Sf3 but 1…Sc6! (2.Sf3? Ke4!). This try is anti-critical with respect to c6 but critical with respect to f3! 1.Qb1? S3xc4 2.Sc2 but 1…Sd5! (2.Sc2? Ke4!). This try is pericritical. Key: **1.Qh7!** when the bS defences are ineffective. 1…S5~ 2.Sf3, 1…Sd5,S3xc4,Sf5 2.Sc2 and 1…Qe4+ 2.Qxe4.

4 Throughout the phases 2.Qe4 is the constant threat. 1.Qa8? 1…Sb7,Sc6 2.Sf7, 1…Sf~ 2.Sg6 but 1…Sd5! (2.Sg6? Ke4!). 1.Qb1? Sf~ 2.Sg6 but 1…Sd3! (2.Sg6? Ke4!). 1.Qh1? 1…Rxh1 2.Bxf4, 1…Sf~ 2.Sg6 but 1…Sg2! (2.Sg6? Ke4!). **1.Qa4!** 1…Sf~ 2.Sg6, 1…f5 2.Bg7 and 1…Bd4 2.Qxd4. The actual play is an anticlimax but what is new here is the combination of pericritical tries with Theme B! In all phases 1…Sf~ defends by opening h4 to e4. However, f2 to f5 is also opened so that White can cut h7-f5 in mating.

5 and **6** are two justly famous works by the same duo with critical tries by a wB. In **5** the constant threat throughout is 2.Rd5 and Black defends by opening the line of bRb5 by moving bSc5. 1.Ba2? Sc~ 2.Sd3 but 1…Sb3! 1.Ba8? Sb7! 1.Bh1? Se4! 1.Bg8? Se6! 1.Bc6!? is intelligent but 1…Rd8! (2.Sc6??) **1.Bc4!** 1…Sc~ 2.Sd3, 1…Rd8 2.Sc6 and 1…Sf6 2.Bd6. An aristocratic Meredith of real distinction!

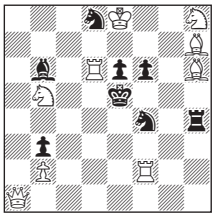
In **5** the wB was intercepted four times by the same bS. In **6** the constant threat is 2.Rc5 and this rook is intercepted by four different black pieces! 1.Ba3? Se5! (2.Rb4? Kc5!). 1.Ba7? Bg5! (2.Sb6? Kc5!). 1.Bf2? Bf5! (2.e3? Kc5!). 1.Bf8? Rg5! (2.Sd6? Kc5!). **1.Bd4!** and the rest the reader will know.

3 Gerhard Latzel & Herbert Grasemann
2 Pr *Schach* 1952



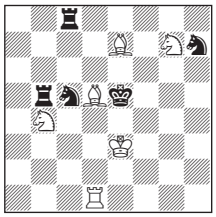
#2

4 Herbert Ahues & Albert Volkmann
2 HM Bergen Chess Club 1952



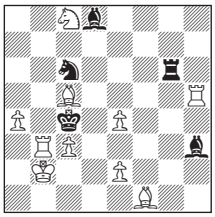
#2

5 Herbert Ahues & Albert Volkmann
1 Pr Dortmund-Hombruch-Barop 1951



#2

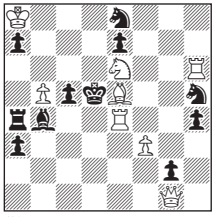
6 Herbert Ahues & Albert Volkmann
1 Pr *Tidskrift för Schack* 1949



