



# THE PROBLEMIST SUPPLEMENT

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**EDITOR:** Geoff Foster

73 Chevalley Loop, Gordon ACT 2906, Australia  
(prob.sup@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.

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## ROYAL BATTERY IN THE TWO-MOVE HELPSSELFIMATE

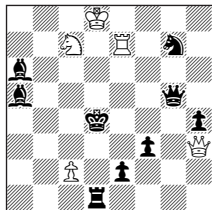
In a helpselfmate, White begins and Black plays helpful moves until his final (mating) move, which must be forced. It is thus equivalent to a helpmate with colours reversed, in which the mating move is forced.

In 1 the black Ke7/Bf8 form a *royal battery* aimed at the wK. However, this battery is controlled by three white line pieces (wQa8, wRf2 and wRd1), as well as by the wSe6, so all of these guards must be negated if the battery is to give mate. The solution of (a) is **1.Sd8 Qf3 2.Rd7+ Kxd7#**. The wS closes the line a8-f8 (while also giving up its guard of f8 in the process), the bQ closes the line f2-f8, then the wRd1 gives the final check, forcing the royal battery to open. Note that 1...Qd3? 2.Rf7+ won't work, as the wSd8 prevents 2...Kxf7??.

In the other solutions the role of the thematic white line pieces is changed cyclically. In (b) the wBa1 is placed on a5, giving up its guard of f6 but putting a second white guard on d8. This means that the f-file must be kept open (so that f6 is guarded), but the bQ may close a8-d8: **1.Sd4 Qc8 2.Rf7+ Kxf7#**. In (c) the wSg7 is removed, giving up the second white guard of e8. The line a8-e8 must be kept open, and the white check can now occur on e8: **1.Sf4 Qd3 2.Qe8+ Kxe8#**. Note that 1.Sd4? Qf3 2.Qe8+ allows 2...Kf6+!, as the wS on d4 has closed the line a1-f6. It is an interesting exercise to work out in each solution why the "wrong" line closures on W1 and B1 don't work.

In 2 the dark-square bishops must control the dark squares around both kings. The first solution is **1.Bh4 Bf8 2.Sgxe5+ Kf4#**. The selfmate is unusual in that the white check is given by a knight, which the bK is unable to capture. Therefore the checking knight must be pinned and the pinning bRd5 must itself be pinned, to prevent the non-mating move 2...Rxe5+??. 1.Bh4 self-blocks h4 and also guards g3/f2, which is important because 2...Kf4 must be forced, in order to guard g5. 1...Bf8 guards h6, with 1...Bd2? not working because after 2...Kf4+, h6 is not guarded! The second solution is **1.Bb6 Bd2 2.Sxe5+ Kg3#**. 1.Bb6 guards e3/f2, forcing 2...Kg3 which guards h4. 1...Bd2 is required because Black must guard g5 as well as h6.

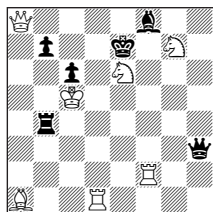
**3 Ladislav Packa**  
*Pat a Mat 2012*



HS#2 3 solutions

**1 Paz Einat & Ofer Comay**

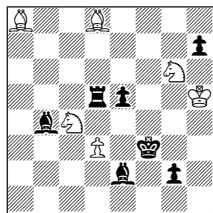
1 HM 8th Tzuica Ty 2010



HS#2 (b) Ba1>a5  
(c) -Sg7

**2 Alberto Armeni**

*Best Problems 2011*



HS#2 2 solutions

3 has solutions **1.Qe6 Bb7 2.Qc4+ Kxc4#**; **1.Qf5 Qf6 2.Qc5+ Kxc5#**; **1.Qxf3 Bb6 2.Qc3+ Kxc3#**. Black's first moves (which are single-steps diagonally upwards) unguard the square where the wQ will give check. 1...Bb7 maintains guard of c8, while 1...Qf6 and 1...Bb6 cleverly maintain pinning duties.

# ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

I'm extremely grateful to those composers who have willingly responded to my appeal for originals, and I hope all the items published here will be enjoyed. It's certainly a varied mixture, ranging from the simple to the obscure. Do please keep the contributions coming!

JMR

**Important announcement:** With this issue John Rice steps down as Originals Editor, a post he has held since way back in September 1996. We wish him all the best in his well-earned retirement. Composers should now send their originals to Abdelaziz Onkoud (orthodox problems) and Narayan Shankar Ram (fairyies).

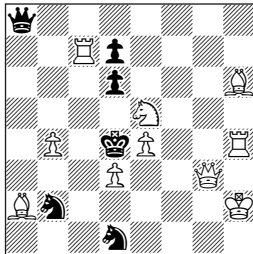
## DEFINITIONS

In **Directmates** (those problems with a '#n' notation below the diagram, where the 'n' denotes the number of moves) White plays first (the **key**) and forces mate at latest on his nth move, whatever Black plays.

In **Helpmates** (those problems with a 'H#n' notation below the diagram, where the 'n' denotes the number of moves) Black plays first and co-operates with White to enable White to mate Black on White's nth move. These have a single solution unless otherwise indicated below the diagram. Sometimes, the number of moves asked for in helpmates includes a half-move, such as 'H#2½'. In these helpmates the normal sequence of moves is preceded by a white move. So 'H#2½' indicates the following sequence: 1...W 2.B W 3.B W#.

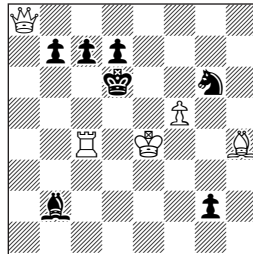
**Twins**, indicated by a notation such as '(b) wPe2>d3' under the diagram, are problems with more than one position for solving. Unless otherwise stated, each twin position is formed from the diagram position.

PS3881 Daniel Wirajaya (Indonesia)



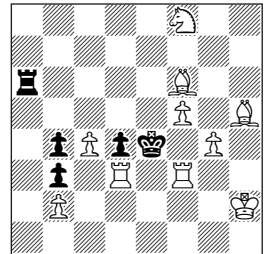
#2 vv

PS3882 John Rice



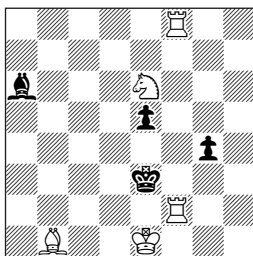
#2 vv

PS3883 Rauf Aliovsadzade (USA)



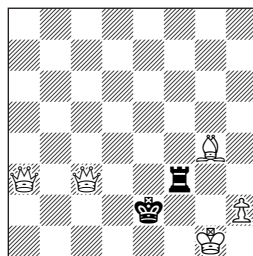
#3

PS3884 Toshiji Kawagoe (Japan)



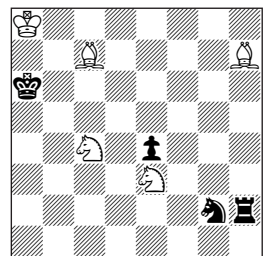
#3

PS3885 Ivan Bryukhanov (Ukraine)



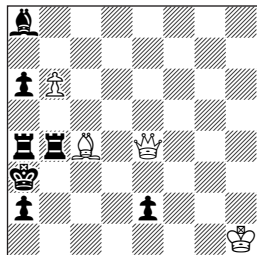
S#5 (b) a3=wR

PS3886 Christer Jonsson (Sweden)



