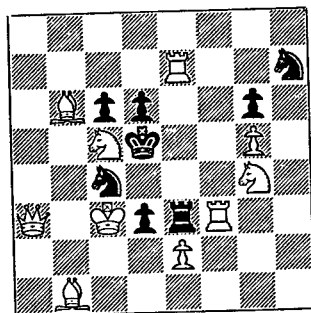No. 102 shows the theme of white self-pin with subsequent unpin in Zagoruyko setting. Unless a battery is used, it seems to be impossible to extend this theme beyond two phases without certain constructional defects. In the case of No. 102, the composers could

102 ZAGORUYKO: UNPINS

J. M. Rice and M. Lipton

Commended

B.C.P.S. Ring Tourney, 1961

Try 1 P×P?

R×QR;	2 P×Kt
R–K5;	2 P×R
R×KR!	

Try 1 Kt×P?

R×QR;	2 Kt–B4
R–K5;	2 Kt–Kt4
Kt–K4!	

Key 1 B×P! zugzwang

R×QR;	2 B×Kt
R–K5;	2 B×R

not avoid the unprovided checks by moves of the black P on Q6. Although this P must be taken, part of the point of the problem lies in discovering which of the three white pieces must make the capture. Note that 1 Kt×P? is defeated by a Black Correction defence, 1 ... Kt–K4!

Another form of this theme is demonstrated in No. 103. Here the two thematic white pieces start on the one potential pin-line. The Q moves away in the try, leaving the R pinned; similarly, the key by the R leaves the Q pinned. Each piece is unpinned twice by Black.

The try and key of this problem are reversed by moving the black QR to KR2—forming a 'twin'. The following are the most important methods by which legitimate twins may be created:

In the diagram position

(1) one piece, black or white, may be moved to a different square;

(2) one piece may be added to or subtracted from the initial position;

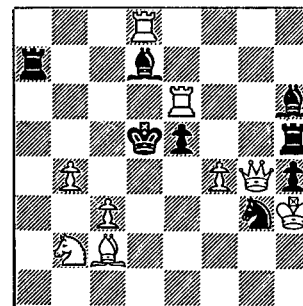(3) one piece may be substituted for another, of the same or the opposite colour, on the same square.

There are further methods of bringing about twinning:

(4) The board may be turned through 90 or 180 degrees; this alters the moves of the Ps, and any castling possibilities.

(5) The position may be displaced by one file or one rank.

(6) In a block problem, the post-key position may itself be a sound problem.
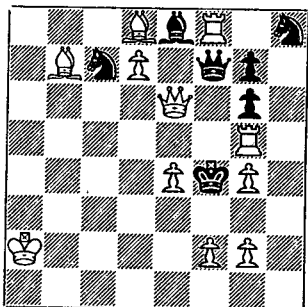

103 VIRTUAL CHANGE:

INTERFERENCE UNPINS

H. Knuppert

4th Prize

Israel Ring Tourney, 1961 (I)

Try 1 Q–Kt6?, threat 2 B–Kt3

R–B4;	2 R–Q6
Kt–B4;	2 R×P
R–B2!	

Key 1 R–QKt6!, threat 2 Q–K6

R–B4;	2 Q–Q1
Kt–B4;	2 Q–Kt8

Twin: Move black QR to Black's KR2:

Try 1 R–QKt6?

R–K2!

Key 1 Q–Kt6!

Twinning used to be no more than a neat 'trick' for changing the content of a problem with the absolute minimum of change in its form. Nowadays, however, we are seeing more and more of this device as an aid to solvers. It is only too easy to overlook a thematic try, and thereby miss the beautiful virtual play that the composer has prepared for our delectation. If the Twin, as well as the initial position, has to be solved, the point cannot be missed.

All this has set a nice problem for the judges. How is a Twin to be compared with a 'straight' virtual-play problem with no twinning mechanism? The solver might easily miss the try in the second case, so that the problem is penalised for lack of clarity. But the composer might have clarified his problem by adding a Twin, but refrained from doing this because, he felt, Twins could not compete fairly against ordinary problems with virtual play. The answer—as so often —lies in making tourney conditions crystal clear. Composers know that promoted pieces (other than obtrusive Bishops) are normally inadmissible unless the rules state otherwise. With Twins there is no such certainty. Possibly the best arrangement would be to have special tourneys organised for them.

No. 104 shows changed unpins brought about by the move of a pinned white piece along the line of pin. If two or more unpins are to be achieved in each phase, the white Q is the only piece that can be used for this idea. No. 104 is well-known, and probably the best Zagoruyko example. In each of the three phases the white Q must choose her mating square carefully, for she has to re-guard either KKt5 or K5, depending on which white line the black Q has closed. There is a third unpin in the post-key play.

104 ZAGORUYKO: WITHDRAWAL UNPINS

R. E. Burger
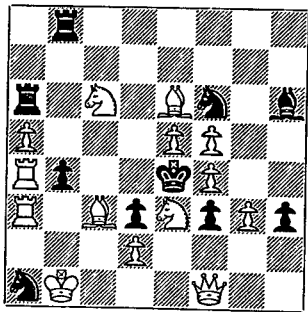1st Prize
American Chess Bulletin, 1955

Set	Q–B3;	2 Q–K5
	Q–B4;	2 Q–Q6
Try 1 Q–B4?,	threat	2 P–K5
	Q–B3;	2 Q–QB1
	Q–B4;	2 Q×Kt
	Kt–Kt4!	
Key 1 Q–Kt3!,	threat	2 P–Kt3
	Q–B3;	2 Q–K3
	Q–B4;	2 Q–Kt3
	Kt–Q4;	2 Q–KB3

VIRTUAL CHANGE COMBINATIONS

No. 105 is a fantastically involved combination, in different phases

105 VIRTUAL CHANGE: COMBINATION

A. Ellerman
Die Schwalbe, 1961

| Try 1 Kt×P?,	threat	2 Q×QP
	R–Q1;	2 Kt–Q5
	R–Q3!	
Try 1 B×P?,	threat	2 Q×QP
	R–Q1;	2 B–Q6
	Kt–Kt6!	
Try 1 Kt–Q4?,	threat	2 Q×BP
	P×R ch;	2 Kt–Kt5
	B×P!	
Try 1 B–Q4?,	threat	2 Q×QP
	P×R ch;	2 B–Kt6
	Kt–Kt6!	
Try 1 B–B4?,	threats	2 Q/B×QP
	P×R ch;	2 B–Kt5
	R–Q1!	
Key 1 Kt–B4!,	threats	2 Kt–Q6/Q–K1
	P×R ch;	2 Kt–Kt6

of the solution, of the two themes of cross-check and unpin of White. There is only one thematic variation in each phase, but there are altogether five tries: two with white self-pin, followed in each case by a different variation featuring unpin of White: and three with unpin of Black followed by distinct cross-checks. The key introduces yet a fourth cross-check phase. The moves by which each try is defeated are particularly skilfully arranged; the same move 1 ... Kt–Kt6! defeats both 1 B×P? and 1 B–Q4?, but this is only a slight defect. Of Ellerman's many examples of this theme combination, No. 105 is by far the most successful.

SEPARATION EFFECTS IN VIRTUAL PLAY

In Chapter 3 we mentioned the Fleck theme: the primary Fleck, where several threats are individually forced; and the secondary Fleck, in which a black unit separately forces each of several secondary threats, which would all occur if the unit were removed from the board.* No. 106 is a fine virtual-change primary Fleck, by a relative newcomer to chess problems. Three threats are neatly separated in each of three phases. The defences to the two tries are splendidly engineered.

