Chapter 11 Black Combinations and Correction

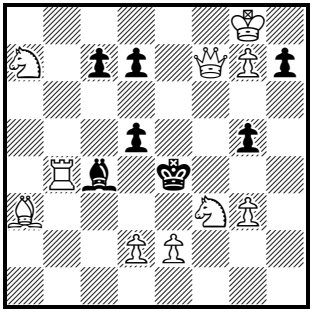
11.1 In 8.2 we noticed that a single strategic theme can run through different parts of a problem. It is also possible for more than one strategic element to be combined in a single move. Both features can be seen in **602***: unpinning and pinning run right through the play, while the two en passant captures combine one defence (pin of White) with two errors (self-pin and gate-opening). This chapter gives an illustrative selection of tasks and records for combinations of Black defences and Black errors in a single Black move — whether simultaneous as in **602*** or (by correction) successive —- as well as for combinations spread over a number of different Black moves. Such problems are by definition complex and therefore again contain far more riches than I can indicate in my commentary.

COMBINATIONS

Combined Defences

11.2 Simultaneous combinations of primary Black defences in a single move do not have the interest or value that attaches to combinations of Black errors because they offend against the canon of purity in 9.2. Examples may be found in **63** (8 withdrawal unguards combined with check), **435** (5 BK flights combined with check) and problems in 9.13-9.14 which combine unblocks with direct guard or check. However, both correction and dual avoidance do allow the combination, successive rather than simultaneous, of two or more pure defences in a single move, as will be demonstrated (e.g. in **637***). Also a single Black move can exhibit different defensive motives in different phases: in **603*** Pd4 refutes no less than 7 tries, in each case for a different reason —- namely, in the order listed, prospective unblock, check, interposition on line of guard, unpin of Black, direct guard, pin of White and waiting move. As for the accumulation of pure defences spread over different Black replies to a single White threat, known as the Ceara theme, the record is 10 in **604**. The defences against Pd4, in the order listed, are direct guard, en passant guard, rear guard, capture of threat piece, pin of threat piece, interposition on line of mate, square-block, check, interposition on line of guard and creation of BK flight (the last two being closely related but not identical).

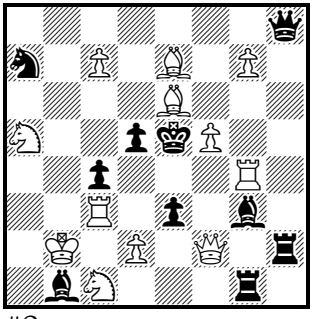
603*) V. Bartolović & S. Štambuk
1st Prize, *Problem*, 1953



1.Kxh7?	1...Pd4!
1.Qf6?	1...Pd4+!
1.Bb2?	1...Pd4!
1.Bc1?	1...Pd4!
1.Sb5?	1...Pd4!
1.Pg4?	1...Pd4!
1.Sc8?	1...Pd4!
1.Sc6	(>2.Sxg5)
1...Pxc6	2.Qe6
1...Ph6	2.Qg6

#2

604) R. C. Nascimento
The Problemist, 1990



1.cRxc4	(>2.Pd4)
1...Sb5,Sc6	2.S(x)c6
1...Pxc4	2.Sxc4
1...Rd1	2.Qxg3
1...Pxd2	2.Qd4
1...Rxf2	2.Pxh8=Q
1...Bd3	2.Sxd3
1...Pd4	2.Rc5
1...Qb8+	2.Pxb8=Q
1...Bf4	2.Qxf4
1...Bxf5	2.Qxf5

#2

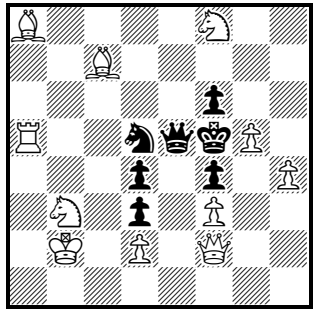
Combined Errors

11.3 The simultaneous combination of different Black errors in a single move was regarded as the culminating development of the two-mover in the heyday of the Good Companions. The Good Companion Chess Problem Club of Philadelphia (1913-24) was a unique international society of problemists, organized in America and publishing in its monthly folders contributions from many countries, including some composed on the battle lines of the First World War. In their assessment of the merits of different combinations not all errors were thought to be of equal interest: unpin of White, interference, self-block, self-pin and half-pin were rated highest, and the various forms of unguard lowest. In the selection of tasks and records which follows the half-pin figures prominently, not only because of its high rating but also because in pinning the stationary piece of the pair it leaves the moving piece free to add one or more other errors. Both Brian

Harley in the 1920s and Vaux Wilson in the 1960s developed systems for evaluating the strategic content of individual variations and hence of whole problems. Such systems have sometimes been used in judging tourneys, either on their own or as a supplement to subjective judgement, but they have never become generally accepted.

1I.4 Some striking combinations of two errors, mostly involving half-pin, have been repeated as many as four times in one problem. We have already seen 4 x half-pin + double self-pin in **581**, with a fifth such combination in the set play. **605*** shows 4 x half-pin + clearance (on the widest definition in 10.8); the intricate **606*** 4 x half-pin + interference; and the wonderfully economical **607**** 4 x half-pin + self-block, with the set flight provided for, a triple-sacrifice give-and-take key, and a fifth self-block after Pxe6. Without half-pin, **608*** goes one better in showing 5 x gate-opening + interference.

605*) A. Bottacchi
Good Companions, 1919

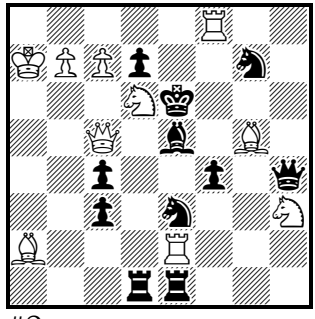


#2

1.Qxd4 block

1...Qe3	2.Qxf6
1...Qe6,Qe7	2.Qxf4
1...Sc3	2.Qd7
1...S else	2.Be4
1...Qd6	2.Qe4
1...Qxd4+	2.Sxd4
1...Pxg5	2.Qxe5

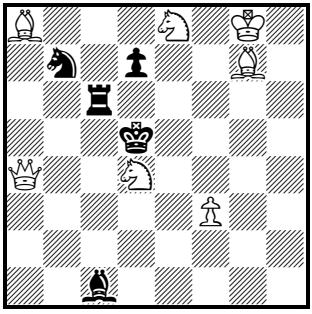
606*) A. Mari
1st Prize, *Good Companions*, 1921



#2

1...Bd4	2.Bxc4
1.Sxc4	(>2.Qxe5)
1...Bd4	2.Sd6
1...Bd6	2.Sd2
1...Sd5	2.Qd6
1...Sg4	2.Sxf4
1...B else	2.R(x)f6
1...Rd5	2.Qe7
1...Qxg5	2.Sxg5

607) A. Bottacchi**
L'Italia Scacchistica, 1919 (V)



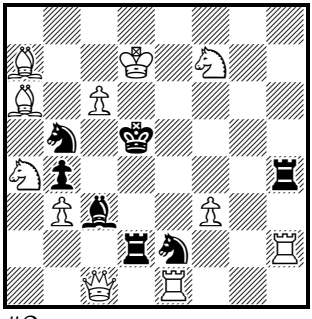
1...Kc5 2.Qb5

1.Se6 (>2.Qe4)

1...Rc4 2.Qxd7
1...Rxe6 2.Qb5
1...Sc5 2.6Sc7
1...Sd6 2.8Sc7
1...Pxe6 2.Qd4

#2

608*) A. O. Karlstrøm
2nd Hon. Ment., BCF Tourney, 1934/5



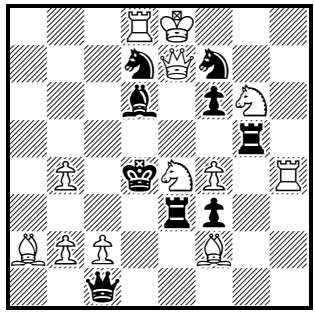
1.Bf2 (>2.Sb6)

1...dRd4 2.Qg5
1...hRd4 2.Rh5
1...Bd4 2.Qc4
1...bSd4 2.Bc4
1...eSd4 2.Re5

#2

11.5 More than two errors can be combined more than once in the same problem. The most fruitful matrix for this was first developed by Mari and lsaev in the 1920s, and subsequently taken forward by other composers. **609*** shows two records: 5 errors (unguard, half-pin, gate-opening, interference and unpin of White) combined twice, and 3 errors (unguard, interference and unpin of White) combined three times. **610** adds a self-block, showing 6 errors in one defence (eSd4).

