

## Chapter 8 Thematic Keys and Tries

8.1 In Part Two we stay with the two-mover but move from merely cumulative records to strategic ones. These terms are varyingly used by problemists and the dividing line between them is imprecise, but strategy generally implies some unifying theme or pattern (such as sacrifice, interference, reciprocity, etc.) as opposed to the mere cumulation of moves or mating positions. We have already seen some notable strategic content in a number of cumulative record problems, e.g. unpins of the WS in **17\***, checks by the BS in **137\***, self-blocks in **339\*\*** and mixed strategy in **68\*** and **77**. The first important collection of strategic two-move tasks was in Alain White's *Les Tours de Force sur l'Échiquier* (1906).

8.2 A strategic theme may be shown in any one or more of tries, refutations, key, threat(s), Black moves and mating moves. Pinning and unpinning themes in particular can run through many different parts of a problem, as in **382** or **602\***. The arrangement of the chapters in Part Two follows the line of play. So this chapter is devoted to themes whose interest lies solely or mainly in White's first move, whether key or try. Refutation tasks are briefly treated at the end of the chapter.

### KEYS

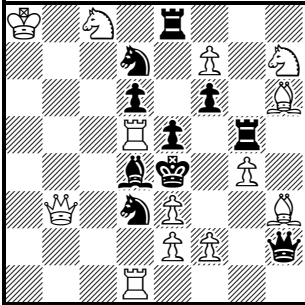
#### *Sacrifice*

8.3 We start, as in the examples in Chapter 1, with the best known of all chess themes, sacrifice. The two-move record for the highest number of captures leading to different mates after a sacrificial key is 9, economically shown with a checking key in **366** (to which we shall return in 10.18). This record was first achieved in **191**, but with the blemish that the key-piece is already en prise to the BQ. The theoretical maximum, a tenfold sacrifice of a WP on the fourth rank, has been shown several times but never with more than seven different mates. With a quiet key the record is 8, beautifully rendered in **367\***, and matched by **368** with the sacrificial square outside the BK's field. The unpinning key of **369** sacrifices as many as 7 White men, the exchanges of WP for BS being sacrifices to the problemist if not to the player. Without an unpinning key, the sacrifice of four men is perfectly shown in **370(N)\***, and the record is 5 in **371(N)**

(with the key-piece not counted as it is already en prise). Finally, **361** shows a triple sacrifice with mate transference in each of three phases, and the fine **372\*** has a fourfold sacrifice after try and key with four changes.

**366) J. C. van Gool**

*Journal de Genève, 1976*

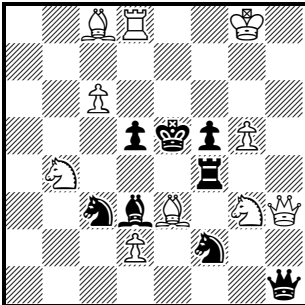


- |           |          |
|-----------|----------|
| 1.Rxe5+   |          |
| 1...dPxe5 | 2.Qb7    |
| 1...fPxe5 | 2.Sxg5   |
| 1...Bxe5  | 2.Qxd3   |
| 1...Qxe5  | 2.Bg2    |
| 1...eRxe5 | 2.Sxd6   |
| 1...gRxe5 | 2.Pf3    |
| 1...7Sxe5 | 2.Sxf6   |
| 1...3Sxe5 | 2.Rxd4   |
| 1...Kxe5  | 2.Pxe8=Q |

#2

**367\*) A. J. Mosely**

1st Prize, *Northern Whig, 1912*

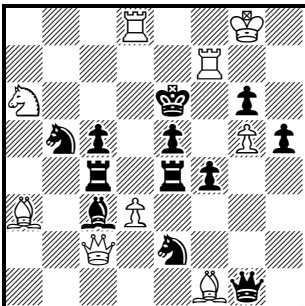


- |           |          |
|-----------|----------|
| 1.Se4     | (>2.Re8) |
| 1...dPxe4 | 2.Bd4    |
| 1...fPxe4 | 2.Qe6    |
| 1...Bxe4  | 2.Pd4    |
| 1...Qxe4  | 2.Qh8    |
| 1...Rxe4  | 2.Qxf5   |
| 1...cSxe4 | 2.Rxd5   |
| 1...fSxe4 | 2.Sxd3   |
| 1...Kxe4  | 2.Re8    |

#2

**368) J. Savournin**

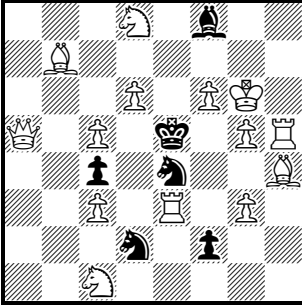
*Thèmes-64, 1973 (V)*



- |                   |          |
|-------------------|----------|
| 1.Pd4             | (>2.Pd5) |
| 1...cPxd4         | 2.Rf6    |
| 1...ePxd4         | 2.Qxe4   |
| 1...Bxd4          | 2.Qxc4   |
| 1...Qxd4          | 2.Bh3    |
| 1...cRxd4         | 2.Sxc5   |
| 1...eRxd4         | 2.Qxg6   |
| 1...bSxd4,Sc7,Sd6 | 2.S(x)c7 |
| 1...eSxd4         | 2.Bxc4   |

#2

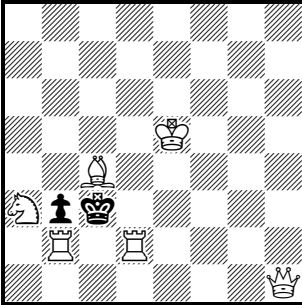
## 369) C. J. Morse

*The Problemist*, 1989 (V)

#2

- |          |          |
|----------|----------|
| 1.Rd3    | (>2.Rd5) |
| 1...Sxc3 | 2.Qxc3   |
| 1...Sxc5 | 2.Qxc5   |
| 1...Sxd6 | 2.Pxd6   |
| 1...Sxf6 | 2.Pxf6   |
| 1...Sxg5 | 2.Rxg5   |
| 1...Sxg3 | 2.Bxg3   |
| 1...Pxd3 | 2.Sxd3   |

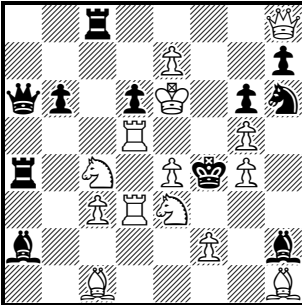
## 370[N]\*) S. M. Katz (after F. Janet)

*Die Kleine Volkszeitung*, 1937

#2

- |          |         |
|----------|---------|
| 1.Sc2    | block   |
| 1...Kxb2 | 2.Qa1   |
| 1...Kxd2 | 2.Qe1   |
| 1...Kxc4 | 2.Qc6   |
| 1...Pxc2 | 2.dRxc2 |

## 371[N]) D. Stojnić

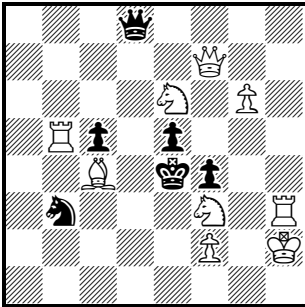
*The Problemist*, 2005 (Version by E. Ferrón)

#2

- |           |          |
|-----------|----------|
| 1.Se5     | (>2.3S~) |
| 1...Kxg5  | 2.Qf6    |
| 1...Qxd3  | 2.Sxd3   |
| 1...Rxe4  | 2.Sg2    |
| 1...Rxc3  | 2.Sc2    |
| 1...Bxd5+ | 2.Sxd5   |
| 1...Sf5   | 2.Sxf5   |
| 1...Sxg4  | 2.3Sxg4  |
| 1...Pxe5  | 2.Qxe5   |

372\*) M. Velimirović

1st Place, *Liga Problemista*, 1995



1.eSd4?	(>2.Qf5)	1.fSd4	(>2.Qf5)
1...Qxd4	2.fSg5	1...Qxd4	2.eSg5
1...Sxd4	2.Sd2	1...Sxd4	2.Sxc5
1...cPxd4	2.Rxe5	1...cPxd4	2.Bd3
1...ePxd4	2.Qe6	1...ePxd4	2.Qxf4
1...Qf6	2.Qd5	1...Qf6,Qf8,Qg5	2.Qb7
1...Qd7!			

