

THE PROBLEMIST SUPPLEMENT

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EDITOR: Geoff Foster

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

Send solutions and comments to the Editor at the above address

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

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THE GOOD COMPANIONS ERA (Part I), by David Shire

The Good Companions were founded in 1913 and the club folded in 1924. During this period there was an explosion of problem ideas. These progressive forces were led by Guidelli, Ellerman and Mansfield, although others played their part. In this first article I intend to offer diagrams that possibly are not so well known but are nonetheless representative of their author's art. Not all of these problems were 1 Giorgio Guidelli

published in the folders but all are products of this time.

The half-pin was intensively researched by members and 1 is an excellent undertaking along these lines. 1.Sg3! (>2.Qe4) 1...Sd6 2.Bxc3 and 1...Sd4 2.Qxc7. These two variations combine half-pin with self-block and it is worthwhile noting the set play 1...Sd4 2.Qxd4. bSd5 can also defend opening the line of bQa8 to the threat square. 1...Sd~ 2.Rxe6, 1...Sf6 2.Rg5 and 1...Sf4 2.Qxc3 completes the half pin. By-play: 1...Bxg6 2.Sxg4. The bQ seemingly performs the function of a second white-squared bishop. However, 1.Rxb5?

2 Giorgio Guidelli Good Companions 1916



Qa1+! prevents a cook and gives a role for the wK. Guidelli was a great constructionist.

As a solver I was thrilled by 2. Apparently we must expect a mate by 2.Rxe4 when the bQ moves away... but how wrong this proves to be! 1.Sb4!

(>2.Sc6) 1...cxb4 2.Ra5 – the key has prepared the opening of the fifth rank. $1 \dots e3 2$.Sd3 – the key prepares the clearing of the long diagonal so that the bQ may defend. It transpires that these variations are mere by-play; the core of the problem lies in the unpinning of the wQ - another typical motif of the Good Companions. 1...Se7 2.Qf6, 1...Bd7 2.Qd5 and 1...Bb7 2.Qf5. 1...Be6 selfblocks and allows the "line-of-pin mate" 2.Qc7! 3 Arnoldo Ellerman Finally 1...Sd4 (self-block) 2.Rxc5. All the 1 Pr L'Italia Scacchistica variations are strategic in nature; a favourite work by 10th Theme Ty 1919-22 a true artist who died at a tragically young age.

Interference play was another area of interest for the Good Companions as Ellerman shows in 3. 1.Qg8! (>2.Qc4) 1...Bd5 2.Be4 and 1...Rd5 2.Se4 - the Grimshaw is characterised by defences and mates both being on the same squares; always an aesthetic feature. 1...Bd7+ 2.Bf5, 1....Sa5 2.Sa4, 1...S7d6 2.Be4 and 1...S5d6 2.Qg7 (2.Be4?) - the variations indicated thus far feature interference. 1...Sd4,Rd4 2.Be1 (self-block) and 1...Rxg8 2.Be4 complete the roll of mates. bRa7 could be replaced by a bP but Ellerman probably wished to avoid two sets of doubled pawns.

1 Pr Good Companions 1917-I ≝





Continued on p.443

ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

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

#2 vv



#3

PS4224 Andrew Kalotay (USA)



H#2 (b) Pb2>g4

PS4219 Ognian Dimitrov (Bulgaria)



#2







PS4222 Rauf Aliovsadzade

#3

PS4225 Mykola Vasyuchko (Ukraine)



H#2 3 solutions

S#8 set play

PS4226 Zoltán Nagy (Hungary)



H#2 (b) Bc1<>Kh6

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H#2 2 solutions





H#3 2 solutions



H#5 (b) Qd3<>Re6

PS4228 Antonio Tarnawiecki & Paz Einat (Peru/Israel)



H#2 (b) Bf8>a3

PS4231 Abdelaziz Onkoud & Evgeny Gavryliv (France/Ukraine)



H#3 (b) Pe4>e5



H#5 2 solutions

PS4229 Kabe Moen (USA)



H#3 2 solutions

PS4232 Luis Echemendía & Steven Dowd (Cuba/USA)



H#31/2 2 solutions

PS4235 Hans-Jürgen Gurowitz (Germany)



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 October 2025.

PS4143



PS4144





PS4145





8 兌 (h 2 M ξŊ 2 6 **金** 微 兌 #3

PS4148



SOLUTIONS (November)

PS4143 (Paslack) 1.Qc3? (>2.Bxc5,Bf4) 1...Rd5 2.Re6; 1...Rd4! **1.Rc8!** (>2.Qxc7) 1...Ke7 2.Bxc5; 1...Ke5 2.Bf4. Key gives 2 flights. Rudenko theme [a try has two threats, which occur singly as variation mates in another phase - Ed.] (Composer). A very good starter; key gives 2 flights which, when taken, are answered by the separated threats of the Nowotny try (B.E.Chamberlain). After a Nowotny in the try, a flight-giving key and the some mates as in the try, but as battery-mates, with double-checks (T.Maraffai). The threats from the try become the mating moves for the solution, but the mates are changed into double-check battery mates. The try causes interference between the bBa1 and bRc2, with the wQ moving to the intersection point of their lines. The key is counterintuitive, as the wRe8 abandons its defence of the e-file, allowing the bK to flee (B.O'Malley).