106 ZAGORUYKO: FLECK

M. Parthasarathy (after L. Szwedowski)
Correspondence Chess, 1961
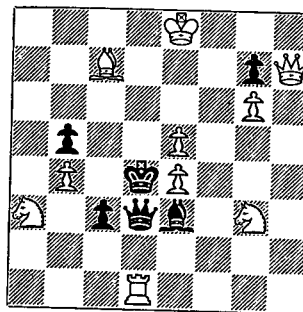
Try 1 Q–R4?,	threats 2 Kt–K2/Kt–B5/Q–Q8
	P moves; 2 Kt–K2
	B moves; 2 Kt–B5
	Q moves; 2 Q–Q8
	B–B5!
Try 1 Q–Kt8?,	threats 2 Kt×P/Kt–B2/Q–Q5
	P moves; 2 Kt×P
	B moves; 2 Kt–B2
	Q moves; 2 Q–Q5
	B–Q7!
Key 1 Q×P!,	threats 2 P–K6/B–Kt6/Q–Q7
	P moves; 2 P–K6
	B moves; 2 B–Kt6
	Q moves; 2 Q–Q7

The Java theme, first mentioned with reference to Keres' No. 48, is found in both phases of No. 107. Both try and key unpin the

* Readers may care to interpret the theme of No. 46 as a 'secondary arrival Fleck'.

black Q and set up a masked battery. In the virtual play the Kt, when mating, must avoid closing the line of guard which the black Q has not closed (after 1 ... Q–Kt2 and 1 ... Q–Kt7). After the
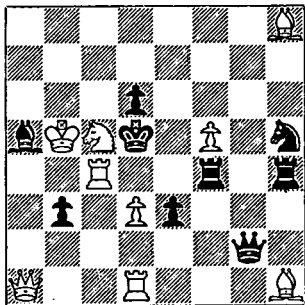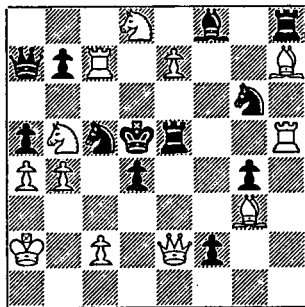

107   VIRTUAL CHANGE:
DUAL AVOIDANCE (JAVA)

M. Lipton
4th Prize
Die Schwalbe, 1956
(Version)

Try 1 Kt–K4?, threat		2 R/Q–Q4
	Q–Kt7;	2 Kt–B3(Kt–B6?)
	Q–Kt2;	2 Kt–B6(Kt–B3?)
	R×P!	
Key 1 R–K4!, threat		2 Q–Q4
	Q–Kt7;	2 R–Q4(R–K5?)
	Q–Kt2;	2 R–K5(R–Q4?)

108   ZAGORUYKO:
BLACK CORRECTION

D. N. Kapralos
3rd Prize
Sao Paulo Tourney, 1956

|		
Set	QKt random;	2 R–Q7
	Kt–K5;	2 Q–B4
Try 1 Q–Q1?,	threat	2 Q×QP
	QKt random;	2 Q–KR1
	Kt–K5;	2 P–B4
	P–Q6!	
Try 1 Q×KtP?,	threat	2 Q×P
	QKt random;	2 Q–B3
	Kt–K5;	2 Q–K6
	Kt–B5!	
Key 1 Q×BP!,	threat	2 Q×P
	QKt random;	2 Q–Kt2
	Kt–K5;	2 Q–B7

key the R must exercise similar care in its choice of mating squares following the same black defences.

Black Correction, to be seen as an incidental feature in many a virtual play problem, is thematised in No. 108, a four-phase Zagoruyko. In each phase the black QKt moves at random, allowing the secondary threat, and has one correction move, 1... Kt–K5. There are thus no fewer than eight thematic Zagoruyko mates. Although some of the changes are concurrent (see page 92), this problem is a fine example of a very difficult idea.

SPECIAL CHANGE EFFECTS IN VIRTUAL PLAY

MATE TRANSFERENCE AND RELATED IDEAS

No. 77 (Chapter 4) showed two-phase transference of mate, from set to actual play. Thematic tries enable this idea to be extended to three phases. In No. 109 the same three mates—the promotions to Kt and the mate 2 Q×P—follow the acceptance of White's triple sacrifices, on B6 after the try 1 B–B6?, on Kt6 following the try 1 Kt–Kt6?, and on K6 after the key. The mechanism by which these
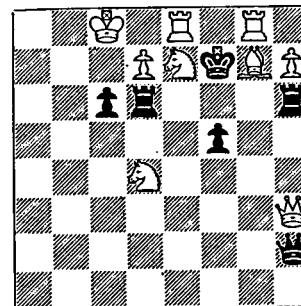
109   THREE-PHASE MATE
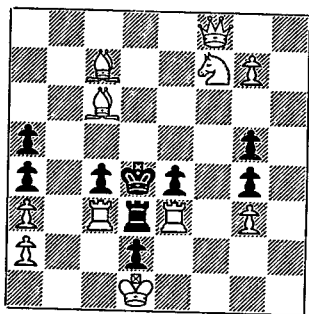TRANSFERENCE

M. Lipton
Commended
Probleemblad, 1956

Try 1 B–B6?,	threat	2 KR/QR–B8
	QR×B;	2 P–Q8 = Kt
	KR×B;	2 P–R8 = Kt
	K×B;	2 Q×P
	R×Kt!	
Try 1 Kt–Kt6?,	threat	2 Kt–R8
	QR×Kt;	2 P–Q8 = Kt
	KR×Kt;	2 P–R8 = Kt
	K×Kt;	2 Q×P
	R×RP!	
Key 1 Kt–K6!,	threats	2 Kt–Q8/Kt–Kt5
	QR×Kt;	2 P–Q8 = Kt
	KR×Kt;	2 P–R8 = Kt
	K×Kt;	2 Q×P

transferences of mate are achieved is rather automatic, but the setting is light.

110 ZAGORUYKO + RUKHLIS

M. Lipton
Commended
Problem, 1960

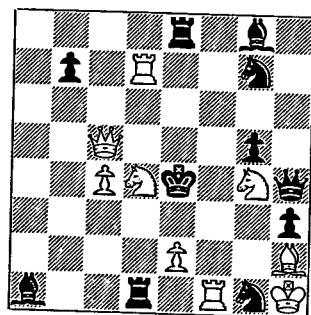| Set		R×QR;	2 B–Kt6
		R×KR;	2 B–K5
		K×QR;	2 B–K5
Try	1 Kt–K5?		
		R×QR;	2 R×KP
		R×KR;	2 R×BP
		K×QR!	
Key	1 Kt–Q6!		
		R×QR;	2 Kt–B5
		R×KR;	2 Kt–Kt5
		K–K4;	2 R×KP
		K–B4;	2 R×BP
		K×QR;	2 Q–B6
		K×KR;	2 B–Kt6

111   SET/VIRTUAL MATE
TRANSFERENCE—VIRTUAL CHANGE
V. Pachman
2nd Prize
L'Italia Scacchistica, 1950
(Version by J. Hartong)