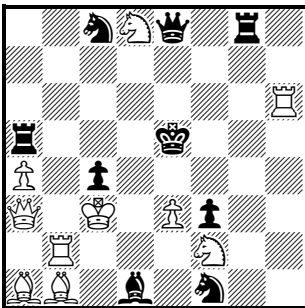
#2

*Walking into Check*

8.4 In the initial position of **373** the WK is sheltered from check: the flight-taking key exposes him to the record number of 13 checks leading to different mates, six of them delivered by the WR battery. Without a White battery, the record is 10 in **374**. We shall return to Black checks in 9.8-9.10.

373) J. C. van Gool

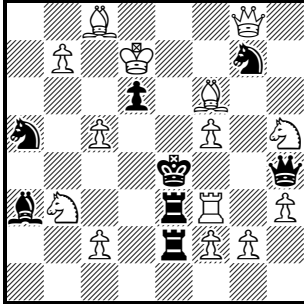
*Journal de Genève*, 1977



1.Kxc4	(>2.bR~, Qc3)	1...Be2+	2.Rxe2
		1...Sxe3+	2.Qxe3
		1...Rc5+	2.Qxc5
1...Sb6+	2.bRxb6	1...Sd6+	2.Qxd6
1...Qb5+,Qd7, Qxd8,Rd5,Bc2	2.R(x)b5	1...Qc6+	2.Sxc6
1...Qxa4+,Rxa4+	2.Rb4	1...Qe6+	2.Rxe6
1...Bb3+	2.Rxb3	1...Qf7+	2.Sxf7
1...Sd2+	2.Rxd2	1...Rg4+	2.Sxg4

#2

## 374) J. Fulpius

*The Problemist*, 1990

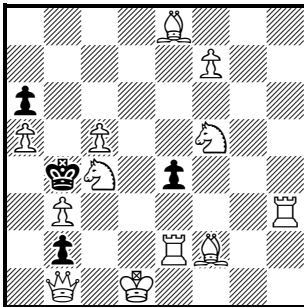
#2

- |           |          |
|-----------|----------|
| 1.Kxd6    | (>2.Qd5) |
| 1...Qxf6+ | 2.Sxf6   |
| 1...Qf4+  | 2.Rxf4   |
| 1...Qg3+  | 2.Sxg3   |
| 1...Rd3+  | 2.Pxd3   |
| 1...Rd2+  | 2.Sxd2   |
| 1...Bxc5+ | 2.Sxc5   |
| 1...Sc4+  | 2.Qxc4   |
| 1...Sxb7+ | 2.Bxb7   |
| 1...Se8+  | 2.Qxe8   |
| 1...Sxf5+ | 2.Bxf5   |
| 1...Se6   | 2.Qxe6   |

*Flight-Giving*

8.5 The record number of BK flights given by the key which lead to different mates is 5 in **375**. The flamboyant **376** matches this with the embellishment of a sixth set flight but with a checking key: the composer lived in Tahiti and his real name was J. F. Stimson. The theoretical maximum, a key giving six flights, has been shown, but with the same mate after all of them. We shall return to BK flights in 9.11-9.12.

## 375) M. McDowell

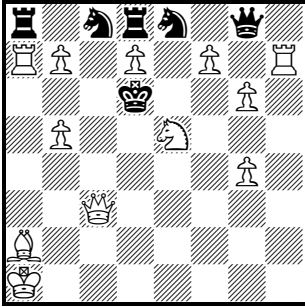
*The Problemist*, 1986

#2

- |          |         |
|----------|---------|
| 1.cSe3   | block   |
| 1...Kxa5 | 2.Be1   |
| 1...Kxc5 | 2.Pf8=Q |
| 1...Kc3  | 2.Sd5   |
| 1...Kxb3 | 2.Qxb2  |
| 1...Ka3  | 2.Sc2   |

376) Ua Tane

*Good Companions*, 1918



- |          |           |
|----------|-----------|
| 1.Sc4+   |           |
| 1...Kc5  | 2.Rh5     |
| 1...Kd5  | 2.Qe5     |
| 1...Ke6  | 2.Pxg8=Q  |
| 1...Ke7  | 2.fPx8=Q  |
| 1...Kxd7 | 2.Pf8=S   |
| 1...Kc7  | 2.bPxc8=Q |

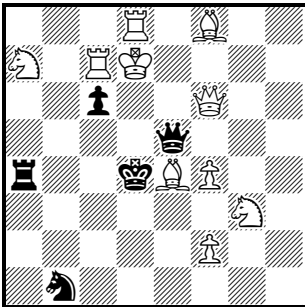
#2

*Mobilization of Black*

8.6 We have already seen in **291** a key unpinning a BR whose moves lead to 10 different mates. The record lies with the brilliantly constructed **377†**, in which a key taking two flights frees the BQ to make no less than 13 new moves leading to different mates, with byplay. In the Dalton theme the unpinned Black piece proceeds to defend by pinning its unpinner, and **378** uses a BS wheel to achieve the record of 8 such variations. In **379** the key, while providing for a check, ingeniously mobilizes no fewer than 6 immobile Black men. Over two phases, the splendid **380\*** shows 4 changed mates after moves of a BS unpinned by try and key, with a ninth such variation in the actual play.

377†) P. O'Shea

*The Problemist*, 1979 (Version by R. T. Lewis)

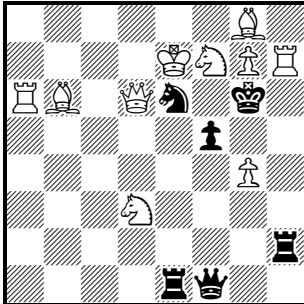


- |          |               |             |        |
|----------|---------------|-------------|--------|
| 1.Qxc6   | (>2.Qxa4,Se2) | 1...Qd6+    | 2.Qxd6 |
| 1...Qxe4 | 2.Qxe4        | 1...Qxc7+   | 2.Kxc7 |
| 1...Qf5+ | 2.Sxf5        | 1...Qd5+    | 2.Qxd5 |
| 1...Qh5  | 2.Qxa4        | 1...Qc5     | 2.Qxc5 |
| 1...Qg7+ | 2.Bxg7        | 1...Qb5     | 2.Sxb5 |
| 1...Qe6+ | 2.Kxe6        | 1...Qa5,Rb4 | 2.Se2  |
| 1...Qe7+ | 2.Kxe7        | 1...Ra2     | 2.Qc4  |
| 1...Qe8+ | 2.Kxe8        | 1...Sc3     | 2.Qxc3 |