PS4144 (Shire) 1.Sf~? (>2.Se3) 1...Sd5 2.Qd7; 1...d5 2.Re5; 1...Be7! 1.Se6? (>2.Se3) 1...Be7 2.Sxg7; 1...Sxe6 2.Bxe6; 1...d5 2.Re5; 1...Sd5! 1.Sd5! (-) 1...Sc~ 2.Qd7; 1...Se6 2.Sge3; 1...Sh~ 2.Qg5; 1...Sf4 2.Sde3; 1...Be7 2.Sxe7; 1...d2 2.Bb1. White correction with zugzwang key (Composer). Beautiful symmetry between the Se6 try and the solution, and the corrections of the two black knights (TM). The tries make threats, while the solution puts Black in zugzwang, and correction play follows for the two black knights, with different wS mates on e3 after the two correction moves (BOM). Initially three white pieces guard e6. 1.Se6? removes one guard and 1...Sd5! removes another, preventing the threat of 2.Se3. 1.Sd5! seems worse as it removes two of the guards of e6 and does not make a threat, but 2.Sge3 returns after the correction self-block 1...Se6. The trouble with threat tries and a waiting key is that the tries are liable to have duals after non-defensive black moves (G.Foster).

PS4145 (Yakimovich) Set 1...Kc4 2.Qb3; 1...Rc4 2.Qxe4; 1...Sh7 2.Qf7. 1.Se6! (>2.Qxe4) 1...Kc4 2.Qd3; 1...Rc4 2.Sf4; 1...exf3 2.Sxc7; 1...Kxe6 2.Qf7. Changed mates, flight-giving key (Composer). A pity there is no set mate for 1...exf3 (BEC). Sacrificial key, leading to changed mates from the set play for two defences (self block on c4, and flight to c4) against the threat 2.Qxe4. Pin mate by the wQ in the solution (BOM).

PS4146 (Petrašinović) 1.Sc6! (-) 1...Kc4 2.Qf3 h5 3.Sd6; 1...Ke4 2.Qe2+ Kf4/Kd5/Kxf5 3.Qg4/Sce7/Qg4; 1...Kxc6 2.Qf7 (>3.Qb7); 1...Ke6 2.Qd1 (>3.Sg7) Kxf5 3.Qg4. Difficult key (R.Bua). After a

PS4147



flight-giving sacrifice comes a king star (TM).

PS4147 (Svítek) 1.Rxd6! (>2.Re6 zugzwang 2...Ke3 3.Qf3; 2...Kg5 3.Bd2; 2...Se~ 3.Qxg4; 2...Sg~ 3.Bd2; 2...Se3 3.Bxe5. and >2.Rd5 zugzwang 2...Ke3 3.Bd2; 2...Kg5 3.Qxg4; 2...Se~ 3.Qf3; 2...Sg~ 3.Bd2; 2...Se3 3.Bxe5) 1...Sxg6 2.Qxg4+ Ke3 3.Qf3 and 2.Qf3+ Kg5 3.Qxg4; 1...Sg~ 2.Bd2#; 1...Se3 2.Bxe5+ Kxe5 3.Qh2. I like the B sacrifice after 1...Se3. Removing wS, which is superfluous, eliminates the dual, as 1...Se~ 2.Of3+? Kg5 3.Qxg4+ Kh6! (BEC). But removing wSg8 also eliminates the second threat 2.Rd5. The two threats,

in which the mates after 2...Ke3, 2...Kg5 and 2...Se~ are shifted cyclically, seems to be the whole point of the problem. The first threat 2.Re6 pins bSe5 in 2...Ke3 3.Qf3, retains guard of g6 in 2...Kg5 3.Bd2 and guards e3 in 2...Se~ 3.Qxg4. The second threat 2.Rd5 retains guard of d2 in 2...Ke3 3.Bd2, pins bSe5 in 2...Kg5 3.Qxg4 and guards g5 in 2...Se~ 3.Qf3. Both threats guard e5 in 2...Se3 3.Bxe5, but in the actual play this becomes 1...Se3 2.Bxe5+ Kxe5 3.Qh2. It's a strange problem, because the threats never actually occur (GF).

PS4148 (Aliovsadzade) 1.Rh6! (>2.Be3+ Kxe5 3.Re6) 1...Kxe5 2.Re6+ Kd4 3.Be3; 1...Qxd2 2.Sf3+ Kc5 3.Be7; 1...Kc5 2.Be7+ Kd4 3.Sf3. Exchange of White's moves {H.Oikawa). As the wSe5 moves or gets captured, White must avoid check by ensuring that the bK stays on the a1-h8 diagonal - until the bQ moves. W2 and W3 are swapped in two variations, checking the bK to force it

back to the a1-h8 diagonal and then delivering mate there. The key anticipatorily guards the c6 and d6 squares, while leaving the wSe5 en prise. The short set play of 1...Bc5/c5 2.Sf3# served to misdirect this solver! (BOM).

PS4149 (Lyubashevsky & Makaronez) 1.Bg1! (>2.Rf4+ Rf2/Re3 3.Bxf2/ Bxe3) 1...Re1,Re4 2.Rc2+ ~ 3.Rxc3; 1...Rd2 2.Rf3+ ~ 3.Rxc3; 1...Rxf2 2.Qd3 (>3.Bxf2) e4 3.Qd4; 1...Kc4 2.Sa5+ Kb4,Kc5 3.Qd6. White must guard the c4 flight. In two variations this is done by 3.Rxc3, with the wR moving via c2 or f3, but 1...Re1,Re4 2.Rf3+? Re3! and 3.Rxc3?? is not possible (GF).

