

COLLECTED NOWOTNYS OF BMJC, 1965-2018

This collection contains all the two-move Nowotnys composed by Barry Barnes (B), Michael Lipton (M), John Rice (J) and Colin Sydenham (C), four English two-move composers who turned 80 in 2017: the “four musketeers”. Michael compiled the collection in early 2018. It will be made available online if feasible. Excluding versions, I can trace 13 Nowotnys composed by B (one joint with M), 21 by M (one eqch joint with B and J), 16 by J, and 20 by C. At the end, I add two Nowotnys by our much-missed comrade, Chris Reeves (1939-2912)

The comments are a mixture: some from BJC’s books and M’s online collection, others new ones by M. The varied typefaces reflect the compiler’s software incompetence, together with the time and form in which each composer’s problems were received.

M’s lecture at the BCPS Derby weekend, 6-9 April 2018, will select some of these problems, classified by (some of) the other themes that the composers have combined with the Nowotny.

To mark these 80th birthdays, the British Chess Problem Society announced (in The Problemist, Nov 2017) a composing tourney, to be judged by Wieland Bruch, for orthodox direct-mate 2-movers featuring “Newotnys”, i.e. something new in the Nowotny field, on its own (for example, a task record) or in combination with some other currently popular theme. Entries by email as pdf-attachment to the Tourney Director, Michael McDowell: mmcdchess@freeuk.com by 30th June 2018.

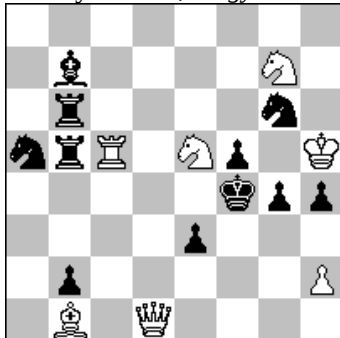
Prizes in the form of cash and/or books will be awarded to the highest-placed entries.

Many of the problems in this booklet below were Newotnys when made, but are oldwotnys now.

Michael Lipton, Brighton, 3 April 2018

B: BARRY BARNES'S NOWOTNYS

1 Barry Barnes, *Magyar Sakkélet* 3 HM 1965 7+11 h5f4



Set 1...e2 2.Qd2

1.Sc6? (2.Qf1/2.Se6)

1...Rxc6 2.Qf1

1...Bxc6 2.Se6 1...e2!

1.Rc6! (2.Qd4/2.Sxg6)

1...Kxe5 2.Qd6

1...Rxc6 2.Qd4

1...Bxc6 2.Sxg6

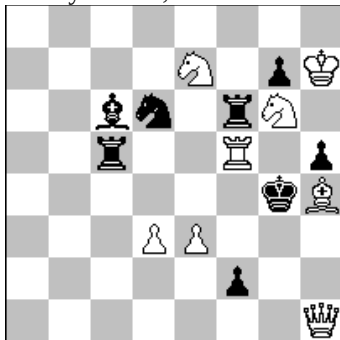
1...Rxe5 2.Qf1

1...Sxe5 2.Se6

This and the next two problems are *Nowotny*-motivated *Rukhlis* examples, with their *changed and transferred mates*: Try?

1...a/b 2.A/B Key! 1...a/b2.C/D 1...c/d 2.A/B The combination was, I think, originated by W.Tura.

2 Barry Barnes, *L'Italia Scacchistica* 1st Prize, Stocchi MT 1965 8+8 h7g4



1.Rd5? (2.Qg2/2.Se5)

1...Bxd5 2.Se5

1...Rxd5 2.Qg2

1...Rxc6!

1.Sd5! (2.Qf3/2.Rg5)

1...Kxf5 2.Qh3

1...Rxd5 2.Qf3

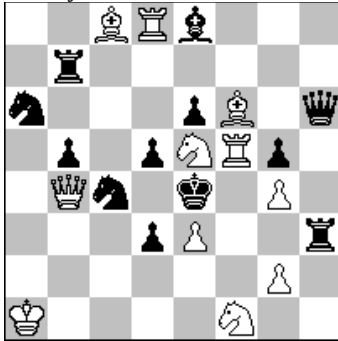
1...Bxd5 2.Rg5

1...Sxf5 2.Se5

1...Rxc6 2.Rf4

The *Nowotny*-motivated *Rukhlis* (see **169**) came out well, again with a flight-giving key.

3 Barry Barnes, *Die Schwalbe* 1987 11+12 a1e4



1.Sg6? (2.Re5)

1...exf5 2.Bxf5

1...d4 2.Rxd4

1...Sxb4!

1.Sd7! (2.Re5)

1...Qxf6+ 2.Sxf6

1...exf5 2.Rxe8

1...d4 2.Bxb7

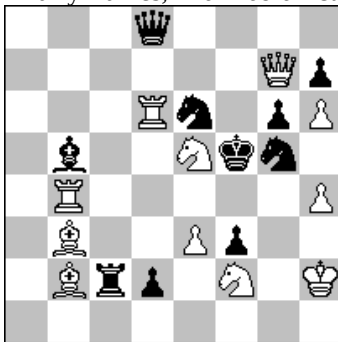
1...Sxb4 2.Sc5

1...d2 2.Qb1

1...Rxe3 2.Sd2

A different working of **263**: a *simultaneous interference* by the key (a *prospective double shut-off*) on the lines of *W* and *B* Nowotny configurations, and *delayed interferences* to yield new and changed mates by the WR and WB. It completely failed to impress!

4 Barry Barnes, *The Problemist* 1987 2 HM Mansfield MT 11+10 h2f5



1.Sf7? (2.Qe5)

1...Qxd6+ 2.Sxd6

1...Sxf7 2.Bxe6

1...Sxg7 2.Rf4 1...Rc5!

1.Sc4! (2.Qe5)

1...Qxd6+ 2.Sxd6

1...Sf7 2.Bxc2

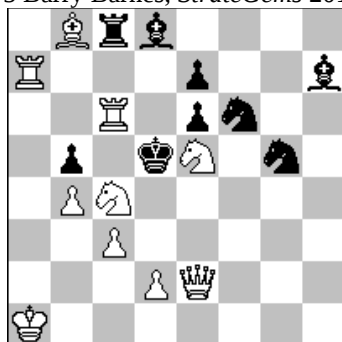
1...Sxg7 2.Rxb5

1...Qh8 2.Rd5

1...Qf6 2.Qxf6

This was the tourney I wanted very much to win, in view of my long friendship with Comins Mansfield. I thought I had something startlingly original: the *prospective double interference shut-off* key simultaneously cuts the lines of *W* and *B* Nowotny configurations; the set mates by the WR and WB are destroyed, but the delayed interferences with the BR and BB lines lead to new and changed mates by the WR and WB. Old friend John Rice won 1st Prize with an elegant Mutate.

5 Barry Barnes, *StrateGems* 2018 10+8 a1d5



Set 1...bxc4 2.Qxc4

1.Bc7? (2.Sb6/2.Rc5)

1...Rxc7 2.Sb6

1...Bxc7 2.Rc5

1...Sd7! (2.Rxd7??)

1.aRc7? (2.Sb6/2.Rc5)

1...Rxc7 2.Sb6

1...Bxc7 2.Rc5

1...f/gSe4 2.Qd3

1...bxc4! (2.Rc5? Kd6! 1.Qxc4? Kxe5!)

1.d3! (2.Se3)

1...Rc7 2.Sb6

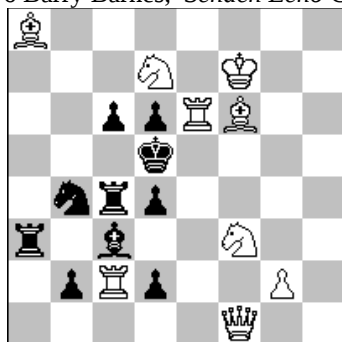
1...Bc7 2.Rc5

1...Sg4 2.Rd7

1...Bxd3 2.Qxd3

1...bxc4 2.dxc4 (2.Qxc4??) *White Grimshaw* tries at c7 create *Nowotny*-style double-threats. Post-key, the *Black Grimshaw* at c7 induces *Theme A* defences – and the *Nowotny* threats return individually. The set mate 1...bxc4 2.Qxc4 is denied after 1.aRc7? and changed to 2.cxb4 post-key. Even if not the basic idea, the setting and out-of-the ordinary play, seems new. Had the problem been published in 2017 (as was originally intended by two-move editor, Eugene Rosner), it would have been instructive to have had the verdict of the judge, Wieland Bruch, a leading exponent of this type of problem. It was more important to get 532 with Michael Lipton published first.

6 Barry Barnes, *Schach Echo* Commend. 1971 9+10 f7d5



1.fS~? (2.Qf5/2.Qf3) 1...d3!

1.Sxd4! (2.Qf5/2.Qf3)

1...Rxd4 2.Qb5 (2.Qf5? Kc4!)

1...Bxd4 2.Qxc4 (2.Qf3? Rxf3!)

1...d1Q 2.Qf5

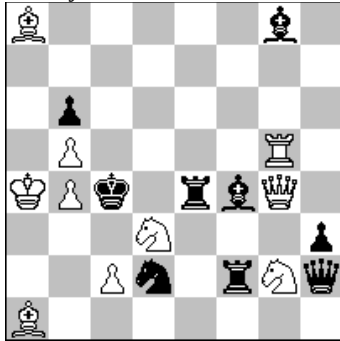
1...Sd3 2.Qf3

1...Rc5 2.Sb6

[1.Bxd4? (2.Sb6/2.Sf6)

1...Rxd4 2.Qb5 1...Bxd4 2.Qxc4 1...Ra7!] A *Finnish Nowotny* key-move to stop the BRc4 and BBc3 lines opening becomes a *Disappearing Nowotny* when the BR and BB captures do not separate the double-threat but permit new mates! 1.Bxd4? is no *Finnish Nowotny*, but it is a valuable embellishment.

7 Barry Barnes, *Die Schwalbe* 2017 (after G.Leu) 10+9 a4c4



1.Re5! (2.Qxg8/2.Qc8)

1...Rxe5 2.Sxe5 (2.Qc8? Rc5!)

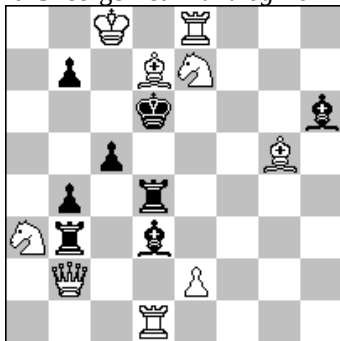
1...Bxe5 2.Se3 (2.Qxg8? Rf7!)

1...Be6 2.Qxe6

1...Bd5 2.Bxd5

A *Disappearing Nowotny* plus *half-pin* mates after BR and BB captures. My big discovery was that the WQ could make the *Nowotny* threats and be the rear piece of the *half-pin* line. Leu's 521a makes interesting comparison. The *Nowotny* disappears (a *Romanian Nowotny*?), but the WQ doesn't start from d2 as it might have done, and the *half-pin* mechanism is different.

7a Gheorge Leu *Land og Folk* 15.5.1966 9+8 c8d6



1.e4! (2.Sf5/2.Qh2)

1...Rxe4 2.Sb5

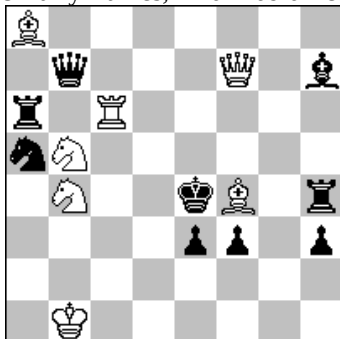
1...Bxe4 2.Sc4

1...Ke5 2.Sf5

1...Rd5 2.Qf6

1...c4 2.Qd4

8 Barry Barnes, *The Problemist* 3/2014 7+9 b1e4



1.Bc7! (2.Qe6/2. Qd5)

1...Qxc6 2.Qe6

1...Rxc6 2.Qd5

1...Qxc7 2.Re6

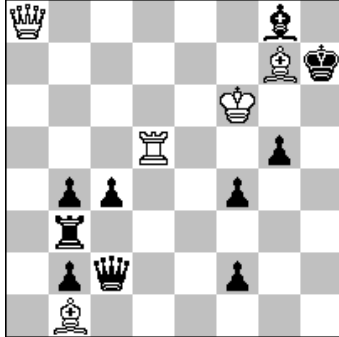
1...Qxb5 2.Rc4

1...Bg8 2.Qg6

1...Rh5 2.Qf4

David Shire had challenged composers to do something new with the *English Nowotny*. With **462**, I thought a white piece already on the junction square (c6) might have novelty, but this turned out to be a *Norwegian Nowotny* – see *Encyclopaedia of Chess Problems* (Velimirović & Valtonen). In addition to the typical *English Nowotny* separation of the threats, there are paired B+R battery openings, natural by-play, good economy, and no WPs.

9 Barry Barnes and Michael Lipton, *The Problemist* 3/2014 5+10 Comment.



Set 1...Qe4 2.Bxe4

1...Qf5+ 2.Bxf5

1...Qg6+ 2.Bxg6

1...c3 2.Bxc2

1...g4 2.Rh5

1.Rd3! (2.Qh1/2.Qe4)

1...Qxd3 2.Qh1

1...Rxd3 2.Qe4

1...Qc3+ 2.Rxc3

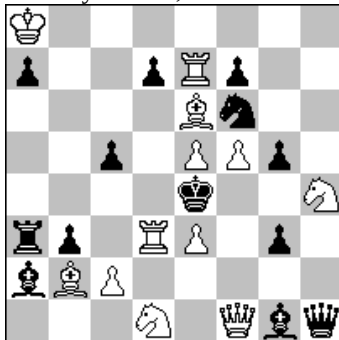
1...Qe2 2.Rh3

1...B any 2.Qh8

Michael saw from another of my *English Nowotny* schemes (I wanted to start the WQ at a1, play to a8 as key, and visit h1 and h8 as mates) that it permitted ample set play, and even better post-key play. CM would have enjoyed this.

It's worth re-iterating that essential to an *English Nowotny* is play stemming from the unpinned BQ as 1...Qxc3+ 2.Rxc3 and 1...Qe2 2.Rh3 in **463**. Without such play from the BQ, it might as well be a BB, and then the problem is no more than an ordinary *Nowotny*. A theme doubling requires two WBs of the same colour: and would be as Michael amusingly puts it, "Not a full English"!