Set		R–K3;	2 Q–Q5
		B–K3;	2 Q–K5
Try	1 Kt–K6?, threat	2 Q–K3	
		B–Q5;	2 Q–Q5
		R–Q5;	2 Q–K5
		Q×Kt!	
Key	1 Kt–B5!, threat	2 Q–K3	
		B–Q5;	2 Kt–Q6
		R–Q5;	2 Kt–B6

No. 110 is more complex and rather less mechanical, but also much uglier—look at those Ps on the QR and KKt files. Nevertheless, this is the composer's favourite amongst his own compositions. If we examine the effects of 1 ... R×QR and 1 ... R×KR in the set play, the play following the try 1 Kt–K5?, and the post-key play, we see a Zagoruyko—harmless enough, but scarcely sufficient to justify twenty pieces. But in this problem the Zagoruyko is combined with changed play of the Rukhlis type, between the virtual and the actual play. The mates 2 R×KP and 2 R×BP, which follow 1 ... R×QR and 1 ... R×KR in the try, reappear after the key when the black K takes his new flights at K4 and QB4; and the mates for the black

defences 1 ... R×QR and 1 ... R×KR are changed between try play and actual play. This completes both the Rukhlis and the Zagoruyko thematic patterns. The changed pin-mate after 1 ... K×QR, and the star-flights, are entirely incidental to the theme.

So far we have seen several forms of multi-phase changed play:

(1) Two changed mates in three phases: set, try, post-key (No. 92).

(2) Two changed mates in three phases, two virtual and one actual, without set play, as in No. 102.

(3) Two changed mates in four phases, one set, two virtual and one actual, as in No. 108.

(4) Two changed mates in four phases, three virtual and one actual; this, among other things, is shown in No. 93, the thematic defences being 1 ... K–Q3 and 1 ... K–B3.

(5) Three changed mates in three phases: see the three triplets of mates for 1 ... K×P, 1 ... K–B7 and 1 ... B–B7, in No. 94.

These five types, in different ways, illustrate the Zagoruyko theme. Note that No. 105 is not a Zagoruyko, as there is only one variation in each of the six phases.

(6) Changed *defences* in three phases, as in No. 109: *not* a Zagoruyko.

(7) Two changed mates in three phases, with transference of the virtual mates to new defences after the key, as in No. 110: Zagoruyko plus Rukhlis.

Further types of non-Zagoruyko multi-phase changed play include:

(8) Mate transference, of two mates, between set play and virtual play; and changed mates for the virtual defences after the key. No. 111 is a brilliantly plausible example. The solver soon sees the promising replies provided for the Grimshaw on Black's K3 in the set play. Next, the memory of numerous examples of mate-transference leads him naturally to the try 1 Kt–K6?, which causes the mates set for 1 ... R–K3 and 1 ... B–K3 to reappear after the new Grimshaw defences on Q5—1 ... B–Q5 and 1 ... R–Q5. Only when this try is seen to be thwarted by 1 ... Q×Kt! is he likely to find 1 Kt–B5!, which leads to virtual changes after those very Grimshaw defences 1 ... B–Q5 and 1 ... R–Q5 that produced mate-transference between set and virtual play. A similar idea is:

(9) Two mates changed between set play and virtual play; and mate transference of the two thematic set mates between the set play

and post-key play. Livshits, in No. 112, provides an elegant example, astonishing for its economy and lucidity. The solver's attention is inevitably drawn to the set replies for 1 ... B–B4 and 1 ... P×B, for these moves are not merely errors (self-block), but also, so it
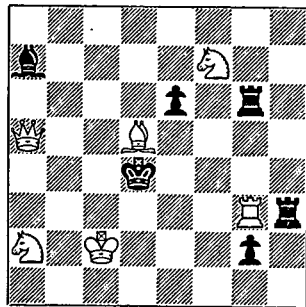
112 SET/VIRTUAL MATE CHANGE
—SET/ACTUAL MATE TRANSFERENCE

E. Livshits
Skakbladet, 1960

Set	B–B4;	2 Q–Q2
	P×B;	2 Q–Kt4
Try 1 Kt–Kt4?, threats		2 Kt–B6/Q×B
	B–B4;	2 Q–R1
	P×B;	2 Q×P
	P–K4!	
Key 1 B–B3!, threat		2 Q–B3
	K–K6;	2 Q–Q2
	K–B5;	2 Q–Kt4

seems, strong black moves giving his K more freedom. Next, the solver sees the idle white QKt: how is it to be brought into play? 1 Kt–B3? fails to 1 ... B–B4, and 1 Kt–B1? to either capture of the white R, but 1 Kt–Kt4? looks very promising. It provides new mates for the set defences; solvers might be forgiven for assuming that it also solves the problem, since the content is already ample to justify the mere twelve units employed. But 1 Kt–Kt4? fails to the subtle 1 ... P–K4! A long search may well be needed before the solver finds the brilliant key 1 B–B3!, granting two flights. These lead, by mate transference, to the very mates which followed the self-blocks in the set play.

Units which are used in set play or try play only, like the white KKt in No. 112, are sometimes called 'camouflage pieces'. In such a magnificently economical work, however, the 'camouflage' Kt is only a small defect. After all, it is not there to mislead the solver by 'camouflaging' the idea, but to make the full solution—set, virtual and actual play—crystal clear.

(10) Total change in three phases: see No. 114 below.

TOTAL CHANGE

Total change, from try to key, involves change of both mates and defences. No. 113 is a miracle of economy, and makes ingenious use of twinning to clarify the idea. In the diagram position, 1 Kt×P? provides different mates for three of the black K's star-flights, but

fails to the fourth. After the key four different mates follow the K's plus-flights. Plus-flights alone are usually quite difficult to show; Skinkman's pioneer of 1877 used two more units than No. 113, without any virtual play. A slight alteration of the diagram position of No. 113, a simple shift of the white K to KR8, brings about an ingenious twin, in which try and key are reversed. The twinning mechanism may be compared with that found in No. 103.

113 TOTAL VIRTUAL CHANGE:
EIGHT BLACK KING-FLIGHTS

G. Latzel
1st Place
Holland *v.* Germany, 1954
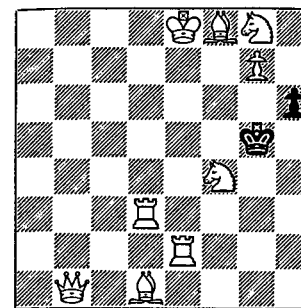
(A) Diagram
(B) With white King on KR8

(A) Try 1 Kt×P?

	K×KKt;	2 P–Kt8 = Q
	K–R5;	2 B–K7
	K×QKt;	2 Q–B1
	K–B3!	
Key 1 Kt–Kt6! zugzwang		
	K×Kt;	2 R–Q5
	K–B4;	2 R–KKt3
	K–Kt5;	2 R–K5
	K–R4;	2 R–KKt2

(B) Try 1 Kt–Kt6? K×Kt!
Key 1 Kt×P! K–B3; 2 B–K7

No. 114 extends the idea of total change to three phases. In each phase—set, virtual and actual—the black K has two different flights, with different mating moves throughout. The defence to the try *ought* to be obvious enough, but it has proved oddly baffling to many solvers. The use made of the white QKt is the least happy feature of this highly original work.
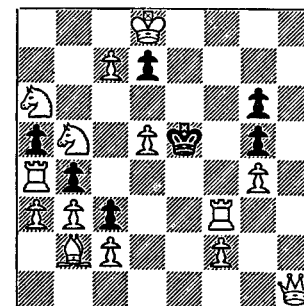
| 114 | THREE-PHASE TOTAL CHANGE |

B. P. Barnes
Die Schwalbe, 1959

| Set | K×P; | 2 R–K3 |
	K–K5;	2 R–B5
Try 1 Kt×BP?		
	K–Q3;	2 Q–R2
	K–Q5;	2 Q–R8
	P×Kt!	
Key 1 R×BP!		
	K–B3;	2 R–B3
	K–B5;	2 R–B4

There are barely half-a-dozen decent problems showing radical or total change, whether virtual or set-to-actual. The field offers great scope to the ingenious composer, although the preservation of unity is difficult.