PS4150 (Bowden) 1.Bf1+! Ba7 2.Qh1 (-) 2...Qb8 3.cxb8S/B Sb3#; 2...Qd8 3.cxd8S/B; 2...Qk8 3.Sxe8; 2...Qk8 3.gxt8S/B; 2...Qk8 3.Sxg8; 2...Qh8 3.gxt8S/B; 2...Qk7 3.Bxc7; 2...Qd7 3.Sxd7; 2...Qe6 3.Rxe6; 2...Qf5 3.Sxf5; 2...Qq4 3.Sxg4; 2...Qh3 3.Bxh3. 12 grabs of the black queen, introduced by tandem long-range retreats by the white bishop and queen (Composer). The furthest wQ move succeeds (HO). Difficult to solve, with complicated strategy (R.Lazowski). With W1, the wB guards h3, takes away the a7 square from the bK, and forces the bB to pin itself on a7. At this point, all of the bQ's possible moves can be responded to with a capture, after which White hopes for 3.Sb3#. However, the DP57 can capture the wQc6, so the wQ must move while maintaining the pin on this pawn or blocking it. 2.Qb6?/Qd5?/Qf3? all allow Qxb3 on W3 or W4. The wQ gets in the way of the wBf1 with 2.Qg2? Qh3 3.Qxh3 usb3+ 4.Qxb3. So; 2.Qh1, with a parallel retreat to that of the wB, is necessary. A real charmer BOM). Unfortunately 2.Qe4? Qe6 3.Qxe6 and 2.Qg2?

PS4151 (Dowd) Set 1...e5 2.Sf4+ exf4#. 1.Qc2! 1...Sb2,Sf2,Sc5 2.Rd2+ Sd3 3.Qc3 e5 4.Rc2 S~ 5.Qd2+ Sd3 6.Qe2 S~ 7.Rd2+ Sd3 8.Sf4+ exf4#. Other bS first moves fall short: 1...Sc1,Se1,Sb4,Sf4 2.Qd1+! Sd3 3.Qd2 e5 4.Sf4+ exf4#. 1...e5 transposes after 2.Qc3! Sc5! 3.Rd2+ etc. A long tempo manoeuvre to bring about the interchange (Platzwechsel) of Q and R. The Q and R also do a switchback during the interchange (Composer). When unpinned, the bS can play random moves away from the d3 square, but moving this knight to c5 is most nettlesome, as it leaves c4 as a potential flight square for the bK. If there were another guard of the c4 square, e.g. a wPb3, then the problem would be much shorter, as the wQ could triangulate and force the black pieces onto the required squares. No such extra guard exists, so the wQd2 and wRe2 manoeuvre to swap places and keep the c4 square under observation, while pinning and unpinning the bS. Then, the set play is exploited. The move 1.Qc3 was tempting (BOM).

PS4152 (Hudak) 1.Kb3 Bc4+ 2.Ka4 Ra8#. 1.Kb2 Rb8+ 2.Kc1 Rb1#. 1.Ka4 Rh6 2.Ka5 Ra6#. Good tempo move 1.Kb3 (HO). Small force allows wR mates on 3 pairs of squares (C.M.B.Tylor). Miniature with model mates. The mates with the B protecting the R are largely echoes of each other. The other solution requires a tempo move by the bK (BOM).

PS4153 (Kalotay) (a) 1.Rd5 Sh3 2.Se5 Bg1# (b) 1.Rc5 Bd1 2.Sd5 Se2#. Critical blocking play by Black allows apparently inactive white pieces to mate (CMBT). In one solution, the wBe2 guards, the wBh2 delivers mate, and the wSg1 is in the way. In the other solution, the wBf4 guards, the wSg1 delivers mate, and the wBe2 is in the way. White's square clearances in both solutions

have pure motivation – after the clearance the clearing piece is done. An attractive unifying feature is that Black's active self-blocking configuration is shifted one square left/right (BOM).

PS4154 (Csák) (a) 1.Bd6 Bxd4 2.Rc6 Sc3# (b) 1.Rxe6 Rxd4 2.Bf5 Sd3#. Perfect correspondence, with one bR-bB pair active in each part. The wR and wB exchange functions. B1 is a self-blocking line opening, while W1 is a clearance that guards squares in the mating net. B2 is a self block, made possible by B1, and W2 has a wS finishing a W-W Umnov for mate. Both parts see one wS being pinned and

PS4153



H#2 (b) Bh2>f4

PS4149











H#2 3 solutions





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H#2 (b) Kd5>e5

PS4155



H#2 (b) Ba4>h1

PS4156



H#3 4 solutions

PS4157



H#3 4 solutions

PS4158



H#4 (b) Sd6>e5





H#4 2 solutions

then unpinned in the mate, although this is not required e.g. the wK could be on a2 instead and the problem would still be sound, but not as pretty (BOM).

PS4155 (Tar) (a) 1.Qxe4 bxa4 2.Qxb4 Sxg1# (b) 1.Qxb3 e5 2.Qxf3 bxa5#. Expertly composed, constructed and twinned. Again, exchange of functions or wB/R (BEC). Two doubly-blocked white lines opened to produce pins and batteries, but white piece-captures look strong (CMBT). Battery mate and pin mate. The exchange of functions for the four white pieces (wRb2 and wBg2, wSf3 and wPb4) is superb (HO). The bQ captures two white units, one to clear the path for the mating battery and the other to self pin. The white units then open the path of the line piece that will pin the bQ while also removing/blocking a black piece that could interpose against the intended mating check. Solutions are well matched, but have some interesting differences e.g. W2 removes a defender in part (a), but not in part (b), because in (a) there are three black units that must be neutralised instead of two. Lucid and elegant (BOM).

PS4156 (Onkoud) 1.Bc7 Bf6 2.Bf4 Be7 3.Bd2 Ba3#. 1.Be7 Bg7 2.Ba3 Bxh6 3.Bb2 Bxg5#. 1.Kb2 Se6 2.Ka3 Sb1+ 3.Kb4 Bc3#. 1.Kd2 Sde2 2.Ke3 Sd5+ 3.Ke4 Sec3#. HOTF, the solution with bK mated on e4 was particularly unexpected and therefore difficult to find (BEC). Two pairs of solutions, but I was expecting bR and bS (whose only combined function is to prevent a single dual) to be actually involved in the play (CMBT). Two pairs of matched solutions ending in model mates, with the bishops doing all the work in one pair of solutions, and a bK walk and mobile wSs in the other matched pair. False lead: the bRb8 can make its way to b2 to self block, but then the bBd8 guards the intended mating square, g5. Construction notes: The bRb8 stops the cook 1.Bc7 Bg7 2.Bf4 Bxf8 3.Bd2 Ba3?? since the wB is pinned on f8. The bSf8 shields the wKg8 from this bR in the starting position. Instead of the bRb8 and bSf8, a bP can be placed on e7 and the bBd8 can be moved to the a7 square. The solutions are then fairly unchanged, although the tempting self block by the bR is lost (BOM).

