

Selected Chess Compositions

Piotr Ruszczyński

Warszawa 2024

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Wydanie 1

Warszawa 2024

Foreword

I met Piotr around 1969 at meetings of the Warsaw Problemists' Circle, which initially took place in the former apartment of Marian Wróbel and later at the headquarters of the Regional Chess Association. He was the soul of these meetings. He always brought up interesting problems, either his own or those of other leading composers, and presented them very vividly and emotionally. He could describe and explain the problem like no one else.

His teaching talent was evident then, unsurprising since he has taught students for over 50 years, first in Poland at the Warsaw University of Technology, and since 1996 in the USA at Rutgers University. He is also an outstanding scientist - a professor of Operations Research and the author of several books.

As a chess composer, he started with two- and threemovers. Initially, he created twomovers in a modern "multi-phase" style. Initially, he composed three movers in the Bohemian style with model mates, but he always tried to add some interesting motifs. They were (and still are) full of elegance. He quickly began to create typically strategic threemovers, without model mates, always with a deep, subtle idea. He also managed to combine strategy with model mates, which is extremely rare and very difficult.

He composed a few excellent moremovers, combining strategy with logical motifs. He also had successes in studies, all based on original, unconventional play or positions. I had the pleasure of composing two of them together with him (Piotr came up with the main idea for both), and I consider them among my most exciting works!

Piotr composed relatively little; his scientific and teaching work did not allow for more. Despite this, in 1988, he obtained the title of International Master of Chess Composition, and in 2022, he obtained the title of National Grandmaster of Composition. With such a small number of composed works, this is an outstanding achievement.

From these few sentences, the profile of Piotr Ruszczyński emerges as an excellent and versatile chess composer who created memorable works in every field. I am convinced that all readers of this collection will have immense pleasure viewing the problems and studies included. The first-rate comments, demonstrating his aforementioned teaching talent, will also contribute to this. In conclusion, let me quote what I once heard from the International Grandmaster Waldemar Tura: "When I want to lift my spirits, I look at Piotr Ruszczyński's problems, all of which project extraordinary taste and charm."

Preface

I present to you a selection of 81 of my chess compositions. It includes almost all of the problems I have created throughout my life, except for a few incorrect ones and some with which I am not entirely satisfied. Some problems have been corrected for this publication, and all have been computer-tested.

My interest in chess composition began during my teenage years, influenced by Marian Wróbel's *Tajemnice dwuchodówki* (*The Secrets of a Twomover*), a treatise that lays out the fundamental principles and ideas of orthodox two-move problems. Later, I connected with the Warsaw Circle of Chess Composers, led by Grzegorz Grzeban (Bagdasarian), a distinguished composer of studies. Through this group, I met the two-mover author Henryk Żuk, the grandmaster Jan Rusinek, the studies expert Marek Halski, and other colleagues. Occasionally, we were joined by other Polish chess problem authors, such as Eugeniusz Iwanow, the editor of *Problemista*; Władysław Rosolak, editor of the chess problem section of the monthly *Szachy*; international master Leopold Szwedowski; and grandmaster Waldemar Tura. This active group helped me learn modern ideas in chess composition and sharpen my skills.

Although my professional duties prevented me from dedicating extensive time to chess composition, it has always been an important part of my life. I enjoy following the results of chess problem competitions and still occasionally attempt to compose problems. However, as you can see, the number of my compositions has decreased over time, and I had a gap in my activity in the 1990s and early 2000s, due to emigration and demands of my professional career.

This booklet is a testament to my particular preferences in chess composition. You will find mainly orthodox problems that involve checkmating in a specific number of moves. In almost all of my problems, I have tried to incorporate strategic ideas to make them interesting for all readers and solvers, including those who are simply fans of chess and do not wish to delve into the intricacies of modern chess composition. Many problems feature a small number of pieces, but I aimed to make them challenging through the depth of their ideas, providing satisfaction to the solver upon discovery.

I am greatly indebted to Jan Rusinek, who motivated me to prepare this booklet and who provided many suggestions and remarks about the presentation of the solutions.

The Theme Index at the end lists the ideas occurring in specific problems.

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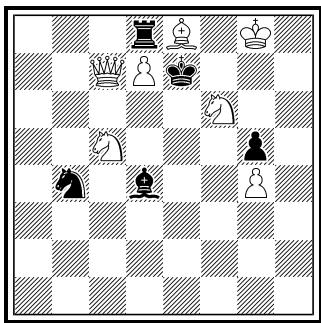
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Twomovers

My taste in the twomover genre was shaped by Marian Wróbel's book *The Secrets of a Twomover*, where he laid out the principles of chess composition of these most fundamental orthodox problems. Later, I learned a lot from Leopold Szwedowski and Waldeimar Tura about modern topics of mate and defense change.

The problems in this section are ordered chronologically.

1 *Skabladet 1968* *1st-2nd Prize*

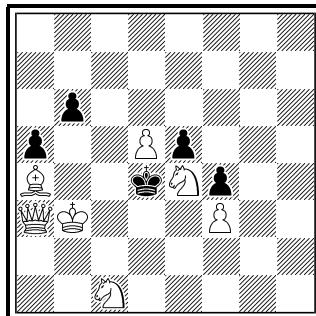


#2

(7+5)

1. Mate change with pawn promotions. In the initial position, several mates are prepared: 1. ... Ra8 2. d8Q#, 1. ... Rxe8+ 2. dxe8N#, 1. ... Nb~ 2. Nd5#, 1. ... Kxf6 2. Qd6#, 1. ... Bxc5 Qe5#. In the solution 1. **Nce4!** with the threat 2. **Qd6#**, the promotions change: 1. ... Ra8 2. d8N#, 1. ... Rc8 2. dxc8Q#, 1. ... Rxe8+ 2. dxe8Q#. It was a lucky debut.

2 *Československý Šach* *1969* *2nd Honorable Mention*

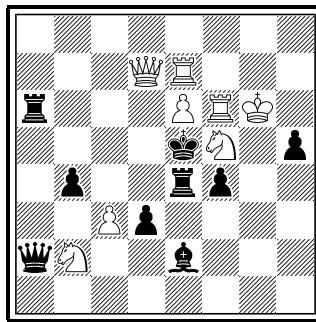


#2

(7+5)

2. A white-to-play problem with King batteries and three changed mates: 1. ... Kxd5 2. Qd6#, 1. ... Ke3 2. Kc4#, 1. ... b5 2. Qc5#. There is no waiting move, so 1. **Qa2!** with the threat 2. **Qd2#** and two new mates: 1. ... Kxd5 2. Kc3#, 1. ... Ke3 2. Qf2#.

3 *Leninske Plemya 1970* *1st Honorable Mention*



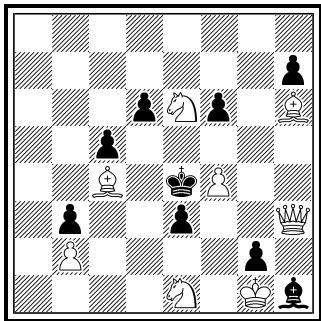
#2

(8+9)

3. A three-phase change of two mates

with self-pins of the black pieces: 1. ... $R \times e6$ 2. $Qd6\#$, 1. ... $Q \times e6$ 2. $Qb5\#$; 1. $Nd4?$ (threat 2. $Rf5\#$) 1. ... $R \times e6$ 2. $Nc6\#$, 1. ... $Q \times e6$ 2. $Nc4\#$, 1. ... $Bg4$ 2. $N \times d3\#$, 1. ... $R \times d4$ 2. $Q \times d4\#$, but 1. ... $Re3!$; 1. **Ne3!** (threat 2. $Rf5\#$), 1. ... $R \times e6$ 2. $Qc7\#$, 1. ... $Q \times e6$ 2. $Qd5\#$, 1. ... $Bg4$ 2. $N \times d3\#$, 1. ... $R \times e3$ ($Rd4$) 2. $Qd4\#$, 1. ... $Rc4$ 2. $Qd5\#$.

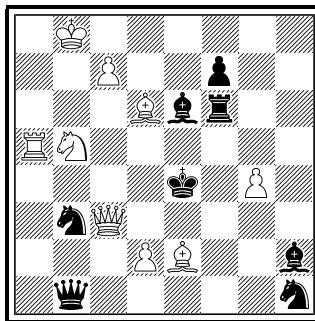
4
Probleemblad 1970
1st Commendation



#2 (8+9)

4. Another white-to-play problem, this time with several phases. In the initial position all mates are prepared: 1. ... $f5$ 2. $Qf3\#$, 1. ... $d5$ 2. $Bd3\#$, 1. ... $e2$ 2. $Qd3\#$, but there is no waiting move. The try 1. $Nd3?$ (waiting) changes two variations: 1. ... $d5$ 2. $Nd \times c5\#$, 1. ... $e2$ 2. $Nf2\#$, but 1. ... $f5!$ In another try, 1. $Nc2?$ (waiting), 1. ... $f5$ 2. $Q \times e3\#$, 1. ... $d5$ 2. $N \times c5\#$, 1. ... $e2$ 2. $Qd3\#$, but 1. ... $b \times c2!$ The solution is 1. **Nf3!** (waiting), 1. ... $f5$ 2. $Nfg5\#$, 1. ... $d5$ 2. $N \times c5\#$, 1. ... $e2$ 2. $Nd2\#$.

5
Problemista 1971



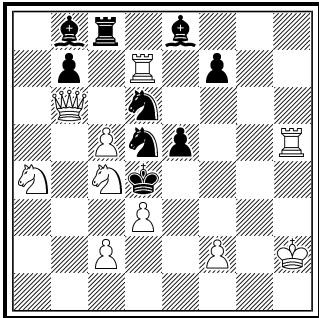
#2 (9+8)

Corrected in 2021

5. The key 1. **Bf4!** interferes with $Rf6$ and $Bh2$ in the Novotny combination. The threats are 2. $Qe5\#$ and 2. $Qf3\#$; however, the moves 2. $Nd6$ and 2. $Bf3$ are not threats because the square $f4$ is not guarded any more. After Black captures on $f4$, the original threats are refuted, but the secondary pair activates: 1. ... $R \times f4$ 2. $Nd6\#$, 1. ... $B \times f4$ 2. $Bf3\#$. Additional variations occur after the moves of the King: 1. ... $Kd5$ 2. $Qc4\#$, 1. ... $K \times f4$ 2. $Qe3\#$. Also, 1. ... $Nd4$ 2. $Q \times d4\#$. The correction (+ h1) is due to Marcin Banaszek.

