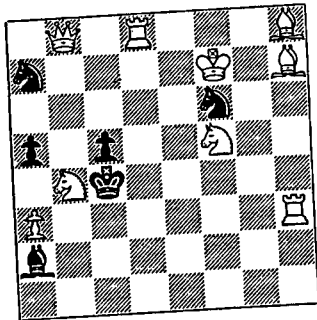single mate, 2 Kt–B6. The beautifully clean, open position from which these complexities are produced is a source of wonder.

50   COMPLEX DUAL AVOIDANCE

M. M. Barulin

1st Prize

Il Problema, 1932

1 Kt–Q5, threat	2 R–B3
Kt–Q2;	2 KKt–K3 (QKt–K3?)
Kt–K5;	2 QKt–K3 (KKt–K3?)
Kt×Kt;	2 Kt–Q6
Kt—Kt4;	2 Kt–Kt6

Barulin was the leading master in the brilliant group of Russian composers who, in the period 1928–35, investigated the possibilities of dual avoidance. In No. 50, readers are invited to sort out for themselves the combination of openings and closings of white lines, potential and actual, that determines which white Kt may mate on K3 after 1 ... Kt–Q2 and 1 ... Kt–K5. The 'Good-Companion' two-mover featured above all the interplay of *black* lines—interference, unpin of White, black discovered check, and so on. The Russian dual-avoidance problems place more emphasis on *white* lines.

In No. 51 the versatile Dutch master-problemist shows a different form of dual avoidance. So far White has been forced to choose his mating move with care by specific black action to Black's own advantage—line-openings for a black defender (1 ... R×P in No. 46), pin of White (1 ... B×P in No. 46), closure of white lines (1 ... B–K5 in No. 47) or of potential white lines (1 ... Q–Q2 in No. 49), and so on. In these forms of **active dual avoidance**, it is action by Black that prevents the dual. In Hartong's No. 51 we
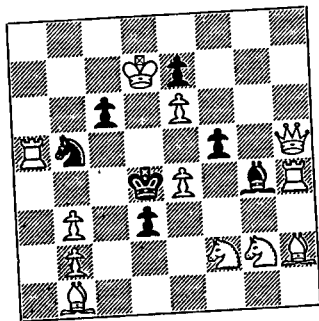
51   PASSIVE DUAL AVOIDANCE

J. Hartong

1st Prize

Dutch Problem Society Theme Tourney, 1951

1 B–Kt1, zugzwang	
Kt–R2;	2 Q–R8 (R–R4?)
P–B5;	2 R–R4 (Q–R8?)
P–Q7;	2 Kt×B (Kt–Q3?)
B any;	2 Kt×P (Kt–Kt4?)

find **passive dual avoidance**. A black move makes an error: and White's mate must be carefully chosen, or that error will be annulled. Thus after 1 B–Kt1, Kt–R2 opens a line of guard to QB4, so that two mates seem to follow—2 R–R4 and 2 Q–R8. However, 2 R–R4? would annul Black's error: the very piece whose guard of QB4 and K4 has been opened dare not abandon that control. The variation 1 ... P–B5; 2 R–R4! (not 2 Q–R8?) shows similar passive dual avoidance.

In these two variations a white piece must avoid *leaving* lines just opened by Black; the other two variations illustrate mating avoidance of *closing* of lines just opened by Black. 1 ... P–Q7 permits the white Kt to abandon the guard of Black's K5, and thus to mate by guarding Black's K4; but 2 Kt–Q3? would annul Black's error by closing the line he has just opened, so that only 2 Kt×B is mate. Similarly any move by the black B forces not 2 Kt–Kt4? but only 2 Kt×P.

In No. 52 Mansfield turns his hand to passive dual avoidance. After 1 Kt–B6, B×B, Black has pinned himself, enabling the white Kt to discover mate if it can only find a move to regain control of Black's QB5. There are two such moves, but 2 Kt–Q2? would free Black's pinned B to interpose by 2 ... B–K5, so that only 2 KKt–K5
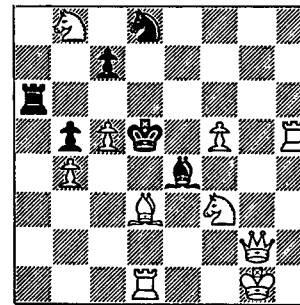
52   PASSIVE DUAL AVOIDANCE (TOTAL)

C. Mansfield

1st Prize

Evening Standard, 1930

1 Kt–B6, threat	2 Kt–K7
B×B;	2 KKt–K5 (Kt–Q2?)
B×P;	2 KKt–Q4 (Kt–Kt5?)
R×Kt;	2 Q–QR2
Kt×Kt;	2 Q–Kt8

is mate. Similarly, after 1 ... B×P, the white KKt must guard K6 in mating; 2 Kt–Kt5? would allow 2 ... B–K5 again, so that only 2 KKt–Q4 will do. Notice that this dual avoidance is **total**: the 'avoided' mates, 2 Kt–Q2? and 2 Kt–Kt5?, never happen. In all the other problems in this section, the dual is **partial**. The mate avoided in one variation is the correct choice in the other, and vice versa. Two attractive long-shot mates following self-blocks, and a fine key, are splendid embellishments, unusual in a pioneer problem.
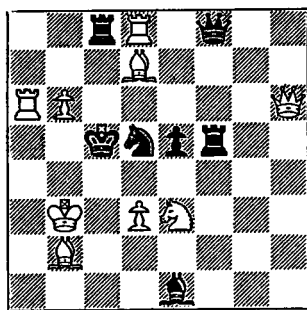
BLACK CORRECTION

We have already met the idea of Black Correction in No. 41, as an incidental feature. In No. 53 we have an ingenious task example. The key is only fair; but the play's the thing! Any removal of the black Kt contains a general defence to the threat 2 R×Kt, by guarding the starting square, Black's Q4. But a *random* removal—into the third dimension, guarding this square and no more—carries a general error of unguarding Black's QB2, permitting 2 R×R mate. In reality, the Kt has only one random move, 1 ... Kt–B5. All its other moves constitute distinct Black Corrections.

Let us examine a typical Black Correction, 1 ... Kt–Kt5. This contains four elements. (*a*) **General defence**: removal of BKt to guard the threat on initial square. (*b*) **General error**: unguarding Black's QB2, allowing 2 R×R mate, the secondary (contingent) threat. (*c*) **Secondary defence**: guard of QB3, preventing the contingent threat from mating. (*d*) **Secondary error** (also called **final error**): interference with the B, permitting 2 R–R5 mate.

These four elements are present in each defence of the black Kt, other than the random move 1 ... Kt–B5. It is worth examining these defences carefully; the elements of general defence and general error are always the same (as is implied in the word 'general'), but the secondary defence is often different, and the secondary error always. By contriving seven distinct secondary errors by the BKt as well as a move allowing the secondary threat, Dulcsan has actually integrated Black Correction with a Black Kt wheel!

53	BLACK CORRECTION (BLACK KNIGHT WHEEL)
	G. Dulcsan
	1st Hon. Mention
	Magyar Sakkvilag, 1938

1 B–K8, threat	2 R×Kt
Kt at random;	2 R×R
Kt×Kt;	2 Q×Kt
Kt–B6;	2 B–R3
Kt–Kt5;	2 R–R5
Kt×P;	2 Q×Kt
Kt–B2;	2 Q–QB6
Kt–K2;	2 Q–Q6
Kt–B3;	2 Q×Q

Incidentally, No. 14 showed correction by *three* Black units, as a constructional device rather than as the main theme.

Black Correction was the subject of attention, in Germany and Russia, in the early 1930s. Brian Harley introduced it to this country in 1935, with a brilliant lecture to the British Chess Problem Society. The term has been criticised as implying a 'taking-moves-back' personification: C. S. Kipping has suggested 'continued defences' as an alternative.

No. 54 features correction play by *two* black Kts, linked to a dual avoidance theme. Any move by either Kt defeats the threat. A random move by the QKt allows the secondary (sometimes called contingent) threat 2 B–K5. The Kt can defeat this secondary threat by means of two correction moves: 1 ... QKt–B5 (giving 2 Q–K3), and 1 ... QKt–B4 (2 Q×P). A random move by the other black Kt leads to another secondary threat, 2 R–Q5. But the Kt can correct by playing 1 ... KKt–B5 (giving 2 Kt–B5), 1 ... KKt–B4 (2 Kt–Kt5) or 1 ... KKt–B2 (2 Kt–B6).
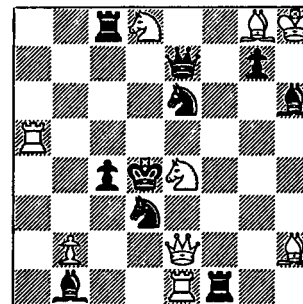
54	BLACK CORRECTION: HERPAI THEME
	I. S. Birbrager
	2nd Prize
	Trud, 1950

1 Kt–Q6, threat	2 Q–K4
QKt random;	2 B–K5
QKt–B5;	2 Q–K3 (Kt–B5?)
KKt random;	2 R–Q5
KKt–B5;	2 Kt–B5 (Q–K3?)
QKt–B4;	2 Q×P
KKt–B4;	2 Kt–Kt5
KKt–B2;	2 Kt–B6

Let us examine why the two moves 1 ... QKt–B5 and 1 ... KKt–B5 lead to different mates, though each interferes with the KB and KR. The mates 2 Q–K3 and 2 Kt–B5 are separated because the black Kts open lines to guard one or other of the mating squares. After their arrival on KB5, White cannot exploit more than one of the interferences. This idea, first seen in No. 45, is the Herpai théme.

No. A342 shows how Black Correction may be used to increase the unity of a number of unpin variations.