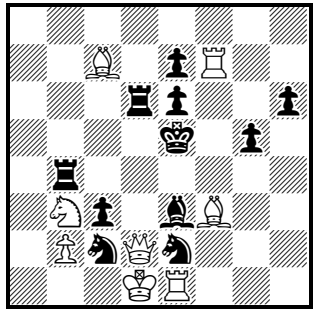
609*) L. I. Loshinsky & G. S. Baev
Comm., *Shakhmaty*, 1929



#2

1.Sc3	(>2.Qe4)
1...Be5	2.Qc5
1...dSe5	2.Qa7
1...fSe5	2.Qxd6
1...Re5	2.Pxe5
1...Sc5,Pf5	2.Sb5
1...Qxb2,Qxc2	2.Qxe3
1...Bxb4,Bxe7	2.Pxg5

610) C. J. Morse (after L. I. Loshinsky & G. S. Baev)
Problem Observer, 2005

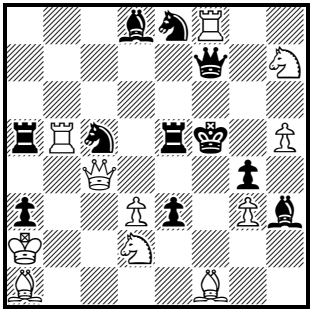


#2

1.Sa5	(>2.Sc6)
1...eSd4 (6 errors)	2.Qh2
1...cSd4	2.Qxe3
1...Rb6,Rc4	2.S(x)c4

11.6 As for combinations of errors spread over the whole of Black's play, the record is 8. This is well exemplified in **611***, which includes all five main categories of error: two sorts of unguard (arrival twice and capture once), two sorts of clearance (gate-opening once and clearance of White's mating line once), interference unpin three times, two sorts of obstruction (interference once and self-block twice) and half-pin four times. The combination of errors across phases is exemplified by **612**, in which 4 set self-pins are changed by the give-and-take key to 4 self-blocks.

611*) A. Ellerman
1st Prize , *Good Companions*, 1918

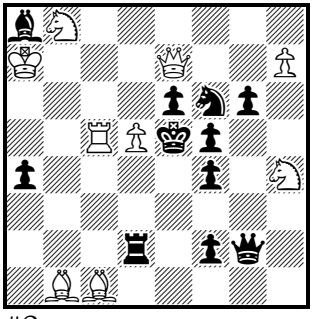


1.Sf3 (>2.Sd4)

1...Rd5 2.Qxd5
1...Re4 2.Pxe4
1...Re6 2.Qf4
1...Re7 2.Sh4
1...Sb3 2.Qc8
1...Sxd3 2.Bxd3
1...Se6 2.Qe4
1...Pxf3 2.Bxh3

#2

612) O. Stocchi
9th Hon. Ment., FIDE Ty., 1958



1...Qxd5 2.Sf3
1...Rxd5 2.Bb2
1...Bxd5 2.Sc6
1...Sxd5 2.Ph8=Q

1.Rc4 (>2.Qxe6)

1...Qxd5 2.Sxg6
1...Rxd5 2.Bxf4
1...Bxd5 2.Qc7
1...Sxd5 2.Sd7
1...Kxd5 2.Qc5

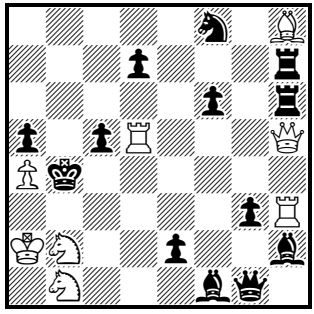
#2

Combined Defences and Errors

11.7 We start this section with simultaneous combinations in a single move of a defence with its corresponding error. Thus we have already seen 16 guards combined with unguard in **417**, and 7 direct guards combined with direct unguard in **412**. **613** shows 5 clearances (line-openings) for both Black and White, all on ten different lines. The combination of clearance for Black with interference (i.e. the simultaneous opening and closing of two Black lines) is called a 'valve' if the Black piece cleared for is the same as the Black piece interfered with, and a 'bivalve' if they are different. **614*** shows the record of 4 valves, and **615** with a bad key matches this with only one pair of Black pieces. **616*** shows the record of 7 bivalves, all by a single BS, with fine economy; the impurity of Se3 can be corrected, but only at the cost of a flight-taking key and double threat. **617** has a total of 7 unblocks combined with self-block, 5 in the actual play and two more in

the set play, and all but one by a single BR. **618*** combines the closing and opening of two White lines 8 times, 7 of them with gate-opening. **619*** shows 4 pure unpins of Black combined with unpin of White, embellished by a thematic double-pinning key (the Rupp theme); and **620***, with a key that adds two more flights to the two already provided for, shows 3 unpins of Black combined with self-pin. lf we seek difference rather than cumulation, **621*** has 5 different combinations of defence and corresponding error (pin and unpin of White, unpin and self-pin, opening and closing a Black line, unblock and self-block, guard and unguard) — a task similar to that shown cyclically in **711***.

613) D. Stojnić
Bilten DPJ, 2003

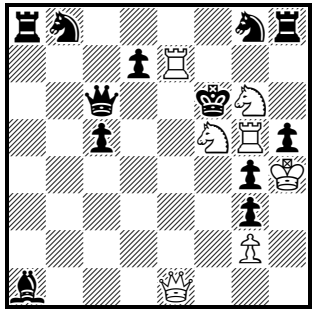


#2

1.Qe8 (>2.Qb8)

1...Pd6 2.Qb5
1...Pf5 2.Bc3
1...Pc4 2.Rb5
1...Pg2 2.Rb3
1...Pe1=any 2.Qxe1

614*) J. E. Funk
Pittsburgh Post, 1923

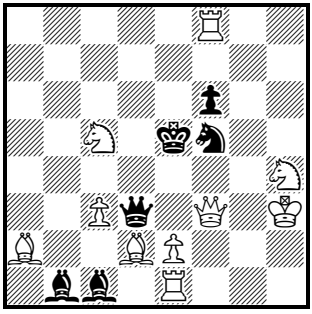


#2

1.Sg7 (>2.Se8)

1...Pd6 2.Qe6
1...Pd5, Qc8 2.Qf1
1...Sa6 2.Qxa1
1...Sh6 2.Sxh5
1...Sxe7 2.Qxe7

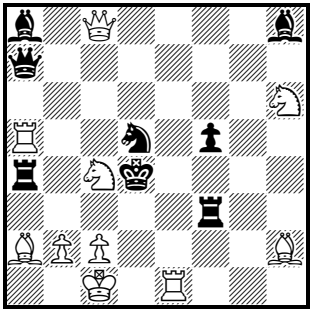
615) A. C. White
1st Prize, Chess Amateur Valve Tourney, 1928



#2

1.Rd8	(>2.Sg6)
1...Sd6	2.Sd7
1...Sd4	2.Rd5
1...Se3	2.Qg3
1...Sg3,Qd7,Qxd8	2.Qf4
1...S else	2.Pxd3
1...Qxf3+	2.Sxf3

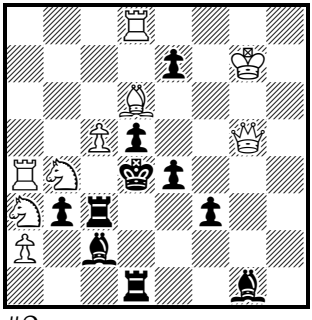
616*) J. B. Santiago
Il Problema, 1933



#2

1.Sd2	(>2.Sxf3)
1...Sc7,Se7	2.Qxh8
1...Sf6	2.Be5
1...Sf4,fR~ on rank	2.Sxf5
1...Se3	2.Qc3
1...Sc3,fR any on file	2.Sb3
1...Sb4,aRa3	2.Qc4
1...Sb6	2.Qc5

617) M. Miljanić
The Problemist, 2010

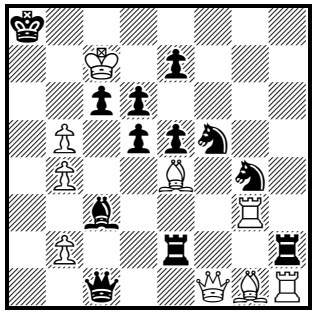


#2

1...Rxc5	2.Be5
1...Re3	2.Qe5
1...Rc4	2.Sb5
1...cRd3	2.Sxd5
1.Bxe7	(>2.Rxd5)
1...Rxc5	2.Bf6
1...Re3	2.Qf6
1...Rc4	2.Sb5
1...cRd3	2.Sxd5
1...Pe3	2.Qxd5

618*) G. P. Latzel

Prize , *Die Schwalbe* 46th TT, 1942



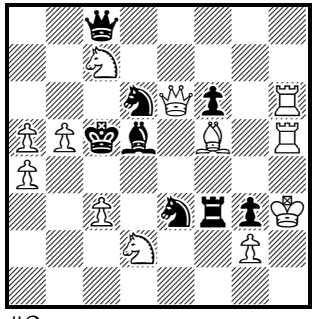
#2

1.Pb6 (>2.Pb7)

