# Chapter 10 Black Errors

10.1 We now move on from Black defences to the even richer field of Black errors. Every Black move contains an element of error, even if it is only the passive failure to defend against a White threat. This chapter is devoted to positive errors which so weaken Black's position that White, whether he has a threat or not, can mate in a way that was not possible before Black's move. It contains more problems and more stars than any other chapter. In my commentary I try to show the scope, and occasionally the history, of the tasks and records involved, but inevitably I pass over many points of interest and felicities of construction. So even more than elsewhere in the book I would encourage the reader to study the positions closely and search out their delights.

UNGUARD

10.2 Unguard occurs when Black's move gives up command of a potential mating square or line. Just as we saw in the last chapter that there are different forms of guard, so there are corresponding forms of unguard. We start with two kinds of departure unguard (French *écart*). A Black man may move away so as to unguard a square on which or over which White can then mate (direct unguard); or it can remove a rear guard (rear unguard). **463*** shows the record of 14 direct unguards with a surprisingly good key and no duals. **464** adds two rear unguards to show the record of 16 departure unguards with major and minor duals. **465** shows the record of 8 rear unguards, only achieved at the heavy cost of starting the WK in check: it might be thought that this is bettered by the nine BQ unguards in **466***, a notable extension of a well known problem by Mansfield with fine economy, good tries, a delightful key and dual-free BQ play, but these are direct unguards of g7, not rear unguards of some square lower down the diagonal.

463*) J. Fulpius
Comm., *Revue Suisse d'Échecs*, 1974
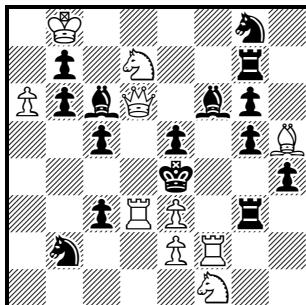
1.Qe6	block	1...fB any	2.Qxe5
		1...gS any	2.Sxf6
1...Pxa6	2.Qxc6	1...7R any	2.Bxg6
1...Pb5	2.Sxc5	1...Pxh5	2.Qf5
1...bS any	2.Q(x)c4	1...Pg4	2.Rf4
1...cB any	2.Q(x)d5	1...Rf3,Rg2,Rg1	2.B(x)f3
1...Pc4	2.Rd4	1...3R else	2.Q(x)g4
1...Pc2	2.Sd2	1...Ph3	2.Sxg3

#2

464) J. C. van Gool (after J. Fulpius)
3rd Prize, Chéron Memorial Tourney, 1985
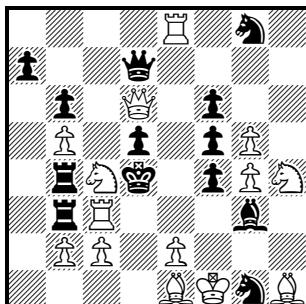
1.Sa5	block	1...Qc8	2.Qxd5
		1...Qe6	2.Sc6
1...Pa6	2.Qxb6	1...Pxg5	2.Qe5
1...Pxa5	2.Qc5	1...Pxg4	2.Re4
1...Ra4	2.Sxb3	1...Pf3	2.Pe3
1...Rxb5	2.Rc4	1...8S any	2.Qxf6
1...Ra3	2.Qxb4	1...Bxe1,Bxh4	2.Qxf4
1...Rxb2	2.Rd3	1...Bh2	2.Bf2
1...Qxb5,Qb7,		1...1S any	2.S(x)f3
Qxd6	2.Sxf5		

#2

465) C. J. Morse
The Problemist, 2006 (V)
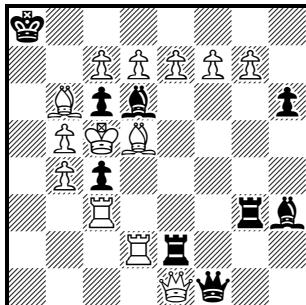
1.Kxc6	(>2.Kxd6)
1...Qf3-f7	2.Qa1
1...Re5	2.Ra2
1...Rg5-g6	2.Ra3
1...Rd3	2.Pg8=Q
1...Qh1	2.Pf8=Q
1...Rxd2, Be6	2.Pe8=Q
1...Bg2	2.Pd8=Q
1...Bxb4,Bxe7	2.Pc8=Q
1...Bxd7+	2.Kxd7
1...Bxc7	2.Kxc7

#2

466*) M. Lipton
Special Hon. Ment., *The Problemist*, 2011
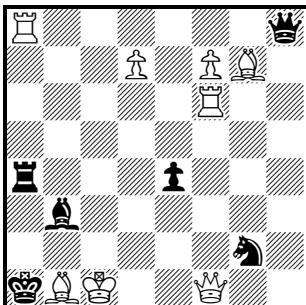
1.Qb5	(>2.Qe5)
1...Qh1+	2.Rf1
1...Qh2	2.Rf4
1...Qh3	2.Rf3
1...Qh5	2.Rf5
1...Qh6+	2.Rxh6
1...Qe8	2.Re6
1...Qc8+	2.Rc6
1...Qb8	2.Rd6
1...Qxa8	2.Ra6
1...Ba2,Bd5	2.Qb2

#2

10.3 Focal unguard arises when a BQ, BR or BB which is guarding two potential mating squares or lines gives up one of those guards by moving. This can be shown without duals, as with the BR on g3 in **463***, but minor duals often occur, particularly when the Black piece plays to a mating square. The theoretical maximum of 5 focal pairs is shown in **467**, with full WK battery thrown in. Four focal pairs are shown without any duals in the remarkable **468**, to which we shall return in 11.16 and 13.5. No more than 1 focal pair has been changed for another from set to actual play, **469*** being a classic example in total mutate form. With try play as many as 4 focal pairs have been shown with the same Black piece, as in **470*** with its harmonious refutations and dual-free actual play.

467) G. P. Latzel
diagrammes, 1978
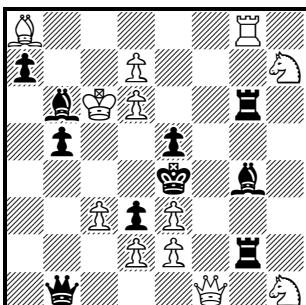
| 1.Rf8	block	1...Ba5,Bd8	2.Kc5
		1...Bd4,Bxe3	2.Kc7
1...Qa2,Qb~	2.Pxd3	1...Bxe2,Bh5	2.Qf5
1...Qc2,Qxf1,		1...Be6,Bh3	2.Qf3
Pb4	2.K(x)b5	1...Rxd6+	2.Kxd6
1...Rxe2,Rh2	2.Sg3	1...Bxd7+	2.Kxd7
1...Rg1	2.Sf2	1...aP any	2.Kxb6
1...Re6,Rh6	2.Sg5	1...Pxe2	2.Qxb1
1...Rg7,Rg8	2.Sf6		

#2

468) N. Shankar Ram
Die Schwalbe, 1983
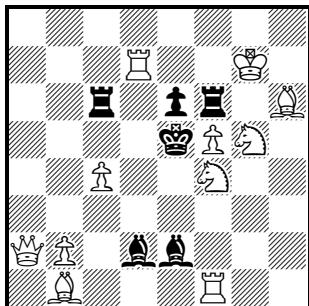
#2

| 1.Qa3	block
1...Ra6,Rb6,Rc5	2.Q(x)c5
1...cR else	2.Q(x)d6
1...Rf7+,Rxh6	2.S(x)f7
1...fR else	2.S(x)g6
1...Bc1,Bc3,Bxf4	2.Q(x)c3
1...dB else	2.Q(x)e3
1...Bxc4,Bxf1,Bf3	2.S(x)f3
1...eB else	2.S(x)d3
1...Pxf5	2.Rd5

469*) C. Mansfield
Morning Post, 1923
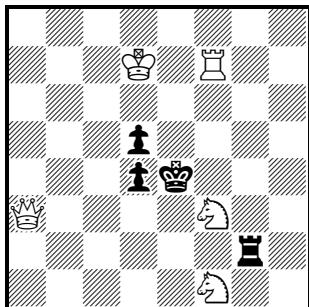
#2

| 1...R~ on file	2.1Sd2
1...R~ on rank	2.Sg3
1...Pd3	2.Qe7
1.Qa6	block
1...R~ on file	2.Qe2
1...R~ on rank	2.Qg6
1...Pd3	2.Qe6

470*) N. A. Macleod
American Chess Bulletin, 1961
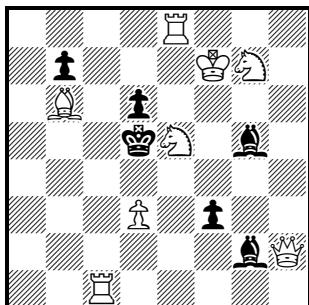
#2

1.Sh5?	block	1.Sg4?	block
1...5B~NW-SE	2.hSf4	1...5B~NW-SE	2.gSe3
1...5B~NE-SW	2.hSf6	1...5B~NE-SW	2.gSf6
1...2B any	2.Qa2	1...2B any	2.Qa2
1...Pf2	2.Qxg2	1...Pf2	2.Qxg2
1...Be7!		1...Bxc1!	

1.Sf5?	block	1.Sg6	block
1...5B~NW-SE	2.fSe3	1...Bd8,Bf6,	
1...5B~NE-SW	2.fSe7	Bh4,Bf4	2.gS(x)f4
1...2B any	2.Qa2	1...5B else	2.gS(x)e7
1...Pf2	2.Qxg2	1...2B any	2.Qa2
1...Bf4!		1...Pf2	2.Qxg2

10.4   A different form of unguard, arrival unguard, occurs when a Black man moves to an empty square on which it can be captured by White's mating piece or by the firing piece of a White battery. **471** shows, with unprovided check and major and minor duals, 16 such arrival unguards, arranged in four rows of four. An analogous form of error, akin to the arrival unguard, arises when Black captures a White piece, allowing White to mate by recapture. We may call this the capture unguard and the record is 12, shown in **472** with a threat. **4** matches **471**'s 16 arrival unguards and adds 3 capture unguards for a combined record of 19. Finally, in **2**, all 23 mates take advantage of some form of unguard (direct, arrival or capture), making this the overall record.

471) C. J. Morse
Problem Observer, 1989
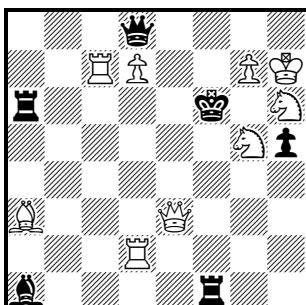
1.Rd5	block
1...Rf2,Rf3,Rf4	2.QxR
1...Rf5	2.Rxf5
1...Bb2	2.Bxb2
1...B else	2.QxB
1...Rb6, Re6	2.QxR
1...Rc6, Rd6	2.RxR
1...Qe8	2.Pxe8=S
1...Qf8	2.Pxf8=Q
1...Qg8+, Qxd7	2.S(x)g8
1...Qh8+	2.Pxh8=Q
1...Ph4	2.Sg4

#2

472) J. R. White
Problem Observer, 2001 (V)
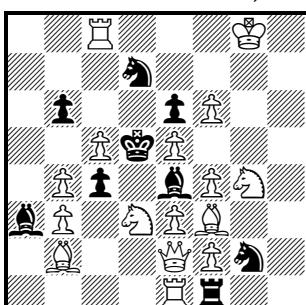
|			
1.Qd1	(>2.Sc1)	1...Rxf2	2.dSxf2
		1...Rxe1,Sxe1	2.Sxe1
1...Bxb2	2.Sxb2	1...Pxb3	2.Qxb3
1...Bxb4	2.Sxb4	1...Pxd3	2.Qxd3
1...Sxc5	2.Sxc5	1...Bxf3	2.Qxf3
1...Sxe5	2.dSxe5	1...Sxe3	2.Sxe3
1...Sxf4	2.Sxf4	1...Sxf6+	2.Sxf6

#2

CLEARANCE

Gate-opening

10.5 There are several ways in which Black can allow mate by clearing a line for White. One of these is gate-opening, in which Black moves off a line, so enabling a WQ, WR, WB or WP to move across Black's starting square and reach a mating square. Increased interest in this theme in the 1960s and 1970s led eventually to the record of 12 mates after gate-openings, uniquely shown in **473**: the construction is highly ingenious, but there is an unprovided check before the promotion key. Without promotion key the record is 10, first shown with an elegant withdrawal key in **474***, while **475*** falls only one short with 9 gate-openings by BPs. A single gate can produce as many as 5 mates in **476** with its waiting key, and let through as many as 4 White pieces in **477**.

473) J. Fulpius (after J. M. Rice)
Journal de Genève, 1979
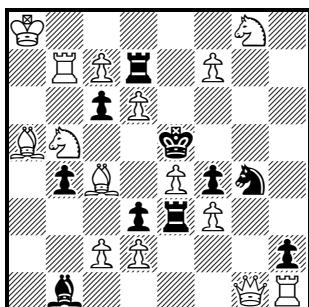
1.Pc8=Q	block	1...Rxf7	2.Qe6
		1...Pxc2	2.Pd4
1...Pb3	2.Bc3	1...Rxe4	2.gQc5
1...B any	2.Qa1	1...Rxf3	2.Qd4
1...Pxb5,Pc5	2.cQ(x)c5	1...Sf6	2.Qg5
1...Rd8	2.Re7	1...Sh6	2.Qg7
1...Rxd6	2.Qf5	1...Pxg1=any	2.Rh5

#2

474*) J. Fulpius
Die Schwalbe, 1978
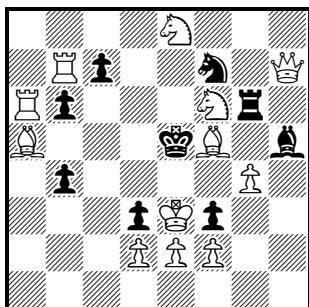
1.Bc8	block
1...6P any	2.Re6
1...Pb3	2.Bc3
1...cP any	2.Re7
1...dPxe2	2.Pd4
1...Sd6	2.Qe7
1...Sd8,Sg5	2.Qxc7
1...fPxe2	2.Pf4
1...Rxf6,Rg5	2.Qe4
1...Rxg4	2.Qf5
1...Bxg4	2.Qh2

#2

## 475*) J. Hartong
2nd Prize, *diagrammes*, 1976
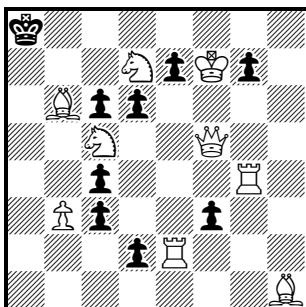
|	
1.Qf6	block
1...gPxf6	2.Rg8
1...gP else	2.Qh8
1...fP any	2.Bxc6
1...ePxf6	2.Re8
1...eP else	2.Qd8
1...Pxc5,Pd5	2.Qxc6
1...Pd1=any	2.Ra2
1...Pxb3	2.Ra4
1...Pc2	2.Qa1

#2

476) C. J. Morse
The Problemist, 1967
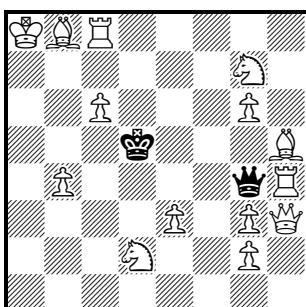
1.Ka7	block
1...Qxb4	2.Qf5
1...Qe4,Qd7+	2.Q(x)d7
1...Qf4	2.Qe6
1...Qxc8	2.Bf3
1...Qxg6,Qd4+	2.R(x)d4

#2

477) C. J. Morse
1st Hon. Ment., BCPS Ring Tourney, 1967
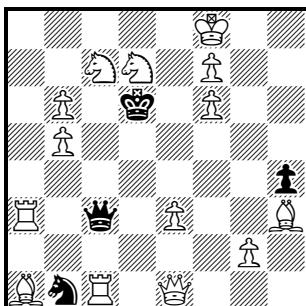
1.Kg8	(>2.Pf8=Q)
1...Qxf6	2.Qb4
1...Qxe3	2.Rc6
1...Qxc7	2.Rd3
1...Qc4	2.Be5

#2

10.6 Gate-opening records of three different kinds for WQ, WR and WB are shown in Table VI overleaf. I would be glad to see other composers making improvements in it. The task of **479** can

be shown more simply with only twelve men. **480** has two set gate-opening mates, one transferred after the key and one changed. A WP can only go through one gate, making its initial double move, and **484** shows the theoretical maximum of 3 such WP mates.