THE HALF-BATTERY

Many interesting themes are created from the concealed effect of a white line-piece on the black king—half-pin, battery, self-pin and many more. An interesting recent development in the field of virtual change is the **half-battery** theme. As the name implies, two white pieces mask a line of attack on the black K, and each, by moving away from the thematic line, allows battery-unmasking play from its partner. Happily, the theme, because of its strong puzzle element (see No. A 281!), is easily spotted by the solver.

115 HALF-BATTERY:
DOUBLE WHITE KNIGHT
TOUR

N. G. G. van Dijk

1st Prize

Die Schwalbe

133rd Theme Tourney, 1961
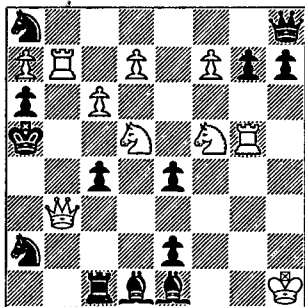
Try	1 Kt–Kt3? threat	2 QKt any
	Q–K1;	2 Kt–K7
	P–Kt3;	2 Kt–B6
	B×Kt(Kt6);	2 Kt–B4
	B–B7;	2 Kt–K3
	B–B6;	2 Kt×B
	Kt–Kt5;	2 Kt×Kt
	Kt–Kt3;	2 Kt×Kt
	Q–QKt1;	2 Kt–B7
	P–R3!	
Key	1 Kt–B3!, threat	2 KKt any
	P–Kt3;	2 Kt–Kt7
	P–R3;	2 Kt×P
	B–R5;	2 Kt×B
	B–Kt6;	2 Kt×B
	B–Q7;	2 Kt–K3
	B×Kt;	2 Kt–Q4
	Q–QKt1;	2 Kt–Q6
	Q–K1;	2 Kt–K7
	Kt–Kt5;	2 Q×Kt
	Kt–Kt3;	2 Q×Kt

In No. 115—an interesting contrast with No. 91—the talented Dutch composer, now living in Norway, shows a complete tour by each white Kt. Clearly one of the Kts must make the key, threatening eight mates by its stable-companion. Each of the sixteen mates is forced, and several of the black moves—1 ... P–Kt3, 1 ... Q–K1, 1 ... B–Kt6, 1 ... Q–QKt1 and 1 ... B–B6—each force a different battery mate in virtual and actual play. Moreover, two black moves, 1 ... Kt–Kt3 and 1 ... Kt–Kt5, which force the remaining two Kt

mates in the try, constitute defences to all eight threats after the key, and lead to surprising mates by the white Q.

Van Dijk's problem won first prize in a theme tourney of the German problem magazine *Die Schwalbe*, judged by one of the authors of this book. English composers have played a considerable part in the development of the half-battery theme, although modern interest in the idea dates from a problem by the distinguished German composer, Herbert Ahues, composed in 1957. The first example was produced by Alain White, as long ago as 1911.
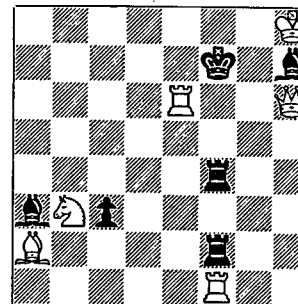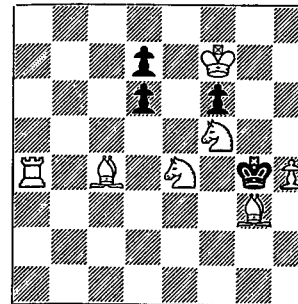
116 HALF-BATTERY:
STAR-FLIGHTS

J. M. Rice

2nd Prize

Dutch Problem Society Jubilee Tourney, 1961

Try	1 Kt–B3?	
	K–R4;	2 B–K2
	K–R6;	2 B–B1
	K–B6;	2 B–Q5
	K×Kt;	2 B–Q3
	P–Q4!	
Key	1 B–Q5! zugzwang	
	K–R4;	2 Kt×BP
	K–R6;	2 Kt–B2
	K–B6;	2 Kt–B3
	K×Kt;	2 Kt×QP

117 HALF-BATTERY: HALF-PIN

Touw Hian Bwee

3rd Prize

Die Schwalbe

133rd Theme Tourney, 1961

Try	1 R–K5?, threat	2 Q–Kt7
	R–KKt7;	2 Kt–Q2
	R–KKt5;	2 Kt–Q4
	B–K2!	
Key	1 Kt–B5!, threat	2 Q–Kt7
	R–KKt7;	2 R–K2
	R–KKt5;	2 R–K4

In No. 116 try and key lead to four changes after star-flights. The defence to the try is rather obvious, but it is interesting to contrast the very light setting with Jørgensen's No. 62. No. 117, by one of several excellent Indonesian newcomers to chess problems, shows a virtual change of half-pin mates. Once more the half-battery

produces the changes with superb economy and without any sense of strain.

No. 118 is a splendid Zagoruyko exposition of the half-battery theme. In the set play, the position of White's Kts enables him to meet 1 ... P×P, obtaining two flights, with 2 R–Kt4, while the white Q takes care of I ... R×P ch. 1 Kt–Q3? gives (and provides for) a flight, while permitting the other white Kt to deal with the set
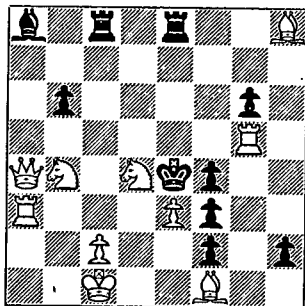
118 HALF-BATTERY: ZAGORUYKO

L. I. Loshinski and V. I. Tchepizhni
Die Schwalbe, 1961

Set	R×P ch;	2 Q×QR
	P×P;	2 R–Kt4
Try 1 Kt–Q3?, threat		2 Kt×P(B2)
	R×P ch;	2 Kt(Q4)×R
	P×P;	2 Kt(Q4)–B6
	K×P;	2 Kt–QB5
	P–R8 = Kt!	
Key 1 Kt–Kt3!, threat		2 Kt–Q2
	R×P ch;	2 Kt(Kt4)×R
	P×P;	2 Kt(Kt4)–B6
	K×P;	2 Kt–B5

defences. This try is very subtly countered by the promotion of a black P to a Kt. The extremely clever key provides new mates both for the flight and for the two set defences. By the way, it is an important principle of economy that Qs should be fully used. Here the white Q's lateral power is used for the half-battery, while her diagonal power deals with 1 ... R–B6 by 2 Q×KR.

This fine problem is embellished with fair by-play and some subtle incidental tries by the half-battery pieces. C. S. Kipping commented in *The Problemist*, the organ of the British Chess Problem Society, that there would be no controversy about the merits of the modern style of two-mover if all examples were as clear-cut and as well-constructed as this one.