We come now to an idea known on the Continent as 'corrected correction'. If ordinary Black Correction deals in secondary threats and secondary errors, then the theme of No. 55 may conveniently be called **tertiary** play. In this problem 1 ... Kt at random defeats the primary threat of 2 Q–KKt8 by giving the black K a potential flight at his QB3. The primary error is line-opening for the white Q:
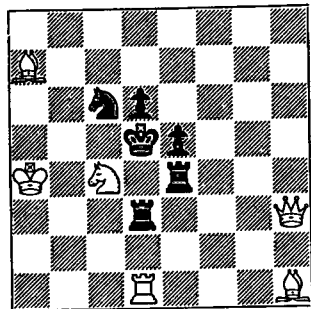
55 BLACK CORRECTION: TERTIARY PLAY (UNPINS)

J. M. Rice and M. Lipton

Problem, 1957

1 Q–B8, threat	2 Q–KKt8
Kt random;	2 R × R
Kt–Kt5;	2 Kt–K3 (R × R?)
Kt–Q5;	2 Kt–Kt6 (R × R? Kt–K3?)
K × Kt;	2 Q × Kt

after (say) 1 ... Kt–Kt1, the secondary threat 2 R × R is mate. Black can correct his random error with the secondary defence 1 ... Kt–Kt5!, but he thereby commits the secondary error of unpinning White's Kt, allowing 2 Kt–K3 mate. Black, therefore, goes one better with 1 ... Kt–Q5!! This move preserves the secondary error of 1 ... Kt–Kt5, viz. unpin of the white Kt. However, there is also a **tertiary defence**, preventing White from exploiting the secondary error by 2 Kt–K3; for 1 ... Kt–Q5 unpins the black QR,
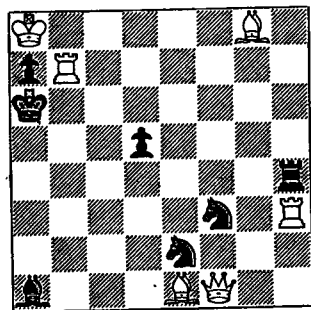
56 ARRIVAL CORRECTION

L. I. Loshinski

The Problemist, 1930

1 Q–B2, threat	2 Q × P
B–Q5;	2 Q × QKt
R–Q5;	2 R–R6
KKt–Q5;	2 R–R3
QKt–Q5;	2 Q–QR2
P–Q5;	2 B–B4

to guard Black's K6. Of course there has to be a new, **tertiary error**: self-block of Black's Q5. This allows a new mate by white interference, 2 Kt–Kt6. A more intricate illustration of tertiary play is No. A287.

Finally a few words should be said about a device known as **arrival correction**. The idea is a common one, and is illustrated by No. 56. To defeat the threat, Black must play one of his pieces to Q5. A dummy piece arriving on this square would allow 2 Q × QKt, by interference with the black R. This mate is in fact allowed by the primary error 1 ... B–Q5. 1 ... P–Q5 makes the same primary error, but corrects it by threatening 2 ... P–Q6, so that 2 Q × QKt? is no longer mate. However, 1 ... P–Q5 carries a secondary error, the opening of a line for the white KB, permitting 2 B–QB4. The R and Kt moves to Q5 introduce similar effects. The problem shows five interferences on one square; arrival correction is here no more than a means to an end.

CHAPTER 4

Change

We have already met, in No. 4, the complete block problem, in which the key is totally neutral, preserving a situation in which Black's duty to move condemns him to immediate mate. There is a special form of complete block, called a **mutate**, in which White can neither retain all the set mating possibilities, nor make an effective threat. He must, therefore, abandon some of the set mates, substituting **changed mates**.

The self-block task record No. 14 is a mutate. If it were Black's turn to move in the diagram position, he would be bound to allow one or another white mating move. White has no pure **waiting move**, preserving all the set mates. Several attempts to find such a move are close **tries**—e.g. 1 B–Kt1? P–B6! Nor can White usefully threaten anything, although 1 P×QP is another close try, making two threats but failing to 1 ... Kt–B3! Therefore, White must use the mutate strategy. In the initial position, if Black had to move, 1 ... Kt×BP and 1 ... P×BP would both permit the white R to mate on Q7. If White wishes to mate in two, he must abandon these mates by playing 1 R–B8. The mates are now changed: after the key the replies to 1 ... Kt×BP and 1 ... P×BP are, respectively, 2 Kt–B7 and 2 R–Q8.

In this chapter we deal with problems whose merit depends mainly on changed play. Usually these are not mutates; some of Black's replies—but not all—are provided with replies, and the key exchanges these replies for others, generally threatening mate in the process. At one time it was feared that solvers would overlook set play, unless the position were clearly a block. A little later composers began to introduce, into non-block positions, changed play following apparently *strong* black defences—checks, flights, and so on. More recently, composers have come to believe that set play can be prominent by virtue of the interest, rather than the strength, of Black's moves (half-pin, etc.). All this carries the danger that the

solver may miss the composer's intention, but it has substantial advantages too.

The increasing interest shown by composers in the idea of changed play, as in some of the others we shall be considering, has not passed without criticism. In the chess problem—as in other art-forms—the degree to which obscurity can be tolerated, in the interests of beauty and economy, is a matter of lively and continuing debate.

We now examine how the themes discussed in the earlier chapters of this section can be shown with changed play.

SIMPLE CHANGES INVOLVING NEITHER KING

INTERFERENCE

No. 57 is a rarity: an interference mutate. The white QKt has two set mates, at K6 or Q3, according as Black obstructs his Q's rank (1 ... Kt–B3) or diagonal (1 ... Kt–B5). Although the position is a complete block, White cannot maintain these mates. The key renders them impossible, for once the white R leaves the fourth rank, his QKt must stay at QB5 to guard the KP. The key R, however, by its arrival on the first rank, provides a new mate for 1 ...
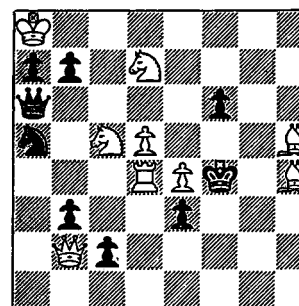
57   MUTATE: INTERFERENCES
H. D'O. Bernard
1st Prize
Grantham Journal, 1928

| Set	Kt–B3;	2 Kt–K6
	Kt–B5;	2 Kt–Q3
	P–B4;	2 P–K5
1 R–Q1, zugzwang		
	Kt–B3;	2 Q×KBP
	Kt–B5;	2 R–KB1
	P–B4;	2 Q–K5

Kt–B5, 2 R–KB1; and by its withdrawal from the white Q's line QKt2–KB6, it also provides a new mate for 1 ... Kt–B3, viz. 2 Q×KBP. There is a further changed mate after 1 ... P–B4, when the opened line for the white Q (to K5) makes up for the abandoned R + P battery. The problem demonstrates incidentally the **focal theme**, in which a black line-piece (here the Q) cannot move without abandoning one of two essential lines of guard.

The theme of Black Interference seldom lends itself to artistic treatment in mutate form. If a position is to be a complete block before and after the key, all Black's moves must weaken him in some way: he cannot be allowed any neutral waiting moves. However, interference play requires the use of free-ranging black line-pieces, Rs, Bs or Qs. Neutral moves of such pieces often have to be prevented by the addition of numerous ugly black pawns—often themselves blocked by white pawns. Hence interference mutates are usually ugly, crowded and inartistic positions. No. 57 is an exception.

In a sense, all mutates are **key-themes**: the interest is centred on the way in which White's first move abandons set mates, and substitutes new mates for them. This interest was once held to be sufficient. In the 1920's hundreds of mutates were published with no unifying theme at all—merely a couple of dull set mates, exchanged by the key for equally dull actual mates. This era came to an end chiefly because composers realised that many interesting changed-play themes were best shown by abandoning the rigid limits of the mutate.

In No. 58, for example, Black is obviously not in zugzwang, and since he is not forced to move to his disadvantage the key is bound
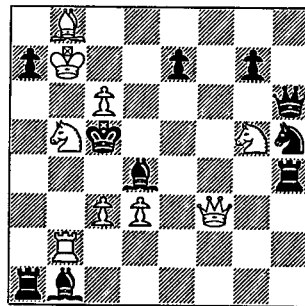
58   CHANGE: FOUR BLACK
             INTERFERENCES

L. I. Loshinski

1st Prize ex aequo

Russian Sports Committee

Tourney, 1948

Set	B–R7;	2 B×P
	P–K3;	2 B–Q6
	Kt–B3;	2 KKt–K6
	Kt–B5;	2 P×B
1 Kt–QB7, threat		2 Q–Q5
	B–R7;	2 Kt–R6
	P–K3;	2 Q–B8
	Kt–B3;	2 QKt–K6
	Kt–B5;	2 Kt–K4

to be a threat. Nevertheless, Black Interference is an interesting idea, and so solvers are likely to look for the possible consequences of moves like 1 ... B–R7 and 1 ... P–K3 in the diagram position, to try to realise them. They will surely be reluctant to play 1 Kt–QB7, which, by giving a flight, abandons the four promising replies set for the attractive black interferences, substituting entirely new changed mates.

One slight drawback of this problem should be noted. The black

KB is **obtrusive**, in the sense explained on page 19. It can be accounted for only by the promotion of a black P in the game leading up to the diagram position, for the positions of Black's KP and KKtP indicate clearly that it did not start from KB1. However, as Brian Harley once pointed out, much odder events than promotion to a B must have taken place in the games leading up to some problem positions. Yet many judges regard obtrusive Bs as a serious defect. It is felt that, once these promoted pieces are admitted, there will be nothing to prevent problems with seven Qs, totally impossible positions, and similar monstrosities. Loshinski is certainly safe against that sort of temptation!
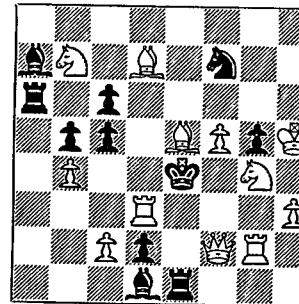
No. 59 is an astonishing task problem. Any solver who has seen problems like Nos. 2, 3 and 4 will examine the two set Grimshaws,

59   CHANGE: DOUBLE
   GRIMSHAW

J. Kiss

2nd Prize

Probleemblad, 1953

Set	R–Kt3;	2 Kt×P
	B–Kt3;	2 B×P
	R–K7;	2 Q–B3
	B–K7;	2 Q–K3
	B×P;	2 Q–B3
	B–B6;	2 Q×B
	Kt×B;	2 Kt–Q6
1 Q×BP, zugzwang		
	R–Kt3;	2 Q–Q4
	B–Kt3;	2 Q×BP
	R–K7;	2 Kt–B6
	B–K7;	2 R–K3
	B×P;	2 Kt–B2
	B–B6;	2 R–Q4
	Kt×B;	2 Q×Kt

on Black's QKt3 and K7, and he will find interesting mates ready for them. The position is almost a block, and despite Black's powerful unprovided check 1 ... B×Kt ch—admittedly a serious drawback —the solver will surely be reluctant to abandon all four mates. He will first try a move like 1 B–B7?, which realises all the set play, deals with the check, and fails only if Black moves his front BP. The key changes every one of the Grimshaw mates. By the mechanism of change, the composer achieves no fewer than four Grimshaws in a single problem. Incredible as it may seem, there are actually three more new mates, after 1 ... B×P, 1 ... B–B6 and 1 ... Kt×B.

