



THE PROBLEMIST SUPPLEMENT

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

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

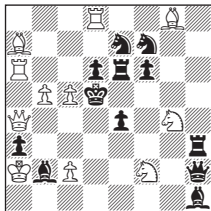
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HERPAI PLUS HALF-PIN, by Michael McDowell

In two-movers showing the Herpai theme a defence interferes with two or more black pieces, appearing to give a choice of mates, but an element introduced by the defence prevents all but one of the mates. **A** is an excellent three-fold example. A dummy piece arriving on f4 would allow the three mates 2.Rd6, 2.Sxg5 and 2.Sd4, but each defence contains a dual avoidance effect which eliminates two of the mates. 1.Qh6 (>2.Bf-) 1...Sg4 2.Rd6; 1...Sd4 2.Sxg5; 1...f4 2.Sd4; 1...Bd6 2.Rxd6.

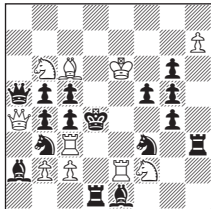
B Karl Melker Gustafsson
Schach-Echo 1968



#2

continuations. 1.b7? (>2.Sc6) Rb3! 1.exf3? (>2.Se3) Bxc4! **1.Rh6** (>2.Rh5+ e5 3.Rxe5) 1...Sed3 2.b7 >3.Sc6; 2...Sxc5 3.Sab6 (2.exf3? Re1!); 1...Scd3 2.exf3 >3.Se3; 2...Sxc5 3.Sc3 (2.b7? Rb1!); 1...d6 2.Rhx6 >3.Rxd6.

D Erkki Wirtanen
1 Pr Suomen
Tehtävänikat TT 1975 (v)



#3

The Herpai can be combined with the half-pin theme. In a two-mover there is no question of using a dummy to test the dual avoidance, given that the defences must also enable the thematic mates, and it is a departure effect that ensures that both half-pinned pieces unguard the mating squares. **B** is one of 26 examples of the theme combination in the Albrecht database, neatly combining it with a Grimshaw at c3. 1.cxd6 (>2.c4) 1...Se5 2.Sxf6; 1...Re5 2.dxe7; 1...Rc3 2.Qd4; 1...Bc3 2.Qb3; 1...Rxd6 2.Bxf7.

The Herpai can also be shown in three-movers. In **C** the defences on d3 interfere with the pieces at f3 and f1 (the interference on the B is masked) and again a dummy at d3 would allow both

Examining *EAW*, the collection of problems by Finnish composer Erkki Wirtanen, I came across a three-mover which showed Herpai plus half-pin. Unfortunately the original setting had a dual continuation in one variation, while an attempted correction by Matti Myllyniemi given in the book is cooked in two moves. Both settings are illegal positions. **D** is my attempt at saving the problem. The position is ugly and the white force very uneconomical, with a number of pieces essentially guarding only one square. However it is sound and legal, and the dual avoidance is present. 1.Rce3 (>2.Re4+ fxe4 3.Rxe4) 1...Sbd2 2.c3+ bxc3 3.Rd3 (2.Rd3+? cxd3+!); 1...Sfd2 2.Rd3+ cxd3 3.c3; 2...Rxd3 3.h8Q (2.c3+? bxc3 3.Rd3 Rxd3!).

continued on p.410

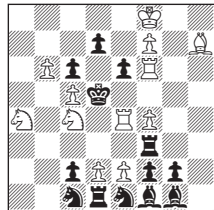
A Jacques Savournin
2 HM *Práca* 1959



#2

continuations. 1.cxd6 (>2.c4) 1...Se5 2.Sxf6; 1...Re5 2.dxe7; 1...Rc3 2.Qd4; 1...Bc3 2.Qb3; 1...Rxd6 2.Bxf7.

C Hugo Knuppert
2 Pr *Basler Nachrichten*
1974-75



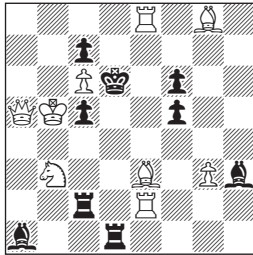
#3

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

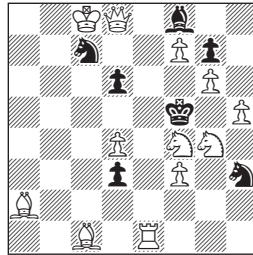
PS4144 has an original combination of correction ideas. The three-move selfmate PS4150 features a common S#2 idea, but the extra move allows a novel feature to be incorporated. In PS4151 how can the set play 1...e5 2.Sf4+ exf4# be retained? In PS4153 Andrew continues his work on “useless” white pieces that are actually the theme of the problem. PS4157 has all the complexity one would expect from a champion solver!

PS4143 Rainer Paslack (Germany)



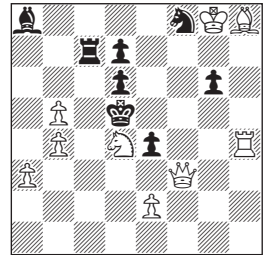
#2 v

PS4144 David Shire



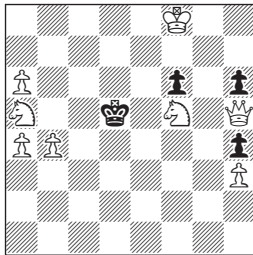
#2 vv

PS4145 Daniil Yakimovich (USA)



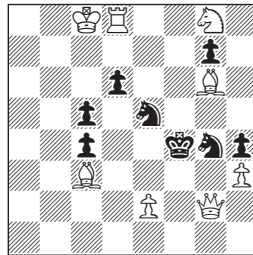
#2 set play

PS4146 Petrašinović (Serbia)



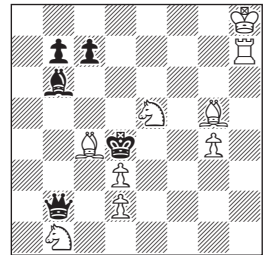
#3

PS4147 Miroslav Svítek (Czech Republic)



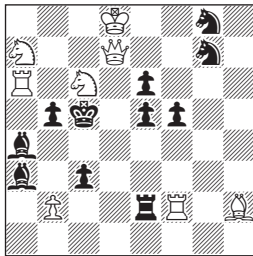
#3

PS4148 Rauf Aliovsadzade (USA)



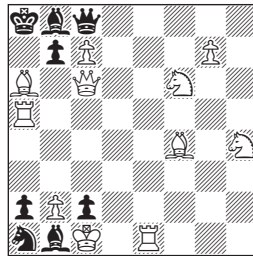
#3

PS4149 Leonid Lyubashevsky & Leonid Makaronez (Israel)



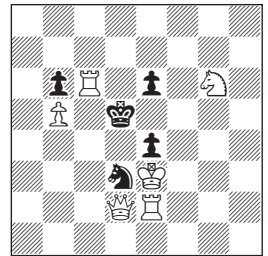
#3

PS4150 John Bowden



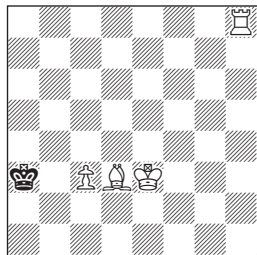
S#3

PS4151 Steven Dowd (USA)