PS4157 (Marciniszyn) 1.Rxe3 Re6 2.Kxg4 Rxe3+ 3.Kh4 Rh3#. 1.Sxg4 Be6 2.Kxe3 Bxg4+ 3.Kd3 Be2#. 1.Rf8 Bb5 2.Be6 Be2+ 3.Kxe3 Rxe6#. 1.Ba6 Rh7 2.Re6 Rh3+ 3.Kxg4 Bxe6#. HOTF with 2 pairs of interconnected solutions. White Grimshaw on e6, delayed black sacrifices to make room for white pieces, and the annihilation of white pawns by the black king to open lines in the first pair. Black hideaways with the Helledie theme and delayed sacrifices with interferences and mates on the same square in the second pair. Pairs unified by play on e6 (white Grimshaw in the first pair, black interferences and mates on the same square in the second pair. Pairs unified by play on e6 (white Grimshaw in the first pair, black interferences and mates in the second pair) and many ways routes by white pieces – bishop to e2 and rook to h3 (Composer). Highly complex HOTF with wandering bK (CMBT). Two pairs of matched solutions, all ending in model mates. A lot of bPs are necessary to create the static mating nets, but I am very impressed by this problem. Each pair of solutions has move-for-move correspondence, exhibiting a distinct set of ideas that involve shielding the bK from check until the right moment (BOM).

PS4158 (Taylor) (a) 1.Bd3+ Kxd3 2.Kb1 Bxd4 3.Ka1 Kc3 4.b1B Kxb3# (b) 1.Sxf3 Kxf3 2.e2 Ba5 3.e1S+ Ke2 4.Sc2 Bd2#. Unexpected black promotions with bK mated on different squares (CMBT). Different minor piece Phoenix in each part. I wasted a lot of time looking for a Turton/Bristol combination of bB/Q up and down the b1-h7 diagonal, via g6 (BEC). Phoenix of B and S, which is then used as a blocking piece (HO). Part (a) is nicer, with promotion on the diagram square of the captured bishop, and a battery-mate, but (b) is also logical (TM). Underpromotions, self-blocks, sacrifices of black pieces to give the wK a move, and checks against the wK. In part (a), the move 4...Kxb3# is triple purpose – the wK fires the K-B battery, guards a2, and removes the bPb3 which could otherwise block the check. A very tricky problem, where it initially appears unlikely that an underpromotion will also appear in part (b) (BOM).

PS4159 (Csák) 1.Rh4 Sd5 2.Rg4 Kf5 3.Rg1 Ke4 4.Rf1 Sc3#. 1.Sc5+ Kd5 2.Scd3+ Ke4 3.Sxb2 Sh5 4.Sd1 Sg3#. Matched pair of mates with unmoved bK (CMBT). Self-blocking with R and S after a long trip. Nice (HO). Good echo model mates (RŁ). In different solutions, the bSd7 and bRh6 make a 4-move trip to self-block on the squares d1 and f1, respectively, while the wK takes two

different routes from e6 to e4, and the wS manoeuvres to mate the bK while also guarding either f1 or d1. In the second solution, the self-blocking bS's first move shields the wK's path across the 5th rank from the bRa5, while in the other solution it is the wS's first move that fulfils this same duty (BOM).

PS4160 (Ugren) 1.Rb3+ Ka4 2.Rab1 Bxb3 3.Kb8 Bxc2 4.Qa8 Bxb1 5.Ka7 Be4 6.Ka6 Bxc6 7.Qa7 Bb5#. Exercise in how to give mate with a single trapped piece (CMBT). Place exchange of bK and bQ (HO). Klasinc theme (RŁ). The Klasinc theme occurs when the bK leaves a7 to allow the bQ to pass over that square, then the bK does a switchback to a7 [Ed.]

THE GOOD COMPANIONS ERA (continued from front cover)

Whereas **3** is a riot of interferences, **4** is better unified with the thematic play resulting from the unblocking defences of a bR. **1.Sf3!** (>2.Qe8) 1...Rxf3 2.Re6, 1...Re3 2.Sg3 – two self-blocks. 1...Rc3 2.S3xd2, 1...Rb3 2.d6 are the interference variations. Ellerman has sought to repeat the latter mate with further interferences, 1...c4,Sc4 2.d6. The composer was happy to incorporate these black duals in 1916 but modern sensitivities suggest that this might detract from 1...Rb3 – but fashions change. 1...Sxf6,Sf8 2.Sxg5. 1.Sf7? (>2.Qe8 and 2.Sd6) is

version of 4



a good, incidental try defeated by 1...Rg3! Later the Good Companions were to make investigations into *thematic* try play. By the way, we should note that Ellerman *embraced* those additional interferences with bBa2. He may have argued that 1...Rc3 closed a line of bBb4 whilst 1...c4 had merit in that this *opened* a defensive line of bBb4. Likewise he might have appreciated the dual function of bSb2 in preventing 1.Qxd3# in addition to closing the diagonal line of bBa2. Nowadays we might prefer the version at left but the author has his own reasons.