TABLE VI GATE-OPENING RECORDS

	Maximum gate-opening mates	Maximum mates through one gate	Maximum gates
WQ	7 (**478***)	3 (**478***)	5 (**479**)
WR	5 (**480**)	4 (**480**)	4 (**481**)
WB	4 (**482**)	3 (**483**)	4 (**482**)

478*) C. J. Morse
1st Prize, *The Observer*, 1964
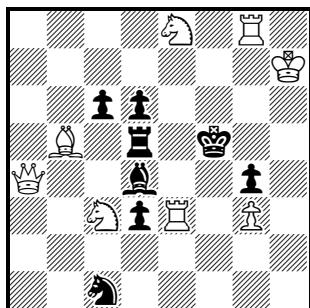
#2

| 1.Qc4	block
1...Pxb5	2.Qc8
1...Re5	2.Qf7
1...R else	2.Qe6
1...Be5	2.Qxg4
1...Bg7	2.Qf4
1...Bxe3	2.Qe4
1...Pd2	2.Qf1
1...Pc5	2.Bd7
1...S any	2.Qxd3

479) C. J. Morse
The Problemist, 1964

#2
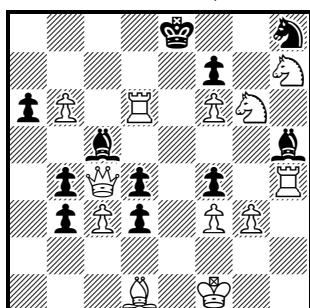
| 1.Sg5	block
1...Pxg6	2.Qg8
1...dPxc3	2.Qe4
1...Pd2	2.Qe2
1...bPxc3	2.Qa4
1...Bxb6	2.Qc6
1...Bxd6	2.Qc8
1...Pb2	2.Ba4
1...Pxg3	2.Re4
1...hB any	2.Rxh8
1...Pa5	2.Qb5
1...Sxg6	2.Qxf7

480) C. J. Morse
The Problemist, 1969
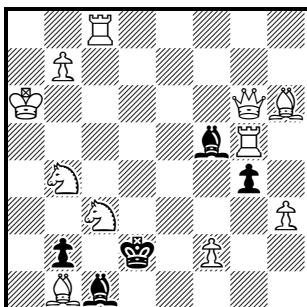
|	
1...Bxg6	2.Re5
1...Pxh3	2.Rg1
1.Sc2	block
1...Bxc2	2.Re5
1...Be4,Bxg6	2.Rd5
1...Bxc8	2.Rc5
1...Bd3+	2.Rb5
1...Pxh3,Pg3	2.R(x)g3
1...Kd3	2.Qd6

#2

481) C. J. Morse
The Problemist, 1969
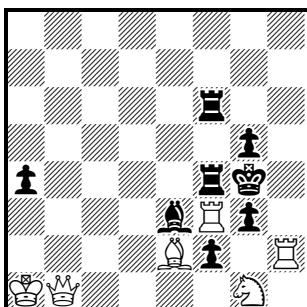
|	
1.Qe4	(>2.fRxf2,Rxe3,Rxf4)
1...Rxe4	2.Rxf6
1...Bd4+	2.Rc3
1...Pxg1=Q+,Pf1=Q+	2.R(x)f1
1...Pxh2	2.Rh3
1...Pxg1=S	2.Rxf4

#2

482) C. J. Morse
Problem Observer, 2011
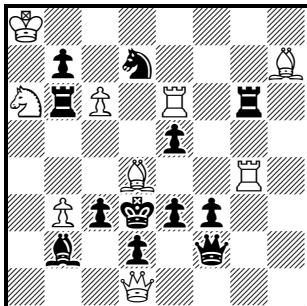
|	
1.Rd6	(>2.Bc5,Bxe5,Bxb6)
1...Rxa6+	2.Ba7
1...Pe4	2.Bf6
1...Pe2	2.Bxf2
1...Pc2	2.Bxb2
1...Rxc6,Rb4	2.S(x)b4
1...Rb5,Ba3	2.Bc5
1...Sf6	2.Sc5

#2

483) C. J. Morse
The Problemist, 1969
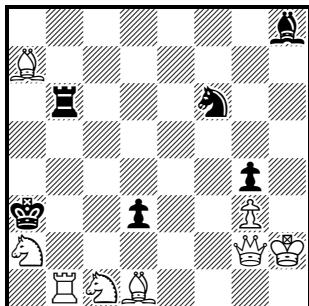
#2

1.Qa8	(>2.Bxb6)
1...Ra6,Rb7,Rb5,Rb4	2.Bc5
1...Rb2+	2.Bf2
1...Rxb1	2.Bd4

484) C. J. Morse
*The Problemist*, 1969
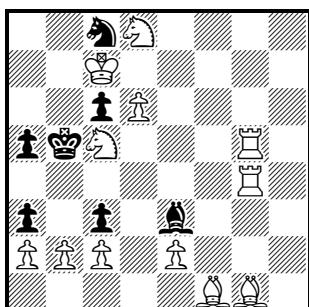
#2

1.Sxc6	block
1...aPxb2	2.Pa4
1...cPxb2	2.Pc4
1...Bxg5	2.Pe4
1...Bxc5	2.Pe3
1...S any	2.S(x)a7
1...Pa4	2.Rb4

10.7 We have already seen three mates after gate-openings changed from set to actual play in **346***, and the record is 5 in **485**, with a total of 8 such mates by the WQ. By varying the BK's flight-square, **486** shows 2 such mates changed over 3 phases, with 2.Rf5 transferred twice.

485) C. J. Morse
2nd Hon. Ment., *British Chess Magazine*, 1969
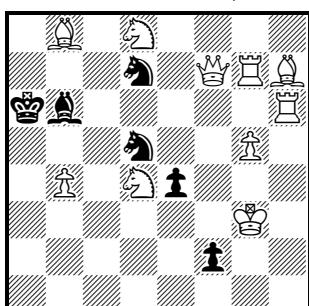
#2

|		1.Qf5	block
1...7Sf6	2.Qb7	1...7Sf6,Sxb8	2.Qc8
1...Sc5	2.Qa7	1...Sc5	2.Ra7
1...5Sf6	2.Qc4	1...5Sf6,Sxb4	2.Qb5
1...Sc7	2.Qa2	1...Sc7, Sc3	2.Qa5
1...Pe3	2.Bd3	1...Pe3	2.Qd3
1...Pf1=any	2.Qxf1	1...Pf1=any	2.Qxf1

486) M. Lipton
3rd Comm., *Probleemblad*, 1961
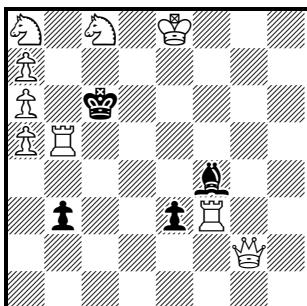
1...B~	2.fRf5	1.Sc7	block
1...Pe2	2.fRxb3		
		1...B~	2.Rf7
1.Sd6?	block	1...Bxc7	2.fRf5
		1...Pe2	2.Rc3
1...B~	2.Rf6	1...Kxc7	2.Rc5
1...Bxd6	2.fRf5	1...Pb2	2.Qc2
1...Pe2	2.Rd3		
1...Kxd6	2.Qg6		
1...Pb2!			

#2

Other Black Clearances

10.8 If we relax the definition given in 10.5 to allow Black to move along as well as off the line, though still requiring that White's mating-piece must cross Black's starting square, then the overall record for this broader definition of clearances is 13 in the mechanical **487**, and the record through a single gate is 8, again with many captures, in **488**, while **489** shows 6 with mates by a single White piece (WR). A still wider definition of Black clearances would include cases where Black moves off or along the mating line of a WQ, WR or WB, so as to allow mate; but this wider definition does not increase any of the records so far shown. The widest definition of all would include clearance of a White line of guard, and this definition will be applied to **605***.

487) J. Fulpius
Journal de Genève, 1977
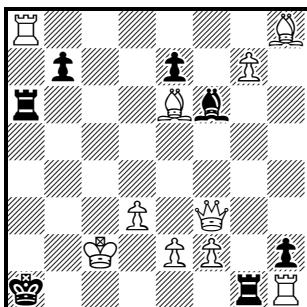
1.Pg8=Q	block
1...Ra5-a2,Ra7,bP any	2.aRxR
1...Be5-b2	2.BxB
1...Rf1-b1	2.hRxR
1...Rxa8	2.Qxa8
1...Bxh8	2.Qxh8
1...Rxh1	2.Qxh1

#2

488) M. Lipton
diagrammes, 1979
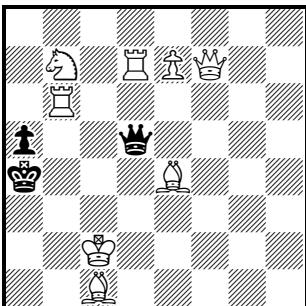
#2

1.Pe8=Q	(>2.Rxd5)
1...Qa2+,Qb3+,Qc4+	2.QxQ
1...Qd1+,Qd2+,Qd3+	2.RxQ
1...Qc6+	2.Bxc6
1...Qb5	2.Rd4
1...Qxe4+	2.Qxe4
1...Qc5+	2.Sxc5

489) M. Lipton
The Problemist, 2003
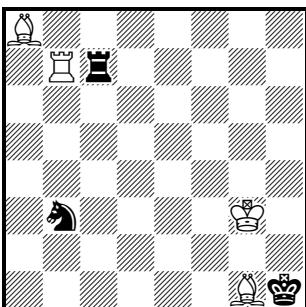
#2

|	
1.Be3	(>2.Rxc7)
1...Rd7-g7	2.RxR
1...R any on file	2.Rh7
1...Sa5,Sc5,Sd4,Sd2	2.Rb1
1...Rxb7	2.Bxb7

UNPIN OF WHITE

10.9 There are two ways in which Black can unpin a White mating piece, by moving the pinning Black piece off the pin-line (withdrawal) or by interposing another Black piece on the pin-line (interference). The overall record for unpins is the unique example of 8 withdrawal unpins already seen in **17***. The record for interference unpins is 6, also uniquely achieved in **490†** with masterly ingenuity, and marred only by the unprovided check. **491*** shows the record of 3 withdrawal unpins by a pinned Black piece, plus a fourth in the set play, in mutate form and with fine economy. We have already seen the theoretical maximum of 4 White pieces unpinned in **383***, and the task is matched in **492** with 4 unpins by interference but with an obvious key providing for the four checks.

490†) J. Hartong
Parallèle 50, 1951
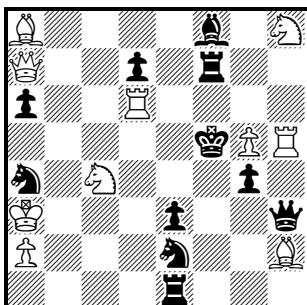
|	
1.Qxe3	(>2.Be4)
1...Re7	2.Rf6
1...Sc5	2.Rd5
1...aSc3	2.Qe5
1...eSc3	2.Qf4
1...Sg3	2.Qf2
1...Pg3	2.Qe4
1...Qf3	2.Pg6
1...Qxe3+	2.Sxe3
1...Bxd6+	2.Sxd6

#2

491*) E. D. Holladay
American Chess Bulletin, 1942
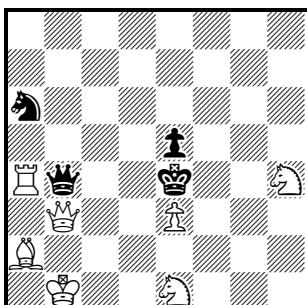
1...Q any	2.Qd3
1...S any	2.Rxb4
1.eSg2	block
1...Qxa4	2.Qd5
1...Qc4	2.Qxc4
1...Qd4	2.Qc2
1...S any	2.Rxb4

#2

492) H. W. Bettmann
3rd Hon. Ment., *Good Companions*, 1917
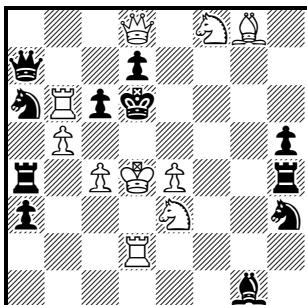
1.Sxd7	(>2.Kc3)
1...Sb4	2.Pc5
1...Sc5,Qxd7	2.Rxc6
1...Sf4	2.Pe5
1...Sf2	2.Sf5
1...Rxc4+	2.Kxc4
1...Qxb6+	2.Sxb6
1...Rxe4+	2.Kxe4
1...Bxe3+	2.Kxe3

#2

10.10 The overall records for unpins of each White piece, with the separate records for withdrawal and interference unpins, are shown in Table VII. The eleven problems in this table are all by

different composers, and the liberal scattering of stars indicates that their average quality is as high as in any section of the book. This partly reflects the inherent attractiveness of the theme, and partly the happy chance that in no case has the record been pushed further at the cost of artistry. There are several fine examples of 5 unpins of the WQ by withdrawal including **493*** which combines them with WK6, but **494***'s total of 6 unpins, shown with a superb thematic key, is unequalled and justly famous; and the same is true of **17***'s theoretical maximum. The matrices of **498*** (showing six unpins by withdrawal and one by interference with totally accurate play), **499*** and **500*** are also unique for their particular cases. **495*** is distinguished from other fine settings of its task by the BK having a flight-square; **496*** by its elegance; **497*** by its excellent thematic key, unusual threat and good byplay; and **502*** (showing both types of unpin) by its accuracy. Finally **501**** earns its two stars by its thematic key, two flights, dual avoidance, byplay, accuracy and harmony.

TABLE VII WHITE UNPIN RECORDS

	By withdrawal	By interference	Overall
WQ	5 (**494***)	5 (**495***)	6 (**494***)
WR	7 (**496***)	4 (**497***)	7 (**496*** and **498***)
WB	7 (**499***)	4 (**500***)	7 (**499***)
WS	8 (**17***)	4 (**501****)	8 (**17***)
WP	3 (**502***)	4 (**503**)	4 (**502*** and **503**)

493*) R. E. Burger
1st Prize, *American Chess Bulletin*, 1962

#2
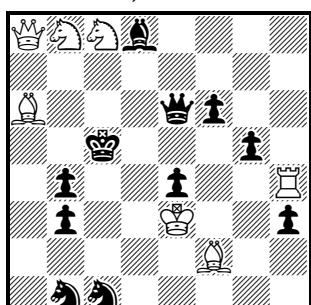
| 1.Qxe4	(>2.Kf3)
1...Qd5	2.Qxb4
1...Qd6	2.Qc4
1...Qxc8	2.Qd4
1...Qxa6	2.Qf5
1...Qg4	2.Qc6
1...Qxe4+	2.Kxe4
1...Pg4	2.Kf4
1...Sd2,Sd3,Se2	2.KxS
1...Qe5	2.Sd7

494*) H. W. Bettmann
Good Companions, 1919 (V)
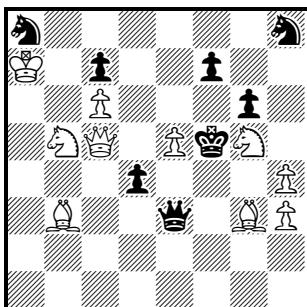
| 1.Qxd4	block
1...Qxg5	2.Qd3
1...Qf3	2.Qd7
1...Qxg3	2.Qe4
1...Qxe5	2.Qxe5
1...Qf4	2.Qxf4
1...Sb6	2.Qg4
1...Qxd4+	2.Sxd4
1...Qf2	2.Qxf2
1...Qg1	2.Bc2
1...Pf6	2.Be6

#2

495*) J. E Funk
Special Prize, *Good Companions,* 1920
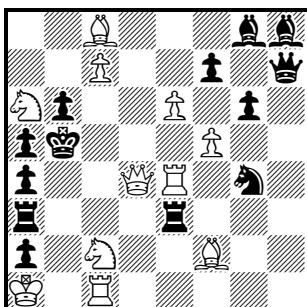
1.Pe7	(>2.Pe8=Q)
1...aRc3	2.Qxa4
1...eRc3	2.Qxb6
1...Se5	2.Qd5
1...Sf6	2.Qc4
1...Pf6	2.Qd7
1...Bxd4+	2.Sxd4
1...Rxe4	2.Sxa3

#2

496*) M. Persson
1st Hon. Ment., Swedish Chess Federation, 1935
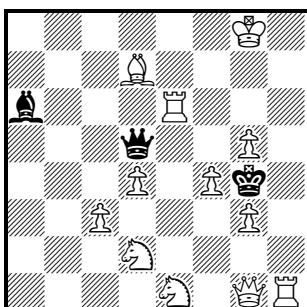
1.Sc2	(>2.Se3)
1...Qa8+	2.Re8
1...Qe5	2.Rxe5
1...Qxg5+	2.Rg6
1...Qe4	2.Rxe4
1...Qg2	2.Re3
1...Qxh1	2.Rh6
1...Qxd4	2.Rd6
1...Qxe6+	2.Bxe6

#2

497*) S.C. Dutt
4th Hon. Ment., British Chess Federation Tourney., 1937/8
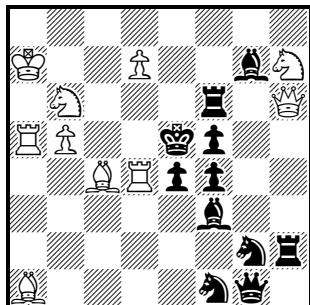
1.Sc8	(>2.Pb6)
1...fSe3	2.Rd1
1...gSe3	2.Rd2
1...Pe3	2.Rxf4
1...Rb6	2.Rd5
1...Ra6+	2.Pxa6
1...Rc6	2.Pxc6
1...Rd6	2.Qxd6
1...Bf8	2.Qxf6