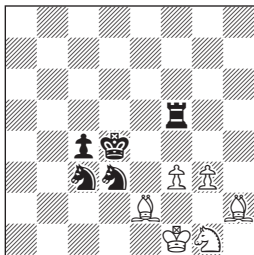
S#8

PS4152 Stanislav Hudak
(Slovakia)



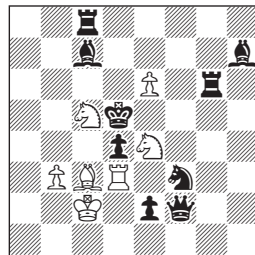
H#2 3 solutions

PS4153 Andrew Kalotay
(USA)



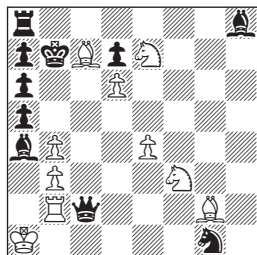
H#2 (b) Bh2>f4

PS4154 János Csák
(Hungary)



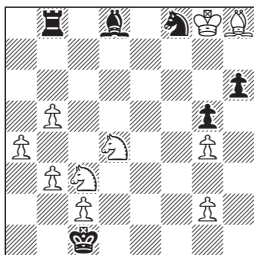
H#2 (b) Kd5>e5

PS4155 Gábor Tar
(Hungary)
dedicated to Zoltán Laborczy



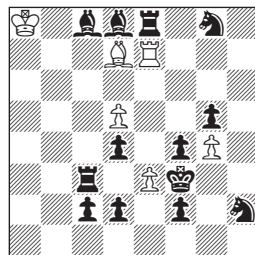
H#2 (b) Ba4>h1

PS4156 Abdelaziz Onkoud
(France)



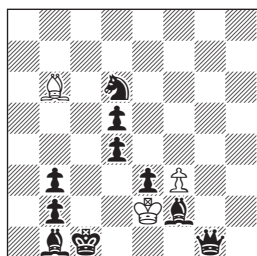
H#3 4 solutions

PS4157 Jakub Marcinişzyn
(Poland)



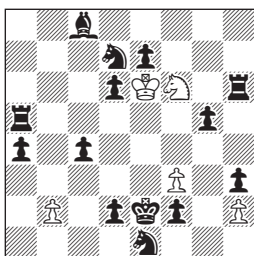
H#3 4 solutions

PS4158 Stephen Taylor



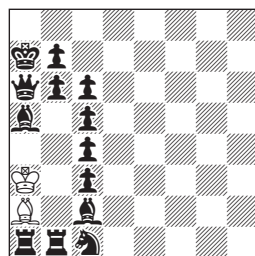
H#4 (b) Sd6>e5

PS4159 János Csák
(Hungary)



H#4 2 solutions

PS4160 Ljubomir Ugren
(Slovenia)

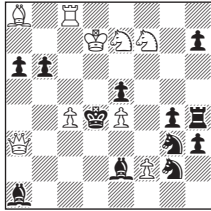


H#7

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

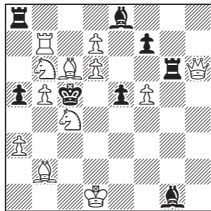
Send solutions and comments to the Editor by 1st April 2025.

PS4070



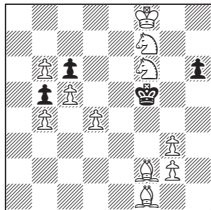
#2

PS4071



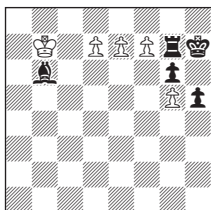
#2

PS4072



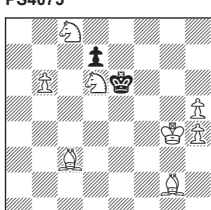
#3

PS4074



#4

PS4075



#4

SOLUTIONS (May)

PS4070 (Shire) Set 1...Bc3 2.Qd6; 1...Bd3 2.Qxa1; 1...Sxe4 2.Sf5. 1.Sd6? (>2.Sc6) Bc3! (2.Qd6??). 1.Sg5? (>2.Se6) Bc3 2.Qd6; 1...Sf4 2.Qe3; 1...Bxc4 2.Sc6; 1...Rh6! **1.Sxe5!** (>2.Qxa1) Bb2 2.Qxb2; 1...Bc3 2.Qd6; 1...Sxe4 2.S7c6 (change); 1...Kxe5 2.Qd6. Most of White's pieces are busy protecting other pieces or guarding escape squares. The wSs are free to move and Se5 is best (A.Bradnam). In the set play, the checking move 2.Sc6+ does not work, as the wS then interferes with the lines of both the wBa8 and wRc8, which leaves the wPs at e4 and c4 unprotected. The tries and solution all see the wSf7 protecting one or both of these wPs. The try 1.Sd6? seems ideal as it protects both pawns, but it denies the wQ the d6 square, thereby spoiling the set play 1...Bc3 2.Qd6. The try 1.Sg5? protects the wPe4, and the thematic 1...Bxc4 2.Sc6 follows. The sacrificial solution 1.Sxe5! protects the wPc4, and we see the thematic 1...Sxe4 2.S7c6 (B.O'Malley). Doubled threat correction, with the original threat of 2.Sc6 being transferred to the self-blocks 1.Sg5? Bxc4 and 1.Sxe5! Sxe4 (G.Foster).

PS4071 (Yakimovich) 1.Qd2? (>2.Qd5) Rxd6 2.Qxd6; 1...Bd4! 1.Qc1? (>2.Sa4) Rxd6+ 2.Sd2; 1...a4! **1.Sd2!** (>2.Se4) Rxd6 2.Sa4; 1...Rg4 2.Sb3; 1...Kxd6 2.Qf8. Changed mates for 1...Rxd6(+), with this defensive move either guarding the intended mating square, stopping the threat with a check, or pinning the intended mating piece (BOM). Erokhin theme, flight-giving key (Composer). The *Erokhin* theme is shown with the white moves Sa4 and Sd2. In the 1.Qc1? try the threat is 2.Sa4 and the reply to 1...Rxd6+ is 2.Sd2. The key is 1.Sd2! and the reply to 1...Rxd6 is 2.Sa4. The composer sends for comparison: Wieland Bruch, 3 Pr *Freie Presse* 1997, 1R4B1/pS2B3/ppP3Qb/rk2P3/pS1P4/p3p3/4b3/2K5, Set 1...Qxc6+ 2.Qxc6. 1.Sc2? (>2.Sxa3) Qxc6 2.Sd6; 1...Qc7! 1.Qb1! (>2.Sd6) Qxc6+ Sc2.

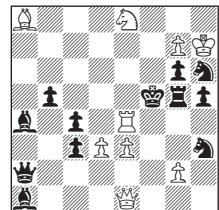
PS4072 (Aliovsadzade & Yakimovich) 1.Sh5! (-) Ke4 2.Sd6+ Kd5 3.Sf4; 1...Kg4 2.Sg7 (>3.Be2); 1...Kg6 2.g4 Kh7 3.Bd3; 1...Ke6 2.Bd3 (-) Kd5/Kd7 3.Sf4/Bf5. A more-gives-than-take key results in star-flights, with the bK staying on the white squares throughout (BOM). How long can the black king walk the board? Fun to tease out the solution (S.Pantos).