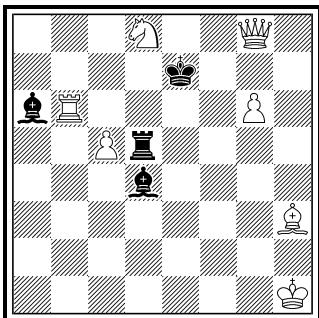
6. The problem features quadruple dual avoidance in a half-pin setting. After the key 1. **N \times e5!**, any move of the black $Nd6$ pins $Ne5$ and defends from the threat 2. $Nf3\#$. Four mates: 2. $c6\#$, 2. $c3\#$, 2. $Qb4\#$, and $Qb2\#$, become possible. However, each move of $Nd6$ allows only one of them: 1. ... $Nb5$ 2. $c6\#$, 1. ... $Nc4$ 2. $c3\#$, 1. ... $Ne4$ 2. $Qb4\#$, 1. ... $Nf5$ 2. $Qb2\#$.

6
Schach 1971
2nd Honorable Mention



#2 (10+9)

7
Polski Związek Szachowy 1971
1st Prize

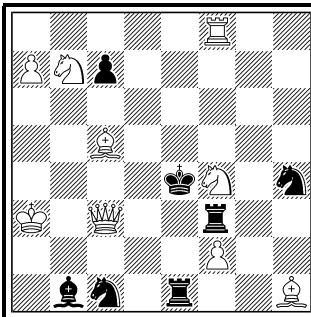


#2 (7+4)

7. In the initial position, three mates with self-blocks are prepared: 1. ... Bf6 2. Nc6#, 1. ... Rd7 2. Re6#, 1. ... Rx d8 2. Qf7#. The key 1. **Ne6!** (with the threat 2. Qf7#) interferes the lines of the white Rook and Bishop and frees the squares d7 and f6 for the black King. The King then interferes

with the long-distance pieces on these squares: 1. ... Kf6 2. Qg7#, 1. ... Kd7 2. Qd8#.

8
1st Meeting of Solidarity 1971
1st Honorable Mention



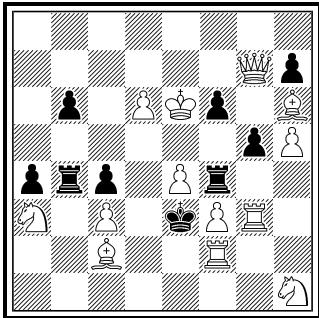
#2 (9+7)

8. The try and the solution present a mate change after unpinning of the white Queen. 1. Bb6? (threat 2. Nc5#), 1. ... Nb3 2. Qxe1#, 1. ... Nd3 2. Qd4#, 1. ... cxb6 2. Nd6#, but 1. ... Nf5! 1. **Bd6!**, 1. ... Nb3 2. Qe5#, 1. ... Nd3 2. Qc4#, 1. ... cxd6 2. Nd6#.

9. Another white-to-play problem. In the initial position, mates are set for all Black's moves: 1. ... Rf5 / Rh4 2. f4#, 1. ... Rxe4+ 2. fxe4#, 1. ... Rg4 2. fxg4#, 1. ... Rx f3 2. Rg x f3#, 1. ... g4 2. fxg4#, 1. ... Rb~ 2. Nx c4#, 1. ... b5 2. Qa7#, 1. ... f5 2. Qd4#, but there is no waiting move. The key is 1. **R x g5!** with changed variations: 1. ... Rf5 2. R x f5#, 1. ... Rg4 (Rh4) 2. Rg4#, 1. ... Rxe4+ 2. Re5#, 1. ... R x f3 2. Rg3#.

9

Probleemblad 1972
8th Honorable Mention

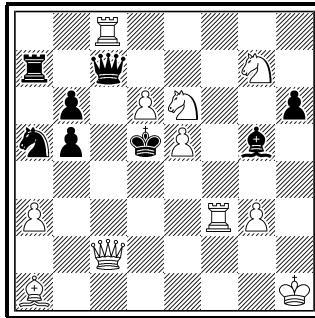


#2

(13+9)

11

Probleemblad 1973
Commendation

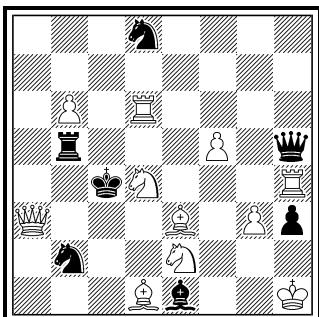


#2

(11+8)

10

Szachy 1972
1st Prize



#2

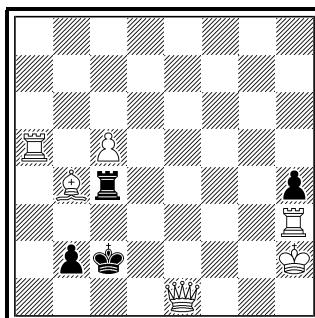
(11+7)

10. The key 1. **Qa6!!** gives the black King three flight squares and threatens 2. **Q×b5#**. Black's defenses are followed by seven different battery mates: 1. ... **Kb4** 2. **Nc6#**, 1. ... **Kc5** 2. **N×b5#**, 1. ... **Kd3** 2. **Nc2#**, 1. ... **Qe8** 2. **Ne6#**, 1. ... **Q×f5** 2. **N×f5#**, 1. ... **Q×e2** 2. **N×e2#**, 1. ... **Qf3+** 2. **N×f3#**.

11. The key 1. **Qg2!!** gives three flight squares and threatens 2. **Rf4#**. Then seven new battery mates arise: 1. ... **Ke4** 2. **Rb3#**, 1. ... **Kc4** 2. **Rc3#**, 1. ... **Kc6** 2. **Rf7#**, 1. ... **Qc4 / Qc2** 2. **Rd3#**, 1. ... **Qc3** 2. **Re3#**, 1. ... **Qc1+** 2. **Rf1#**, 1. ... **Q×g7** 2. **Rf6#**. A record number of eight battery mates.

12

Hlas L'udu 1973



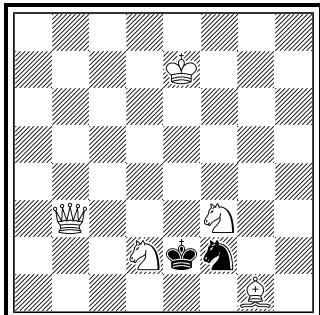
#2

(6+4)

12. A white-to-play Meredith. The set mates are: 1. ... **b1Q** 2. **Qd2#**, 1.

... b1N 2. Ra2#, 1. ... R~ 2. Rc3#, 1. ... R×c5 2. R×c5#. After the key 1. **Ba3!** (waiting) the mates after the promotions change: 1. ... b1Q 2. Qe2#, 1. ... b1N 2. Qc1#.

13
L’Italia Scacchistica 1974
Honorable Mention

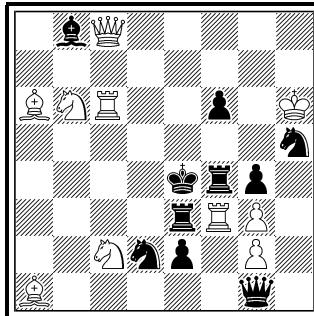


#2 (5+2)

13. The theme of the tourney was problems with pictorial diagrams. The diagram of this miniature depicts a sailboat. The solution 1. **Qb1!** gives a flight square and puts Black in zugzwang: 1. ... N~ 2. Qf1#, 1. ... Nd1 2. Qb5#, 1. ... Ke3 2. Qe4#.

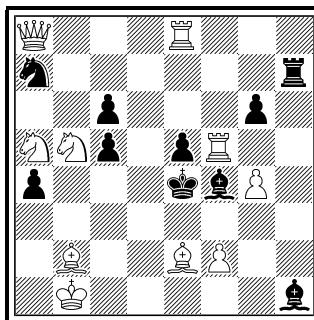
14. In the try and the solution, two similar systems of battery mates after flight-giving keys arise. 1. **Qb7?** (threats 2. R_c5#/ R×f6#), 1. ... Rf5 2. Re6#, 1. ... Rd3 2. B×d3#, 1. ... Kf5 2. Qh7#, but 1. ... Nc4! 1. **Bb7!** (threat 2. Rd6#), 1. ... Rf5 2. Q×f5#, 1. ... Rd3 2. Rc4#, 1. ... Kd3 2. Rc3#, 1. ... Qxa1 2. Rx×e3#, 1. ... Rc3 2. Rc5#.

14
Die Schwalbe 1974
4th Commendation



#2 (10+10)

15
British Chess Federation
1975
1st Prize

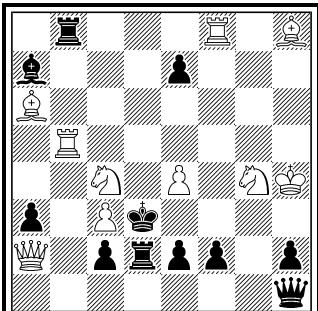


#2 (10+10)

15. The try and the solution present two analogous systems of variations, with mates from the newly-formed batteries. Try: 1. B×e5? (threat 2. Nc3#), 1. ... N×b5 2. Q×c6#, 1. ... Bd2 2. Bg7#, 1. ... Rh3 2. B×f4#, 1. ... B×e5 2. Rx×e5#, but 1. ... Rb7!; Solution: 1. **N×c6!** (threat 2. Nc3#), 1. ... N×b5 2.

Ne7#, 1. ... Bd2 2. Re×e5#, 1. ... Rh3 2. Nc×a7#, 1. ... Kd5 2. Nb4# 1. ... N×c6 2. Q×c6#.

16
UV ČSTV 1975
3rd Prize



#2

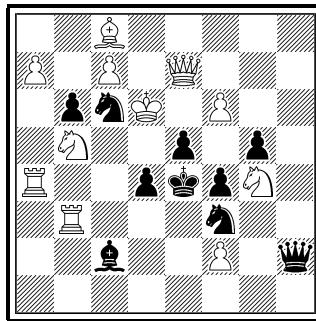
(10+11)

16. White chooses between two Novotny combinations on b6, by pieces from the half-battery on the diagonal a6-d3. This results in the change of four mates in two analogous systems with new batteries. Try: 1. Rb6? (threats 2. N×f2#, Nd6#), 1. ... R×b6 2. N×f2#, 1. ... B×b6 2. Nd6#, 1. ... K×e4 2. N×d2#, 1. ... Q×e4 2. Nb2# but 1. ... e5! Solution: **1. Nb6!** with threats 2. Qc4#, 2. Qd5#, 2. Rb4#; 1. ... R×b6 2. Qd5#, 1. ... B×b6 2. Rb4#, 1. ... K×e4 2. Re5#, 1. ... Q×e4 2. Rd5#, 1. ... e5 2. Qc4#.

17. In the try and the solution, white forms two different batteries, which entails the occurrence of the same mates after different self-pins of the black Knights. Try: 1. N×d4? (threat 2. Bf5#), 1. ... Nc×d4 2. a8Q#, 1.

... Nf×d4 2. f3#, 1. ... N×e7 2. N×f3#, 1. ... Qh7 2. Q×h7#, but 1. ... Nb4!