#2

Otto Strerath was another DDR composer whose interests in the early 1950s were similar… but with a twist. He endeavoured to incorporate threat correction into his schemes; for example his regularly reproduced 2 Pr *Schach* 1955. (See diagram **A**, *The Problemist*, May 2004; the introductory problem in Chris Reeves' article *Tertiary Threat Correction: Ideal or Illusion*?) **7** is a somewhat neglected example that deserves to be more widely known. 1.Bb8? (>2.Rxh5) 1…Sh~ 2.Sf4, 1…Se~ 2.Sc7 but 1…Sef6! (2.Sc7? Kd6!). Note b8-d6 and h6-d6 have both been closed! 1.Bh2? (>2.Rxh5) 1…Se~ 2.Sc7, 1…Sh~ 2.Sf4 but 1…Shf6! (2.Sf4? Kd6!). Note h2-d6 and h6-d6 have both been closed! **1.Bc3!** (>2.Qd1). An excellent flight-giving key! 1…Sf4 2.Sxf4, 1…Sc7+ 2.Sxc7, 1…B~ 2.Qxc5 and 1…Kd6 2.Qd1 (threat). This last variation represents a disappointing climax but I enjoyed the fact that here wSe6 uniquely holds c7. (The wQ participates in the try play with 1…Bc3,Bd2 2.Qxc5.)

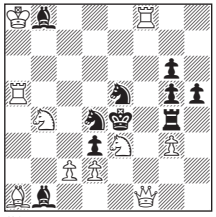
7 Otto Strerath
Nynorsk Vekeblad 1950



#2

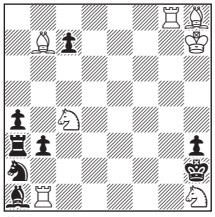
Gerhard Latzel explored the possibility of try play with double threats and Theme A refutations. 1.Sd1? (>2.Sf2,Sc3) 1…Sf5! (2.Sf2? Kf3! 1.Sc3? Kd4!) 1.Sed5? (>2.Sc3,Sf6) 1…Sdf3! (2.Sc3? Kd4! 1.Sf6? Kf5!) 1.Sxd3? (>2.Sf2,Sc5) 1…Sxd3 2.Qxd3 but 1…Sf7! (2.Sf2? Kf3! 1.Sc5? Ke5!) **1.Sbd5!** (>2.Sc3,Sf6). The paucity of play is regrettable but the homogeneity of the strategy is most marked. If we consider the thematic squares f3 and f5, we notice the double interference (with Theme A) in the refutations. Similarly when the thematic squares d4 and e5 come under attention, we notice the unblocking effect of the refutations.

8 Gerhard Latzel
15 HM São-Paulo Chess Club 1956



#2

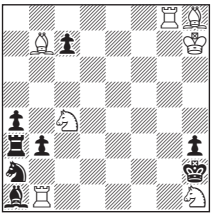
9 Gerhard Latzel
1 Pr *Springaren* 1950 (v)



#2

The same composer arranged refutations with double interference and Theme A defeating *both* threats in the tries of the extraordinary **9**. 1.Sd2? (>2.Sf1,Sf3) 1…Bg7! (2.Sf1? Kg1! 2.Sf3? Kg2!)

9 repeated diagram

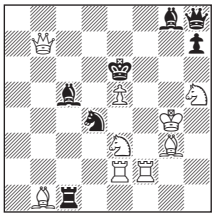


#2

1.Se5? (>2.Sf3,Sg4) 1…Bxe5 2.Bxe5 but 1…Sc1! (2.Sf3? Kxh1! 2.Sg4? Kg1!) 1.Se3? (>2.Sg4,Sf1) 1…c6! (2.Sg4? Kg2! 2.Sf1? Kxh1!) **1.Sb2!** (>2.Be5) Bxb2 2.Rxb2. Wonderful unity and a *cycle* of double threats to boot! Herbert Ahues condemned the wSh1 as a *nightwatchman*, a fatuous criticism in my view. This unit guards g3 in the mate threat 2.Sg4 and prevents 1.Rh1 from being immediate mate. What further justification is required?