PS4073 (Lyubashevsky & Makaronez) 1.Qh4! (>2.Re5+ Kxe5 Qe4) Sf7 2.g8S (>3.Se7,Sg7); 1...Sg4 2.Sd6+ Kf6 3.g8S; 1...c2 2.Re7 (>3.Qe4,e4,Be4) Sf2/Rg4 3.Qf4/Sd6; 1...Qxg2 2.Bd5 (>3.Be6) Sf4/Qxe4 3.Qxf4/Qxe4. Interesting how g8S occurs as both a second move and a mate. The defences by bSh6 have arrival effects: 1...Sf7 2.Sd6+? Sxd6! and 1...Sg4 2.g8S? Sf6+! The other defences have line effects: 1...c2 is a bivalve while 1...Qxg2 renders 2...cxd3 useless (GF).

PS4074 (McKay) 1.e8Q! (>2.f8Q) Rxf7 2.Qxf7+ Kh8 3.Kxb6 (>4.d8Q); 1...Bc5 2.d8Q/R Bf8 3.Qxf8 Rxf7+ 4.Qxf7; 1...Bd8 2.f8Q/R Rxd7+ 3.Qxd7+ Be7 4.Qxe7. White must promote two pawns, so the question is which pawn moves first (AB). Choices of promotion pawn, but White must be precise. 1.f8Q?, looks promising, works a lot like the solution, and even has the tempting short mate 1...Rg8 2.Qh6#, but fails to 1...Bc5! (BOM).

PS4075 (Tarnawiecki & Elkies) 1.Kf3! (-) Kd5 2.Ke3+ Ke6 3.Kd4 Kf6 4.Kd5; 2...Kc5 3.Ke4 Kc6 4.Kd4. Royal batteries fired on both long diagonals; every move by kings. Very enjoyable (B.E.Chamberlain). The wK creates and fires a king-bishop battery repeatedly, with a different bishop checkmating the bK in the two variations. Only the kings move. Each line closure gives the stalemated bK a move. The first line opening check gives the bK a choice of two squares. With the second line opening, the wK guards the square just vacated by the bK, and the wB delivers mate. I like the construction of the two cul-de-sacs for ensnaring the bK (BOM). Royal battery mate x 2 (H.Oikawa).

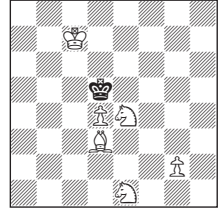
PS4073



#3

PS4076 (Marks) (a) 1.Kd7! Kxd4 2.Ke6 Ke3 3.Kf5 Kd4 4.Bb5 Kd5 5.Sd3 Kd4 6.Sb4 Ke3 7.Sc2. (b) 1.Kd6! Ke3 2.g3 Kd4 3.g4 Ke3 4.Kd5 Kf4 5.Be2 Ke3 6.Bd1 Kf4 7.Sg2. Rotated echo ideal mates. The play in the two parts is not at all symmetrical. In (a) the wK moves to f5 to prevent the bK from fleeing to f4, then 4.Bb5 prevents a later escape to c6. The wSe1 takes 3 moves to give mate on c2, going via b4 so that d5 will be guarded. The wPg2 is stationary, but in (b) it makes consecutive single-step moves. This is not done purely for tempo reasons, because 2.g3 also prevents the bK from moving to f4 at that stage. The wB makes two moves, with 6.Bd1 being constrained by the edge of the board. The wSe1 again gives mate, but making just a single move this time (GF).

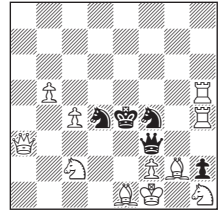
PS4076



#7 (b) Kd5>d4

PS4077 (Chamberlain) 1.Rd5! (>2.Sxd4 Qxg2#) Sb3 2.Qxb3; 1...Sxb5 2.Rxb5; 1...Sc6 bxc6; 1...Se6 2.Qe7; 1...Sxc2 2.Qe3+ Sxe3#; 1...Se2,Sf5 2.Sg3+ Sxg3#. A subtle key yields a knight wheel minus one spoke (as the bQ occupies the f3 square). Four variations have White putting Black in zugzwang to force the only move 2...Qxg2. The key prepares for the excellent 1...Se6 variation, when the wQ pins *this* piece, too (BOM). 1.Rc5? fails to 1...Se6! (HO). The threat never actually occurs. The key prepares 1...Se6 2.Qe7 by putting a masked guard on d3. 1.Rc5? fails to do this, and blocks the line a3-e7 in any case. It is a pity that the wPb5 is needed, because without it the 'improved' try 1.Ra5? Se6! 2.Qe7+ Kd3! would fail for just the one subtle reason (GF).

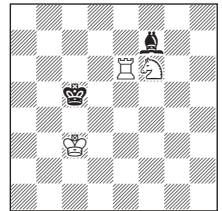
PS4077



S#2

PS4078 (Prcic) 1.Be8 Rd6 2.Bb5 Se4#. 1.Bg8 Rb6 2.Bd5 Sd7#. Neat little problem with matched mates and a waiting move (C.M.B.Taylor). Cute miniature. The bB's movement is nice (HO). Perfection because of its simplicity. The bB is the star (SP). The second solution also occurs as set play (without the tempo move 1.Bg8). Several partial anticipations have the same matrix, but they missed the idea of a bB tempo move. For example, Julius Dohrn-Luttgens, *Feenschach* 1950, had the position shifted two files to the right, with the second solution above being set play only, which may have been the preferred form at that time (GF). Self-blocks and a waiting move by the bB in a miniature. The composer forgoes total symmetry in the mating positions, which could be achieved by shifting the position one square southeast and then moving the wS to the new d8 (BOM).

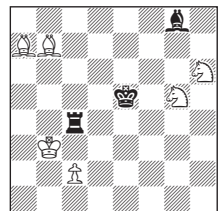
PS4078



H#2 2 solutions

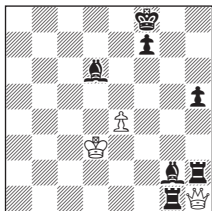
PS4079 (Grinchenko) 1.Rc6+ Sh7+ 2.Kd5 c4#. 1.Rc5+ Sgf7+ 2.Kd4 Sf5#. Well-conceived cross-checking introduction with anticipatory self-pin of R on two adjoining diagonals. Immaculate construction (BEC). Matched discovered checks and counter-checks lead to diverse mates (CMBT). Very clever. Took me a long time to solve (SP). The different bR moves determine which wS moves to f7 (HO). A black battery check, followed by self-pins by White and Black, ending in model pin-mates. Each wS moves to f7 to interpose against the check from the bBg8 while guarding squares around the bK, and each wB gets a turn being the pinning piece. The bBg8 is not strictly needed for the solution starting with 1.Rc6(+), but I like this checking bishop much better than a wPg4, say (BOM).