17
Szachy 1975
2nd Honorable Mention

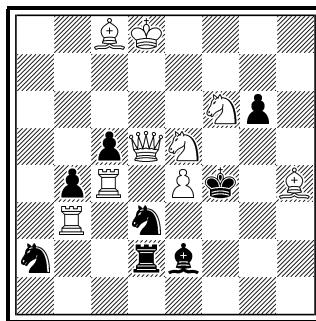


#2

(11+10)

Solution: **1. N×e5!** (threat 2. Nc3#), 1. ... Nc×e5 2. a8Q#, 1. ... Nf×e5 2. f3#, 1. ... Nb4 2. N×f3#, 1. ... Q×f2 2. Qh7#. Rukhlis theme.

18
Szachy 1975



#2

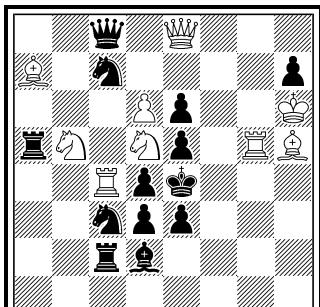
(9+8)

Corrected in 2024

18. 1. Qd6? (threat 2. Nd5#), 1. ... N~ 2. N×g5#, 1. ... N×e5 2. Q×d2#, but

1. ... Nc3! The key 1. Qf7! threatens 2. Nfg4#, gives a flight square to the King and allows for counterchecks: 1. ... Nd~ + 2. Nfd7#, 1. ... N×e5+ 2. Nd5#, 1. ... K×e5 2. Qc7#, 1. ... Ke3 2. Nd5#. In addition to mate change, we see the black correction theme.

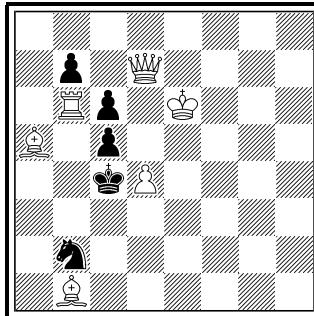
19
Zjazd Problemistów
Polskich 1976
1st-2nd Prize



#2 (9+13)

19. The theme of the competition was “defenses on the same square.” In the problem, seven different variations with defenses on d5 are presented. In the try 1. B×d4? (threat 2. R×e5#), we have four variations: 1. ... N3×d5 2. Bc3#, 1. ... N7×d5 2. Bc5#, 1. ... K×d5 2. Qc6#, 1. ... e×d5 2. Q×e5#, and 1. ... e×d4 2. R×d4#, but 1. ... e2! After the key 1. **Nxd4!** (threat 2. Bf3#), two variations change: 1. ... N3×d5 2. N×c2#, 1. ... N7×d5 2. Nc6#, and a new one appears: 1. ... R×d5 2. Rg4#. The other variations remain the same.

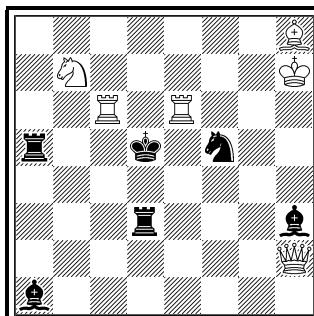
20
Chervonyi Girnyk 1979
4th Commendation



#2 (6+5)

20. Mate change in three phases in a Meredith setting: 1. Qd6? (with the threat 2. Q×c5#), 1. ... Nd3 2. Ba2#, 1. ... c×d4 2. Qb4#, but 1. ... Na4!; 1. Qf7? (threat 2. Ke5#) 1. ... c×d4 2. Kd6#, 1. ... K×d4 2. Qf4#, but 1. ... Nd3!; 1. **Qh7!** waiting; 1. ... N~ 2. Qd3#, 1. ... c×d4 2. Qc2#, 1. ... K×d4 2. Qe4#.

21
Mieczysław Pfeiffer MT
1980
1st Honorable Mention



#2 (6+6)

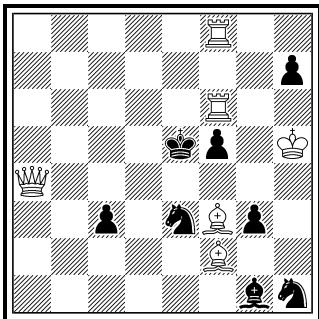
21. The try and the solution feature two analogous systems of variations.

1. Qe2? (threat 2. Qe4#), 1. ... Ne3
2. Qf3#, 1. ... Ng3 / Nd6 2. Red6#, 1. ... Rd4 / Be5 2. Qe5#, 1. ... Re3 2. Qc4#, 1. ... Ra4 2. Rc5#, but 1. ... Bg2!;
1. **Qc2!** (threat 2. Qc4#), 1. ... Ne3 (Nd6) 2. Rcd6#, 1. ... Rd4 2. Re5#, 1. ... Rc3 2. Qe4#, 1. ... Ra4 / Rc5 2. Qc5#, 1. ... Bc3 2. Qb3#.

22

Szachy 1980

1st Honorable Mention



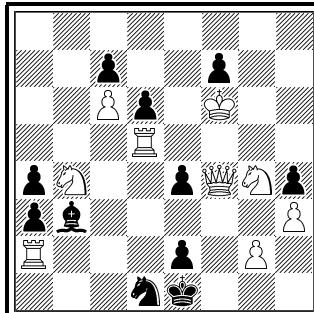
#2

(6+8)

22. In the try 1. Qh4? (with the threat 2. Re8#), the mates occur on the squares d4 and f4: 1. ... Nd5 2. Qd4#, 1. ... f4 2. Qxf4#, but 1. ... Ng4! The key 1. **Qc6!** frees these squares for the black King and threatens 2. Qd6#. Completely new variations arise after the King's moves: 1. ... Kd4 2. Qd5#, 1. ... Kf4 2. Qe4#. Additionally, 1. ... Nc4 2. Rxh5#.

23. A white-to-play problem exploring the theme of losing control of a square.

23
The Problemist TT 1980
1st Prize



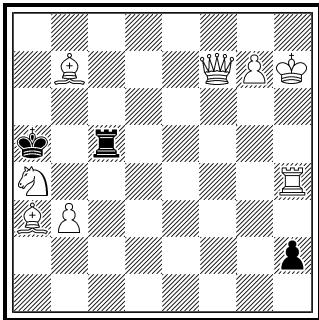
#2

(9+11)

The set mates are: 1. ... B~ 2. Nc2#, 1. ... N~ 2. Qf2#, 1. ... e3 2. Nd3#. The focal square d2 is controlled by three white pieces. In the tries, white removes one control, the black defense eliminates the second control, and the mating move becomes impossible because of losing the third control. 1. Ra1? (threat 2. Qf2#) e3! and 2. Nd3? does not mate; 1. Rdd2? (threat 2. Rxh2#) Nb2! and 2. Qf2? does not mate; 1. Qf5? (waiting) Bxd5! and 2. Nc2? does not mate. The key is 1. **Nh2!** with two new mates 1. ... N~ 2. Qxh4#, 1. ... Nf2 2. Qd2#.

24. Four phases with the black correction. The idea is to attack Rc5 and force it to block the square b5. 1. Qf2? (threat 2. Qxc5#), 1. ... R~ 2. Qb6#, 1. ... Rb5 2. Qa7#, but 1. ... Rc6!; 1. Qf8? R~ 2. Qb4#, 1. ... Rb5 2. Qa8#, but 1. ... Rc4!; 1. Rh5? (threat 2. Rxh5#), 1. ... R~ 2. RxR#, 1. ... Rb5 2. Qc7#, 1. ... Rxh5 2. Qxh5#, but 1. ... h1Q!

24
Szachy 1981

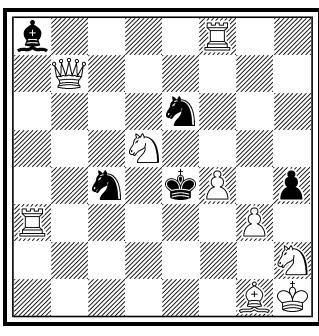


#2

(8+3)

Solution: 1. **Qh5!** (threat 2. $Q \times c5\#$), 1. ... $R \sim$ 2. $Q \times R\#$, 1. ... $Rb5$ 2. $Bb4\#$, 1. ... $R \times h5+$ 2. $R \times h5\#$.

25
Die Schwalbe 1981
Commendation



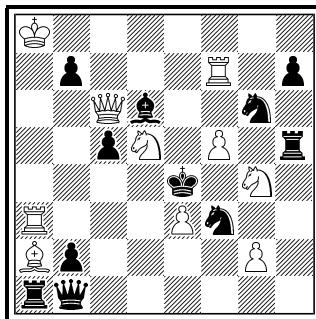
#2

(9+5)

25. White has to choose between two symmetrical systems with Levman line combinations: 1. $Qb5?$ (threat 2. $Nf6\#$), 1. ... $Ne5$ 2. $Nc3\#$, 1. ... $Nc5$ 2. $Q \times c4\#$, 1. ... $B \times d5$ 2. $Qb1\#$, 1. ... $Ne3$ 2. $Qd3\#$, but 1. ... $h \times g3!$; 1. **Qd7!** (threat 2. $Nc3\#$), 1. ... $Nd4$ 2.

$Nf6\#$, 1. ... $N \times f4$ 2. $Qf5\#$, 1. ... $Nd6$ 2. $Q \times e6\#$, 1. ... $B \times d5$ 2. $Qh7\#$.

26
Ahues-60 JT 1982
2nd Commendation



#2

(10+11)

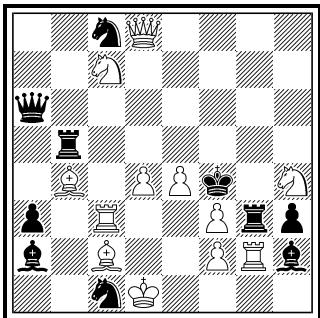
26. In the initial position, we see two set battery mates after self-blocks: 1. ... $Qd3$ 2. $Nc3\#$, 1. ... $R \times f5$ 2. $Ndf6\#$. In the try and the solution, one of them becomes a threat, the black move that allowed it in the set play becomes a defense, and the other mate occurs after yet another defense. 1. $Qb5?$ (threat 2. $Nc3\#$), 1. ... $Qd3$ 2. $Q \times d3\#$, 1. ... $c4$ 2. $Ndf6\#$, 1. ... $Qc2!$ 1. **Qd7!** (threat 2. $Ndf6\#$), 1. ... $R \times f5$ 2. $Q \times f5\#$, 1. ... $Be7$ 2. $Nc3\#$, 1. ... $Be5$ 2. $Nf2\#$. These were new ideas at that time; later, they were named.