1...Qe3 2.Qa1
1...Re3,eRf2 2.Qa6
1...hRf2 2.Rh8
1...Bd4 2.Ra3
1...Sd4,fSe3 2.Qf8
1...gSe3,Sf2 2.Rg8
1...Pd4 2.Bxc6
1...Pc5 2.Bxd5

619*) R. Rupp

Dortmunder General-Anzeiger, 1933



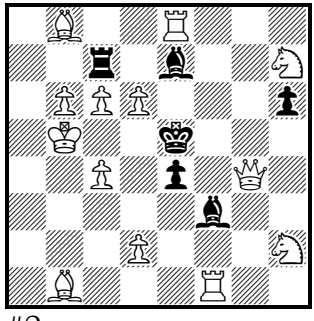
#2

1.Bd3 (>2.Sb3)

1...Rf5 2.Qxe3
1...dSf5 2.Qb6
1...eSf5 2.Qxd5
1...Pf5 2.Qxd6
1...Qxe6+ 2.Sxe6

620*) E. D. Holladay & J. C. Holladay

5th Prize, *New York Post*, 1946-8



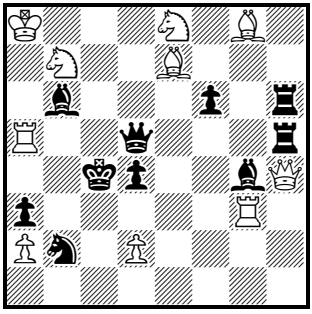
#2

1...Kxd6 2.Bxc7

1.Qh4 (>2.Qf6)

1...Kxd6 2.Qxe7
1...Kd4 2.Sxf3
1...Kf5 2.Qxe4

621*) Y. V. Rossomakho & K. G. Pochtarev
1st Prize, Nabokov Mem. Tny, 1995



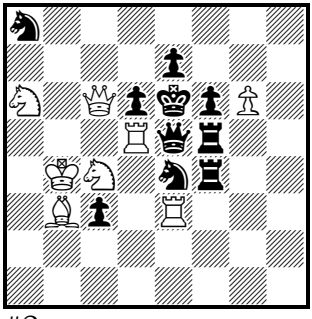
#2

1.Rb3 (>2.eSd6)

1...Qxg8 2.bSd6
1...Be6 2.Rc3
1...Pf5 2.Bxd5
1...Pd3 2.Rb4
1...Bc7,Bc5 2.R(x)c5

11.8 Moving on to other simultaneous combinations of defence and error, we have already seen 6 guards combined with withdrawal unpin in **17***, 5 direct guards combined with interference in **510**, 5 direct guards combined with self-block in **549**, 7 captures of a White guarding piece combined with self-pin in **578***, 3 flights combined with interference unpin in **528*** and 5 checks combined with half-pin in **595†**. If we restrict the checks in this last combination to crosschecks (as defined in 12.5), then the record is 3 cross-checks combined with half-pin, finely shown in **622*** with all the checks granted by the key and with three double self-pins. Other record combinations are 3 cross-checks combined with interference in the elegant **623***; 4 direct guards combined with interference unpin in **624***; 4 unpins of Black combined with interference in **625**; 4 pins of White combined with self-block in **626***; 4 checks combined with withdrawal unpin in **627**; and 4 cross-checks combined with self-block in **628***, with the flights provided for and a thematic key.

622*) C. G. Watney (after C. Promislo)
2nd Prize, *Good Companions*, 1922



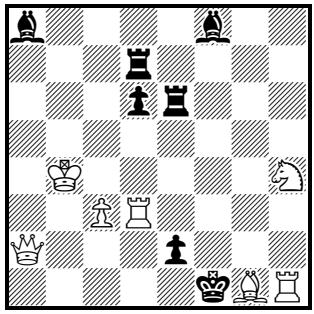
#2

1.Sxd6 (>2.Qc8)

1...Qd4+,Sc5+,Sd2+ 2.Sc4
1...Qxd6+ 2.Sc5
1...Sxd6+ 2.Rd4
1...Qxd5 2.Sf7
1...aS any 2.S(x)c7
1...Pxd6 2.Qe8

623*) G. Heathcote

1st Prize, *Revue d'Echecs*, 1904



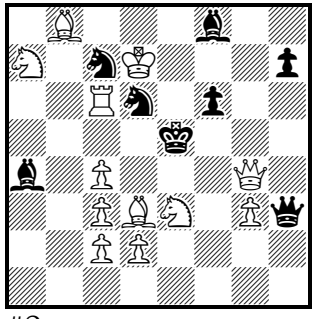
#2

1.Qa6 (>2.Rd1)

1...Rb7+ 2.Bb6
1...Pd5+ 2.Bc5
1...Re4+ 2.Bd4
1...Pe1=any 2.Rf3
1...Ke1 2.Qa1

624*) C. W. Sheppard

1st Prize, *Good Companions*, 1921



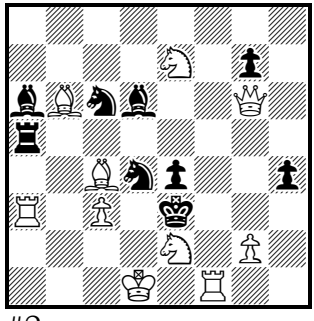
#2

1.Bg6 (>2.Pd4)

1...cSb5 2.Rc5
1...dSb5 2.Re6
1...Se6 2.Qe4
1...Sf5 2.Qf4
1...Pf5 2.Qd4
1...Qxg4+ 2.Sxg4
1...Bxc6+ 2.Sxc6

625) M. Niemeijer

3rd Hon. Ment., *Good Companions*, 1921 (V)

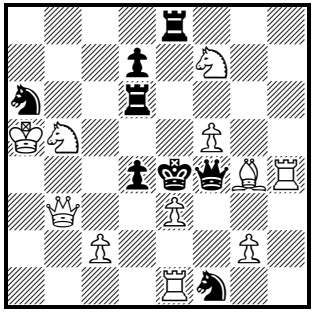


#2

1.Qe6 (>2.Rf3)

1...Rc5 2.Pxd4
1...Bc5 2.Sd5
1...Re5 2.Qh3
1...Be5,Rf5 2.S(x)f5

626*) A. Mari
4th Prize, *Tijdschrift vd NSB*, 1930

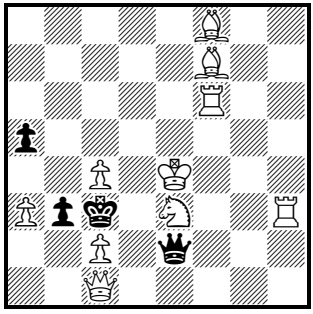


1.Qc4 (>2.Sc3)

1...Rd5 2.Qd3
1...Re5 2.fSxd6
1...Qe5 2.Sg5
1...Qxf5 2.Bf3
1...Qxe3 2.Bh3
1...Qxg4 2.bSxd6

#2

627) C. J. Morse
Problem Observer, 1989

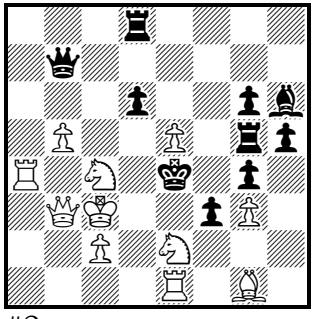


1.Bg7 (>2.fR~)

1...Qxc2+,Qxc4+,Qg2+,Qg4+ 2.SxQ
1...Qd3+ 2.Pxd3
1...Qxe3+ 2.Rxe3
1...Qf3+ 2.fRxf3
1...Qd1,Qd2 2.S(x)d1
1...Pxc2 2.Rb6

#2

628*) M. Segers
Prize, *Western Morning News*, 1934



1.Kd2 (>2.Qd3)

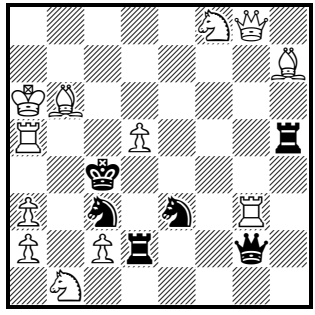
1...Qd5+,Kf5 2.Sd4
1...Pxe5+ 2.Sd6
1...Rxe5+ 2.Se3
1...Rf5+,Kd5 2.Sf4

#2

11.9 There is one striking combination of defence (prospective direct guard) and error (self-pin) which has been thematized in two related forms. In the so-called Nietvelt defence a Black man

pins itself in such a way that White's threat-move would unpin it by withdrawal and allow it to defeat the threatened mate; however, the self-pin allows White a pin-mate. **629** is the most economical setting of the record of 5 Nietvelt defences, and **630*** shows 3 changed mates after Nietvelt defences following try and flight-giving key. The so-called Schiffmann defence is the same except that the threat-move would unpin by interference rather than by withdrawal. As many as 5 Schiffmann defences have been shown in **631** with its very bad key. The same composer's **632** shows 2 Nietvelt defences after the try becoming Schiffmann defences after the key with changed mates. These two themes are the counterpart of the Gamage and Goethart unpin themes in 12.11.