We associate Mansfield at this time with the cross-check and the half-pin. Readers will be very

familiar with **CM**'s 1 Pr, *Good Companions*, 1917 of which A.C.White wrote "On the whole this problem may well be taken as the standard cross-check problem of the 20th century". So let us consider another cross-checker from the same year that is seldom reproduced. **5 1.Sxc6!** (>2.Bh6) 1...Rc4,Rc5,Rxc6+ 2.c3 (shut-off) 1...Rxc2+ 2.Se5 (self-pin) 1...Rd3+ 2.Sd4 (shut-off and switchback) 1...Rxe3+ 2.Be5 (self-block) and 1...dxc6 2.Qe7. All the cross-checks have interesting effects and the play is completely accurate. This work may not be found in the anthologies but many of Mansfield's "lesser" #2s are very fine!

However, **CM** will forever be linked to the half-pin theme and many of his examples are hugely complex "blockbusters". Delightful light settings such as **6** are often unjustly neglected. The solution opens with an ideal flight-giving key: **1.Sc5!** Kel 2.Qf2 (threat) 1...Be3 2.Qd1, 1...Be1 2.Bd1 – two half-pin mates following bB self-blocks. 1...Sd3 2.Qe4 completes the half-pin with by-play provided by 1...Sd1,Sxa4 2.Qxd2. Note that 1...Qa7,Qb6 might prevent the intention; it is this that determines the destination of the key piece. In 1918 it

version of 6



might have been said with justification that **6** is perfect of its kind. Today we might consider the 11 unit setting at left to be a more subtle handling of the choice of key. 1.S~? (>2.Qc7) Bd6! 1.Sf4! However, we must remember that Mansfield would have been pleased that **6** used "no white pawns", a criterion he valued highly. 1...Sxh5 is a particularly strong set PS4160



H#7

4 Arnoldo Ellerman 1 Pr Good Companions 1916-III



5 Comins Mansfield 2 HM Good Companions 1917-XI



6 Comins Mansfield 1 HM Good Companions 8th Meredith Ty 1918



defence and in the version a modern composer would transfer wBh5 to g6. However, this would allow 1.Sf4! Sh5 2.Qc7(threat),Qxe7,Qd5,Qd4. Duals (multiples) after non-defensive black moves are acceptable today... but CM would not have been amused! The oeuvre of a composer needs to be judged by the standards of the times.

The Good Companions made a good decision in promoting Meredith tourneys. ACW wrote "At first these problems were chiefly of a rather elementary nature... but gradually the cross-check, the unpins, the half-pins, and all their combinations have been introduced into these charming light-weights." There was a general uplift in constructional technique as a consequence and this enabled classic masterpieces to emerge. Giuseppe Brogi

7 Giuseppe Brogi 1 Pr Good Companions 13th Meredith Ty 1921



9 Harry Tuxen 3 Pr Good Companions 10th Meredith Ty 1919



#2

8 Giuseppe Brogi 2 Pr Good Companions



13th Meredith Ty 1921



unnecessary guard of c3 and serves only to prevent check to the wK. Perhaps mate by 2.c4 can be engineered? 1.Qf3? Ke1 2.c4 (threat), 1...Re2,Rc4,Rxb4

2.Q(x)e2 but 1...Re3! - a block-threat try. The key pre-closes e3-c3; 1.Sd3! (-)

1...Re3 2.c4! – a Dombrovskis paradox emerges! 1...R~ 2.Qe1, 1...Re2 2.Qc1

and 1...Ke3 2.Qf2. All four set mates are changed - a mutate! Often it is

suggested that early renderings of a problem idea are unintended. However, the

wBb4 positively invites the solver to investigate 1.0f3? and I am convinced that

this is deliberate content. The discovery of the Dombrovskis paradox in a #2 from

recorded a stunning success in the 13th Meredith tourney. 7 1.Kc7! (>2.Qd6) 1...Sc4 2.Sd3 reclaims f4 (and d4) and 1...Sc6 2.Sd7 reclaims f6. Good unity is found in the identical strategy involved in these unpinning defences. two Also 1...Se6+,Sb7,Sf7 2.Q(x)e6 and 1...Sxf5 2.Sg4.

8 Set 1...Be5,Se5 2.Qe4. 1.Bc4! (>2.Qd5) cuts the line of communication between the two bRs. 1...Kxc4 2.Qxc5 and 1...bxc4 2.Bxc5. 1...Be5 2.Qd3, 1...Se5 2.Qf4 and 1...R2xc4 2.Rd3. The changed unpins and differentiated self-blocks on c4 create a fine impression.

A few years earlier the Danish composer H.F.Tuxen (but resident for many years in

Newcastle-on-Tyne) had received glowing reviews for his entry to the 10th of these tourneys. 9 1.Be2! Kd4 2.Qd3 (threat) 1...Be4 2.Qa7 and 1...Sf4 2.Bc5 two mates with self-block and interference. 1...Re4 2.Sf5 (self-block with white interference) and 1...Rd4 2.Sxg2. A beautiful presentation! Perhaps it was only the unprovided flight that militated against a higher accolade.

One final Meredith, 10, must suffice. Prior to 1913 complete blocks, blockthreats and mutates had epitomised good taste in the two-mover and the Good

Companions never lost sight of this heritage, holding regular tourneys for such problems. Set 1...Ke3 2.Qe2, 1...R~ 2.Qe2, 1...Re1 2.Qd3 and 1...Re3 2.Sb3. We look in vain for a neutral waiting move such as 1.g4? (-) Ke3 2.Qe2+ Kf4! 1.c4+? Ke3 2.Qe2+ Kd4! is similar and 1.B4~? (-) Ra4+! The wBb4 is a questionable unit for it provides a second,

10 Henry Funk 3 Pr Good Companions 4th Complete Blocks Tv Meredith section 1922



SELFMATES OR "STALEMATES IN DISGUISE"?, by Raffi Ruppin

In a recent article on the black knight wheel in selfmates in two moves (The Problemist Supplement March 2023, p.281 and May 2023, p.293) Geoff Foster correctly noted that it is important for such problems to contain

A Otto Wurzburg Pittsburgh Gazette Times 1913

1922 was a real surprise!



genuine selfmate strategy. For problems that fail in this respect and are based on stalemate strategy Geoff coined the apt term "stalemates in disguise". The following discussion refers to S#2 problems based on the grab theme (not necessarily with a knight wheel).