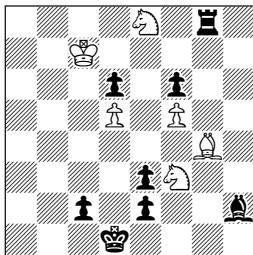
H#2 2 solutions

**PS3887 Kıvanç Çefle**  
(Turkey)



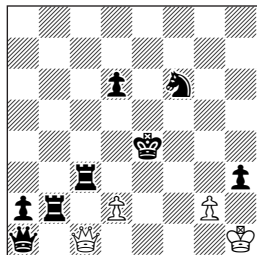
H#2 3 solutions

**PS3888 Christer Jonsson**  
(Sweden)



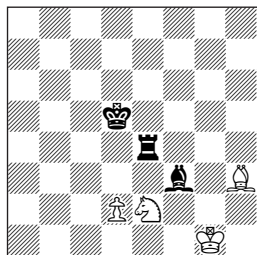
H#2½ 2 solutions

**PS3889 Stephen Taylor**



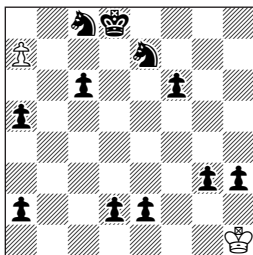
H#2½ (b) bK>f4 (c) & Pd6>e6  
(d) & Sf6>g6

**PS3890 Geoff Foster**  
(Australia)



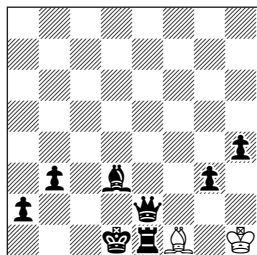
H#3½ (b) -Bf3

**PS3891 Ljubomir Ugren**  
(Slovenia)



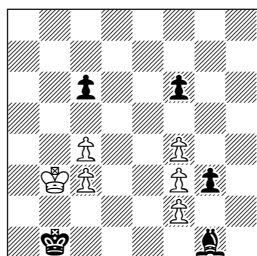
H#5 2 solutions

**PS3892 Ljubomir Ugren**  
(Slovenia)



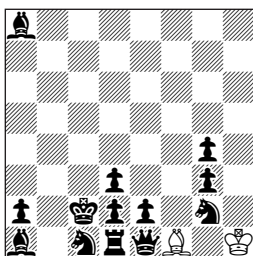
H#5 2 solutions

**PS3893 Stephen Taylor**



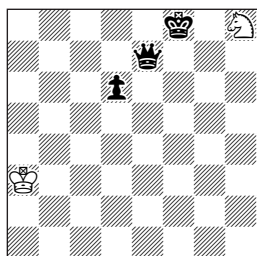
H#5½

**PS3894 Ljubomir Ugren**  
(Slovenia)



H#6 (b) Ba1>a7

**PS3895 Ljubomir Ugren**  
(Slovenia)

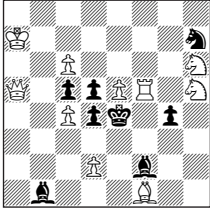


H#8

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.

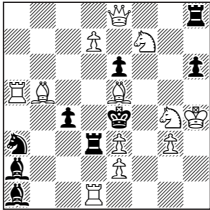
Send solutions and comments to the Editor by 1st June 2023.

PS3818



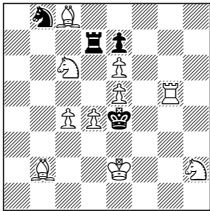
#2

PS3819



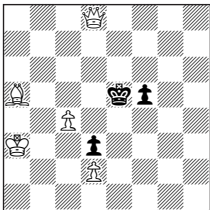
#2

PS3821



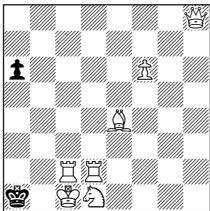
#3

PS3822



#4

PS3824



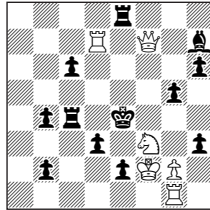
S#7 (b) Sd1<>Be4

# SOLUTIONS (July)

**PS3818** (Pereira) 1.Qc7? (>2.Rf4 A) dxc4! x. 1.Qa3? (>2.Bg2 B) d3! y. **1.Qxc5!** (>2.Qxd5) dxc4 x 2.Rf4 A; 1...d3 y 2.Bg2 B; 1...Sf6 2.Sxf6. A good shot at the paradoxical *Dombrovskis* theme in which the black defences which defeat threatened mates in the try play give those very same mates after the key! (B.P.Barnes). Fine illustration of the *Dombrovskis* theme (B.E.Chamberlain). 1...d3 becomes a pinning defence post-key (G.Foster). The power of the Q is nicely illustrated here (S.Pantos).

**PS3819** (Moen) 1.Bd4 (>2.Qxe6,Bc6) Kf5 2.Sd6; 1...Kd5 2.Sf6; 1...c3 2.Bxd3; 1...e5 2.Qxe5. Not only the *Nowotny* captures separate the two threats, but it's a price paid for the incorporation of two flights and the sparkling 1...c3 2.Bxd3. Not sure what to make of this problem (BPB). Not easy to spot the *Nowotny* key (BEC).

PS3820



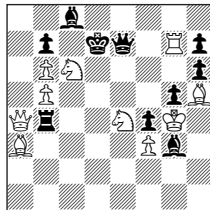
#2

**PS3820** (Rice) 1.gxh3? (>2.Rg4) Bf5 2.Qxc4; 1...h5! 1.g4? (>2.Qxc4) Rc~ 2.Rd4; 1...Bg8 2.Qf5; 1...Re6! **1.g3!** (>2.Qxh7) Bf5 2.Qxc4; 1...Bg6,Bg8 2.Q(x)g6; 1...Re7 2.Rxe7; 1...Re6 2.Qxe6; 1...Re5 2.Sd2; 1...Rc5 2.Rd4; 1...e1Q+ 2.Rxe1. With additional guards put on f5 and f4, try and key by wPg2 effect interesting linear play with bRe8 and bBh7. I suspect wRg1+bPe2 (with try 1.gxh3? and a second use for bPh6) was forced on the composer because there is no better way of stopping 1...Rc2+. Acceptable! (BPB). Busy wP (BEC). Key puts extra guard on f4, which not only threatens 2.Qxh7 but also provides a mate for 1...Re6. The bPh3 has been added to give an extra try with second use for wRg1 (GF).

**PS3821** (Aliovsadzade) 1.Sf1 (>2.Se3 ~ 3.Rg4 and 2.Sg3+ Kf4 3.Bc1) Kf4 2.Bc1+ Ke4 3.Sg3; 1...Rxd4 2.Rg4+ Kf5 3.Se3. A strange and adventurous problem which furthers RA's experiments with interchanging White's 2nd and 3rd threat moves in variation play (BPB).

**PS3822** (Lambrinakos) 1.Qg8 (-) Ke4,Kf4 2.Qg2(+) Ke5 3.Bd8 f4/Kf4/K else 4.Qd5/Bc7/Qd5; 1...Kf6 2.Bd8+ Ke5 3.Qg2 etc.; 1...Kd6 2.Qf7 f4/Ke5 3.Bd8/Bc7+; 1...f4 2.Qf7 ~ 3.Bc7+ K~ 4.Qd5, 2...Kd6 3.Bd8 ~ 4.Qd5. Pleasing key gives three flights, and there are several good mates, but there is much repetition and inaccuracy. Not the usual Petros success story (BPB).