BATTERIES

There are few successful problems showing battery changes. No. 60, while hardly bearing comparison with Kiss's masterpiece, is a pleasant mutate, in which the key abandons the masked Q + Kt battery for a direct Q + P battery. This leads to three changes after
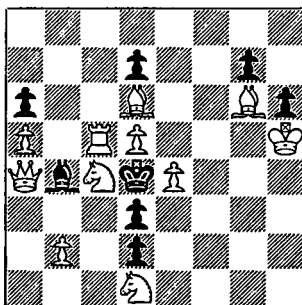
60 MUTATE: CHANGED BATTERY

H. van Beek

2nd Prize

Haagsche Post, 1921

Set	B×P;	2 Kt×B
	B–R6;	2 Kt×B
	B×R;	2 B–K5
1 Q–R1, zugzwang		
	B×P;	2 P–Kt4
	B–R6;	2 P×B
	B×R;	2 P–Kt3
	B–B6;	2 P×B

moves of the black B. A number of unfortunate 'plugs'—such as the black KRP to stop waiting cooks by the white K, and the Ps on the QR file to prevent other cooks—do not detract unduly from the agreeable overall impression of the work.

OTHER CHANGES INVOLVING NEITHER KING

No. 61 shows two changed promotions of a white P. The problem is of a type not so far discussed in this book, the **block-threat**. The
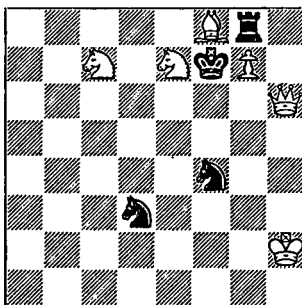
61 BLOCK-THREAT: CHANGED PROMOTIONS

C. Promislo

Good Companions, 1920

Set	R×B;	2 P×R = Q
	R–R1;	2 P×R = Kt
1 Q–R7, threat		2 Q–B5
	R×B;	2 P–Kt8 = Kt
	R–R1;	2 P×R = Q

position is a complete block before the key, but White can neither retain all the set mates as in a Waiter, nor change some of them while still maintaining zugzwang as in a mutate. He must, therefore, threaten a mate. Such a stratagem is of interest only if—as in No. 61

—the black moves with set mates reappear as defences to the threat, with changed mates. In the heyday of the mutate a block-threat was a real surprise: but it is very difficult to present interesting themes in this form. Promislo's example is one of fewer than half-a-dozen really first-class block-threat two-movers.

SIMPLE CHANGES INVOLVING THE BLACK KING

FLIGHTS

Many attractive problems have been produced showing changed mates after moves of the black K. In No. 62 Jørgensen achieves
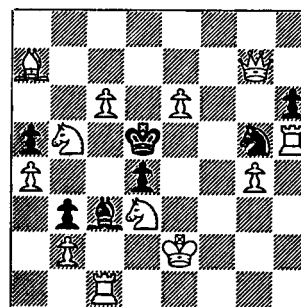
62 MUTATE: STAR-FLIGHTS

W. Jørgensen

1st Prize

Arbejderskak, 1950/1

| Set | K–K5; | 2 Q–K5 |
	K–B5;	2 Q×QP
	K×BP;	2 Q–Q7
	K×KP;	2 Kt–B4
1 Q–B8, zugzwang		
	K–K5;	2 Q–KB5
	K–B5;	2 Q–QB5
	K×BP;	2 Q–QR8
	K×KP;	2 Kt–B7

changed star-flights in a mutate setting. Three of the changes (after 1 ....K–K5, 1 ... K–B5 and 1 ... K×BP) occur because the Q can no longer reach the squares on which she mated before the key, and must, therefore, choose new mating squares; while the fourth change (after 1 ... K×KP) depends on the alteration of guards of potential black K flights. White first moves like 1 Q–B8 here are, for obvious reasons, called **Pendulum** keys. That this problem proved difficult to construct is indicated by the extensive use of both white and black pieces as mere plugs—to prevent duals as well as to make the problem sound.

Black K flights are prominent moves in themselves. The solver is, therefore, likely to examine the consequences of Black's acceptance of flights in the initial position. However, every change-mate idea, even flights, may benefit from being expressed in mutate form. Certainly this form ensures that the solver sees the point. Against this must be set the danger of heavy and inelegant positions.
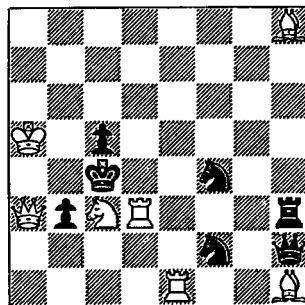
SELF-BLOCKS

No. 63 shows two changed self-blocks in a charming miniature setting. The problem is as simple as could be, and its attractiveness is increased by the additional variation 1 ... B–B3. Together with the variation 1 ... P–B3, this constitutes a P Grimshaw.
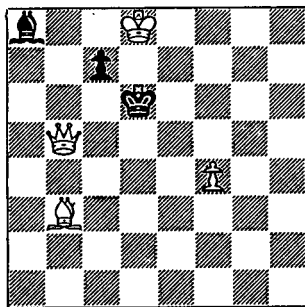
63	CHANGE: SELF-BLOCKS	
	H. Weenink	
	Good Companions, 1917	
Set	P–B3;	2 Q–K5
	P–B4;	2 Q–Q7
1 Q–B4, threat	2 Q×P	
	P–B3;	2 Q–Q4
	P–B4;	2 Q–K6
	B–B3;	2 Q–Kt4

64	CHANGE: THREE SELF-BLOCKS ON FLIGHT	
	J. A. W. Swane	
	1st Prize	
	Magasinet, 1952	
Set	Kt(5)×R;	2 B–Q5
	Kt(7)×R;	2 R–K4
	R×R;	2 Q–R4
1 Kt–K4, threat	2 Q×KtP	
	Kt(5)×R;	2 Kt–Q2
	Kt(7)×R;	2 Kt–Q6
	R×R;	2 Q×BP

In No. 64—despite the unprovided flight—the solver is likely to see the interesting set black defences 1 ... R×R, 1 ... Kt(5)×R and 1 ... Kt(7)×R. All three moves are set with mates which exploit Black's block of the flight-square. 1 ... R×R allows 2 Q–R4; the capture of the white R by the black Kts prevent this mate by arrival correction, but allow new self-block mates by unguard. The key 1 Kt–K4 gives up the three set mates and substitutes three new ones. Notice the interesting dual avoidance after Black's post-key self-blocks: each of the Kts opens by departure one line of guard from the black Q, and on arrival prevents 2 Q×BP. The black R prevents both Kt-mates by arrival, but of course 2 Q×BP is now allowed.

74

BLACK SELF-PIN

In No. 65, a famous problem by a successful young Yugoslav composer, the solver will soon see the set replies to the self-pins on K5 by the black Q, B and two Rs. The key 1 R×P changes all four set mates at a stroke.
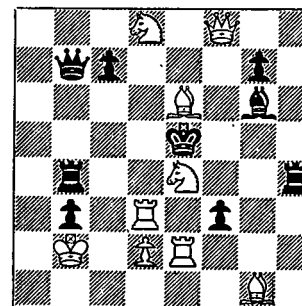
65	CHANGE: FOUR BLACK SELF-PINS	
	V. Bartolovic	
	1st Prize	
	Mainpost, 1956 (Version)	
Set	Q×Kt;	2 R–Q5
	QR×Kt;	2 B–Q4
	KR×Kt;	2 B–R2
	B×Kt;	2 Q–KB5
1 R×BP, threat	2 Q×P	
	Q×Kt;	2 Q–QB5
	QR×Kt;	2 P–Q4
	KR×Kt;	2 Q–B4
	B×Kt;	2 R–B5

The initial setting of No. 65 included a white Pawn on KR6, in order to introduce a try by 1 P×P. This try threatens 2 Q–B6, which is defeated by the four self-pins, all leading to the set mates. The judge, Albrecht, pointed out that the try was poor, since it failed to *two* defences, 1 ... P×R and 1 ... R–KB5; he rightly suggested removing the Pawn. The importance in non-block change-mate problems of tries thus **validating** set play is controversial. Everybody likes them: few would add force to create them.

No. 66, a surprisingly economical Meredith, shows two changed self-pins by K-move. The change after 1 ... K–B4 is effected by means of an alteration of the guards of the K-flights, while that after 1 ... K–K5 depends on the opening of a line for the white QR and the closing of the line of guard of the white B.
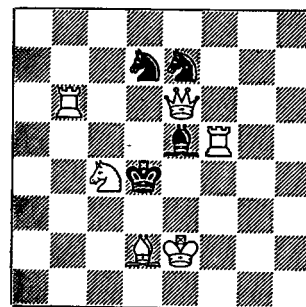
66	CHANGE: SELF-PINS BY BLACK KING MOVE	
	G. W. Jensch (dedicated to H. Albrecht)	
	1st Prize	
	Die Schwalbe, 1954 (II)	
Set	K–B4;	2 B–K3
	K–K5;	2 R–B4
1 Kt–K3, threat	2 Q–B4	
	K–B4;	2 Q–Q6
	K–K5;	2 R–Kt4

75

Promislo's No. 67, an even more economical mutate with half-pin changes, is one of the most famous of all two-movers. Any move of the black KKt allows 2 Q–Q5 in the set play and 2 P–Q5 after the key. Random moves of the QKt lead to 2 Q–QB8 in both set and actual play, while the correction 1 ... Kt–Q2 gives 2 Q–KKt8 in the diagram position, and 2 Q–B4 after 1 Q–B7. The half-pin is fully exploited in every variation.
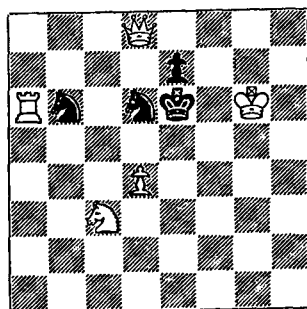

67   MUTATE: HALF-PIN

C. Promislo
3rd Hon. Mention
Meredith Section, 8th American Chess
Congress, 1921

Set	KKt any;	2 Q–Q5
	Kt–Q2;	2 Q–KKt8
1 Q–B7, zugzwang		
	KKt any;	2 P–Q5
	Kt–Q2;	2 Q–B4
	QKt else;	2 Q–B8