II. INTERRELATED TRIES

So far thematic tries dealt with in this book have served mainly to introduce virtual play. There is, however, an entirely different function of thematic tries. White's objectives—or his mistakes—may form a theme in themselves. This is illustrated incidentally in Knuppert's No. 103, although virtual change is the main theme of the problem. In the diagram position, if White plays 1 R–KB6?, Black can refute the try with 1 ... R–R3!, exploiting the fact that White, by 1 R–KB6?, has pinned his Q, so that she cannot mate at Q1. Similarly, the reason why 1 Q–KKt6? fails to 1 ... R–B2! is that the white Q, by leaving the diagonal from Black's QB to the white K, has pinned the white R, so that 2 R–Q6 is illegal. This theme is called the **White half-pin**. It is often seen, in partial form, as an incidental cook-stopping feature—as in No. 101, where Black exploits the pin-line to defeat the try.

These pinning defences constitute one of the oldest of virtual themes. As long ago as 1919, Dr. Niemeijer—a Dutch expert, and one of the nicest people in the whole of problemdom—showed three WK tries, defeated by pinning defences. In No. A 347, three master-problemists achieve four such tries.

Interrelated tries, as a theme, have one advantage over tries which introduce play. They are usually apparent to the solver. It is, for instance, quite obvious that a certain unit must make the key; but it is far from obvious where that unit should go. The whole point of the problem lies in the key-piece's choice of destination, so that it actually increases clarity if the solver's attention is directed to that piece—an instance of making a problem better by making it easier!

Tries may be related by sharing an **error**, such as the self-pin in White half-pin problems or in A 347; by sharing an **aim**; or by sharing both an error and an aim. In Nos. 119–126, we examine tries with a common aim; Nos. 127–130 illustrate tries with a common error; and No. 131 combines both ideas.

TRIES WITH A COMMON AIM

WHITE CORRECTION

The half-battery theme can yield fine illustrations of related tries, as well as of the virtual change themes shown in Nos. 115–118. The talented Yugoslav composer Vojko Bartolovic, in No. 119, shows
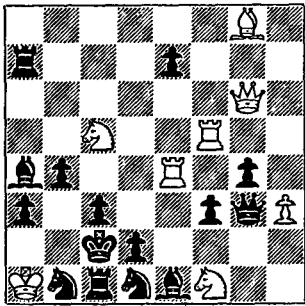
119 TRIES WITH COMMON AIM:
WHITE CORRECTION (HALF-BATTERY)

V. Bartolovic
Die Schwalbe, 1961

Try 1 KR random?,	Q–Q3!
Try 1 KR–B4!?,	P×P!
Try 1 KR–K5!?,	R–R3!
Try 1 KR–Q5!?,	B–K1!
Try 1 KR–B6!?,	P×R!
Try 1 QR random?,	Q–Q3!
Try 1 QR–KB4!?,	P–B7!
Try 1 QR–K5!?,	R–Q2!
Try 1 QR–K6!?,	B–Kt4!
Key 1 QR–Q4!!,	threat 2 KR any.

the theme of **White Correction** by means of the half-battery, In Nos. 53–55 we met the theme of Black Correction, in which a black piece, by careful selection of a square, puts right the error of its random move. In No. 119 the same idea is applied to a *white* piece—to be precise, to *two* white pieces, which correct the general error of their random moves in no fewer than eight ways!

If either white R leaves the half-battery line, a multiple threat of mate by the remaining R is set up. If 1 QR or KR random—say 1 QR×QKtP? or 1 KR–B8?—Black has an adequate defence by 1 ... Q–Q3! White can correct the general error—failure to deal with 1 ... Q–Q3—by cutting one of three lines with either R: the Q's line of approach to Q3, her line of control from Q3 to KKt3, or her line of control from Q3 to Q6.

If White tries 1 KR–B4!? he stops 1 ... Q–Q3, but Black thwarts him with 1 ... P×P!, since the white R has cut off his companion from KKt4. If the white KR corrects by 1 KR–K5!?, again 1 ... Q–Q3 is impossible, but so is any northward movement of the battery R: 1 ... R–R3!, and the desired 2 R(4)–K6 is impossible. If White's KR corrects by 1 KR–B6!?, 1 ... Q–Q3 can be met by 2 R–Q4, but this fails to 1 ... P×R! If the white KR tries its fourth plausible correction, 1 KR–Q5?, 1 ... Q–Q3 can be met by 2 R–K6,

but after 1 ... B–K1! White suffers from the try-move's interference with his B's line to QKt3.

The white QR, similarly, has four likely-looking correction moves, all preventing 1 ... Q–Q3 or providing for it. If 1 QR–KB4!?, P–B7! (2 R(5)–B3?); if 1 QR–K5!?, R–Q2! (2 KR–Q5?); if 1 QR–K6!?, not 1 ... Q–Q3?, 2 R–Q5, but 1 ... B–Kt4! (2 B–Kt3?). So the only white first move to solve this monumental work is 1 QR–Q4!, which prepares for 1 ... Q–Q3 with 2 R–B6, and manages to avoid closing a line needed for some other mate. The white Rs execute 'double virtual mutual interference' in two pairs of White Correction tries.

No. 120 shows how the element of changed play can add spice to White Correction. Black has a prominent set check, 1 ... P–B6 ch, permitting a mate by 2 B–B4, which exploits the interference with the black KR. Any move of White's QKt threatens 2 Q–K7*, but a random move such as 1 Kt–B7? fails to 1 ... P–B6 ch, since the general error of 1 QKt at random is unguard of QB4, and hence abandonment of the set reply to the check. A more intelligent choice of first move—correction-play—by the white QKt can provide a changed mate for the check. Thus 1 Kt–Kt7!?, P–B6 ch?; 2 Kt–Kt4 —this time using the interference with the B; but 1 ... B–Q3!, and 2 Q–R8 is useless owing to White's own prospective self-interference. Again 1 Kt–Q4!?, P–B6 ch allows 2 Kt–Kt4, but 1 ... P×BP! (2 B×QBP?). If 1 Kt–B5!?, P–B6 ch?, 2 R×R exploits the interference with black's Q; but 1 ... Kt–B1!, and 2 P×P has been rendered useless, once more by line-closing. So only 1 Kt–Kt5! will do. 1 ... P–B6 ch is again met by 2 R×R.

120 WHITE CORRECTION

E. Pedersen
2nd Prize
Czech Chess Club Tourney, 1948
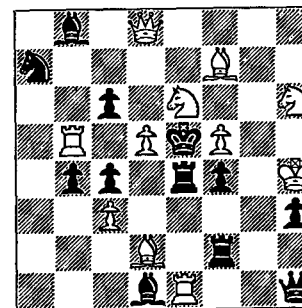
Set	P–B6 ch; 2 B–B4
Try 1 QKt random?,	threat 2 Q–K7
	P–B6 ch!
Try 1 Kt–Kt7!?	P×B6 ch; 2 Kt–Kt4
	B–Q3! (2 Q–R8?)
Try 1 Kt–Q4!?	P×BP! (2 B×QB?)
Try 1 Kt–B5!?	P–B6 ch; 2 R×R
	Kt–B1! (2 QP×P?)
Key 1 Kt–Kt5!	

* There is thus a "general attack" in White Correction exactly like the general defence that must be present in Black Correction.