#2

378) M. Tomasević

Mat, 1979

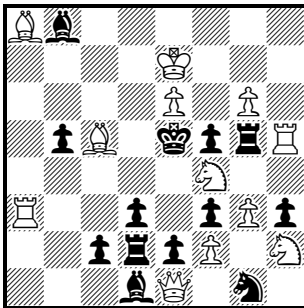


#2

- |              |          |
|--------------|----------|
| 1.Qe5        | (>2.Qf6) |
| 1...Sf8      | 2.Pxf8=S |
| 1...Sxg7     | 2.Rxg7   |
| 1...Sg5,Pxg4 | 2.Sh8    |
| 1...Sf4      | 2.Pxf5   |
| 1...S else   | 2.BxS    |
| 1...Rxe5     | 2.dSxe5  |

379) J. Fulpius

Special Hon. Ment., *diagrammes*, 1987 (V)

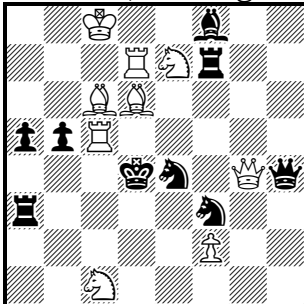


#2

- |              |          |
|--------------|----------|
| 1.Sxe2       | (>2.Bd4) |
| 1...dPx2     | 2.Re3    |
| 1...Rxe2     | 2.Qc3    |
| 1...Bxe2     | 2.Qa1    |
| 1...fPx2     | 2.Pf4    |
| 1...Sxe2     | 2.Sxf3   |
| 1...Pf4      | 2.Rxg5   |
| 1...Rg4      | 2.Sxg4   |
| 1...Bd6+,Ba7 | 2.B(x)d6 |

380\*) M. Velimirović

1st Prize, TT Belgrade International Festival, 2006

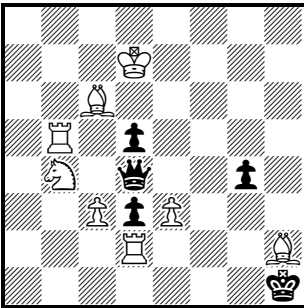


#2

- |               |          |               |          |
|---------------|----------|---------------|----------|
| 1.Qe6?        | (>2.Qd5) | 1.Qf5         | (>2.Qd5) |
| 1...Sc3       | 2.Qe3    | 1...Sc3       | 2.Qd3    |
| 1...Sxc5      | 2.Be5    | 1...Sxc5      | 2.Qxc5   |
| 1...Sxd6+     | 2.Qxd6   | 1...Sxd6+     | 2.Rxd6   |
| 1...Sf6       | 2.Sf5    | 1...Sf6       | 2.Se2    |
| 1...Qxf2,Qg5, |          | 1...Sxf2      | 2.Bf4    |
| Qh5           | 2.Qxe4   | 1...Qxf2,Qg5, |          |
| 1...Rf5       | 2.Sxf5   | Qh5           | 2.Qxe4   |
|               |          | 1...Rxf5      | 2.Sxf5   |
| 1...Sxf2!     |          | 1...Se5       | 2.Qxe5   |

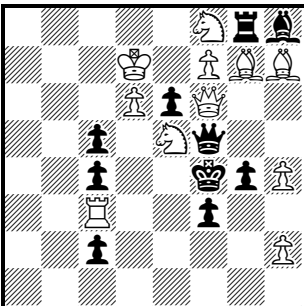
*Self-pin*

8.7 The key of **381** (derived from **17\***) pins a White piece (WS) which is subsequently unpinned to give a record of 8 different mates. With a key which also unpins the pinner (inverting the Dalton theme) the record is 5 subsequent unpins in **382** – the mate 2.Qxg4 cannot be counted as an unpin. **383\*** has one of the most famous keys in problem history, pinning 4 White pieces – the theoretical maximum – which are subsequently unpinned to give six different mates: the only blemish is the one unprovided check. The key of **384\*** pins 2 White pieces and unpins a third, all of which is reversed over two thematic variations – a fine example of pin/unpin restoration. We shall return to Black unpin of White in 10.9-10.11.

**381) M. Lipton** (after A. Bottacchi)*The Problemist*, 2004

#2

- |             |          |
|-------------|----------|
| 1.Sxd5      | (>2.Rb1) |
| 1...Qxc3    | 2.Sxc3   |
| 1...Qa4,Qb4 | 2.S(x)b4 |
| 1...Qb6     | 2.Sxb6   |
| 1...Qa7+    | 2.Sc7    |
| 1...Qg7+    | 2.Se7    |
| 1...Qf6     | 2.Sxf6   |
| 1...Qf4     | 2.Sxf4   |
| 1...Qxe3    | 2.Sxe3   |
| 1...Qxd5+   | 2.Bxd5   |

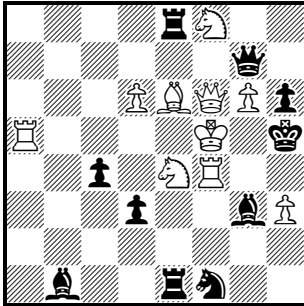
**382) H. Knuppert**4th Hon. Ment. ex aequo, *The Problemist*, 1982

#2

- |              |           |
|--------------|-----------|
| 1.Qxe6       | (>2.Qxf5) |
| 1...Qd3      | 2.Qh6     |
| 1...Qxe5     | 2.Qxe5    |
| 1...Qf6      | 2.Qxf6    |
| 1...Qxf7+    | 2.Qxf7    |
| 1...Qg5, Qh5 | 2.Qxc4    |
| 1...Qg6      | 2.eSxg6   |
| 1...Qxh7     | 2.Qxg4    |
| 1...Qxe6+    | 2.Sxe6    |
| 1...Ke4      | 2.Sd3     |



## 383\*) G. Heathcote

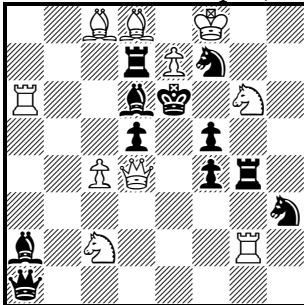
1st Prize, *Norwich Mercury*, 1907

#2

1.Ke5	(>2.Kd4)
1...Qxg6	2.Qxg6
1...Qd7,Qc7,Qb7,Qa7	2.Qf5
1...Rc8,Rb8,Ra8	2.Bg4
1...Se3	2.Sxg3
1...Bf2	2.Rf5
1...Bh4	2.Rxh4
1...Qxf6+	2.Kxf6
1...Rxe6+	2.Kxe6
1...Rxe4+	2.Kxe4
1...Bxf4+	2.Kxf4

## 384\*) M Wrobel

1st Prize ex aequo, Hungary v. Poland, 1935



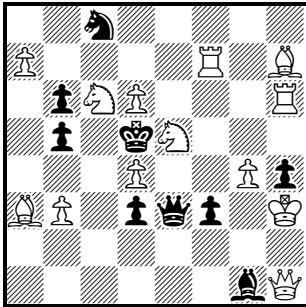
#2

1.Kg7	(>2.Pe8=Q)
1...Se5	2.Qxd5
1...fSg5	2.Sf8
1...fS else	2.Re2
1...Qxd4+	2.Sxd4
1...Rxc6+	2.Rxc6

TRIES

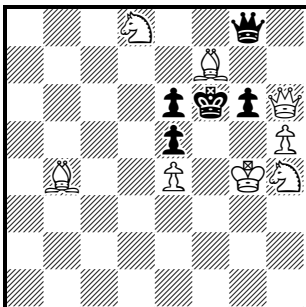
*Self-pin*

8.8 Continuing with the same theme, the rich and difficult **385\*** shows self-pinning try and key leading to a total of 9 different unpins, four after the try and five after the flight-giving key. **386\*** shows two self-pinning tries and key leading to seven unpins over 3 phases.