10 Barry Barnes, *Die Schwalbe* 4/5th Pr 1971 Dedicated to Jan Hannelius 12+13 a8e4



Set 1...Bxe3 2.Rxe3

1.Bxf7? (2.exf6/2.Sc3)

1...Sd5 2.Bxd5 1...bxc2!

1.Rd5? (2.Qc4/2.Qd3)

1...Bxe3 2.Sc3

1...Qxh4 2.Qg2

1...gxh4 2.Qf4 1...bxc2!

1.Rxb3! (2.Qc4/2.Qd3)

1...Bxe3! (2.Rxe3? Rxe3!)

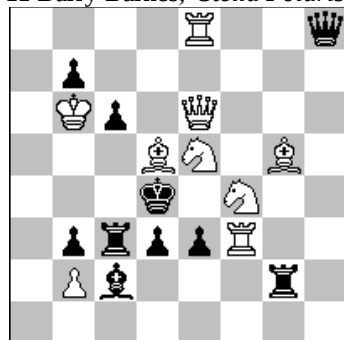
1.Bxb3! (2.exf6/2.Sc3) 1... Sd5! (2.Bd5? Bxd5!)

1.Bc4! (2.exf6/2.Sc3)

1...Sd5 2.Bxd5

White's mistakes by capturing with WR or WB at b3 – to thwart a *Finnish Nowotny* defence 1...bxc2! – are to unmask the lines of the BRa3 and BBa2 so that there can be no mates 2.Rxe3? and 2.Bd5? now refuted by captures 1...Bxf3! and 1...Sd5! This was an original feature in a *doubling* of the *Finnish Nowotny* dedicated to an exceptional and excellent friend. Jan was President of the (then) FIDE Problem Chess Composing Commission (PCCC), and I was Vice-President.

11 Barry Barnes, *Stella Polaris* 1971 9+10 b6d4



1.fS~? (2.Rf4/2.Bxe3)

1...Qxe5 2.Qxe5

1...d2!

1.fSxd3! (2.Rf4/2.Bxe3)

1...Rxd3 2.Rf4

1...Bxf3 2.Bxe3

1...Qxe5!

1.eS~? (2.Qe4/2.Qxe3)

1...d2!

1.eSxd3! (2.Qe4/2.Qxe3)

1...Rxd3 2.Qe4

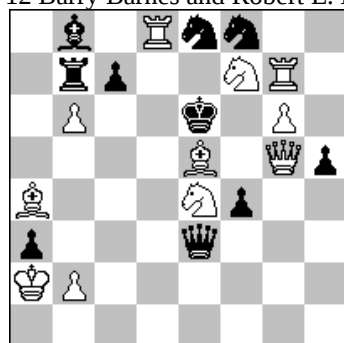
1...Bxd3 2.Qxe3

1...Qxe8 2.Bf6

1...cxd5 2.Qxd5

Each WS correction capturing arrival at d3 to stop a *Finnish Nowotny* refutation 1...d2 results in different pairs of threats to be separated by captures at d3 – a *doubling* of the theme. This, **195** and **197** were made for my talk in The Hague 1971, *Development of the Finnish Nowotny*.

12 Barry Barnes and Robert E. Burger,, BCF Ty. 132 3rd Pr 1973 11+10 a2e6



1.eB~? (Bxf4?) (2.Rxe8/2.Qe5) 1...c7~!

1.Bd6! (2.Rxe8/2.Qe5/2.Qd5) 1...cxd6!

1.Bf6! (2.Re8/2.Qe5/2.Qd5) 1...c6!

1.Bd4! (2.Rxe8/2.Qe5/2.Sc5) 1...cxb6!

1.Bc3! (2.Rxe8/2.Qe5/2.Bb3) 1...c5!

1.Bxc7! (2.Rxe8/2.Qe5)

1...Bxc7 2.Rxe8

1...Rxc7 2.Qe5

1...Qc5 2.Sxc5

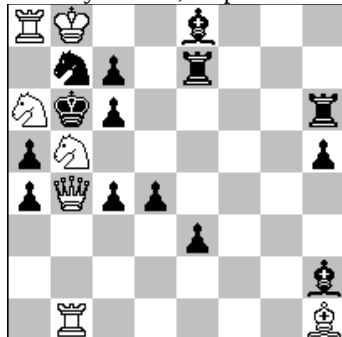
1...Qb3+ 2.Bxb3

1...Sxg6 2.Bd7

A *Pickaninny* of BP refutations fends of WB tries before the *Finnish Nowotny* capture at c7. Bob Burger's imagination and skill played their full part in this valued joint composition. The judge suggested a better arrangement in the NE corner, but

Bob and I chose it this way to restrain the possible moves of the WBe5 to no more than a defined random square (f4), four thematic tries, and the key.

13 Barry Barnes, Unpublished 7+14 b8b6



1.Qd6! (2.bS moves)

1...Re5 2.Qxc7

1...Bg6 2.Qxc6

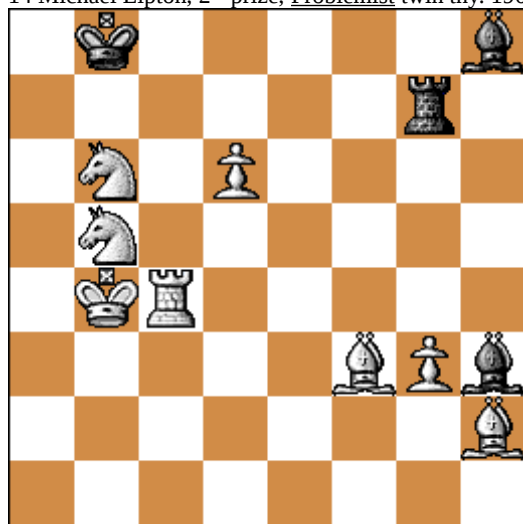
1...Sc5 2.Qxc5

1...B/Sxd6 2.Sxd6

I had reasoned that every W piece had been played to the intersection point of a *Nowotny* BR and BB, except a WK (obviously!) and WQ – but *why not* a WQ? Had I the germ of an idea for a new type of *Nowotny*? See 527. The hugely difficult part of 528 was to make a *Nowotny*-type WQ key-move to the junction point of BRh6 and BBh2 and, *at the same time*, find a threat for the *double unguard* defences and mates 1...Re5 2.Qxc7 and 1...Bg6 2.Qxc6. Would these defences be tantamount to the ordinary *Nowotny* BR and BB captures of a W piece on the junction square? Quite unlike any other *Nowotny*, it is the intersecting piece *itself*, the WQ, that makes the two ‘*Nowotny*’ mates. But all adjudged it to be no more than a ‘*No-Nowotny*’ with a terrible key (of necessity)! I still think the problem is interesting.

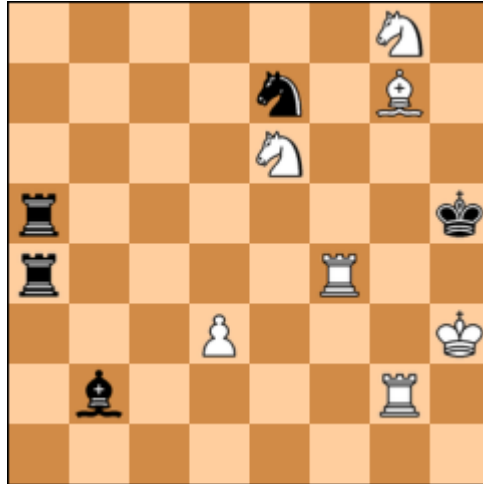
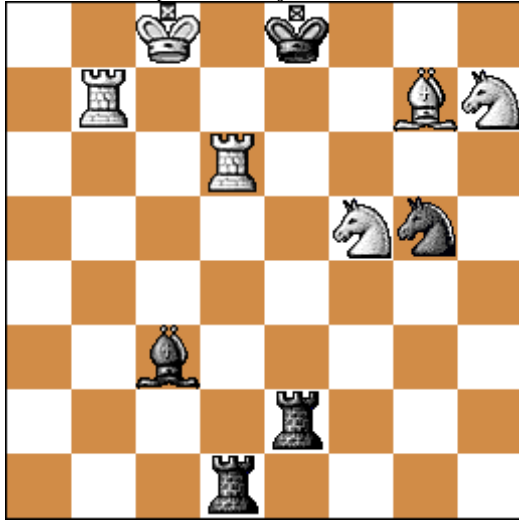
M: MICHAEL LIPTON'S NOWOTNYS

14 Michael Lipton, 2nd prize, *Problemist* twin tny. 1965. (a) Diag, (b) BBh8 to a7. 8+4 b4b8 N(2)HB(P2P5 diag)



(a) 1.d7? ~(R~,Rxd7) 2.Rc8 or (Bxd7) 2.g4. Rg4!? 2.d8Q. Rg8! 1.g4!
~(R~7) 2.Rc8 or (Bxg4) 2.d7. Rxg4,Rg8 2.Sd7. (Rc7 2. dxc7). (b) 1.g4? Bxb6! 1.d7! *Nowotny* half-battery twins.

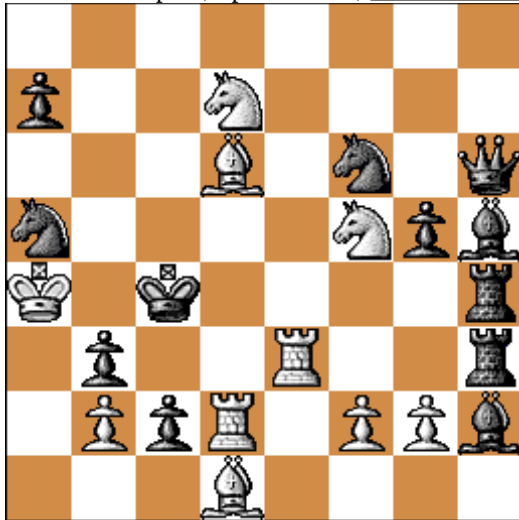
15 Michael Lipton Sunday Citizen June 1966. 2nd prize, BCPS Ring Tny. 6+5. c8e8 v. 15 7+5 h3h5



[0. Rxd6/Bxg7/Bf6 2.Sxd6/Sxg7

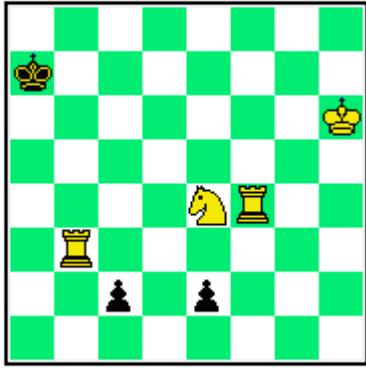
/Sf6. 1.Rxd1? Sf7!] 1.Be5? ~(Bxe5) 2.Re7, (Rxe5) 2.Sg7. Sxh7! 1Sd4? ~(Bxd4) 2.Rd8, (Rxd4) 2.Sf6. Re7! 1.Rd4? ~(Bxd4) 2.Sd6, (Rxd4) 2.Sf6. Se4 2.Re7. Re6! 1.Bd4! ~(Bxd4) 2.Rd8, (Rxd4) 2.Sg7. Se6,Re7 2.R(x)e7. 3 Nowotny tries & key. 1.Rd4?[] Nowotny mates changed from 1.Bd4!, transferred from set Bf6, Rxd6: Rukhlis? **259a**: Is 1.d4? Ra3+! worth WP? Better 1 rank down, d2[]e2 **259b**: 1.e4? Ra2+!

16 Michael Lipton, Special Prize, The Problemist, 1966 10+12 a4c4 (“Special Prize” rectifies diagram error.)



1Bf4? ~(R/Bxf4) 2Sd6/Rd4 Sxd7! 1f4? ~(R/Bxf4) 2Se5/Rd4 Sc6! 1f3? ~(R/Bxf3) 2.Be2/Rc3. cxd1S! 1g4? ~(R/Bxg4) 2Be2/Rd4. cxd1Q! 1Bg3? ~(R/Bxg3) 2Sd6/Rc3. Se4 2.Rd4. Sd5! 1Rg3? ~(R/Bxg3) 2.Se5/Se3 Re4! 1.Sg3? ~(R/Bxg3) 2.Se5/Rc3. Rd4! 1g3! ~(R/Bxg3) 2Se5/Rc3. Rd4 2Rxd4. Bd1?? Eight Nowotnys with different, non-obvious defences. A ninth seems possible in principle, as there is no WQ; but 1.Rf3?? cdS or Re4, idle WBd1 post-key, and lazy BQ detract..

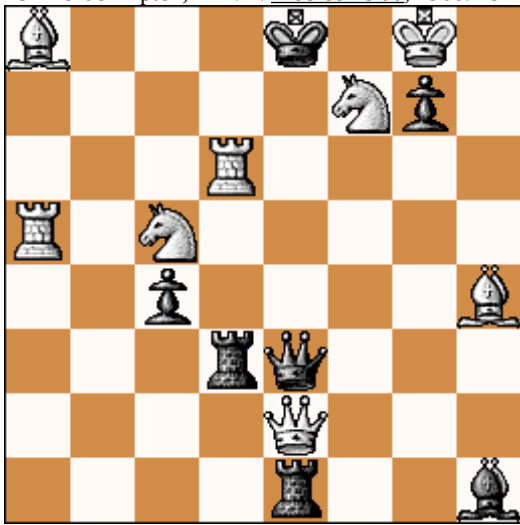
17 Michael Lipton, Revista de Sah, 1966. 4+3. h6a7 Cf 404, 527-8



1.S~? c1Q or e1Q 1.Sc3? e1Q 2.Ra4(~). c1Q! 1.Sg5? c1Q 2.Ra4(~). e1Q!

1.Sd2! ~ (c1Q, e1Q, K~) 2.Ra4. White correction to half and full anticipatory Nowotny in miniature.

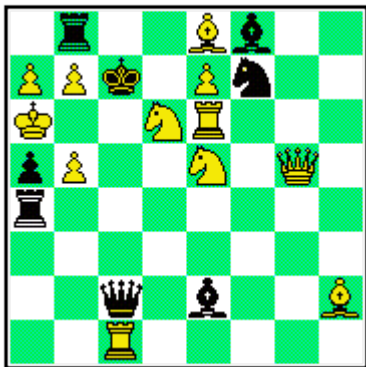
18 Michael Lipton, 1st h.m. Probleemblad, 1966. 8+7. g8e8.