#2

498*) G. Guidelli
1st Prize, *L'Illustrazione Italiana,* 1921
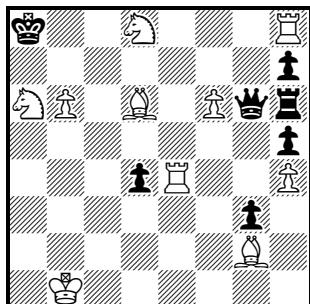
1.Sc5	block
1...Qg4	2.Rxg4
1...Qxf6	2.Rf4
1...Qg5	2.Re5
1...Qg8	2.Re6
1...Qg7	2.Re7
1...Qe8	2.eRxe8
1...Pd3	2.Ra4
1...Qf7	2.Sxf7
1...Qf5	2.dSe6
1...Qxe4+	2.Bxe4

#2

499*) L. Ceriani
1st Prize, *Die Schwalbe,* 1934
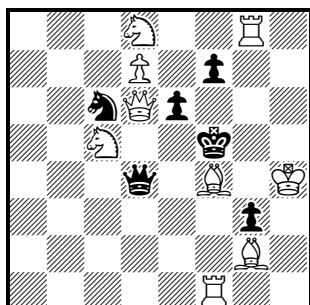
1.dSxe6	block
1...Qa1	2.Bc1
1...Qb2	2.Bd2
1...Qc3	2.Be3
1...Qe5	2.Bxe5
1...Qf6+	2.Bg5
1...Qh8+	2.Bh6
1...Qxd6	2.Bxd6
1...Q else	2.S(x)g7
1...S~, Kf6	2.Sxd4
1...Pxe6	2.Qxe6
1...Pf6	2.Bh3

#2

500*) L. I. Loshinsky
1st Prize, *'64'*, 1930
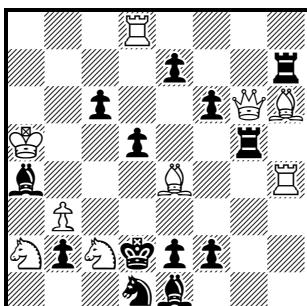
1.Bxd5	(>2.Rd4)
1...Bb5	2.Bc4
1...Pc5	2.Bc6
1...Pe5	2.Bf7
1...Pf5	2.Be4

#2

501**) N. Easter
1st Prize, *Bristol Times and Mirror*, 1926
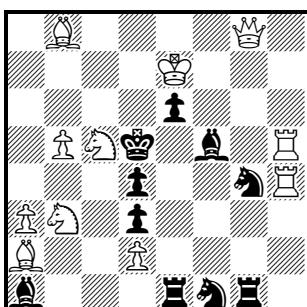
1.Sxe6	(>2.bSc5)
1...Ke4	2.Sg5
1...Se5	2.Sc7
1...gSe3	2.Sg7
1...fSe3,Rc1,Rb1	2.eSc5
1...Kc4	2.bSxd4
1...Sxd2	2.Sxd2
1...Rxe6+	2.Qxe6

#2

502*) H. G. M. Weenink
Hampshire Telegraph and Post, 1920
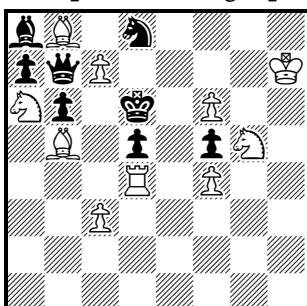
1.Pc4	block
1...Qxa6	2.Pc8=Q
1...Qxb8	2.Pxb8=Q
1...Qc6,Qc8	2.Pxd8=Q
1...Sf7	2.Pc8=S
1...Se6	2.Sf7
1...Sc6	2.Rxd5
1...Qxc7+	2.Bxc7

#2

503) P. ten Cate
6th Hon. Ment. *ex aequo, Grantham Journal,* 1926
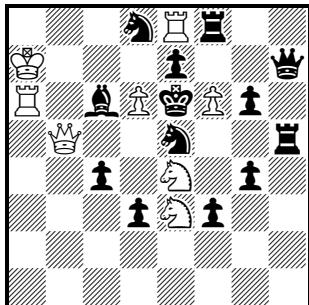
1.dPxe7	(>2.Qd5)
1...Kd7	2.Pxd8=Q
1...Sd7	2.Pxd8=S
1...Kf7	2.Pxf8=Q
1...eSf7	2.Pxf8=S
1...Qxe7+	2.Rxe7

#2

10.11 **504*** is the earliest showing of 3 mates after unpins changed from set to actual play; the interference unpins are cleverly differentiated, with half-pin (see 10.28) in the actual play. The record is also 3 for set-to-actual changed mates after withdrawal unpins, shown neatly and accurately in **505***, while **506*** cleverly shows an equivalent try-to-actual record involving the unpin of 3 different White men (plus WK6 in the try play). We have already seen **385*** with its 9 unpins spread over two phases, four after the try and five after the key. The Zagoruiko **507** shows 2 mates after interference unpins changed, albeit concurrently, over 3 phases. **508*** neatly achieves the same task with withdrawal unpins; the unpinning BQ is itself pinned as in **491***, and there is a seventh unpin by interference in the actual play.

504*) J. Hartong
*Skakbladet,* 1947
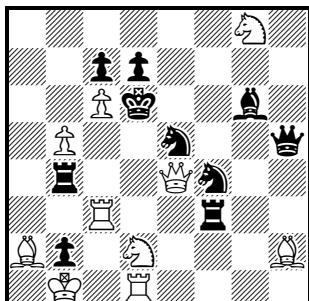
1...Rd3	2.Qxb4
1...eSd3	2.Qe7
1...fSd3	2.Qd5
1...Bxe4+	2.Sxe4
1.Qf5	(>2.Se4)
1...Rd3	2.Qf8
1...eSd3	2.Qf6
1...fSd3	2.Qxd7
1...Sd5	2.Bxe5

#2

505*) J. Savournin
2nd Prize, Olympic Tourney, 1974
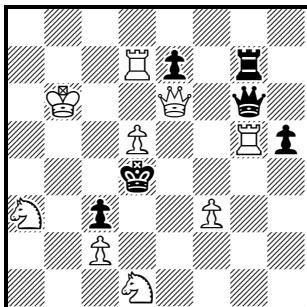
1...Qxc2	2.Qe3
1...Qd3	2.Qe5
1...Qxg5	2.Qe4
1...Qxe6+	2.Pxe6
1.Qc6	(>2.Sb5)
1...Qxc2	2.Qc4
1...Qd3	2.Qc5
1...Qxg5,Qf5	2.Qxc3
1...Qxc6+	2.Pxc6

#2

506*) Touw Hian Bwee
1st Prize, Visserman Memorial Tourney, 1980
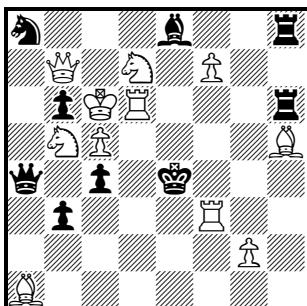
1.Pxb6?	(>2.Kc5)	1.Rg6	(>2.Kd6)
1...Qa3,Qa6,		1...Qa6,	
Qa7	2.Sc3	Qa7	2.Sd6
1...Rxh5	2.Rd4	1...Rxh5	2.Rg4
1...Bxf7	2.Sc5	1...Bxf7	2.Sf6
1...Qxb5+	2.Kxb5	1...Qxb5+	2.Kxb5
1...Rxd6+	2.Kxd6	1...Rxg6+	2.Bxg6
1...Bxd7+	2.Kxd7	1...Bxd7+	2.Kxd7
1...S any	2.KxS	1...Sc7	2.Kxc7
1...Qb4!			

#2

507) Z. Mašek
5th Hon. Ment., *Probleemblad*, 1982
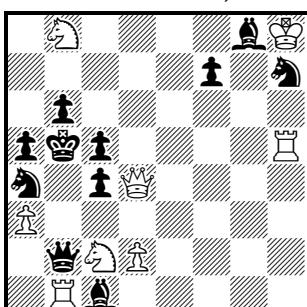
1...Sc3	2.Qd7
1...Pc3	2.Qd3
1.Qf6?	(>2.Sd4)
1...Sc3	2.Qc6
1...Pc3	2.Qf1
1...Sg5!	
1.Qe5	(2.Sd4)
1...Sc3	2.Qe8
1...Pc3	2.Qe2

#2

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

| 1...Qf6	2.Qe5	1.Qb3	(>2.Pg3)
1...Qf5	2.Qd6		
		1...Qf6	2.Qe3
1.Qc4?	(>2.Pe5)	1...Qf5	2.Qg3
		1...Sd5	2.Qf3
1...Qf6	2.Qc1		
1...Qf5	2.Qxc7		
1...Sb5!			
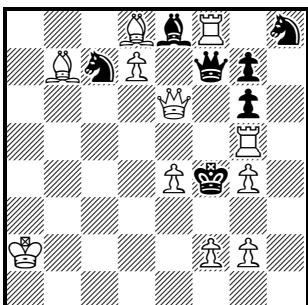
#2

OBSTRUCTION

Interference

10.12 Interference unpin leads naturally into the general field of Black obstruction, whereby one Black man obstructs another either by interference (cutting a line) or by square-blocking (occupying a square) and so allows a White mate. Interference has attracted many composers, and is probably the most fully worked area in the whole domain of two-move tasks. It thus deserves a more expansive treatment than I have space for elsewhere in the book. I shall begin by showing not only the overall record for the number of interferences giving rise to different mates but also some of the stepping-stones which led to it.

10.13 By the early years of this century as many as 7 interferences had been shown, and indeed in **509*** they were all by one BS (with Sb5 a double interference). In 1916 Brian Harley pushed the record to 8 with the threat problem **510**, but the key is poor and there are major and minor duals. Thereafter composers turned to block form, and **511*** is the finest of the many 8-interference problems produced since Harley's. The key is an unobtrusive sidestep, there is only one minor dual, and the marvellous economy quite conceals the magnitude of the task. The collocation of BR-BQ-BB in Michalak's problem (dubbed Harmonium-pipes on the analogy of Loyd's Organ-pipes) helped John Driver in 1965 to produce what was thought to be the first example of 9 interferences in **512***, with an underpromotion key and again only one minor dual. It then came to light that as long ago as 1946 H. J. Burgess had published **513**, achieving 9

interferences with the help of a WK battery, in the *Braille Chess Magazine*. (T. R. Dawson ran a problem section in this magazine from 1935 to 1946, and included the work of a number of blind composers of whom Burgess was the most successful.) The discovery led to a flurry of intensive effort which produced the next three problems, all with the full complement of six WK mates. **514*** is a beautiful version of **513** which replaces its poor key by a magnificent withdrawal move exposing the WK to four checks. **515*** gives the matrix a quarter-turn, substituting a second interference unpin for one of the interferences with the BQ and adding byplay. Finally, the composers of **516†** managed to combine the different elements so as to attain, within the limits of legality but at the cost of a bad key, the unique new record of 10 interferences.

509*) O. Wurzburg
Pittsburgh Leader, 1909/10
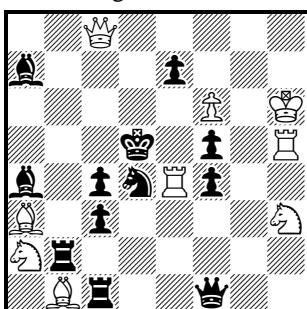
1.Qc7	(>2.Re5)
1...Sb3, Re2	2.Sb4
1...Sb5	2.Qb7
1...Sc6	2.Qd7
1...Se6	2.Rxf5
1...Sf3,Qe1,Qe2	2.Sxf4
1...Se2	2.Qxc4
1...Sc2,Re1	2.Sxc3
1...Pxf6	2.Qd6

#2

510) B. Harley
Pittsburgh Gazette-Times, 1916
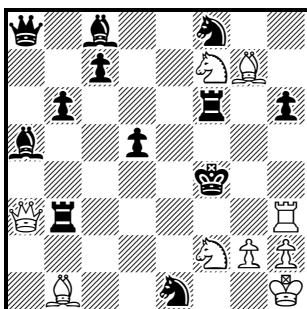
1.Qe7	(>2.Qe5)
1...Bc3,Re3	2.Q(x)e3
1...Be6	2.Qxc7
1...Sd3	2.Rf3
1...Sf3	2.Pg3
1...Sd7	2.Rh4
1...Se6	2.Qxf6
1...Sg6	2.Bxh6
1...Re6	2.Qh4

#2

511*) W. Michalak
4th Prize, British Chess Federation Tourney, 1960/61
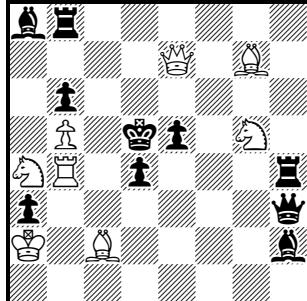
1.Qc7	block
1...Rb7,Bc6	2.Q(x)c6
1...Bb7,bR else	2.Sxb6
1...Pd3	2.Sc3
1...Pe4	2.Rxd4
1...Rg4,Q~ on rank,Qg2,Qf1	2.Qd7
1...Rf4,Bg1	2.Qxe5
1...Bg3,Q~ NW,Qb3+	2.B(x)b3
1...Bf4,Re4,hR else	2.B(x)e4

#2

512*) J. E. Driver
1st Prize, British Chess Federation Tourney, 1964/5
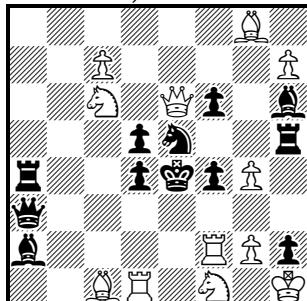
1.Pc8=S	block
1...Rb4,Q any on rank,Qb2,Qxc1	2.Sd6
1...Rc4,Bb1	2.Qxd5
1...Bb3,Q~ NE	2.Re2
1...Bc4,aR else	2.Rxd4
1...Pd3	2.Re1
1...Pf5	2.Qxe5
1...Pf3	2.Sg3
1...Rg5,Bg7,Bf8	2.Rxf4
1...Bg5,hR else	2.Q(x)f5

#2

513) H. J. Burgess
Braille Chess Magazine, 1946
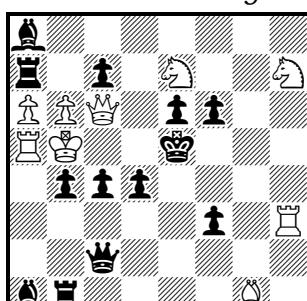
1.Rh4	block
1...Bb7	2.Qxc7
1...Rb7	2.Qc5
1...Rb2	2.Bxd4
1...Rb3,Qa4+,Qe2	2.K(x)a4
1...Bb2,bR else	2.Kxb4
1...Bc3	2.Kxc4
1...Pd3,Qa2,Qe4	2.R(x)e4
1...Pf5	2.Sg6
1...Pf2	2.Bh2
1...Pxb6	2.Kxb6
1...Bxc6+	2.Kxc6

#2

514*) H. J. Burgess
Braille Chess Magazine, 1946 (Version by H. W. Grant and N. G. G. Van Dijk)
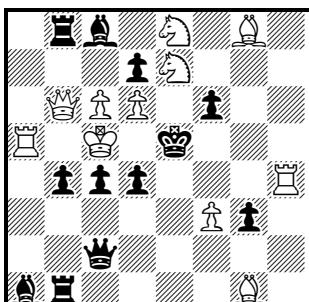
#2

1.Kb5	block
1...Bb7,Ra8	2.Qc5
1...Rb7,Ba6+	2.K(x)a6
1...Rb2	2.Bxd4
1...Rb3,Qa4+,Qd3,Qe2	2.K(x)a4
1...Bb2,bR else	2.Kxb4
1...Bc3	2.Kxc4
1...Pd3,Qa2,Qb3,Qe4	2.R(x)e4
1...Pf5	2.Sg6
1...Pg2	2.Bh2
1...Rxb6+	2.Kxb6
1...Pxc6+	2.Kxc6

515*) H. W. Grant
1st Prize, British Chess Federation Tourney, 1966/7
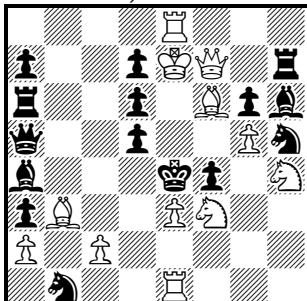
#2