The idea of combining the grab theme with double knight wheels was implemented more than a century ago. In A the mating move a3-a2 is ready, so White only needs to deactivate the two black knights. The key leaves the black knights half pinned, and on his second move White simply grabs the knight that moved away from the long diagonal. 1.Rg7! 1...Sb6 (Sdf6, Sef6, Se3, Sdc3+, Sec3+, Sb4, Sf2, Sd2, Sc5) 2.QxS a2#; 1...Sc7 (Sf4, Sd6, Sg3) 2.BxS a2#; 1...Se7 (Sg5) 2.RxS a2#. The play involves no genuine selfmate strategy, so it is a stalemate in disguise. Indeed, by removing the four black pieces on the left hand side (Ba1, Pa3, Pb2, Pb3) a correct stalemate in two problem is obtained. Its solution is the same, but without the tiring 16 fold repetition of a3-a2.

THE PROBLEMIST SUPPLEMENT

The two knight wheels are comprised of 16 different knight moves, but here there occur only 14 different grabs, because White's Qxc3 and Qxf6 appear twice. This small blemish is removed in **B**, in which there occur 16 different grabs [one is actually a pin – Ed.]: **1.Sdc3!** Sd2 (Sxf2, Sc5, Sd4, Sa7) 2.BxS Rh1#; 1...Sxc3 (Sb4) 2.SxS Rh1#; 1...Sg3 2.fxg3 Rh1#; 1...Sg5 2.Rxg5 Rh1#; 1...Sxf6 2.Qxf7 Rh1#; 1...Sd6 (Sa5, Se5, Se7, Sd8, Sb8) 2.QxS Rh1#. Like **A**, this is a stalemate in disguise. By removing Rh2, Pg2 and Ph3 this becomes a stalemate in 2 with the same solution, but without the tedious repetition of Black's second move.

C is a good example of a mutate with grabs of the black rooks. In the set play Rd6 is pinned and Rf4 is grabbed on eight different squares. 1...Rf1+ (Rf2, Rxe4, Rxg4) 2.RxR; 1...Rf3 (Rf5, Rf6) 2.BxR; 1...Rxf7 2.Sxf7. The surprising key **1.Bg7!** unpins Rd6, resulting in eleven additional grabs: 1...Rd1+ (Rd2) RxR;

1...Rd3 (Rd4, Rd5, Rxc6, Rf6, Rg6, Rh6) 2.BxR; 1...Re6 2.Sxe6; 1...Rxd7 2.cxd7. The fact that the mate 2...a2# is repeated in all variations raises the suspicion that this is a stalemate in disguise. Removing Ba1, Pa3, Pb2 and Pb3 does not yet yield a correct stalemate problem, because the wK has waiting moves. Luckily the h1 square provides a fitting cage for the wK, so that C1 is a stalemate in two problem having the same solution.

D Nenad Petrović

1 HM Jas Theme Ty 1928



S#2 (set play)

D1 Stalemate version



C Tivadar Kardos 5 C Magyar Sakkélet 1978



S#2 (set play)

B Aleksandr Azhusin & Andrey Selivanov C The Problemist 2008



S#2

C1 Stalemate version



=2 (set play)

The grab theme with a change of pins is demonstrated in **D**, which is also a mutate. In the set play the black bishop is captured after each of its nine possible moves: 1...Bd8 (Bf6, Bg5, Bf8, Bd6, Bc5, Ba3) 2.RxB; 1...Bb4 2.Qxb4; 1...Bh4 2.gxh4. The key **1.Qe8!** pins the bishop and unpins Sc4, which performs a knight wheel: 1...Sa3 (Sd2+, Sd6,

Sxa5) 2.RxS; 1...Sb2 (Se3+) 2.SxS; 1...Sxb6

2.axb6; 1...Se5 2.Qxe7. Altogether the mate 2...Rxh1# is repeated 17 times and since no selfmate-specific strategy is used, the stalemate version **D1** seems preferable. That this version is also much more economical is a side bonus.

Finally, **E** provides an excellent example of how the grab theme can be blended with genuine selfmate strategy. In the set play the black rook is captured after each of its nine possible moves. The rook on b2 must stay there, so as not to open the long diagonal for Ba1. 1...Rxb2 (Rb3, Rb5, Rb6) 2.Rb7xR; 1...Rxb7 2.cxb7; 1...Rxa4 (Rc4) 2.QxR; 1...Rd4 2.exd4; 1...Rxe4 2.fxe4, and Black mates with 2...Se7 (Sf6)#. After the key move **1.Kc8!** it is the rook on b7 that cannot participate in the captures, so as not to provide a flight for the wK. On the other hand, Rb2 is free to move, since now both 2...Sf6 and 2...Se7++ are mates: 1...Rb3 (Rb5, Rb6) 2.Rb2xR; 1...Rxb2 2.Bxb2. Also, after 1...Rxb7 2.cxb7 does

E Andrey Lobusov 1 Pr *Boletim da UBP* 1988



S#2 (set play)

not work because the bK now has the flight e7, so that 2.Rxb7 must be played. In all, there are five changes.

FAIRY DEFINITIONS (for originals on p.448)

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

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.

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

Dragon (*****): Combination of knight and pawn. Cannot promote, or move as pawn from its back rank. May make a double step from its 2nd rank, but is not subject to e.p. capture (though it may capture pawns e.p.).

definitions continued over page

Koeko (Kölner Kontaktschach): All moves must finish adjacent to an occupied square, including checks.