Set Bxa8/Qe6/Bc6 2.Rxa8/Rxe6/Bxc6. 1.Bd5? ~(Rxd5/Bxd5) 2.Ra8/Rd8.

g5! 1.Se4?~(Qxe4/Bxe4)/Qc5,h3,g5 2Bc6/Re5/Sf6. Rxd6! 1.Be4~(Qxe4/Bxe4)/Qxc5,g5,h3/Rxd6 2Ra8/Re6/Bc6/Sxd6. 1.Se4? 1.Be4 show changed English Nowotny + BQ unpin; also mate transference of 2.Rd8 from 1.Bd5? (plain Nowotny) and of 2.Ra8,Bc6,Se6 from set.

19 Michael Lipton 2nd Pr. BCM 1967 12+8. a6c7 v. C. Ouellet & Michael Lipton 2014 11+9 StrataGems Jul 2015 N(2, cyc)HB(S1S2 diag.)



300: Try-key cyclic Nowotnys change 2 of 3 mates: BR/WS interferes with BB, BB/WS with BQ, BQ/WS with WR (Plachutta).

1Sec4? ~(Rxc4) 2b6, ~(Bxc4) 2Qc5, ~(Qxc4) 2dxf7. Rxe8! 1Sdc4! ~(Rxc4) (2b6), ~(Bxc4) 2Rc6, ~(Qxc4) 2. exf7 Bxe7 2Qxe7

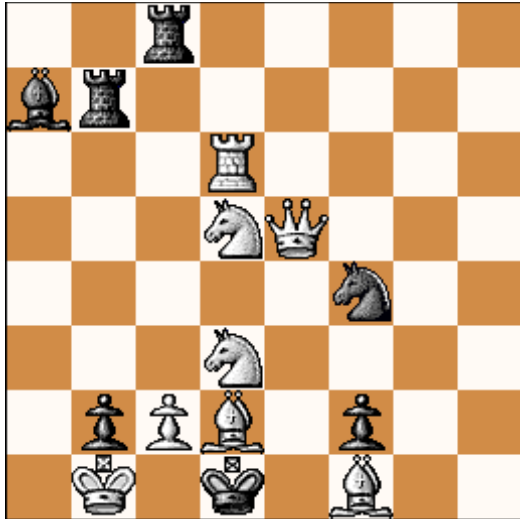
Also radical change: set Bxb5+/Qc6+/Ra8/Rc8/Rxe8 2.Sxb5/Rxc6/bxa8S/bxc8Q/Sxe8.(1.Sd7?? ~2.abQ no try: 1...Rxe8, Rd8).

300a (Set 1...Bxb5+/Qc6+ 2.Sxb5/Rxc6). 1.Sec4? (>2.b6/2.Qc5 not 2.Sdxf7 Qxh2! Sushkov) Rxc4/Bxc4/Qxc4!/?/Bxe7 2.b6/Qc5/Sdxf7/Qxe7. Qf2! 1.Sdc4!

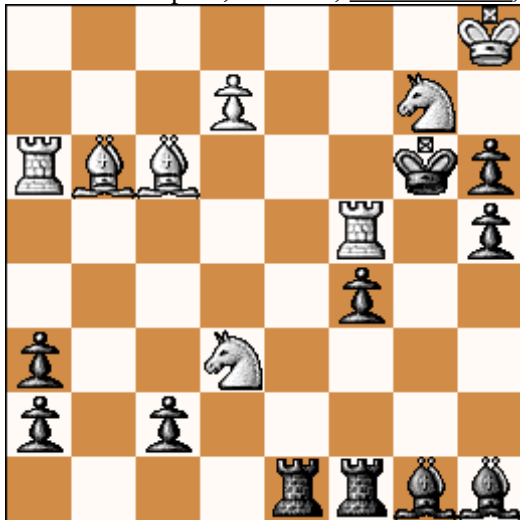
(>2.b6/2.Rc6 not 2.Sexf7 Qxh2! Sushkov) Rxc4/Bxc4/Qxc4!/?/Bxe7 2.b6/Rc6/Sexf7/Qxe7. Also 1.Qf5? (Bxe7 >2.Qxc8/2.Qd7) Sxe5/Sxd6/Bxb5+/ Qc6+/Bxf5

2.Qxc8/Qd7/Sxb5/Rxc6/b6. Sf6! The later setting is a net improvement, Charles and I agreed; I now don't!

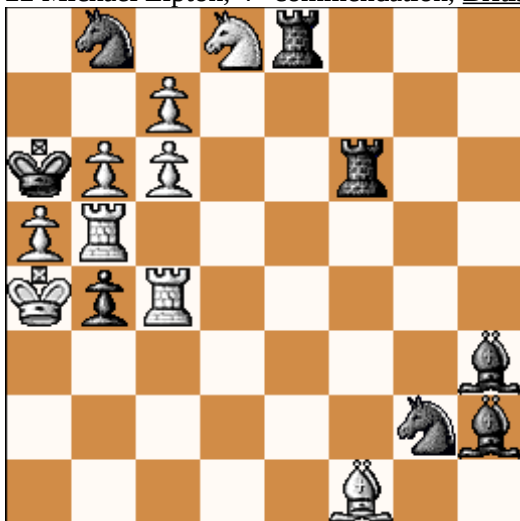
20 Michael Lipton, 4th com., Probleemblad, 1968. 8+7. b1d1 N(2)HB(indirect, S2S5 lat.).



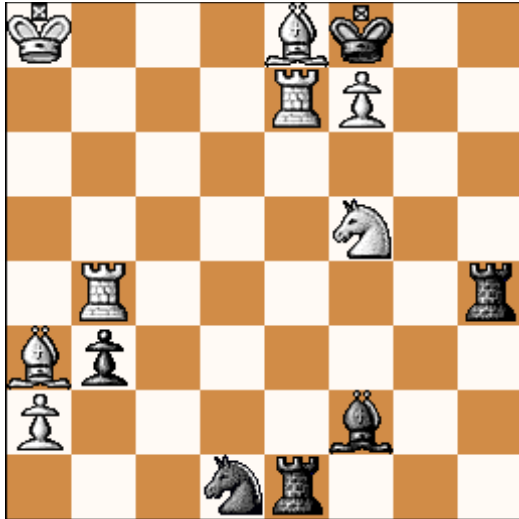
1.Sc5? ~{(Rxc5)/~{(Bxc5) 2.Se3/Sc3. Kxd2/Sxd5 2.S5xf4/Qe2. Rb3! 1.Sb6!
 ~{(Rxb6)/~{(Bxb6)/Kxd2/Sxd3 2Sxf2/Sxb2/S3xf4/Qe2. Indirect half-battery Nowotny choice; came out luckily.
 21 Michael Lipton, 3rd Prize, *Probleemblad*, 1971-I. 8+11. h8g6. "Nowo/Plachbergers" N(4)HBB4B5(lat)



1.Be4? a1Q/c1Q/Bxe4 ~2.Bd4/Bc5/Se5. Rxe4! 2.Be3? 1.Be3? Bxe3,
 c1Q/Rxe3 ~2.Se5/Be4. a1Q! 1.Bf2? Bxf2,a1Q/Rxf2 ~2.Sxf4/Be4. c1Q! 1.Bf3! Bxf3/Rxf3/c,a1Q ~2.Sxf4/Be3/Bxh5.
 (Re8+ 2.dxe8Q). HB 1 Nowotny 2 '2nd-move Plachbergers' & 2 Nowotries and key each 2nd-move Bergotny'.
 22 Michael Lipton, 4th commendation, *British Chess Magazine*, 1971. 9+8. a4a6 N(3)HBR1R2(diag)



1Re5? Rxe5/Bxe5 ~2cxb8S/Rf4. Rxd8! 1Rf5? Rxf5/Bxf5 2c8Q/Re4
 (Berger). Rxd8 2Rd4. Rxc6! 1Rf4! Rxf4/Bxf4 ~2.cxb8S/Re5. Rd8 2.Rd5. 3-Nowotny HB, promotions, sequence reversal.
 23 Michael Lipton v. 4 h.m. TP twin tny. 1971 **Zeroposition:** a f2g3; b d1h5 8+6 a8f8 , N(2)HB(R1R4 diag)



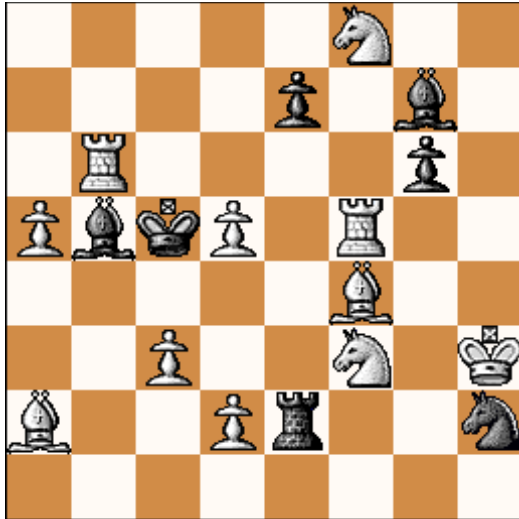
HB Nowotnys [Nowo/Plachbergers. 1.Rf4 ~2. Re~e. Rxf4/Bxf4/Bf2/ Rh6/Rxe7 2.Rde4/Re5/Re3/Re6/Bxe7. **b** 1Re3 ~2Rb~4. Rxe3/Bxe3,Rd1/Bg3/Rc1/Rxb4 2.Rbe4/Rd4/ Rf4/Rc4/Bxb4. [Win-Chloe v. is K3Bk2/ 4RP2/8/5S2 /1R5r/B2p4/2Ppe3/6b1 Zeroposition: a g1 g3 1Rf4, **b** d2 g6 **b** 1.Re3; same play. I prefer diagram] 24Michael Lipton 1st comm. TP Jul 1973 8+9 a8c8 24a C. Goumondy, 5th h.m. Europe Echecs, 1967 8+12.



1.Be5?

~(Bxe5/Rxe5) 2.e8QA/Bd3B. Qe6! 1.Bf4? ~(Rxf4/Bxf4) 2.Bd3B/Rf8C. (Qh6/d6 2.Bg6/Bf5) Rxe7! 1.Bf5? ~(Bxf5/Rxf5) 2.Rf8C/ Bg3D. (Qh6/Rxe7 2.Bd6/ Sxe7). Qxf5! 1.Be4! ~(Rxe4/Bxe4,d6) 2Bg3D/e8QA. (Qe6 2Bd6.) HB+4 Nowotnys [4(6?) 2nd-move Nowo/Plachbergers; **AB:BC:CD:DA threat cycle**; extra changes. [Jan 1973 orig (yacbdb): k6K/BpPR1bpp/8/1S6/1p6/5q2/BPr1b2/R7]. **322a**: 1.Bf4? (2.Bd5A,Sb3B) Qxf4! 1.Bc4? (2.Sb3B, Bd6C) Qxc4! 1.Bb3? (2.Bd6C,Sc4D) Bxb3! 1.Bg3! (2.Sc4D,Bd5A), Qxg3 2.Sb3B. Same RBB matrix; different problem.

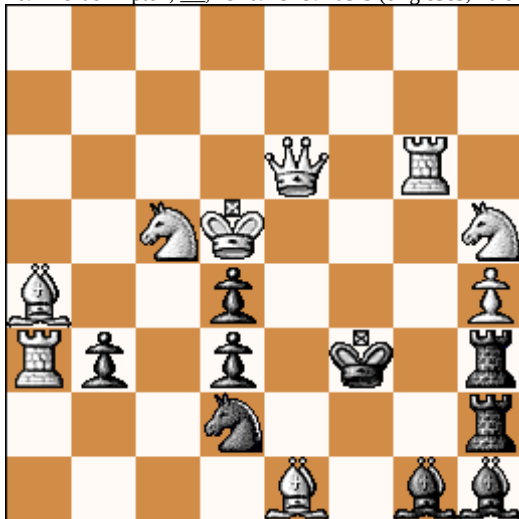
25 M. Lipton, 2nd-4th e.a. h.m., BCM, 1972 11+7 h3c5. 25a W. Bruch and H. Ahues, Europa-Rochade 1992 10+6.



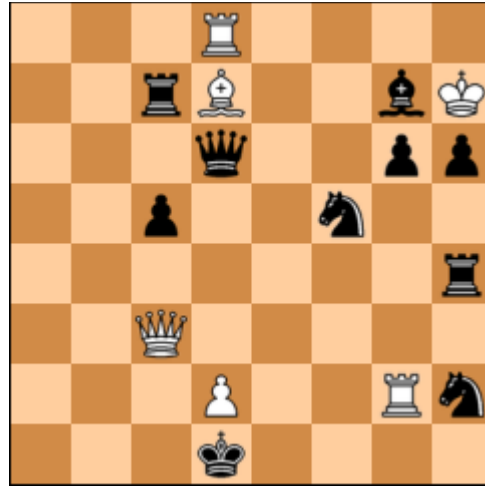
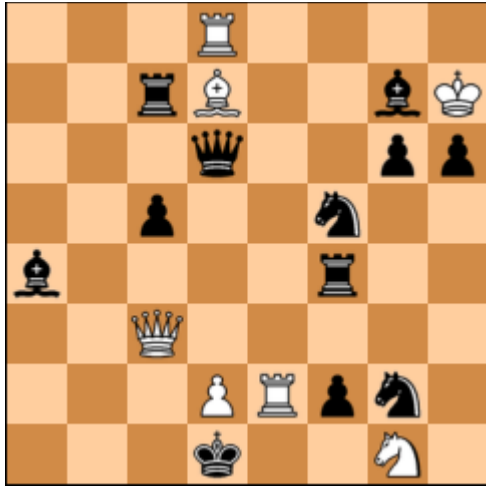
Set Bc4 2.8Sd7. 1.Re5? ~(Rxe5/Bxe5)

2.d4/Se6. Bc6! 2...Kd6. 1Be5? [~(Rxe5/Bxe5) 2.d4/Se6] Bc4! 2...Kxd5. 1.Se5! [~(Rxe5/Bxe5) 2.d4/ Se6.] Bc6/ Bc4/ (Re3+) 2.Sd3/eSd7/Bxe3. 2 Nowotny tries fail as **White Grimshaw** masks guard line to d5 or d6, so BB closes another. In 3rd Nowotny, key S masks *both* white lines (**Caprice**) but arrival-corrects tries, as he can then unmask. Anticipates 323a which saves BP, WP but loses 323's 1...Re3+ & set 1...Bc4, so in 323a WBa2 and WSb7 are lazy.