27. The white $Rc3$ has to choose which of the long-distance figures: $Qa6$, $Ba2$, or $Rb5$, should be shut-off. 1. $Rc6?$ (threat 2. $Bd2\#$), 1. ... $R \times f3$ 2. $Ng6\#$, 1. ... $R \times b4$ 2. $Qf6\#$, 1. ... $Nb3$ 2. $Ne6\#$, but 1. ... $Qa5!$ 1. $Rb3?$ (threat 2. $Bd2\#$) 1. ... $R \times f3$ 2. $R \times f3\#$, 1. ... $R \times b4$

2. Nd5#, 1. ... Qa5 2. Ne6#, but 1. ... N×b3! 1. **Rc5!** (threat 2. Bd2#), 1. ... R×f3 2. Qg5#, 1. ... R×b4 2. Rf5#, 1. ... Qa5 2. Qf6#, 1. ... Nb3 2. Nd5#.

27

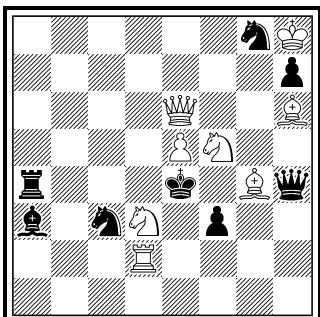
**Warszawskie Koło
Problemistów 1982**
2nd Honorable Mention



#2

(12+10)

28
**Chess Composition
Congress (Varna) 1982**
2nd Prize



#2

(8+8)

Corrected in 2015.

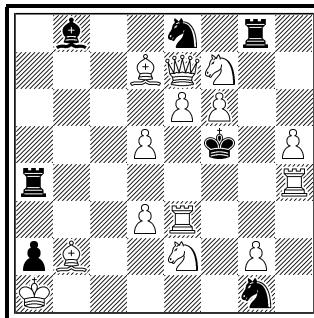
28. The set play features a Grimshaw interference: 1. ... Bb4 2. Qc4#, 1.

... Rb4 2. Nc5#, and 1. ... Nb5 2. Qc6#, 1. ... Qd8 2. Nf2#.

The key 1. **Nb4!** with the threats 2. Rd4#, 2. Nd6# (Novotny interference) changes the set mates: 1. ... B×b4 2. Rd4#, 1. ... R×b4 2. Nd6#. Additionally, 1. ... Nb5 2. Qd5#, 1. ... Qd8 2. Ng3#, 1. ... Qf6+ 2. e×f6#.

29

Argüelles-80 JT 1982-83
2nd Commendation



#2

(14+7)

29. A similar concept to Problem 27. We have three set mates: 1. ... N×f6 2. Q×f6#, 1. ... Nc7 2. Re5#, 1. ... Ra7 2. Nd4#. In the try and in the solution, the white Queen decides which of the two black figures: Ra4 or Bb8, should be shut off. This leads to a three-phase mate change.

In the try 1. Qb4? (threat 2. e7#), four new mates occur: 1. ... N×f6 2. Nd4#, 1. ... Nc7 2. Rf4#, 1. ... Ra7 2. Qe4#, 1. ... Ng7 2. g4#, but 1. ... Be5!

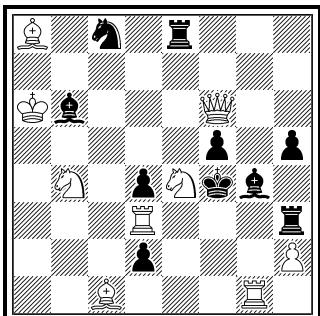
After the key 1. **Qd6!** with the same threat, these four mates change again: 1. ... N×f6 2. Re5#, 1. ... Nc7

2. Qe5#, 1. ... Ra7 2. Rf4#, 1. ... Ng7 2. Ng3#, 1. ... Re4 2. d×e4#.

30

Mat (Belgrade) 1983

1st-2nd Prize



#2

(9+10)

30. Change of two mates in four phases. The set mates are: 1. ... Ne7 2. Qd6#, 1. ... Bf3 2. B×d2#, 1. ... Rx e4 2. Nd5#.

1. Ng3? (threat 2. Nd5#) 1. ... Ne7 2. B×d2#, 1. ... Bf3 2. Q×f5#, 1. ... Re5 2. Qh6#, 1. ... R×g3 2. h×g3#, but 1. ... Re3!

1. Ng5? (threat 2. Nd5#) 1. ... Ne7 2. Ne6#, 1. ... Bf3 2. N×h3#, but 1. ... Re5!

Solution: 1. **N×d2!** (threat 2. Nd5#) 1. ... Ne7 2. Nf3#, 1. ... Bf3 2. Ne4#, 1. ... Re5 2. Qh6#.

31. The key **1. Rf3!** (with the threat 2. Qf1#) gives a flight to the black King. After self-blocks on f3, three mates are possible, but only one goes through (dual avoidance): 1. ... e×f3 2. d3#, 1. ... R×f3 2. d4#, 1. ... N×f3

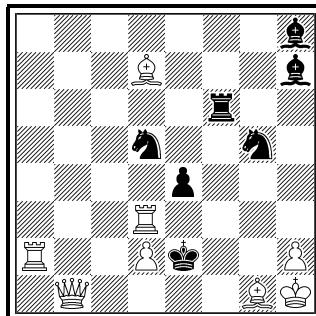
2. Bb5#. Additionally, 1. ... K×f3 2. Qf1#, 1. ... Ne3 2. R×e3#.

31

Poland-Hungary Match

1984

1st Place



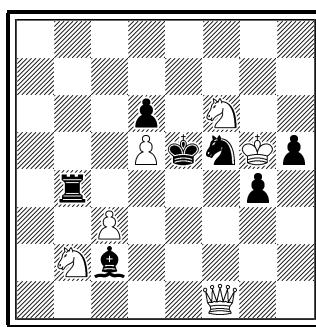
#2

(8+7)

32

Henryk Zuk MT 2003

3rd Prize



#2

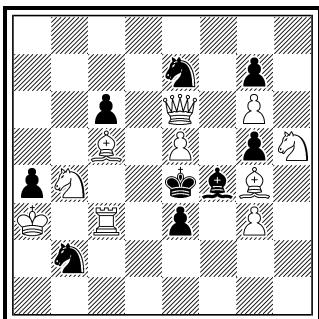
(6+7)

32. The key squares c4 and d3 are controlled by the Rook and the Bishop. The brute-force attack 1. Qe1 / e2+? yields 1. ... Be4 2. Nd3#, 1. ... Re4 2. Nc4#, but 1. ... Ne3! In the try and

the solution, the white Queen occupies one of these squares, which eliminates the set mate and allows for another mate along the line of the intercepted piece: 1. Qd3? (threat 2. Nd7#), 1. ... Ba4 2. Q×f5#, 1. ... Rb7 2. Nc4#, 1. ... B×d3 2. N×d3#, 1. ... Nd4 2. Qg3#, but 1. ... Rd4! 1. **Qc4!** (threat 2. Nd7#), 1. ... Ba4 2. Nd3#, 1. ... Rb7 2. Qf4#, 1. ... R×c4 2. N×c4#, 1. ... Nd4 2. c×d4#. The change of mates after 1. ... Nd4 is a pleasant addition.

33

Problemas 2015



33. My last white-to-play problem. The set play is 1. ... Nb~ 2. Rc4#, 1. ... Ne~ 2. Qf5#, 1. ... B~ 2. R×e3#, 1. ... e2 2. Bf3#. After the key 1. **Nd3!** the mates change, and the previous mates appear only after black corrections: 1. ... Nb~ 2. Qc4#, 1. ... N×d3 2. Rc4#, 1. ... Ne~ 2. Q×c6#, 1. ... Nd5 2. Qf5#. Additionally, 1. ... B×g3 2. N×g3#, 1. ... B×e5 2. Q×e5#, 1. ... e2 2. Nf2#.

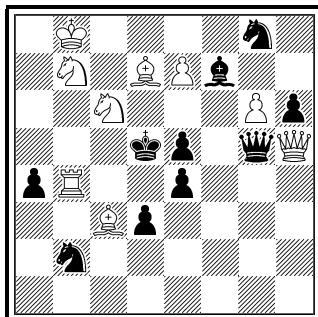
34. White chooses between two ways

of forming a hidden battery:

34

H. Musante MT 2017

2nd Honorable Mention



#2 (9+10)

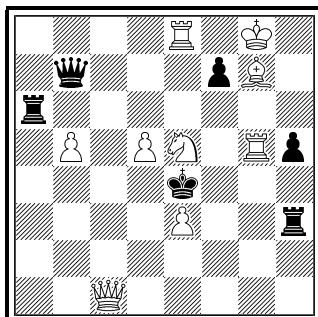
1. N×e5? (threat 2. Rb5#), 1. ... e3
2. Qf3#, 1. ... Q×e7 2. Rd4#, 1. ... Qg1
2. Ng4#, 1. ... Q×e5+ 2. Q×e5#, but 1. ... Qe3!;
1. **B×e5!** (threat 2. Rd4#). 1. ... Nc4
2. Rb5#, 1. ... Qe3 2. Bf4#, 1. ... Qg1 2. Bg3#, 1. ... Q×e5+ 2. Q×e5#.

35

Zjazd Problemistów

Polskich 2024

6th-10th Prize



#2 (9+6)

35. A flight-giving key with a vigorous battery play: 1. **Qf1!** (threat 2. Qd3#), 1. ... Q×b5 2. Nc6#, 1. ... Ra3 2. Nd7# (shut-offs), 1. ... K×d5 2. N×f7#, 1. ... K×e3 2. Nc4# (King's escapes), 1. ... Q×d5 2. Qf4#, 1. ... R×e3 2. Qc4# (self-blocks).

Threemovers

My interest in threemovers was shaped by Tadeusz Czarnecki, the editor of the Polish monthly *Szachy* and a successful composer of threemovers, and by the Czech master Ilya Mikan, with whom I corresponded extensively. I developed a taste for Bohemian-style problems with model mates because of their light construction and dynamic variations with mates on different squares, but I aimed to enrich them with strategic motives. Later, after experiencing the limitations imposed by the model mate requirement and under the influence of my more senior colleagues in the Polish chess composition community, Leopold Szwedowski and Waldemar Tura, I started to compose strategic threemovers.

Again, the problems in this section are ordered chronologically, so the readers can see the evolution of the author's interests.

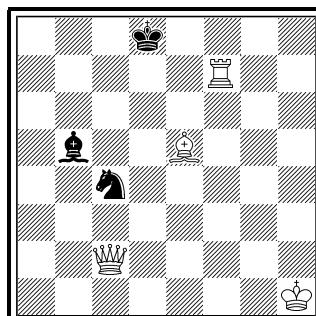
36. Four model mates in a miniature: 1. **Qg6!**, with the threat 2. Rf8+ Kd7 / Be8 3. Qe8#, and the variations: 1. ... Be8 2. Bc7+ Kc8 3. Qa6#, 1. ... N×e5 2. Qd6+ Nd7 3. Rf8#, 1.

... Bc6+ 2. Q×c6 N×e5 3. Qa8#.