SIMPLE CHANGES INVOLVING THE WHITE KING

CHECKS

Black checks are strong moves, catching the solver's eye at once. In No. 68, the white Q abandons the Q + K battery. The two set replies to the checks are thereby eliminated, and instead there is one mate from the white KKt, which need no longer guard the B on the K file, and one from the new Q + B battery.
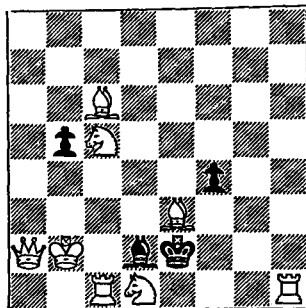
68   CHANGED CHECKS

J. J. P. A. Seilberger and P. A. Koetsheid
1st Prize
Good Companions Meredith Tourney,
1919

Set	B–B6 ch;	2 K×B
	B×R ch;	2 K×B
1 Q–K6, zugzwang		
	B–B6 ch;	2 Kt×B
	B×R ch;	2 B×B
	B×B;	2 R–B2
	B else;	2 B×BP

UNPIN OF WHITE

A checking key is often, though not always, inartistic: Black is brutally restricted in his choice of replies. Certainly the key to No. 69

is very bad, not so much because it checks, but because there is scarcely any other practicable way of dealing with Black's un-provided checks 1 ... B×R ch and 1 ... R×Kt ch. However, flights, as well as checks, are prominent black defences. The composer is entitled to hope that the solver will look at the three mates set for the black K flights. After the key the three flights yield new mates, with the same interference-unpin strategy as in the set play. The reasonably light setting of this extreme task may possibly excuse an opening which is less a key than a jemmy.
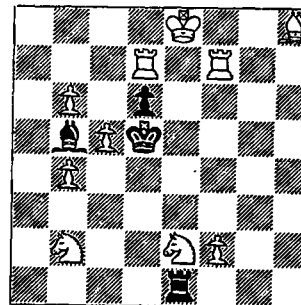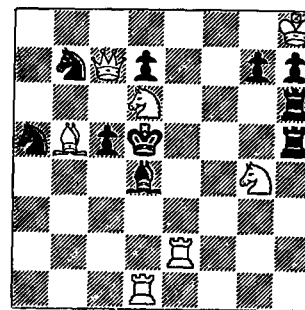

69   CHANGE: UNPINS
BY BLACK KING

M. Lipton
Die Schwalbe, 1960

Set	K–B3;	2 R×P
	K–K3;	2 Kt–B4
	K–K5;	2 Kt–B3
1 R–B5 ch		
	K–B3;	2 R–QB7
	K–K3;	2 Kt–Q4
	K–K5;	2 Kt–Kt3

CHANGED COMBINATION-THEMES

No. 70 is rare even among pioneers: it is a perfect rendering of its complex combination-theme, and won immediate recognition.
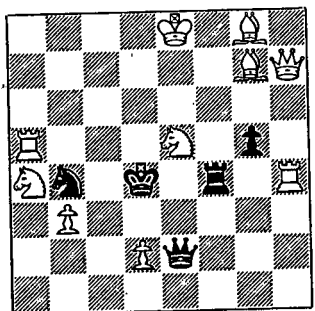

70   CHANGE: CROSS-CHECKS +
BLACK INTERFERENCE

A. Mari (after G. Guidelli)
1st Prize
Good Companions, February, 1922

Set	P–Kt3 ch;	2 KKt–B6
	P–Kt4 ch;	2 R–K5
1 Kt–K4, threat		2 Kt–B3
	P–Kt3 ch;	2 QKt–B6
	P–Kt4 ch;	2 Q–K5
	K–K3;	2 Q×QP

Ovchinnikov's No. 71 is no less fine a problem. Before and after the key the black Q unpins the white KKt, with cross-checks to

follow. There is a third changed check of a sort: 2 B×Q, which
follows 1 ... Q×Kt ch in the set play, is replaced by the threat
2 Kt–K6. Of course this cannot really count as a changed variation,
but it adds a little spice to an already delicious meal.

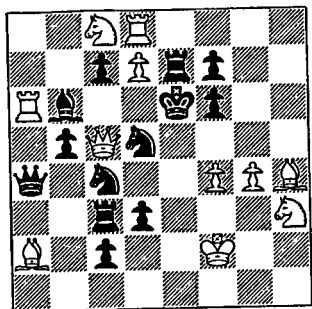71   CHANGE: CROSS-CHECKS +
WITHDRAWAL UNPIN

V. N. Ovchinnikov

1st Prize

64, 1928

Set	Q–Kt4 ch;	2 Kt–B6
	Q–R4 ch;	2 Kt–B7
	Q×Kt ch;	2 B×Q
1 Kt–B5, threat		2 Kt–K6
	Q–Kt4 ch;	2 KKt–Q7
	Q–R4 ch;	2 Kt–Kt6
	Q×Kt ch;	2 Kt–K6

No. 72, on the other hand, is so heavy as to be almost indigestible.
It is a very complex changed-mate combination, however, needing

72   CHANGE: HALF-PIN +
INTERFERENCE UNPIN

M. Lipton and J. M. Rice

2nd Hon. Mention

Gamage Memorial Tourney, 1957

| Set | | KKt–K6; | 2 Q–B6 |
		QKt–K6;	2 Q×R
(Try 1 B–KKt3? P–B4!)			
1 Q–Q4,	threat		2 P–B5
	KKt–K6;		2 Q–K4
	QKt–K6;		2 Q×BP

every one of its twenty-four pieces. The theme is changed half-pin,
with interference unpin and dual avoidance. There is a try 1 B–KKt3?,
defeated only by 1 ... P–B4!, for if Black instead plays either Kt
to K6, the set mates follow. The reader is left to examine the detailed
effects for himself.

SEPARATION EFFECTS WITH CHANGED PLAY

In Chapter 3 we examined some of the ways in which composers
have used the principle of separation by Black. This principle may
be incorporated into the change-mate problem, with many different
and interesting results.

As already indicated, some ideas which are not of great interest
when appearing only in the actual play of a problem may become
interesting when shown with changed mates, both because of the
greater intensity of the treatment and because of the interest of the
change-mechanism. Such an idea is to be found in No. 73, which
shows changes after promotions of a black P, with dual avoidance
in both set and actual play. In the pre-key position, promotion to
a dummy (e.g. a R) would allow two mates, 2 Q–KKt2 and 2 Q–B2.
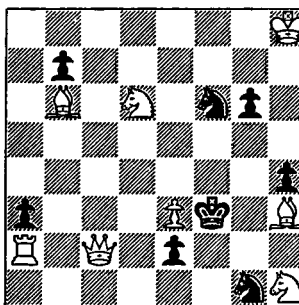
73   MUTATE: BLACK PAWN
PROMOTIONS

J. Hartong

1st Prize

Good Companions (Complete Blocks
Tourney), 1922

Set	P–K8 = Q;	2 Q–KKt2
	P–K8 = Kt:	2 Q–B2
	QKt any;	2 Q–K4
	Kt×B;	2 Q×KP
1 Q–B8, zugzwang		
	P–K8 = Q;	2 B–Kt2
	P–K8 = Kt;	2 R–KB2
	Kt–K5;	2 Q–Kt4
	Kt–Q2;	2 Q×P
	Kt×B;	2 Q×Kt

These mates are separated according to Black's choice of Q or Kt.
The same scheme is found after the key: 2 B–Kt2 and 2 R–KB2 are
now separated in an identical manner. It is interesting that the mates,
though given by different pieces, occur on the same squares after the
key as before it.

An attractive feature of this problem is its lack of automatic,
mechanical elements. Changes can only too easily be shifts of
mates along a line, or from one side of an axis to another, so that
the problem's achievement is purely technical. But plenty happens
in No. 73. There are three changed mates apart from the changed
promotions.
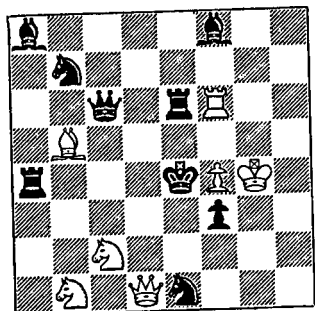
74   CHANGED HERPAI

L. C. Willemsens

2nd Prize

Die Schwalbe 124th Theme Tourney, 1957

Set	Kt–Q3;	2 R×R (B×Q?)
	B–Q3;	2 B×Q (R×R?)
1 Q–Q7, threat		2 Kt–Q2
	Kt–Q3;	2 Q×R (Q×Q?)
	B–Q3;	2 Q×Q (Q×R?)

No. 45 in Chapter 3 shows the Herpai theme in one of its simplest forms. Willemsens' No. 74 has changes after the two thematic interferences. After the key, 1 ... Kt–Q3 forces 2 Q×R (not 2 R×R? the set mate), for the white Q must regain her guard of Black's Q4. Similarly 1 ... B–Q3 no longer allows 2 B×Q, as the B must hold Black's Q6. However, 2 Q×Q now mates.
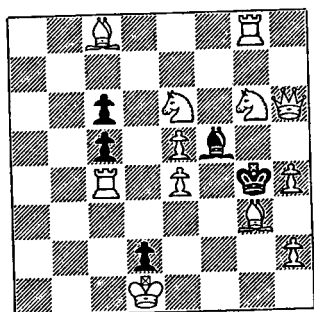
75   CHANGE: PASSIVE DUAL
AVOIDANCE

C. Mansfield (after E. Visserman)

British Chess Magazine, 1953

Set	B×P;	2 Kt–Kt5 (Kt–Q4?)
	B×KKt;	2 Kt–Q4 (Kt–Kt5?)
(Try 1 P–R5?, B×QKt!)		
1 Q–K3, zugzwang		
	B×P;	2 Kt–Kt7 (QKt–B4?)
	B×KKt;	2 QKt–B4 (Kt–Kt7?)
	B×QKt;	2 KKt–B4
	K–R4;	2 Q–Kt5

Mansfield, in No. 75, shows how the idea of passive dual avoidance, illustrated (in actual play only) in his own No. 52, may feature in a changed-mate problem. 1 ... B×P and 1 ... B×KKt lead to openings of the now unmasked B + Kt battery. However, the QKt,

in mating, must take care not to unpin the black B. Before the key a guard for Black's flight at KB6 must also be arranged. The key takes this flight, but gives a new one at R4. Now, after the two thematic defences, the white QKt must guard this square instead, but of course must still avoid unpinning the black B.