26. Michael Lipton, TP, 1976. 9+9. d5f3 (orig e5c3, here mirrored),

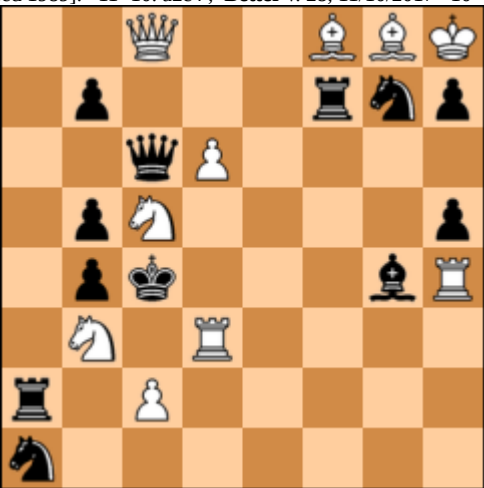


1.Rxb3? Rf2 2.Rxd3. Bf2! 2.Bd1? 1Bxb3? Bf2 2.Bd1. Rf2! 2.Rxd3? 1.Sxb3! Rf2/Bf2/ (Rg2/Rd2/ Be3/S~/R3~) 2.Sxd4/Sxd2/(Rf6/Qxh3/Qg4/Qd4/Rg3). **White Nowotny** tries on b3 fail, each allowing half Black's Grimshaw f2; key keeps errors of both tries, but corrects by setting up new Grimshaw mates. 3 self-blocks as by-play. **But** Ra3, Ba4 idle post-key. Paz Einat: "Works without a3, a4, b3, so tries artificial. Changes work by 1.Sb3-c5 with WKd5". Ml: Chess problems *are* artificial. BPB: "Paz has a point, which bothered me on the first run-through. But publishable: an ingenious indulgence". JMR "agree with PE. No DA post-tries; idle post-key R, B" Maybe a Nowotny iff black last played 1...b3. 27 Michael Lipton v. TP 1978 [cooked] (TP 2014) 7+12 h7d1 , v. 27, Michael Lipton 7.4.14. 6+10. h7d1. Cp. 337



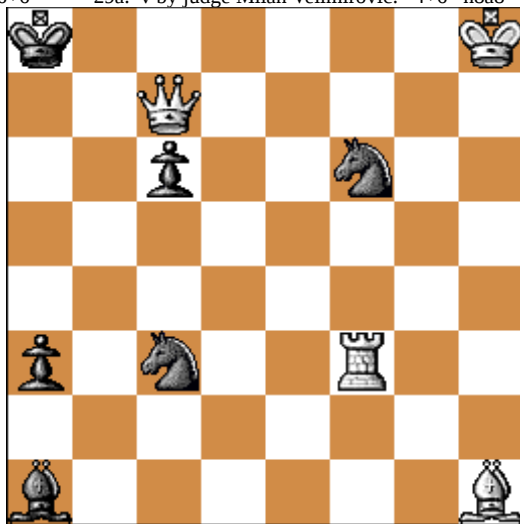
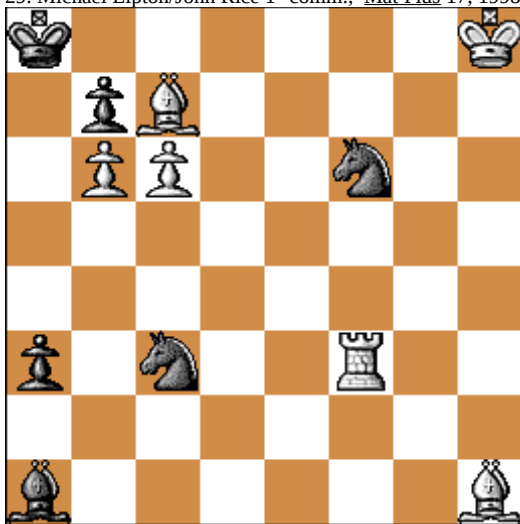
335 1.d4 ~(Rxd4) Qa1(Qd2?

Bxa4?). ~(Qxd4) 2.Bxa4 (Qa1? Qd2?). ~(Bxd4, fxcg1) 2.Qd2 (Bxa4? Qa1?). Sxd4 2.Qa1,Qd2 (Bxa4?). cxd4 2.Qd2,Bxa4 (Qa1?). f1S 2.Bxa4, Qa1 (Qd2?). Cyclic English Nowotny + *cyclic duals*, 2 after other black moves to Nowotny sq. **335a** 1.d4 takes flight Ke1 (set 2.Qc1); saves WS, BB, BP. 28.Michael Lipton, v. StrateGems, Apr-June 2015 [composed 1989]. 11+10. a2c4, **Better** v. 28, 11/10/2017 10+12 h8c5,



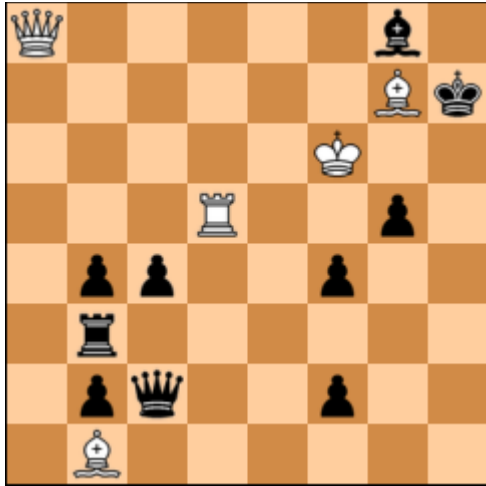
1d7 ~2Sd2. Qg2 2Se4 (Bxc8?) Qh6

2.Se6 (Rc7?) (Sxb3/Rxc2] 2.cxb3[/Sa5]). **Anticipatory pin-Nowotny: W-B interferences** allowing safe **Goethart unpins** after BQ mousetraps. Heavy, but new? Hubert Gockel (judge): "I mistrust the Nowotny: To leverage the threat, 1.d7! opens f8-c5 ... Simultaneously intersecting lines of bR and bB is a welcome side effect; W doesn't need it: -wRh4, wBg8, bRf7,bSg7; bBg4g8:4 men saved, same play. So no inherent logic requires Nowotny, as there would be if e.g. key piece had alternatives (organic tries) to open the wB line. So a mere 'optical' Nowotny [Nowoptny?], costing much material, as with many Anticipatory Nowotnys." [Ml: White-black Goethart exists! All chess problems are artificial. Most can be "economised" by themectomy. Many themes are "optical".] 29. Michael Lipton/John Rice 1st comm., Mat Plus 17, 1998 6+6 29a. v by judge Milan Velimirovic. 4+6 h8a8

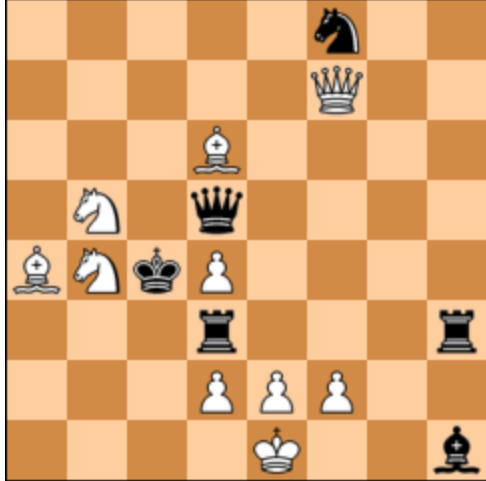


378a 1.Rf4? ~/Sfd5,Sfe4/Scd5

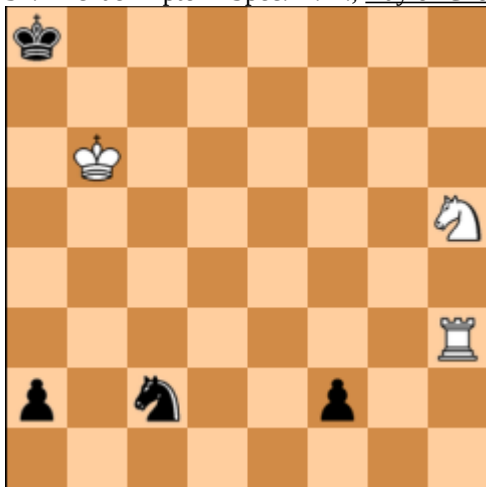
2.cxb7/Rf8 /Ra4.**Sce4! 1Rf5?** ~(Sce4/Scb5)/ Sfd5 2(Ra5/cxb7)/Rf8. **Scd5! 1.Re3?** ~/Scd5,Scd4/ Sed5 2.cxb7/ Rxa3/Re8. **Sfe4! 1.Rd3?** ~(Sfe4/Sd7)/Scd5 2.Rd8 /cxb7)/Rxa3. **Sfd5! 1.Rg3!** ~/Scd5, Sce4/Sfd5,Sfe4 2.cxb7/Rxa3/Rg8. After 4 R tries, B single line-cuts split threats, then W-Nowotnys to refute; tries, key open h1-a8. John's BB/WK, cook-stopping 1.Rxc3/f6, 1.Rh3 Meredith. Milan's reconstruction (~2.Bxc6 replacing ~2.cxb7) improves the problem; many thanks! 30. Michael Lipton and Barry Barnes, 2/10/13. 5+10. Commended, The Problemist, March 2014. f6h7,



Set Qg6+/Qf5+/Qe4/c3/g4 2.Bxg6/Bxf5/Bxe4/Bxc2/Rh5. 1.Qe8?/Rxc5? (~2.Qh5 / Rh5) Rh3! 1.Rd3 ~2.Qh1,Qe4 Qxd3 2.Qh1 (Qe4?). Rxd3(f3,f1) 2.Qe4 (Qh1?). Qe2 2.Rh3. Qc3+ 2.Rxc3. (B~ 2.Qh8) English Nowotny, 2 unpinned-BQ-vars, 5 radical changed set lines. -f2: ~(Rxd3)2.Qe4, Qxd3/Qe,g2/Qc3+ 2.Qh1/Rh3/Rxc3. ?and b3[]c3, -b2, b4: loses Qc3+, set 1...c3, but *Meredith* 1-thr English Nowotny. BPB 9/13: 6BQ/3P1q2/4Rr2/5p2 /8/2K5/kB6/ 1b6 6+5 1.Qh1 Qxe6 ~2.Qa8(d5?); Rxe6 ~2.Qd5(a8?). Qxd7/B~ 2.Ra6/Qa1: *passive* Eng Now, 'dam fyra hörn'; Meredith. 31. Michael Lipton 26.9.16, v. 20.11.16 (cleaned guards) 11+6 e1c4, *The Problemist* March 2017



A sort of LLL: key's Nowotny line-cuts let B, not W, leave lines [i.e. lets Rxd4, Qe6 allow new mates]. Lines are bl.-masked; then, W-remasked-by-key; then, W-unmasked by variations: "**throughwotny**". 1.f3 ~ (hRxf3, dR~) 2.Qxd5 or ~ (Bxf3, (Rh5, Se6), Q~ = Qxf7) ~2.exd3?: so also plain Nowotny. Qe6! (2.exd3?) 2.Qc7 (2...Bc6??) (Qe6 pins e2, correcting 1...Q~, but Gamage II-immolates Q behind Bd6) Rxd4! (2.Qxd5?) 2.Sa3 (2...Rhxa3??) (Rd4 guards d5, correcting 1...Rd~, but self-blocks d4) Both these bl. corrections unmask W's Nowotny key as also masked vornehm-Nowotny. Non-vornehm f3 Nowotny captures oldhatny; does combination with bl.-masked/unmasked "vornehm" (lit. 'noble'; unthreatened & dual-free) Throughwotny 1...Qe6, 1...Rxd4 - make this a **Nowotny**? 32. Michael Lipton Spec. H.M., *Day of Chess* miniature tny, Chorno-Bili Stezhyny 2016 3+4. b6a8



A First, try to activate WR directly. Not 1.Rg3? because the mating threat ~2.Rg8 leaves the WR on the wrong side of the defensive line f1-f8, so 1...f1Q! Therefore 1.Re3!?? ~2.Re8 (Sxe3). 1.Rd3!?? ~2.Rd8 (Sd4!). 1.Rc3!?? ~2.Rc8 (Kb8!).

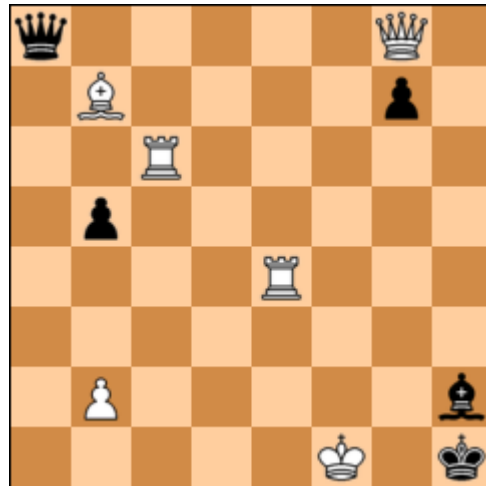
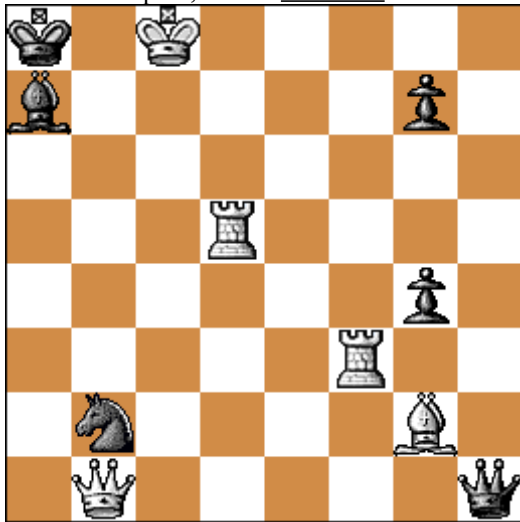
These three WR tries are: (1) *anti-pericritical* in AIM: shifting the threat to reach the mating line along the 8th rank to white's advantage, *away from* g3-g8 and f3-f8; (2) *anti-paracritical* in METHOD: going *beyond* critical square f3,

thus crossing, to white's advantage, the defence line f1-f8; (3) but *pericritical* in ERROR: shifting the threat to reach the mating line along the 8th rank to white's disadvantage, to e3-e8, d3-d8, c3-c8. These admit new defences destroying those lines by capture (1.Re3!?? Sxe3), line-closure (1.Rd3!?! Sd4!) or guard (1.Rc3? Kb8!). So W must shift threat line with anti-pericritical AIM to h3-h8, by moving Sh5 (METHOD: opening line h3-h8); how?