Before researching material for this article I had considered Herbert Grasemann to be primarily a composer of longer direct mates. Is this why I find some of his #2s possess a certain freshness? In **10** he combines these Theme A effects with tertiary white correction in engaging fashion. Also remarkable is the early date of this work. Set: 1…Be7 2.Qd5 and 1…Sxe2 2.Bf5. 1.Se~? (>2.Sf4) but 1…Be7! (2.Sf4? Kf7! – Theme A) 1.Sf5!? (>2.Sf4) 1…Be7 2.Sxd4 but 1…Sxe2! **1.Sc2!** (>2.Sf4) 1…Be7 2.Sxd4, 1…Sxe2 2.Ba2, 1…Qg7+ 2.Sxg7 and 1…Qf6,Qxe5 2.R(x)f6.

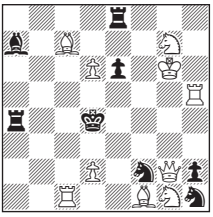
10 Herbert Grasemann
Revista Română de Şah
1949



#2

There was an extraordinary outburst of creative energy among this group of composers in the late 1940s and early 1950s. This enthusiasm for experimenting with Theme A possibilities was infectious and a later generation of DDR composers continued these researches. Dr.Helmut Pruscha was one of these. 1.Ba5? (>2.Bc3) 1…Sd3 2.Se2 (2.Bc3? Kc4!) 1…e5 2.Sf5 (2.Bc3? Kc5!). Two variations with Theme A. 1…Se4 2.Sf3 and 1…Rc4 2.Rxc4 – two variations with direct guard. Also 1…Rc8 2.Sxe6 and 1…Sd1 2.Qg4 but 1…Rb4! **1.d7!** (>2.Be5) 1…Se4 2.Sf3 (2.Be5? Kd5!) 1…Rc4 2.Rxc4 (2.Be5? Kc5!). Two variations with Theme A. 1…Sd3 2.Se2 and 1…e5 2.Sf5 – two variations with direct guard. The motivations for 1…Sd3/e5 and 1…Se4/Rc4 have been reciprocally changed – an intriguing concept. Further actual play: 1…Bb8 2.Bb6 and 1…Sg4 2.Qxg4. A quite beautiful unifying factor is how 1…Rc8 generates a by-play variation in the try whilst the same bR provides a guard of e5 after 1…e5 in the actual play. A cursory reading of the full solution indicates that there are no changed mates but the reality is that there is true subtlety here.

11 Helmut Pruscha
Schach-Echo 1974



#2

In Britain and elsewhere in the western world we were slow to pursue the "capital letter" themes. We must be grateful for the proselytising efforts of men such as Roger Diot; indeed I have sourced a number of these diagrams from his writings.

THE COMPASS THEME IN H#3, by Abdelaziz Onkoud

In 2016 in Belgrade, I gave a lecture on an idea I called the Compass Theme. The introduction from that time is as follows:

Are you from the North, the East, the South or the West? Tell me what you compose and I will tell you where you come from! Let's consider the following idea: the black king and two black pieces alternately occupy two squares X and Y in a 4-solution helpmate in two. The distribution of the occupation of the two squares X and Y may take several possible cardinal directions and it is helpful to use a compass to identify in which geographic zone the occupations are made. At first examination there are four possible directions.

Direction table (h#2)

North	East	South	West
1.♔d5 ……	1…… 2.♔d5	1.♗d5 ……	1.♔d5 ……
1.♔e5 ……	1…… 2.♔e5	1.♖e5 ……	1.♔e5 ……
1…… 2.♗d5	1…… 2.♗d5	1…… 2.♔d5	1.♗d5 ……
1…… 2.♖e5	1…… 2.♖e5	1…… 2.♔e5	1.♖e5 ……

The idea of the Compass is not so arduous in h#2 and was ultimately defined by four directions: West, North, East, and South. In the end, 15 forms were identified by combining all the directions. However, in h#3 the situation is very complicated, and we can already identify nine possible directions from the outset. A new direction emerges – the centre – where thematic moves between the black king and a black pair occur on the second move. However, if the black pair moves on the first move (Centre-West), or on the third move (Centre-

East), then the direction is different. If the West and East directions are established on a single branch, then the North and South directions are divided into two branches: near and extreme. There are three new Centre branches. The summary table of directions in h#3 is given below.