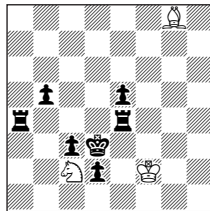
PS3823



S#2

**PS3823** (Bowden) 1.Kf5 (>2.Be8+ Kxe8) Qf7+ 2.Sf6+ Kd6; 1...Rxb5+ 2.Se5+ Kd8; 1...bxc6 2.bxc6+ Kd8. Achieves *twice* the clever manoeuvre of check and counter-check with pin-mate. Is it aggressive in a selfmate for the key to take a bK flight-square? (BPB). Unexpected key introduces a cross-pinning cross-checker with royal battery mates. A memorable innovative composition (BEC).

PS3825



H#2 2 solutions

**PS3824** (Bowden) (a) 1.Se3 a5 2.Rd1 a4 3.Rcd2 a3 4.Sc2+ Ka2 5.Qf8 Kb3 6.Qb4+ Ka2 7.Qb2+ axb2#; (b) 1.Rb2 a5 2.Bc2 a4 3.Rd1 a3 4.Ra2+ Kxa2 5.Sd2 Ka1 6.f7+ Ka2 7.Qb2+ axb2#. A computer struggled to find these two genuinely difficult sequences. I'm told that John composed this astonishing problem – *twining* it – *without* computer-assistance! It matches the very best of the 'old timers' (BPB).

**PS3825** (Chamberlain) 1.Rad4 Bc4+ 2.bxc4 Sb4#; and 1.Rec4 Sd4 2.exd4 Bh7#. Neat bottling up of Black after bR self-blocks and white sacrifices. A form of 2nd move *Zilahi* captures? (BPB). Attractive

sacrifices, with bRs crossing the critical squares in both directions (C.M.B.Taylor). This saves a wP on my version of PS3754 (see p.237 July) and incorporates matching critical play by each bR which self-block on the thematic square of the other solution (Composer). A neat experience solving it (SP). It looks as if the aim is to block the 4th rank. The B sacrifice completes the block and S mates. The second solution was not so difficult as it looked likely that the S would be sacrificed and B mates (A.Bradnam).

**PS3826** (Tar) (a) 1.dxc1S Sf5 2.Sxd3+ Sxd3#; (b) 1.dxe1R Sc2 2.Rxe3 Bxe3#. Tricky under-promotion captures to eliminate a white piece not needed to mate in the other solution – *Zilahi!* With elegant model mates, a most refined problem in the best Hungarian tradition! (BPB). Neat *Zilahi*, with twinning determining choice of white guards and mates and of black promotions and clearing captures (CMBT). The Pd2 telegraphs future events – but it is still wild chess – making it interesting to solve (SP). Not too difficult. It was interesting that Black’s help involves underpromoting the pawn and taking two white pieces (AB).

**PS3827** (Ložek) 1.Kd7 fxe8Q+ 2.Kc7 b6#; 1.Qg7 fxe8R+ 2.Kf7 Sd6#; 1.Be5 fxe8B 2.Qf5 d5#; and 1.Sxc4 fxe8S 2.Kd5 Sc7#. AUW with four model mates - but all those (admissible) wPs and force extraneous to each solution! (BPB). AUW with promotions on same square and move. But bSa7 may be replaced by bPb7, and further, bRe8 may be replaced by bB (the last being not so much an improvement in economy as allowing White more scope by unpinning the wS) (CMBT). Some similarities with the composer’s PS3807 although this time the R promotion results in a model (BEC).

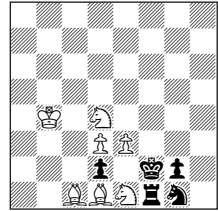
**PS3828** (Moen) 1.Rxa2 Ra1 2.Ra8 Rxa8#; 1.Bxb2 Rb1 2.Bc1 Rb8#; 1.Sxc2 Rc1 2.Se1 Rc8#; 1.Bxd3 Rd1 2.Bf1 Rd8#; 1.Bxf3 Rf1 2.Bd1 Rf8#; and 1.Sxg2 Rg1 2.Se1 Rg8#. The rook-chase 2...Rxa8 sets the scene for Black to capture *five* times to open a gate *with unpin* (a rarity indeed in orthodox form) of an ambushing wR. Undoubtedly, an eye-catcher! (BPB). Straightforward task showing 6 clearing captures opening wR lines (CMBT). The difficulties in composing the problem must have been daunting. Black must play to open a line for the wR and also to unpin that R. We note that for every unit in the diagram, there is at least one of the six solutions that requires the participation of that unit. This double economy of force, both black and white, seems astonishing in a strategic problem (R.Peele). Reminiscent of M.Lipton’s 3-mover PS3242 November 2017 (BEC). Lots of mileage out of the white rook (SP). Once the first solution was found the other solutions were easy to find (AB).

**PS3829** (Ramaswamy) 1.Rh8 Bxc8+ 2.Ke4 Rg2 3.Kf3 Bb7#; and 1.d3 Ka5 2.Bd4 Ba6 3.Be5 Bxd3#. The B+R combination mate from different directions! The precision and variety of the play is remarkable. VR never disappoints (BPB). Clever misdirection; the wB switchback solution suggests a wR switchback to balance! (CMBT). Some solvers were unable to find the first solution.

**PS3830** (Jonsson) 1.Sxd3 Se5 [Sc5?] 2.Kc5 Kc2 3.Kb4 Sxd3#; and 1.Qxd7 Sc5 [Se5?] 2.Ke5 Ke3 3.Sd6 Sxd7#. Very surprisingly, one of the two white knights is annihilated on Black’s 1st move... to permit the remaining knight to mate on that square. Is this an original form of *Zilahi*? A fine concept! (BPB). Unexpected *Zilahi*, with each sacrificed wS replaced by a mating one (CMBT). *Zilahi* with perfectly matched solutions and model mates (BEC). Duelling knights are always fun to solve (SP).

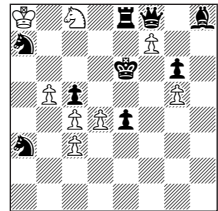
**PS3831** (Aliovsadzade) B> 1.Kc3 Sa5 2.Kb2 Be3 3.Ka3 Bc1#; W> 1.Kb7 Rxb3 2.Ka6 Kxc4 3.Ka5 Ra3#. Only rarely is *every* item on the board essential in both solutions. With model mates, a Duplex gem! (BPB). Neat pawnless duplex, with each side mating in a quite different way (CMBT). Ingenious and economical duplex; mating piece self-blocks in the other part (BEC). A strange solving experience. It’s strange to keep track of “who is mating who” (SP).

**PS3826**



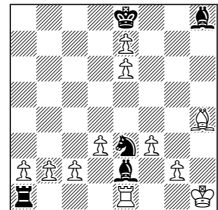
H#2 (b) Sg1>g3

**PS3827**



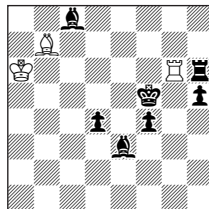
H#2 4 solutions

**PS3828**



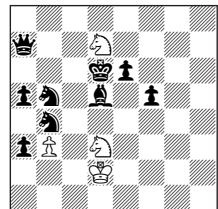
H#2 6 solutions

**PS3829**



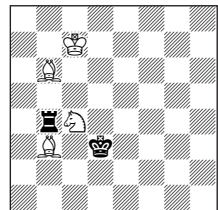
H#3 2 solutions

**PS3830**



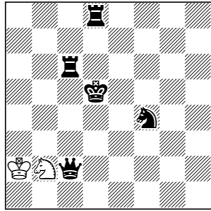
H#3 2 solutions

**PS3831**



H#3 Duplex

PS3832



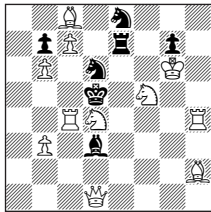
H#5 (b) wK>a1

**PS3832** (Foster) (a) 1.Qf5 Kb3 2.Rf6 Kc3 3.Se6 Kd2 4.Ke5+ Ke3 5.Rd5 Sc4#; (b) 1.Kd4 Ka2 2.Kc3 Ka3 3.Rd2 Sc4 4.Sd3 Sd6 5.Rc4 Sb5#. Two model mates spun from outrageously good and difficult 5-move sequences. And there is humour in this miniature setting. The wK is moved to a1 for (b), but it's back again immediately to a2, and off in a different direction. The wK will not be denied! (BPB). Good Foster minimal, but with (a) having the more difficult mate (CMBT). Nicely twinned with rotated echo ideal mates (BEC).