B 1.S~? (i.e. 1.Sg3?) ~2.Rh8 a1Q! or f1Q! 1.Sf4!?! a1Q! (f1Q? 2.~Rh8). 1.Sg7!?! f1Q! (a1Q? 2.~Rh8). 1.Sf6! ~ (a1Q,f1Q) 2.Rh8. 1.S~? (=1.Sg3?) ~2.Rh8 fails due to the defensive lines f1-f8 and a1-h8 (a1Q! or f1Q!) 1.Sf4!?! ~2.Rh8 and 1.Sg7!?! ~2.Rh8 partially correct 1.S~, being prospective half-Nowotnys, closing one defensive line but not the other: 1.Sf4? a1Q! (not f1Q?), 1.Sg7!?! > f1Q! (not a1Q?)

1.Sf6! ~2.Rh8 is a full correction and prospective Nowotny: ~ (f1Q, a1Q) 2.Rh8.

33 Michael Lipton, v.499a *Schwalbe* Jun 2013 5+6 c8a8 33v. Michael Lipton, *Die Schwalbe* 2011 6+5



499: 1.Qe4? ~/Qh8+/Qh7/Qh6/Qc1+/Qb1/Bc5 2.dR~/Rd8/dRf5/Rd6/Rc5/dRd3/Rd7. 1...Qe1!

1.dR~? Be3 or Qd1. 1.Rd2!?! Be3! 1.Rc5!?! (or 1.Ra5!?! or 1.Rd7!?!?) Qd1!

1.Rd4! ~/Qh8+/Qh7,Qh5/Qh6/Qc1+/Qxb1/Bc5,B~/Qe1/Sd3 2.Qe4/Rf8/fRf5/Rf6/Rc3/fRd3/Ra3/Re3/Qb7.

(499a: 1.Qd5? ~/Qa1+/Qa2,Bf4/Qa3/Qf8+/Qg8 2.eR~/Re1/Re2/Re3/Rf4/Ree6/Rh4. 1...Qd8!

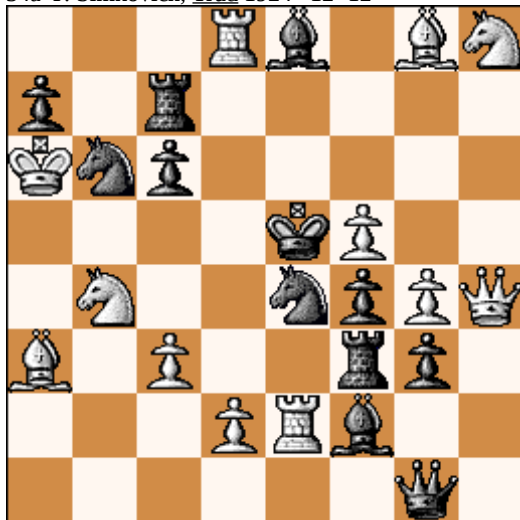
1.eR~? Bd6 or Qe8. 1.Re7!?! Bd6! 1.Rf4!?! [or 1.Rh4!?! or 1.Re2!?!] 1.Qe8!

1.Re5! ~/Qa1+/Qa2/Qa3/Qf8+/Qxg8/Qd8/B~ 2.Qd5/Rc1/Rc2/Rc3/Rf6/Rd6/Rde6/Rh6)

Systematically incomplete, or quasi-, half-battery: WRd5 introduces mates by the other firing piece; this (WRf3) can't return the complement; but another piece (WQ) can. 5 BQ moves & Bc5 changed. Post-key, 6 BQ rear-unguards post-key, a seventh battery mate after BB opens a3-a8, and a B-W bivalve 1...Sd3. 1.dR?~ is doubly defeated; two half-Nowotnys correct; the key, a full Nowotny, half-prospective, works. On the back-history and alternative settings, see ML's article in TP, (2011).

34a F. Simkovich, *Trud* 1924 12+12

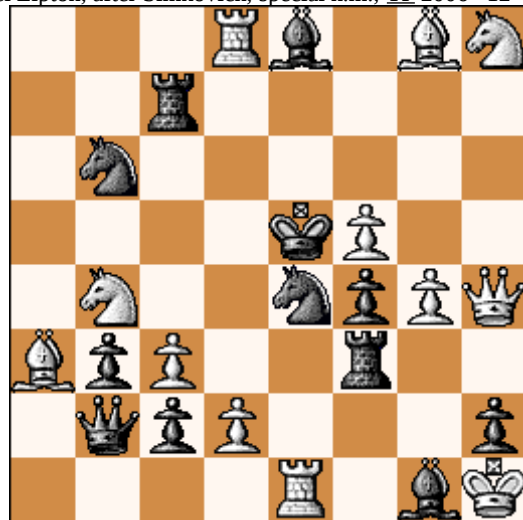
34 Michael Lipton, after Simkovich, special h.m., *TP* 2006 12+12 h1e5



1. Qg5 ~2.f6. Re3/Be3/Rf7/Bf7,Rg7/Rd7/Bd7

/Sd7/(Bg6) 2.d4/Sd3/Sg6/Qg7/Sxc6/Sf7

(Qe7?Qg7?)/Qe7(Bg7?)/fxg6. Pioneer triple Grimshaw;



As 404A plus: 1.Re3? ~(Rxe3) 2.d4/~(B,fxe3) 2.Sd3. Rd7/Bd7/Sd7,Rxc3)

2.Sc6/Sf7/Qe7. Qxc3! 1.Rd7? ~(Sxd7)2.Qe7. Bxd7,Bf7/Rc6,Rxd7/Sc8,Sd5

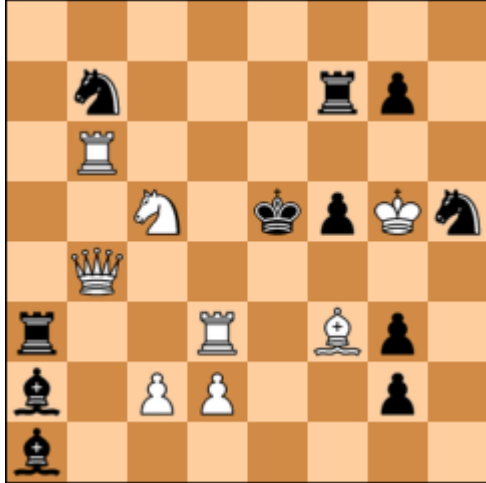
2.S(x)f7/S(x)c6/Rd5. Bc5! 1.Sf7+? Bxf7 2.Qh8. Rxf7! 1.Bd5? ~2.Rxe4. As

7th interf Sd7; some dual avoidance. [405B Michael Lipton TP 2006:
Rxe4. Be3! 3Rb1BS/2r5/1sp5/4kP2/1S1psPQ/B1P2r2/8/3KR1b
is a more economical construction, but nothing new.

key for R/Be3, S/Bd7; Rc4/Sxd5 2Qe7/Rxd5. Rd7! 2.Sc6? **1.d3?** ~2.
2.Sd3? Adds **3 Nowotny tries on Grimshaw squares** + **2 self-ob-**
struction tries. Most tries have some afterplay.

J: JOHN RICE'S NOWOTNYS

35 John Rice Füles 1971 1st hon. mention 8+11



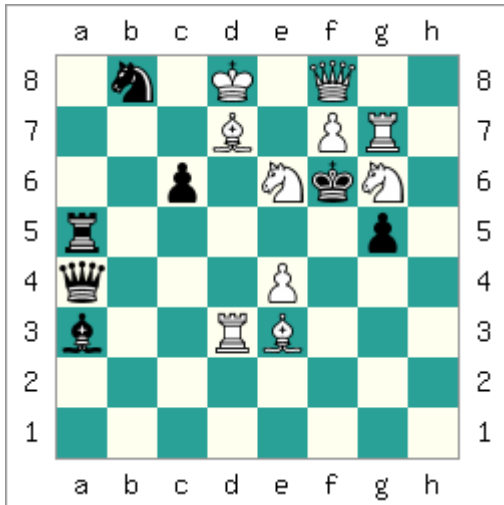
1.c3? Rxc3/Bxc3 ~2.Qd4/Re3.g1Q!

1.Rc3? Rxc3/Bxc3 ~2.d4/Sd3. Rd7 2.Sxd7. Bc4!

1.Rb3? Rxb3/Bxb3 ~2.Re6/Sd3. (Sxc5/Sf4 2.Qxc5/Qxf4) 1...Sd6!

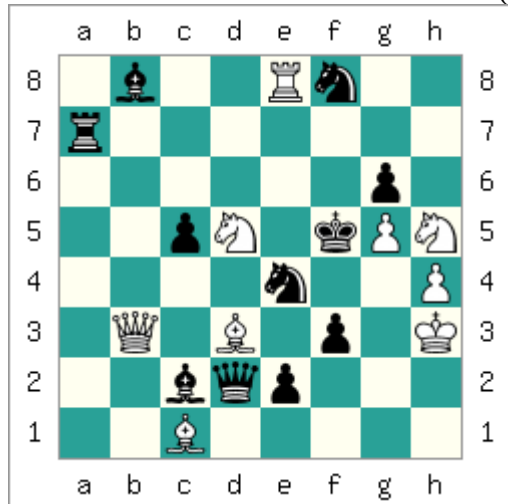
1.Sb3 Rxb3/Bxb3 ~2.Rd5/Re3. (Bd4/Sd6/Sf6 2.Qxd4/Qxd6/Qf4)

36 John Rice Stella Polaris VII/ 1972 2. Pr 10+7



1.Bc5? Rxc5/Bxc5 ~2.Qe7(set)/Rf3. Qxe4! 1.Qc5? Rxc5/Bxc5
~2.f8Q/Bxg5(set). Sxd7! 1.Sc5! Rxc5/Bxc5 ~2.Rd6/e5. (Qe4/Qd4 2.Sxe4/Bxd4). Three-phase changed
separated threats after the Nowotny on c5: **threat Zagorotny**, with remarkable elegance and economy

37 John Rice Kölnische Rundschau 1969 (V) 2. Pr 9+11



Set.Rc7/Bc7/Qc3 2. Sg3/Sg7/Se3.

1. Sc7! Rxc7/Bxc7 ~2. Qd5/Qf7. Qc3/Qxd3 2.Sg3/Sg7. (c4/Sd7/Bxb3 2. Qb5/Qe6/Bxe4)

Rukhlis; set mates after Grimshaw errors are changed to threat-Nowotny, and transferred to mates after line-opening errors by BQ: a **threat Rukhotny**.

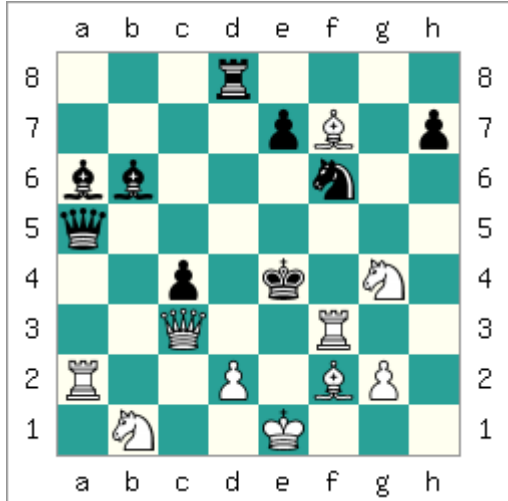
38 John Rice, 3rd prize, De Waarheid, Dec 1969. 11+10



Set Bf6/Rf6 2.Qc6/Qxd4

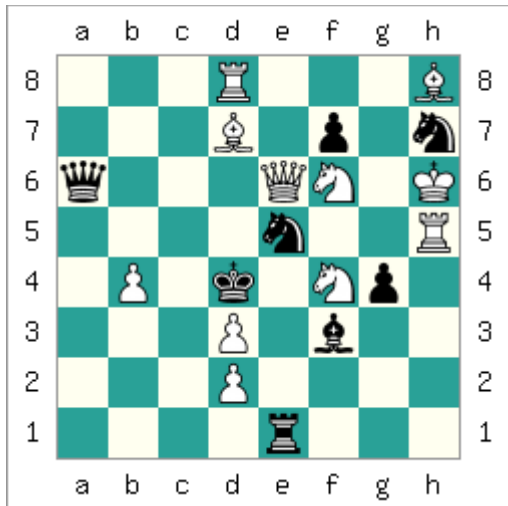
1.f6 Bxf6/Rxf6 ~2.Sd6/Re5. Sf5/Rf5 2.Qc6/Qxd4. (dxe3/Bxd7+ 2.Rb4/Rxd7) Threat-Rukhotny changes Grimshaw into Nowotny again, but transfers mates set for Grimshaw errors to withdrawal unpins of WQ.

39 John Rice Sahs 10.1. 1969 3rd h.m. 10+9 (Chess Problem Spectrum: “Shakhmaty, Jan 1969”, no award)



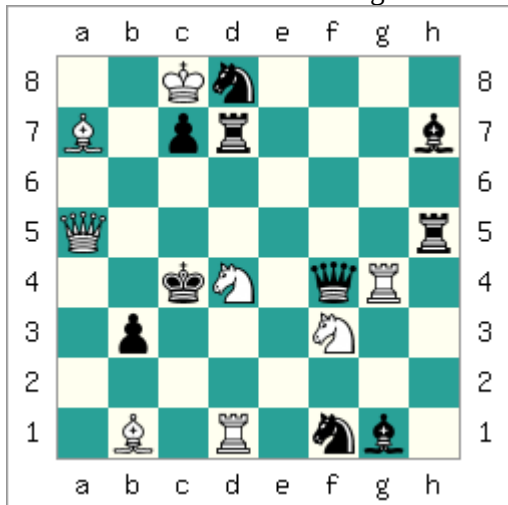
Rd4/Bd4 2Qe3/Qc2 1d4 Rxd4/Bxd4 ~2Re2/Sd2 Qxa2/Qg5 2Qe3/Qc2 (Qxc3+/e6 2.Sxc3/Sxf6) Again Rukhotny; set Grimshaw changed to threat-Nowotny, transferences to unpins.