Direction table (h#3)

West	Near North	Extreme North	East	Near South	Extreme South	Centre West	Centre	Centre East
1.♔e5	1.♔e5	1.♔e5	3.♔e5	3.♔e5	3.♔e5	2.♔e5	2.♔e5	2.♔e5
1.♔d5	1.♔d5	1.♔d5	3.♔d5	3.♔d5	3.♔d5	2.♔d5	2.♔d5	2.♔d5
1.♖e5	2.♖e5	3.♖e5	3.♖e5	2.♖e5	1.♖e5	1.♖e5	2.♖e5	3.♖e5
1.♗d5	2.♗d5	3.♗d5	3.♗d5	2.♗d5	1.♗d5	1.♗d5	2.♗d5	3.♗d5

Here are some examples.

1 1.bxc5 Bxb5 **2.Kxd5** Bd7 *3.Bc4* Bc6#. 1.Bf4 Rxf6 **2.Kxe5** Rd6 *3.Rxf5* Re6#. 1.Kd3 exf6 **2.Qxd5** Rxe1 *3.Qc4* Be4#. 1.Kf4 d6 **2.Rxe5** Bxg2 *3.Rxf5* Re4#.

Direction: **Centre**. Function exchange as follows: Re6/Bc6 (annihilation + line opening + switchback, passive guard); Re6/Bc6 (critical move + guard + capture, mate); Qg2/Re1 (annihilation + self-block, captured – the Chumakov theme); Pd5/Pe5 (captured, line opening). Self-blocking introductions by Bg5/Pb6. Compass theme in play of Ke4 and Qg2/Re1 on the squares d5 and e5 on Black's 2nd moves. Feather theme 2 in the play of Ke4 and Qg2/Re1 on the lines opened by Ke4. Wigwag theme by Re6/Bc6. Linear circuits of Re6/Bc6. Self-blocking by Rf7/Ba6 after annihilation of Pf6/Pb5. Model mates on the initial square of Ke4. Delayed Umnov theme. Diagonal-orthogonal echo.

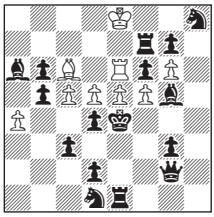
2 1.Kxe3 Sc5 **2.Kxd4** Rxf8 3.Kd5 *Rd8#*. 1.Kg4 Sg7 **2.Kxg5** Bb6 3.Kf6 *Bd8#*. 1.Sb3 gxh6 **2.Sxd4** *Rg1* 3.Se2 *Sg5#*. 1.Qxe3 dxe5 **2.Qxg5** *Bg1* 3.Qf4 *Sd4#*.

Direction: **Centre** (black form) & **Centre East** (bi-coloured). Function exchange as follows: Rg8/Ba7 (passive guard, mate) and (guard, passive guard); Se6/Ba7 (guard, mate); Se6/Rg8 (guard, mate); Pd4/Pg5 (captured, line opening). Critical moves and play on the same square g1 by Rg8/Ba7. Brazilian theme. Two mates on the same square d8 by Rg8/Ba7. Unblocking by Pd4/Pg5 to the benefit of Se6 which mates on the unblocked squares. Opening of lines by Pd4/Pg5 to the benefit of Rg8/Ba7. The Kf3 passes through the mate squares d4 and g5. Qf2/Sd2 visit the squares d4/g5 used by Kf3. Compass theme in play of Kf3 and Sd2/Qf2 on the d4 and g5 squares on Black's second move. Annihilation of white pawns, line openings and blocking by the Qf2/Sd2 pair. Closing of lines of Rg8/Ba7 to allow the Kf3 to move to the d4 and g5 squares. In each solution, the same black piece makes all the moves. Diagonal-orthogonal echo. HOTF.