36

De Waarheid 1970

1st Prize



#3

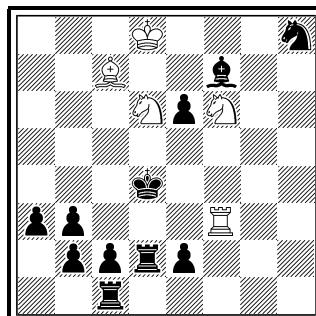
(4+3)

The dual after 1. ... Kc8 2. Qe6+ and 2. Qg8+ is a minor defect because in the Bohemian school, only the variations ending with model mates are relevant. It can be eliminated by putting the white King on g8, albeit at the expense of the variation after 1. ... Bc6+.

37

Šachové Umění 1970

5th Honorable Mention

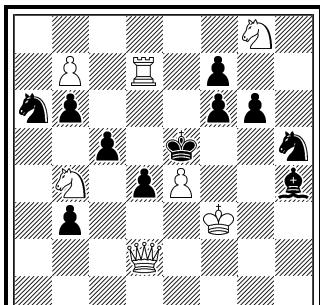


#3

(5+11)

37. The key 1. **Kc8!** avoids the pinning of Nd6 and threatens 2. Bb6+ Ke5 3. Nc4#, 1. ... Rd3 2. Rf4+ Kc5 3. Rc4# (2. ... Ke3 (Ke5) 3. Nc4#, 2. ... Kc3 3. Ba5#), 1. ... Kc5 2. Rc3+ Kd4 3. Nb5# (2. ... Kb4 3. Rc4#). Three model mates. If 1. ... Ke5, then 2. Nb5+ Rd6 3. B×d6#.

38
Szachy 1972
2nd Prize



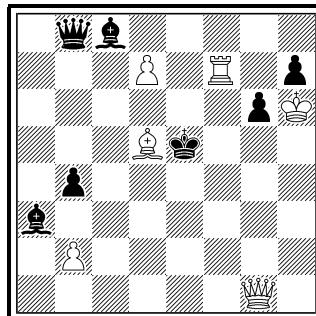
#3 (7+11)

38. Half-pin with two echo mates. The thematic key 1. **Qh6!!** threatens 2. Qf8 Nc7 3. Qd6#; a model mate arises after 1. ... Ke6 2. Qf8 K×d7 3. Qe7#.

The main variations are: 1. ... f5 2. Rd5+ Ke6 3. e×f5#, using the pinning of the pawn g6, and 1. ... g5 2. Re7+ Kd6 3. e5#, with the pinning of the pawn f6. Both model mate pictures are identical and occur on squares of different colors (a chameleon echo).

39. Two chameleon echo mates with weak promotions, and two other echo model mates.

39
Chess Life & Review
1972
4th Prize

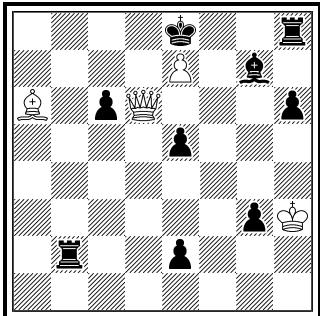


#3 (6+7)

1. **Bh1!** (threat 2. Qc5+ and multiple mates) with the variations: 1. ... b3 2. Qg3+ (that is why 1. Bg2? was not correct) Ke6 3. d8N# (the line 2. ... Kd4 3. Qc3# explains why 1. Bf3? was not good), 1. ... Qa7 2. Re7+ Kd6 3. d×c8N# (2. ... Kf~ 3. Qg5#), 1. ... Qc7 2. Qe3+ Kd6 3. Qe7#, 1. ... Qb6 2. Q×b6 ~ 3. Qf6#. Additionally, 1. ... Ke6 2. d8N+ Kd6 3. Qd4#, 2. ... Ke5 3. Qc5#, 1. Qb5 2. Qd3+, 1. ... Kd6 2. Qd4+, etc.

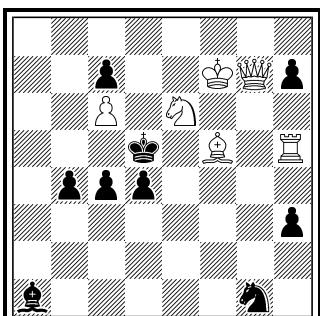
40. The try 1. Bc4? with the threat 2. Qd8# is refuted by Rd2! Therefore, 1. **Bc8!** with the threat 2. Bd7+ Kf7 3. Qd6#. Now, after 1. ... Rb7 2. Be6 (with the threat 3. Qd8#) 1. ... Rd7 Q×d7#, and if 1. ... R×e7 then 3. Qb8#. Additionally 1. ... Bf8 2. e×f8+ R×f8 3. Qd7#, 1. ... Bf6 2. Qd7+ Kf7 3. e8Q#. The Roman theme.

40
Schach-Echo 1974
3rd Prize



#3 (4+9)

41
Szachy 1974
3rd Honorable Mention

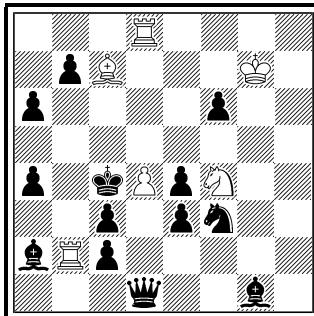


#3 (6+9)

41. 1. **Qh6!** with the attack from two batteries: 2. $Bg4+$ $K \times c6$ 3. $Nd8\#$ (2. ... $Ke4$ 3. $Nc5\#$). 1. ... $c3$ creates a flight at $c4$, but opens the line $d3-b5$, and the batteries attack differently: 2. $Bd3+$ $K \times c6$ 3. $Nc5\#$. Next, 1. ... $Nf3$ blocks the square $d3$ and we can sacrifice the Bishop: 2. $Be4+$ $K \times e4$ 3. $Nc5\#$. In the additional variation, the

batteries fire in the reverse order: 1. ... $K \times c6$ 2. $Nd8+$ $Kb5$ 3. $Bd7\#$, albeit without a model mate. Finally, 1. ... $d3$ 2. $Be4+$ $K \times e4$ 3. $Qf4\#$.

42
UV ČSTV 1975
1st Prize



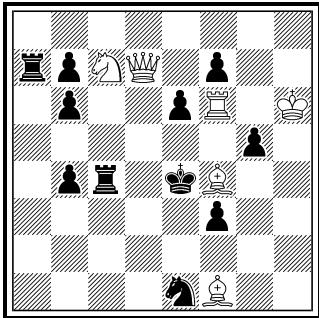
#3 (6+13)

42. Battery play with four model mates, including two pin-mates. 1. **Rc8!** (with the threats 2. $Bb6\#$ and 2. $Be5\#$), and the variations 1. ... $Q \times d4$ 2. $Ba5+$ $Qc5$ 3. $Rb4\#$ with the pinning of the Queen, 1. ... $N \times d4$ 2. $Bd6+$ $Nc6$ 3. $Rb4\#$ with the pinning of the Knight, 1. ... $c \times b2$ 2. $Ba5+$ $K \times d4$ 3. $Bc3\#$ (2. ... $Kb5$ 3. $Rc5\#$, 2. ... $Kb3$ 3. $Rc3\#$), 1. ... $K \times d4$ (blocks $d4$ for the Queen) 2. $K \times f6!$ (\sim 3. $Bb6\#$) $Kc5$ 3. $Be5\#$.

43. Sacrifice (the theme of the competition) in three variations with model mates. 1. **Nb5!** waiting: 1. ... $b3$ 2. $Qd4+$ $R \times d4$ 3. $Nc3\#$, 1. ... $f2$ 2. $Qd3+$ $N \times d3$ 3. $Bg2\#$, 1. ... $g \times f4$ 2. $R \times e6+$ $f \times e6$ 3. $Q \times e6\#$ (2. ... $Kf5$ 3. $Bh3\#$). Additionally, 1. ... $g4$ 2. $Qd1$ (\sim 3. $Nd6\#$) $Rc6 / Rd4$ 3. $Qd4\#$ (2. ... $Nd3$

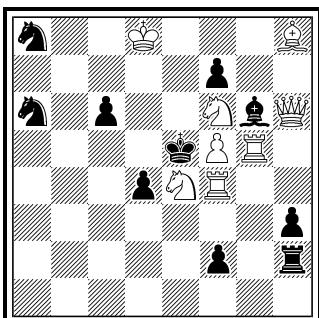
3. $Q \times d3\#$, 1. ... $e5$ 2. $Qf5+ Kd5$ 3. $Q \times e5\#$, 1. ... $Ra\sim$ 2. $Q \times b7+ Rc6$ 3. $Q \times c6\#$.

43
*East-European
 Championship 1975-77
 8th Place*



#3 (6+11)

44
*Šachové Umění 1976
 3rd Prize*

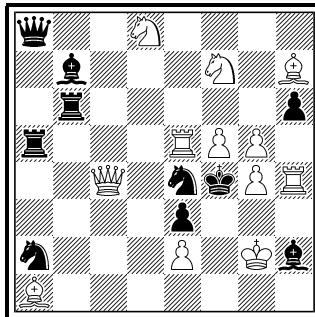


#3 (8+10)

44. Three complicated model mates with many white men and battery play: 1. $Nd2!$ (threat 2. $Re4+ Kd6$ 3. $Qf8\#$), 1. ... $K \times f4$ 2. $Rh5+ Ke5$ 3.

$Nc4\#$, 1. ... $Nc5$ 2. $Ng4+ K \times f4$ 3. $Be5\#$ (2. ... $Kd5 / Kd6$ 3. $R \times d4\#$), 1. ... $c5$ 2. $Ke7$ (threat 3. $Re4\#$) $K \times f4$ 3. $Nd5\#$. If 1. ... $Kd6$ then 2. $Qf8+ Ke5$ 3. $Re4\#$.

45
*Leopold Szwedowski JT
 1982
 1st Prize*

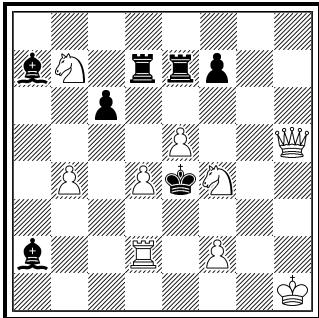


#3 (12+10)

45. After the key 1. $f6!$ (with the threat 2. $Rf5+ R \times f5$ 3. $g \times f5\#$) the two Novotny interferences: 2. $Qc6?$ and 2. $Qd5?$, are refuted by 2. ... $N \times g5!$ and 2. ... $Ng3!$, respectively. In the defenses, Black blocks the Knight, allowing for the corresponding Novotny interference: 1. ... $Bg3$ 2. $Qd5!$ (\sim 3. $R \times e4\#$ and 3. $Rf5\#$) $Nd6$ 3. $Ne6\#$; 1. ... $h \times g5$ 2. $Qc6!$ (\sim 3. $Ne6\#$ and 3. $R \times e4\#$) $Nc5$ 3. $Rf5\#$, 2. ... $R \times e5$ 3. $B \times e5\#$.