1.Bd4	block	1...Rg7,Bf8+	2.K(x)f8
		1...Bg7,Rh8	2.Qxg6
1...Rb6,Qb5,Qd8+	2.K(x)d8	1...Sg7	2.Qxf4
1...Rc6, Bxb3	2.Kxd7	1...Pxe3	2.Rxe3
1...Bb5	2.Bxd5	1...Rxf7+	2.Kxf7
1...Bc6	2.Kxd6	1...Bxg5+	2.Sxg5
1...Sc3	2.Sd2	1...hS else	2.K(x)f6
1...Sd2	2.Pxf4		

516†) V. Bartolović and N. Petrović
1st Hon. Ment., British Chess Federation Tourney, 1966/7
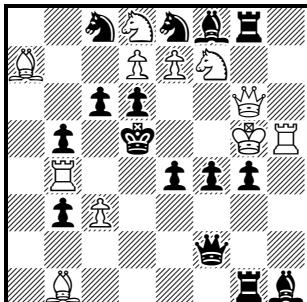
#2

1.Pxc8=S	block	1...Rg2	2.Bxe4
		1...Rg3,Qd2,	
1...Pb2	2.Ba2	Qe3,Qh4+	2.K(x)h4
1...Pc5	2.Sb6	1...Bg2,gR else	2.Kxg4
1...Sg7	2.Qxd6	1...Bf3	2.Kxf4
1...Bg7	2.Qe6	1...S else	2.K(x)f6
1...Rg7,Bh6+	2.K(x)h6	1...Bxe7+	2.Sxe7
1...Pe3,Qd4,		1...Rxg6+	2.Kxg6
Qg3,Qh2	2.R(x)d4		

10.14 We now turn to the records for the number of interferences by and with individual Black pieces. (These were traditionally described by Harley and others as objective and subjective interferences respectively, in my view a complete reversal of the natural meaning of those terms.) The records are shown in Table VIII. There is the same profusion of stars as in Table VII and for similar reasons; but whereas no single composer dominates the unpin records, here the name of the Dutchman Jan Hartong stands out. His well-keyed problems **521*** and **527*** are unique renderings of their tasks, as would also be **518** if he himself had not found a second setting (from which, incidentally, I derived the unique **522***). There are only one or two other settings to match **519*** and **520***: the former is by a famous taskmaster and features one BR valve and four BR bivalves (as defined in 11.7), whereas the latter is by a composer who had done no serious work since the 1930s but was reinspired by the challenge of interference tasks in the 1960s. **517*** is the earliest of some dozen examples of 3 interferences by a pinned BQ. **523*** is a particularly fine example of 7 interferences by a BS, with a wealth of dual avoidance and an eighth interference in the set play. 7 BS interferences can also be seen in **509*** and **616***: indeed they have been shown many times, but the full eight interferences in actual play with conventional force has so far tantalizingly eluded composers. In 1968 Bob Gooderson found a position (with obtrusive BB) that added an eighth interference to the matrix of **523*** but failed to one incorrigible Black defence. The version **524** (Gooderson's position minus WPf5) uses that defence (Qd6) as a refutation, thus showing the 8 BS interferences in try play, but with worthless actual play. **525*** is a famous problem which tripled the maximum task of 2 interferences by a BP and set a record of 6 interferences by multiple BPs, the latter being matched by the somewhat similar **526*** where all the interferences are with the BQ. **528*** has 3 interference unpins by the BK. With a checking key it is possible to drive the BK to as many as 6 flight-squares, as in **529**, where it suffers mates which could in each case be prevented by a Black line-moving piece if the BK were not in the way.

TABLE VIII BLACK INTERFERENCE RECORDS

	Interferences *by*	Interferences *with*
BQ	3 (**517***)	7 (**518**)
BR	5 (**519***)	6 (**520***)
BB	6 (**521***)	6 (**522***)
BS	7 (**509*** and **523***)	
BP	2 (**525*** and **526***)	3 (**527***)
BK	3 (**528***) or 6 (**529**)	

517*) G. Guidelli
1st Prize, *Good Companions,* 1915
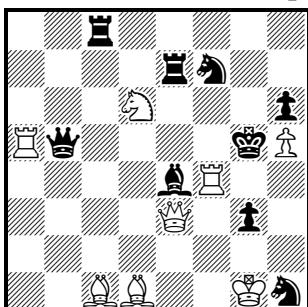
1.Qd4	(>2.Qf6)
1...Qc5	2.Rxe4
1...Qe5, Se5	2.Sxe4
1...Qf5	2.Qg7
1...Bf3, Bf5	2.R(x)f5
1...Re6, Re5	2.Sxf7

#2

518) J. Hartong
1st Prize, *British Chess Magazine,* 1952
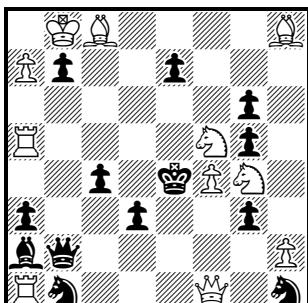
1.Pxg3	block
1...Bb3,Qf2	2.Bxb7
1...Pb5	2.Pa8=Q
1...Sc3,Pc3,Qe5+	2.R(x)e5
1...Pe5	2.Sf6
1...Sd2	2.Re1
1...Pd2	2.Qe2
1...Sf2,Qxh8	2.Qg2
1...Pe6	2.Sd6
1...Sxg3	2.Sxg3
1...Pxf4	2.Qxf4
1...Pxf5	2.Bxf5

#2

519*) A. C. White
Good Companions, 1921
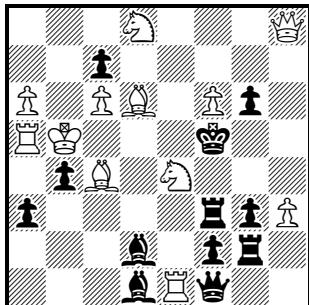
1.Qh4	(>2.Qg4)
1...Rf4	2.Qg5
1...Re3	2.Qf4
1...Rd3	2.Be6
1...Rc3	2.Kxb4
1...Rb3,Ba4+	2.K(x)a4
1...Qxc4+	2.Kxc4
1...Pxd6	2.Sxd6
1...Pg5	2.Qh7

#2

520*) P. C. Thomson
The Problemist, 1966
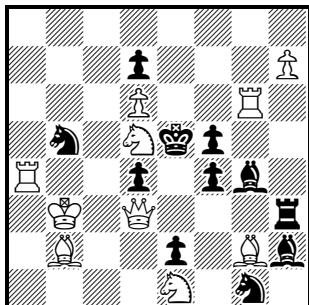
1.Se7	block
1...Bh5,Rg3,Rf3,Re3	2.Ph8=Q
1...Bg3,R any on file	2.Qxb5
1...Bf3	2.Qxf5
1...Sf3	2.Qxe2
1...Pf3	2.Qe3
1...Sc3	2.Qxd4
1...bS else	2.Bxd4
1...Rxd3+	2.Sxd3

#2

521*) J. Hartong
2nd Prize, *Die Schwalbe*, 1956
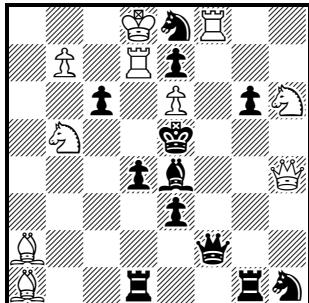
1.Rxd4	(>2.Qxe4)
1...Bb1	2.Rd2
1...Bc2,Qf3,Qf5,Qf7,Qxf8,Qxh4	2.Rxd1
1...Bd3,Bd5,Sd6	2.R(x)e4
1...Bf5	2.Sf7
1...Bf3,Qc2,Qg2	2.Qf4
1...Bg2,Rg4,Sg3	2.S(x)g4
1...Sf6	2.Pb8=Q
1...Rxd4+	2.Bxd4

#2

522*) C. J. Morse (after J. Hartong)
The Problemist, 1966
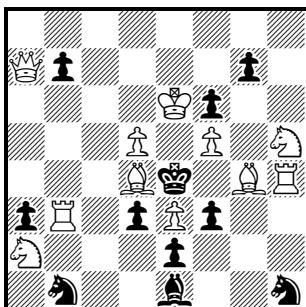
1.Bb6	block
1...Sc3	2.Rb4
1...Sd2	2.Sc3
1...Pd2	2.Qa4
1...Sg3,Ba5,Bc3,Bd2	2.Bh3
1...Sf2	2.Sg3
1...Pf2	2.Bxe2
1...gP any	2.Sxf6

#2

523*) M. Bukofzer
1st Prize, *Good Companions,* 1922
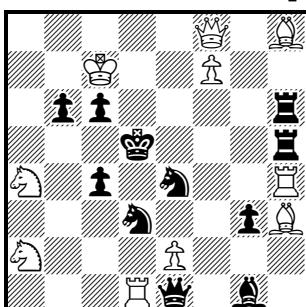
1...Sf6	2.Qd6
1.Qe8	(>2.Qxe4)
1...Sd2	2.2Sc3
1...Sc3,Qxe2	2.Sb4
1...Sf2	2.Rd4
1...Sc5	2.Sxb6
1...Sd6	2.Qxc6
1...Sf6	2.Qe6
1...Sg5,Re5,Rxh4	2.Q(x)e5

#2

524) A. R. Gooderson
The Problemist, 1968 (V)
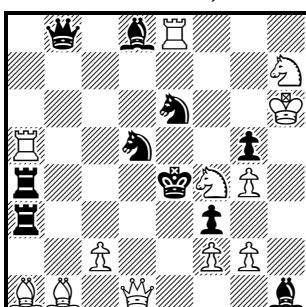
1.Sh5?	(>2.Qxd5)	1...Sf4	2.Sg3
		1...Se3	2.Qxf3
1...Sc3	2.Qd3	1...Qb7,Qb5	2.Rxe6
1...Sb4,Rd4,		1...Qd6!	
Rxa5	2.Q(x)d4		
1...Sb6,Qe5	2.Pc3	1.Qxd5+	
1...Sc7	2.Re5		
1...Se7	2.7Sf6	1...Kxf4	2.Qf5
1...Sf6,Bxa5	2.Sxg5		

#2

525*) A. Batori
1st Prize, Magee Theme Tourney, 1919
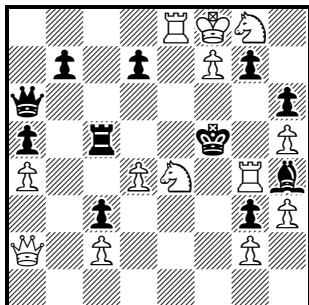
1.Qc4	block
1...Pb6,Qb5,Qxc4,Qd6+	2.S(x)d6
1...Pb5,Q else on rank,Rb5	2.Qf1
1...Pd6	2.Qe6
1...Pd5,Rxc4,Re5	2.R(x)e5
1...Pg6	2.Sxh6
1...Pg5,Be7+	2.S(x)e7
1...Rc8,Rd5	2.Q(x)d5
1...B else	2.Sxg3

#2

526*) H. E. Funk
3rd Hon. Ment., *Good Companions*, 1921
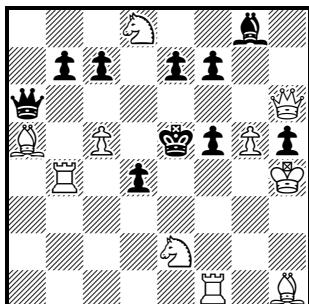
1.Sf4	block
1...Pb6	2.Sc6
1...Pc6,Qb5,Qc4,Qe2,Qxf1	2.B(x)c7
1...Pe6	2.Qf6
1...Pf6	2.Sg6
1...Pb5,Qxa5,Q any on rank	2.Sd3
1...Pd3	2.Re1
1...Bh7	2.Sxf7

#2

527*) J. Hartong
Tijdschrift van den Nederlandschen Schaakbond, 1921 (V)
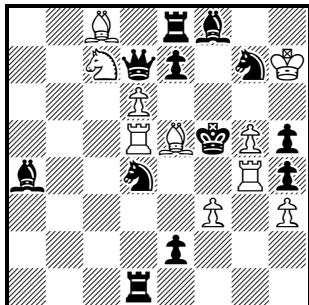
1.Kh6	(>2.Rf4)
1...dSe6	2.Bd4
1...gSe6+	2.Bg7
1...Qe6+	2.Bf6
1...Pxg4	2.hPxg4

#2

528*) G. Guidelli
Good Companions, 1922
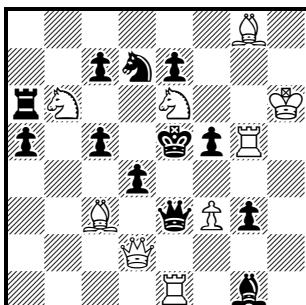
1.Sxd4	(>2.Se6)
1...Kd6	2.Sc4
1...Kf6	2.Sxd7
1...Kf4	2.Rxf5
1...Q any	2.Sc6
1...Pxd4	2.Qxd4

#2

529) E. D. Holladay
Comm., *The Problemist*, 1967
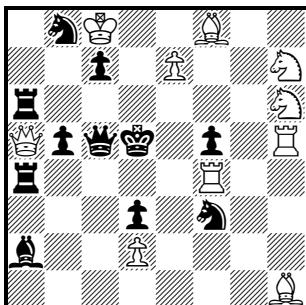
1.fRxf5+	
1...Kc4	2.Qc3
1...Kd4	2.Rf4
1...Ke4	2.Rh4
1...Ke6	2.Rf6
1...Kd6	2.Pe8=Q
1...Kc6	2.Qxc7

#2

10.15   The record number of interferences by and with a single Black piece is in each case 7, by the BS in **509*** and **523***, and with the BQ in **518**. **530*** shows interferences with the BQ on 5 different lines, a task which may be compared with the 5 gates for the WQ in **479**. **531***, with its self-pinning key and good byplay, shows as many as 4 interferences by one Black piece (BS) with another (BR), a task also achieved with flight-taking keys in **532** (BB and BR) and **615** (BS with BQ). The unique **533†** with a key that brings the WR into play and creates a double threat, brilliantly shows 6 different interferences on one orthogonal line, while in **534*** the same composers achieve 5 such interferences all by BPs. The record of 5 interferences on a diagonal line has already been shown in **495***, and **535*** is an equally fine example without unpin. The record for interferences on a single square is 6, most economically shown in **536**: other examples of the task use the same basic matrix, which was first shown by Dr S. Subrahmanyam in 1929, and all have promotion keys. **537***,

with self-pinning key, is an elegant example of 3 interferences on each of 2 squares: the two pairs of mutual interferences between BR and BB are Grimshaws (see 8.12). The famous **538****, by one of the greatest composers of all time, shows the record of 3 Grimshaws with wonderful delicacy: there are only thirteen men, a waiting key, three extra mates and no duals. **539** shows 2 different Grimshaws on a single square. **540** is one of two problems by Jan Hartong (both with indifferent keys) achieving 5 interferences by the interaction of two Black pieces (BR and BB). (For the special case of interferences leading to Gamage and Goethart unpins, see 12.11.)