Loshinski's No. 121 shows, in virtual form, the theme of No. 55 —tertiary correction. This time there are *two* secondary white correction tries; the tertiary key maintains the error of both, but substitutes compensating positive elements, helpful to White. The general error of 1 Kt at random? (threatening 2 Q–K5) consists of failure to prepare for 1 ... Q–Kt1!, so White picks his Kt move more carefully. The secondary correction try 1 Kt–B4!? prepares to meet 1 ... Q–Kt1 with 2 R–R5, but fails to 1 ... R–K8!, since 2 B–Kt3 is ruled out. A further secondary correction try 1 Kt–Q7!? provides for 1 ... Q–Kt1 with 2 R–B5, but 1 ... B–Kt2! successfully exploits the white Kt's new obstruction of the Q file. The superb key is 1 Kt–B6!! This provides for 1 ... Q–Kt1 with 2 Q×P. Like 1 Kt–B4!? it involves the secondary error of ruling out 2 B–Kt3 after 1 ... R–K8, but it also carries a tertiary element, helpful to White —the substitution of 2 Kt×KtP as a mate after 1 ... R–QB8. Similarly, 1 Kt–B6!!, like 1 Kt–Q7!?, disqualifies 2 Q–Q8 as a mate after 1 ... B–Kt2; but, unlike the try, the key is a tertiary correction of the secondary error: 1 ... B–Kt2, 2 Kt×QP. This is a 'translation into White' of the Black Correction theme of Ahues' No. A 287:
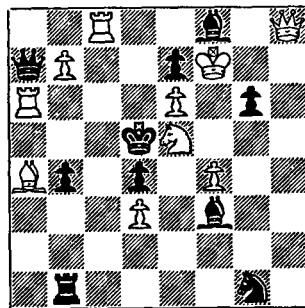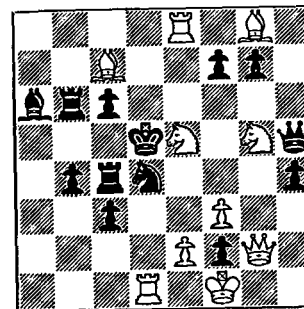

121 WHITE CORRECTION
(TERTIARY)

L. I. Loshinski

1st Prize

Sahs, 1960

Try 1 Kt random?,	threat	2 Q–K5
	Q–Kt1!	
Try 1 Kt–B4!?		
	Q–Kt1;	2 R–R5
	R–K8!	(2 B–Kt3?)
Try 1 Kt–Q7!?		
	Q–Kt1;	2 R–B5
	B–Kt2!	(2 Q–Q8?)
Key 1 Kt–B6!!		
	Q–Kt1;	2 Q×P
	R–K8;	2 Kt×KtP
	B–Kt2;	2 Kt×KP

Stocchi's No. 122 shows that the presence of a choice of black moves to defeat a try—normally a defect—can be turned into a virtue. Here it links White Correction to the Zagoruyko theme. Mates are set for the two dual-avoidance self-blocks on Black's QB4. If White tries a random departure from K5, the threat of 2 R–K5 is defeated by either 1 ... P–QB4 or 1 ... R–B4. This double defence is not a weakness, but an essential part of Stocchi's idea. The white Kt has two correction moves, to Kt4 and Kt6. These moves correct *both* errors and lead to different pairs of changed mates after the self-blocks. The try 1 Kt–Kt4!? carries a new, secondary error (closure of the white Q's line to KKt5); only the key 1 Kt–Kt6!! corrects the double primary error (abandonment of mates for both set self-blocks) without making a new secondary mistake. The problem could as logically have appeared in Section I of this chapter: the inspiration of a Stocchi is easier to respect than to classify. Stocchi and Ellerman were among the first to show the possibilities of the White Correction theme in a notable series of problems published in the late 1940's.
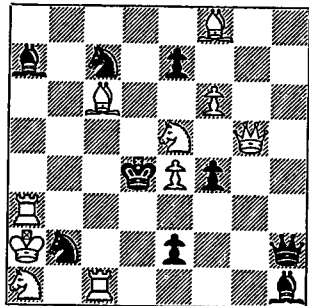

122 WHITE CORRECTION:
ZAGORUYKO

O. Stocchi

2nd Prize

L'Italia Scacchistica, 1948

Set	R–B4;	2 R–Q8
	P–QB4;	2 P–K4
Try 1 QKt at random?, threat		2 R–K5
	R–B4!/P–QB4!	
Try 1 Kt–Q7!?		
	P–QB4!	
Try 1 Kt–Kt4!?		
	R–B4;	2 Kt–K3
	P–QB4;	2 P–B4
	Q×Kt(Kt4)!	(2 Q×Q?)
Key 1 Kt–Kt6!		
	R–B4;	2 B×P
	P–QB4;	2 Kt–K7
	Q×Kt(Kt4);	2 Q×Q

No. 123 illustrates how White correction can be linked to the 'ideal' Rukhlis encountered in No. 84. A comparison of the set and actual play of No. 123 reveals the full complement of two mate transferences with four changed mates—there are not only new mates for the set thematic defences, but also set mates for the new thematic defences. 1 KKt at random? is defeated by 1 ... Kt–Q6!, because the set mate has been abandoned without the compensation of the thematically transferred mate by White interference, 2 Kt–Kt3. The

123   WHITE CORRECTION:
'IDEAL' RUKHLIS

G. Jönsson

2nd Prize

Die Schwalbe, 1954 (II)

Set		
P×P;	2 Kt–B2
P–B6;	2 Kt–Kt3
Kt–B5;	2 R×Kt
Kt–Q6;	2 R×Kt

Try 1 KKt at random?, threat 2 Q–K5

Kt–Q6!

Try 1 Kt–Kt4!?

Key 1 Kt–B4!! Q–R4! (2 Q–Kt1 ?)

Kt×Kt;	2 Kt–B2
Kt–Q6;	2 Kt–Kt3
P×P;	2 Q×P
P–B6;	2 Q–K3

124   THREAT CORRECTION

B. P. Barnes

1st Prize ex aequo

Die Schwalbe, 1957
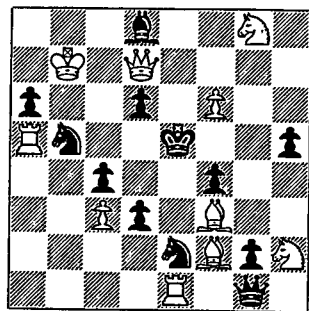
| Try 1 B–B6?,	threat	2 Kt–B3
	Q×B!	
Try 1 B–Q5!?,	threat	2 Q–K6
	Kt–B2;	2 Kt–B3
	QKt–Q5;	2 P×Kt
	K×B;	2 Q–B5
	P–B6!	
Key 1 B–K4!,	threat	2 Q–B5
	Kt–Kt6;	2 Kt–B3
	K×B;	2 Q–K6
	KKt–Q5;	2 P×Kt

white KKt has two correction moves, 1 Kt–Kt4!? and 1 Kt–B4!!; the former fails owing to the closure of the KKt file.