**385\*) H. L. Musante**1st Prize, *American Chess Bulletin*, 1961

#2

1.Rxf3?	(>2.Rxe3)	1.Sxf3	(>2.Sb4)
1...Qxh6	2.Rf6	1...Qxh6	2.Sg5
1...Qf4	2.Rxf4	1...Qe6	2.fSe5
1...Qxe5	2.Rf5	1...Qxd4	2.fSxd4
1...Qd2,Qf2	2.R(x)f2	1...Qd2	2.Sxd2
1...Qe4	2.Bg8	1...Qe1	2.Sxe1
1...Qxd4	2.Rxd3	1...Qxf3+	2.Qxf3
1...Qxf3+	2.Qxf3	1...Kxc6	2.Pa8=Q
1...Sxd6	2.Rxd6		
1...Qe2!			

**386\*) J. M. Rice***Probleemblad*, 1962

#2

1.Pxg6?	(>2.Pg7)	1...Qxg6+	2.Qxg6
1...Qxf7	2.Pxf7	1...Qxf7!	
1...Qh7	2.Pxh7	1.Bxg6	block
1...Qh8	2.Qxh8		
1...Qxg6+	2.Qxg6	1...Qxd8	2.Be8
1...Qxd8!		1...Qf7	2.Bxf7
		1...Qh7	2.Bxh7
1.Sxg6?	(>2.Be7)	1...Qf8	2.Qxf8
1...Qxd8	2.Sh8	1...Qg7	2.Qg5
1...Qf8	2.Sxf8	1...Qxg6+	2.Qxg6

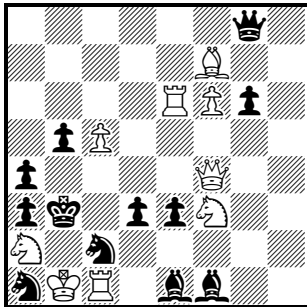
*White Obstruction*

8.9 Composers have long been attracted by tries which fail because the try-piece obstructs a set mate either by interference or by square-blocking. Chéron applies the term ‘thematic tries’ to cases where after a random move of a White piece (whether creating a threat or not) there are a number of set mates for Black replies and each particular move of that piece except the key frustrates a different set mate, failing as a try for that reason alone. **387\*** shows 4 such self-obstructing tries by the WQ with a beautiful withdrawal key. The records for self-obstructing tries by other White pieces are 8 by the WR (with other non-thematic tries and a waiting key) shown in the first eight tries of the remarkable **388\***, 9 by the WB in **389\*** (where the only blemish, the dual promotion on g8 after Pf5, does not invalidate the tries) and the full wheel of 8 by the WS in the unique **227†** (with a ninth closely related try by 1.Rxd6?, which changes five try-play

mates). Among many fine examples of seven thematic tries and key by the WS, **390\***'s key is disguised by also being a self-obstruction, which nonetheless works by providing a changed mate after Qxa5. The same pattern arises with the WP. **229\*** has 4 self-obstructing tries by Wpc2, whereas in the masterpiece **391\*\*** (which combines its Albino with star flights) three tries and key are all square-blocking self-obstructions, with the key providing a changed mate after Kc6. **392\*** is a complete block problem with 4 self-obstructing tries by two pairs of line-moving pieces, and **393\*** shows a perfectly executed triple Grimshaw of tries by WR and WB, again in a complete block position. Finally, **394\*** extends the strategic theme to the refutations, with 4 self-obstructing tries by the WB allowing self-interference refutations by the BS.

**387\*) Touw Hian Bwee**

4th Prize, *Schach-Echo*, 1974

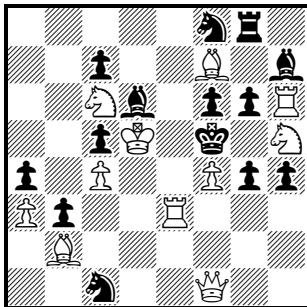


- |         |          |
|---------|----------|
| 1.Qd4?  | 1...Sb4! |
| 1.Qe4?  | 1...Pd2! |
| 1.Qe5?  | 1...Kc4! |
| 1.Qd6?  | 1...Qa8! |
| 1.Qg5   | (>2.Qd5) |
| 1...Sb4 | 2.Sd4    |
| 1...Pd2 | 2.Rxe3   |
| 1...Kc4 | 2.Re4    |
| 1...Qa8 | 2.Rc6    |
| 1...Qd8 | 2.Rd6    |

#2

**388\*) J. Fulpus**

6th Prize, *Die Schwalbe*, 1977

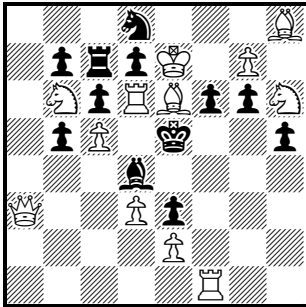


- |            |            |              |          |
|------------|------------|--------------|----------|
| 1.Re1?     | 1...Se2!   | 1.Re8        | block    |
| 1.Re2?     | 1...Sd3!   |              |          |
| 1.Re6?     | 1...Sd7!   | 1...Se2      | 2.Qb1    |
| 1.Re7?     | 1...Be5!   | 1...Sd3      | 2.Qxd3   |
| 1.Rc3?     | 1...Pxb5!  | 1...Bxf4     | 2.Qxf4   |
| 1.Rf3?     | 1...Bxf4!  | 1...B else   | 2.S(x)e7 |
| 1.Rg3?     | 1...Ph3!   | 1...fS any   | 2.B(x)e6 |
| 1.Rh3?     | 1...Pg3!   | 1...Pg3      | 2.Qh3    |
| 1.Rxb3?    | 1...Pxb3!  | 1...Pg5,Pxb5 | 2.Rxf6   |
| 1.Re5+?    | 1...Pxe5!  | 1...R any    | 2.S(x)g7 |
| 1.Ba1,Bc3? | 1...Pb2!   | 1...Ph3      | 2.Sg3    |
| 1.Sd4+?    | 1...Pxd4!  |              |          |
| 1.Bxg8?    | 1...Bxg8+! |              |          |
| 1.Sg7+?    | 1...Rxxg7! |              |          |

#2

389\*) J. Fulpius

*Journal de Genève*, 1976

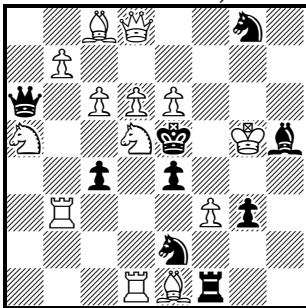


#2

1.Bg8?	1...Pf5!	1.Bh3	block
1.Bf7?	1...Se6!		
1.Bd5?	1...Bxc5!	1...S any	2.S(x)f7
1.Bc4?	1...Pb4!	1...Bxc5	2.Qxc5
1.Bb3?	1...Bc3!	1...Pb4	2.Sc4
1.Ba2?	1...Ba1!	1...Bc3	2.Qxc3
1.Bxd7?	1...Rc8!	1...Ba1	2.Qxa1
1.Bf5?	1...Pg5!	1...Rc8	2.Sxd7
1.Bg4?	1...Ph4!	1...Pg5	2.Rf5
		1...Ph4	2.Sg4
		1...Bb2	2.Qxb2