629) L. I. Loshinsky & G. S. Baev
5th Prize, *Tambovskaya Pravda*, 1930

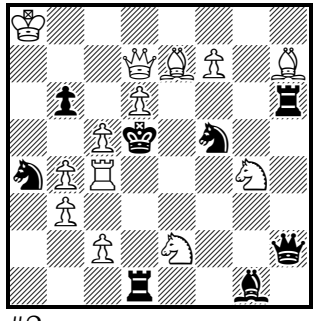


#2

1.Sd7 (>2.Qc8)

1...Qxd5,Qxg3	2.Sxd2
1...dRxd5	2.Bd3
1...hRxd5,Rh6	2.Se5
1...cSxd5,Sa4,Sb5,Se4	2.R(x)a4
1...eSxd5	2.Rxc3

630*) C. Ouellet (after K. H. Braithwaite)
The Problemist, 1989 (V)



#2

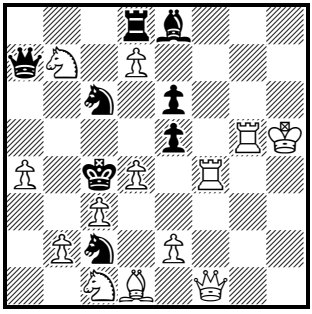
1.Pf8=S? (>2.Qb7)

1...Qxd6	2.Sf4
1...Rxd6	2.Bg8
1...Sxd6	2.Be4
1...Sd4!	

1.Re4 (>2.Qb7)

1...Qxd6,Qe5	2.R(x)e5
1...Rxd6	2.Sf6
1...Sxd6,Sd4,Sxe7	2.Pc4
1...Sxc5	2.Sc3
1...Kxe4	2.Qxf5

631) M. McDowell
The Problemist, 1985 (V)

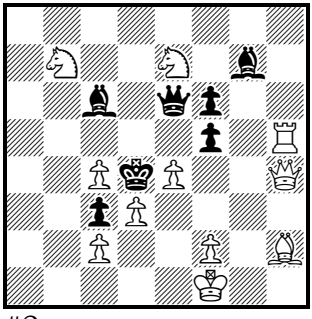


#2

1.Pxe8=Q (>2.Pe4)

1...Qxd4	2.Qxc6
1...Rxd4	2.Qxe6
1...2Sxd4,2Sb4,Se1,Se3	2.Bb3
1...6Sxd4,6Sb4	2.Qb5
1...Pxd4,Pe4	2.Pe3

632) M. McDowell
5th Comm., *The Problemist*, 1989



#2

1.Pf3? (>2.Qf2)

1...Qxe4	2.Sxf5
1...Pxe4	2.Bg1
1...Bh6!	

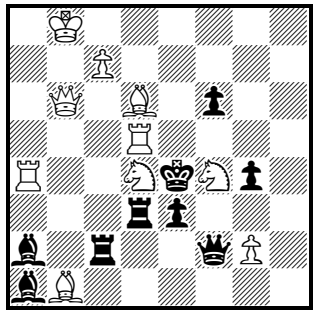
1.Bg1 (>2.Pf4)

1...Qxe4	2.Sxc6
1...Pxe4,Pf4	2.Pf3

11.10 lt is possible to show repeated combinations of defences with two errors. We have already seen 2 direct guards combined with half-pin + interference unpin in **624***; 2 pins of White combined with gate-opening + self-pin in **602***; 2 cross-checks combined with half-pin + self-pin in **622***; and no less than 5 interpositions combined with gate-opening + interference in **608***. Other striking combinations are 2 cross-checks combined with half-pin + interference in **633*** with its brilliant thematic key, and (over two phases) 4 cross-checks combined with half-pin + withdrawal unpin in **634** with excellent economy but unprovided checks. The splendid **635*** shows 4 interpositions on the same square combined with interference unpin + unguard as well as fine byplay. **636**. with a double-checking key, shows 4 flights combined with self-pin + interference of the kind exemplified in **529**. Finally, we have already seen in **609*** the unique achievement of 3 interpositions combined with 3 errors, unguard + interference + unpin of White.

633*) A. Ellerman

1st Prize, *Handelsblad*, 1918



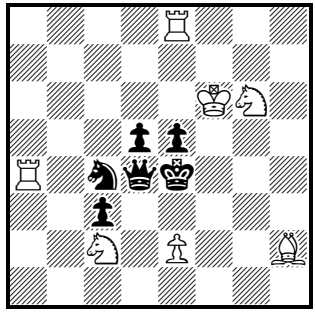
#2

1.Qc6 (>2.Qe8)

1...Rb2+ 2.Sb3
1...Rb3+ 2.Rb5
1...Qxf4 2.Re5
1...Rxc6 2.Bxd3
1...Bxd5 2.Qxd5

634) M. Lipton

Schach-Aktiv, 2011

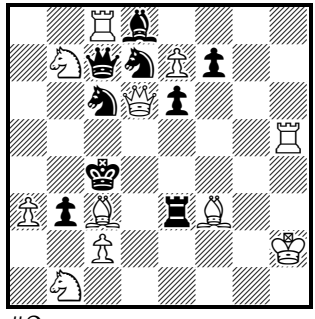


#2

1.Sxe5?	block	1.Bxe5	block
1...Qf2+	2.Sf3	1...Qf2+	2.Bf4
1...Qb6+	2.Sc6	1...Qb6+,Qc5	2.Bd6
1...Qa7	2.Sd7	1...Qa7	2.Bc7
1...Qxe5+	2.Rxe5	1...Qxe5+	2.Rxe5
1...Sd6	2.Rxd4	1...Sd6	2.Rxd4
1...Qc5!			

635*) E. E. Westbury

1st Prize, *Good Companions*, 1917

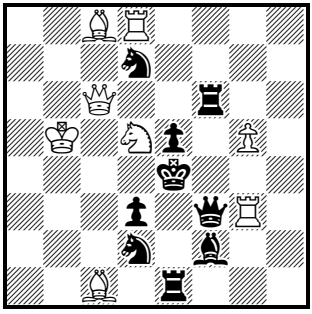


#2

1.Bf6 (>2.Sd2)

1...Re5 2.Qd3
1...cSe5 2.Qb4
1...dSe5 2.Qc5
1...Pe5 2.Qd5
1...Qa5 2.Qd4
1...Sd4 2.Sa5
1...Qxd6+ 2.Sxd6
1...Re2+ 2.Bxe2
1...Rd3 2.Pxd3
1...Sxf6,Sc5 2.R(x)c5

636) E. D. Holladay
British Chess Magazine, 1967



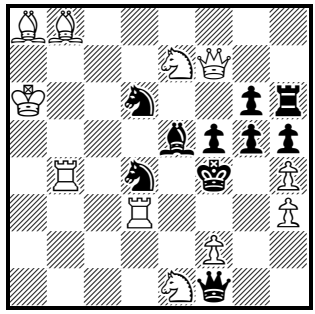
#2

1.Sc3+

1...Kd4 2.Qc5
1...Ke3 2.Qe4
1...Kf4 2.Qxf3
1...Kf5 2.Qxf6

11.11 As for combinations of defences and errors spread over the whole of Black's play, we have already examined the cumulation of one natural combination, flight and self-block, in 10.19; and in **711*** we shall see 5 different defences and 5 different errors cyclically combined in 5 variations. On a broader basis, **611*** combines 4 different defences (direct guard, capture of threat piece, capture of guard piece and unblock) with its 8 errors, and **604** combines its 10 defences with 4 different errors (direct unguard, arrival unguard, capture unguard and gate-opening). A combined total of 16 is achieved, with richer strategy, in **637***. This shows, in the order of the variations listed and with some repetition, 8 different pure defences (capture of threat piece, capture of guard piece, direct guard, pin of threat piece, check, unblock, interposition on mating line and unpin of Black) and 8 different errors (capture unguard, clearance of mating line, withdrawal unpin, interference unpin, arrival unguard, half-pin, direct unguard and self-block). There is also a ninth impure defence, cutting a White line of guard, involved in 1...Sb7. It should be noted that only six of the eight pure defences are primary defences of the sort that we have so far been discussing in this chapter: the two interpositions by BS on e4 and c4 are secondary defences or corrections, while the unpin of Black in the latter variation is a dual-avoidance device to force a single mate from the unpinned WR. We deal with correction in the next section and with dual avoidance in 12.12.