PS4079



H#2 2 solutions

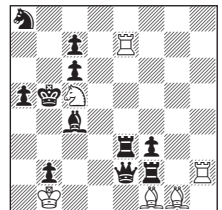
PS4080



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

PS4080 (Cefle) (a) 1.Ra1 Qxa1 2.Be7 Qh8#. (b) 1.Ba8 exd6 2.Rg7 Qxa8#. (c) 1.Rh4 Qxh4 2.Bg7 Qd8#. Active wQ, with occupancy of e5 key to the twinning (CMBT). The corner-to-corner of wQ is exhilarating (HO). Elegant diagonal and orthogonal play (SP). Three sacrificial line clearances – two of maximal distance to the corners – while White and Black conspire to guard and self block the e7 and g7 squares for back-rank model mates. Two of the mates are vertical echoes of each other, while in the other solution, 1.Ba8 simultaneously clears the long diagonal for the wQ and the g-file for bRg1 (BOM).

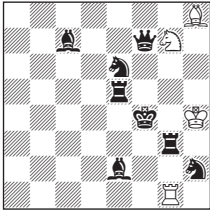
PS4081



H#2 2 solutions

PS4081 (Gavryliv) 1.Rxh2 Rxe3 2.Qg2 Rb3#. 1.Rxe7 Rxf2 2.Qe6 Rxb2#. Rich content. Homogenous solutions with Zilahi, Bristols, mutual captures and pin mates. This would provide good material for a synthetic (BEC). bRs and bQ move out in tandem while remaining wR moves in for pin-mates (CMBT). Black Bristol clearances with captures ending in model pin-mates. The Bristol bR captures the inactive wR in each solution. The inactive bR is captured by the remaining wR to finish clearing the g1-a7 diagonal. The bQ

PS4082

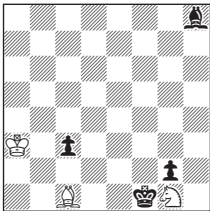


H#2½ 2 solutions

must go far enough North so that it cannot interpose against check in one solution, and far enough East that it keeps the g1-a7 diagonal clear in the other solution (BOM). A great lesson in how to hide a black queen (SP). A brilliant procedure that combines bR and wR reciprocal capture and Zilahi (HO).

PS4082 (Kalotay) 1...Re1 2.Bf3 Rxe5 3.Qf8 Sxe6#. 1...Se8 2.Rge3 Rg7 3.R5e4 Rxf7#. Complex play hard to analyse (CMBT). Difference in wR movement. 1...Se8 solution is more interesting (HO). Self-blocking line vacations by the bBe2 and bRg3 are only part of the thematic unity of this problem. In one solution, the bQ must unguard the e6 square, but only 3.Qf8 works as other moves still guard that square or check the wK. In the other solution, the wS must vacate the line for the wB to guard e5, but only 1...Se8 works as other moves check the bK or block the intended check of the wR from f7. In the same composer's PS4035, the two wPs vacated the line of the wB and afterwards became "dead wood". Here, the idea is applied to the unguarding bQ and the line-vacating wS – their job is to get out of the way! When they are not busy getting out of the way, the bQ is captured on the mating move in one solution and the wS delivers mate in the other (BOM).

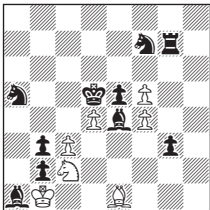
PS4083



H#3 2 solutions

PS4083 (Hudak) 1.Be5 Se2 2.Bh2 Sg3+ 3.Kg1 Be3#. 1.c2 Be3 2.c1R Se2 3.Re1 Sg3#. Nice miniature with interesting white-move cycle (BEC). White moves cyclically repeated mate the bK on different squares – but thematic black units each used only once (CMBT). White's moves from one solution are repeated in the other solution, but in a shifted order in this miniature that ends in model mates. The wS and wB swap guarding and mating roles, while the bPc3 and bB are the active self blockers – one in each solution (BOM).

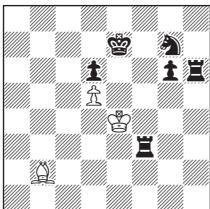
PS4084



H#3 2 solutions

PS4084 (Witztum & de Mattos Vieira) 1.Sc4 Bxg3! 2.Rxg3 fxe5 3.Rd3 Sb4# (1...fxe5? 2.Sfxe5 Bxg3 3.Sd3 Sb4?). 1.Sc6 fxe5! 2.Sfxe5 Bxg3 3.Sd3 Se3# (1...Bxg3? 2.Rxg3 fxe5 3.Rd3 Se3?). The wS will give mate on b4 or e3 after being unpinned. However, self-blocks by bSa5 on c4 or c6 each prevent one of those mates, as do unpins on d3 by bRg7 or bSf7. Also, the white moves Bxg3 and fxe5 must both be played, either to unblock a square or else to guard d6. So in the 1.Sc4 solution the mate will be 3...Sb4#, which requires bRg7 to do the unpinning. This requires 1...Bxg3 so that 2.Rxg3 can be played, then 2...fxe5 guards d6. In the 1.Sc6 solution the mate will be 3...Se3#, which requires bSf7 to do the unpinning. This requires 1...fxe5 so that 2.Sfxe5 can be played, then 2...Bxg3 guards d6. Everything goes like clockwork (GF).

PS4085

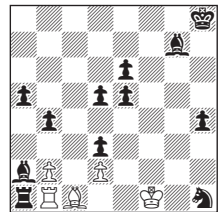


H#3½ (b) Ke7>g5

PS4085 (Mihajloski) (a) 1...Bc1 2.Rf8 Bxh6 3.Kf6 Kf4 4.Rf7 Bg5#. (b) 1...Kxf3 2.Rh8 Bf6+ 3.Kh6 Kg4 4.Rh7 Bg5#. Wherever bK starts, wB mates him from the same square (but reaches it in different ways) (CMBT). The bR tempo moves are the highlights (HO). In each solution a bR overshoots its eventual destination, to provide Black with a 4th move. This is necessary because White must capture the other bR, which is Black's only spare unit (GF).

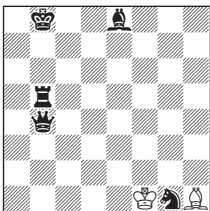
PS4086 (Ugren) 1.e4 Kg2 2.Bxb2 Bxb2+ 3.Kg8 Rxh1 4.Rf1 Rxh4 5.Rf7 Rh8#. 1.Bc4 b3 2.a4 Bb2 3.axb3 Re1 4.Ra8 Rxe5 5.Rg8 Rh5#. Half-pinned white pieces set up the mates while the pinning bR becomes a blocker (CMBT). 2...B(x)b2 occurs in both solutions, but preceded by very different play (HO). Paths must be cleared for both rooks. The wPb2 confines the wR and makes an important move in the second solution (GF).

PS4086



H#5 2 solutions

PS4087



H#7

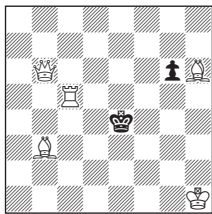
PS4087 (Joksimović) 1.Sf3 Ke2 2.Ka8 Kd3 3.Qe4+ Kc3 4.Sd4 Kc4 5.Sc6+ Kxb5 6.Sb8+ Kb6 7.Qb7+ Bxb7#. Black pieces must keep the long diagonal closed until wB is ready to capture one of them and mate (CMBT). The wK is guided to the b6 square. I especially enjoyed the series of checks (HO). A beautiful sequence of black shields. Especially good is 1.Sf3 (shields h1-a8) 4.Sd4 (shields e4-c4) 5.Sc6+ (shields e8-b5 and unguards b5) 6.Sb8+. The bBe8 prevents cooks in which the wK plays to e4-d5-c6-c7 (GF).