390\*) N. G. G. van Dijk

1st Hon. Ment., *BABY Tourney*, 1964

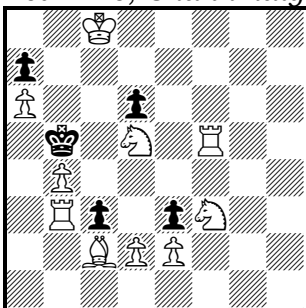


#2

1.Sc7?	1...Qxa5!	1.Sb6	(>2.Rd5)
1.Se7?	1...Sf6!		
1.Sf6?	1...Se7!	1...Qxa5	2.Sxc4
1.Sf4?	1...Sd4!	1...Sf6	2.Qxf6
1.Se3?	1...Pxf3!	1...Se7	2.Qh8
1.Sc3?	1...Sf4!	1...Sd4	2.Bxg3
1.Sb4?	1...Qb5!	1...Pxf3	2.Re3
		1...Sf4	2.Bc3
		1...Qb5	2.Rxb5
		1...Qxb6	2.Sxc4

391\*\*) V. Bartolović

1st Prize, *Shahmaty v SSSR*, 1970

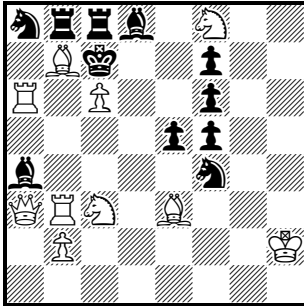


#2

1...Kc6	2.Sd4	1.Pd4	block
1...Kxa6	2.Bd3		
1...Ka4	2.Sxc3	1...Kc6	2.Pb5
1...Kc4	2.Sxe3	1...Kxa6	2.Bd3
		1...Ka4	2.Sxc3
1.Pd3?	1...Kxa6!	1...Kc4	2.Sxe3
1.Pxc3?	1...Ka4!		
1.Pxe3?	1...Kc4!		

392\*) L. S. Penrose

*British Chess Magazine*, 1947 (V)

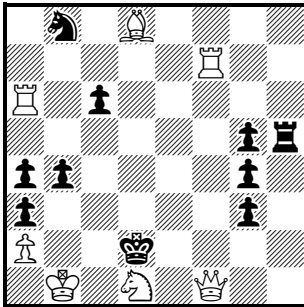


#2

- |             |           |
|-------------|-----------|
| 1.Qc5?      | 1...Sb6!  |
| 1.Bc5?      | 1...Be7!  |
| 1.aRb6,Qb4? | 1...Rxb7! |
| 1.bRb6?     | 1...Bxc6! |
| 1.Kh1       | block     |
| 1...Sb6     | 2.Bxb6    |
| 1...Be7     | 2.Qxe7    |
| 1...Rxb7    | 2.Rxb7    |
| 1...Bxc6+   | 2.Rxc6    |
| 1...aB else | 2.S(x)b5  |
| 1...fS any  | 2.S(x)d5  |
| 1...Pe4     | 2.Bxf4    |

393\*) Touw Hian Bwee

1st Prize, *Schach-Echo*, 1981

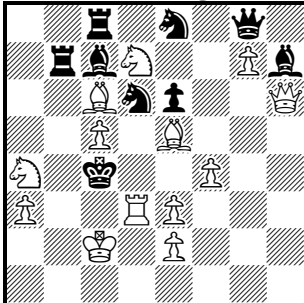


#2

- |          |           |           |
|----------|-----------|-----------|
| 1.Rb6?   | block     | 1...Pb3!  |
| 1.Bb6?   | (>2.Be3)  | 1...Pc5!  |
| 1.Re7?   | (>2.Qe2)  | 1...Rh2!  |
| 1.Be7?   | (>2.Bxb4) | 1...Sxa6! |
| 1.Rf6?   | (>2.Rd6)  | 1...Rh6!  |
| 1.Bf6?   | block     | 1...Pg2!  |
| 1.Ba5    | (>2.Bxb4) |           |
| 1...Sxa6 | 2.Rd7     |           |
| 1...Pc5  | 2.Rd6     |           |

394\*) A. Korepin

1st Prize, Chigorin Memorial Tourney, 1938



#2

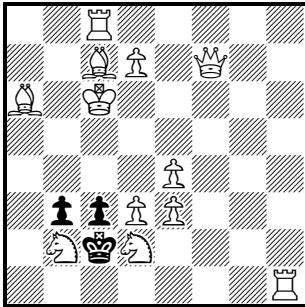
- |              |          |
|--------------|----------|
| 1.Bf6?       | 1...Sf7! |
| 1.Bd4?       | 1...Se4! |
| 1.Bc3?       | 1...Sf5! |
| 1.Bb2?       | 1...Sb5! |
| 1.Ba1!       | (>2.Se5) |
| 1...Sf7,Qxg7 | 2.Qxe6   |
| 1...Se4      | 2.Rd4    |
| 1...Sf5      | 2.Rc3    |
| 1...Sb5      | 2.S(x)b2 |
| 1...Bxd3+    | 2.Pxd3   |

## WK tries

8.10 Tries by the WK may also fail for self-obstruction, as in **395** which has 4 such tries but only three different refutations; but more common errors are walking into a prospective check or pin. We have already seen the theoretical maximum of 8 checking refutations in **223**. The record for pinning refutations is 4, embellished in **396\*** by a fifth pinning refutation with the WK on its starting square. In the remarkable **397\*** 4 checking tries by the WK each walk into a direct (not prospective) pin of the WP which could otherwise have mated, while the checking key (as in **390\*** and **391\*\***) does the same but provides an alternative mate.

## 395) A. Casa

*StrateGems*, 2004

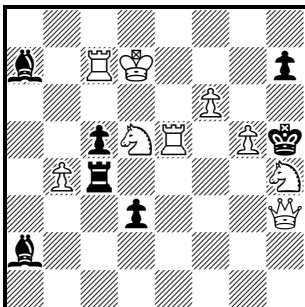


#2

- |             |           |
|-------------|-----------|
| 1.Kd6?      | 1...Pxd2! |
| 1.Kd5?      | 1...Kxb2! |
| 1.Kb5, Kb6? | 1...Pxb2! |
| 1.Kb7       | block     |
| 1...Kxb2    | 2.Qxb3    |
| 1...Pxb2    | 2.Ba5     |
| 1...Pxd2    | 2.Be5     |
| 1...Kxd2    | 2.Qf2     |

## 396\*) M. Lipton and J. M. Rice

Comm., *The Problemist*, 2003

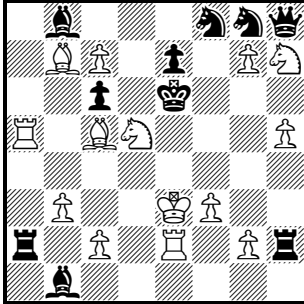


#2

- |          |           |
|----------|-----------|
| 1.Kc8?   | 1...Pxb4! |
| 1.Kd8?   | 1...Bb6!  |
| 1.Kd6?   | 1...Bb8!  |
| 1.Ke6?   | 1...Rxb4! |
| 1.Pf7?   | 1...Rd4!  |
| 1.Ke8    | (>2.Rxb7) |
| 1...Ph6  | 2.Pg6     |
| 1...Rxb4 | 2.Sf4     |