637*) A. Mari
3rd Hon. Ment., *Good Companions*, 1921



1.Qxg6	(>2.Qxg5)
1...Rxg6	2.Sxg6
1...Pxh4	2.Qxh6
1...Qg1,6Sb5	2.Rf3
1...Qg2	2.Sxg2
1...Qxd3+	2.Sxd3
1...B any	2.Qxf5
1...6S ~	2.bRxd4
1...Se4	2.Sd5
1...Sc4	2.dRxd4

#2

BLACK CORRECTION

11.12 We have already covered White correction at the end of Chapter 8. Both Black and White correction began to be systematically developed in the 1930s, but Black correction is the prior concept and examples of it can be found from much earlier. Milan Velimirović has described correction as the most beautiful theme in chess problem composition, but its analysis is full of semantic pitfalls and has given rise to many disputes. I will touch on these as we proceed, but in line with 1.35 I will not take too narrow a view of them.

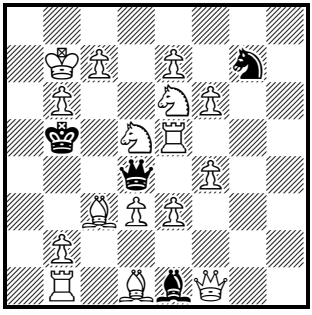
11.13 Black correction occurs when a Black man whose random move would allow a White mate makes a particular move which corrects the random error but which introduces a second error allowing a different White mate. In a threat problem where the random move defeats White's threat there are four Black effects — random defence, random error, correction defence and correction error; in a block problem the first effect is missing. Because BQ, BR and BB are line-moving pieces, it is possible for them to show different sets of random and correction errors when moving along different lines, as in **468**.

11.14 The record for the maximum number of corrections by a single Black man is held by **638**, which shows different White mates after random (Qxe5) and 10 correction moves by the BQ. Immediately we face the semantic question, what is a random move? It is often treated as equivalent to removing the Black man from the board, while retaining its guard on the square which it vacates; and that is plausible in this particular case because the presence of the BQ on d4 blocks the WP from moving to that square. However, some purists object to the

notion of removal from the board. They would point out in this case that the BQ is also preventing the threat of Pd4 by direct guard of the line f1-b5 at c4 and d3, and would distinguish moves which retain that guard (Qxc3, Qc5, Qxe3, Qe4) by calling them continued defences rather than corrections. Similarly with the same composer's **639** which claims the correction record for BR of random (Rb6, Rb7) + 8, again some would say that the BR's moves eastward on the rank are continued defences. The truth is that it is not possible to show any sizable numbers of BQ and BR corrections without some elements of continued defence. That being so, I believe that these two well constructed problems should be accepted as valid correction records.

638) M. Velimirović

1st Prize, *Mat*, 1976

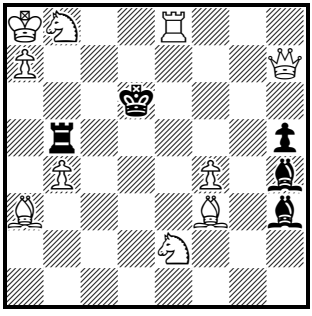


1.Pb4	(>2.Sxd4)	1...Qxc3,Bxc3	2.Sxc3
		1...Qc4	2.Pxc4
1...Qxe5 (Q~)	2.Pd4	1...Qxb4	2.Sxb4
1...Qe4	2.Pxe4	1...Qc5	2.Pxc5
1...Qxf4	2.dSxf4	1...Qxb6+	2.Sxb6
1...Qxe3	2.Sxe3	1...Qxd5+	2.Rxd5
1...Qxd3	2.Qxd3	1...Sxe6,Sf5	2.Pe8=Q

#2

639) M. Velimirović

2nd Hon. Ment., *Mat Plus*, 1995



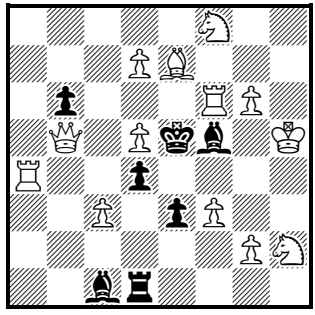
1.Sc3	(>2.Sxb5)
1...R~	2.Pb5
1...Rxb8+	2.Pxb8=Q
1...Ra5	2.Pxa5
1...Rxb4	2.Bxb4
1...Rc5	2.Pxc5
1...Rd5	2.Se4
1...Re5	2.Pxe5
1...Rf5,Bd7,Bf1	2.Q(x)d7
1...Rg5,Be7	2.Q(x)e7

#2

11.15 Fortunately no such semantic questions affect the correction records for BB, BS and BP. They are random (e.g. Bc2) + 6 by BB in **640**; random (Sf4) + 7 by BS in **641**, an early example of a relatively common task; and random (Pe5) + 3 by BP, already shown in **456***. In the case of the BS 8 corrections

have been shown in **642**, but this entails the absence of any random move to trigger the threatened mate by Qxa6. Finally, correction by the BK is not so straightforward, but **643** purports to show random (Kd8, Kf8) + 2.

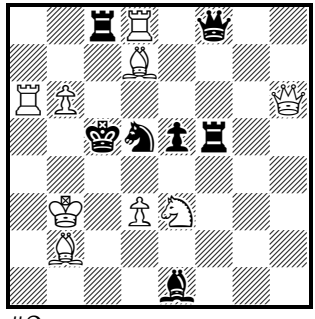
640) C. J. Morse (after K. Hasenzahl)
British Chess Magazine, 1966



#2

1.Pg4	(>2.Rxf5)
1...fB~	2.Pd6
1...Be6	2.Pxe6
1...Bxd7	2.Sxd7
1...Bxg6+	2.Sxg6
1...Bxg4+	2.Sxg4
1...Be4	2.Pf4
1...Bd3	2.Pxd4
1...Kf4	2.Bd6

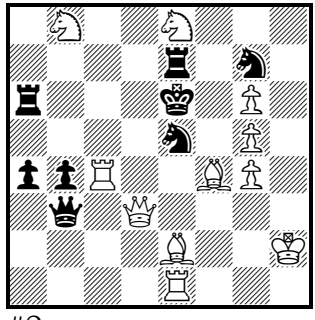
641) G. Dulcsán
1st Hon. Ment., *Magyar Sakkvilág*, 1938



#2

1.Be8	(>2.Rxd5)
1...Sf4 (S~)	2.Rxc8
1...Sxe3	2.Qxe3
1...Sc3	2.Ba3
1...Sb4	2.Ra5
1...Sxb6	2.Qxb6
1...Sc7,Rxd8	2.Qc6
1...Se7,Qd6,Qf7,Qg8	2.Q(x)d6
1...Sf6	2.Qxf8
1...Pe4	2.Pd4

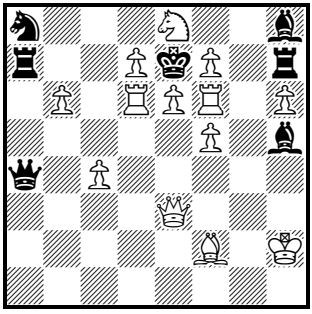
642) J. M. Rice
Probleemblad, 1965



#2

1.Rc5	(>2.Rxe5)
1...Sxd3	2.Bxd3
1...Sc4,Qb2,Qc3,Qd5	2.Q(x)d5
1...Sc6, Ra5	2.Qd6
1...Sd7	2.Sc7
1...Sf7	2.Sxg7
1...Sxg6	2.Qxg6
1...Sxg4+	2.Bxg4
1...Sf3+	2.Bxf3

643) C. J. Morse
Comm., *The Problemist*, 1995



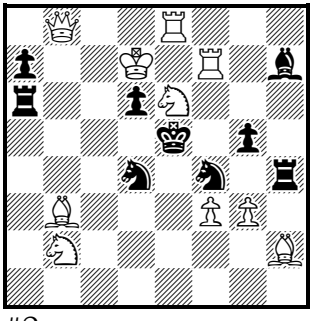
#2

1.Sg7 (>2.Pd8=Q,Pf8=Q)

1...K~	2.Pe7
1...Kxd6	2.Qc5
1...Kxf6	2.Bh4
1...Bxf7,Bxg7	2.Pd8=Q
1...Qxd7,Rxd7	2.Pf8=Q

11.16 If we turn to correction by more than one Black man, **644*** is an elegant rendering of random + 3 corrections by two BSs. If only one correction is required, the record is held by the remarkable **468** with its 8 random + 1 correction sets. The reciprocal pattern of the focal play means that there are only eight mates, but the correction defences are various: interpositions, continued defences, checks and line-closing. **645** shows random + 1 correction (or continued defence in the case of Bd7) by no less than 6 Black men.