THE TWO-MOVERS OF MIROSLAV HAVEL, by David Shire

By common consent Miroslav Havel is considered to be the greatest student of the Bohemian School. The ideals of this movement were to develop model mates, preferably with the white units exchanging mating and guard duty in the different variations. The best Bohemian work combines economy, beauty and mobility of the white force. More particularly in longer problems the mobility of the bK is highly valued; the possibility of the bK meeting his end in widely separated corners of the board being most attractive. Over time it was realised that these principles did not lend themselves to #2 composition; in this regard even Havel struggled as we will witness.

One of the early acquisitions to my problem library was Brian Harley's *Mate in Two Moves*. There I discovered **A** (No.92 in **BH's** book). **1.Rf6!** (>2.Bc3) 1...Kxf6 2.Qe7 and 1...Bxf6 2.Qe4 are the prized model mates but that seems to be all. However, Brian Harley explains that the purpose of bBf1 is to convert the threat into a model mate by means of 1...Bxd3. Most readers will find this incredibly artificial with the true function of bBf1 being to cure a looming cook; 1.Rg6? (>2.Qe4) 1...Bxd3!/Bg2! After a little thought I found the perfect remedy... or so I believed. In the version at left the possible cook 1.Rg5 is now a non-starter and after **1.Rf5!** (>2.Bc2) the only black move on the board that enables this mate to become a reality (and a pure mate) is 1...g5! I was only permitted a few seconds of smug satisfaction before I noticed that 1...Kxf5 2.Qe6 is no longer a model; clearly my revision required a wPf6!! In many ways this exercise sums up my general disquiet concerning the Bohemian #2.

Version of A



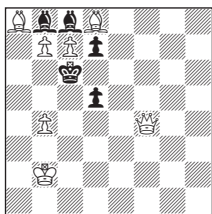
#2

This does not mean that some unambiguous gems have not been created; consider **B** – possibly Havel's most celebrated #2. Set 1...Kc1 2.Qc6 (pin model) **1.Rg4!** (-) 1...Kc1 2.Rc4 (pin model), 1...Kb3 2.Qxd1 (model), 1...Kd3 2.Qe4 (model) and 1...B~ 2.Qb1. The change of function of wQ and wR in the pin models is shown with extraordinary economy. However, P.H.Williams, *Birmingham News*, 1897 had published the identical position with a quarter turn of the board! In this field the most beautiful settings are rare and likely to be anticipated!

Another discovery followed – **C**. Set 1...Kd8 2.Qe7 and 1...Ke6 2.Qg4 (model) **1.Qb8!** (-) 1...Kd8 2.Rd5, 1...Ke6 2.Qxc8 (model), 1...Kc6 2.Qb5, 1...B~ 2.Qe8 and 1...c~ 2.Qd6. Clearly there are differences between **B** and **C** but the addition of a bP with the possibility of a *double* ambush key makes Makovsky's setting considerably richer.

D Miroslav Havel

5 Pr Göteborg Chess Club 40 JT 1919-21

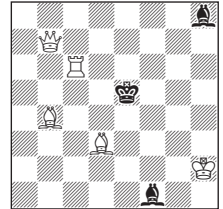


#2

E In order to threaten 2.Qg1 the wK must vacate the g line but, in order to avoid checks by the bQ, his majesty is forced to a unique destination – **1.Kh2!** 1...Kxc5 2.d4 – the bB blocks b6, the wS holds c4 and b5, the wB guards d6, wPd3 mates with the wR holding d4. 1...Bxc5 2.Sb5 – the bB blocks c5, the wS holds d4 and c3, the wB guards e3 and e5, wPd3 holds c4 and e4 with the wR holding d3. The varied roles of the white pieces in mating the bK on different squares epitomises all that is good in this type of problem. (The static wQ holds d5 throughout.) The author wishes us to enjoy the pin model mate;

A Miroslav Havel

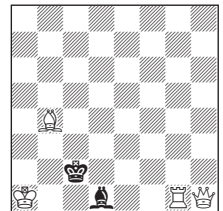
Illustrovany Svet 1903



#2

B Miroslav Havel

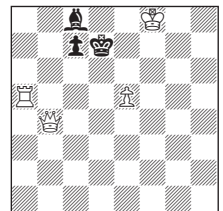
Der Romanleser 1900



#2

C Karel Makovsky

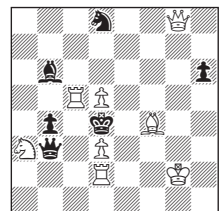
Paleček 1881



#2

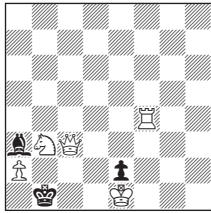
E Miroslav Havel

Bohemia 1900



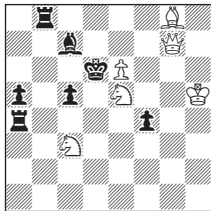
#2

F Miroslav Havel
Svetozor 1918



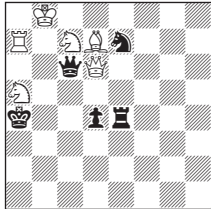
#2

H Miroslav Havel
Národní Osvobození 1924



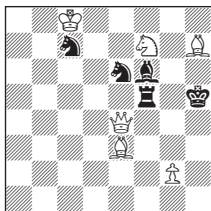
#2

I Miroslav Havel
Národní Osvobození 1933



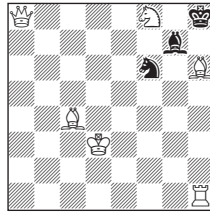
#2

K Miroslav Havel
Bohemia 1901



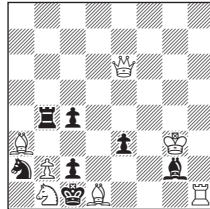
#2

G Miroslav Havel
Pr Norsk Schakblad 1919



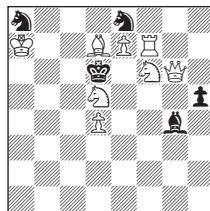
#2

J Miroslav Havel
Cas 1920



#2

L Miroslav Havel
Svetozor 1921 (v)



#2

1...Qxd3 2.Rc4 but it is mildly unfortunate that the same finale occurs after 1...Qb1,Qd1,Qc4.

MH sought opportunities to bring black correction and separation into his work; F is a sheer delight. **1.Ra4!** (-) 1...B~ 2.Sd2,Qc1, 1...Bb4!? 2.Sd2, 1...Bc1!!? 2.Qxc1 and 1...Bb2!!? 2.Qd3. Ideally the dual mates are separated by *unique* black moves. A pin model concludes proceedings; 1...Kxa2 2.Qc2.