40 John Rice The Problemist XI/1966 2nd Prize 11+8



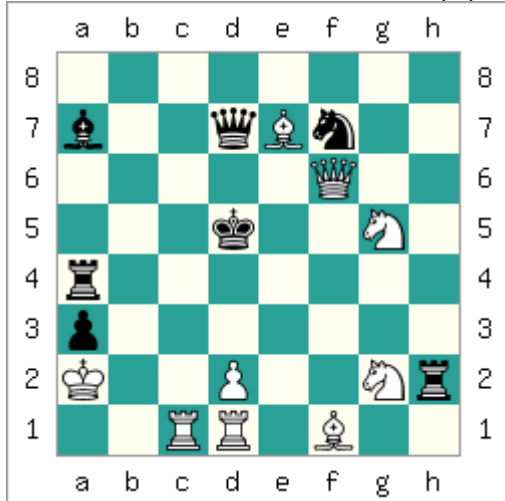
Set Re4/Be4 2. Qd5/Qxe5. 1.Se4 Rxe4/Bxe4 ~2.Bc6/Bxe5. f6/Sf6. 2.Qd5/Qxe5. (Qxe6+/Qa5/Qb5/Qd6 2. Bxe6/Qc4/Bxb5/Qd6) Same theme, analogous self-pin key; even better.

41 John Rice British Chess Magazine 1970 5th hon. mention 8+10



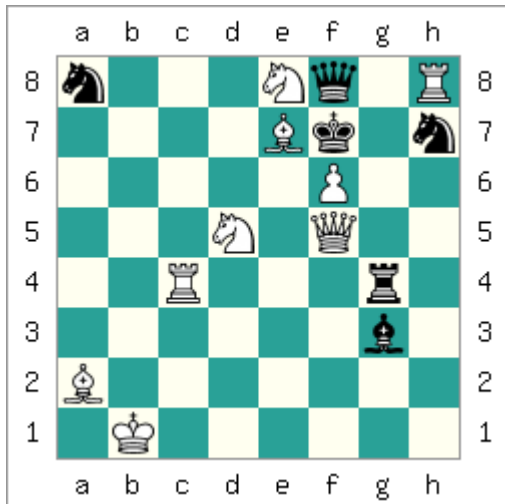
Set Rf5/Bf5 2.Bd3/Qc5. 1. Sf5! Rxf5/Bxf5 ~2.Rc1/Se5. Bd4/Rd4 2. Bd3/Qc5. (b2 2. Ba2) Nowotny-anti-Nowotny (in the sense used by ALDB), like Rukhlis’s 1946 classic, but with changed mates becoming separated Nowotny double threats.

42 John Rice The Problemist I/1967 (V) 2nd hon. mention 9+7



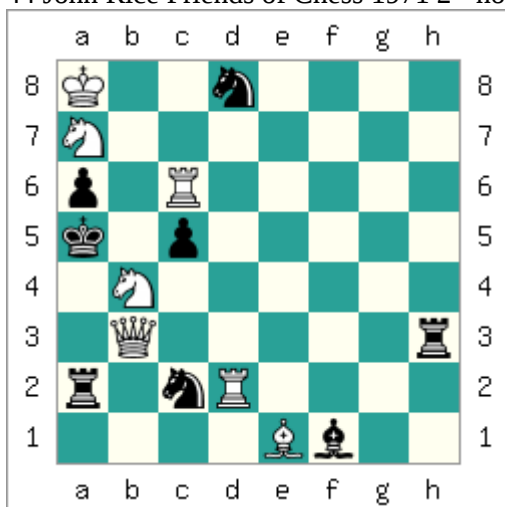
Set Rd4/Bd4 2.Se3/Sf4. 1.d4! (2.Qf3) Rh4/Rh3 2.Se3/Sf4. Rxd4/Bxd4 2.Bc4/Rc5. (Rxc2+/Qf5/Qe6/Sd6 2.Bxc2/Qc6/Qxe6/Qe5). Full Rukhlis (nonthreat), so *anticipatory* Nowotny,

43 John Rice Schweizerische Schachzeitung I/ 1971 First Prize 9+6



1.Sf4? Bxf4/Rxf4 ~2.Rc8/Sd6. Kxe8/Qxe7 ~2.Rc8/Rc7. Sxf6! 1.Rf4! Bxf4/Rxf4 ~2.Sdc7/Sd6 Kxe8/Qxe7 2f7/Sxe7 (Sxf6 2Rxf8) Clean HB 2-choice Nowotny; the mate after 1...Rxf4 is unchanged, but there's an extra change for 1...Qxe7.

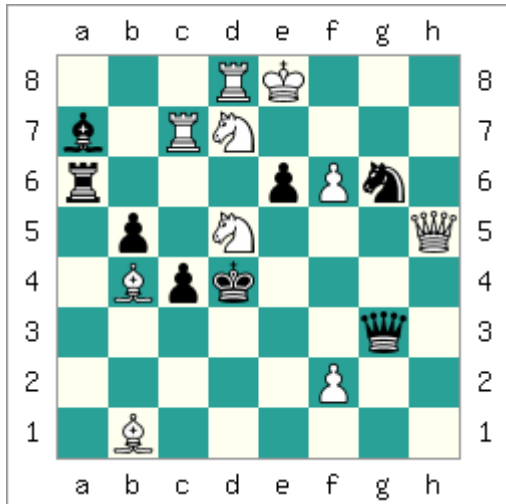
44 John Rice Friends of Chess 1971 2nd hon. mention 7+8



1.Rd3? Rxd3/Bxd3 ~2.Rxa6/Sxc2. Sxc6/Sxb4 2Sbxc6/Qxa2. cxb4!

1.Sd3! Rd3/Bd3 ~2. Rxc5/Rxc2. Sxc6/Sb4 2.Saxc6/Rxa2. HB 2-choice Nowotny; two extra changes.

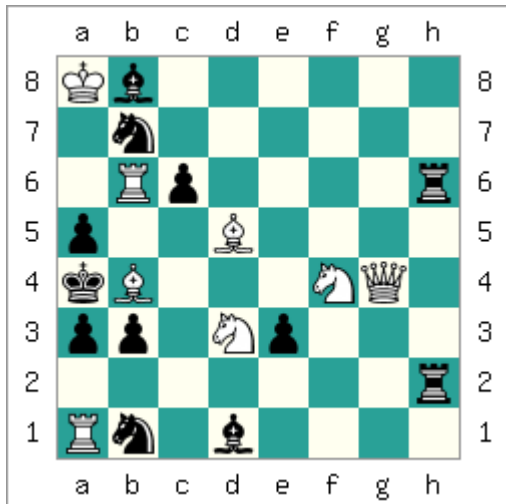
45 John Rice British Chess Federation Tourney 123 1970 4th prize 10+8



1.S5b6? Rxb6/Bxb6 ~2.Qc5/Se5. Qd3/Qxc7(d6) 2.Sc5/Qd1. Qg5!

1.S7b6! Rxb6/Bxb6 ~2.Bc5/Sf4. Qd3/Qxc7 2.Sc3/Sxc7. (Qd6,Qg5 2. Bc3.) Even better.

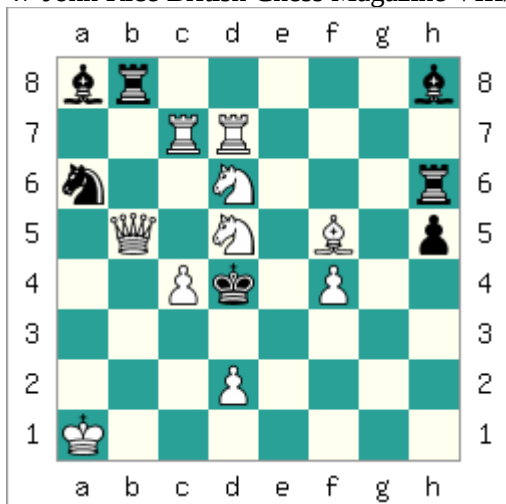
46 John Rice Stella Polaris 1970 5th comm. 8+12



1.Se2? Rxe2/Bxe2 ~2.Bd6/Sb2. (axb4 2.Qb4) Be5! 1.Bd6 Rxd6/Bxd6

~2.Se2/Bxc6. (Rc2/cxd5/Sc3/Sd6 2.Bb3/Qd7/Ra3/Sc5) HB Nowotny threat-change again.

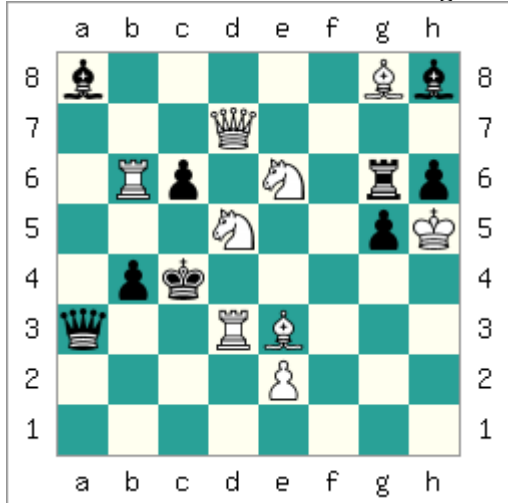
47 John Rice British Chess Magazine VIII/ 1970 1st comm. 10+7



1.Sb7? Rxb7/Bxb7 ~2.Sf6/Qb2. Rb6 2.Sxb6 (Sb4 2.Qc5). Rc6! 1.Sf6!

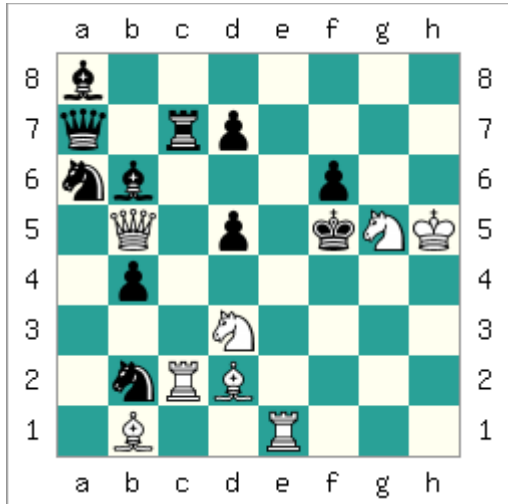
~Rxf6/Bxf6 2.Qe5/Sb7. Be4 2.Sxe4. (Bd5/Sc5/Rxb5 2.Qxd5/Qxc5/Sxb5). Adds anticritical var. in each phase.

48 John Rice Deutsche Schachzeitung IX/ 1970 1st hon. mention 9+9



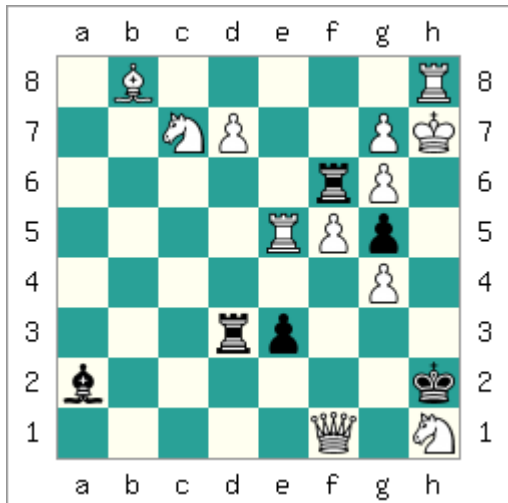
1.Sg7? Rxc7/Bxc7 ~2.Qg4/Sf6. Qxd3 2.Rb4. Re6! 1.Sf6! Rxf6/Bxf6 ~2.Qd4/Sg7. Qxd3 2.Qxd3. (c5 2.Qb5). S1S2 diagonal half-battery changes 3 mates from try to key, 2 with Nowotny (on different squares), 1...BxS with sequence reversal.

49 John Rice Die Schwalbe XII/ 1971 2nd Prize 8+11



1.Rc5? Rxc5/Bxc5 ~2.Rf1/Sxb2. fxg5! 1.Sc5? Rxc5/Bxc5 ~2.Qf1/Rxb2. (Sd3 2.Qxd3). d4! 1.Rc6! Rc6/Bc6 ~2.Qxd5/Sxb2. Sc5 2.Rf1. S2R3 half-battery changes threat-mates for Nowotny on c5 from try to try; key phase adds Nowotny on c6.

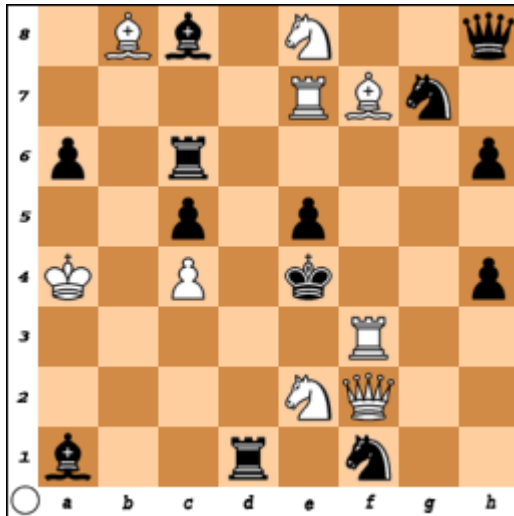
50 John Rice Fúles 1971 4th Prize 12+6



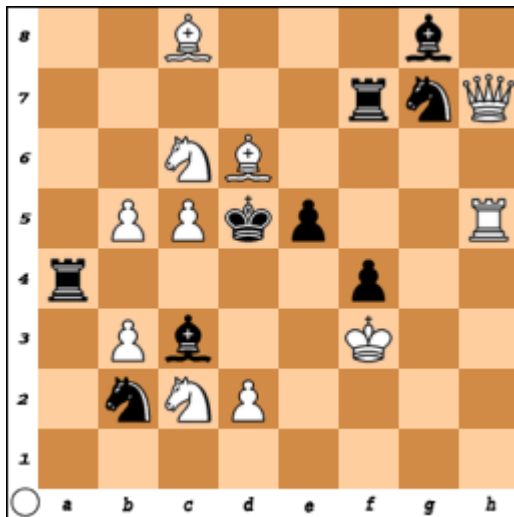
1.Re6? Rxe6/Bxe6 ~2.Kg8/Sd5. Rf8! 1.Se6? Rxe6/Bxe6 ~2.Kg8/Rd5. Rf8! 1Rd5? Rxd5/Bxd5 ~2.Kg8/Se6. Rf8 2.Se8. e2! 1.Sd5! Rxd5/Bxd5 ~2.Kg8/Re6. Rf8 2.Re8. (e2 2.Re2) . R3S5 half-battery: try-try changed threat-mates for e6 Nowotny; try-key adds c6 Nowotny & sequence reversal.