**THE STORY OF GUIDO CRISTOFFANINI,**  
by David Shire

Guido Cristoffanini was born in Genoa, Italy, on 15th February 1908. He started composing in his teens; indeed at the age of 17 he was winning prizes in prestigious magazines. An early success was his 3rd Pr *L'Italia Scacchistica* 1925, a tourney judged by the great Alberto Mari. However, it is a problem published in the following year that I first wish to demonstrate.

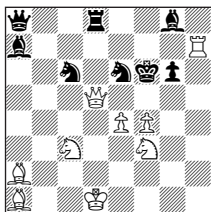
**A Guido Cristoffanini**  
5 Pr *L'Italia Scacchistica*  
1926-XII



#2

**1.b4!** (>2.Rc5) Kxc4 2.Qb3 and 1...Bxf5+ 2.Sxf5 are straightforward. Of greater interest are 1...Bxc4 (unpin + self-block) 2.Sxe7 and 1...Se4 (unpin + interference) 2.Se3. 1...Sxc4 2.Bxb7 is a further self-block variation and 1...Re6+, Rxc7 2.B(x)e6 completes the roll of mates. What is so impressive is the sophistication of the novice; a view shared by Mari who was again the judge. The strategy is evident and the flight-giving key is a fine introduction. **GC** and **AM** began a lasting friendship, a relationship that undoubtedly helped the young Guido in his early development.

**B Giuseppe Brogi & Guido Cristoffanini**  
1 Pr *Brisbane Courier* 1926

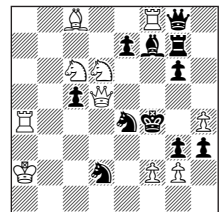


#2

**GC** also was befriended by other Italian problemists including Giuseppe Brogi, a fellow townsman. The two combined to construct the one diagram of Cristoffanini to appear in the retrospective FIDE Album. In **B** two unpins of the wQ are set; 1...Sed4 2.Qg5 and 1...Scd4 2.Qe5. **1.Qd7!** Rxd7+ 2.Sd5 (threat), 1...Sed4 2.Qg7 and 1...Scd4 2.Qe7. By-play: 1...Se5 2.fxe5 and 1...g5 2.Rh6. The changed unpins are neatly shown but personally I am surprised that this became an Album selection. 1...g5 is a strong defence demanding attention and bQa8/bBg8, ambushed behind the bSs, serve to make the key rather obvious. The key is a Pelle move with the wQ moving along the line of pin. My reason for showing this joint work is to demonstrate **GC**'s early fascination with Pelle effects, an obsession that endured throughout his career.

The changed unpins are arranged in style, with parallel strategy between set and actual. By-play: 1...gxf2 2.g3 and 1...Sxb3 etc 2.Rxe4. The only cloud on the horizon is bPh3, necessary for cook prevention. e.g. 1.Be6? (3 threats) hxg2! Clearly f3 requires further protection; a strong key indicator.

**C Guido Cristoffanini**  
2 Pr *L'Italia Scacchistica*  
1928-XI

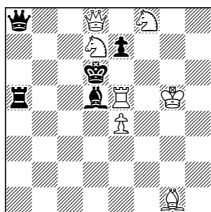


#2

In my opinion **C** is a quite glorious problem that once again is introduced by a Pelle key move! Set 1...e6 2.Qg5 (2.Qe5? Kg4!), 1...c4 2.Qe5 (2.Qg5? Sxg5!) and 1...Sc4 2.Qxe4 (2.Qg5?, Qe5?). **1.Qb3!** (>2.fxg3) e6 2.Qxg3 (2.Qe3? Kg4!), 1...c4 2.Qe3 (2.Qxg3? Sxg3!) and 1...Sc4 2.Qf3 (2.Qxg3?, Qe3?).

In the *Supplement* of November 2021 I contributed an article concerning Charles Pelle where I mentioned my confusion over various theme labels concerning strategies that incorporated "line of pin" mates. In addition to his interest in Pelle keys **GC** was also anxious to develop Pelle mates in his twomovers. In particular he had the idea that Black could indirectly pin a white unit threatening mate with this same white unit subsequently mating by moving along the line of pin. This strategy has come to be known as the Cristoffanini Theme for he composed copious examples. None of these has greater clarity than the Meredith **D**. The set flight is provided with mate but clearly White's threat has to cover that c6 square: **1.Bh2!** (>2.Re6) B~ 2.Sb8. The thematic variations follow the bB corrections. 1...Bc6 (self-block) 2.Rd5 and 1...Be6 (interference with bPe7) 2.Rc5. Finally 1...Kc6 2.Qb6. A truly didactic rendering with supreme elegance and economy of means!

**D Guido Cristoffanini**  
2 Pr *Falkirk Herald*  
Meredith Ty 1927



#2



We find a similar matrix in E where the random and two correction defences by the bB give rise to three thematic mates. **1.Bh6!** (>2.Re3) B~ 2.Rc4, 1...Bc3 2.Rd4 and 1...Be3 2.Rf4. The bB corrections unpin bRd3 with effect! Naturally 1...Bc5 leads to multiple mates but, since this move does not correct the general error of 1...B~, this is of no consequence. 1...Kg2 2.Rxe2, 1...Qxc6 2.Qxe2 and 1...Sf4 2.Qxg3.

One more example of Cristoffanini's theme must suffice. **F** is not well known but it is highly characteristic. **GC** used the single and double jumps of a bP on the 7th on a number of occasions when working "his" idea. **1.Rf4!** (>2.Bxd3) b6 2.Bd5 and 1...b5 2.Be6. The shutting off of the two bRs controlling the wQ/wB battery demonstrates the Mackenzie theme. 1...fxe4 (line opening) 2.Qg4 and 1...Bxf2 (self-block) 2.Bf3 complete the play. I simply love this final mate and also the masked white half-pin on the long diagonal. This work cries out to be reproduced!

The inter war years were the glory days of Italian #2 composition. During this period Soviet authors were developing the white line themes and there was a considerable fraternal interaction between Italian and Soviet composers. In this context **GC** must have been delighted with the acclaim with which **G** was received. The key is apparent but do enjoy how the play develops. **1.Bh1!** (>2.f4) when bRc3 defends by cutting white lines, simultaneously releasing the wQ. 1...Rd3 2.Qf6, 1...Re3 2.Qd6 and 1...Rf3 2.Qe6. The wQ reclaims in turn the squares d4/f4/e4. 1...Rc4 2.Rxd5, 1...Rxc6+ 2.Sxc6 and 1...Sg6 2.Sxg6. Leonid Isaev, the judge, showed his respect for **G**... and so do I.

By contrast in **H** a bR unpins the wQ and cuts black lines. **1.Bh6!** (>2.exd4) Rd~ 2.Bf4, 1...Rb4 2.Qc7, 1...Rdc4 2.Qe6, 1...Re4 2.Qf5 and 1...Rxd7+ 2.Sxd7. By-play: 1...Sg5 2.Qxd4, 1...Rxe3 2.Sxc6 and 1...f5 2.Bg7 (switchback). It is interesting to compare this problem with the one preceding it. Jeremy Morse signalled his approval by selecting **H** for his *Tasks and Records* with an asterisk!