## 397\*) M. Lipton

1st Prize, Segal Memorial Tourney, 1962



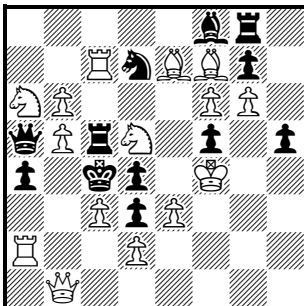
- |          |           |
|----------|-----------|
| 1.Kf2+?  | 1...Kf5!  |
| 1.Kf4+?  | 1...Kd7!  |
| 1.Kd4+?  | 1...Kf7!  |
| 1.Kd2+?  | 1...Kxd5! |
| 1.Kd3+   |           |
| 1...Kf5  | 2.Pg4     |
| 1...Kd7  | 2.Pc8=Q   |
| 1...Kf7  | 2.Pxf8=Q  |
| 1...Kxd5 | 2.Ba3     |

#2

*White Unblock*

8.11 So far in this chapter the strategic elements in keys and tries have all been weakening for White, in conformity with the general artistic and puzzle requirements of the chess problem. There are, however, some accepted try themes based on elements which strengthen White. One such is unblock, and **398** shows the record of 12 unblocking tries by seven different White men, with the WS wheel completed across the different phases after Qxb5 in the actual play, but with several major duals. **399\***, with 9 unblocking tries by the full complement of 8 WPS and a tenth WP unblocking key, also has a full WS wheel in the actual play, making a fine double task.

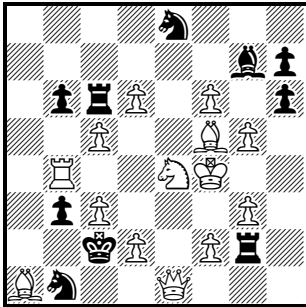
## 398) P. O'Shea (after B. Lindgren)

*The Problemist*, 1996

- |          |            |          |            |
|----------|------------|----------|------------|
| 1.Kg5?   | 1...Pf4!   | 1.Bd6?   | 1...Bxd6+! |
| 1.Kg3?   | 1...Ph4+!  | 1.Bxf8?  | 1...Rxf8!  |
| 1.Kf3?   | 1...Se5+!  | 1.Pxg7?  | 1...Rxg7!  |
| 1.Pe4?   | 1...Pxc3!  | 1.Rb2!   | (>2.Qa2)   |
| 1.ePxd4? | 1...Qxc3!  | 1...Qxb5 | 2.dSb4     |
| 1.cPxd4? | 1...Qxd2!  | 1...Qb4  | 2.Rxb4     |
| 1.Pb7?   | 1...Qxc7+! | 1...Qxc3 | 2.Sxc3     |
| 1.Rc6?   | 1...Rxc6!  |          |            |
| 1.Rxc5+? | 1...Sxc5!  |          |            |

#2

399\*) P. O'Shea (after C. Mansfield)  
*The Problemist*, 1997



#2

*Nowotny*

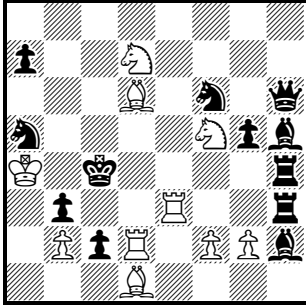
1.Pc4?	1...Kd3!	1.Pxh6!	(>2.Sg5)
1.Pxb6?	1...Rc4!		
1.Pd4?	1...Pb2!	1...Sxd2	2.Sxd2
1.Pd7?	1...Re6!	1...Sxc3	2.Sxc3
1.Pf3?	1...Re2!	1...Rxc5	2.Sxc5
1.Pf7?	1...Be5+!	1...Rxd6,Sxd6	2.Sxd6
1.Pxg7?	1...Sxg7!	1...Sxf6	2.Sxf6
1.Pg4?	1...Rxc4+!	1...Kd3	2.Sg5
1.Pg6?	1...Pxc6!	1...Rxc3	2.Sxc3
		1...Rxf2+	2.Sxf2

8.12 Another popular theme for White tries is the Nowotny, in which a White piece cuts the lines of two Black pieces by moving to their point of intersection, thus setting up two threats. Problems with multiple Nowotny tries can be extremely hard to solve: this and the richness of their try play excuse the poverty of their actual play. We have already seen a fine example in **282\***, which shows the theoretical maximum of 7 Nowotnys on the same square (six tries, all with excellent refutations, and key). The overall record is 8 Nowotnys in **400\***, seven tries (each with a different pair of threats as well as a different refutation) and key (with the same pair of threats as one of the tries). If we require that all the threats, not merely the pairs of threats, be different, the record is exemplified by **401\*** with 4 Nowotnys, three tries and key, producing eight threats, and a wealth of fine byplay. Finally **402\*** combines the Nowotny theme (involving White interference with two Black lines) with the Grimshaw theme (involving a pair of mutual self-interferences by two line-moving pieces of the same colour): there are 4 Nowotnys, three tries and key, which at the same time constitute two White Grimshaws, and in the case of the three tries it is White's self-interference which allows Black to find a refutation by closing a second White line.



400\*) M. Lipton

Special. Prize, *The Problemist*, 1966

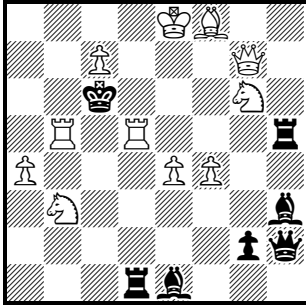


#2

- |        |               |             |                |               |
|--------|---------------|-------------|----------------|---------------|
| 1.Pf3? | (>2.Be2, Rc3) | 1...Pxd1=S! | 1.Pg3          | (>2.Rc3, Se5) |
| 1.Bf4? | (>2.Sd6, Rd4) | 1...Sxd7!   | 1...Bxg3, Sc6, |               |
| 1.Pf4? | (>2.Se5, Rd4) | 1...Sc6!    | Sxd7           | 2.Rc3         |
| 1.Pg4? | (>2.Be2, Rd4) | 1...Pxd1=Q! | 1...Rxg3, Sd5, |               |
| 1.Rg3? | (>2.Se3, Se5) | 1...Re4!    | Pc1=Q,         | 2.Se5         |
| 1.Bg3? | (>2.Sd6, Rc3) | 1...Sd5!    | Pxd1=S         | 2.Rxd4        |
| 1.Sg3? | (>2.Se5, Rc3) | 1...Rd4!    |                |               |

401\*) C. Goldschmeding

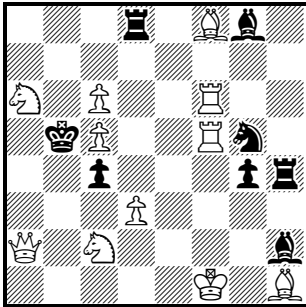
1st Prize, BCPS Ring Ty., 1966



#2

- |           |                 |                     |               |
|-----------|-----------------|---------------------|---------------|
| 1.Rf5?    | (>2.Pc8=Q, Se5) | 1.Rd2?              | (>2.Sa5, Sd4) |
| 1...Rd7   | 2.Qxd7          | 1...Re5+            | 2.Sxe5        |
| 1...Rd8+  | 2.Pxd8=S        | 1...Bd7+            | 2.Qxd7        |
| 1...Rxf5  | 2.Pc8=Q         | 1...Rxd2, Qg1,      |               |
| 1...Bxf5  | 2.Se5           | Pg1=Q, Bf2          | 2.Sa5         |
| 1...Qxf4! |                 | 1...Bxd2            | 2.Sd4         |
|           |                 | 1...Rxb5!           |               |
| 1.Pf5?    | (>2.Qd7, dRc5)  | 1.Sd2               | (>2.Qc3, Rd6) |
| 1...Qe5+  | 2.Sxe5          |                     |               |
| 1...dRxd5 | 2.Pxd5          | 1...Rxd5            | 2.Pxd5        |
| 1...Rxf5, | 2.Qd7           | 1...Re5+            | 2.Sxe5        |
| Bb4,      |                 | 1...Bd7+            | 2.Qxd7        |
| Pg1=Q     |                 | 1...Rxd2, Qxf4      | 2.Qc3         |
| 1...Bxf5, | 2.dRc5          | 1...Bxd2, Qg3, Qg1, |               |
| Qxc7,     |                 | Pg1=Q, Rc1, Bf2     | 2.Rd6         |
| Rh7       |                 |                     |               |
| 1...Qd6!  |                 |                     |               |