Black Correction is an idea which frequently occurs incidentally in changed-mate problems, but few really good examples are to be found of its use as the central thematic idea. It is easy to attribute this to difficulties of construction, but along comes Loshinski again, with No. 76, to prove that the idea can be presented in a convincing and attractive manner. The try 1 Kt–Kt6? (defeated by 1 ... Kt–B2!) serves to introduce the set play. Moves of the QKt defeat the threat: 1 ... Kt at random allows the secondary threat 2 R×P, and 1 ... Kt–B6 and 1 ... Kt–B3 correct. The key 1 B–B6! carries the same threat as the try, but all three thematic mates are changed—not only the secondary threat, but also the replies to both corrections.
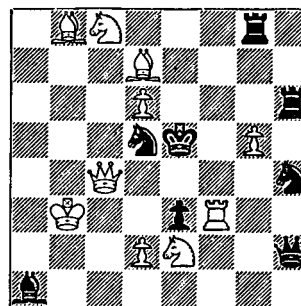
76 CHANGED BLACK CORRECTION

L. I. Loshinski

1st Prize

Tuvin Sports Committee, 1958

Set	QKt random;	2 R×P
	Kt–B3;	2 Q–K6
	Kt–B6;	2 Q–Q4
(Try 1 Kt–Kt6?, Kt–B2!)		
1 B–B6,	threat	2 Q×Kt
	QKt random;	2 Q–K4
	Kt–B3;	2 P–Q7
	Kt–B6;	2 P–Q4

SPECIAL CHANGE EFFECTS
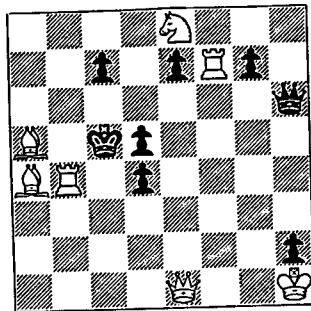
MATE TRANSFERENCE

By far the most important of these special effects is **Mate Transference**, a term suggested by S. Sedgwick, former problem editor of *British Chess Magazine*. In all the examples of changed play that

we have so far quoted, the thematic black defences have been the same before and after the key: only the mates have been changed. Mate transference involves the reversal of this formula: the defences change, and the mates remain the same.

If it were Black's turn to move in the diagram position of No. 77, he would have four moves by Ps that would permit White to exploit interferences with the black Q. The position looks as if it could well be a block, and the solver is likely to try and find a waiting move to preserve these mates—many a problem has been made with a smaller thematic content. In fact, however, the key causes the same four mates to reappear after different black defences—namely, the four mates to reappear after different black defences—namely, the four captures on the flight. For instance, the mate 2 B–Kt6 occurs after the set defence 1 ... P–B3; after the key 1 ... P–B3 neither stops the threat nor permits any other mate; but the same mate 2 B–Kt6 now follows 1 ... BP×Kt. The other three set mates are similarly transferred to follow new defences.

77 MATE TRANSFERENCE

A. Ellerman
1st Prize
*L'Italia Scacchistica*, 1951
(Version)

Set	P–B3;	2 B–Kt6
	P–K3;	2 R×BP
	P–Kt3;	2 Q×P
	P–Kt4;	2 Q–QB1
1 Kt–Q6, threat		2 Kt–Kt7
	BP×Kt;	2 B–Kt6
	KP×Kt;	2 R×BP
	K×Kt;	2 Q×P
	Q×Kt;	2 Q–QB1

Ellerman is a composer who has always known how to apply his great originality and ingenuity to modern ideas. At the 1958 conference at Piran, which was attended by problemists from all over the world, he expressed his surprise that some problemists seemed unwilling to move with the times. He himself was not satisfied to render yet again themes which had already been given their perfect

expression in the 1920's and 1930's. Indeed, most of the great two-move composers are now devoting their creative talent chiefly to the modern style of two-mover, with changed play and 'thematic tries'.

Dyummel's No. 78 is another example of mate transference, this time with the white K playing a vital part. Clearly White must make
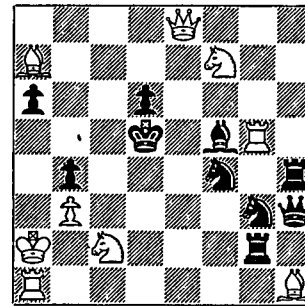
78 MATE TRANSFERENCE
(UNPINS)

F. Dyummel
Shakhmaty v SSSR, 1948

| Set	KKt–K7;	2 Kt×KtP
	QKt–K7;	2 Kt–K3
(Try 1 R–K1?, threat		2 Q–R8. 1 ... R–R1!)
1 K–Kt1, threat		2 R–QR5
	Kt–K5;	2 Kt×KtP
	Kt–Q6;	2 Kt–K3

a threat, and equally clearly the QR must be brought into play. The very plausible try 1 R–K1? yields the set unpins of the white Kt as defences to the threat, but fails to 1 ... R–R1! White must, therefore, play 1 K–Kt1, shifting the line of pin. Black's set defences—the Kt-moves to K7—now neither defeat the threat nor unpin the white Kt. That piece is now unpinned by the defences 1 ... Kt–K5 and 1 ... Kt–Q6.

THE RUKHLIS THEME

Mate transference can be combined with changed mates, in that the set defences may give rise to new mates. The first example of this theme—in mutate form—dates from 1919, by the Australian 'Good Companion', A. Moseley. Another fine mutate example was composed as long ago as 1925, by Brian Harley (see No. A280). However, the idea is known as the **Rukhlis** theme,[*] after a Russian composer whose examples first drew general attention to it.

* Some problemists have used this term to cover all examples of mate transference. We prefer the more specialised definition, since the term 'mate transference' is perfectly adequate for the more general concept.
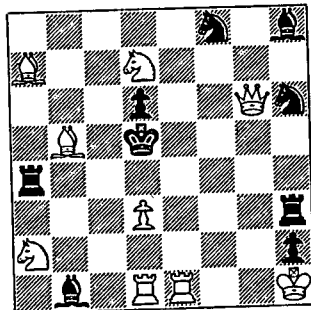
79 MATE TRANSFERENCE WITH MATE CHANGE (RUKHLIS THEME)

E. Rukhlis

1st Prize ex aequo

Sverdlovsk Sports Ctee., 1946

Set	R–Q5;	2 Kt–B3
	B–Q5;	2 Q–K4

(Try 1 B–B2? R–K6!)

1 P–Q4, threat		2 Kt–Kt6
	B–Q6;	2 Kt–B3
	R–Q6;	2 Q–K4
	R×P;	2 Kt–Kt4
	B×P;	2 Kt–B6

In No. 79 the solver's attention is soon drawn to the set Grimshaw on Black's Q5. He may well attempt to bring about the set mates by trying 1 B–B2?, but will be foiled by 1 ... R–K6! The key not only gives mate transference, in that the mates set for the Grimshaw on Black's Q5 reappear after the new Grimshaw on his Q6; there are also changed mates when the black R and B play to Q5, where they now capture the key P, giving a pair of pin-mates.

No. 80, like several of Stocchi's examples of the same theme, uses self-block as the motif throughout, in place of the Grimshaws and self-pins of No. 79. Set mates, following the self-blocks on the flight at KB3, require careful dual avoidance. These mates reappear after the self-blocks on the diagonal flight; but the defences 1 ... P×P and 1 ... Q×P remain interesting, as they give a new pair of mates. The post-key play, especially the dual avoidance, is richer and more interesting than the set play. This is essential if the solver is to be spared the feeling of disappointment that comes from exchanging a Roland, not for an Oliver, but for a Fred.
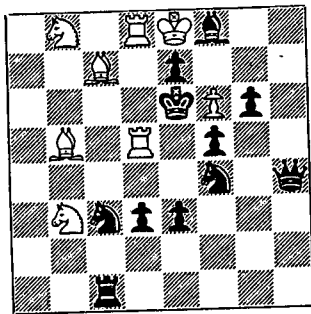
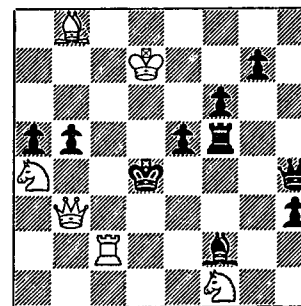### 80 RUKHLIS: SELF-BLOCKS WITH DUAL AVOIDANCE

O. Stocchi

1st prize

Praca, 1952

Set	P×P;	2 Kt–Q4 (Kt–B5?)
	Q×P;	2 Kt–B5 (Kt–Q4?)
1 Kt–Q7, threat		2 R–K5
	QKt×R;	2 Kt–Q4 (QKt–B5?)
	KKt×R;	2 QKt–B5 (Kt–Q4?)
	P×P;	2 Kt×B (KKt–B5?)
	Q×P;	2 KKt–B5 (Kt×B?)

Issler's No. 81 is a lightweight Rukhlis. Once again the set defences
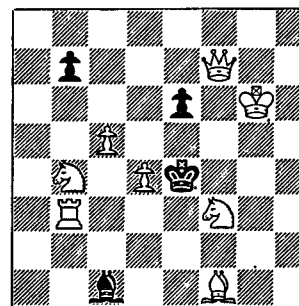
81 RUKHLIS

W. Issler

1st Prize

Schweizer Arbeiter-Schach, 1952 (II)

Set	P–K5;	2 R–Q2 (B–R7?)
	Q–K5;	2 B–R7 (R–Q2?)

(Try 1 K–B6? K–K5!)

1 Kt–B3, threat		2 Q–Q5
	K–Q6;	2 R–Q2
	K–B4;	2 B–R7
	P–K5;	2 Kt–K2 (Kt×P?)
	Q–K5;	2 Kt×P (Kt–K2?)

are self-blocks on a flight-square, with dual avoidance. This time the set mates reappear after the K takes his flights, given by the key. The set defences, as in No. 80, give new dual-avoidance self-blocks.

International composing matches are common enough—contests in which composers of two countries compete to produce the version of a prescribed theme that will appeal most to a neutral judge from a third country: but Wertheim must be the only composer to have gained first place in three such matches, in succession. His No. 82 is amazingly rich for a Meredith. There are three set

82 RUKHLIS

D. R. Wertheim

1st Place

Israel v. Sweden, 1958

| Set	B–K6;	2 B–Q3
	B–B5;	2 Q×KtP
	P–K4;	2 Q–B5
1 Kt–Q5, threat		2 Q×KP
	P–K4;	2 B–Q3
	K×Kt;	2 Q×KtP
	P×Kt;	2 Q–B5
	B–K6	2 Kt–B3
	B–B5;	2 Kt–B6

variations—a self-block, an unguard and a white interference. The key is first-class, giving a flight. The three set mates reappear after different strategy, and the three set defences lead to new mates. You may care to puzzle out why there are five variations after the key, not six as you might suppose.