The idea of correction can also be applied to the white threat. Barnes, with No. 124, shows this idea with associated elements of mate transference. A random move of the white KB—e.g. 1 B–B6? —threatens 2 Kt–B3, but fails to 1 ... Q×B! So White tries 1 B–Q5!?, with a new threat, 2 Q–K6. After 1 ... Kt–B2, White mates by 2 Kt–B3—the very move that constituted the threat after the random try 1 B–B6?; 1 ... QKt–Q5 is followed by 2 P×Kt, and 1 ... K×B by 2 Q–B5, but 1 ... P–B6! defeats. The key is 1 B–K4!, another **threat correction**, this time to the new threat 2 Q–B5— which, it will be remembered, was the mate after 1 B–Q5!?, K×B. If Black meets 1 B–K4! with 1 ... Kt–Kt3, White mates by 2 Kt–B3 —the 'random threat' that was carried by 1 B–B6?; if Black plays 1 ... K×B, the mate 2 Q–K6 is identical with the threat after 1 B–Q5!?; and 1 ... KKt–Q5, 2 P×Kt constitutes a further virtual mate transference.

OTHER TRIES WITH A COMMON AIM

In discussing No. 28 in Chapter 2, we mentioned that the Nowotny in two-movers, if shown with a double threat, tended to be somewhat brutal. As if to prove us wrong, Mansfield has produced the wonderful No. 125, in which the white Ps must choose among four

125 TRIES WITH COMMON AIM:
NOWOTNY

C. Mansfield

1st Prize

Die Schwalbe, 1956
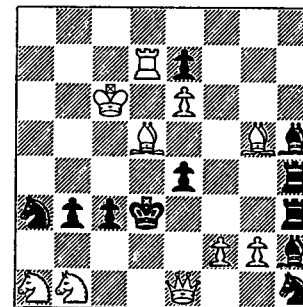
| Try 1 P–Kt4?,	threats	2 Q–Q1/Q×KP
	Kt×P!	
Try 1 P–Kt3?,	threats	2 Q–K3/B×KtP
	Kt–QB7!	
Try 1 P–B4?,	threats	2 Q×KP/B×KtP
	P–K6!	
Key 1 P–B3!,	threats	2 Q–Q1/Q–K3
	B–B5;	2 Q×KP
	R–B5;	2 B×KtP

possible Nowotny openings, each leading to the separation of a double threat after the sacrificed P is captured. This problem is very difficult to solve, and very rewarding. After the key there is a pair of Grimshaw defences as well as the Nowotny. The amusing arrangement of black Rs and Bs was first exploited to yield a double R

Grimshaw by Sam Loyd (see No. A 292), and in that form has been christened the 'Organ Pipe' theme.

The 'common aim' in No. 125 is closure of a pair of black lines. The common aim in No. 126 is to set up Q-mates to provide for moves by the black Kt (Q4). After each of the eight tries a different pair of mates is available if the Kt moves at random, but in each case the Kt has one move that holds everything. Each of the Kt's eight moves serves to defeat one or other of the Q-tries—an astounding feat of construction. The only blemish in this beautiful problem is that the white Kt takes no part in the play after the key.
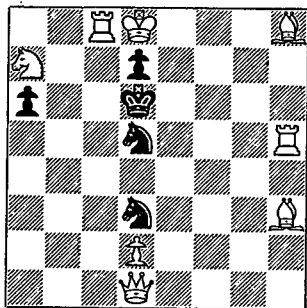
126   TRIES WITH COMMON AIM:
WHITE QUEEN *v.* BLACK KNIGHT

Rev. A. C. Reeves, S.J.

The Tablet, 1962

| Try 1 Q–QR1?, | Kt–B2! | |
Try 1 Q–R4?,	Kt–Kt3!	
Try 1 Q–QKt1?,	Kt(4)–Kt5!	
Try 1 Q–QB1?,	Kt–B6!	
Try 1 Q–K1?,	Kt–K6!	
Try 1 Q–B3?,	Kt(4)–B5!	
Try 1 Q–Kt4?,	Kt–B3!	
Try 1 Q–KKt1?,	Kt–K2!	
Key 1 Q–Kt3!,	Kt–B2;	2 Q–Kt6
	Kt–K2;	2 Q–Kt8
	Kt(4)–Kt5;	2 R–R6

TRIES WITH A COMMON ERROR

CRITICAL TRIES

We now come to a different kind of try-play idea: tries, by a single piece, related to each other through the fact that they all make the same kind of white **error** (e.g. line-closure, square-blocking, self-pin, etc.).

In making a **critical move,** a piece passes over a square (called the **critical square**) with the result that the subsequent move of another unit to that square constitutes an interference. An interesting arrangement of **critical tries** can be seen in No. 127. Here there are three critical squares, which the white B must avoid crossing, for they are needed for the mates following the self-blocks 1 ... KKt×R, 1 ... R×R and 1 ... QKt×R. 1 B–R8? fails to 1 ... KKt×R! for now 2 P–B6? cuts the B's guard, now essential, of K4. 1 B–Kt1

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is defeated by 1 ... R×R!, since 2 R–Q3? is ruled out. Similarly 1 B–R7? is refuted by 1 ... QKt×R!, 2 Kt–B5? now failing to
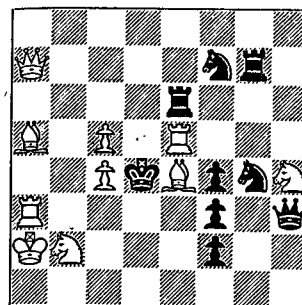
127   CRITICAL TRIES:
STOCCHI THEME

H. Ahues, A. Volkmann and
N. G. G. van Dijk

3rd Prize

Mainpost, 1956

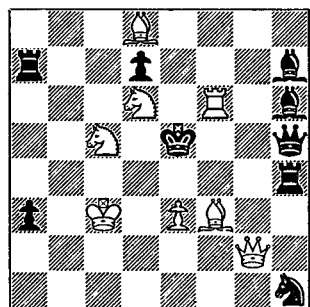| Try | 1 B–R8? | | |
		KKt×R!	(2 P–B6?)
Try	1 B–Kt1?		
		R×R!	(2 R–Q3?)
Try	1 B–R7?		
		QKt×R!	(2 Kt–B5?)
Key	1 B×P!, threat		2 R–Q5

mate. The key 1 B×P! avoids all the critical errors of the tries, and is followed by three self-blocks with dual avoidance—the Stocchi theme.

It may sometimes happen, when a theme is enjoying popularity at a particular time, that almost identical settings of it are entered for the same tourney. When the judge of the *Mainpost* tourney in 1956 found that almost identical problems had been submitted by Ahues and Volkmann, working in conjunction, and by Nils van Dijk, he gave the third prize in the tourney to the problem rather than to the composers, and decided that all three should be regarded as the originators of a single work.

The judge referred to was the famous German expert, Hermann Albrecht. Just before the second world war he gave up composing in order to begin a collection of two-movers. Now, twenty-five years later, it numbers over 60,000 problems, and is regarded as the only authoritative collection in the world. The collection is housed in cupboards, drawers and boxes in a small room in the Albrechts' flat in the suburbs of Frankfurt-am-Main. A. C. White began a classified collection in the early years of this century, and this collection was later taken over by George Hume. On Hume's death in 1936 the problems were passed on to C. S. Kipping, who for many years has been the editor of *The Problemist.* But the collection had already become too large for one man to handle on his own, and Mr. Kipping was forced to divide it up among several curators. Mr. Kipping has made valiant efforts to keep his own half-pin section up-to-date, but not all the curators have been able to give so

much time to the upkeep of their sections as he. Moreover, the development of problem ideas has burst the bounds of Alain White's original categories. The collection as a whole is consequently of little value to the composer who is anxious to check the originality of his own work. In any important tourney for two-movers, the controller will check with Herr Albrecht to see if any candidates for honours must be disqualified on grounds of anticipation. Such a check represents the only useful test open to the modern composer.