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

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.

Madrasi: 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.

Series-Helpdoublestalemate 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 make a move putting both sides into stalemate. Check may be given only on Black's last move.

PS4161F



1 White move, Ser-H=16 Alphabetic Chess Madrasi

Sébastien Luce HM ChessProblems.ca 2015



Ser-H=17 Madrasi Alphabetic Chess

PS4162F



FAIRY SOLUTIONS (November)

PS4161F (Lytton) [fairy definitions are given above, also see **PS4242F** on p.448] 1.Qh8+, then 1.a1Q 2.b5 3.b4 4.b3 5.c5 6.c4 7.d5 8.e6 9.g4 10.g3 11.g2 12.g1B 13.Bf2 14.h1S 15.Sg3 16.Sxf5+ Se3=. 8 initially free bPs stalemated. Black must give check on his last move so that under ABC rules White doesn't have to play a6-a7 (Composer). Always something special and out of the ordinary from CCL (BEC). Madrasi and Alphabetic Chess are blended seamlessly, both in the attractive opening sequence and in the checking finale, which did not come easily to this solver. A real beauty! At the end of the series, attempts to block or capture the wPa6 do not work. The correct approach is to skip this pawn's alphabetic turn by checking the wK, allowing the wS to respond on the final move. The problem appears to work without the bPf7 (and therefore the wPf5), but I can understand why the composer included it (BOM).

There are several reasons why a series-mover might have an initial move by the opposing side. There may be set play that gets disrupted, or multiple solutions (each with a different initial move). Here 1.Qh8+ is thematic in that it forces 1.a1Q, after which the a1-h8 diagonal must be kept open. Also, the bK is not in check in the diagram, and the initial white move adds to the difficulty, because the solver must recognise the stalemating mechanism. Black must keep the Qa1/Qh8 paralysis intact, which is unusual because in many Madrasi problems stalemate is achieved when multiple pieces become paralysed. The problem at left has 8 promotions to bishop. 1.a1B 2.b1B 3.Ba2 4.c1B 5.Bb2 6.d1B 7.Ba4 8.Bc6 9.d2 10.d1B 11.Bc2 12.Bh7 13.e1B 14.f1B 15.Bg2 16.h1B 17.Bg8 Kg6=. The following problem has 8 promotions to queen. It has no kings and is a series-doublestalemate (White plays the series, with Black not moving at all). Václav Kotěšovec, *Problemaz* 2007, 8/6P1/5P2/3PP3/3P4/1PP5/Pq2p3/8, Ser==36. 1.a4 2.a5 3.a6 4.a7 5.a8Q 6.Qa1 7.b4 8.b5 9.b6 10.b7 11.b8Q 12.c4 13.c5 14.c6 15.c7 16.c8Q 17.Qc1 18.d6 19.d5 20.d7 21.d6 22.d8Q 23.d7 24.Qh8 25.d8Q 26.Qd3 27.Qb1 28.e6 29.e7 30.e8Q 31.Qxe2 32.f7 33.f8Q 34.Qa3 35.g8Q 36.Qa2==.

PS4162F (Quah) [*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.] 1.a4! (>2.Qa8) 1...Be3 2.Bg5; 1...Re3 2.Be5; 1...ZNe3 2.Bd4; 1...ZNkd 2.ZNxd4; 1...ZNxc5 2.Qxc5; 1...ZNxa4 2.Qxa4; 1...ZNx12 2.Qb5; 1...Sa6 2.Qxa6. This is the triple Grimshaw with R/B battery of distance (1,3) from the Grimshaw square done for the first time. There is a mate by the ZNAI and 5 mates by the wQ (Composer). See review of James' book *Triple Grimshaw and Beyond* on page 5 of the January 2023 issue of *The Problemist* (Shankar Ram). Triple Grimshaws can only be shown with at least one fairy piece, and this one is impressive and great fun. All three white shut-offs are by wBf6. Thank you James, and well done! (CCL). The key makes a threat that at first appears unrelated to the e3 square, but the threatened mate, 2.Qa8, will remove a defender of the c5 square, leaving the ZNd1 as this square's only defender. Black can

therefore defend by moving a piece to e3, thereby blocking the line of the ZNd1. The bBd2, bRe2, and bZNg1 all defend against a B-R battery check, and if any of these black pieces move to e3, the wBf6 fires the battery for mate with a move to specifically block the line of the piece on e3. A fascinating problem – this solver had to work extra hard to work out the paths of the Zigzag Nightriders! (BOM), who also gave the interesting try 1.ZNe3?, which is a Nowothy on 3 lines. The threats are 2.Bf~ or 2.ZNxd5. He gave the refutation as 1...ZNc4!, which is quite subtle, but unfortunately there is also the obvious 1...Re1+!

PS4163F (Kerhuel) (a) 1.Sb6=P axb6=S 2.Sd3=P Rd5=B# (b) 1.h4 Kg4 2.Sd4=P Rxd4=Q# (c) 1.Sd2=P Rxd2=Q 2.d5 Qe3=R# (d) 1.Se6=P Rd4=B 2.Kd5 Bf6=S#. The same piece (Rd6) mates successively as B,Q,R,S (Composer). Four changes of bR. Interesting! (HO). Pleasant variety; (a) most difficult, nice model mate (CCL). Amazing economy in this task of transformations (BEC). Starting as a wRd6, this piece transforms into and mates as S, B, R, and Q – perhaps the closest that Einstein Chess gets to AUW. Interesting and challenging, yet accessible (BOM).