644*) Touw Hian Bwee
3rd Prize, *Problem*, 1974

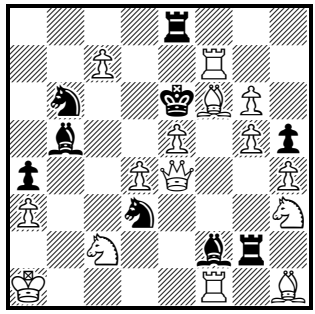


#2

1.Qb4 (>2.Qxd4)

1...dS~	2.Sxf4
1...dSxe6	2.Qc3
1...Sc6,Ra4	2.Qxd6
1...Sf5	2.Qe4
1...fS~	2.Sxd4
1...fSxe6	2.Pxh4
1...Sd5	2.Sc4
1...Sg6	2.Sd3

645) B. Lindgren
3rd Hon. Ment., *Tidskrift för Schack*, 1951

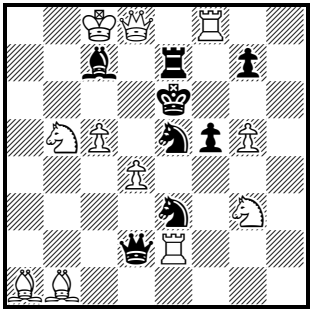


#2

1.Bd8	block	1...Bd7	2.7Rf6
		1...fB~	2.1Rf6
1...eR~	2.R(x)e7	1...Bxd4+	2.Sxd4
1...Rxd8	2.Pxd8=S	1...bS~	2.Pd5
1...gR~	2.Qf5	1...Sd5	2.Qf5
1...Rxg5	2.Sxg5	1...dS~	2.S(x)f4
1...bB~	2.Q(x)c6	1...Sxe5	2.Qxe5

11.17 It is possible to thematize the defences and errors involved in Black correction moves. The four-way theme requires a Black move involving four line-effects, the opening of one Black and one White line and the closing of one White and one Black line. This is most naturally achieved by a correction move, with the first pair of effects belonging to the random element and the second pair to the correction. **646*** shows three such corrections by the BS standing on e5: the four line-effects are also found in Sc2, although here the random error is an unguard and the opening of the White pin-line only comes into play as a second correction error. The possibility of adding further line-effects is thematized in **647**, where the correction move Sf3 closes four Black lines to make a total of 7 line-effects. In **648*** the random move of the BS opens two additional lines which automatically cancel out, the WR's line to d4 allowing mate by Sb7 and the BB's line to b7 frustrating it. If these lines are counted, then each of the correction moves Sf4 and Sf6 involves 7 line-effects, and there are 10 Black line-effects in all (plus a White interference in the secondary threat).

646*) C. W. Sheppard
Prize, *Chess Correspondent*, 1943

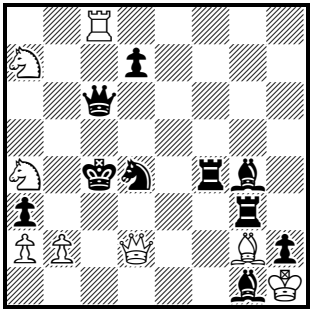


#2

1.Sh5 (>2.Sf4)

1...3S~,5S~ 2.Bxf5
1...Sd7 2.Sxc7
1...Sf7 2.Sxg7
1...Sd3 2.Pd5
1...Sc2 2.Ba2
1...Qxd4 2.Sxd4

647) C. J. Morse
The Problemist, 1975

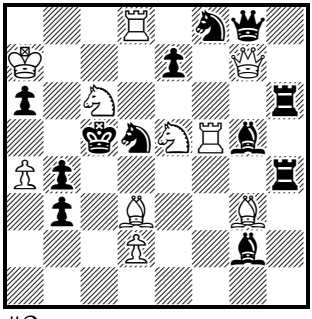


#2

1.Pb4 (>2.Sb6)

1...S~ 2.Bd5
1...Sf3 2.Bf1
1...Rc3 2.Qxc3

648*) L. Larsen
1st Prize, *Skakbladet*, 1939



#2

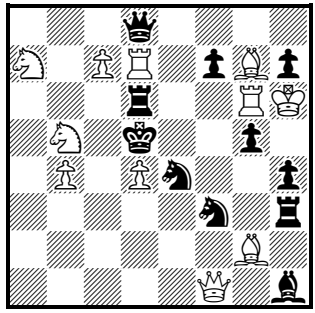
1.Sa5 (>2.Sxb3)

1...dS~,Sd7 2.S(x)d7
1...Sf4 2.Bf2
1...Sf6 2.Qxe7

11.18 If we measure all effects and not just line-effects, the record for a single Black move is held by **649**, where the correction move Sf6 involves no less than 11 effects, as follows:

one primary defence (unblock of e4) to defeat the primary threat of Qa2; two primary errors (unguard of c3 and d6) introducing dual secondary threats of Sc3 and gRxd6; two secondary defences (closing the lines of WB and WR) to defeat those secondary threats; and six secondary errors (unguard of g5, pin of fBS, opening the WQ's guard on e6, and closing the lines of BQ, BP and BR) which combine to allow the mate Rxg5.

649) G. P. Latzel
L'Échiquier, 1935



1.Qe2 (>2.Qa2)

1...Sf6 2.Rxg5
1...fS any 2.gRxd6
1...Qxc7 2.Sxc7

#2

Further Degrees of Correction

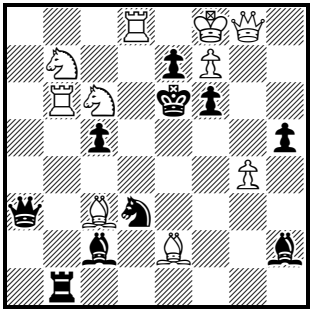
11.19 So far we have only considered secondary corrections. As explained for White correction in 8.14, it is possible to show tertiary corrections, which repeat the previous effects and then add a tertiary defence (to correct the secondary error) and a tertiary error (to allow a third mate). This process of cumulation can be carried still further. It is important to note that Black's effects can be equivalent without being identical (e.g. two defences can defeat a White threat in different ways, or a self-block can have an equivalent effect to the opening of a White line of guard).

11.20 Problem **650*** is a clear-cut and harmonious example of doubled tertiary correction by one BS, with all four correction moves leading to WS mates: the two tertiary correction moves Sb4 and Se5 exhibit the same random defence, random error and secondary defence, but thereafter each involves three more effects, making nine effects in all. **651*** is another fine example featuring Black interference: if the additional secondary correction move Sb6 is included, the two BRs and BB are each interfered with twice in five bivalve variations. **652*** is an equally fine example of tertiary correction by both BR and gBS, with eleven effects in all if the two random defences are treated as

equivalent. **653*** shows quaternary correction by a BR, the sequence of cumulating effects being as follows: (Rxa5, random) withdrawal guard but opening of White line; (Rc5) defeat of Re6 but release of WQ from guard of c5; (Re5) guard of line h6-d6 but release of WR from guard of e5; (Rxf5) defeat of Rd7 but capture unguard. Even more remarkable is **654***, which shows quaternary correction by a single BP, as follows: (Pf6, random) pin of WR but opening of WQ's guard on f6; (Pf5) removal of White guard but opening of WQ's line to f5; (Pxg6) guard of f5 but opening of WQ's line to f4; (Pxe6) creation of flight but self-block.

650*) R. M. Kofman

1st Prize, *Smena*, 1936-7



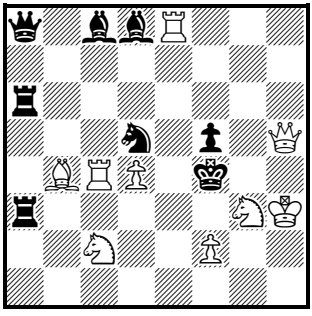
#2

1.Qg6 (>2.Qf5)

1...S~ 2.Bc4
1...Sb2,Rf1 2.Se5
1...Sb4 2.Sxc5
1...Sf4 2.Sb4
1...Se5 2.Sd4
1...Pxg4 2.Bxg4

651*) V. L. Eaton

2nd Prize, *Chess Federation Yearbook*, 1946

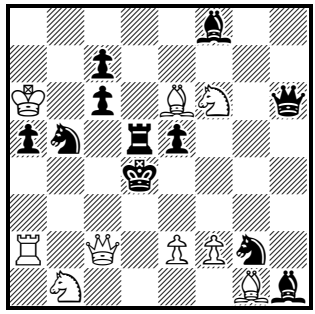


#2

1.Se1 (>2.Sg2)

1...S~ 2.Pd5
1...Se3 2.Se2
1...Sc3 2.Sd3
1...Se7 2.Qh4
1...Sf6 2.Qh6
1...Sb6 2.Bd6
1...Rxg3+ 2.Pxg3