In No. 128 it is soon clear that the threat must be 2 Q–Q5, but there are several ways for the white Q to reach this square. If White tries 1 Q–QR2?, Black plays 1 ... B–K5!, closing the white B's guard of Q5. White cannot play 2 Kt–B4, exploiting the black interference, since the white Q's choice of direction for the assault on Q5 means that this Kt would now interfere with her, allowing 2 ... K–Q4! The white Q's error in 1 Q–QR2? is not to move *over* a critical square, as the B did in No. 127, but to move *round* a critical square, White's QB4. This is called a **pericritical** move. After 1 Q–Q2? Black can fearlessly play the other half of the Grimshaw, 1 ... R–K5!, since 2 Kt–Q3 would now fail to 2 ... K–Q4! Again the white Q's try is a pericritical error. 1 Q–Kt8? Q×B!, 2 Kt–B7? K–Q4! is a third pericritical try. The key, funnily enough, is not a Q move at all, but a clearance by the KB for the Q.

128   PERICRITICAL TRIES

F. V. Schulz

2nd Prize

Mainpost, 1956

Try	1 Q–QR2?		
		B–K5!	(2 Kt–B4?)
Try	1 Q–Q2?		
		R–K5!	(2 Kt–Q3?)
Try	1 Q–Kt8?		
		Q×B!	(2 Kt–B7?)
(Try	1 B–R8?		
		R–Kt2!)	
Key	1 B–B6!,	threat	2 Q–Q5

The *Mainpost* tourney of 1956 was one of the strongest ever held: all three leading prizewinners appear in this book. It is difficult to say just what determines the strength of entries for a problem tourney. Certainly a wide audience for the problem, and a judge with catholic tastes, are much more important than the value of the prizes or the

prestige of the tourney. The annual *Die Schwalbe* tourneys, with certificates for prizes, attract better entries than the 'Olympic' tourneys, with their supposedly coveted gold and silver medals.

These tourneys are one of the few less successful ventures of the Chess Problem Commission of the International Chess Federation. This body has done fine work in its few years of life—organising the World Problemists' Conference at Piran in 1958, preparing model rules for tourneys, and so on. Above all, it regularly publishes an *Album* of chess problems, selected from thousands of problems submitted for the honour. Thus, for under ten shillings, you can enjoy over 650 problems of all types—the cream of three years.

The only unfortunate aspect of this splendid undertaking is the attempt to use the number of problems that a composer has in the *Album* as a guide to whether he should be officially nominated a 'Master of Chess Problem Composition'. The implicit analogy between problems and the game is entirely false. Even in the game the proliferation of ranks and titles has an element of absurdity, but at least performance over the board gives a reasonably objective criterion. On the other hand, only posterity can decide who is an artist.

OTHER TRIES WITH COMMON ERROR

No. 129 shows four tries by a white B, each failing to an interference by the black QKt. In three of the tries the B blocks a square,
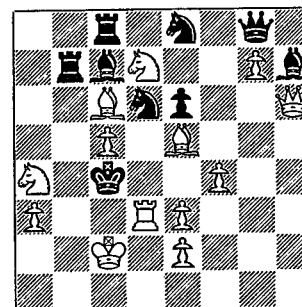
129 TRIES WITH COMMON ERROR:
SQUARE-BLOCKING

A. Korepin

1st Prize

Tchigorin Memorial Tourney, 1938

Try 1 B–B6?		
	Kt–B2!;	(2 Q×P?)
Try 1 B–Q4?		
	Kt–K5!;	(2 R–Q4?)
Try 1 B–B3?		
	Kt–B4!;	(2 R–B3?)
Try 1 B–QKt2!		
	Kt–Kt4!;	(2 Kt–Kt2?)
Key 1 B–R1!,	threat	2 Kt–K5

thus preventing another white piece from exploiting the black interference by moving to that square. The fourth try is a white self-interference. Notice that all four black interferences occur after the key, and that two of Black's moves are interference unpins.

The common error in No. 130 is self-pin by white K move. The problem shows star-flight tries by the white K answered by star-flight defences by the black K. After each try a particular white piece is unable to mate because it has become pinned through the white K's move. The key, a fifth white K check, introduces a new mate (a pin-mate) for 1 ... K × Kt (2 P–QB4 being ruled out because of a fifth self-pin.).
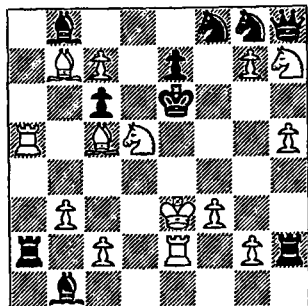
130 TRIES WITH COMMON ERROR
(STAR-FLIGHTS OF BOTH KINGS)

M. Lipton
1st Prize
Ségal Memorial Tourney, 1961

Try 1 K–B2 ch?
          K–B4!   (2 P–KKt4?)
Try 1 K–B4 ch?
          K–Q2!   (2 P–B8 = Q?)
Try 1 K–Q4 ch?
          K–B2!   (2 P × Kt = Q?)
Try 1 K–Q2 ch?
          K × Kt!   (2 P–QB4?)
Key 1 K–Q3 ch!
          K × Kt;   2 B–R3 (2 P–QB4?)

A worthy conclusion to this chapter is van Dijk's No. 131. Just as in Mansfield's No. 125, White must choose, at his first move, among four ways of setting up Nowotny obstructions at the intersection-points of the black R and B lines. This problem, however, has the amusing additional feature that the four white moves to these intersection-points—White's Q5 and Q6—constitute a double *white* R and B Grimshaw! Three of the Nowotny attempts fail because they are white interferences. The key itself completes the double white Grimshaw; it is thematically essential that after 1 B–Q5! R–Q3, White, while still able to mate by either Nowotny threat, cannot play 2 Kt–B7?, since the key shuts a white R line: 1 B–Q5! R–Q3, 2 Kt–B7? K × P(B4)! The tries and key of this problem, with their blend of related white and black line-themes, form a remarkably unified masterpiece, not easy to solve, and clear

131 TRIES WITH COMMON AIM
    AND COMMON ERROR
    (FOUR-FOLD NOWOTNY)

N. G. G. van Dijk
Die Schwalbe, 1961

Try	1 B–Q6?,	threats	2 Kt–B7/Kt–Q4
		Kt–B6!	
Try	1 R–Q6?,	threats	2 Kt–B7/Kt–Q4
		B–K4!	
Try	1 R–Q5?,	threats	2 P × P/Kt–Q4
		Kt–K3!	
Key	1 B–Q5!,	threats	2 P × P/Kt–Q4
		P–Kt6;	2 Kt–B7
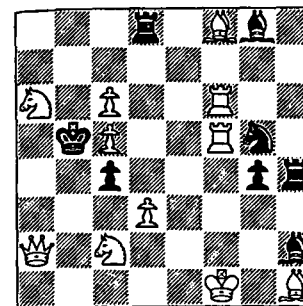
despite the complexity of its strategy. White's R at KB5 plays no part after the key—just like the white B on K1 in No. 93, and the white R on QR3 in No. 105. Newcomers to composition should avoid 'camouflage' until they have acquired the sureness of touch revealed in these examples.