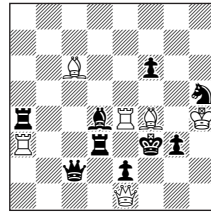
This annotation signalled that the diagram represented an artistic rendering of a task.

Sir Jeremy gave a similar accolade to **I**. The key cedes e4 so that the bK has four flights! The black monarch defends by opening the line of bBg1 – highly unusual! **1.Qd8!** (>2.Qxd4) Kd2 2.Sc4, 1...Kf4 2.Sd3, 1...Ke4 2.Seg6, 1...Kf2 2.Sxg4 and 1...Qxa7 etc 2.Sxg4. It is worth analysing the manner in which bRh6 differentiates the mates after the bK plays to the 4th rank. There are no double checkmates after the four flights so that the pinning of the bQ from different directions is essential. What a fine construction!

Reciprocal change is now regarded as a classical theme but, judging by the award, **J** was considered novel in its time. Set 1...Bd7 2.Sc6 (2.Rd5??) and 1...Bf7 2.Sxg6 (2.Rf5??). The key places additional guards over d4/f4 and ensures that the thematic mates are no longer double checks. **1.Qa4!** (>2.Sf3) 1...B6~ (unblocking) 2.Rd5/Rf5 accordingly. 1...Bd7 2.Sxg6 and 1...Bf7 2.Sc6. By-play: 1...Sf~ 2.Qe4, 1...Bd4,Bxg5 2.Q(x)d4 and 1...Rxa4 2.Bxc7. (bPh4 prevents 1...Sh4 but can be removed if the position is shifted one file to the right.) The unpinning nature of the thematic defences is interesting and, notwithstanding the symmetry, the mechanism is complex.

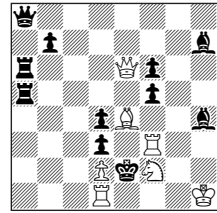
**K** Set 1...Rb7 2.Qf7 (retains control over e7) and 1...Rb5 2.Qf5 (reclaims control over e5). **1.Sc6!** (>2.Re5). The key reinforces control over e7, lessens

**E Guido Cristoffanini**  
3 Pr *De Problemist* 1931



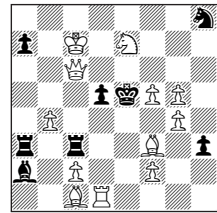
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**F Guido Cristoffanini**  
3 Pr *De Problemist* 1931



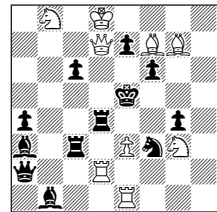
#2

**G Guido Cristoffanini**  
3 Pr 64 1929-II



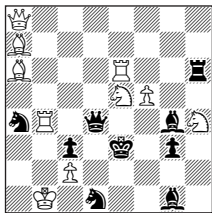
#2

**H Guido Cristoffanini**  
*Pittsburgh Post* 1925



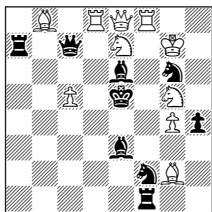
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**I Guido Cristoffanini**  
1 Pr *Grantham Journal* 1931



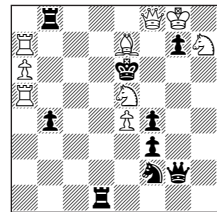
#2

**J Guido Cristoffanini**  
=3 Pr *L'Italia Scacchistica* 1927



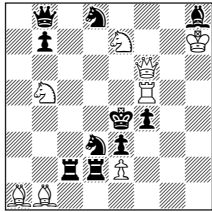
#2

**K Guido Cristoffanini**  
*L'Échiquier* 1928



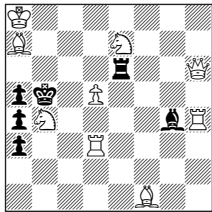
#2

**L** Guido Cristoffanini  
1 Pr Rádío Ujság  
(Budapest) 1937



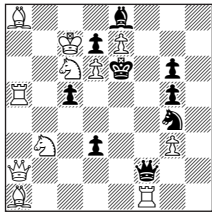
#2

**M** Guido Cristoffanini  
2 HM 64 1930-I



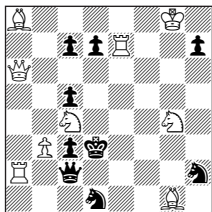
#2

**N** Guido Cristoffanini  
=2 Pr L'Italia  
Scacchistica TT 1931-III



#2

**P** Guido Cristoffanini  
1 Pr Isaev MT 1933-34  
Shakmaty v SSSR



#2

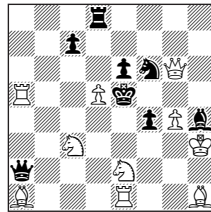
control over d7 and opens b5-f5. 1...Rb7 2.Qf5 (reclaims control over d7) and 1...Rb5 2.Qf7 (2.Qf5? Rxf5!). This is another reciprocal change with a relatively symmetrical matrix but again the precise mechanism has to be carefully considered. 1...Rxf8+ 2.Sxf8 and 1...Rd5 2.exd5 are straightforward. What lifts this work are the interferences 1...Sd3 2.Sd4 and 1...Sg4 2.Sg5.

As with reciprocal change, reciprocal black correction is pattern based. In 1937 **L** probably received its prize on the basis of the strategy employed. Set 1...S3~ 2.Sc3 (half-pin mate) and 1...Se5!? 2.Rxf4. **1.Qd6!** (>2.Qd5) S3~ 2.Rxf4 and 1...Se5!? 2.Sc3. Importantly 1...Rc5 2.Rxf4 completes the half-pin (1...Qxd6 2.Sxd6). They key opens one diagonal black line but closes another. Consequently in each phase the correction 1...Se5!? must be analysed with care.

Earlier we recalled the environment in which **GC** honed his skills. In addition to those problemists already mentioned, Chicco was also a resident of Genoa, Bottacchi was a friend as also was Foschini. This last compatriot was an important influence for **GC** brought his talents to bear on the Foschini theme. **M** was yet another success on "away ground". It is important that bB and bR both control the wB/wR battery line. **1.Sa6!** (>2.Rb3). The give and take key takes control of b4 but cedes a6. 1...Kxa6 2.Rf3 (bR is pinned and bB shut-off). 1...Kc4 2.Re3 (bB is pinned and bR shut-off). This is the Foschini theme – another reciprocal idea. Unity is further enhanced when bB and bR play a more active role. 1...Be2 2.Sc7 (wRh4 controls b4/c4) and 1...Re2 2.Qc6 (wQ controls a6/c4). That is all, but what a beautiful setting!

**N** is another example that was entered for a theme tourney, Foschini himself being the judge! the bK has three diagonal flights... **1.Bh8!** (>2.Sbd4). The bPc5 and bQf2 both observe the wQ/wS battery. Thus 1...Kd5 2.Sd2 (bP is pinned and bQ is shut-off). 1...Kf7 2.Sxc5 (bQ is pinned and bP is captured). 1...Kf5 2.Scd4 is interesting. Both the two main protagonists are pinned but the cS must mate to bring e4 under control. The wB/wS battery also comes into play after 1...c4 2.Sd8, a mate that also follows 1...Qxa2. This final defence raises a question; might the wBa1 initially stand on b2? **GC** favoured a corner to corner key.