C: COLIN SYDENHAM'S NOWOTNYS

51 Colin Sydenham North-west Chess 1978: Comm. 9+13



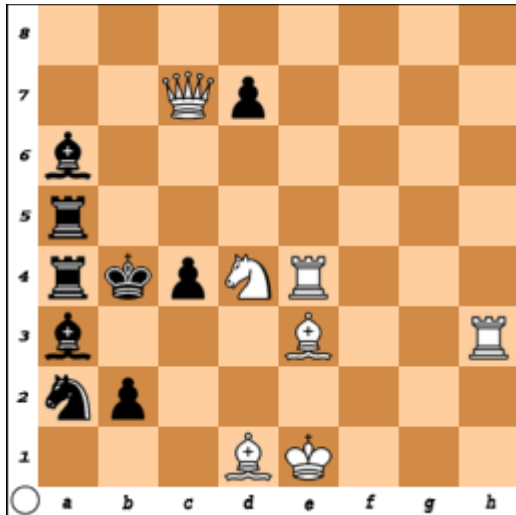
1.Sd4! Rxd4/Bxd4 ~2.Rxe5/Bxd5. Re6/Be6/Se6! 2.Qxh4/Sf6/Bg6. (Rd6/Se3 2.Sxd6/Qxe3). 1.Sd4 and the three black moves to e6 correspond, closing two bichromatic lines.



52 Colin Sydenham Die Schwalbe 1978 II 4th Pr 11+

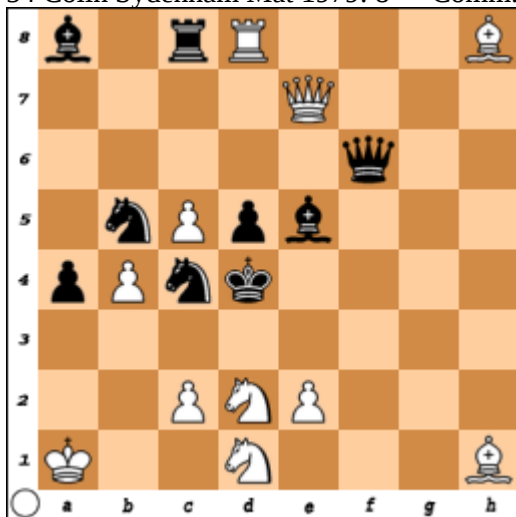
1.d4? Bxd4/Rxd4 ~2.Qe4/Rxe5.Rf5 2.Se7. Sf5!
 1.S2d4! (Bxd4/Rxd4 ~2.Qe4/Rxe5). Sf5 2.Be6. Rf5! 2.Se7??
 1.S6d4! (Bxd4/Rxd4 ~2.Qe4/Rxe5). Sf5/Rf5 2.Be6.Bb7. Tertiary arrival correction Nowotnys, closely linked to black defences on f5 closing a WR line and a WB (= WQ diag) line: anti-Nowotnys (Colin).

53 Colin Sydenham BCM 1979: 1st Pr 7+9



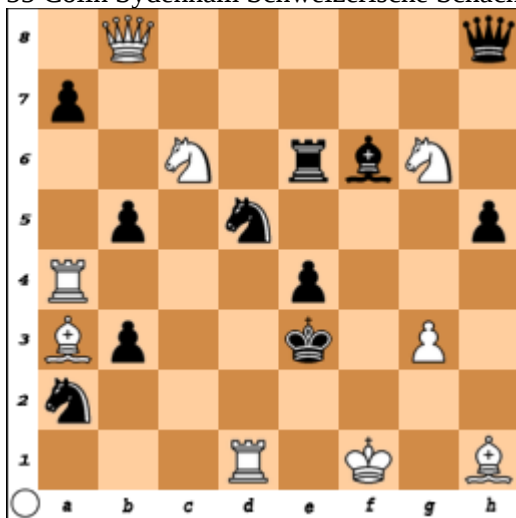
(0Kc3 2Bd2) 1Sb5! d5/d6 ~2Qc5/Qc4 Rxb5/Bxb5/Kxb5!
 2Rxc4/Bc5 /Qb6. Disappearing (=Romanian) Nowotny threats after captures on thematic square reappear, separated, after dP~.

54 Colin Sydenham Mat 1979: 8th = Comm. 11+9



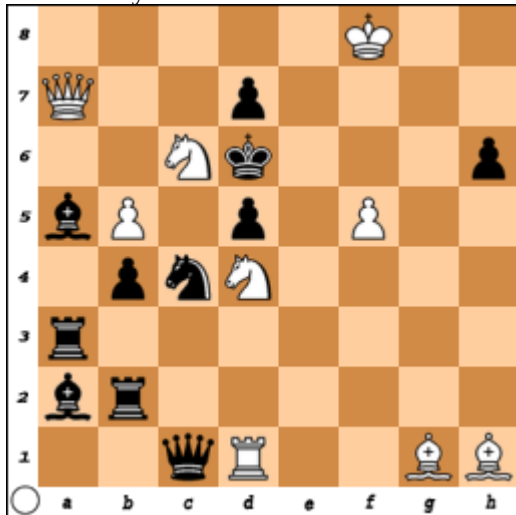
1.c6 Bxc6/Rxc6 ~2.Qc5/Rxd5. Qd6/Bd6/Sbd6/Scd6 2.Qh4/Sf3/c3/e3.
 Nowotny with four "anti-Nowotny" (?) defences, two with half-pin. If new, grotesquely under-rewarded.

55 Colin Sydenham Schweizerische Schachzeitung 1979: Comm. 9+11



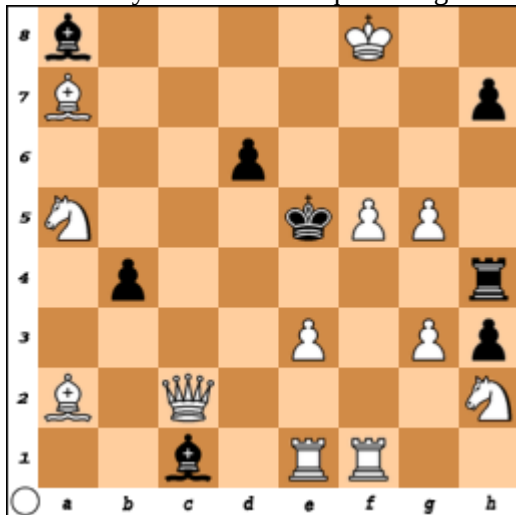
1.Qe5? Bxe5/Rxe5 ~2Rxe4/Bc5. Sdb4 2.Qf4. b4! 1.Sc5!?
 (Bxe5/Rxe5 ~2.Rxe4/Bc5). b4 2.Sc4. Sdb4! 2.Qf4?? 1.Sge5! (Bxe5/Rxe5 ~2.Rxe4/Bc5). b4 2.Sc4. Sdb4 2.Qxa7.
 (Sab4 2.Bc1). Again, Nowotny with tertiary arrival correction linked to corresponding "anti-Nowotnys". Beautiful setting.

56 Colin Sydenham TP 1980-I 2nd Prize. Brian Harley Award. 9+11



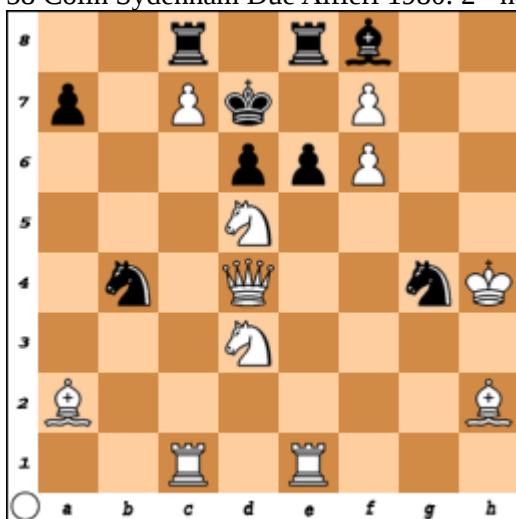
1Sd~? ~2Bc5,Rd5. Sc~! 1Sb3!?! (~2.Bc5,Rd5). S~/Sd2! 2.~Rxd5/Bh2. Se3! 1.Sc2! (~2.Bc5,Rd5). S~/Se3! 2.~Bc5/Bh2. (Sb6!/d4/dxc6 2.Qb8/Rxd4/Qe7). White corrections to anticipatory Nowotny and Plachutta. A brilliant find, but in my view less good than many less known Colin Nowotnys.

57 Colin Sydenham L'Echiquier Belge 1980: Mention 12+8



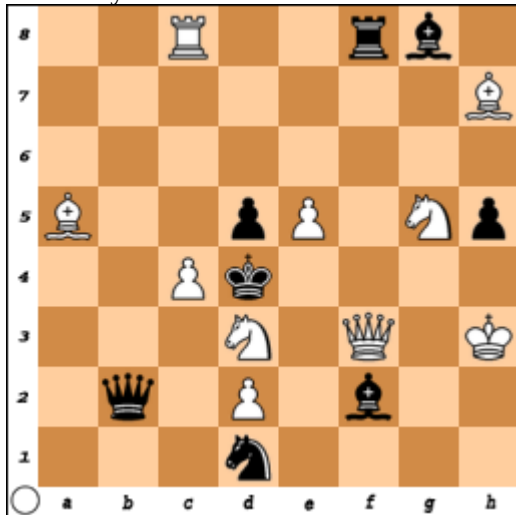
1.e4 ~(Bd5) 2.Sf3, (Rf4) 2.Sc4. Bxe4/Rxe4 2.Sc6/Sg4. (Bxg5/d5 2.Qb2/Qc7, set Bb8). Disappearing Nowotny, replaced by self-pins, re-appears after Bd5, Rf4

58 Colin Sydenham Due Alfieri 1980: 2nd hon. mention 11+9



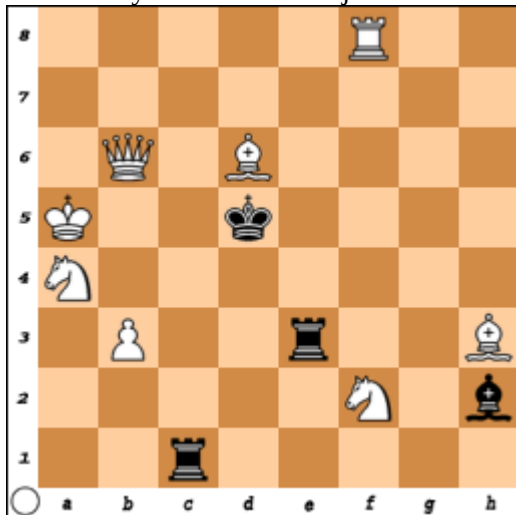
1Se7 ~(Rxe7) 2Qxd6, (Bxe7) 2Bxe6. Sd5/d5 2.Qa4/Sc5 Se5/e5 2.Bxe6 /Qxg4. Nowotny; “key also a converse Nowotny (opening a W lateral and diagonal line”); pure “anti-Nowotny” pairs of defences on d5 and e5 – all four, except Sd5 2.Qa4, giving new, vornehm+voraus Nowotny.

59 Colin Sydenham Problemas 1980 2nd Pr 10+8



0. Be6+/Rxf3+ 2Sxe6A/Sxf3B 1Sf7? ~(Bxf7) 2Qf4C, (Rxf7) 2Qxd5D Qxd2! 1.Qf7! ~(Bxf7) 2.Sxe6A ,(Rxf7) 2. Sxf3B. Rxc8/Bxh7/(Qd2) 2.Qf4C/Qxd5D/(Qa7). Try and key: Nowotny threat-Rukhlis, embellished by transferences from the set checks, but harmed by 1.Sf7? Rxc8 2. Qxd5./

60 Colin Sydenham Norsk Sjakblad 1980 8+4



1.Be5 ~(Rxb3) 2.Qd6, (Rxb3) 2.Qe6. Rxe5 2.Rd8. Bxe5 2.Be6. (Kxe5/ Rc6/ Rc5+ 2.Rf5/Qd4/Qxe5.) Lovely disappearing Nowotny; resurgence on Rxb3, not Rxb3, is voraus-Nowotny.

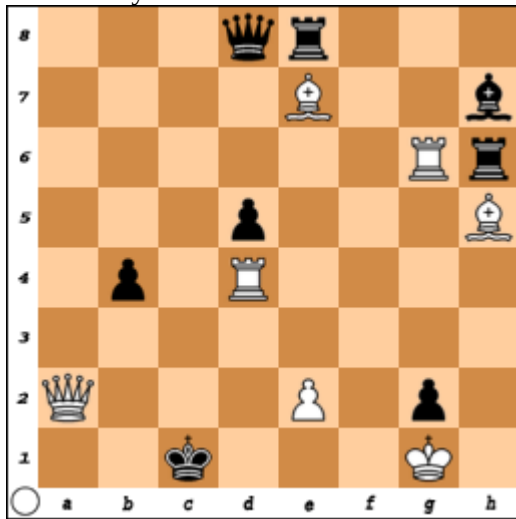
61 Colin Sydenham Due Alfieri 1981 1st Prize



Set Be4/Re4 2.Sb5/Sb6. 1.e4 ~(bB~) 2.Sb5, (Qg,h2) 2.Sb6. Bxe4/Rxe4 2. Sb6/Sb5. (Kd4/Rxb2/exd5 2.Sc7/Sb4/Qxd5.) With the Grimshaw reciprocally changed (as opposed to threat

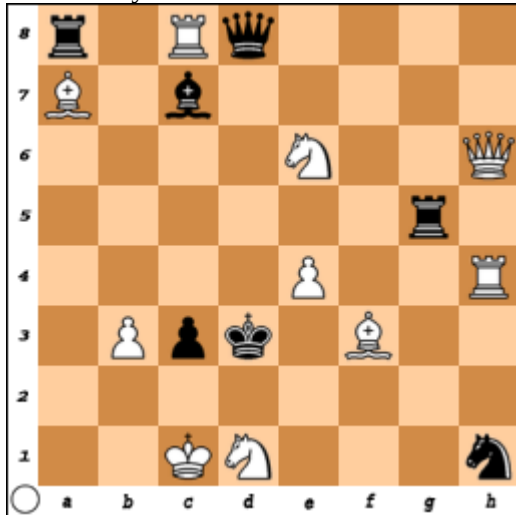
Rukhlis) – here, between the two batteries - disappearing/resurging Nowotny needs, paradoxically, two mates, not four as usual. Two superb by-play variations from b2-c3. Note that 1.exf4+ does not cook.