Modern two-movers are often criticised for having insufficient interest in the variations following the key. That criticism certainly cannot be levelled against No. 82. Even if a solver overlooks the set play—and he has no excuse for doing so—he will find three post-key

white-interference variations, and two interesting lines following the acceptance of the double sacrifice. Few Merediths, even without set play, have so much to offer.

Loshinski's No. 83 is a remarkable work, possibly one of the half-dozen finest two-movers of all time. The mates set for the self-blocks on Black's K4 are found again after the key following the self-blocks on K5; and the set defences, on K4, produce a new pair of self-blocks. If that were all, we should have a very beautiful and economical Rukhlis, with unusual unity of thematic content; but there is more to come. The mates 2 B–B5 and 2 R–R4, which are the post-key mates for the set defences 1 ... Kt–K4 and 1 ... Q–K4, are themselves set as replies to another pair of self-blocks, on Black's Q4! So this problem, in set and actual play taken together, shows eight self-blocks; yet there are only four mating moves, intricately related in a glorious pattern of changed and transferred mates.
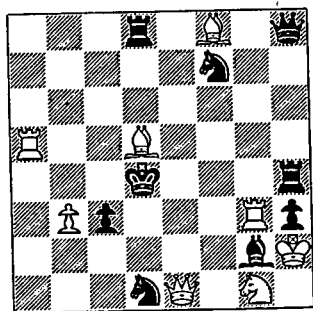
83   RUKHLIS

L. I. Loshinski

1st Prize

Tchigorin Memorial Tourney, 1949–50

Set	Kt–K4;	2 Kt–K2
	Q–K4;	2 Q×Kt
	B×B(Q4);	2 B–B5
	R×B(Q4);	2 R–R4
1 B–K4, threat		2 R–Q3
	B×B(K5);	2 Kt–K2
	R×B(K5);	2 Q×Kt
	Kt–K4;	2 B–QB5
	Q–K4;	2 R–R4
	R–Q4;	2 R×R

Colin Russ, a young English composer who lectures in German at a Scottish university, presents a special form of the Rukhlis theme in No. 84. For simple mate transference we need only a pair of mates following different defences before and after the key—as in No. 78. The Rukhlis theme further requires that the set defences shall yield new mates—as in No. 81. The so-called 'ideal' Rukhlis adds another element: not only must the set thematic defences give new mates, but there must also be set mates for the new thematic defences! Thus in No. 84 the recurrence of the two R mates on KB6, following different defences before and after the key, is mate transference; the fact that the defences 1 ... Kt–K4 and 1 ... Kt–Kt4 (which give the aforesaid R mates before the key) lead to new mates after the key, promotes the theme to Rukhlis; and the presence of set mates for

84   'IDEAL' RUKHLIS
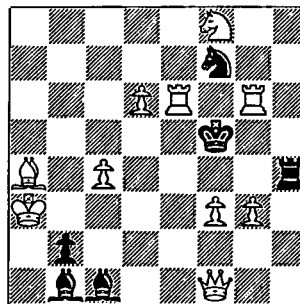
C. A. H. Russ

Commended

Die Schwalbe, 1957

| Set	Kt–K4;	2 QR–B6
	Kt–Kt4;	2 KR–B6
	B–K5;	2 P×B
	R–Kt5;	2 P×R
(Try 1 B–Q7? Kt–Q1!)		
1 P–B4,	zugzwang	
	B–K5;	2 QR–B6
	R–Kt5;	2 KR–B6
	Kt–K4;	2 QR×Kt
	Kt–Kt4;	2 KR×Kt

the defences 1 ... B–K5 and 1 ... R–Kt5, which yield the thematic R mates in the actual play, elevates the problem to the status of an 'ideal' Rukhlis.

No. 84 is enriched by good by-play. The key is a Nowotny; and there are other pleasant incidentals, such as dual avoidance by pin of White after 1 ... R–R6, and a valuable try by 1 B–Q7? Kt–Q1!

CHANGED MATES WITH CHANGE OF THEME

It is quite a relief to return with No. 85 to an idea that speaks for itself. The change-of-mate problems so far discussed—Nos. 57 to 75—showed the same theme before and after the key. Nanning and Hartong, in No. 85, show a different idea. In the set play Black's
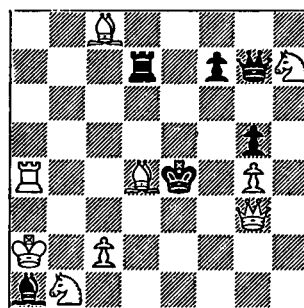
85 CHANGE OF THEME: SELF-PINS
TO SELF-BLOCKS

F. W. Nanning and J. Hartong

1st Prize

Tijdschrift v.d.K.N.S.B., 1952.

| Set	R×B;	2 B–Kt7
	B×B;	2 Kt–B3
	Q×B;	2 Kt–B6
1 R–R5, threat		2 Q–K3
	R×B;	2 B–B5
	B×B;	2 Kt–Q2
	Q×B;	2 Kt×P

prominent captures of the white B on Q4 permit a trio of self-pin mates. After the key the same defences are self-blocks on a flight-square, with arrival correction of the general error 1 ... B×B. It is an amusing incidental that the same mating piece deals with each black unit in both set and actual play.

CHANGE OF THEME WITHOUT CHANGED MATES

The idea of **changed strategy,** in which both mates and defences remain unchanged, is an odd one. The pioneer problem showing changed strategy was composed in 1942 by Gustav Jönsson, the highly original Swede. In No. 86 Hannemann shows four variations with changed strategy. In the set play the black Kts interfere with the black Q at Q4, whereas Black's B and QR self-block his QB6. After the key the moves of the R and B to QB6 constitute Grimshaw interferences, without self-block; and the Kts' moves to Q4 are self-blocks, not interferences. The theme is interesting and well presented, but the small amount of change that 'actually happens' is found frustrating by some solvers.
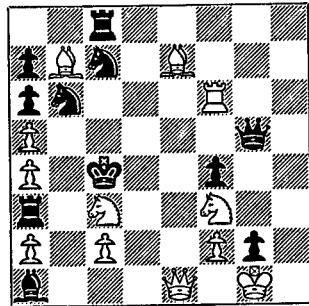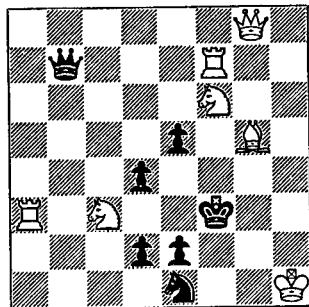

86 CHANGED STRATEGY

K. Hannemann

1st Place

Denmark *v.* Norway, 1946

Set	QKt–Q4;	2 R–B6
	KKt–Q4;	2 B×P (R–B6?)
	R×Kt;	2 Q–K4 (Q–K2?)
	B×Kt;	2 Q–K2 (Q–K4?)
1 Kt–Q5, threat		2 Q–Kt4
	QKt×Kt;	2 R–B6
	KKt×Kt;	2 B×P (R–B6?)
	R–B6;	2 Q–K4
	B–B6;	2 Q–K2

TOTAL CHANGE

From the minimum of actual change we pass to an idea which is close to being a maximum of change. In No. 87 both the defences

87 TOTAL CHANGE ·

L. I. Loshinski

Special Mention

Els Escacs a Catalunya, 1930

| Set | K–B7 ch; | 2 KKt–K4 |
	K–Kt6 ch;	2 QKt–K4
1 B–R4, threat		2 Q–Kt3
	K–B5 ch;	2 KKt–Q5
	K–K6 ch;	2 QKt–Q5

and the mates are changed from set to actual play, though the theme remains the same. Before the key 1 ... K–B7 and 1 ... K–Kt6 both introduce cross-checks in which the white KKt and QKt play

to K4. The key 1 B–R4 takes these two flights but gives two others, on B5 and K6. In mating, the white Kts now play to Q5. An arrangement like this, where both defences and mates are changed, is known as **total change.**

RADICAL CHANGE

No. 86 shows change of strategy only; No. 87 change of defences and mates. No. 88 combines the change-elements of these two problems, for strategy, defences and mates are all changed. Such a combination is referred to as **radical change.** The self-pinning key 1 Q×P disrupts the set cross-checks, and introduces a completely different theme: unpins of the white Q. Any more fundamental alteration of a problem's apparent content would be difficult to imagine.
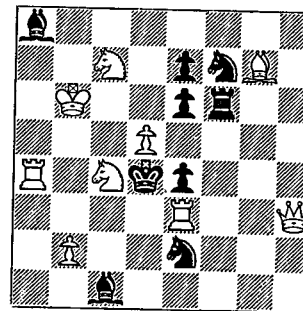
88 RADICAL CHANGE

L. Schor

Grantham Journal, 1933

Set	P×P ch;	2 Kt–K6
	P–K4 ch;	2 Kt–Q6
	B×R;	2 Q×B
1 Q×P, threat		2 Kt–Kt5
	B–B3;	2 Q×P(K4)
	Kt–Q3;	2 Q–K5
	B×R;	2 Kt–K5

CHAPTER 5

Tries

Some of the functions of tries have already been discussed.

(i) In traditional two-movers—such as those dealt with in the first three chapters—tries usually serve as an incidental attraction, adding to the pleasure of solving, but not to the thematic content of the problem. The tries by the white R in No. 33 are a fine example of this.

(ii) A try may lend plausibility to set play, ensuring that the complete theme of a problem is brought home to the solver. In no. 14 the mutate element is emphasised by the try 1 B–Kt1?, with the set reply for 1 ... P×BP and 1 ... Kt×P. This element is more important in those change-mate problems where some of Black's moves are not set with replies, because there is more danger that set black moves will escape notice if zugzwang is ruled out—especially if such moves are harmful rather than useful to Black. Thus in No. 78 a beginner might easily miss the set mates for the moves of Black's Kts to K7; these moves are interesting errors, but White must clearly make a threat, and it is not obvious why Black should want to play his Kts to K7 at all. If the try 1 R–K1? is seen by the solvers, then the set play, which this try serves to introduce, will also be appreciated.

(iii) Apart from increasing the difficulty of solving a problem or the ease of appreciating it, tries may have thematic interest of their own. The purpose of this chapter is to show how. We shall deal first with tries which introduce new play.