PS4164F (Jordan) 1...Rxg6 2.Nc5 Sc4 3.Ne1+ Rg5# (4.Nxh8??). 1...ROxe4 2.Nba3 Sxd5 3.Ne1+ ROg5# (4.Ne5??). 1...Nxb5 2.Nga3 Sxd7 3.Ne1+ Nf3# (4.Nc3??). Combination of black cycle of battery creation, black cyclic change of function (R-N-RO: unpinning & front piece of battery / rear piece of battery and giving mate / pinning) and white cyclic change of function (Nb-Ne-Ng: unpin & giving check from e1 / being sacrificed passively / staying necessarily pinned) (Composer). Three counters to Ne1+ (HO). Complex cyclic play: ROe8 A / Re6 B / Nh8 C captures Ne4 Y / Ng6 Z / Nb5 X simultaneously unpinning X/Y/Z which subsequently self-blocks on d1; resulting in discovered mates from B/C/A (BEC). White Nightriders b5, e4 and g6 are pinned by bROe8, bRe6 and bNh8 respectively. These three pinning pieces are also able to capture one of the other wNs. On B1 a pinning piece captures a wN, unpinning a different wN and also creating a battery along the former pin-line of the captured wN. The unpinned wN takes two moves to get to e1 where it gives check, forcing Black to give a crosscheck pin-mate, in which the third wN remains necessarily pinned. The B2 moves by bSb6 are also good: 2...Sxd5 and 2...Sxd7 capture a wP that attacks the rear piece of the black battery, while 2...Sc4 guards the d2 square, which is not controlled by the front battery piece in the mate. A highly complex and impressive problem, with a clever geometry (GF).

PS4165F (Taylor) (a) 1.Bf3 Ke3 2.Bb7 Be5 3.Kc6 Kd4 4.Ra6 Kc5#. 1.Bf3 Ke3 2.Bb7 Kf4 3.Qc8 Ke5 4.Kc6 Kd6# (b) 1.Qe4 (1.Qf4? Bg1??) Bg1 2.Bf3 Kf2 3.Qb4 Ke3 4.Kd4+ Kd3#. 1.Qe5 (1.Qd3? Bg1??) Bg1 2.Be2+ Kf2 3.Qd6 Ke3 4.Kd4+ Ke4# (c) 1.Qf4 (1.Qe4? Bg1??) Bg1 2.Bf3+ Kf2 3.Qb4 Ke3 4.Kd4+ Kd3#. 1.Qd3 (1.Qe5? Bg1 2.Be2??) Bg1 2.Be2 Kf2 3.Qd6 Ke3 4.Kd4+ Ke4#. Two mates, delivered in turn by wK & wB, both occur as diagonally-reflected echoes. Mechanisation is structured asymmetrically around f2, being a latent critical square for the wB. When the set wK occupies f2 {part (a)}, the echoed mates are bifurcations after a common introduction comprising bB play along the

PS4166F



H#3 Messigny ⇒) → (a) Locusts (b) Edgehogs

axis of symmetry. With the critical square vacant $\{\text{parts (b) \& (c)}\}$, the echoed mates are shown twice with reciprocal dual avoidance by the bQ determined by the wK twinned location (Composer).

PS4166F (Rice) (a) 1.Lb5 Lh1+ Ke1 Kc4 2.Kd1 Kc3 3.Kc1 Lb5 Lh1# (b) 1.Kc4 Ke1 Kxd3 2.EHa6+ Ke3 3.EHe2 EHh1 EHe2#. The interchange of the two Ks is effected once by White and once by Black, and the two mating positions are very much piece-specific (Composer).

PS4167F (McDowell) 1.Sb6! (>2.Se1,Sf2,Se5) 1...Bxd2 2.Se1; 1...Rxd2 2.Sf2; 1...cxd2 2.Se5. A non-Fleck variation could be included: +wQf8, bPb4 for 1...b3 2.Sc5, but it would spoil the harmony of the problem (Composer). 3 x Fleck theme with bK unable to find attacking sunshine after WS carefully

screens him off. No duals (CCL). A Fleck anti-mate: the defences are three different captures of the d2 pawn, and the mates are three line-closing moves of wS (TM). Lucid demonstration of Anti-Kings (BEC). Three-fold Fleck, where all threats are made by the wSd3 and all black moves capture the wPd2. Initially, the three threats will simply reposition the wSd3 so that all of the squares it observes are outside of the bK's field. Black's three defences each prepare to expose the bK

PS4163F



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

PS4164F



HS#2½ 3 solutions



H#4 Koeko (a) 1.1.1.2.1.1.1 (b/c) Kf2>f1/g2 (2 solutions)

PS4167F



Q



to the observation of a different white line piece, but the original three threats each thwart one of these defences by obstructing the path of the relevant line piece. To achieve a sound problem and a total (instead of partial) Fleck, Black's pieces need to have their mobility limited, and this has been achieved in an elegant and harmonious manner. These Anti-Kings reimaginings of traditional themes are thoroughly enjoyable! (BOM).

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)

Mostly lightweights this time! Welcome to Nikolaj and Daniel! A pleasant helpmate by Nikolaj to start with. Daniel's PG shows an unusual task. Logical swaps in Kjell's helpmate. Ken uses a rarely seen piece – the Dragon. Stephen and Oleg show good play with just 4 pieces. Dr Lytton attempts an ambitious task.

Fairy definitions are on pp.445-446.

PS4236F Nikolaj Zujev (Lithuania)



H#3½ 3 solutions

PS4239F Ken Cameron



PS4242F Cedric Lytton



1 White move, then Ser-H==19 Alphabetic Chess, Madrasi

PS4237F Daniel Novomesky (Slovakia)



PG 16.0

PS4240F Stephen Taylor



H#4 (b) Pe2>f3 (c) Kd7>c6 Koeko

PS4238F Kjell Widlert (Sweden)



H#2 2 solutions Messigny

PS4241F Oleg Paradzinsky (Ukraine)



H=4 2 solutions Masand

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