62 Colin Sydenham v. The Problemist 1984 7+8



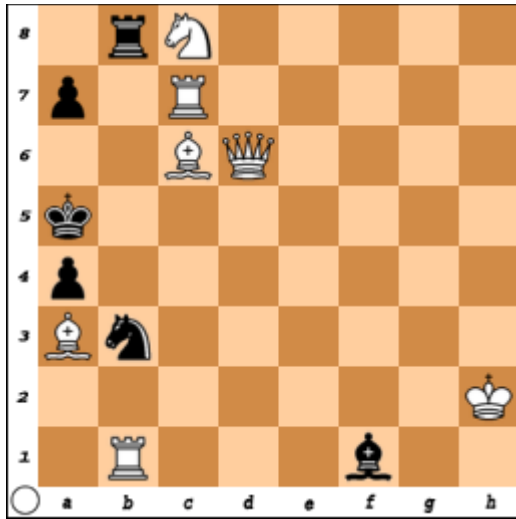
1.e4 ~2.Rd1. Qb6 2.Bg5. Rxh5 2.Rc6. Anticipatory Nowotny lets W leave the lines (LLL), after black's rear-withdrawals allow pole-of-(another)-line mates. (dxe4 2.Rc4.)

63 Colin Sydenham Sinfonie Scacchistiche: Piatési Festival 1984: 1st HM 10+7



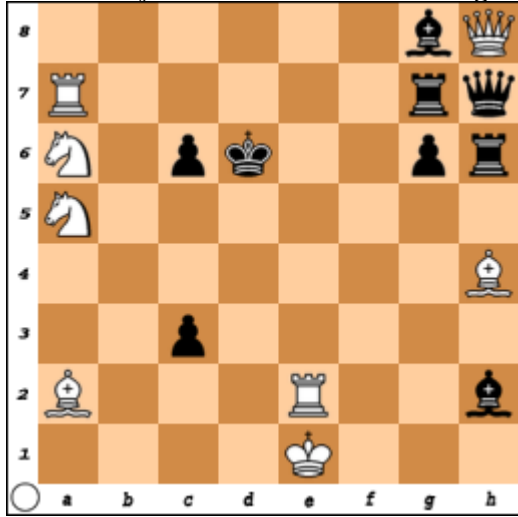
1.e5 ~(Bxe5) 2.Sc5, (Rxe5) 2.Sf4. Bb6/Rg4 2.Rxc3(Sf4?)/Qe3(Sc5?). (Qf8 2.Rd4) “Both Nowotny threats involve white self-interference; each [Nowotny] capture opens a W line, potentially allowing a third mate, which [the capturer] avoids by guard ... Bb6, Rg4 eliminate both threats, like a disappearing Nowotny”. Java effects. BR□g8 v. dual 1...Rg6.

64 Colin Sydenham Problemas 1988 3rd Com 7+6



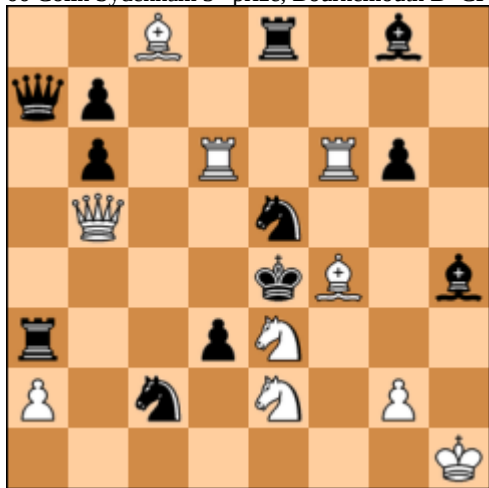
0. Ka6 2Rxa7 1Bb5~(Rb6) 2Qb4, (Rxc8) 2Qa6 Bxb5/Rxb5
 2Bb4/Rxa7 Sc5 2.Qd2. (Kxb5 2.Rc5) Resurgent Nowotny; Colin finds it “lacking in sparkle”, but perfection is its own sparkle.

65 Colin Sydenham Schweiz. Schachztg 1985; FIDE Album. 8+9



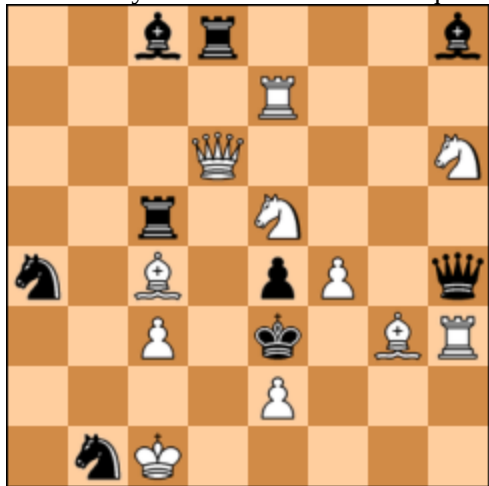
1.Bf7? ~(g5) 2.Sc4, (c5) 2.Be7. Rxf7/Bxf7 2.Qd4/Qd8. Rxh4! 1.Rf7 ~(g5) 2.Sb7. (c5) 2.Re6. Rxf7/Bxf7 2.Qd4/Qd8. Changed threats, forced after resurgent normal Nowotny g5/c5; unchanged mates after the disappearance defences Rxf7/Bxf7 form a (vornehm and voraus) Nowotny, opening lateral and diagonal WQ lines. (Bg3+ 2.Bxg3.) Amazingly absent from award, but no anticipation among the 37 Nowotnys (many “Romanian”) in ALBD with this matrix of WQ, BK, BRb8 and BBb7.

66 Colin Sydenham 3rd prize, Bournemouth B+CPS Weekend Theme Tourney, 1989 10+12



1.Be6? ~(Rxe6) 2.Qd5 (Bxe6) 2Qxe5 (Ra5 2Sc3) Qa5! 1.Rde6? ~(Rx, Bxe6) 2.Qd5/xe5. Qa5 2.Bxb7. Ra5! (2.Qxd3?Sc3?) 1.Rfe6! ~(Rx, Bxe6) 2.Qd5/xe5. Qa5/Ra5 2Bxb7/Qxd3! (Sc3?) Theme set: key pins black. This is a triple Nowotny with white arrival correction: not tertiary, but more interesting.

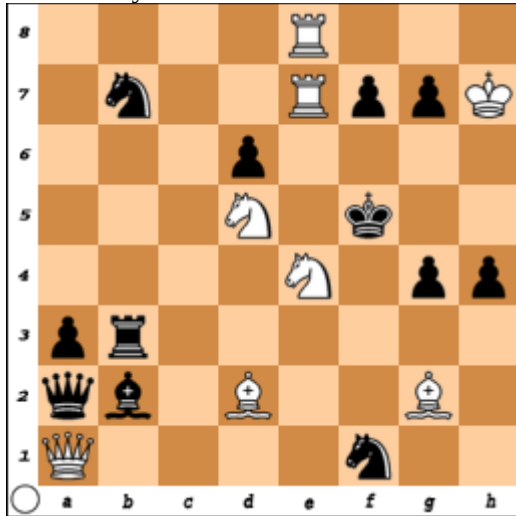
67 Colin Sydenham 1st Prize L’Echiquier Belge 1994



1.Rd7? ~(Rxd7) 2.Sf5, (Bxd7) 2.Qd4. Qxg3. Seg4. Rxc4!

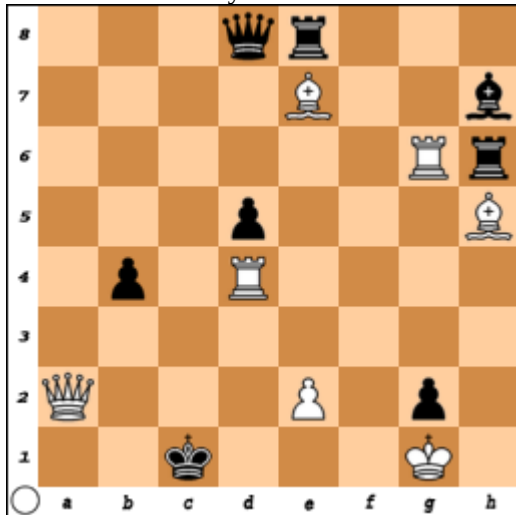
1.Sd7! ~(Rxd7) 2.Bxh4, (Bxd7) 2.Qd3. Qxg3 2.Shxg4. Try Nowotny changed by key, opening other BR, BB lines (“anti-Nowotny”?) but replacing the threat mates via opened *white* R and B (Q) lines. Also changed self-pin on g3.

68 Colin Sydenham TP 1995 Com 8+12



1.Bc3? ~(Rxc3) 2.Rxf7. Bxc3! ~2.Qf1 Qf2. 1.Sdc3? ~(Bxc3) 2Qxf1. Rxc3! 2.Rxf7 Qxf7. 1.Qc1 ~2.Qc8. Bc3/Rc3 2.Qxf1/Rxf7. (Sc5 2.Sxd6) Half-Nowotny tries fail because the try pieces part-unmask the BQ, so one of the Nowotny defences fully unmasks her. Key resurrects (spoo) Nowotny as Grimshaw.Brilliant idea; perhaps one add BBh1, BPg5 for a 3rd Nowotny with unique refutation, 1.Sec3? Sc5!

69 Colin Sydenham TP 1984 7+8



1.Qb3? Qb6! (2.Bg5 Re3); 1.e3? (1...Qb6? ~2.Rd1) Rxb5! (2.Rc6 Bc2) show the need to close two lines at e4 by voraus-Nowotny 1.e4 ~2.Rd1. Qb6 2.Bg5. Rxb5 2.Rc6 lets W leave the lines (LLL), after black's rear-withdrawals allow pole-of-(another)-line mates. (dxe4 2.Rc4.)

Nowotny half-batteries:

Michael Lipton Nowotnys 2; half-battery P2P5 diag

Michael Lipton Nowotnys 2, Cyclic; half-battery S1S2 Diag.

Michael Lipton Nowotnys 2; half-battery indirect,S2S5 lat.

Michael Lipton Nowotnys 4; half-battery B4B5 lat.

Michael Lipton Nowotnys 3; half-battery R1R2 diag.

Michael Lipton Nowotnys 2; half-battery R1R4 diag.

Michael Lipton Nowotnys 4; half-battery B1B6 lat.

John Rice Nowotnys 2; half-battery S2R3 diag.

John Rice Nowotnys 2; half-battery S1R3 diag.

John Rice. Nowotnys 2; half-battery S1S3 lat.

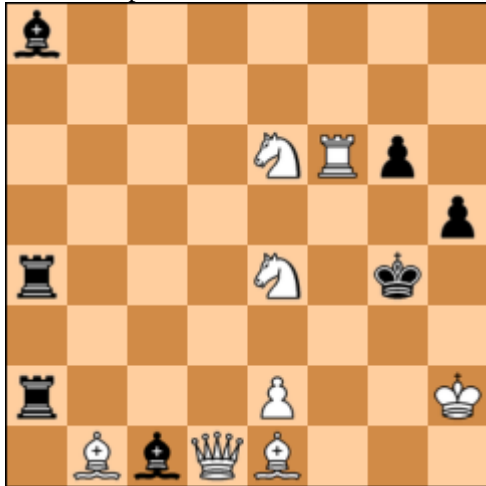
John Rice Nowotnys 2; half-battery B1S5 lat.

JohnRice Nowotnys 2; half-battery S1S2 lat.

John Rice_Nowotnys 2; [half-battery S1S2 diag.](#)
 John Rice Nowotnys 3; [half-battery S2R3 diag.](#)
 JMRA102 . N(4)HB(R3S5 diag).
 MUCH MORE THAN A FOOTNOTE

Chris Reeves (1939-2012) was born too late to join the musketeers, but was our comrade in arms, kindred spirit, and friend. He is much remembered, and much missed. He produced some fine Nowotnys.

70 Christopher Reeves, 2nd hon. mention, Schweizerische Schachzeitung 1965. 8+7. h2g4



Set Rd2/Bd2 2.Rf4/e3. (Rxe2+/Bf4+ 2.Qxe2/Rxf4)

1.Sd3 ~ (Rxd2) 2.Rxg6 or (Bxd2) 2.e4. Be4/Re4 2.Rf4/e3. Mates after set Grimshaw on d2 (a) transferred to mates after Grimshaw on e4, now relying on noble anticipatory Nowotny on d2, (b) changed to separate (ordinary, non-noble) Nowotny threats. So Rukhotny as disappearing Nowotny, resurgent as noble Nowotny. The same theme as John's 14-15. (MESON omits the honourable mention.)

Now for an astonishing conclusion.

71 Christopher Reeves, 2nd prize, *Die Schwalbe*, 1963. #2. 8+9. D8d4



1.g6? ~ (Rxg6) 2.Qd3 (A), (Bxg6) 2.Sc6 (B). Be3!

1.Qg6? ~ (Bxg6, Be3) 2.Sc6 (B), (R, fxg6) 2.Sf5(C). (Se4 2.Rxe4.) Sc4!

1.Sfg6? ~ (Rxg6) 2.Sf5(C), (Bxg6) 2.Qd6(D) (Sc4 2.Qxc4.) Rxg5!

1.Seg6! ~ (Bxg6) 2.Qd6(D), (Rxg6) 2.Qd3(A). (1.Qc6? Bc2!)

At first I wrote this off as a neat choice among four Nowotnys on one square. More subtly, it also shows **cyclic double threats**. Across four phases, the cyclic pattern of threats AB-BC-CD-DA is forced by the Nowotny separators in double reciprocal pattern x(Rxg6)y(Bxg6)-yx-xy-yx. (Meson omits try 1.Qg6.)