530*) Y. P. Golubev
1st Prize, *Die Schwalbe*, 1931
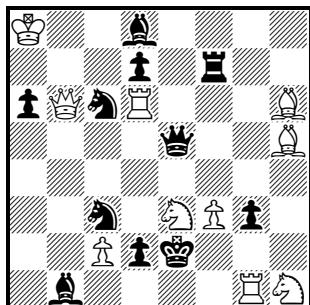
1.Sd1	(>2.Rxd2)
1...Sd5	2.Qxa6
1...Sd4,Qf4,Qg5	2.Sxc3
1...Se4,Qxh5	2.Qe3
1...Rf4	2.Sxg3
1...Bg5	2.Pf4

#2

531*) C. J. Taale and J. Hartong
4th Hon. Ment., *Tijdschrift van den Nederlandschen Schaakbond,* 1926
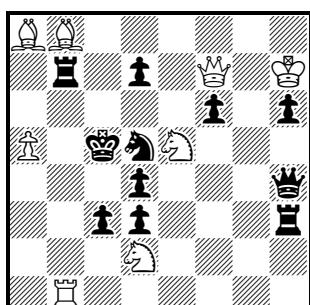
1.Qxd7	(>2.Bd6)
1...Sb4	2.Sb3
1...Sb6, Rc7	2.Rb5
1...Sc7	2.Qc6
1...Se7	2.Qd6
1...Sf4	2.Se4
1...Se3	2.Sxd3
1...Rb6	2.Qxd5
1...Qe4+	2.Sxe4
1...Rxd7+	2.Sxd7

#2

532) M. Radomirović
Mat Plus, 1997
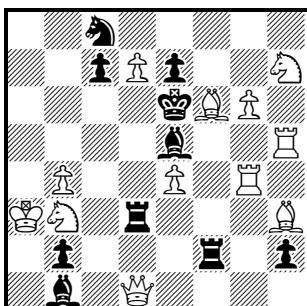
1.Pd8=Q		(>2.Rxe5)
1...Bd6	2.Qxc8	
1...Bd4	2.Qd5	
1...Bc3	2.Sc5	
1...Bg3	2.Rf4	
1...Bf4	2.Rg3	
1...Bxf6,Pxf6	2.Sf8	
1...Rxf6	2.Sg5	
1...Rf5	2.Pxf5	
1...Rxb3+	2.Qxb3	

#2

533†) L. I. Loshinsky and G. S. Baev
1st Prize, *Vechernyaya Moskva,* 1933
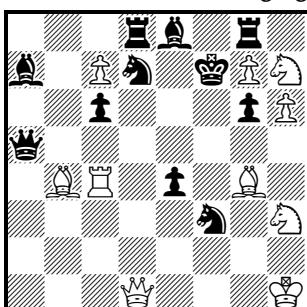
1.Rxe4		(2.Re7,Be6)
1...Bc5	2.Qb3	
1...Sc5	2.Qxf3	
1...Pc5	2.Qd5	
1...dSe5	2.Rf4	
1...fSe5	2.3Sg5	
1...Pg5	2.Bh5	
1...Qxb4,Qc5,Qe5	2.Pxd8=S	
1...Sf8,Sd4,Sg5	2.Re7	
1...Qg5,gR any	2.Be6	

#2

534*) G. S. Baev and L. I. Loshinsky
4th Prize, Soviet Tourney, 1931
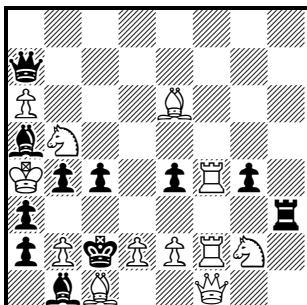
1.Pd4		(>2.Pe3)
1...Pb3	2.Sxa3	
1...cPxd4 e.p.	2.Bb3	
1...ePxd4 e.p.	2.Rxc4	
1...Pe3	2.Bf5	
1...Pg3,Re3	2.S(x)e3	
1...Rf3	2.Pxf3	
1...Rd3	2.Pxd3	
1...Qxd4	2.Sxd4	

#2

535*) I. Schiffmann
1st Prize, *Sports Referee*, 1928
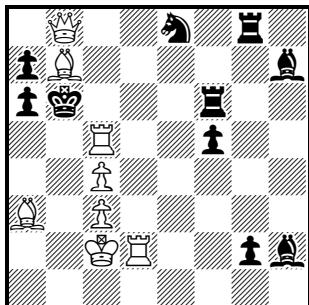
1.Kd3	(>2.Rb2)
1...Rg3+	2.Bf3
1...Pf4+	2.Be4
1...Rd6+	2.Bd5
1...Sd6	2.Qc7
1...Sc7	2.Bc8

#2

536) T. Durairaj
The Hindu, 1935 (V)
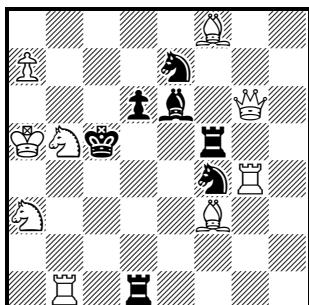
1.Pa8=Q	(>2.Qa7)
1...Pd5	2.Bxe7
1...eSd5	2.Bxd6
1...Bd5	2.Qxd6
1...fRd5	2.Qc2
1...fSd5	2.Rc4
1...dRd5	2.Rc1
1...Sc6+,Sc8	2.Q(x)c6

#2

537*) J. Hartong
2nd Hon. Ment., *British Chess Magazine*, 1951
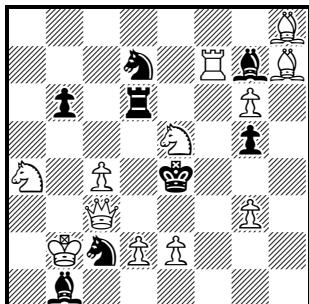
1.Sg4	(>2.Sf2)
1...Rd4	2.Qf3
1...Bd4	2.Pd3
1...Sd4	2.Qe3
1...Rf6	2.Qd3
1...Bf6	2.Pg7
1...Sf6	2.Qe5
1...Bxc3+	2.Sxc3

#2

538**) L. I. Loshinsky
1st Hon. Ment., *Tijdschrift van den Nederlandschen Schaakbond,*
1930
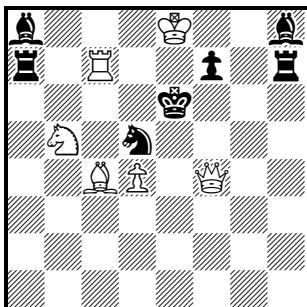
1.Bb3	block
1...Rb7,Bc6+	2.R(x)c6
1...Bb7,aR any	
on file	2.Re7
1...Bf6	2.Qg4
1...Pf6	2.Qe4
1...Rg7,Be5	2.Q(x)e5
1...Bg7,hR else	2.Qxf7
1...Rxc7	2.Sxc7
1...Bxd4	2.Sxd4
1...Pf5	2.Qd6

#2

539) L. I. Loshinsky
Magyar Sakkvilág, 1934
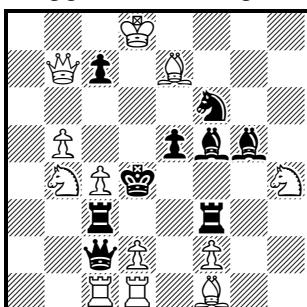
1.Qc6	(>2.Bc5)
1...Qd3	2.Pxc3
1...fRd3	2.Sxf5
1...cRd3	2.Sxc2
1...Bd3,Rxc4	2.Sxf3
1...S any	2.Q(x)d5
1...Pe4	2.Qc5

#2

540) J. Hartong
4th Hon. Ment., *Good Companions,* 1921
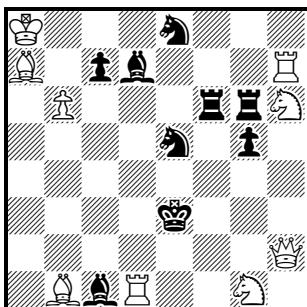
1.Re7	(>2.Rxe5)
1...Rf5	2.Sg4
1...Bf5	2.Qg3
1...Re6	2.Sf5
1...Be6,Sd6	2.Pxc7
1...Bc6+	2.Pb7
1...Rf4	2.Qe2
1...Bb2,Bd2	2.Q(x)d2

#2

10.16   Despite intensive effort no composer has shown in orthodox form more than 4 changed mates after interferences.

Again I will show several examples. The pioneer was the remarkable **541***, in which three different Black men interfere with three others; the key gives a flight, but the BBd4 is obtrusive. **542**, marred only by an unprovided Black check before the key, adorns its changed double Grimshaw with three other changes. In both these problems the changes are between set and actual play. If we turn to changes between try and actual play, **543** cleverly plays its 4 changes on the Organ-pipes (the name given by Frank Janet to this collocation of BRs and BBs, first exploited by Sam Loyd), and **544*** is a wonderfully economic exercise by 2 BSs with an extra change thrown in. Lastly, the extraordinary **337†**, already quoted in 7.13 for its total of 11 BS variations, is a unique example of 4 such changes wrought by a single BS, i.e. 8 interferences by a BS over two phases. There is considerable byplay, and the two unprovided checks are made more acceptable by the fact that it is a try problem.

541*) L. I. Loshinsky
1st Prize ex aequo, Russian Sports Committee Tourney, 1948

#2
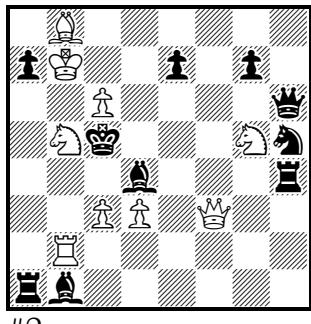
1...Ba2	2.Bxa7
1...Pe6	2.Bd6
1...Sf6	2.gSe6
1...Sf4	2.Pxd4
1.Sc7	(>2.Qd5)
1...Ba2	2.Sa6
1...Pe6	2.Qf8
1...Sf6,Qe6,Qxg5	2.cS(x)e6
1...Sf4,Re4	2.S(x)e4
1...Qd6	2.Rb5
1...Qxc6+	2.Qxc6

542) J. Kiss
2nd Prize, *Probleemblad*, 1953

#2
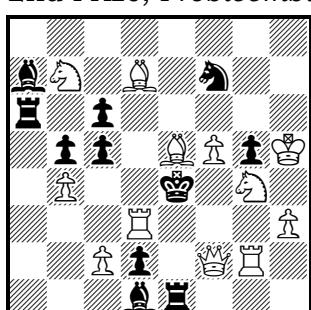
|			
		1.Qxc5	block
1...Rb6,Bb8	2.Sxc5	1...Rb6,Bb8	2.Qd4
1...Bb6,aR else	2.Bxc6	1...Bb6,aR else	2.Qxc6
1...Re2	2.Qf3	1...Re2	2.Sf6
1...Be2,eR else	2.Q(x)e3	1...Be2,eR else	2.R(x)e3
1...Bxc2	2.Qf3	1...Bxc2	2.Sf2
1...Bf3	2.Qxf3	1...Bf3	2.Rd4
1...Sxe5	2.Sd6	1...Sxe5	2.Qxe5
1...S else	2.S(x)d6	1...S else	2.S(x)d6
		1...Bxg4+	2.Rxg4
		1...Bxc5	2.Sxc5

543) Liew Chee Meng
The Problemist, 1984
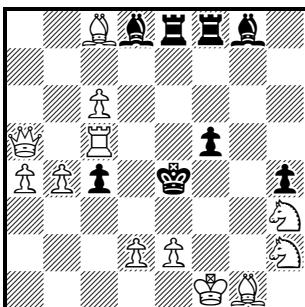
1.Sf3?	block	1.Rxf5	block
1...Re7,Rf6, dB~	2.fS(x)g5	1...Re7,Rf6, dB~	2.hS(x)g5
1...Be7,Be6, Re5	2.R(x)e5	1...Be7,Be6, Re5	2.Q(x)e5
1...Bf7,Bf6	2.Bxf5	1...Bf7,Bf6	2.Rf4
1...Rf7,Re6, gB~	2.Rxc4	1...Rf7,Re6, gB~	2.Q(x)d5
1...Pc3	2.Pd3	1...Pc3	2.Pd3
1...Pf4	2.Sf2		
1...Bd5!			

#2

544*) M. P. Kuznetsov
1st Prize, Moldavian Tourney, 1969
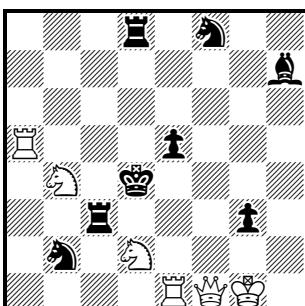
1.Qe2?	(>2.Qxe5)	1.Qb5	(>2.Qxe5)
1...Sc4	2.Sc6	1...Sc4	2.Qc5
1...Sd3	2.Qe3	1...Sd3	2.Sf3
1...Sd7,Rd5, Re8	2.R(x)d5	1...Sd7,Rd5, Re8	2.Q(x)d5
1...Sg6,Be4	2.Q(x)e4	1...Sg6	2.Re4
1...Rc5,Re3	2.Q(x)e3	1...Rc5, Re3	2.Q(x)c5
1...Pe4!			

#2

10.17 **545*** shows changed mates from set to actual play after 3 interferences on one square, with byplay. **546*** uniquely achieves the task of changed mates after 3 interferences over three phases with flight-giving try and key, its only blemish being the clutter in the SE comer. Finally, **547*** is a marvellous 12-man example of a changed Grimshaw over set, try and actual play: the key-piece is out of play, but there is fine self-blocking byplay and no duals after the key.

545*) J. Hartong
3rd Hon. Ment., *Problem*, 1953
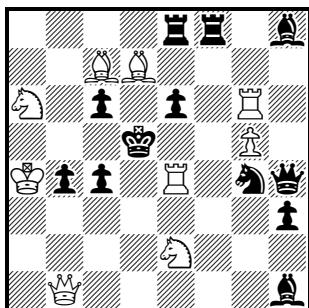
1...Rf6	2.Rd4
1...Bf6	2.Sf4
1...Sf6	2.Re5
1.eRxe6	(>2.Bxc6)
1...Rf6	2.Qd1
1...Bf6	2.Qxh1
1...Sf6	2.Qf5
1...Rxe6	2.Bxe6
1...Se5	2.Rd6
1...Pc3	2.Qb3

#2

546*) Liew Chee Meng
Special Prize, *British Chess Magazine*, 1984
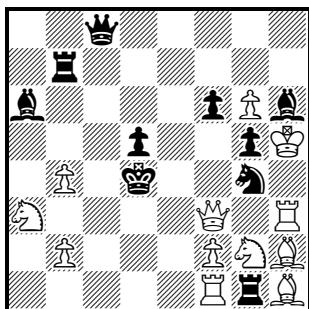
1...Rb5	2.Qd3	1...Se3	2.Qxe3
1...Bc4	2.aSc2	1...Qc6!	
1...Rd7	2.Qxg4		
		1...Se3	(>2.Qxd5)
1.Sf4?	(>2.Qxd5)		
		1...Rb5,Kd3	2.Qd1
1...Rb5	2.Se2	1...Bc4,Qd7,	
1...Bc4,Qd7,		Qe6	2.eSc2
Qf5,Qg8	2.Qc3	1...Rd7,Qc4,	
1...Rd7,Qc4,		Qc5,Qc6,Qf5	2.S(x)f5
Qc5	2.Se6	1...Sxe3	2.Qxe3

#2

547*) M. Manolescu
1st Prize, *Revista de Sah*, 1956
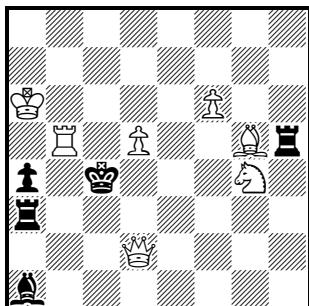
1...Rc3	2.Se5	1.Be3	(>2.Rb4)
1...Bc3	2.Se3		
		1...Rc3,Bd4	2.Q(x)d4
1.Sf2?	(>2.Qb4)	1...Bc3	2.Qe2
		1...Rb3	2.Rc5
1...Rc3	2.Qf4	1...Rd3	2.Qb4
1...Bc3	2.Qd3	1...Rxe3	2.Sxe3
1...Rb3!			

#2

Self-block

10.18 We now move on from interference to the other form of obstruction, square-blocking, and in particular to the self-block in which a Black piece blocks a square in the BK's field. This is another well-worked section which again deserves a fuller treatment. The overall record of 8 self-blocks was first achieved in **548****, arguably the most perfect two-mover ever composed. Astonishingly for a task record of this sort, it is a mutate with two changes, strong cook-tries like Bxb4 and Pxd7, no BP plugs to prevent cooks by waiting moves, no duals, rich strategy including Black correction, and a ninth self-block in the set play after c6 is captured. It is said that one composer dreamt the position and the other the key, although both may have been aware of a 1901 problem by the youthful Gamage which used the same matrix to show seven self-blocks. A year later a second much less inspired setting of the task appeared, this time with a threat, in **549**; there have been other versions of this matrix since but always with a poor key. The composer of **550*** found a third matrix allowing a give-and-take key and concentrating six of the self-blocks on a single square; and finally **366** showed all 8 on a single square at the cost of a checking key.