3 1.Kxc5 Bd1 2.Kb5 Rxg5+ 3.Ka4 Bxb3#. **1.Kxc6** Rh8 2.Kb7 Bxe4+ 3.Ka7 Ra8#. 1.Kd4 Be2 **2.Qxc5** *Rxc5 3.S3d5* Rc4#. 1.Ke6 Rh7 **2.Bxc6** *Bxc6 3.S7d5* Bd7#.

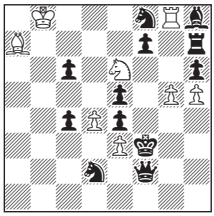
Direction: **Near North** (black and bi-coloured). Function exchange as follows: Rh5/Bf3 (capture + guard, mate); Rh5/Bf3 (active guard, capture + mate). Sacrifice and capture of Qg5/Be4 by Rh5/Bf3. Annihilation of Pc5/Pc6 by the Kd5 and Qg5/Be4. Compass theme. Feather 2 theme: Rh5/Bf3 moves across the square initially occupied by the Kd5. Self-blocks on the Kd5's initial square by Se3/Se7. Kd5 makes the first move in all solutions, and all of Black's moves in two solutions. Diagonal-orthogonal echo. HOTF.

1 Abdelaziz Onkoud
2 C *Orbit* 2014



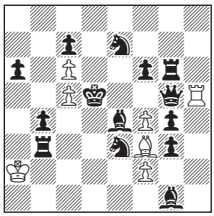
H#3 4 solutions

2 Abdelaziz Onkoud
1 Pr Marche Verte-40 JT 2016



H#3 4 solutions

3 Abdelaziz Onkoud
1 Pr *Maroc Echecs* 6th TT 2016



H#3 4 solutions

FAIRY DEFINITIONS (for originals on p.12)

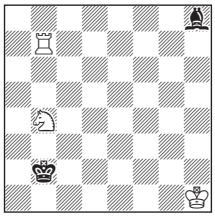
Series AutoStaleMate (Ser-!=n): White plays a sequence of n consecutive moves (Black not moving at all) until at the end of that sequence White is stalemated. No checks are allowed.

Power Transfer Antipode: Pieces (excluding Ks) move only like the type of piece (of any colour) that stands on the Antipode square (4 ranks and 4 files away on an 8x8 board). When the Antipode square is vacant, moves are normal. Example: after 1.Sc3 the bPg7 can only move like a S.

continued on p.11

FAIRY SOLUTIONS (September)

PS4286F

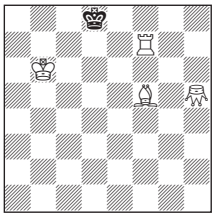


H#2 Danger Circe
(b) Rb7>g4

PS4286F (Stephenson) [*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.] (a) 1.Ka1 Sd3 2.Bb2 Rxb2# (b) 1.Kb1 Rg2 2.Ba1 Sa2#. In the final mates of (a) and (b), the black king is not observed, but it is checked and mated. Which is why e8 doesn't need to be covered (Composer). Dangerous mates by each white piece. The wS mate in (b) is similar to PS4136F from September 2024 (C.C.Lytton). The white rook/knight is threatened by the black king in the orthodox manner so they threaten any unit that stands on their home square. But that threat is not orthodox, so the king can't go to its home square. Interesting play (TM). Danger-Circe-specific model mates, with the wR and wS exchanging guarding and mating roles. (a) has a B-B Umnov sacrifice, while (b) has a line vacation and a corner-to-corner self block. The corner placement of the bBh8 ensures that it cannot leave the long diagonal and so must sacrifice itself in (a). Note that the wRb7 cannot be placed on b8, as then the Danger Circe move 1.Bf8 (or 2.Bf8), escaping the long diagonal, would be possible! (BOM).