652*) R. Tump
1st Prize, *Chess Correspondent* Theme Tourney, 1946

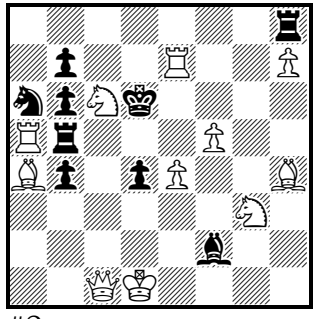


1.Qxc6 (>2.Qxd5)

1...R~ 2.Qc4
1...Rd6 2.Ra4
1...Rc5 2.Qe4
1...gS~ 2.Pf4
1...Se3 2.Rd2
1...Sf4 2.Pf3
1...Sc3 2.Qxc3

#2

653*) H. T. Kuner
1st Prize, *Caissa*, 1953

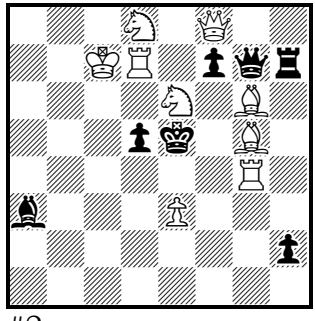


1.Sa7 (>2.Sxb5)

1...Rxa5 2.Re6
1...Rc5 2.Qh6
1...Re5 2.Rd7
1...Rxf5 2.Sxf5
1...Sc7 2.Qxc7
1...Sc5 2.Qf4

#2

654*) J. M. Loustau
7th Hon. Ment., *Mat*, 1985



1.Pe4 (>2.Rxd5)

1...Pf6 2.Bf4
1...Pf5 2.Qxf5
1...Pxg6 2.Qf4
1...Pxe6 2.Sc6
1...Pxe4 2.Rxe4
1...Bd6+ 2.Qxd6

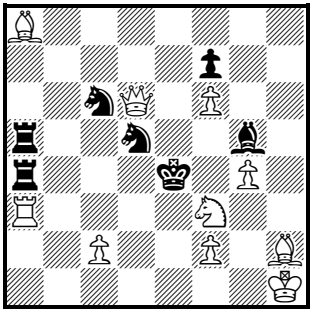
#2

11.21 Finally, the unique **655*** uses two half-pinned BSs to show quinary correction. The sequence, which starts with a random defence by the cBS against the threat, has cumulating

effects as follows: (cSe7, random) guard of f5 but double unguard of e7; (Sd4) reguard of line e7-e4 but release of WS from guard of d4; (dS~) guard of g5 but opening of WQ's line to d3; (Se3) defeat of Qd3 but cutting of BB'S guard of d2; (Sf4) cutting of WB's guard of e5 but cutting of BB's guard of e3. There is an open setting, a step-back key and a second quaternary correction by dSb4.

655*) A. Casa

1st Prize, *L'Échiquier de Paris*, 1953



1.Qd7 (>2.Qf5)

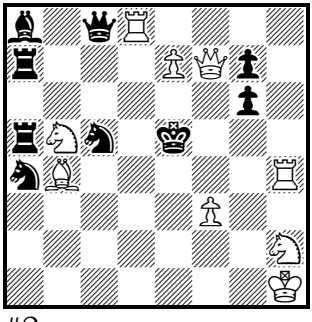
1...cSe7 2.Qxe7
1...Sd4 2.Sxg5
1...dS~ 2.Qd3
1...Se3 2.Sd2
1...Sf4 2.Re3
1...dSb4 2.Qd4

#2

11.22 **656*** extends the idea of the four-way theme to tertiary correction. In the course of the tertiary sequence cS~, Se6, Sd7, the BS opens one Black and one White line and closes two White and two Black lines. Another Black line is closed twice by the additional secondary correction moves Sb7 and Se4, and all this is supplemented by considerable byplay.

656*) R. C. O. Matthews

3rd Prize, *Stratford Express*, 1950



1.Sa3 (>2.Sc4)

1...cS~ 2.Bd6
1...Se6,Qg4 2.S(x)g4
1...Sd7 2.Pe8=Q
1...Sb7 2.Re4
1...Se4 2.Pf4
1...Qa6 2.Sg4
1...Qe6 2.Qf4
1...Bd5 2.Rxd5
1...Bxf3+ 2.Sxf3
1...Sb2,Sb6 2.Bc3

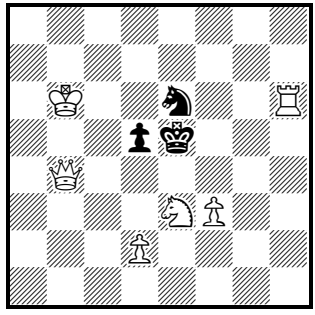
#2

Changed Correction

11.23 For changes from set to actual play, the maximum achieved with one Black man is changed mates after random + 2

corrections, a task shown in **657*** with great economy and a flight-giving key. Changed mates after random + 1 correction by 2 Black men are shown in **658*** in an elegant mutate setting with pendulum key and no duals in either phase: furthermore the BR's play exhibits reciprocal correction on two lines, making 6 random + correction sets over the two phases. **659** applies the Rukhlis theme (see 7.21) to correction, with changed mates after random + 1 correction by the BS and the set mates transferred in reverse order to random + 1 correction by the BR: unfortunately the key is both strong and obvious. **660*** involves no changed mates, but it shows random + 4 corrections by two different Black men in set and actual play, with no less than four mates transferred. Finally, **661*** shows random + secondary correction + tertiary correction changed after a good withdrawal key, but with the order of the two correction moves inverted.

657*) A. M. Kárpáti & G. Klein
5th Prize, *Raketa* TT, 1941-3



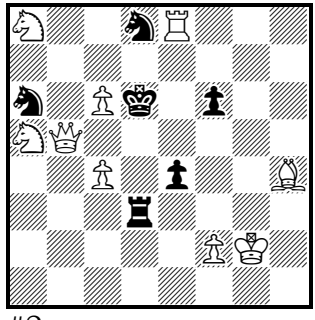
1...S~ 2.Pf4
1...Sd4 2.Qd6
1...Sf4 2.Pd4

1.Qg4 (>2.Rxe6)

1...S~ 2.Pd4
1...Sd4 2.Qg3
1...Sf4 2.Qg7
1...Kd6 2.Qxe6

#2

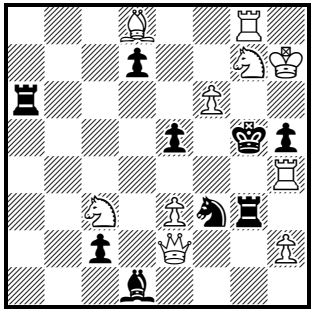
658*) Y. A. Lazarev
2nd Prize, *Na Smenu*, 1960



		1.Qf5	block
1...aS~	2.Q(x)b4	1...aS~	2.Pc5
1...Sc5	2.Qb8	1...Sc5	2.Qf4
1...dS~	2.S(x)b7	1...dS~	2.R(x)e6
1...Sxc6	2.Qxc6	1...Sxc6	2.Sb7
1...R~ on rank, Rd5	2.Q(x)d5	1...R~ on rank, Rd5	2.Q(x)d5
1...R~ on file, Rg3+,Pe3	2.B(x)g3	1...R~ on file, Rg3+,Pe3	2.B(x)g3
1...Pf5	2.Qe5		

#2

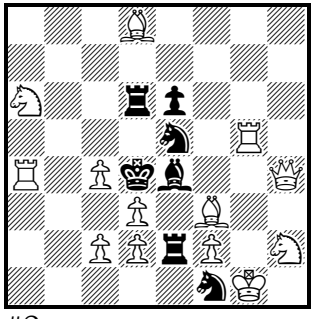
659) V. F. Rudenko
2nd Prize, *Buletin Problemistic*, 1974



#2

1...S~	2.Rxh5
1...Sxh4	2.Se4
1...Ra4	2.Pf7
1.Qf2	(>2.Qxg3)
1...S~	2.Sf5
1...Sxh4	2.Se6
1...Ra4	2.Pf7
1...gR~	2.Se4
1...Rg4	2.Rxh5

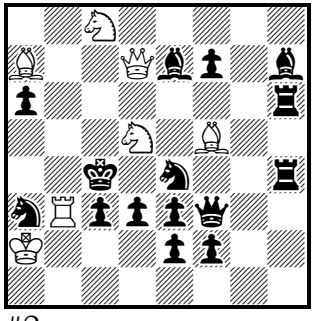
660*) M. N. Marandiuk, V. A. Melnichenko & A. L. Sarkits
2nd Place, 5th WCCT, 1993-6