548**) A. J. Fink and Ua Tane
1st Prize, *Good Companions*, 1920

#2
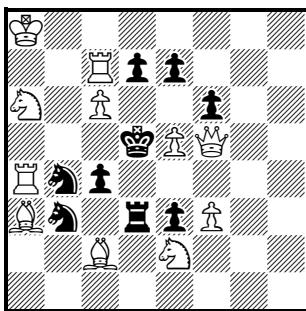
		1.Rc8	block
1...Pxc6	2.Rd7	1...Pxc6	2.Rd8
1...Sxc6	2.Rxd7	1...Sxc6	2.Sc7
1...Sc5	2.Sxb4	1...Sc5	2.Sxb4
1...Sd4	2.Sf4	1...Sd4	2.Sf4
1...Rd4	2.Sc3	1...Rd4	2.Sc3
1...Pxe5	2.Qxd7	1...Pxe5	2.Qxd7
1...Pe6	2.Qe4	1...Pe6	2.Qe4
1...Pd6,4S else	2.Pe6	1...Pd6,4S else	2.Pe6
1...3S else	2.R(x)a5	1...3S else	2.R(x)a5
1...Pc3	2.Bxb3	1...Pc3	2.Bxb3
1...R else	2.Be4	1...R else	2.Be4

549) J. E. Funk
Good Companions, 1921
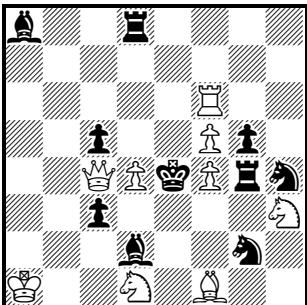
1.Be2	(>2.Pd5)
1...Rd5,Bd5	2.Qd3
1...Rxd4,Pxd4	2.Qe6
1...Be3	2.Sxc3
1...Se3	2.dSf2
1...Sf3	2.Bd3
1...Bxf4,Sxf4,Pxf4	2.hSf2
1...Rxf4	2.Sxg5
1...Sxf5	2.Re6

#2

550*) G. H. Drese
10th Prize, *La Settimana*, 1933
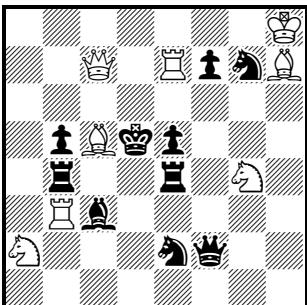
1.Bd4	(>2.Qc5)
1...bRxd4	2.Rxb5
1...Bxd4	2.Sxb4
1...Sxd4	2.Sxc3
1...Qxd4	2.Sf6
1...eRxd4	2.Rxe5
1...Pxd4	2.Bxe4
1...Rc4	2.Qd7
1...Se6,Kxd4	2.Rd7

#2

10.19 The combination of self-blocks and flight-squares, seen in **366** with a checking key, has been a fertile field for composers. The basic task can be enhanced if the flights are given by the key, if the self-blocks are distributed evenly over the flight-squares, and if the mates after the flights are different from those after the self-blocks: these enhancements become harder to achieve and more meritorious as the number of flight-squares increases. Without a checking key the record for self-blocks on a single flight-square is 7 in **551***. This has all three enhancements, as does also the remarkable **552*** with its matching trios of self-blocks on two flight-squares given by the key plus two more mates after the flights. The record for self-blocks on two flight-squares is 7 in **553**, with one flight given by the key and again two more mates after the flights. **554** is the only example of a total of 6 self-blocks on three flight-squares. **555** elegantly combines one BR self-block on each of three flight-squares with the three flights to show 6 different mates. When

we come to four flight-squares, the record total of 5 self-blocks is well shown in **556**, but they are far from evenly distributed. No composer has managed to extend the task of **555** to four flight-squares by showing two full quartets of different mates after self-blocks and flights, let alone 8 different mates. Of the problems with four self-blocks, **557**, simultaneously produced by two composers, has different mates after the four self-blocks but only two mates (neither of them new) after the flights, whereas the quite different **558***, an extraordinary mutate with changes after Kc4 and Sc2, has different mates after the four flights but only three mates (two of them new) after the self-blocks. A unique 4-fold changed-mate task in this field is **559***, in which self-blocks and flights on c6 and e6 lead to different mates after try and key.

551*) K. A. K. Larsen
Skakbladet, 1929
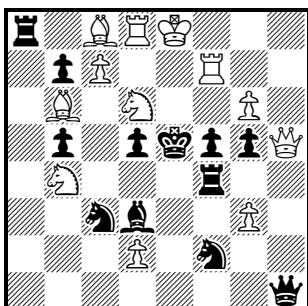
|	
1.Se4	(>2.Re7)
1...Qxe4	2.Qh8
1...Rxe4	2.Rxf5
1...Bxe4	2.Pd4
1...cSxe4	2.Rxd5
1...fSxe4	2.Sxd3
1...dPxe4	2.Bd4
1...fPxe4	2.Pxf4

#2

552*) L. M. Szwedowski
Smer, 1960
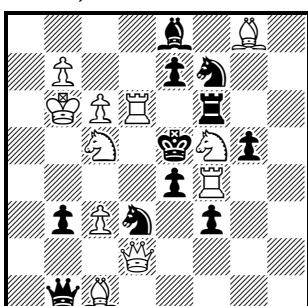
|	
1.Se3	(2.Sc4)
1...Rxd6	2.Rf5
1...Sxd6,Sb2	2.Sg4
1...Pxd6	2.Rxe4
1...Rxf4	2.Re6
1...Sxf4	2.Qd4
1...Pxf4	2.Rd5
1...Kxd6	2.Pb8=Q
1...Kxf4	2.Qh2

#2

553) M. Radomirović (after V. Bartolović)
3rd Comm., *Mat Plus,* 1997
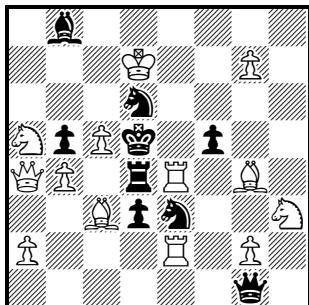
|	
1.Sc4	(>2.Rxd4)
1...Rxc4	2.Re5
1...dSxc4	2.Qa8
1...eSxc4	2.Sf4
1...Pxc4	2.Qc6
1...Rxe4,eS else	2.Sb6
1...Sxe4	2.Pg8=Q
1...Pxe4	2.Be6
1...Kxc4	2.Qb3
1...Kxe4	2.Bf3

#2

554) V. Bartolović
1st Prize, *The Problemist,* 1969
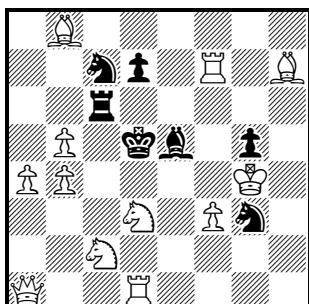
1.Bg8	(>2.Rxd7)
1...Rd6	2.Qa2
1...Bd6	2.Rf5
1...Pd6	2.Rxc7
1...Re6	2.Sxe5
1...Se6	2.Se3
1...Rc4+	2.Sf4
1...Kc4	2.Rf4
1...Kd6,Ke6	2.Qxe5

#2

555) J. Hartong
1st Prize, *Die Schwalbe* Theme Tourney I, 1953
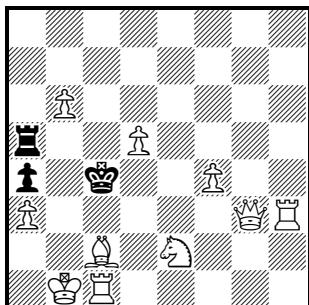
|	
1.Qg6	block
1...Rb5+	2.Bb3
1...Rc5	2.Qd3
1...Rxd5	2.Bxa4
1...Kb5	2.Bd3
1...Kc5,R else	2.Qc6
1...Kxd5	2.Be4

#2

556) L. Larsen
4th Comm., Olympic Tourney, 1948
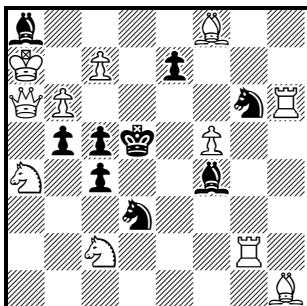
1.Qc8	(>2.Qe6)
1...Be5,Kc6	2.gRxg6
1...dSe5	2.Rd2
1...gSe5	2.Sc3
1...Pe5	2.Qxa8
1...Bd6,Sxf8,Ke4	2.Re2

#2

557) J. Buchwald and F. W. Nanning
Die Schwalbe, 1954
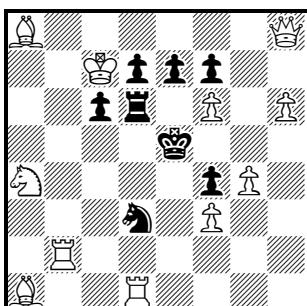
1.Qh7	block
1...Rd4,Ke6,Kxf6,Sxb2	2.Qf5
1...Rd5,Pc5	2.Re2
1...Re6,Pe6	2.Rb5
1...Rxf6,Kd4,Kd5,Pxf6	2.Qe4

#2

558*) H. Lütze
Danziger Vorposten, 1940
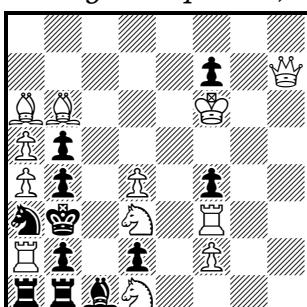
1.Qe4	block
1...Kxa2	2.Sxb4
1...Kxa4	2.Sc5
1...Kc4	2.Se5
1...Kc2,Rxa2	2.3Sxb2
1...Pxa4,Sc4	2.Sxc1
1...Sc2	2.Qd5

#2

559*) V. Dyachuk
1st Prize, *The Macedonian Problemist*, 2001
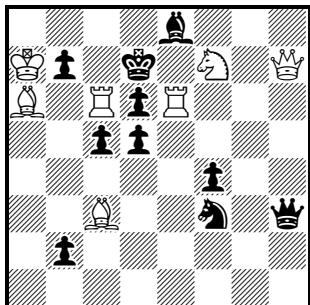
1.Bf6?	(>2.eRxd6)		1.Kb8	(>2.cRxd6)
1...Kxe6	2.cRxd6		1...Kxe6	2.Sd8
1...Kxc6	2.Sd8		1...Kxc6	2.eRxd6
1...Qxe6	2.Se5		1...Qxe6	2.Rc7
1...Pxc6	2.Re7		1...Pxc6	2.Bc8
1...Bxf7!				

#2

10.20 The theoretical maximum has been achieved for self-blocks by each of the Black pieces, 5 by BQ, 4 by BR, 2 by BB, 2 by BS, 3 by BP on the second rank and 4 by BP on the seventh rank, and also for self-blocks by two BBs and two BSs, 4 in each case. **560** is the best, though not the lightest, of the handful of versions of the BQ5 task, with a fair key and two additional mates. BR4 is a much easier task, already shown with four flight-squares in **557**: other examples are **577** and **617**. **561** is a unique example of 6 self-blocks by two BRs, with poor key but no duals. The rare doubled BB task is well shown in **562*** with two further self-blocks, two model mates and no duals. The doubled BS task, known as Horseblocks, is relatively easy, and **563*** is a particularly fine example with half-pin, correction play and two changes: another example is **684**. **564** with a bad key is not only an accurate example of 3 self-blocks by a BP on the second rank but also, uniquely, of 7 self-blocks by multiple BPs. Among several examples of 4 self-blocks by a promoting BP, **565*** is distinguished by its check-granting key, fifth self-block and total accuracy. Finally, the equally accurate but badly keyed **566** is unique in showing the record of 5 self-blocks by more than one promoting BP.

560) M. Wróbel (after H. W. Barry)
L'Italia Scacchistica, 1947
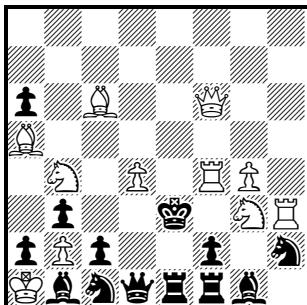
1.Qg5	block
1...Qd2	2.Qe5
1...Qd3,Sd3	2.Sd5
1...Qxd4	2.Rf3
1...Qe2,Re2,Se2	2.Sxf1
1...Qf3,Sf3	2.Re4
1...Qxg4,Sxg4	2.Rxg4
1...Kd2	2.Rxf2

#2

561) H. J. Burgess
Prize, *Braille Chess Magazine,* 1940 (V)
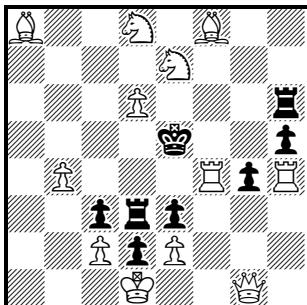
1.Qg3	block
1...Rd4	2.Rf5
1...Rd5	2.eSc6
1...dRxd6	2.Qxe3
1...hRxd6	2.Rxh5
1...Re6	2.Sf7
1...Rf6	2.Re4
1...hR else	2.S(x)g6
1...Kxd6	2.Rd4

#2

562*) G. Heathcote
Good Companions, 1915
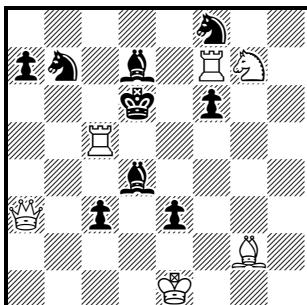
1.Qb4	(>2.Qxd4)
1...Bxc5	2.Qf4
1...Be5	2.Rc6
1...Bc6	2.Rd5
1...Be6	2.Se8
1...Sxc5	2.Qb8
1...Se6	2.Sf5

#2

563*) G. Guidelli
1st Prize, *Good Companions,* 1917
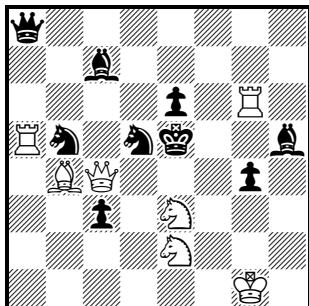
|	
1...Sd4	2.Qxd4
1...Sxe3	2.Qxe6
1.Sg3	(>2.Qe4)
1...Sd4	2.Qxc7
1...Sd6	2.Bxc3
1...Sf4	2.Qxc3
1...Sf6	2.Rg5
1...dS else	2.Rxe6
1...Bxg6	2.Sxg4

#2

564) H. J. Burgess
The Problemist, 1973
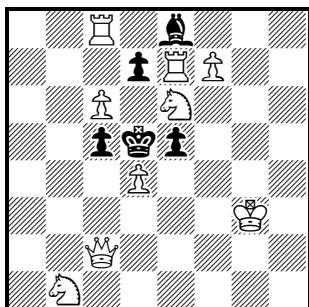
|		
1.Pxe8=S	block	
1...Pxc6	2.Rd8	
1...Pd6	2.Sf6	
1...Pxe6	2.Rd7	
1...Pc4	2.Sc3	
1...cPxd4	2.6Sc7	
1...ePxd4	2.Sf4	
1...Pe4	2.Qxc5	

#2

565*) F. E. Gamage
1st Prize, *Chess Review,* 1939
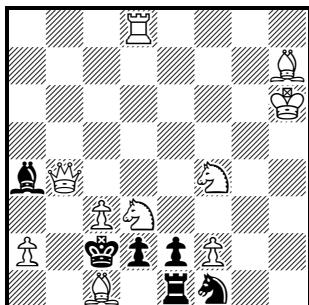
|	
1.Sg2	block
1...Pxc1=Q+	2.dSf4
1...Pxc1=S	2.dSxe1
1...Pd1=Q,Rd1	2.Qb2
1...Pd1=S	2.gSxe1
1...Rxc1	2.Sb2
1...B any	2.Q(x)b3
1...S any	2.S(x)e3
1...Kd1	2.Qxa4

#2

566) W. B Rice
Good Companions, 1920
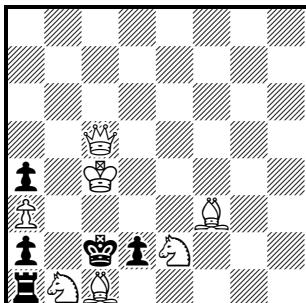
1.Qb4	block
1...Pxb1=Q,Rxb1,Kd1	2.Qxd2
1...Pxb1=S	2.Qxa4
1...Pxc1=any	2.Sd4
1...Pd1=Q	2.Qb2
1...Pd1=S	2.Be4

#2

10.21 The overall record for changed mates after self-blocks is 4. Both **567***, with its unusual threat and no concurrent or reflected mates, and **568***, with its mate transference creating an ideal Rukhlis, are fine set-to-actual examples, dual-free and blemished only by their unprovided flights. **569** matches the task with the four self-blocks on a single square, but the changes are all concurrent. **570** is a heavier version of **567*** which by adding a fifth self-block after the key achieves 5 different changes, and matches **548**** in showing 9 different mates after self-blocks over the two phases. **571*** shows 3 mates after self-blocks by a single BP changed from set to actual play by a give-and-take key, with a fourth change thrown in. **572** shows 4 changed mates from try to actual play after Horseblocks. Lastly **573*** shows two mates after self-blocks changed over 4 phases (one phase more than in **339****) with great elegance.