At first view a solution seems technically dubious, because an attacked king can optionally execute the "rebirth move" to his home square from anywhere on the board. The only way out of this constraint is to checkmate the bK in a way that does not allow him to make the rebirth move to e8 under Danger Circe. This can be done by a solely fairy-based attack (e.g. a rebirth threat)! The twin solutions show a pleasant exchange of functions between wS and wR. The mate of (a) looks like a stalemate in orthodox chess. Here the bKa1 indeed has no legal move left, but at the same time it attacks wRb2 thus enabling the wR to perform a rebirth move to a1, attacking the bK. The mate of (b) also looks like a stalemate, but the bKb1 attacks wSa2 thus enabling a rebirth move to b1. It took me a while to realise that I should ignore any chances for applying Danger Circe in the interim run of moves and focus on its application in the final positions only. An appealing problem! (W.Lindenthal).

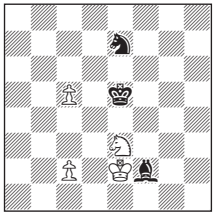
PS4287F



#3 Grasshopper h5
(b) Giraffe h5

PS4287F (Jelliss, after Lester).(a) 1.Ge5! Ke8 2.Be6 Kd8 3.Rf8# (b) 1.Be6! Ke8 2.GId4+ Kd8 3.Rd7#. W.E.Lester's version: Black Ka8 White Kc2 Rc7 Bg1 Gh2; #3; 1.Gb2! (Ed.). Cute exercise in Fairy piece substitution. Repeated move Be6 carefully timed each time (CCL). bK switchback, and wB play to the same square (e6). Grasshopper/Giraffe has an effect on the only square(s) that bK can move to (HO). Two completely different fairy pieces, but the defence of White's rook and Black's switchback are common to both problems. Nicely done (B.Price). In each part, a distinct fairy piece assists the wR in mating the bK, who is forced to shuffle from e8 to d8 and back. I like the way the wB and wG cooperate to guard d7, e7, and f7. For the Giraffe, a move to d6 followed by 3.GIh7# looked promising, but this requires Black's cooperation (BOM).

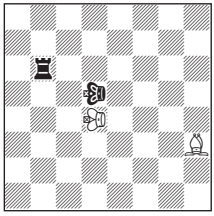
PS4288F



H#5 Einstein Chess

PS4288F (Danstrup) 1.Sc8=P Sd1=P 2.Bd4=S+ Ke3 3.Se6=P d4+ 4.Kd5 Kd3 5.c6 c4#. Kindergarten in final position, 3 long P moves: d1-d4, c8-c6 and c2-c4, ideal mate and miniature (Composer). All pieces on the board are transformed into pawns. Interesting (HO).

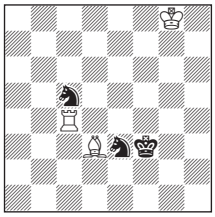
PS4289F



HS#2½ 3 solutions
Checkless Chess
Royal Eagle

PS4289F (Foster) 1…Rf6 2.rEAe7 Rd6 3.Bd7 Rxd7#. 1…Re6 2.Bf5 Re5 3.rEAf4 Rxf5#. 1…Rd6 2.rEAe5 rEAc6 3.Be6 Rxe6#. Echo mates. In the mate any move of the black rook will give a battery check, but White can defend by moving his bishop (which is the hurdle). Therefore the black rook must capture the bishop, so that White is mated and the check is legal under Checkless Chess (Composer). Spectacular, that the 3 solutions begin with rook steps to adjacent squares (d6, e6, f6,) and finish on diagonally adjacent squares (d7, e6, f5) (TM).

PS4290F

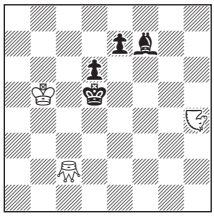


H#2 2 solutions
Equipollents Circe
(b)-(d) see text

PS4290F (Lörinc) (a) 1.Se6 Rf4+ 2.Sxf4[Rg2] Be4#. 1.Se4 Bf1 2.Sg3 Rf4#. (b) Kf3>d5: 1.Sc2 Rd4+ 2.Sxd4[Re6] Bc4#. 1.Sxc4[Ra5] Ra6 2.Se5 Rd6#. (c) = [b] + Bd3>a4: 1.Sg4 Bd7 2.Se5 Rd4#. 1.Sf5 Re4 2.Sd6 Bc6#. (d) = [c] + Se3>c6: 1.Sd4 Bc6+ 2.Kxc4[Rb3] Bd5#. 1.Kxc4[Rb3] Rd3 2.Sb4 Bb5#. Eight specific checkmates (5+3 in echoes). An attempt to dig as much as possible from known material and idea (Composer). Nice ODT echo mates, with Equipollents Circe in