**O** Guido Cristoffanini  
1 Pr Tijdschrift vd NSB  
1931



#2

The Schiffmann Memorial tourney was conducted in 1930 so we must imagine that the great man's highly strategic theme was foremost in the minds of the world's composers at the time **O** was constructed. **1.Qf7!** Kd6 2.Qxe6 (threat), 1...Qxd5 2.Se4 (2.Sb5? Qd4!), 1...Qxe2 2.Sb5 (2.Se4? Qb2!) are the theme variations whilst 1...Sxd5 2.Qxf4 and 1...Rxd5 2.Qxc7 are two further pin-mates. 1...Rd6 (self-block) 2.Sxa2; 1...exd5 2.Qe7. The black dual 1...Re8 2.Qxc7 is the only variation without strategic value. The main play is clearly the dual avoidance with Schiffmann effects. Comins Mansfield was enthusiastic about such things and had won first prize in the Schiffmann MT with such a combination. **CM** was one of the judges... **GC** knew exactly where to publish his twomover!

Not content with dual avoidance, **GC** addressed multiple avoidance in the two diagrams that follow. **1.Qf6!** (>2.Qf5). Were the bQ to move, the line of the wR to e2 is opened. This appears to allow quadruple mates, 2.Sge5/Rxd7/Be4/Sc5. However, 1...Qxb3 2.Sge5 (2.Rxd7? Be4? Sc5??), 1...Qe2 2.Rxd7 (2.Be4? Sc5? Sge5?), 1...Qf2 2.Be4 (2.Sc5? Sge5? Rxd7?) and 1...Qg2 2.Sc5 (2.Sge5?? Rxd7? 2.Be4?). The powers of the bQ are fully exploited with pinning of the wSs, Theme A cutting of the line of wBg1 to d4 in addition to direct guarding. By-play: 1...Se3,Sf2 2.R(x)e3.

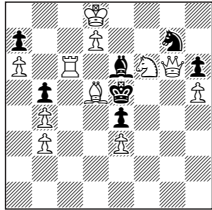
Perhaps these ideas had been further explored by the time **Q** was published. This received only a 3rd Prize but in my opinion it is the finer problem. The give-and-take key enables the Stocchi blocks and when the bK flees we have the bonus of a switchback! An argument in favour of **P** is the unity springing from the fact that *all* the thematic defences are made by the bQ.



**1.Rexc6!** (>2.R6c5) Rxe5 2.Qd7 (2.Qf7? Sf4? e4?); 1...Bxe5 2.Qf7 (2.Sf4? e4? Qd7?); 1...Sxe5 2.Sf4 (2.e4? Qd7? Qf7?); 1...fxe5 2.e4 (2.Qd7? Qf7? Sf4?). The mates are separated by a delicious blend of line-opening and direct guard with the highlight being the masked pin of wPe2. 1...Kxe5 2.Re6 and 1...Sxc6 2.Qb5.

Now for something quite different! Thus far we have encountered an intensive, strategic treatment of the emerging themes of Cristoffanini's times. By contrast **R** has a 19th century character! The pawn plugs betray the fact that this position is a complete block. Set 1...S~ 2.Rxe6, 1...B~ 2.Qxe4, 1...Bf5 2.Qg3 and 1...Bxd5 2.Sg4. The bB corrections are both self-blocks. Waiting moves by the wK are met by checking refutations so the mutate try, 1.Rd6? (-), should be investigated. Now 1...Kxd6 2.Qg3, 1...S~ 2.Rxe6, 1...B~ 2.S(x)g4, 1...Bxd7 2.Sxd7, 1...Bf5 2.Qg3 but 1...Bh3!

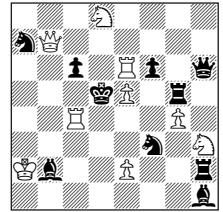
**R Guido Cristoffanini**  
2 Pr *Magyar Sakkvilág*  
1929



#2

refutes. The reality is that this is a valuable block-threat! 1.S~? (>2.Qxe4) is neutralised by 1...Kxd5! so the wS corrects by guarding d6. **1.Se8!** (>2.Qxe4) Kxd5 2.Rc5, 1...Bf5 2.Qd6 and 1...Bxd5 2.Qf6. Changed responses to the bB self-blocks! (1...Sf5,Sxe8 2.Qxe6). To combine a block threat with a genuine mutate try is a significant achievement in any era. **R** is by no means a "typical" **GC** #2 but it serves to convince us that he could compose in a variety of styles.

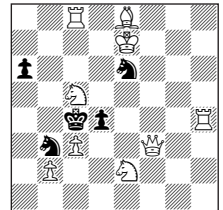
**Q Guido Cristoffanini**  
3 Pr *L'Illustrazione*  
*Italiano* (Milan) 1938



#2

**GC** could be playful as a composer and demonstrated a sense of fun on occasion. Let me explain by first showing you a Mansfield #2. **1.Sxd4!** (-) Sb~ 2.Sxc6,Sdx6, 1...Sd2 2.Sxc6, 1...Sa5 2.Sdx6 and 1...Sbxc5,Sbxd4 2.b3. 1...Se~ 2.Sxcb3,Sdxb3, 1...Sg5,Sf4 2.Sxcb3, 1...Sc7,Sd8 2.Sdxb3, 1...Sexc5 2.Bf7 and 1...Sxd4 2.Qf7. By-play 1...a5 2.Bb5. I discovered this diagram in **CM**'s *Adventures in Composition* in a chapter entitled *The Adventure of the Stepping Stones*. Here I found a sequence of closely related problems with the first couple being published in 1930. Mansfield was working for Wills Tobacco Company in Bristol at the time and, with a nod and a wink to his colleague, **GC** offered **T** to **CM**, who was then editor of the column in *The Bristol Times and Mirror*!

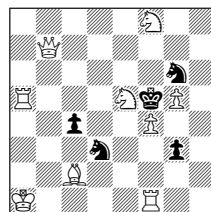
**S Comins Mansfield**  
2 Pr *Sports Referee*  
1931-1



#2

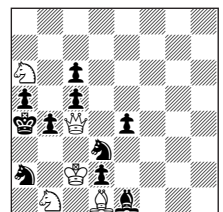
Instead of the strong battery forming key of **S**, an unpinning opening initiates the play in **T**. **1.Bd1!** (>2.Bg4) Sgx5 2.Qh7, 1...Sdx5 2.Qb1, 1...Sgxf4 2.Sxd3 and 1...Sdxf4 2.Sexg6. (1...Sf2 2.Sxg6). Was **GC** suggesting to **CM** that duals could be avoided if a threat were adopted? An amusing thought...

**T Guido Cristoffanini**  
2 Pr *Bristol Times & Mirror* 1932-1 (v)



#2

**U Comins Mansfield**  
*Il Problema* 1934



#2

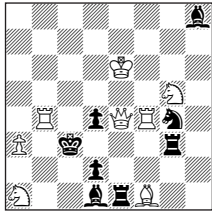
I should mention that arguably the most successful of these *Stepping Stones* #2s appeared in *Il Problema* in 1934. Could it be that **U** was **CM**'s response to **T**? **1.Sxb4!** (-). As **CM** recounts the mates that follow are arranged in pairs (7th WQCT #2 theme). 1...axb4 2.Qa6 and 1...cxb4 2.Qxc6, 1...B~ 2.Kxd2 and 1...e3 2.Kxd3, 1...Saxb4+ 2.Kc3 and 1...Sdxb4+ 2.Kb2, 1...Sac1 2.Sxd3 and 1...Sdc1 2.Sxa2. These c1 defences guard the royal battery line. Apart from 1...Sf4/Sc3 all the alternative bS defences provoke unique responses.