On other occasions perfection was denied... **G** **1.Qa1!** (-) 1...Bxf8 2.Bxf8 and 1...Bxb6 2.Qxf6 – both pin models, but we are also interested in the moves of bSf6. Suppose the bS keeps a measure of control over the R+B battery then we have (say) 1...Sg4 2.Qxg7,Bxg7 and these two mates are uniquely separated by 1...Sd5!?, 2.Qxg7 and 1...Sh5!?, 2.Bxg7. However, after (say) 1...Sd7 we have in addition to the g7 mates an ugly quintuple mate from the R+B battery. Havel was unbothered by this but such compromises disturb the modern critic.

H is another case of Havel's tolerance of duals. **1.e7!** (>2.Qf6) 1...c4 2.Se4 (model), 1...Bb6 2.Sb5 (model), 1...Bd8 2.e8S and 1...Rf8 2.Sb5,exf8Q. The dual can be readily remedied; transfer wKh5 to f5 and add wPd7. Set 1...Rf8+ 2.Qxf8 and 1.e7! Rf8+ 2.exf8Q. A small plus is this marginally changed mate but Havel was more concerned about the negative effects. The additional guards of e6 and e5 involve the loss of the model mates and the key no longer cuts the line of the wQ to c7 – the strong unblocking defences by the bB are apparent from the outset. Such were the difficult decisions faced by the Bohemian composer.

I is a work where a set check is changed very much for the better in an entirely successful problem. Set 1...Qb5+ 2.Bxb5. **1.Sd5!** Kb5 2.Qb4 (threat), 1...Qb5+ 2.Sb6 (pin model), 1...d3 2.Sc3 (pin model) and 1...Sxd5 2.Bxc6.

The models of **J** also have considerable appeal. **1.Qe4!** (>2.Qxc2) 1...cxb1Q 2.Qxe3, 1...cxd1S 2.b3, 1...Bxe4 2.Bf3 and 1...Kxb1 2.Bxc2. However, we should note that 1...cxd1Q 2.b3 is not a model.

To the current day readership Havel's #2s with a few models but with more strategy will strike a chord. Enjoy the play of the bR in **K**. **1.Bf2!** (>2.g4 – model) 1...Rxf2 2.Bg6 (model), 1...Rf4 2.Qg6, 1...Rg5 2.Qh4 and 1...Sf4 2.Qf3 (model). Incidentally a bPc7 will serve to prevent check.

The original version of **L** was cooked but readers should enjoy the correction, recast with a flight-giving key. **1.Sc3!** Kc7 2.Sb5 (threat) 1...S(either)c7 2.Sce4, 1...Bxd7 2.Sxe8, 1...Be2 2.Qg3 and 1...Sxf6 2.e8S (pin model) In this last variation the wR extends its range to d7 and in addition to a promotion mate the wPe7 guards d8 after the bK takes his flight. Note also that wBd7 not only guards

c6/e6 but also c8. This very much conforms to the Bohemian ideals of which Havel was the master. However, he struggled to combine these with complex strategy and accuracy. I have refrained from selecting any #2 with a very strong key; there are many of these but Havel seemed not to care. Beauty of model mate and changed functions of the white pieces were his aims. Slowly it was appreciated that these could be better realised in the #3 and more-movers and thus the Bohemian #2 became a phenomenon of the past.

So I will end with a few problems that show a supreme artist at his peerless best for it is work such as this that **MH** should be remembered.

M 1.Bf6! (>2.Qe6+ Kf8 3.Qe7+). We can all guess Black's principal defence, 1...0-0 2.Qd5+ Rf7 3.Qg2+ Kf8 4.Qa8! Simply gorgeous! Also 1...Kf7 2.Bg5+ with 2...Kg7 3.Bh6+ Kxh6 4.Qf6 and 2...Kg8 3.Qe6+ Kg7,Kf8 4.Bh6. Two further lovely models; I will leave the reader to fill in the gaps. The key gives as much as it takes but importantly legalises castling, so enabling White to engineer the exquisite 4.Qa8 mate.

N 1.Bc5! (>2.Rxf6+ Ke4 3.Sf2 – model) 1...Kf4 2.Sxf6 (>3.Qg4) e4 3.Sd7 – model. 1...Ke4 2.Sf2+ Kd5 3.Rc7 – model. I have just given the model mates and I leave the reader to work out the detail. However, there may be interest in the role of the bSs; 1...Sd3 (anticipatory self-block) 2.Rxf6+ Ke4 3.Qa8 and 1...Se4 2.Sh6+,Se3+ Kf4 (2...Ke4??) 3.Qg4. Finally 1...Ke6 2.Se3 forces mate on the 3rd move.

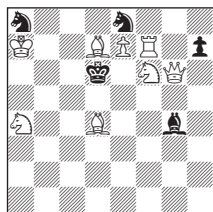
I end with **O**, my favourite Havel problem. Evidently the wQ will do well to target the c2 square... **1.Qe8!** (>2.Qa4 Kxe2 3.Se1 - model). How I love the line-cutting nature of the mating move to ensure that d1 is only guarded by the wQ! If 1...Bc7 2.Qe6 Kxe2 2.Sf4 – model. And if 1...Sd7 2.Qg6 Kxe2 3.Sh4 – model. (1...Kxe2 2.Se1+ and mate next move.) The bK is thrice mated on the same square by the same R+S battery and I appreciate that the *aficionados* of the Bohemian problem will not welcome this feature. However, my pedigree is from the #2 tradition and for me this elegant Meredith has tremendous unity and strategic logic. I love the manner in which the solver is guided to the complete solution. Perhaps, being lazy in these matters, I find this more satisfying than hunting for model mates in diverse corners of the board!

(Problem historians may be interested to know that Havel is a pseudonym. His family name was Kostál.)

HAVEL POSTSCRIPT, by Michael McDowell

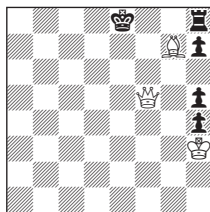
David's critiques of Havel's two-movers are interesting in presenting the views of an accomplished two-move composer of a later era, however a problem should be judged in the light of the values to which the composer was working. The classical Bohemians had two core aims – to produce collections of varied model mates (usually a minimum of 3) from a mobile white force, and to achieve the most artistic setting possible. It follows that the two-mover is not suited to the Bohemian style, as the time element is too short to allow for real mobility, and attempts to present definite themes with models tend to lead to highly artificial positions, such as 1. 1.Ra5 (-) 1...Bxf7 2.Qa1; 1...Bxg2 2.d7; 1...Bxg1 2.Sxc6; 1...Bxb4 2.Qe3. For the Bohemian composer play outside of the thematic lines was of no interest, and they cared nothing for any inaccuracies it might contain. The "co-operative model", where Black plays non-defending moves to eliminate force and turn a threat into a model, was perfectly acceptable. In David's example **A**, surely it is a bonus if a necessary cookstopper can be enlisted to add another model? In **G** David notes the separation of the mates at g7, but I think Havel would have been more interested in the fact that 1...Sh5 2.Bxg7 provides a third pin-model.