46. The key is 1. $Ng2!$ with the threat 2. $Qg4+ Kd5$ 3. $Ne3\#$. In two variations, Black captures the pawn on d4, allowing for the clearance of the d-file or a pin-mate:

46
Szachy 1983
2nd Prize

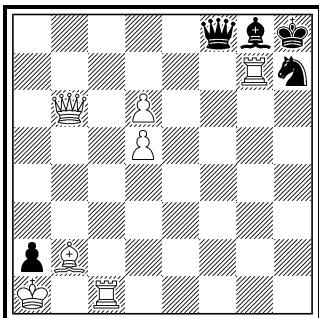


#3

(9+7)

1. ... B×d4 2. Nc5+! B×c5 3. f3#, or 2. ... Kd5 3. Ne3#, with the pinning of Bd4. Analogously, 1. ... R×d4 2. Nd6+! R×d6 3. f3#, or 2. ... Kd5 3. Nf4# with the pinning of Rd4. Additionally, we have an interference and switch-off of the two thematic black pieces: 1. ... c5 2. d5! R×b7 3. f3#. All variations end with model mates.

47
Šachové Umění 1983
2nd Honorable Mention

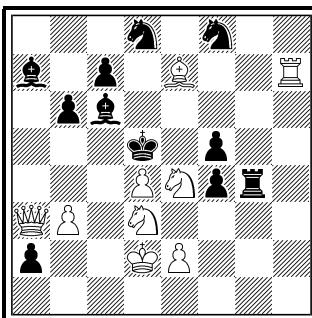


#3

(7+5)

47. 1. **Qb8!** establishes a half-pin position and puts Black in zugzwang: 1. ... Q×g7 2. Rh1! Q×b2 3. Q×b2# (model pin-mate), or 2. ... Q~ 3. B×Q#; 1. ... B×d5 2. Rg2+ Nf6 3. Rh1#; 1. ... Be6 2. Rg4+ Nf6 3. Rh1#; 1. ... Bf7 2. Rg6+ Nf6 3. Rh1# (model mates with double pins and shut-offs). Additional shut-offs occur after 1. ... Q×b8 2. Rb7+, 1. ... Qc8 2. Rc7+, 1. ... Qd8/ Qe8 2. Re7+ and 2. ... Nf6 3. B×f6#. If 1. ... N~ then 2. Q×f8 etc.

48
Polski Związek
Szachowy 1986
1st Prize



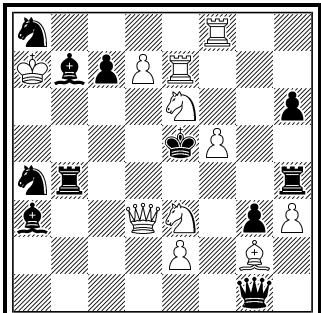
#3

(9+11)

48. Three half-pin variations with model mates. The thematic key 1. **Qa6!** threatens 2. Qc4+ K×e4 3. d5#/ Nf2#. The main variations are: 1. ... Ke6 2. d5+ B×d5 3. Nec5# with pinning of Pb5 (2. ... Kd7 3. Nf6#, 2. ... K×d5 3. Qc4#), 1. ... b5 2. Nf6+ Ke6 3. d5# with pinning of Bc5 (2. ... K×d4 3. Q×a7#), 1. ... Bb5 2. Nc3+ Ke6 3. Nc5# with pinning of Pb5 again (2. ... Kc6 3. Ne5#, 2. ... K×d4 3. Bf6#).

49

Marek Kwiatkowski
 Piotr Ruszczyński
Schach-Aktiv 2003
4th Prize



#3

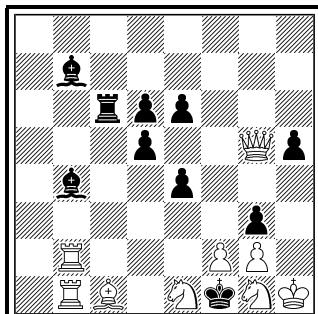
(11+11)

49. 1. Qd2! with the threat 2. Nc5+ Kf4 3. Nd5#. In two variations the black Rooks unpin the Knight on e3 and interfere with each other on d4. The interference determines the choice of the second move to draw the Rook away from the d-file. A counter-check and a battery mate follow: 1. ... Rbd4 2. Nc4+ R×c4+ 3. Nc5#, 1. ... Rhd4 2. Ng4+ R×g4+ 3. Nc5# (2. ... Kd6 3. d8Q#). The third unpinning arises after 1. ... Rb6 2. Nf4+ (shutoff) B×e7 3. Nc4#, 2. ... K×f4 3. Nd5#, 2. ... Re6 3. Ng6#. Additionally, 1. ... R×h3 2. Ng5+ Kf4 3. N×h3#, 1. ... Q×e3+ 2. Nc5+ Kf4 3. Q×e3#.

50. The key **1. Qf6!** threatens 2. f×g3+ K×e1 2. Bd2#. In the two main variations, Bb4 and Rc6 interfere each other on c3 (the Grimshaw interference).

50

Milan Vukcevich MT
2004-2005
1st-2nd Prize e.a.



#3

(9+10)

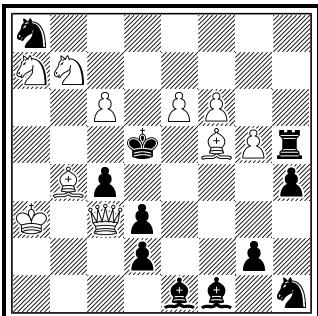
White uses it in an unusual way:

1. ... Bc3 2. Nc2!, which is an anticipatory shut-off with the threat of a direct shut-off 3. Bd2#. Black can defend with 2. ... B×f6!, using the fact that Rb2 is intercepted and freeing f2, but then 3. Be3#, with the anticipatory shut-off proving its usefulness. Additionally, 2. ... B×b2 3. B×b2#, 2. ... Be1 2. Ne3#. The second variation is analogous: 1. ... Rc3 2. Bd2! (anticipatory shut-off) ~ 3. Nc2# (direct shut-off), 2. ... Rf3! 3. Nd3#, with the use of the anticipatory shut-off. Additionally, 2. ... Rc1 3. f×g3#, 2. ... Re3 3. f×e3#.

51. Direct attacks to force the mates
 2. Qd4# or 2. Qe5# fail: 1. Bc5? (2. Qd4#) Bf2!, 1. Bd6? (2. Qe5#) Bg3!
 However, after the self-blocks, they become possible: 1. ... Nf2 2. Bc5 ~ 3. Qd4#, 1. ... Ng3 2. Bd6 ~ 3. Qe5#.

51

Jan Hannelius-80 JT
2005
3rd Prize



#3

(10+11)

The idea is thus to draw $Nh1$ to $f2$ or $g3$: 1. $Nd6$? (\sim 2. $Q \times c4+$ $Ke5$ 3. $Qe4\#$), 1. ... $Nf2$ 2. $Nb5$ \sim 3. $Qd4\#$, 1. ... $Ng3$ 2. $Nf7$ \sim 3. $Qe5\#$, but 1. ... $R \times g5$!

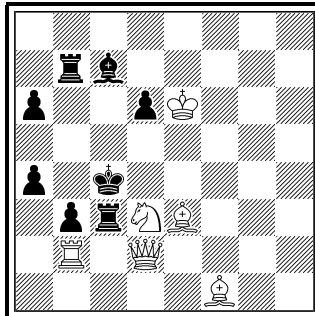
The correct way is 1. $Nc5!$ (\sim 2. $Be4+$ $Kd6$ 3. $Nb5\#$), with two new variations: 1. ... $Nf2$ 2. $Nb3$ \sim 3. $Qd4\#$ (2. ... $c \times b3$ 3. $Qc5\#$), 1. ... $Ng3$ 2. $Nd7$ \sim 3. $Qe5\#$. Additionally, 1. ... $Kd6$ 2. $Qd4+$ $Kc7$ 3. $Na6\#$.

52. Three model mates with several strategic motives: 1. **Rb1!** \sim 2. $Q \times c3+$ $K \times c3$ 3. $Rc1\#$, 1. ... $b2$ 2. $N \times b2+$ (forms a battery) $Kb4$ 3. $Nc4\#$ (pin-mate from the battery), 1. ... $Ba5$ (self-block) 2. $Ne1+$ $Kb4$ 3. $Nc2\#$ (with two pieces pinned).

53. The key 1. **Qc2!** threatens 2. $Rg6+$ $K \times h5$ 3. $Qf5\#$.

52

Emil Palkoska MT 2007
Prize

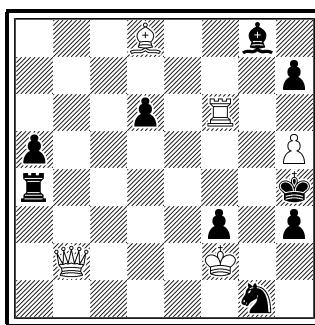


#3

(6+8)

53

Wola Gułowska 2010
Special Prize

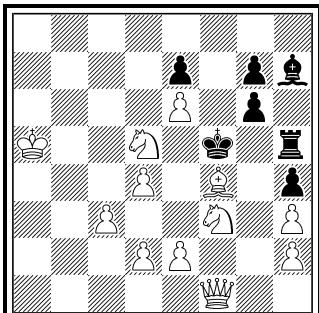


#3

(5+9)

In three variations, battery play results in model mates, two of them with pinning of the Rook: 1. ... $Re4$ 2. $Rf5+$ $Re7$ 3. $Qe4\#$, 1. ... $Rg4$ 2. $Rh6+$ $Rg5$ 3. $Qe4\#$, 1. ... $Ra2(f4)$ 2. $Rf4+$ $K \times h5$ 3. $Rh4\#$. Additionally, 1. ... $Be6$ 2. $Rf4+$ $K \times h5$ 3. $Q \times h7\#$, 1. ... $K \sim$ 2. $Qf5+$ $Kh4$ 3. $R \sim \#$.

54
Milan Vukcevich MT
2013
3rd Prize



#3 (12+7)

54. 1. Nc7!! gives two flight squares for one and allows for cross-checks. The threat is 2. Be5! and 3. Qb1#.

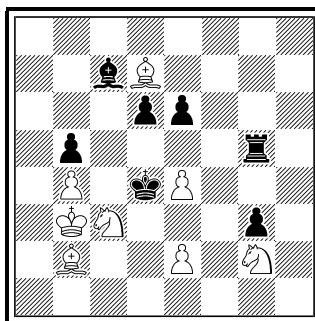
In the main variations, the King moves away from the 5th line with cross-checks: 1. ... Kf6+ 2. Ng5!! ~ 3. Be3#, 2. ... Rxg5+ 3. Be5#, 1. ... Ke4+ 2. Bg5!! ~ 3. Qb1#, 2. ... Rxg5+ 3. Nxg5#, 1. ... Kxf4+ 2. Ne5+ Kg5 3. Nf7#, 2. ... Ke4 3. Qf3#. Additionally, we have an interference on the 5th line: 1. ... g5 2. Qb1+ Kxf4 3. Nd5# (switchback), 2. ... Kf6 3. Be5#.