During the 1930s *Il Problema* was a top flight magazine; all the world's leading composers sought to publish there. The pre-eminence of this publication was due to the immense hard work that **GC** put in to its production so he would definitely had noted Mansfield's contribution! When writing of Odette Vollenweider (who edited *NZZ*), Marjan Kovačević signalled the invaluable, unsung contribution of our editors and suggested that composers should properly appreciate their work. *Il Problema* ran into difficulties. Every editor needs a strong team and **GC** lacked the assistance he needed. Feeling under-appreciated he became disillusioned and withdrew from the problem scene. This is a sad, cautionary tale for Cristoffanini was hugely talented. He died in 1980.

With their book published in 2006, Oscar Bonivento and Ivo Fasiori celebrated **GC**'s problems and his wider contribution to Italian and world chess. This has been a noble enterprise for they have afforded Guido Cristoffanini his true position in the chess pantheon. Without this dedicatory volume I would have been unable to assemble much of the material for this article. I owe the authors my thanks.

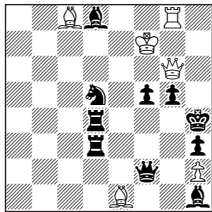
A Lewis Rothstein  
=1 Pr Good Companions  
1916-XII

### A ROTHSTEIN MATRIX, by Michael Lipton



#2

C Michael Lipton  
after Rothstein & Gavrilov



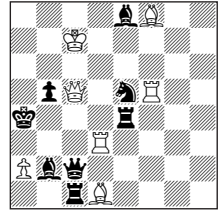
#2

Rothstein's **A** has 4 interference unpins of the wQ: a random arrival 1...Be5, and three arrival corrections. 1.Rf5! (>2.Rc5) Be5 2.Qc6; 1...Se5!? 2.Qxd4; 1...Se3!? 2.Qd3; 1...Be2!? 2.Qc2. The two unpins by bSg4 make secondary interference errors, but 1...Be2 is just an unguard. By-play 1...Rxe4+ 2.Sxe4; 1...Bb3+ 2.Rxb3.

Several composers made later, usually inferior settings (see the Albrecht database). Gavrilov won a construction tourney for the best improvement. **B** saves a wS, adds a flight and improves the key, but both the wRs are lazy, as against only one of Rothstein's. Set 1...Bb~ 2.Ra3. 1.Rd8! (>2.Ra8) Bc6 2.Qa7; 1...Sc6!?! 2.Qxb5; 1...Sc4!? 2.Qb4; 1...Bc3!? 2.Qa3; 1...Ka5 2.Ra8.

**C** adds a thematic self-pinning give-and-take key, and all three correction unpins err by black interference. 1.Qxf5! (>2.Rh8) Bf6 2.Qh7; 1...Sf6!?! 2.Qxg5; 1...Sf4!?! 2.Qg4; 1...Bf3!?! 2.Qxh3; 1...Kh5 2.Rh8. The unpinning bishop is on h1 instead of g2, so 1...Bf3!?! is an interference with bRd3 rather than being an unguard. There is also a try with a changed black interference mate: 1.Bxf5? (>2.Rh8,Qh7,Qh6) Bf3 2.Bxf2; but 1...Sf4! One of Gavrilov's wRs is replaced by two bPs, and the other wR works harder. The interferences on the bRs are not "artificial". If bRd3 is removed (and bBh1 shifted to g2) then 1.Bxf5 cooks, as 2.Bxf2 is a fourth threat. If bRd4 is removed, then there is a dual: 1.Qxf5 Bf6 2.Qh7,Qg4.

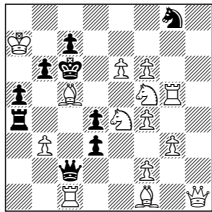
B Constantin Gavrilov  
1 Pr Revista Română de Șah  
Șah Theme Ty 1930



#2

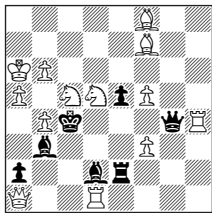
A Constantin Gavrilov  
Revista Română de Șah  
1931 (version by D.Shire)

### ON THEMATIC TRIES, by David Shire



#2

B Daniel Papack  
(after Gavrilov)



#2

On reading the September 2022 issue Daniel Papack sent a response to my article *A Little More on that Strategist of the Two-mover*. There on p.254 you will find **H**, a Gavrilov #2 from 1931 featuring Schiffmann play. I offered an alternative version with try play to divert the solver [reproduced as A alongside]. 1.Ba3? (>2.Sc3,Sed6) Rb4! 1.Bxd4? (>2.Sc3,Sed6) Kb5! 1.Be7? (>2.Sc3) Sxf6! 1.Bf8! (>2.Sc3) Qe4 2.Sxd4; 1...Qc5 2.Sed6; 1...d2 2.Sxd2; 1...Kb5 2.Sxd4; 1...Kd5 2.Sc5; 1...Sxf6 2.Se7. Since these tries were provided by the key wB (with one identical threat) I referred to these as *thematic* tries. From his email it was clear that Daniel's understanding of a thematic try was rather different. I can best explain his point of view by demonstrating the resetting that he suggested.

In **B**, tries and key are provided by the wSc5; a flight is granted to the bK and a guard of b4 is opened. 1.Sd3! (>2.S5f4). The threat unpins the bQ and so she slides along the line of pin across the critical f4 square. 1...Qe4 (interference) 2.Sxe5 and 1...Qd4 (self-block) 2.Sb2. These are the Schiffmann defences; 2.Sf4? unpins the bQ so that 2...Qd5! is possible. 1...Kxd3 2.Qc3 (pin-mate) – by-play 1...Bc3 2.Qxc3. The equivalent play is to be found in Gavrilov's problem. The difference here is that we also have 1.Sd7? Qe4 2.Sxe5 but 1...Qd4! and 1.Sa4? Qd4 2.Sb2 but 1...Qe4! These possibilities have been arranged by using a wS to introduce the play. The composer's point is that the refutations to the tries are the thematic black defences – this is his understanding of a thematic try. The interchange between Daniel and myself was largely concerned with semantics; I think we are in total agreement over values! I hope that readers enjoy this beautiful recasting of an 80 year old classic as much as I did!

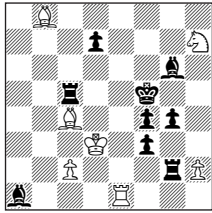
### FAIRY DEFINITIONS (continued from p.280)

**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.

**Proof game** (PG): 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.

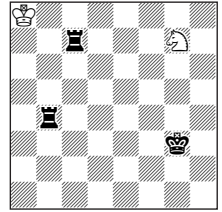
Ken Cameron points out that **B** on p.250 of the September issue has the following cook in (a): 1.Rc4 Se8 2.Rh7 Kb8 3.Rh4 Kc8 4.Rh8 Kd7 5.Kg4 Ke6 6.Kh5 Kf5 7.Rh6 Sg7#. The correction at right is a half-move shorter and has a different twin with different play. (a) 1...Se8 2.Rh4 Kb8 3.Rch7 Kc8 4.Rh8 Kd7 5.Kg4 Ke6 6.Kh5 Kf5 7.Rh6 Sg7# (switchback to complete the Klasic theme); (b) 1...Se6 2.Rc8+ Kb7 3.Rh8 Kc6 4.Re2 Kd5 5.Rh2 Ke4 6.Kh3 Kf3 7.Rh4 Sg5#. An exact echo two ranks down.

Daniel Novomesky  
Pat a Mat 2013



HS#2 4 solutions

Geoff Foster  
Original (correction)



H#6½ (b) Rb4>e5

At left is another two-move helpselfmate with a royal battery (see article on front cover). It has a mixture of interesting ideas. 1.Re6 dxe6 2.Bxe6+ Kxe6#; 1.Re4 Re5 2.Rxf4+ Kxf4#; 1.c3 Rc7 2.Re5+ Kxe5#; 1.h3 Re2 2.hxg4+ Kxg4#.