I. TRIES TO INTRODUCE PLAY

NEITHER KING INVOLVED

INTERFERENCES

In No. 89 White has two promising openings: 1 Q–Q4 and 1 Q–B4. Both threaten 2 Q–K5 mate, and each produces three inter-

ference variations, one by Black's B and two by his KKt. These defences yield different mating trios exploiting the black interferences. However, 1 Q–Q4? just fails to 1 ... Q–B3! So that is the try, and the play following it is try-play or **virtual play**. This idea—changed play, not between set play and post-key play, but between the play following a try and that following the key—is called **virtual change**.
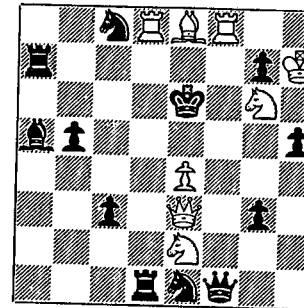

89   VIRTUAL CHANGE:
      INTERFERENCES

E. Holladay
1st Prize
British Chess Magazine, 1954

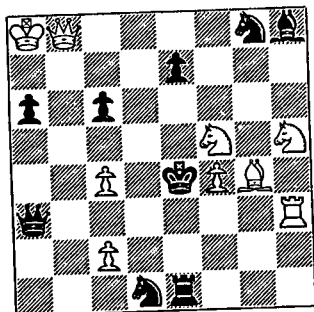| Try 1 Q–Q4?, threat	2 Q–K5
B–B2;	2 B–Q7
Kt–B6;	2 QKt–B4
Kt–Q6;	2 Q–Q5
Q–B4;	2 P×Q
Q–B3!	
Key 1 Q–B4!, threat	2 Q–K5
B–B2;	2 B–B7
Kt–B6;	2 Q–B5
Kt–Q6;	2 Kt–Q4
R–Q4;	2 P×R

The set play of a problem is said to constitute one **phase** of the solution; the play after each try is a further phase; and the play following the key is the final phase. The words 'the solution' are used advisedly. As we have stressed, a problem is not a mere puzzle; and finding the solution means not only discovering the key, but also examining the set play and the tries. This fact in no way relieves the composer of the obligation to present his ideas as lucidly as possible: but every artist needs some degree of intelligent cooperation from his audience. Economy and beauty, depth and subtlety—these are not virtues to be easily sacrificed in the interests of perfect clarity. A try may be defeated by an obvious move, yet lead to play of great interest. In the thematic tries considered here, the emphasis is on *thematic* rather than on *try*.

Many good modern two-movers feature thematic tries with very subtle defences, and set play that is obvious at once. Certainly it is a defect if the thematic try is so obviously defeated that the solver does not seriously consider the play following it. However, he should not obstinately refuse to look for hidden set play, or to examine the play following an obviously incorrect try. If he does, he will deprive himself of much artistic enjoyment.

Loshinski and Zagoruyko, with No. 90, have certainly done all they can to bring home to the solver a complex idea, involving set play as well as virtual change. In the initial position, if it were Black's move, he could bring about two interesting lines of interference play, by 1 ... Kt–B6; 2 KKt–Kt3; and 1 ... Kt–B3; 2 Q–K5. The solver will soon discover that the key must threaten 2 Q×BP, but the white Q has seven moves that carry the necessary threat, and three of them seem promising. 1 Q–B7? produces the set variations as above, but fails to 1 ... Q–Q3! 1 Q–Kt6? leads to changed interference play, 1 ... Kt–B6, 2 QKt–Kt3, and 1 ... Kt–B3, 2 Q–Q4; but fails to 1 ... Q–B4! The key 1 Q–QB8 yields a third pair of mates after the black interferences: 1 ... Kt–B6, 2 B–B3 and 1 ... Kt–B3, 2 Q–K6.

90 ZAGORUYKO: INTERFERENCES

L. I. Loshinski and L. Zagoruyko

1st Prize

Russian Sports Committee, 1950

Set	Kt–B3;	2 Q–K5
	Kt–B6;	2 KKt–Kt3
(Try 1 Q–B7?	Q–Q3!)	
Try 1 Q–Kt6?, threat		2 Q×BP
	Kt–B3;	2 Q–Q4
	Kt–B6;	2 QKt–Kt3
	Q–B4!	
Key 1 Q–QB8!, threat		2 Q×BP
	Kt–B3;	2 Q–K6
	Kt–B6;	2 B–B3

The change between set and actual play after 1 ... Kt–B6 (set 2 Q–K5, actual 2 Q–K6) is what is called a **concurrent** change: the white Q mates on two different squares on the same line and on the same side of the black K, in each phase. Such a change, while technically authentic, is inferior to a change involving two entirely distinct mates.

This problem has changes after two black interferences from set play to actual play: these changes are emphasised by the try 1 Q–B7? There are also two virtual changes, after the same two black interferences, between the try 1 Q–Kt6? and the post-key play. This idea of changed mates in three or more phases, following the same two black moves in each phase, is known as the **Zagoruyko** theme. One of the phases is always the post-key play; the second is always the play following a try; the third may be the set play

(emphasised by a try, as here, if at all possible), or the play introduced by a further try. If a solver wishes to obtain the fullest satisfaction from the Zagoruyko theme, he must make a point of looking for (a) set play, and (b) other possible solutions, even after he has found the key. Otherwise he may miss half the fun.

The Zagoruyko theme is named after Leonid Zagoruyko, the great Russian composer, who has made several fine examples. The practice of naming every problem idea, however unimportant the idea and however meaningless the name, should be roundly condemned. But the Zagoruyko theme is a complex and very important idea, and has given rise to many fine problems, so that the use of the jargon-name saves a lot of time; since the term is widely understood, it has some justification. Zagoruyko was not the first to show the theme named after him: Mansfield has unearthed an example by the English composer G. F. H. Packer dating back to 1916. But a name is needed, and 'Zagoruyko theme' is well established; to change it would cause endless confusion. There is one thing worse than giving a dog a bad name, and that is giving it two names.
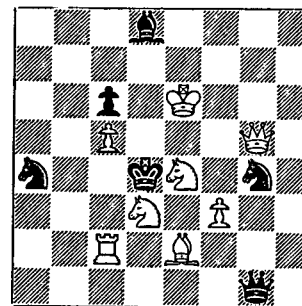
BATTERIES

In No. 91 the Zagoruyko theme is combined with a task: eight mates by each of two white Kts, with one tour in the virtual play and

91   ZAGORUYKO: DOUBLE
      WHITE KNIGHT TOUR

T. R. Dawson

British Chess Magazine, 1946

(version by M. L. and J. M. R.)

| Set	Kt×P ch;	2 Q×Kt
	Q–K6;	2 Q×B
	Kt–K4/B3;	2 Q×Q
	Kt–K6;	2 Q–K5
Try 1 Q–Q2?, threat		2 QKt any
	Kt×P ch;	2 QKt×Kt
	Q–K6;	2 Q–Kt4
	Q–Q8!	
Key 1 Q–B4!, threat		2 KKt any
	Kt×P ch;	2 KKt×Kt
	Q–K6;	2 Q–Q6

one after the key. The thematic defences in the Zagoruyko are 1 ... Kt×P ch and 1 ... Q–K6. There is further set play after 1 ... Kt–K4/B3 and 1 ... Kt–K6, but the problem was really made to show the forcing of eight mates from each of the two white Kts.

PAWN PROMOTIONS

Stocchi's No. 92, a gem with only nine pieces, shows six self-blocks after Black's promotions on K8—two each in the set play, after the subtly defeated try 1 Kt–K3?, and after the flight-giving key. This is among the finest Zagoruykos ever made: the great Italian composer, a pioneer in this theme, has produced a large number of splendid examples.
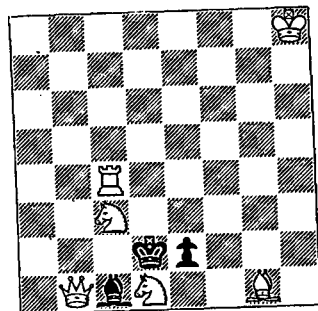
92   ZAGORUYKO: PROMOTIONS

O. Stocchi
2nd Prize
L'Italia Scacchistica, 1958
(Version)

| Set | P–K8 = Q; | 2 R–Q4 |
	P–K8 = Kt;	2 B–K3
Try 1 Kt–K3?		
	P–K8 = Q;	2 Q–B2
	P–K8 = Kt;	2 Kt–B1
	B–R6;	2 Kt–K4
	B–Kt7!	
Key 1 Kt–B2!, zugzwang		
	P–K8 = Q;	2 Q–Q3
	P–K8 = Kt;	2 KKt–K4
	K–K8;	2 Q×B

BLACK KING INVOLVED

FLIGHTS

No. 93 is a brilliantly ingenious star-flight problem, in which the four black K moves yield a total of fourteen different mates in the four phases of the solution. Only with checks in tries and key could this amazing task be achieved, but the solver will find that the richness of the play, and the fact that the checking tries appear to be equally strong, compensate fully for the forceful key. The try 1 Kt–B5 ch? provides mates for all the flights, but fails to 1 ... B–K5!; the black QP is unpinned, so that 2 R×B will not work. The two other tries, 1 Kt×BP ch? and 1 Kt×P(Kt3) ch?, each provide mates for three of the flights, but fail to 1 ... K–Q5! and 1 ... K–B5! respectively. The key 1 Kt×P(Kt5) ch! brings in yet another complete set of mates.

No. 94 is perhaps just as great an achievement, for all its superficial ugliness. There are set mates for all Black's moves, including two K flights and a B self-block. Thus a waiting move would solve the problem, but there is none to be found. The try 1 Q–Kt4? introduces
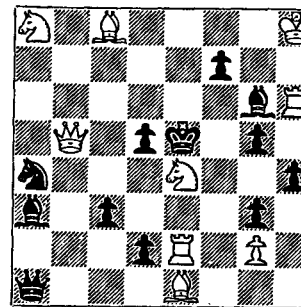
93   ZAGORUYKO: STAR-FLIGHTS

C. Goldschmeding
Commended, *Probleemblad*, 1961

Try 1 Kt–B5 ch?			Try 1 Kt×BP ch?	
	K–Q3;	2 Kt–Kt7		K–Q3;	2 Q×QP
	K–B3;	2 Q–B6		K–B3;	2 Kt×QP
	K–B5;	2 Q–Kt8		K–B5;	2 B×QP
	K–Q5;	2 Kt–Kt3		K–Q5!	
	B–K5!				
Try 1 Kt×P(Kt3) ch?			Key 1 Kt×P(Kt5) ch!.	
	K–Q3;	2 Kt–B5		K–Q3;	2 Kt×P
	K–B3;	2 Kt–R5		K–B3;	2 Kt–R7
	K–Q5;	2 B–B2		K–B5;	2 Kt–R3
	K–B5!			K–Q5;	2 Kt–B3
				B–K5;	2 R×B

94   ZAGORUYKO: MUTATE WITH
KING-FLIGHTS

B. Preziosi
1st Prize
Probleemblad, 1957

| Set | K×P; | 2 QKt–Q2 |
	K–B7;	2 Kt–K3
	B–B7;	2 Kt–Q6
	(Kt any;	2 Kt–K3)
Try 1 Q–Kt4?		
	K×P;	2 QKt–K5
	K–B7;	2 Q–Q2
	B–B7;	2 Kt–Kt2
	Kt at random;	2 Q–B3
	Kt×P!	
Key 1 Q–B5!, zugzwang		
	K×P;	2 Q–K3
	K–B7;	2 Kt–Kt2
	B–B7;	2 Q–Q4
	(Kt any;	2 Kt–Kt2)
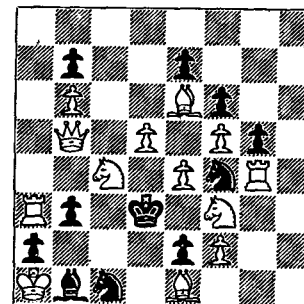
new replies to all four black moves—but the correction 1 ... Kt×P! defeats. The key 1 Q–B5 brings in new mates once again. This problem is, therefore, a mutate Zagoruyko.