402\*) N. G. G. van Dijk  
*Die Schwalbe*, 1961



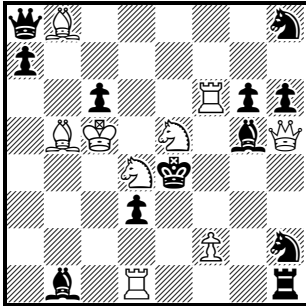
1.Rd6?	1...Be5!
1.Bd6?	1...Sf3!
1.Rd5?	1...Se6!
1.Bd5	(2.Sd4,Pxc4)
1...Bxd5,cP any	2.Sd4
1...Rxd5,Be5,Se6,Sf3	2.Pxc4
1...Pg3	2.Sc7

#2

*White Correction*

8.13 We turn now to two modern themes relating to White's first move. The first is White correction. A random move of a White piece threatens mate or zugzwang, but is defeated by one Black defence: correcting moves by the White piece frustrate or provide for this defence, but only one is the key, the others being tries with different refutations. **403\*** shows the record for one White piece of 6 correction tries and correction key, making up with the random try (I.Sf7?) a full WS wheel. If the mates on d2 and f6 are counted as different because the WS comes from different squares, all seven corrections provide a different mate for Black's primary defence Bxf6. Another less polished example of the same record is **270**. The monumental **404\*** shows 7 correction tries and correction key from two White pieces, with six of the tries failing because of self-interference. The harmonious **405\*** shows random and correction tries by 4 White pieces, with square-vacation the common motive, and a flight-giving correction key by one of them.

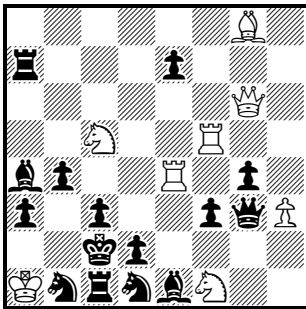
## 403\*) J. Szöghy

1st Prize, *Magyar Sakkélet*, 1955

#2

1.Sf7?	(>2.Re6)	1.Sxd3?	(>2.Re6)
1...Sxf7	2.Qxg6	1...Bxf6	2.Qe2
1...Sf3	2.Qxf3	1...Ba2!	
1...Sg4	2.Qxh1		
1...Ba2	2.Bxd3	1.Sc4?	(>2.Re6)
1...Qxb8	2.Bxc6		
1...Bf4	2.Rxf4	1...Bxf6	2.Sd2
1...Bxf6!		1...Pd2!	
1.Sxg6?	(>2.Re6)	1.eSxc6?	(>2.Re6)
1...Bxf6	2.Qf5	1...Bxf6	2.Qd5
1...Sf7!		1...Qxb8!	
1.Sg4?	(>2.Re6)	1.Sd7	(>2.Re6)
1...Bxf6	2.Sxf6	1...Sf7	2.Qxg6
1...Sf3!		1...Sf3	2.Qxf3
		1...Sg4	2.Qxh1
1.eSf3?	(>2.Re6)	1...Ba2	2.Bxd3
		1...Qxb8	2.Bxc6
1...Bxf6	2.Sd2	1...Bf4	2.Rxf4
1...Sg4!		1...Bxf6	2.Sxf6

## 404\*) V. Bartolović

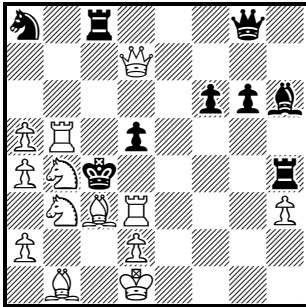
2nd Prize, *Die Schwalbe*, 1961

#2

1.either R~?	1...Qd6!	1.Rd4	(>2.fR~)
1.fRf4?	1...Pxb3!		
1.fRe5?	1...Ra6!	1...Qd6, Ra6	2.Rf6
1.Rd5?	1...Be8!	1...Qe5, Pe5	2.Rxe5
1.Rf6?	1...Pxf6!	1...Qf4	2.fRxf4
1.eRf4?	1...Pf2!	1...Pf2	2.Rf3
1.eRe5?	1...Rd7!	1...Pxb3	2.Rg5
1.Re6?	1...Bb5!	1...Bb5,Bd7	2.Bb3
		1...dS any	2.S(x)e3

405\*) V. Zabunov

3rd Prize, *Mat*, 1982



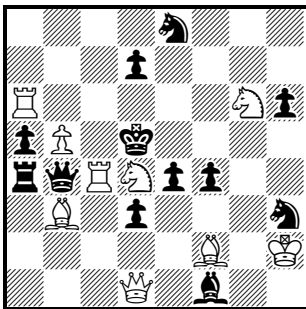
#2

- |           |             |
|-----------|-------------|
| 1. bR~?   | 1...R(x)c5! |
| 1. bRxd5? | 1...Qe8!    |
| 1. dR~?   | 1...R(x)d4! |
| 1. dRxd5? | 1...Bxd2!   |
| 1. cB~?   | 1...Pd4!    |
| 1. Bd4?   | 1...Rxb3!   |
| 1. 4S~?   | 1...Bf8!    |
| 1. Sxd5?  | 1...Qf8!    |
| 1. Sc2    | (>2. Sa3)   |
| 1...Bf8   | 2. Se3      |
| 1...Qf8   | 2. Qxd5     |

8.14 The corrections in the preceding paragraph are all ordinary (or secondary) corrections. They correct a primary error, i.e. the failure to provide for the Black defence that defeats the random try. If they are correction tries they introduce a secondary error. It is possible to show tertiary corrections, which introduce and correct both primary and secondary errors, and by a further cumulation quaternary corrections. One of the clearest of the handful of examples of quaternary White correction is **406\***, the cumulating sequence of effects being as follows: (Sc2?, random) opening of White guard on c5 but no provision for Qxc4; (Sf5!?) provision for Qxc4 but blocking of mate by Qh5; (Sf3!!!?) provision for Sxf2 but blocking of WQ's access to f3; (Se2!!!) provision for Pe3 by cutting BB's guard on d3. The scheme is embellished by changed play: as each of the three defences defeats a try, the mate for it is changed in every subsequent phase, giving a total of eight thematic mates.