567*) C. Goldschmeding
1st Place, International Team Tourney, 1969
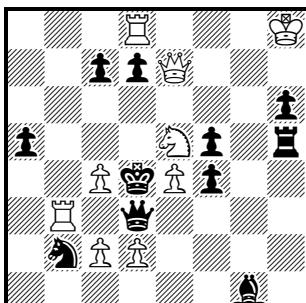
| 1...Qxc4	2.Sf3
1...Sxc4	2.Sc6
1...Qxe4	2.Pc3
1...Pxe4	2.Rxd7
1.Sxd7	(>2.Sb6)
1...Qxc4	2.Qe5
1...Sxc4	2.Rxd3
1...Qxe4	2.Qc5
1...Pxe4,Kxc4	2.Se5

#2

568*) M. Parthasarathy
1st Prize, *British Chess Magazine*, 1969
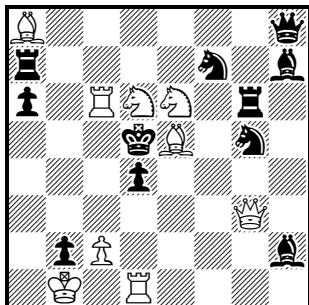
1...Qxe5	2.Qb3
1...Sxe5	2.Sf4
1...Rxe6	2.Rxd4
1...Sxe6	2.Pc4
1.Qg4	(>2.Rc5)
1...Qxe5,Bxe5	2.Pc4
1...Sxe5	2.Rxd4
1...Rxe6	2.Qxd4
1...Sxe6	2.Qe4
1...Kxe5	2.Qf5

#2

569) D. N. Kapralos
Hon. Ment., Olympic Tourney, 1952
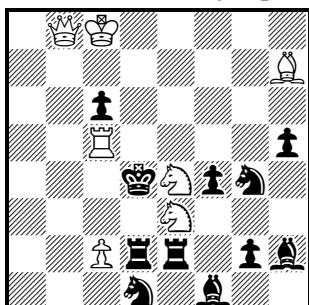
1...Rxe3	2.Qd6
1...dSxe3	2.Qb2
1...gSxe3	2.Qe5
1...Pxe3	2.Qb4
1.Qa7	(>2.Rd5)
1...Rxe3	2.Qd7
1...dSxe3	2.Qa1
1...gSxe3	2.Qg7
1...Pxe3	2.Qa4
1...Kxe3	2.Rc3

#2

570) E. Battaglia (after C. Goldschmeding)
Schakend Nederland, 1971
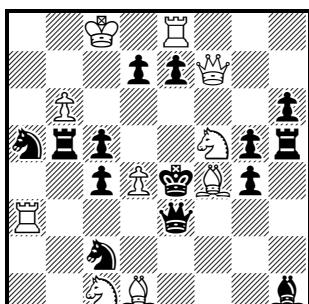
1...Qxd4	2.Sg3
1...Sxd4	2.Sd6
1...Pxd4	2.Sd6
1...Qxf4	2.Bxc2
1...Pxf4	2.Rxe7
1.Sxe7	(>2.Sc6)
1...Qxd4	2.Qf5
1...Sxd4	2.Rxe3
1...Pxd4	2.Sd5
1...Qxf4	2.Qd5
1...Pxf4,Kxd4	2.Sf5

#2

571*) A. F. Ivanov, V. S. Vladimirov and V. V. Lukyanov
1st Prize, *Leninskoye Plemya*, 1967
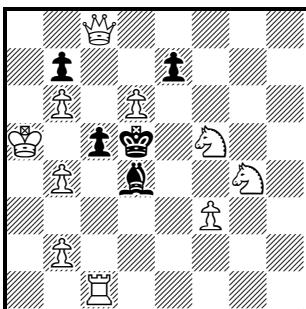
1...Pxd6	2.Se7
1...Pe6	2.Qxb7
1...Pe5	2.Sf6
1...cP any	2.Q(x)c4
1.Rd1	block
1...Pxd6	2.fSe3
1...Pe6	2.Qxc5
1...Pe5	2.gSe3
1...cP any	2.Rxd4
1...Kc4	2.Qe6

#2

## 572) M. Velimirović
Problem, 1976
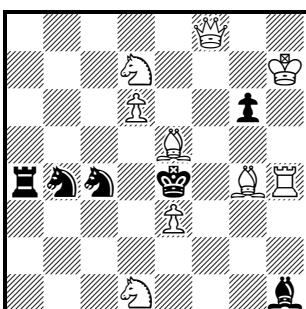
1.Qf7?	(>2.Qxc4, Be2)	1.Qf1	(2.Qxc4, Be6)
1...Sd3	2.Bf3	1...Sd3,Kd5	2.Qxh1
1...Sd5	2.Qxg6	1...Sd5	2.Bf5
1...Sxe3	2.Sf2	1...Sxe3	2.Sc3
1...Sxe5	2.Sc5	1...Sxe5	2.Sf6
1...Pg5	2.Qxc4	1...Pg5,Bf3	2.Qxc4
1...either S		1...either S	
else	2.Be2	else	2.Be6
1...Kd3!			

#2

573*) V. F. Rudenko
1st Prize, Dutch Ring Tourney, 1962
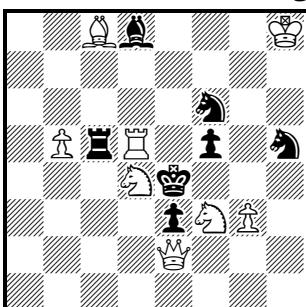
1...Rxd5	2.Qc2	1...Rxd5	2.eSg5
1...Sxd5	2.Bxf5	1...Sxd5	2.Sxc5
		1...Kxd5	2.Qd3
1.Sxf5?	(>2.Rd4)	1...Rc4	2.Re5
		1...Pf4!	
1...Rxd5	2.Qxe3		
1...Sxd5	2.Sd6	1.Sc6	(>2.Rd4)
1...Kxd5	2.Qd3		
1...Rc4	2.Re5	1...Rxd5	2.fSg5
1...Sd7!		1...Sxd5	2.Sd2
		1...Kxd5	2.Qd3
1.Se6?	(>2.Rd4)	1...Rc4	2.Re5

#2

Other Square-blocking

10.22 Apart from self-block of the BK, the most common other kind of square-blocking error is blocking by the BK of other Black pieces. **574** is a compendium of all 10 possible square-blocks of these two kinds, five of them being combined m the BK flight. The addition of these other kinds of square-block to self-blocks does not lead to new records. (For square-blocking as a defence by Black, see 9.16)

574) C. J. Morse
The Problemist, 1968
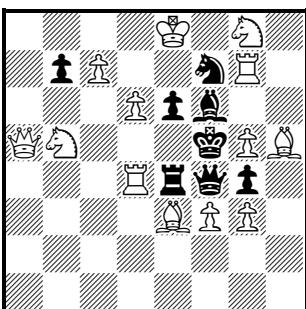
1.Rc4	(>2.Sd4)
1...Qe5	2.Bg6
1...Re5	2.Rxf4
1...Be5	2.Se7
1...Se5	2.Sh6
1...Pe5	2.Pc8=Q
1...Ke5	2.Rc5
1...Sxd6+	2.Sxd6

#2

Obstruction records

10.23 Obstruction, the general term covering both interference and square-blocking, similarly offers few records over and above those shown separately for interferences and self-blocks. Thus the overall record is 10 obstructions in **516†**, while **548**** adds an interference after Pc3 to its self-blocks to show 10 obstructions over two phases. But whereas eight interferences by a BS have yet to be achieved, **575** shows 8 obstructions by a BS, six interferences and two self-blocks; **576** shows 7 obstructions by a BB, five interferences and two self-blocks; and **577** shows 6 obstructions by a BR, four self-blocks and two interferences.

575) H. Berkenbusch
Die Schwalbe, 1946
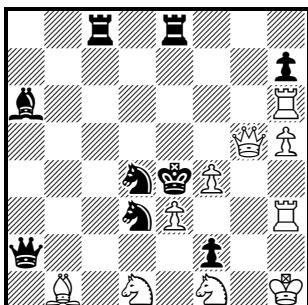
#2

1.Rd6	(>2.Rxd4)
1...Sb3,Qb2,Rc4	2.Qd5
1...Sb5	2.Bxd3
1...Sc6,cRd8	2.Sc3
1...Se6,eRd8	2.Qe5
1...Sf5	2.Qg2
1...Sf3	2.Sg3
1...Se2	2.Sxf2
1...Sc2	2.Sd2

576) F. O. Eriksson
Hon. Ment., *Schacksällskaps,* 1935
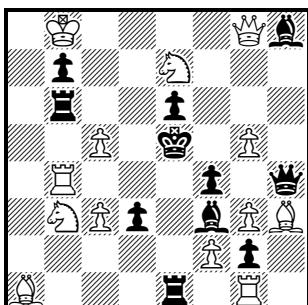
#2

1.Sd2	(>2.Sxf3)
1...Bd1,Re3	2.Pc4
1...Be2	2.Re4
1...Bg4,Qh5	2.Pxf4
1...Bh5,Qxg3,Qg4	2.Qxh8
1...Bc6,Rxb4	2.Qxe6
1...Bd5	2.Sg6
1...Be4	2.Sc4
1...Qxg5	2.Qxg5

577) A. Dobrila
Problem Observer, 1993 (V)
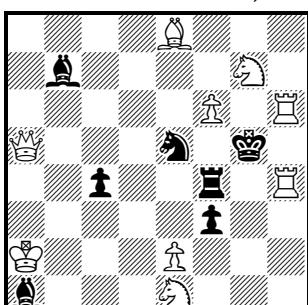
#2

| 1.Pe3	(>2.Pxf4)
1...Rd4	2.Qxe5
1...Re4	2.Sxf3
1...Rg4	2.4Rh5
1...Rxh4	2.Rg6
1...Rf5	2.Se6
1...Rxf6	2.6Rh5

SELF-PIN

10.24 We now come to the last important field of Black error, in which Black's move causes one or more of his pieces to become actually or potentially pinned, so allowing White a mate which the Black piece(s) could otherwise have parried. We deal first with self-pin by move of either the piece to be pinned or the BK (self-pin by arrival), and then go on to half-pin and the related case of self-pin by en passant capture (self-pin by departure). Excluded are static pin-mates where the relevant Black piece does not move and is already pinned or can be pinned by White's action. Examples of static pin-mates can be found in 5.12 and the record of 21 such mates has been shown in **3**. As noted in 1.15, the term 'pin-mate' is ambiguous, referring to both the mating move and the mating position: in some cases these have to be counted separately.

10.25 The record for self-pins by arrival of the Black piece is 7, famously shown in **578*** with six on d4 and one on f3. The matching **579*** has four on e6 and three on c7. With a checking key, **580** shows 7 on one square. The capture by the half-pinned BP in **578*** leads to a double self-pin. Repeated use of this combination of arrival self-pin with half-pin creates the record of 4 double self-pins in **581**, with a fifth in the set play; and this is matched by **582*** (with Qe4 a prospective self-pin), which avoids the unprovided checks of **581** and has a fine withdrawal key. As to changed-play records, we have already seen 15 self-pins by interposition on a line of check spread across three phases in **360**, although there are only five different mates. **583*** shows mates after 4 self-pins by capture ingeniously changed from set to actual play, while **584*** shows mates after two such self-pins (prospective in the actual play) changed over 3 phases. (For the special case of self-pins in Nietvelt and Schiffmann defences, see 11.9.)

## 578*) C. Mansfield
Comm., Budapest Chess Club Tourney, 1932-3
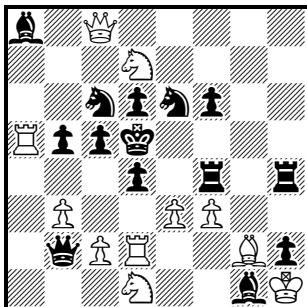
| 1.Pxd4	(>2.Sb6)
1...Qxd4	2.Sc3
1...Rxd4	2.Pf4
1...Bxd4	2.Se3
1...cSxd4	2.Qxa8
1...eSxd4	2.Qg8
1...Pxd4	2.Pc4
1...Rxf3	2.Sxf6

#2

579*) S. C. Dutt
The Hindu, 1955
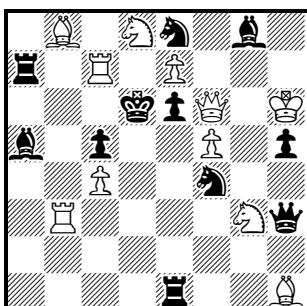
| 1.Pxe6	(>2.Rd7,Rc6)
1...Qxe6	2.Sf5
1...Rxe6	2.Se4
1...Bxe6	2.Sf7
1...Sxe6	2.Rd3
1...Rxc7	2.Sb7
1...Bxc7	2.Rb6
1...Sxc7	2.Pe8=S
1...Sxf6	2.Rd7

#2

580) P. Hage
Problemnoter, 1962
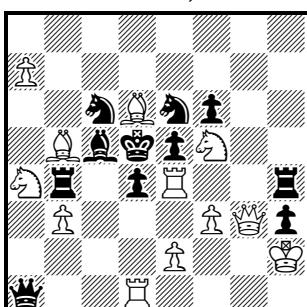
1.eRxd4+

1...Qxd4	2.Sc3
1...bRxd4	2.Bc4
1...hRxd4	2.Pe4
1...Bxd4	2.Sb6
1...cSxd4	2.Pa8=Q
1...eSxd4	2.Qg8
1...Pxd4	2.Se3

#2

## 581) K. H. Braithwaite
The Problemist, 1990
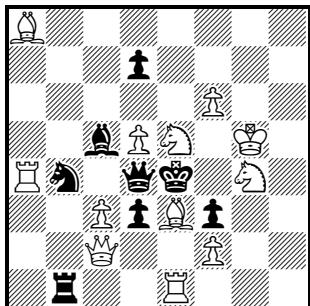
#2

1...Qxd5	2.Qxd3
1.Sxd3	(>2.Sxc5)
1...Sxd3	2.Bc1
1...Qxd3	2.Pd6
1...Qxe3+,Sc6	2.Sf4
1...Qxd5+,Qe5+	2.dS(x)e5
1...Qxf6+	2.Sxf6

582*) L. I. Loshinsky
1st Prize, Abastumani Chess Bureau Tourney, 1933
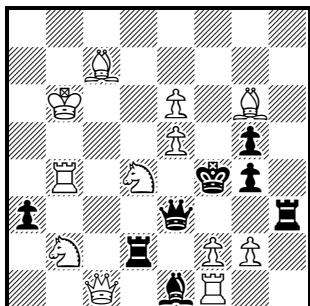
#2

|	
1.Ka5	(>2.Se2)
1...Qe4	2.Se2
1...Qxe5+	2.Sb5
1...Qxf2	2.Sf5
1...Rxd4	2.Sd3
1...Qxd4	2.Rxd4

583*) V. Bartolović
1st Prize, *Mainpost*, 1955 (V)
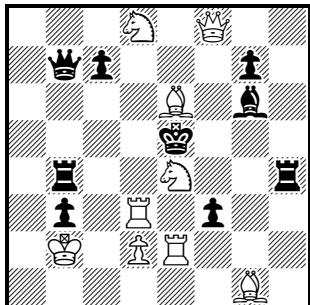
#2

1...Qxe4	2.Rd5
1...bRxe4	2.Bd4
1...hRxe4	2.Bh2
1...Bxe4	2.Qf5
1.Rxf3	(>2.Qxg7)
1...Qxe4	2.Qc5
1...bRxe4	2.Pd4
1...hRxe4,Rf4,Rh7	2.Q(x)f4
1...Bxe4	2.Rf5
1...Pc5	2.Qd6

584*) H. Hermanson
1st Prize, *Bulletin Ouvrier des Échecs*, 1953

#2
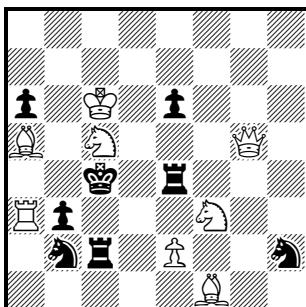
1...cRxe2	2.Qc1	1.Sd3	(>2.Qc5)
1...eRxe2	2.Qf4		
		1...cRxe2	2.Sxb2
1.Sxb3?	(>2.Qc5)	1...eRxe2,Re5	2.dSe5
		1...Pe5	2.Qg8
1...cRxe2	2.bSd2	1...Sxd3	2.Pxd3
1...eRxe2,Re5	2.fS(x)e5	1...Sa4	2.Rxa4
1...Pe5	2.Qg8		
1...Sd3	2.Pxd3		
1...Sa4!			

10.26   Turning to self-pin by BK move, the record is 5 with checking key in **585**, all five pin-lines being different. With a quiet key (which gives one of the flights) **586*** is a fine example of 4 self-pins (one continued) of a single BQ with mates by a single WS. The delightful **587*** shows 3 self-pins of this type with all the flights given by the remarkable key. **588** is the most economical rendering of the quintuple self-pin, an old task and a theoretical maximum. As to changed-play records, **589*** shows mates after 3 such self-pins changed from set to actual play, including a double self-pin on two new lines after Ke3; the grandiose **590*** spreads as many as 9 self-pins of the BQ over five dual-free phases, adorned with other changes and a mate transference and marred only by the crudeness of the refutations; and **591*** shows two different pairs of double self-pins on flight-squares granted by both try and key.