Moremovers

In my chess composition adventure, I composed no more than a dozen moremovers. My interest was mainly in developing ideas that I could not accomplish in threemovers: both Bohemian and strategic. I also experimented with logical-style problems fea-

turing one variation and stacked plans, but the first two styles suited me better. If I could start my journey again, I would have devoted more effort to this genre of problems.

55
UV ČSTV 1975
3rd Prize



#4 (8+7)

Corrected in 2005

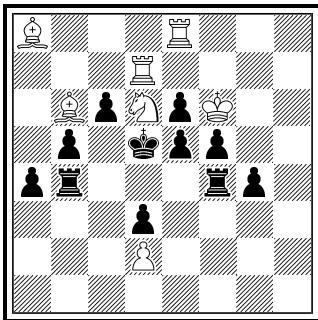
55. This Bohemian-style problem features three model mates after attacks from a Siers battery, including two echo mates with pinning of the Rook.

The key **1. Be8!** captures the square g6 and threatens **2. Nd5+ Kxe4 3. Nf6+ Kf5 4. e4#** (model mate).

If **1. ... Bd8**, then **2. Bc6!** (threat 3. N~#) **Rd5 3. Nxb5+ Kxe4 4. Nxd6#**, a model mate with pinning of the Rook.

Interestingly, the black Rook on g5 has no place to go: **1. ... Rc5 / Rh5 2. Bg6! Rf5 3. Nd5+ Kxe4 4. Nf6#** (an echo mate with pinned Rook), **1. ... Re5 2. e3+ Kd3 3. Bc1 Rxe4 / Rf5 4. Ne1#**, **1. ... Rf5 2. Nb1+ Kxe4 3. Nd2+ Kd5 4. Ne3 / e4#**, **1. ... Rg~ 2. Bc6** etc.

56

*Josef Breuer MT 1983*2nd Prize

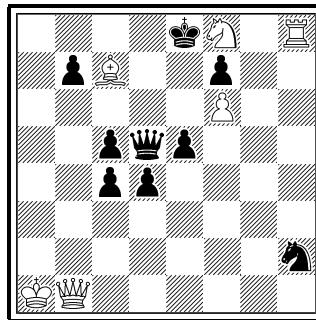
#4

(7+11)

56. Attacks from the battery fail because the black King escapes the other way: 1. Nb7+? Ke4! , 1. Nf7+? 2. Kc4! Therefore, we need to block one of the squares c4 or e4. However, 1. Rc8? (with the threat 2. $\text{B} \times \text{c6\#}$ and the idea to lure a black Rook to c4) fails because Black plays 1. ... Rfc4! freeing the square f4 for the King. Similarly, 1. $\text{Rx} \times \text{e6?}$ (with the threat 2. $\text{R} \times \text{e5\#}$) Rbe4! Black has to be deprived of the freedom to choose the defending Rook. Therefore, 1. Ba7!! with the threat 2. $\text{B} \times \text{c6+! K} \times \text{c6 3. K} \times \text{e6} \sim 4. \text{Rc8\#}$. Now, the black Rooks interfere with each other on d4: 1. ... $\text{Rbd4 2. Rc8! Rc4 3. Nf7+ Kf4 4. Ng5\#,}$ and 1. ... $\text{Rfd4 2. R} \times \text{e6! Re4 3. Nb7+ Kc4 4. Na5\#}$.

57. An analogous idea to Problem 55. The key 1. Bb8! prepares an attack from the battery on the 8th line: 2. $\text{Qb5+ Qc6 3. Ne6+ Kd7 4. N} \times \text{c5\#}$ (model mate with pinning the Queen),

57

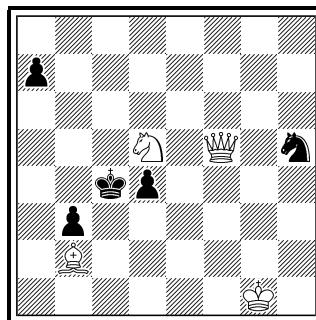
*Problemist Ukrainsi 2013*5th Prize

#4

(6+9)

1. ... Qc6 (self-block) 2. Ng6+ Kd7 3. $\text{Qf5+ Qe6 4. N} \times \text{e5\#}$ (an echo pin-mate), 1. ... Qh1 2. $\text{Ne6+ Kd7 3. Rd8+ K} \times \text{e6 4. Rd6\#}$ (the third model mate), 1. ... $\text{Kd8 2. Qb6+ Kc8 3. Qc7\#,}$ 2. ... $\text{Ke8 3. N} \sim + \text{Kd7 4. Rd8\#}$.

58

*4th FIDE World Cup 2015
Commendation*

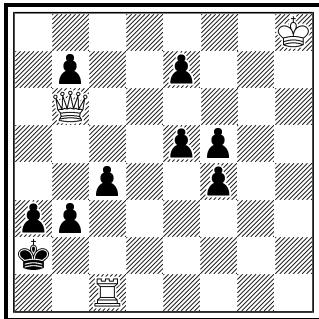
#4

(4+5)

58. Three different model mates: 1. Qe6! a6 (threat) 2. $\text{Nc3+ Kb4 3. Q} \times \text{a6!}$ (threat 4. $\text{Qb5\# d} \times \text{c3 4. Ba3\#}$,

2. ... Kd3 3. Qe2#; 1. ... Kc5 2. Nc7! (threat 3. Ba3#) d3 3. Ba3+ Kd4 4. Nb5#; 1. ... N~ 2. Qc6+ Kd3 3. Nf4+ Ke3 4. Bc1#, 3. ... Kd2 4. Qc1#. Additional variation: 1. ... Kd3 2. Nb4+ Kd2 3. Kf2 Nf4 4. Qe1#.

59
Olympic Ty 1982
1st Honorable Mention

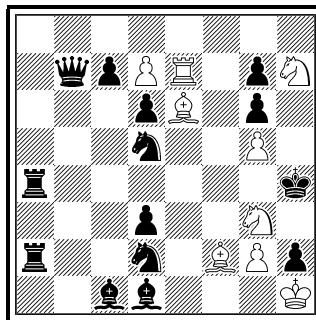


#5

(3+9)

An additional variation arises after 1. ... Kb2 2. Qf2+ Kc3 3. Rc1+ Kd3 4. Rd1+ Kc3 5. Qd2# (the third model mate), or 4. ... Ke4 5. Qe2#. If 3. ... Kb4, then 4. Qb6+ Ka4 5. Rx_{c4}#.

60
Milan Vukcevich MT
2012
2nd Honorable Mention



#6

(9+14)

59. It is clear that the Rook is too close to the King and should make way for the Queen. However, the immediate Turton doubling: 1. Rh1!? with the threat 2. Qg1 b2 3. Qb6 ~ 4. Qb5 etc. fails, because of 1. ... f3! 2. Qg1 b2! 3. Qb6 f2! 4. Qb5 f1Q!

Therefore, 1. Rf1!! with the threat 2. Qf2+ b2 3. Qb6 ~ 4. Qb5 ~ 5. Q_xc4#, or 4. ... b1Q 5. Q_xb1#. Now 1. ... f3 is pointless, because the pawn cannot advance.

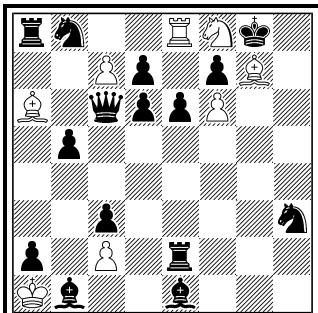
Only after 1. ... c3! (to prepare 2. ... c2) White can go ahead with the Turton doubling: 2. Rh1! c2 3. Qg1 b2 4. Qg8+ e6 5. Q_xe6# or 3. ... c1Q 4. Q_xc1 b2 5. Qc4#.

60. 1. Rf7 with the threat 2. Nf5+ Kg4 N_xg7#. In two variations, White employs reciprocal shut-offs to eliminate the defense of the square g4:

1. ... Qb2 2. Ne4+ (to close the 4th line) Kh5 3. Rf4! (threat 4. Ng3#) N_xf4 (the Rook on a4 is shut-off) 4. Ng3+ Kh4 5. Ne2+ (to shut off the Bishop on d1) Kh5 6. g4#;

1. ... Bb2 2. Ne2+ (to close the diagonal d1-g4) Kh5 3. Rf3! (threat 4. Rh3+) N_xf3 (the Bishop on d1 is shut-off) 4. Ng3+ Kh4 5. Ne4+ (to shut the Rook on a4 off) Kh5 6. g4#.

61
WCCT - Theme C
1980-83
8th Place



#8

(8+15)

61. The obvious plan is to attack along the 8th line and mate on h8. 1. **Bc8!** with the threat 2. Ng6+ Kh7 3. Ne7 ~ 4. Rh8#.

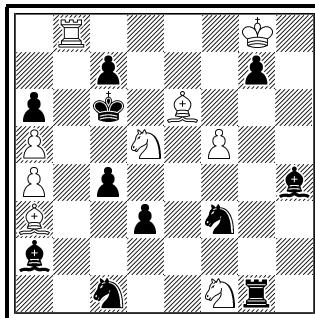
Black's defenses take away one penetrating control of the square e8, which allows White to clear the diagonal c8-f5 for the Bishop. The order of eliminating the pawns d7 and e6 depends on which control is left:

1. ... **Rg2** 2. **N×e6+** (this pawn may be eliminated first) **Kh7** 3. **Nf8+ Kg8** 4. **N×d7+ Kh7** 5. **Nf8+ Kg8** 6. **Bf5 Rg6** 7. **Nd7+ (shut-off) Kh7** 8. **Rh8#;**

1. ... **Qg2** 2. **N×d7+ (now the other pawn may be eliminated first) Kh7** 3. **Nf8+ Kg8** 4. **N×e6+ Kh7** 5. **Nf8+ Kg8** 6. **Bf5 Qg6** 7. **Ne6+ (shut-off) Kh7** 8. **Rh8#.**

62. The direct attack 1. **Nb6?** (threats 2. **Bd5#**, 2 **Bd7#**) **c×b6** 2. **R×b6+ Kc7** 3. **Bd6+ Kd8** 4. **Rb8#** fails on 1. ... **c3!**

62
Probleemblad 1973
3rd Prize



#9

(9+11)

White needs to block the pawn on c4. However, 1. **f6?** with the threat 2. **Ne7#** and the idea 1. ... **B×f6** 2. **Bf8** (threat 3. **Nb4#**) **Bc3** 4. **Nb6** etc. fails as well, because of 1. ... **g×f6+!** and the following disaster. We need to draw the Bishop to the g-file: 1. **Bf8!** (threat 2. **Nb4#**) **Be1** 2. **Nd2!** **B×d2** 3. **Ba3 Ng5** and now 4. **f6!** **B×f6** 5. **Bf8 Bc3** 6. **Nb6!** goes through with the mate as in the initial plan. A stacked Roman theme.