406\*) C. G. S. Narayanan

*The Problemist*, 1989 (V)



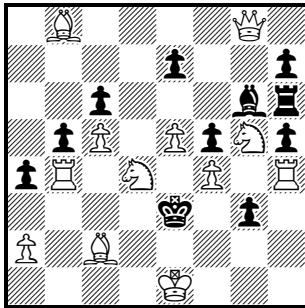
#2

- |           |                 |                    |                 |
|-----------|-----------------|--------------------|-----------------|
| 1. Sc2?   | (>2. Rc5, Rxb4) | 1. Sf3!!!?         | (>2. Rc5, Rxb4) |
| 1...Sxf2  | 2. Qh5          | 1...Qxc4           | 2. gSe7         |
| 1...Pe3   | 2. Qf3          | 1...Sxf2           | 2. gSxf4        |
| 1...Qxc4! |                 | 1...Pe3!           |                 |
| 1. Sf5!?  | (>2. Rc5, Rxb4) | 1. Se2!!!          | (>2. Rc5, Rxb4) |
| 1...Pe3   | 2. Qf3          | 1...Ra3, Qxb3, Sd6 | 2. Rc5          |
| 1...Qxc4  | 2. fSe7         | 1...Qxc4           | 2. Sc3          |
| 1...Sxf2! |                 | 1...Sxf2           | 2. eSxf4        |
|           |                 | 1...Pe3            | 2. Qxd3         |

8.15 In the examples of White correction which we have so far discussed, the random effects arise out of the departure of the White piece from its starting square. It is also possible to show arrival correction with two or more White pieces arriving on the same square in try or key. Here also quaternary correction has been achieved, uniquely, in **407**, the cumulating sequence of effects being as follows: (Qe6?, random) blocking of Pe6 but no provision for Pg2; (Pe6!?) provision for Pg2 by guard of f4 but closing of WQ's line to b3; (dSe6!!?) provision for Pa3 by guard of d4 but loss of mate by Sxf5; (gSe6!!!) provision for BB moves by opening of WQ's line to g3. The double refutation of the last try by two BB moves is a blemish.

#### 407) C. P. Sydenham

*The Problemist*, 1976



#2

*Threat Correction*

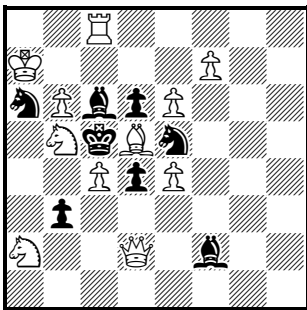
1.Qe6?	block	1.dSe6!!?	block
1...B any	2.Sxf5	1...Pa3	2.Rb3
1...Pa3	2.Qb3	1...Pg2	2.Rh3
1...Pg2!		1...B any!	
1.Pe6!?	block	1.gSe6!!!	block
1...Pg2	2.Rh3	1...Pa3	2.Rb3
1...B any	2.Sxf5	1...Pg2	2.Rh3
1...Pa3!		1...B any	2.Qxg3

8.16 A related theme is threat correction, in which the correction moves by the White piece introduce different threats, as did the key in **405\***. Here the record is held by **408\*** with different threats after random try (1.Sa3?), 3 correction tries and correction key. It is desirable that the original threat should return as a mate in later phases, as 2.Qa5 does in the actual play of **408\***. The return of suppressed threats becomes even more desirable when we move to further degrees of threat correction. Thus in **409**, the pioneer example of tertiary threat correction, 1.eS-? adds a guard on e3, but fails to Rxc5; 1.Sd2!?, also adds a guard on c4, but frustrates the random threat and fails to Bxc5; and 1.Sd6!! adds both guards, frustrates both previous threats by unguarding c5, and brings them both back after self-blocking defences. **410\*** is unique in going a step further, achieving quarternay correction by using a half-battery of two WSs, rather as **655\*** uses a half-pin of two BSs to show

quinary Black correction. 1.cS~? adds a guard on d4, but fails to Bb4; 1.Sxe3!? also adds a guard on d5, but frustrates the random threat and fails to Sc3; 1.dS~!!? adds both guards and allows a double check, but frustrates both previous threats by unguarding e3 and f5 and fails to Pf2; and 1.Sxf3!!! adds both guards and allows the double check, frustrates all three previous threats by unguarding f3 as well as e3 and f5, and amazingly brings them all back after actual defences to the new threat

#### 408\*) J. Hannelius

1st Prize, *Suomen Shakki*, 1950

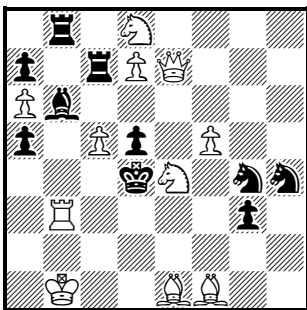


#2

- |          |           |           |
|----------|-----------|-----------|
| 1.Sa3?   | (>2.Qa5)  | 1...Be1!  |
| 1.bSc3?  | (>2.Sa4)  | 1...Sc7!  |
| 1.Sc7?   | (>2.Sxa6) | 1...Sxc4! |
| 1.Sxd6?  | (>2.Sb7)  | 1...Pd3!  |
| 1.Sxd4   | (>2.Sxb3) |           |
| 1...Bxd4 | 2.Qa5     |           |
| 1...Sxc4 | 2.Rxc6    |           |

#### 409) J. Hannelius

2nd Prize ex aequo, *Die Schwalbe*, 1950

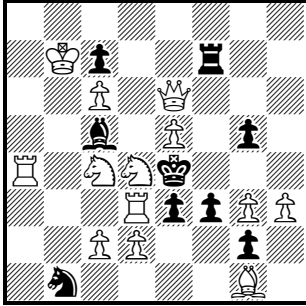


#2

- |           |           |
|-----------|-----------|
| 1.eS~?    | 1...Rxc5! |
| 1.Sd2!?   | (>2.Rd3)  |
| 1...Se5   | 2.Se6     |
| 1...Bxc5! |           |
| 1.Sd6!!   | (>2.Sb5)  |
| 1...Rxc5  | 2.Rd3     |
| 1...Bxc5  | 2.Bc3     |
| 1...Se5   | 2.Se6     |

410\*) G. Doukhan

1st Prize, *Die Schwalbe*, 1983



- |          |           |              |           |
|----------|-----------|--------------|-----------|
| 1.cS~?   | (>2.Rxe3) | 1.dS~!!?     | (>2.Sd6)  |
| 1...Bb4! |           | 1...Bd4      | 2.Rxd4    |
| 1.Sxe3!? | (2.Qd5)   | 1...Pf2!     |           |
| 1...Rd7  | 2.Qf5     | 1.Sxf3!!!    | (>2.Sxg5) |
| 1...Sc3! |           | 1...Be7      | 2.Rxe3    |
|          |           | 1...Rf5      | 2.Qd5     |
|          |           | 1...Rxf3     | 2.Sd6     |
|          |           | 1...Rg7,Kxf3 | 2.Qg4     |

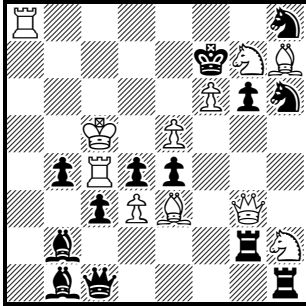
#2

*Refutation*

8.17 We have noticed a few refutation tasks in passing, e.g. in **394\*** and **396\***. Another example is **411**, which shows the record of 7 tries with pinning refutations.

411) B. J. da C. Andrade

*London Evening News*, 1930



- |             |           |
|-------------|-----------|
| 1.Kb5?      | 1...Bxd3! |
| 1.Kd5?      | 1...Ba2!  |
| 1.Rxb4?     | 1...Ba3!  |
| 1.Rxd4?     | 1...Qxe3! |
| 1.Bxd4?     | 1...Qg5!  |
| 1.Qf4?      | 1...Rg5!  |
| 1.Sg4?      | 1...Rh5!  |
| 1.Kb6       | (>2.Rc7)  |
| 1...Sf5,Sg8 | 2.B(x)g8  |

#2