2 Miroslav Havel
Svetozor 1921 (v)



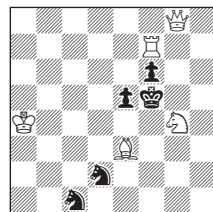
#2

M Miroslav Havel
Šachové umění 1950



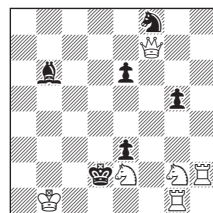
#4

N Miroslav Havel
1 Pr Zlatá Praha 1911



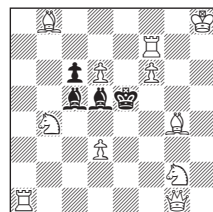
#3

O Miroslav Havel
1 Pr Časopis Československých Šachistů 1920



#3

1 Miroslav Havel
Sachové Listy 1901



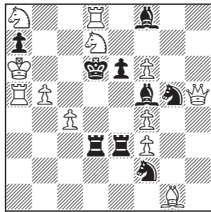
#2

2 is the correction of **L** in *České Granáty 1898-1958*, the 1975 collection of Havel's work. It added the bSa8 to Havel's original setting to eliminate the cook 1.Sb6. David's version omits the bPh7, which is not needed for soundness, but clearly Havel wanted to include the third model after 1...hxg6. More interesting is why Havel used a wBd4 when a P would suffice. He famously tried to avoid using wPs because of their lack of mobility.

Anyone interested in the history of the Bohemian style should read Josef Pospišil's essay on the Bohemian school from 1887, which John Beasley translated (it can be downloaded from the John and Sue Beasley website). Václav Kotěšovec's website provides pdfs of useful works by Ilija Mikan, such as *The Bohemian Chess Problem School*. I would also draw attention to my article Contrasting styles, from the September 2009 Supplement (available from the BCPS website).

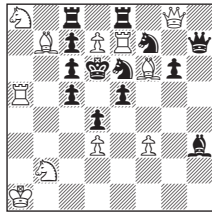
HERPAI PLUS HALF-PIN (continued from front cover)

E Henk & Piet le Grand
3 HM Tijdschrift vd KNSB
1954



#3

F Živko Janevski
1 C Mat 1987



#3

The databases contain a few three-movers described as Herpai plus half-pin, but they seem mislabelled. For example E has Siers battery play but features two incomplete half-pins. 1.Ra4 (>2.c5+ Kd5 3.Sc7) 1...Sge4 2.Sxf8+ Kc5 3.Sxe6; 1...Sfe4 2.Se5+ Kc5 3.Sxd3.

In F (like E a fine problem) the Re5 mate is only possible after one of the thematic defences. 1.Ra6 (>2.Sc4+ Kd5 3.Bxc6) 1...Sfd8 2.dxc8S+ Kd5 3.Sxc7; 1...Sed8 2.dxe8S+ Kd5 3.Rxe5; 1...c4 2.Rxc6+ Kd5 3.dxc4; 1...Kd5 2.Bxc6+ Kd6 3.Sc4. I wonder if Wirtanen's problem is the only fully correct #3 example of the theme combination.

FAIRY DEFINITIONS (for originals on p.412)

Series-Helpstalemate with initial white move(1W -> Ser-H=n): White makes a move, then Black plays a sequence of n consecutive moves (White not moving at all) until at the end of that sequence White can stalemate in one. Check may be given only on Black's last move.

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

Madras: A unit (not K) when observed by a similar enemy unit is paralysed, and can neither move, capture nor check, but may paralyse in turn.

Zigzag Nightrider S1 (♞): Moves like a knight in zigzag fashion, such that alternate squares are at distance (1,1) apart. e.g. g1-h3-f2-g4-e3-f5-d4-e6.

Einstein Chess: All units (Ks excluded) change their type when they move, according to a precise pattern. For non-capture moves: Q>R, R>B, B>S, S>P, P remains P. For capture-moves: R>Q, B>R, S>B, P>S, Q remains Q. Ps on 1st/8th rank are allowable and can move 1, 2 or 3 squares.

Helpselfmate (HS#n): with White starting, Black plays helpful moves until his final (mating) move, which must be forced. [PS4164F has an extra half-move, so Black starts.]

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

Rose (♞): Moves like a knight in circular fashion: e1-c2-b4-c6-e7-g6-h4-g2 or in reverse e1-g2...c2. A "stationary" move e1-e1 is normally not permitted.

KoeKo: All moves must finish adjacent to an occupied square, including checks.

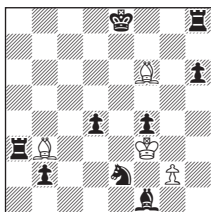
Messigny: Instead of a normal move a side may exchange the position of any one of its pieces with that of a similar piece of the opposite colour. No piece may be part of an exchange in two consecutive moves.

Locust (♞): Moves along Q lines by capturing an enemy unit, arriving on the square immediately beyond that unit, which must be vacant.

Edgehog (♞): Moves, captures and checks like Q, but all moves must either start or end on an edge square (but not both).

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

PS4088F

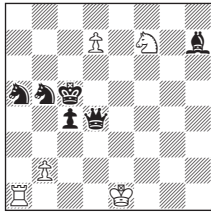


Ser-HS=8

FAIRY SOLUTIONS (May)

PS4088F (Aliovsadzade & Kirtley) 1.b1B 2.Bg6 3.Bf7 4.0-0 5.Kh7 6.Kg6 7.Kh5 8.Bg6 g4+ 9.fxg3 e.p.=. A wonderful Valladao with super construction (BEC). Neat black Valladao with 0-0 saving a move with promoted bB (C.C.Lytton). Valladao theme with underpromotion to bishop and two pins in the stalemate position. The en passant capture on the final move simultaneously removes the wPg4, pins the wBf6, and guards f2 – all necessary for the stalemate. The promoted bB has two jobs: to shield the bK on its trip to h5 from checks of the wBb3, and then, once the bK arrives at h5, self block on g6. The bishop's journey must be made via the g6 and f7 squares, as all other routes take one move too long. But, because the bB interposes on f7, that square is no longer available to the bK, and Black must castle instead of moving K and R separately. Then, because the bB self blocks on g6, Black must capture the checking pawn en passant. Very nice that the promoted bishop creates the need for both

Ian Shanahan
The Problemist 1997 (v)

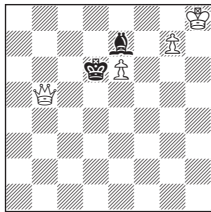


Ser-S#10

to Zebra [a (2,3)-leaper] for extra solution 1.Rd4 a1Z 2.Rd3+ Zxd3#! (G.Foster).

PS4090F (Turner) 1.Gf3 Sc4 2.Gd1 Gd3 3.Gd4 Sd6#. 1.Gd3 Sd5 2.Gd6 Gf1 3.Gd4 Sc3#. The black G is bound for d4, but different first steps produce radically altered outcomes (Composer). wS guards first f5, then d5 in the mate. 2...Gf1 is a lovely tempo move to guard f5 over another hurdle (CCL). An entertaining miniature (BEC). Miniature with self blocks on d4 by the bG via two different routes, with the wS and wG each providing a necessary hurdle in different solutions. The same piece moves on the same move for each solution. I particularly enjoyed the bG hopping back and forth over the wS to get to the d4 square. In the solution ending with 3...Sc3#, the move 3...Sf6+ does not work, as the bG guards the f6 square. In that same solution, 2...Gf1 is a tempo move, as the wG already guards the f5 square (BOM).