SELF-BLOCKS

No. 95 is a Zagoruyko setting of a theme already encountered several times: self-blocks on a flight-square. In each phase (set, virtual and actual) the black R and Kt, in capturing the white KR, separate the two mates which would occur if that piece were captured by a black 'dummy'.
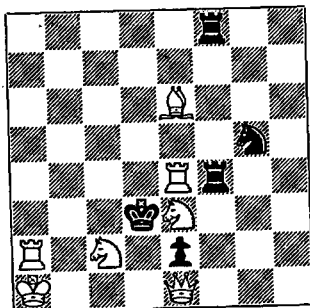
95   ZAGORUYKO:
SELF-BLOCKS ON FLIGHT

V. Schneider

3rd Prize

Maroczy Memorial Tourney, 1952

Set		Kt×R;	2 B–B4
		R×R;	2 R–R3
Try	1 Kt–B4?, threat		2 R–K3
		Kt×R;	2 Kt–K5
		R×R;	2 Q–Q2
		Kt×B!	
Key	1 Kt–Q5!, threat		2 Q×P
		Kt×R;	2 KKt–Kt4
		R×R;	2 Q–B3

BLACK SELF-PIN

In No. 96, 1 R–K4? (defeated by 1 ... R–Q2!) introduces four black self-pinning captures of White's KP, each leading to a pin-mate. After the key four different pin-mates occur after the same mate. In the try the four black self-pins involve the white R, so that the pin-mates are inflicted in the virtual play by the white Q.
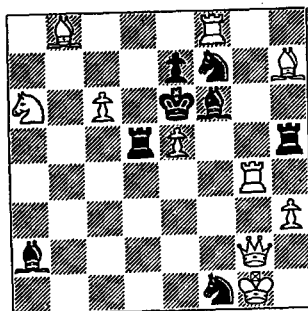
96   VIRTUAL CHANGE:
FOUR BLACK SELF-PINS

J. Morice

1st Prize

B.C.P.S. 40th Anniversary Tourney, 1959

| Try	1 R–K4?, threat	2 Kt–B7
	QR×P;	2 Q×B
	KR×KP;	2 Q–Kt4
	B×P;	2 Q–Kt6
	Kt×P;	2 Q–Kt8
	R–Q2!	
Key	1 Q–K4!, threat	2 Kt–B7
	QR×P;	2 Kt–B5
	KR×KP;	2 B–B5
	B×P;	2 R–Kt6
	Kt×P;	2 B–Kt8

However, once the Q has made the key, she is required for pinning

purposes, and hence not available to inflict any thematic mates in the post-key play. A comparison with No. 65 shows the essential similarity of virtual-to-actual and set-to-actual changed play.

No. 97 shows the same theme in Zagoruyko form, with two self-pins in each phase. It is left to the reader to discover why the mates which operate in the set play will not work after the try or key.
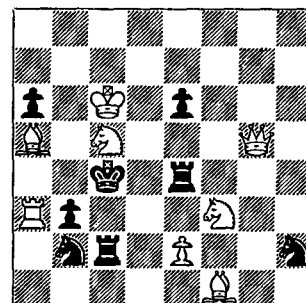
97 ZAGORUYKO: BLACK SELF-PINS

H. Hermanson

1st Prize

Bulletin Ouvrier des Echecs, 1953

Set		KR×P;	2 Q–B4
		QR×P;	2 Q–B1
Try	1 Kt×KtP?, threat		2 Q–B5
		KR×P;	2 KKt–K5
		QR×P;	2 QKt–Q2
		Kt–R5!	
Key	1 Kt–Q3!,	threat	2 Q–B5
		KR×P;	2 QKt–K5
		QR×P;	2 QKt×Kt
		Kt–R5;	2 R×Kt

The solver of No. 98 soon spots that the black R and Kts all have white line-pieces **ambushed** behind them, so that he may well suspect that the black K is to be allowed to escape to Q6 and Q4. In this suspicion he will be right, for both the try and the key grant these two flights. In each phase the black K moves allow a pair of double pin-mates. While it is preferable that the solver should see a try before he sees the key, the problem loses little if try and key are seen simultaneously, as will usually be the case with No. 98.
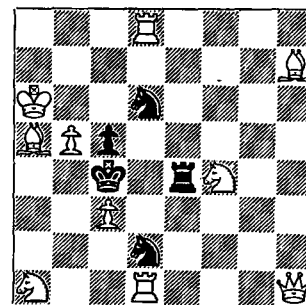
98   VIRTUAL CHANGE:
DOUBLE SELF-PINS BY KING MOVE

N. A. Macleod

2nd Prize

British Chess Magazine, 1961

Try	1 Kt–Q5?,		
		K×Kt(4);	2 Q×R
		K–Q6;	2 Q–B1
		Kt–B1!	
Key	1 Kt–Q3!, zugzwang		
		K–Q4;	2 B–Kt8
		K×Kt(6);	2 Q×R

In No. 99, one of the very few examples of the half-pin in Zagoruyko form, all the mates are delivered by Kts. The set mates will not work after the try and the key, because White must in each case re-open the half-pin line which he has just masked.
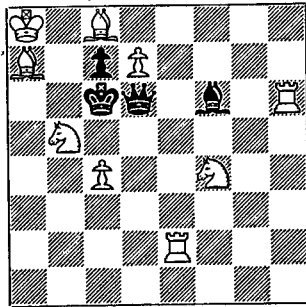
99	ZAGORUYKO: HALF-PIN

M. Lipton and J. M. Rice

3rd Prize

Die Schwalbe, 1957

Set	B–Kt4;	2 QKt–Q4
	Q×Kt;	2 P–Q8 = Kt
Try 1 Kt–Kt6?		
	B–Kt4;	2 Kt–K5
	Q–B5;	2 Kt–K7
	Q–B4!	
Key 1 Kt–K6!, zugzwang		
	B–Kt4;	2 KKt–Q4
	Q–B5;	2 Kt–Q8

WHITE KING INVOLVED

CHECKS

Black checks stand out prominently in any position: and no theme is more certain to drive home the point of modern ideas. No. 100 is one of the clearest examples of the Zagoruyko theme. Not only are
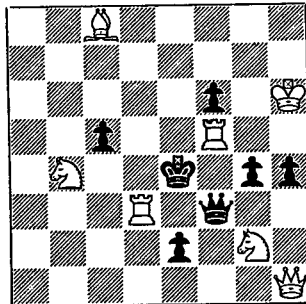
100	ZAGORUYKO: CHECKS

A. Trzesowski

2nd Prize

American Chess Bulletin, 1953

| Set | Q–B5 ch; | 2 Kt×Q |
	Q–K6 ch;	2 Kt×Q
Try 1 Q–QB1?, threat		2 Q–QB4
	Q–B5 ch;	2 Q×Q
	Q–K6 ch;	2 Q×Q
	Q–B7!	
Key 1 Q–R1!, threat		2 Q–R8
	Q–B5 ch;	2 R×Q
	Q–K6 ch;	2 R×Q

the set checks immediately obvious: the try is likely to be seen before the key, and it may be some time before the solver realises that there is no reply to 1 ... Q–B7!

UNPIN OF WHITE

During the last few years many problems have been published with white self-pin in try and key, and subsequent unpins in each phase. Indeed, the idea has been the subject of Theme Tourneys in both *Problem*, the official organ of the F.I.D.É. Problem Commission, and *Le Problème*, the magazine of the Union des Problémistes de France. It may well happen that a theme tourney succeeds in exhausting the possibilities of a theme, but the quality of several more recent problems showing multiple self-pin by White suggests that this theme is still very much alive.

The theme is not very interesting unless each self-pinning white piece is unpinned at least twice. A simple example is No. 101, in which the white R (R4) and Kt self-pin on KB4. 1 ... Kt–K4 and 1 ... Kt–Kt6 are the defences, and these moves lead to a pair of unpins of the white R in the virtual play, and of the white Kt after the key. Notice that the thematic try fails because of a different pinning tactic. Incidentally, the exclamation marks in solutions to Try problems are guides to the reader, not pats on the back for the composer!
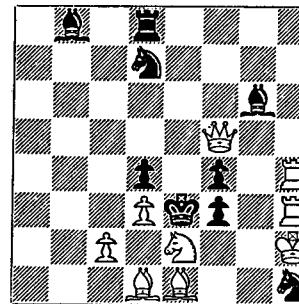
101	VIRTUAL CHANGE: INTERFERENCE UNPINS

J. M. Rice

The Tablet, 1958

Commended, B.C.P.S.
Ring Tourney, 1958;
Brian Harley Award

Try 1 R×P(4)?, threat		2 KR×P
	Kt–K4;	2 R–K4
	Kt–Kt6;	2 QR×BP
	R–R1!	
Key 1 Kt×P!, threat		2 R×P
	Kt–K4;	2 Kt–Kt2
	Kt–Kt6;	2 Kt–Q5

This problem first appeared in D. M. Davey's weekly column in *The Tablet*. Mr. Davey is a recognised expert in many types of problem, and has done excellent work in gathering and keeping together a large circle of solvers who know what to look for in a problem, and how to comment intelligently on it. His column also generously gives space for publication of the annual awards in the B.C.P.S. Ring Tourneys (see p. 271).