### FAIRY SOLUTIONS (July)

**PS3833F** (Bowden) (a) 2.Be4 5.Kxh1 6.Rxa3 7.Rhb3 8.c3 9.Rb1+ Rxb1#; (b) 1.Rxh1 3.Kg1 5.Kh3 6.Rxc3 7.Rxc4 8.Rb4 9.Bg4+ Qxh1#. Not easy because the decisive checks are delivered on the least likely squares on the 1st rank either furthest from, or nearest to, the bK (BEC).

**PS3834F** (McDowell) 1.VAd7 VAd4 2.PAe6 Kf6#, and 1.PAb6 VAc7 2.VAe6 Kf5#. Black and White cooperate to open the masked royal indirect battery on the g-file (BEC). Exchange of functions between white Vaos (interference with bQ or static hurdle), and black Pao/Vao (interference with bQ or Grimshaw interference). The composer was aware that the white Vaos could be bishops (G.Foster).

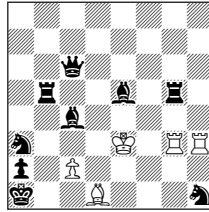
**PS3835F** (Chamberlain) 1.Rh6 Kg2 2.Rxe6-h1 Rxe3-h8+ 3.Kxe7-e1 Re8+ 4.Kf2+ Re1#. Unusual 4-unit fairy mate (Composer). Rooks return to their diagram squares, with type Cheylan preventing 5.Kxe1-e1?? (GF).

**PS3836F** (Chamberlain) 1.Sxe2 2.Sxd4 3.Sb3 4.Rh4 6.Kc3 7.Kxc2 8.Kd1 9.NHa1 10.Sc1 f2#. wS Rundlauf + Zugzwang finale + model mate (Composer). 10...Kf2+??. 11.Kc2+?? and 11.Rxh3+?? are all illegal due to Checkless Chess condition (GF).

**PS3837F** (Çefle) 1.Kf1 2.Kxf2[Pf3] 3.Ke1 4.Kxe2[Pe3] 5.Kxf3[Pg4] 6.Ke2 7.Kxe3[Pe4] 8.Kxe4[Pe5] 9.Kxe5[Pe6] 10.Kxe6[Pe7] e8Q#; and 1.Kxf2 2.Kxe2[Pd2] 3.Kxd2[Pe2] 4.Kd1 5.Kxc2[Pb3] 6.Kxb3[Pa4] 7.Ka3 8.Kxa4[Pa5] 9.Kxa5[Pa6] 10.Kxa6[Pa7] a8Q#. Two full-length unique sequences to drive the eP to 7th rank separated by 3 files. Great find with just Ks and 3 Ps; Ideal mate (Qe8), model (Qa8) (BEC).

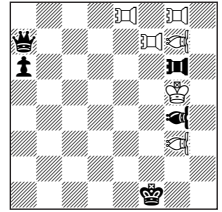
**PS3838F** (Feather) Set 1...exd4#. 1.dxe3[Pf2] 2.e2 3.e1B 4.Bxf2[Pg3] 5.Bg1 6.Bh2 7.Bxg3[Pf4] 8.Bh4 9.Bg5 10.Bxf4[Pe3] 11.Be5 12.Bd4 exd4#. Geometric masterpiece; reciprocal P-captures, underpromotion to B which makes 1-step zigzags to manoeuvre the wP in diamond formation returning to its diagram square (BEC). Set mate recovered with a different mate victim (well, same one but promoted) and wP square Rundlauf. Chris continues his exploitation of Equipollent Circe to good purpose (C.C.Lytton).

PS3833F



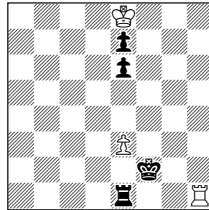
Ser-S#9 (b) Sa3>c3

PS3834F



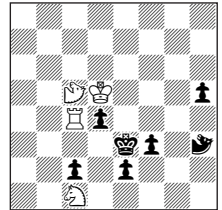
H#2 2 solutions  
Paos & Vaos

PS3835F



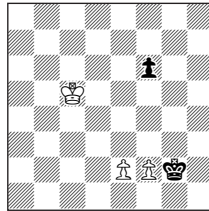
HS#4 AntiCirce Cheylan

PS3836F



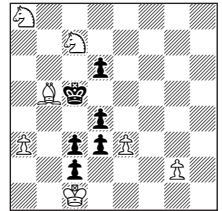
Ser-S#10 Checkless chess Nightriderhoppers

PS3837F



Ser-H#10 2 solutions  
Equipollent Circe

PS3838F

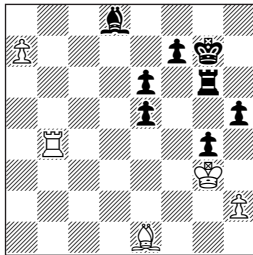


Ser-H#12\*  
Equipollent Circe

# FAIRY ORIGINALS, edited by N.Shankar Ram

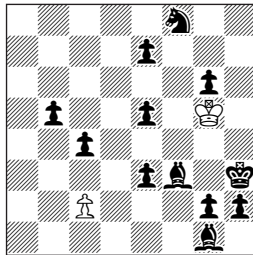
70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road, Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)

PS3896F John Bowden



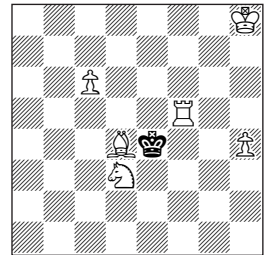
Ser-S#14 C?

PS3897F Brian Chamberlain



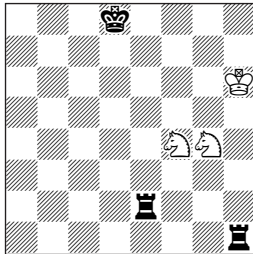
Ser-S#24

PS3898F Stephen Taylor



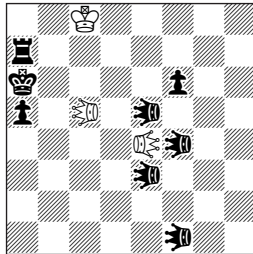
H#2½ 3 solutions PWC

PS3898F Oleg Paradzinsky (Ukraine)



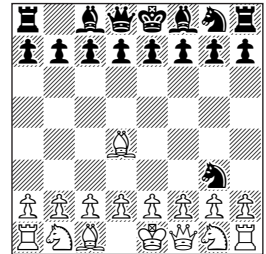
H#5 2 solutions Functionary chess

PS3900F Chris Tylor



H#2 2 solutions Hamsters + ContraHamster e4

PS3901F Mark Kirtley (USA)



PG 6.0 2 solutions PWC

We start with a couple of series-selfmates, of which the longer has passed the soundness test. Chris's contribution has also proved sound, thanks to a recent addition to the Popeye testing program. Mark reports that his entertaining proof game has been shown by the program Jacobi to have only the two full-length solutions. Enjoy your solving!

JMR

**PWC (Platzwechselcirce):** a captured unit is immediately reborn on the square vacated by the capturing unit.

**Functionary chess:** a unit may move or capture only if observed by an enemy unit.

**Hamster (♁):** moves like a Grasshopper but changes direction by 180° after passing the hurdle; null-moves allowable.

**ContraHamster (♁):** bounces back along Q-lines off another unit on an adjacent square to any square on that line; null-moves and captures allowable.

Other fairy definitions are on p.278

*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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