PS4091F



HS#5 2 solutions

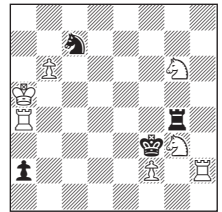
PS4092F (Vasyuchko & Galma) 1.Rxa2 2.Rxa7 3.Ka5 4.Bb4 Rxa7#. 1.Bg3 2.Bxc7 3.Kc4 4.Rb4 Rxc7#. Chumakov theme, Zilahi (Composers). Chumakov theme: in a helpmate problem two pieces captured in one phase self-block in another phase (SR). Charming Zilahi, exchange of functions between bR/bB, and almost a virtue of necessity that bK is mated on squares of both colours (CCL). In the second solution it is the bR that must self-block b4, as 1.Rc2? 2.Rxc7 3.Kc4 4.Bb4 Rxc7+ 5.Bc5! The bPb6 blocks b6 in the first solution and prevents a unique cook 1.Bf2 2.Bxa7 3.Ka3 4.b4 Rxa7# (GF). The wP can be dispensed with if shortened to Ser-H#3 (Rb2>a4, Be1>d6), but the cost would be twinning with (b) Pb6>b3, so I respect the composers' preference for the longer untwinned position (BEC). Exchange of function between the bR and bB, and between the wRs, with self blocks on b4. 1.Bg3 2.Bxc7 3.Kc5? 4.Rb4+ Rxc7#?? is not a solution, because of the check by the bR. Thus, 3.Kc4 is required, which necessitates the wPa2 (BOM).

PS4093F (Taylor) 1.Ke5 Bf5 2.Kf6 Rf8+ 3.Kg7 h6#. 1.Ke3 Re8+ 2.Kf2 Re2+ 3.Kf1 Bh3#. 1.Kc3 Be6 2.Kb2 Rb8+ 3.Ka1 Rb1#. 1.a5 Ba6 2.Kc5 Rc8+ 3.Kb6 Rc6#. Task: extended bK star-flights in miniature without twinning. Four disparate fairy-specific mates with the wR unguarded in each (Composer). Extended bK star leads to well-varied mates. In the 3...h6 mate, two units would normally be *en prise!* (CCL). I enjoyed the different checkmate shapes (HO). Extended star path by the bK. The wR and wB get assistance from the wK and bP in one solution, the bottom left corner in another, the bB in the Bh3# solution, and the wP in the h6# solution. The wR manages to check the bK on W2 in every solution! (BOM).

castling *and* the en passant capture. Very impressive (BOM). For comparison, Mark mentions a Ser-S#10 by Ian Shanahan [see diagram] – 1.d8B 2.Bg5 3.Bd2 4.0-0-0 5.Rg1 6.Rg6 7.Kb1 8.Ka2 9.Rd6 10.b4+ cxb3 e.p.#. (Shankar Ram).

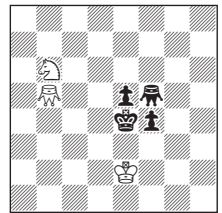
PS4089F (Petković) Set 1...a1Q 2.Se5+ Qxe5#. 1...a1R 2.Ra3+ Rxa3#. Solutions 1.Rc4 a1B 2.Rc3+ Bxc3#. 1.Rb4 a1S 2.Rb3+ Sxb3#. A UW split over set and actual. Nikola improved his original setting to add the Q promotion (SR). Pretty AUW with hard-working wR (CCL). Simple and easy to understand (HO). AUW through set play and solutions, with the wRa4 (three times) and the wSg6 (once) sacrificing themselves with check on the mating square (BOM). Pity there can't be promotion

PS4089F



HS#2 2 set & 2 solutions

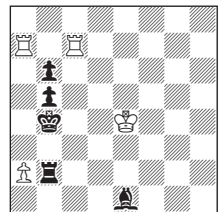
PS4090F



H#3 2 solutions

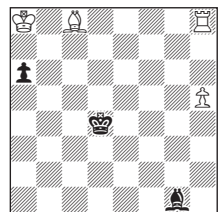
♟♞ Grasshoppers

PS4092F



Ser-H#4 2 solutions

PS4093F



H#3 4 solutions

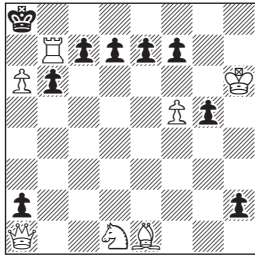
No-capture Chess

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)

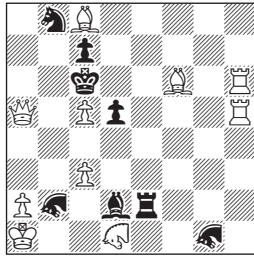
Six contributions from past and current editors this time! Welcome to Dr Lytton, James, Maryan and Raúl. How to tie up the 8 initially free black pawns in **PS4161F**? James shows a new aspect of the theme of his recent book. Intensive Einsteinian effects by Maryan. Complex play on R/B/N/Ro lines in Raúl's HS#. KoeKo conundrums in Stephen's helpmate. An uncommon twinning mechanism in Mr Rice's helpmate. Michael continues his exploration of traditional themes using Anti-Kings. Happy solving! *Definitions are on p.410.*

PS4161F Cedric Lytton



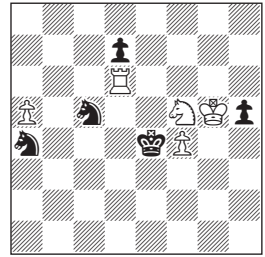
1 White move, then Ser-H=16
Alphabetic Chess, Madraši

PS4162F James Quah
(Singapore)



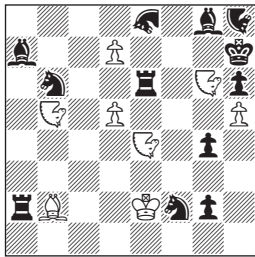
#2
Zigzag Nightrider S1

PS4163F Maryan Kerhuel
(France)



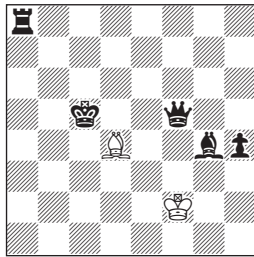
H#2 Einstein Chess
(b/c) Sa4>b5/b1 (d) Kg5>b5

PS4164F Raúl Jordan
(Germany)



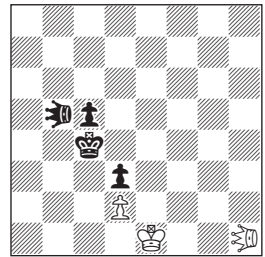
HS#2½ 3 solutions
Nightrider Rose

PS4165F Stephen Taylor



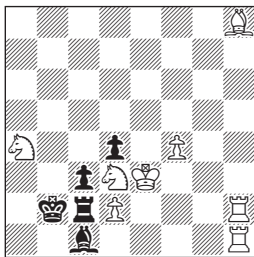
H#4 KoeKo (a) 1.1.1.2.1.1.1.1
(b/c) Kf2>f1/g2 (2 solutions)

PS4166F John Rice



H#3 Messigny
Locusts Edgehogs

PS4167F Michael McDowell



#2 Anti-Kings

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

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