the play as well (CCL). Equipollents-Circe-specific orthogonal-diagonal echo model mates where the mating piece "guards itself". Each of parts (a) through (c) have one mate by the wB (with the wR covering squares in the mating net) and the equivalent mate by the wR (with the wB guarding). In part (d), both mates are with the bishop, but there is a tease: 1.Se5 Bd7 2.XX Rd4#, where "XX" is a non-existent black tempo move. Most solutions see the wR relocated via capture (BOM).

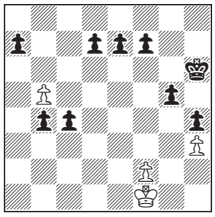
PS4291F



H#3 (b) Bf7>f8
G Nightrider

PS4291F (Turner) (a) 1.Bg6 Nf3 2.Be4 Gf5 3.e6 Gd7#. (b) 1.Bg7 Nd2 2.Bd4 Ge2 3.e5 Nf6#. First we block the white squares, then the black squares, leading to exchange of functions by the white pieces (Composer). Active bB, then single or double-step bP which interferes Indian-style in (b). Pity wNh4 could not start on b1 where it would have a full N role in (a) (CCL). Exchange of functions between wG and wN. The difference in bPe7's moves is interesting (HO). Ideal mates with active self blocks by the bPe7 and the bB, and with the same pieces moving in the same order for the first 2.5 moves. In part (a) the move 3.e6 is double purpose, as it self blocks while providing the wG a hurdle for the mating move. In part (b) the move 3.e5 is *triple* purpose, as it self blocks, helps the wG guard e6, and closes the line of the bBd4 so that it no longer guards the mating square! (BOM).

PS4292F



HS#8½ Madrasi
Alphabetic Chess

PS4292F (Luce) 1…a5 2.b6 a4 3.b7 a3 4.b8=Q a2 5.Qh8+ a1=Q 6.Ke2 b3 7.Kf3 d5 8.Kg4 e6 9.f3 f5#. After an Excelsior, the bQ paralyses the wQ just in time on the black long diagonal. At the end, the four black b, c, d, and e-pawns cannot move without reactivating wQh8, so Black is forced to play the alphabetical legal move f7-f5, with mate (Composer). Excellent addition of bP double-step which I simply blocked-off in my predecessor. My thanks for the dedication (CCL).

FAIRY DEFINITIONS (for originals on p.12)

Series AutoStaleMate (Ser-!=n) and **Power Transfer Antipode**: these definitions are on p.9.

CastlingGrasshopper (🨩🨩): Moves on queen lines any distance to reach a hurdle and then a single step beyond it. Here, in addition, the K of the same colour can castle with it (even if it has moved), by moving two squares toward it, and the G then hopping over the K. As in normal castling, the K must not be in check, nor move over guarded squares

Circe: A captured unit (Ks excepted) is reborn on its own home square. If the rebirth square is occupied, a normal capture may be made. For fairy pieces, the rebirth square is the promotion rank in the same column.

Proof game (PG n): the diagram shows a position reached after n moves from the initial game-array. The solver's task is to work out the moves that must have been played in the game leading to this position.

Breton Chromatique: When a capture occurs, another piece of the same kind as the captured piece, belonging to the capturing side, if available, changes colour. If more than one piece is available, the capturing side decides which one changes colour. See article on p.203 of the September 2025 issue of *The Problemist*.

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.

Masand: When a piece gives a direct check, all pieces (except Ks) observed or attacked by it change colour.