585) B. Marjanović
4th Hon. Ment., Yugoslav Championship, 2000-1

#2
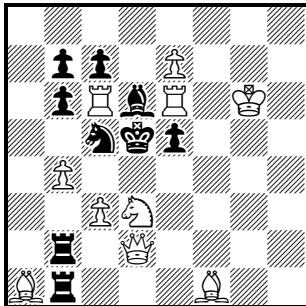
1.Pc4+

1...Kxc6	2.Sxe5
1...Kxe6	2.Pe8=Q
1...Ke4	2.Qf4
1...Kd4	2.Sxc5
1...Kxc4	2.Sc1

586*) G. Cristoffanini
1st Prize, *Grantham Journal*, 1931
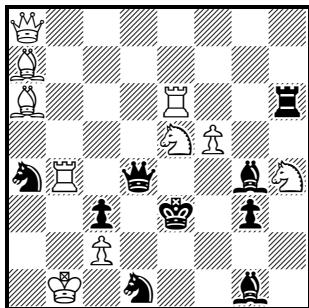
1.Qd8	(>2.Qxd4)
1...Kd2	2.Sc4
1...Ke4	2.eSg6
1...Kf4	2.Sd3
1...Kf2, Q any	2.Sxg4

#2

587*) J. Bunting
'To Alain White', 1945
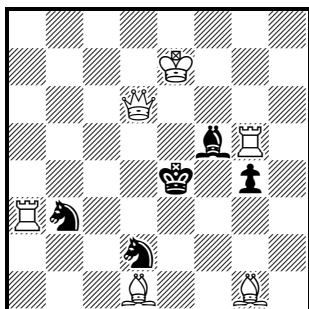
1.Qf6	(>2.Qxf5)
1...Kd3,Sd4	2.Q(x)d4
1...Kd5	2.Qe6
1...Kf4	2.Rxg4
1...B any	2.Bc2

#2

588) E. Nebendorf
Die Schwalbe, 1940
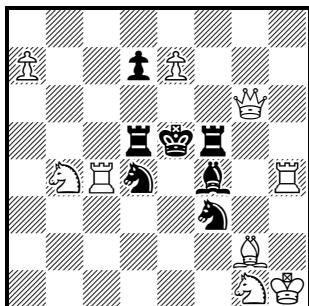
1.Pa8=Q	(>2.Qxd5)
1...Ke4	2.Pe8=Q
1...eR any	2.Sd3
1...Sc6	2.Sxf3

#2

589*) Touw Hian Bwee
2nd Hon. Ment., *The Problemist,* 1969

#2
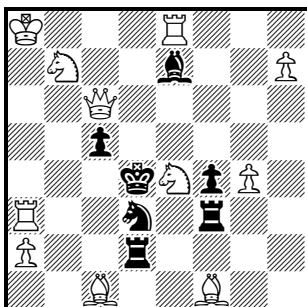
|	
1...Kc4	2.Ra4
1...Ke3	2.Rxd3
1...Ke5	2.Ph8=Q
1.Sf6	(>2.Qe4)
1...Kc4	2.Qa4
1...Ke3	2.Qxc5
1...Ke5	2.Qd6
1...Re2,Re3,Sf2	2.Qd5

590*) B. Zappas
4th Prize, *The Problemist,* 1991

#2
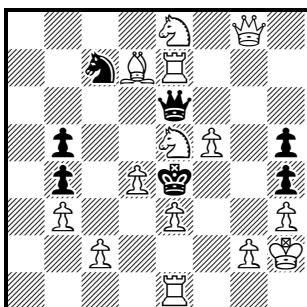
1...Kd5	2.Bc6	1.Sg4?	block
1...Kxf5	2.Qg6		
		1...Kd5	2.gSf6
1.Sd3?	block	1...Kxf5	2.eSd6
		1...Qxe7	2.Sf2
1...Kxf5	2.Pe4	1...Qe5+	2.Rxe5
1...Qxe7	2.Sf2	1...S any	2.Qxe6
1...Qe5+	2.Rxe5	1...Pxg4!	
1...S any	2.Qxe6		
1...Kd5!		1.Sf3	block
1.Sc4?	block	1...Kd5	2.Pe4
		1...Kxf5	2.Qh7
1...Kd5	2.eSf6	1...Qxe7	2.Sd2
1...Kxf5	2.cSd6	1...Qe5+	2.Rxe5
1...Qxe7	2.Sd2	1...S any	2.Qxe6
1...Qe5+	2.Rxe5		
1...S any	2.Qxe6		
1...Pxc4!			

591*) N. A. Macleod
2nd Prize, *British Chess Magazine,* 1961

#2
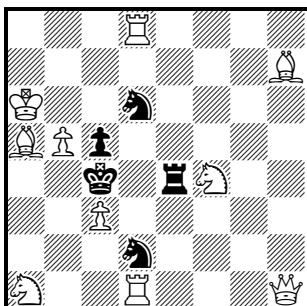
1.Sd5?	block
1...Kxd5	2.Qxe4
1...Kd3	2.Qf1
1...R~ on file,2S any,6S~	2.Sb6
1...Sc8!	
1.Sd3	block
1...Kd5	2.Bg8
1...Kxd3	2.Qxe4
1...R~ on file,2S any,6S any	2.Sb2

10.27 Combining the two types of self-pin in the preceding two paragraphs, **592†** shows the unique record in actual play of 6 self-pins of a single Black piece, with a checking key but incorporating a wonderful duel between BQ and WK. More conventionally, **593*** shows 5 such self-pins with a quiet key giving two flights and with five mates by the WS. Finally, **594*** is a marvellous Zagoruiko which distributes the six self-pins of **592†** over three phases.

592†) T. R. Dawson
1st Prize, *British Chess Magazine*, 1933
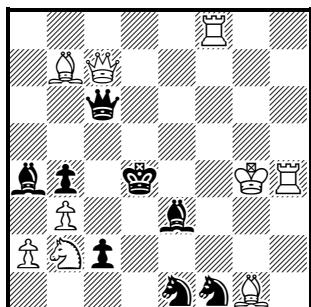
1.Rd8+

1...Kc3	2.Sxa4
1...Kc5	2.Rh5
1...Ke4	2.Qe7
1...Qd5	2.Kh3
1...Qd6	2.Kf5
1...Qd7+	2.Kh5

#2

593*) R. M. Kofman
2nd Prize , Isaev Memorial Tourney, 1933
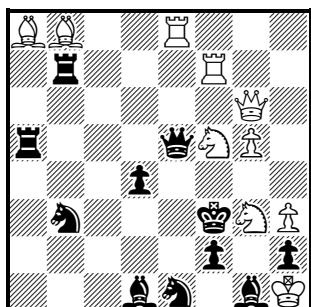
1.Sf1   (>2.Sxd4)

1...Ke2	2.5Sg3
1...Ke4	2.5Se3
1...Kf4	2.Se7
1...Qf4	2.Sh4
1...Qxf5	2.Qh5

#2

594*) M. Kovačević
1st Prize, World Cup, 2011

#2
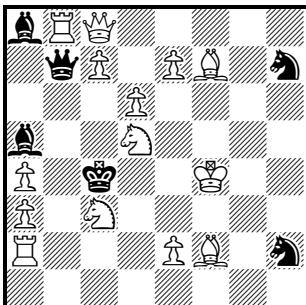
1.Qh8?	(>2.Sb6)	1.Se4	(>2.Sb6)
1...Qxd5	2.Qd4	1...Qxd5	2.Qa6
1...Kb3	2.Se3	1...Kb3	2.dSc3
1...Sf6!		1...Bd2+	2.Sxd2

1.Qh3?	(>2.Sb6)
1...Qxd5	2.Qd3
1...Kb3	2.Sf6
1...Sf3!	

Half-pin

10.28 The half-pin, a term coined in correspondence between Comins Mansfield and Murray Marble in 1915, occurs when one of two Black pieces, placed on a line between BK and WQ, WR or WB, moves off the line, so allowing a mate in which the other Black piece is essentially pinned. It is thus a form of self-pin by departure. The overall record for half-pins is held by the redoubtable and unique **595†**, which Bettmann developed from a matrix previously used by C. W. Sheppard. After a key that completes the block, it shows 12 half-pin mating positions and 11 half-pin mating moves (Pxe4 occurring twice), with a full WK battery thrown in for good measure. **596*** is a harmonious example with sacrificial key of the record of 3 complete pairs of half-pin variations: the homogeneity of each pair of pieces adds a memorable touch.

595†) H. W. Bettmann
Good Companions, 1921 (V)

#2
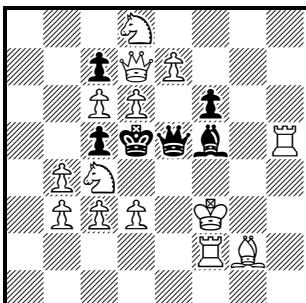
1.Ra2	block
1...Qxe7	2.Pxe7
1...Qe6,Qh2	2.Q(x)e6
1...Qe4+	2.Pxe4
1...Qe3+,Qe2+,Qf4+,Qg3+	2.KxQ
1...Qe1	2.Pxc7
1...Be4+	2.Pxe4
1...Bxd7	2.Kf2
1...Bg4+	2.Kxg4
1...Bh3	2.Se3
1...Pxb4	2.Ra5
1...Pxd6	2.Sb6

596*) Å. Hesselgren
2nd Prize, Budapest Chess Club Tourney, 1932-3
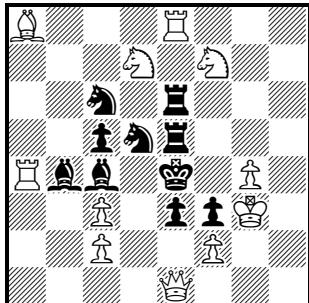
1.Qe2	(>2.Qxf3)
1...Rf5	2.Sd6
1...Rf6	2.Sg5
1...Sxc3	2.Qxc4
1...Sd4	2.Qxe3
1...Bxc3	2.Qd3
1...Bxe2	2.Sxc5
1...Pxe2	2.Pf3

#2

10.29 **597***, published a few months after **595†** shows the record of 4 mates after half-pin moves changed from set to actual play: two of the mates are transferred, making this an early example of the Rukhlis. **598*** shows two such mates changed over 3 phases with remarkably light force; and if we relax the convention in 1.34 that each try should have a different refutation, and treat the two mates by Sc7 as different because the WS starts from different squares, then **599*** extends the task to 4 phases. On a larger scale, the extraordinary **600†**, by working virtual play into the matrix of **595†**, achieves three multi-phase records over set play (where the only Black moves not provided for are Bxd7 and Bh3), 4 tries (with different refutations) and actual play. Those records are (i) 15 half-pin mating moves (eight of them by the WK), (ii) 18 half-pin mating positions (with 2.Q(x)e6, 2.Pxe4 and 2.Pxc7 each being forced by both BQ and BB) and (iii) 13 half-pin mate changes across the phases (including 5 between try 1.Kg2? and actual play), all achieved with artistry and accuracy. (To make the counting clearer, the try solutions list only variations with new or changed half-pin mates.) Finally, **601*** twists and stretches the same matrix to allow WK play reminiscent of **316***, thereby establishing a record of 10 half-pin mates by the WK over three phases.

597*) C. Promislo
3rd Hon. Ment. *ex aequo*, Eighth American Chess Congress, 1921
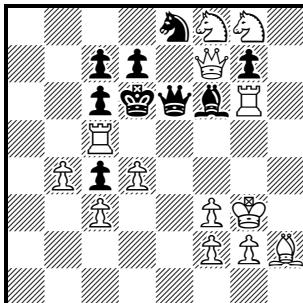
#2

		1.Kf4	block
1...Qf5	2.Qe7	1...Qf5+	2.Kxf5
1...Qh3+	2.Kxh3	1...Qh3	2.Qe7
1...Bg5	2.Qxd7	1...Bg5+	2.Kxg5
1...Bh4+	2.Kxh4	1...Bh4	2.Qxd7
		1...Qe7,Be7	2.Qxe7
		1...Qe5+,Be5+	2.Pxe5
		1...Qe3+,Qe4+,Qg4+	2.KxQ
		1...Qe2,Qe1,Bd8	2.Qxd7

598*) Touw Hian Bwee
1st Prize, Olympic Tourney, 1976
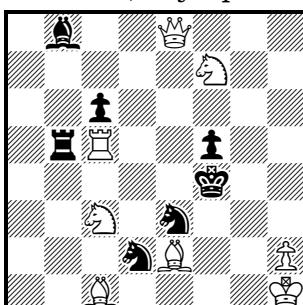
#2

1.Qh8?	(>2.Qh6)	1.Qxc6?	(>2.Qh6)
1...Se4	2.Qh4	1...Se4	2.Sd5
1...Sg4	2.Qd4	1...Sg4,Sf3	2.Q(x)f3
1...Sf3!		1...Bd6	2.Qxd6
		1...Rb6!	
		1.Qe6	(>2.Qh6)
		1...Se4,Sf3	2.Qxf5
		1...Sg4	2.Rc4

599*) N. Petrović (after M. Parthasarathy)
1st Comm., *Hlas Ludu*, 1979
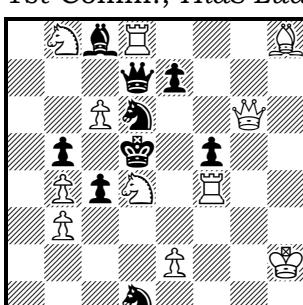
#2

		1.Sxf5?	(>2.Rd4)
1...Qa7	2.Qg2	1...Qa7,Sxf5	2.Pe4
1...Se4	2.Qe6	1...Se4	2.Sxe7
		1...Pe5!	
1.Sxb5?	(>2.Rd4)	1.Se6	(>2.Rd4)
1...Qa7,Sxb5	2.Pxc4	1...Qa7	2.Qxf5
1...Se4	2.bSc7	1...Se4	2.eSc7
1...Pe5!			

600†) R. C. Moore (after H. W. Bettmann)
The Problemist, 2003
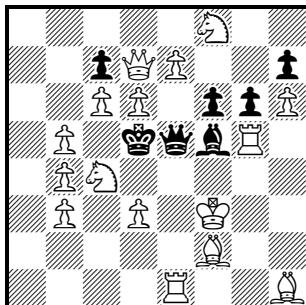
#2

1...Qxe7	2.Pxe7	1.Sxg6?	block
1...Qe6,Be6, Qh2	2.Q(x)e6	1...Bxd7,Be6,	
1...Qf4+	2.Kxf4	Bh3	2.Sf4
1...Qg3+	2.Kxg3	1...Bxg6	2.Pxc7
1...Qe4+,Be4+	2.Pxe4	1...Pxg6!	
1...Qe3+	2.Kxe3		
1...Qe2+	2.Kxe2	1.Ba7?	block
1...Qxe1	2.Pxc7		
1...Bg4+	2.Kxg4	1...Bxd7	2.Kf2
1...Pxd6	2.Sb6	1...Bh3	2.Se3
1...Pxg5	2.Rxe5	1...Pxd6!	

1.Kg2?	block	1.Bc5	block
1...Qh2+	2.Kxh2	1...Qxe7	2.Pxe7
1...Bh3+	2.Kxh3	1...Qe6,Qh2	2.Q(x)e6
1...Qe3,Qe2	2.Pxc7	1...Qf4+	2.Kxf4
1...Qf4	2.Qe6	1...Qg3+	2.Kxg3
1...Bg4!		1...Qe4+,Be4+	2.Pxe4
		1...Qe3+	2.Kxe3
1.Sxh7?	block	1...Qe2+	2.Kxe2
		1...Qxe1	2.Pxc7
1...Be6,Bh3	2.Sxf6	1...Bg4+	2.Kxg4
1...Bxd7!		1...Pxd6	2.Sb6
		1...Pxg5	2.Rxe5
		1...Bh3	2.Se3

601*) J. M. Rice
Prize, *Die Schwalbe* Meeting, Essen, 1999
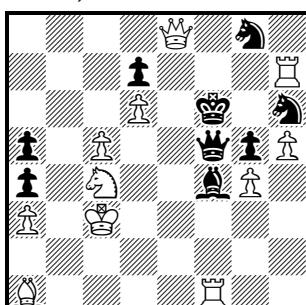
#2

1...Qc2+	2.Kxc2	1.Kd4	block
1...Qd3+	2.Kxd3		
1...Qe5+,Be5+	2.Qxe5	1...Qd3+	2.Kxd3
1...Bd2+	2.Kxd2	1...Qe4+	2.Kxe4
		1...Qd5+,Qxh7	2.K(x)d5
1.Kb2?	block	1...Qxc5+	2.Kxc5
		1...Be3+	2.Kxe3
1...Qb1+	2.Kxb1	1...Qe5+,Qc2,	
1...Qxh7	2.Ka2	Qb1,Be5+	2.Q(x)e5
1...Bc1+	2.Kxc1	1...Qe6,	
1...Qe4!		B else NW-SE	2.Qg6
		1...Se7	2.Qxe7

10.30 An error related to the half-pin occurs when an en passant capture by a BP pins another Black piece, which has necessarily been unpinned by the key. Among a number of examples showing the theoretical maximum of 2 such errors, **602*** is embellished with matching unpin/pin of White and gate-opening.

602*) V. Bor
Prize, *L'Échiquier*, 1937-8 (V)
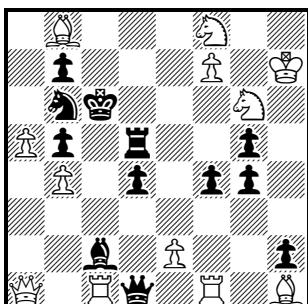
#2

1.Pe4	(>2.Se7)
1...dPxe4 e.p.	2.Qf6
1...fPxe4 e.p.	2.Rf6
1...Rd7,Re5	2.S(x)e5
1...Sc8	2.Pxd5