#2

1...eS~	2.Pc5
1...Sxd3	2.Pc3
1...Sxf3+	2.Sxf3
1...Sc6	2.Bb6
1...Sxc4	2.Rxc4
1.Qh8	(>2.Qxe5)
1...B~, Rd5	2.Pc5
1...Bxd3	2.Pc3
1...Bxf3	2.Sxf3
1...Bc6	2.Bb6
1...Bd5	2.Pxd5

661*) M. Parthasarathy
3rd Prize, *The Problemist*, 1967



#2

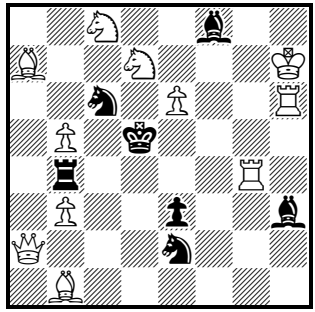
1...eS~	2.Rxc3
1...Sc5	2.Rb4
1...Sd6	2.Qc6
1.Sf6	(>2.Qd4, Qd5)
1...eS~	2.Qxd3
1...Sd6	2.Qa4
1...Sc5	2.Sb6
1...Qxf5,Rxf6	2.Qd4
1...Sb5,Sc2,Bb4,Bc5	2.Qd5
1...Bd6,Bxf6	2.Qxf7

11.24 More can be done in changes from try to actual play. In **662*** the WQ abandons a promising set battery to show changed mates after random + 3 corrections by one BS, a task matched

by one BR in **663** with the corrections becoming continued defences after the key. With two Black men, **664*** neatly achieves changed mates after random + 2 corrections by one BS and the same over three phases after random + 1 correction by the other BS. **665*** is a remarkable task showing changed mates after random + 2 corrections over 3 phases. Finally, the gifted composer of **666*** achieves changed mates after random + secondary correction + tertiary correction (without the inversion of his own **661***) over try and actual play, the only blemish being that it is the try rather than the key which changes the set play.

662*) L. I. Loshinsky

1st Prize, *Shakhmaty v SSSR*, 1962

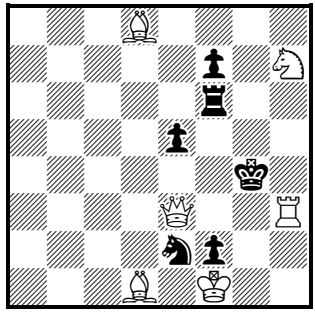


#2

1...Ra4	2.Pxa4	1.Qa6	(>2.Qxc6)
1...Rc4	2.Pxc4		
1...Rxb3	2.Qxb3	1...cS~	2.Rh5
		1...cSd4,eSd4,	
1.Qc2?	(>2.Qxc6)	Rxb5	2.Be4
		1...Se5	2.Sf6
1...cS~	2.Qf5	1...Se7	2.Qd6
1...cSd4,eSd4	2.Qe4	1...Rc4	2.Pxc4
1...Se5	2.dSb6		
1...Se7, Bc5	2.Q(x)c5		
1...Sc3!			

663) M. Velimirović

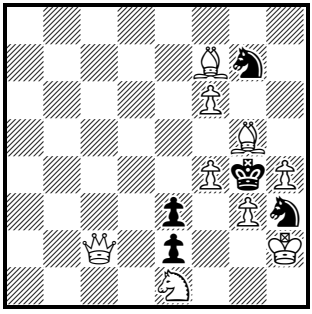
The Problemist, 1973



#2

1.Qxe5?	block	1.Rh5	(>2.Sxf6)
1...R~	2.Rg3	1...R~	2.Bxe2
1...Rf5	2.Qg3	1...Rf5	2.Rh4
1...Rf4	2.Qh5	1...Rf4	2.Qh3
1...Rf3	2.Rh4	1...Rf3,Kxh5	2.Qg5
1...Kxh3!			

664*) K. R. Chandrasekaran & T. V. Ramanujan
Comm., *The Problemist*, 1969



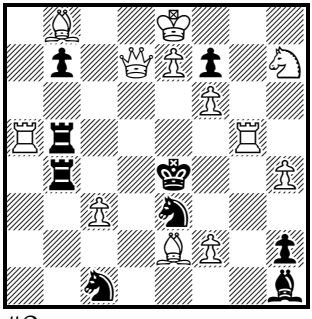
#2

1...gS~ 2.Qc8
1...Sf5 2.Qxe2

1.Qe4? block
1...hS~ 2.Pf5
1...Sxf4 2.Qxf4
1...Sxg5 2.fPxg5
1...gS~ 2.Q(x)e6
1...Sf5 2.Qf3
1...Sf2!

1.Qg6 block
1...hS~ 2.Bh6
1...Sxf4 2.Bxf4
1...Sxg5 2.Qxg5
1...gS~ 2.B(x)e6
1...Sf5 2.Qh5

665*) C. G. S. Narayanan & T. S. Krishnamurthy
The Problemist, 1973



#2

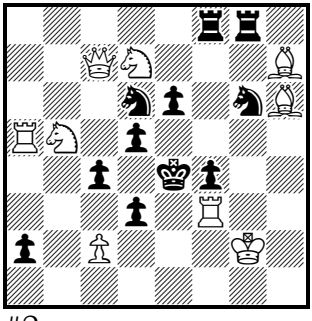
1.Rg3? (>2.Rxe3)
1...eS~ 2.R(x)g4
1...Sd5 2.Sg5
1...Sg2,Bf3 2.B(x)f3
1...Re5!

1.Qh3? (>2.Qxe3)
1...eS~ 2.Q(x)g4

1...Sd5 2.Qf5
1...Sg2,Bf3 2.Q(x)f3
1...Sf5!

1.Qd2 (>2.Qxe3)
1...eS~ 2.Qf4
1...Sd5 2.Re5
1...Sg2 2.Pf3
1...Sf5 2.Rg4

666*) M. Parthasarathy
1st Prize, *The Problemist*, 1989



#2

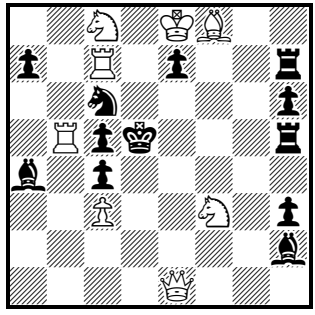
1.Qb6? (>2.Sxd6)
1...dS~ 2.Qxe6
1...Sf7 2.Rxf4
1...Sf5 2.Sc3
1...Kf5 2.Rxf4
1...Sxb5!

1.Pc3 (>2.Sxd6)
1...dS~ 2.Qe5
1...Sf7 2.Qxf4
1...Sf5 2.Sc5
1...Kf5 2.Rxf4

Arrival Correction

11.25 White arrival correction was demonstrated in 8.15, and it is similarly possible to show Black arrival correction with two or more Black men arriving on the same square. The record of quaternary arrival correction has been achieved more than once. In **667** the cumulating effects are as follows: (Be5, random) cutting of WQ's line to e6 but self-block; (Re5) guard of h1-e4 but interference with BB; (Pe5) guard of d7 but opening of White guard on c5; (Se5) pin of WR but gate-opening. (For four arrivals with an element of correction by a single Black man on different squares, see **710***.)

667) A. Piatesi
The Problemist, 1979



#2

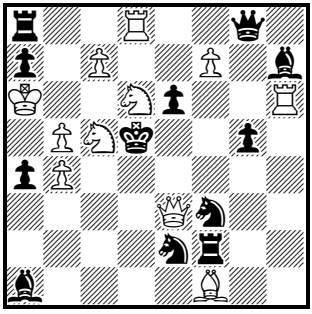
1.Sd4	(>2.Qe6)
1...Be5	2.Qh1
1...Re5	2.Rd7
1...Pe5	2.bRxc5
1...Se5,Sxd4,Sd8	2.cRxc5

White and Black Correction Combined

11.26 Composers have naturally sought to combine White and Black correction in the same problem. **668** is a unique example of tertiary correction by both sides. The cumulating effects of the WS's departure from c5 are: (S~) vacation of c5 for WQ but failure to provide for fSd4; (Sd3!?) guard of e5 but frustration of mate by Bc4; (Sd7!!) provision of new mate for eSd4. The key gives a flight which is covered by the threat. The cumulating effects of Black's arrivals on d4 in the actual play are: (Bd4) cutting of WQ's line to c5 but self-block; (eSd4) guard of e6 but interference with BB; (fSd4) opening of BR's line to f6 but unguard of e5.

668) C. P. Sydenham

Sinfonie Scacchistiche, 1978



#2

1.cS~? (>2.Qc5)

1...Bd4 2.Qxe6
1...eSd4 2.Bc4
1...fSd4!

1.Sd3!? (>2.Qc5)

1...Bd4 2.Qxe6
1...fSd4 2.Qe5
1...eSd4!

1.Sd7!! (>2.Qc5)

1...Bd4 2.Qxe6
1...eSd4 2.Sf6
1...fSd4 2.Qe5