#R (#Removal): After a mate, the mating piece (defined as the piece or pieces giving check in the mating position) is removed.

Paralysing Piece: Moves normally. Does not capture or check. Any opposite colour piece observed by it is paralysed and loses all powers to move, capture or check. See the *BCPS Glossary* for more details (https://www.theproblemist.org/downloads.pl?type=gloss).

Patrol Chess: In order to capture/check/mate, the capturing piece, including Ks, must be guarded by another piece of the same colour.

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.

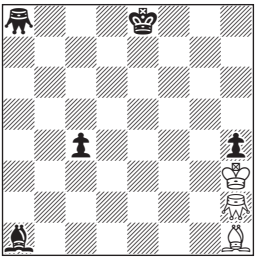
Eagle (🨩): Moves on queen lines like a Grasshopper, any distance to reach a hurdle and then a single step beyond it, but deflects 90° either way on passing over the hurdle. The arrival square is adjacent to the hurdle. An Eagle on b1 can hop over a hurdle on b5 to a5 or c5, or over a hurdle on e4 to d5 or f3.

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)

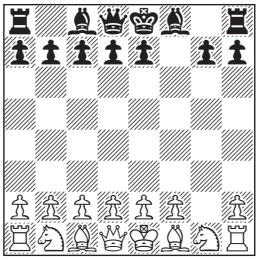
A varied mix this time. Ken shows Grasshoppers in a new role. Welcome to Kevin Begley! His and Paul's proof games each feature offbeat pairings of two different fairy conditions. Christopher revisits familiar motifs through a bi-colour lens. Welcome to Stephen Power, with a singular gravitational demonstration! Václav is in his element, with fluttering Sparrows and soaring Eagles. The wQ has to tread carefully in my Wenigsteiner. *Fairy definitions are on pages 9 and 11.*

PS4360F Ken Cameron



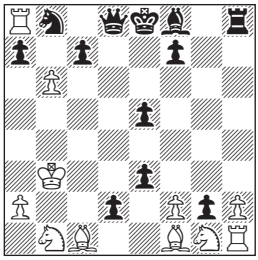
H#3 Circe (b) Ba1>g8
Castling Grasshoppers

PS4361F Kevin Begley
(USA)



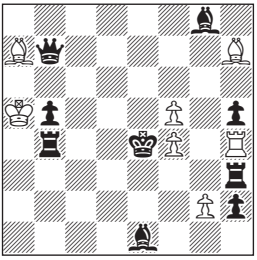
PG 5.0 Breton Chromatique
(b) + Power Transfer Antipode

PS4362F Paul Răican
(Romania)



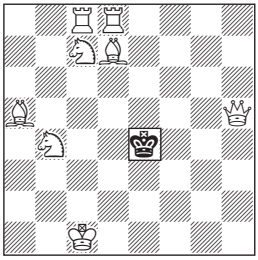
PG 10.0 Masand #R

PS4363F Christopher Jones



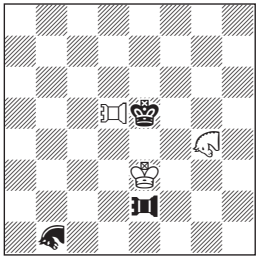
HS#3½ (b) + ♝e3

PS4364F Stephen Power
"The Black Hole"
after T.R.Dawson



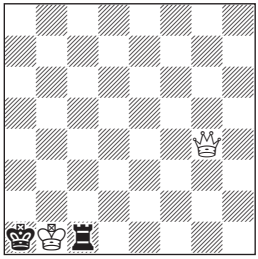
Ser-!=11
Paralysing Ke4

PS4365F Václav Kotěšovec
(Czech Republic)



HS#7 2 solutions
Sparrow Eagle

PS4366F N.Shankar Ram
(India)



#5 Patrol Chess

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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BCPS Website: www.theproblemist.org/

 ISSN 2055-6713

Printed by Lavenham Press, Suffolk