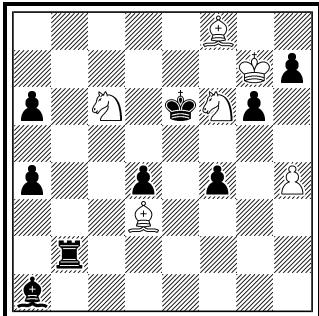
63. Another logical problem. The try 1. **B×a6?** with the threat 2. **Bc8#** is refuted by 1. ... **Rb8!**

The corrected try 1. **Bf1?** with the threat 2. **Bh3#** and the idea to draw the black Rook away from the b-file fails on 1. ... **Rb3!**

Therefore, 1. **Nd8+! Ke5** 2. **Nf7+ Ke6** 3. **Ng5+ Ke5** 4. **Nf3+ Ke6** 5. **Bf1!** (threat 6. **Bh3#**) **Rh2** 6. **Ng5+ Kf5** 7. **Bd3+ Ke5** 8. **Nf7+ Ke6** 9. **Nd8+ Ke5** 10. **Nc6+ Ke6** 11. **B×a6**

and 12. Bc8#.

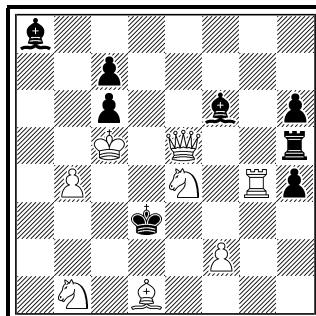
63
Schach-Echo 1979



#12 (6+9)

Corrected in 2024

64
1st Meeting of Solidarity 1971 3rd Prize



s#2 (8+8)

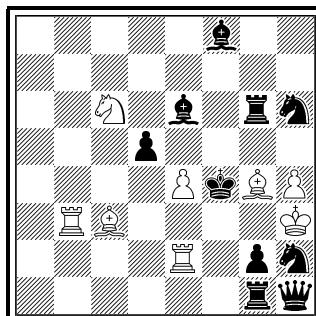
Other Problems

I composed about a dozen non-orthodox problems. These genres did not appeal to me very much, but I tried them out of curiosity.

Selfmates. In a *selfmate*, White tries to force Black to mate him, while Black wants to avoid it. Both sides must follow the standard chess rules.

64. The problem features play change with black battery mates. 1. Ned2? ~ 2. Qf5+ R×f5#, 1. ... B×e5 2. Rd4+ B×d4#, 1. ... Bg5 2. Qe3+ B×e3#, but 1. ... Rf5! In the solution, two new variations with the unpinning of the white Queen appear: 1. **Qf5!** ~ 2. Nd2+ R×f5#, 1. ... Be5 2. Qd7+ Bd4#, 2. ... Bd6#, 1. ... Bg5 2. Qf3+ Be3#, 1. ... Be7+ 2. Nd6+ R×f5#.

65
Probleemblad 1977

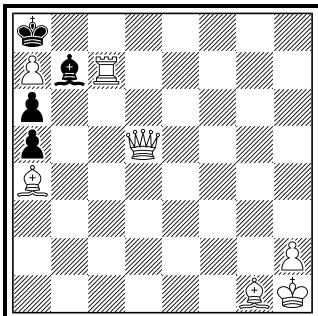


s#2 (8+10)

65. Play change with black battery mates. 1. Be1? (threat 2. Rf3+ N×f3#), 1. ... R×g4 2. Bg3+ R×g3#, 1. ... N×g4 2. Bd2+ Ne3#, but 1. ... Rf1!; 1. **Bf6!** (threat 2. Rf3+ N×f3#), 1. ... R×g4 2. Bg5+ R×g5#, 1. ... N×g4 2. Be5+ N×e5# 1. ... d×e4 2. Rf2+ Nf3#.

66

Gazeta Częstochowska
1970

1st Commendation

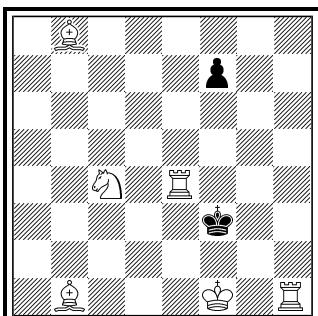
s#3

(7+4)

66. The set play is 1. ... Bc6 2. Rc8+ Kb7 3. a8R! B×d5#, but there is no waiting move. The solution is: 1. **Rh7!** **Bc6** 2. **Rh8+ Kb7** 3. **a8N!** **B×d5#**. The weak promotion changed.

67

UV ČSTV 1969

3rd Prize

s#5

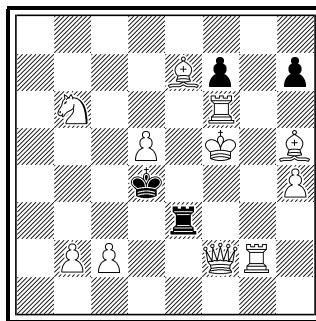
(6+2)

67. Two variations with a chameleon echo in a very economical position: 1. **Reh4!** **f5** 2. **Bd3 f4** 3. **Kg1 Kg3** 4.

Ne5 f3 5. Bf1 f2#, 1. ... f6 2. Rg1 f5
3. **Be4+ f×e4 4. Bg3 e3 5. Be1 e2#**.

68

Stella Polaris 1972

1st Honorable Mention

s#5

(11+4)

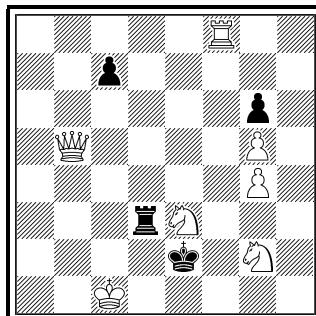
68. Another problem featuring two variations with a chameleon echo:

1. **Rc6!** **h6** 2. **Kf6 Ke4** 3. **Qf5+ Kd4** 4. **Qf4+ Re4** 5. **Rg7 R×f4#**,
1. ... **f6** 2. **Re6 h6** 3. **Bg6 h5** 4. **c3+ Kd3**
5. **Qf3 R×f3#**.

69

Wolfgang Pauly MT

1978

5th Prize

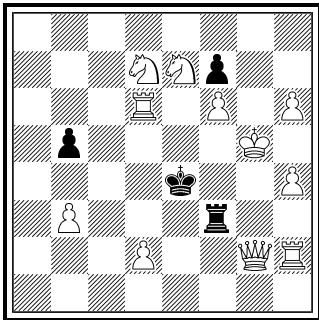
s#5

(7+4)

69. A chameleon echo again. 1. Rf4! waiting:

1. ... c6 2. Qc4 c5 3. Kb1 Kd2 4. Qa2+ Kc3 5. Sd1+ R×d1#,
 1. ... c5 2. Sf1 c4 3. Qe5+ Re3 4. Qb2+ Kd3 5. Se1+ R×e1#.

70
Wolfgang Pauly MT
1978
6th Prize



s#4 (11+4)
Twin: ♠e7 → ♠h5

70. A rare white-to-play selfmate with a twin position.

In the displayed position, the set play is 1. ... b4 2. Ng6 f×g6 3. d3+ Ke3 4. Qg3 Rxg3#. There is no waiting move, so 1. Qh1! b4 2. Kh5 Kf4 3. Rd4+ Kg3 4. Nf5+ Rx f5#.

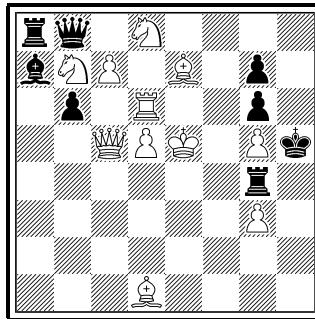
In the twin position, the set play is 1. ... b4 2. Qe2+ Re3 3. Qc4+ Kf3 4. Ne5+ Rx e5#. Again, no waiting move is available, and thus 1. Nf4! b4 2. Ng6 f x g6 3. d3+ Ke3 4. Qg3 Rx g3#.

Reflexmates and Helpmates. In a *reflexmate*, White tries to force Black to checkmate him, as in a selfmate, but

whoever has a chance to checkmate the opponent in one move must do so.

71

Probleemblad 1973
2nd Prize



r#2 (11+8)

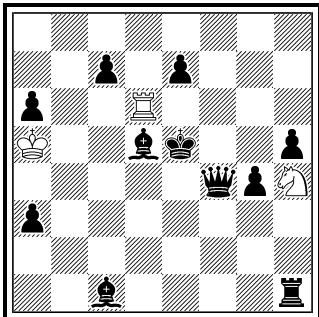
71. The problem features six White's self-blocks on d6 with line opening for the mating pieces. **1. Re6!** waiting:
 1. ... Qc8 2. Rd6 Qf5#, 1. ... Q×d8 2. Bd6 Q×g5#, 1. ... Q×b7 2. d6 Qe4#, 1. ... Q×c7+ 2. Qd6 Qc3#, 1. ... b×c5 2. Nd6 Qb2#, 1. ... b5 2. Qd6 Bd4#. This was my only reflexmate.

In a *helpmate*, both sides cooperate to checkmate the Black King. The standard chess rules must be followed. By convention, Black makes the first move.

72. Five echo mates after self-blocks by the black Queen:

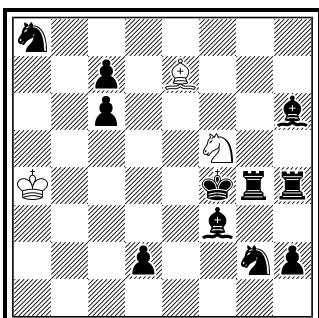
1. Qc4 Re6+ 2. Kd4 Re3 3. c5 Nf5#, 1. Qg3 Re6+ 2. Kf4 Re5 3. Bf3 Ng6#, 1. Qf5 Ng2 2. Bf4 Ne3 3. Be4 Nc4#, 1. Qf8 Rf6 2. e6 Rf4 3. Qd6 Ng6#, 1. Qg5 Nf3+ 2. Kf5 Re6 3. Bf4 Nd4#.

72



h#3 (five solutions) (3+11)

73
Polish Chess Federation
2015
3rd Commendation



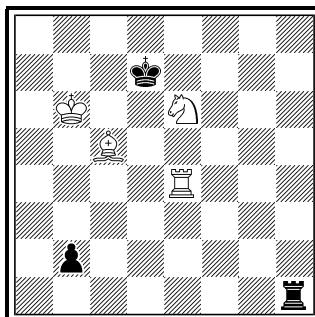
h#3 (two solutions) (3+11)

73. In both solutions, a white piece closes the 4th line to avoid a cross-check, gets pinned, then unpinned, and it finally returns to its original position: 1. Rh3 Nd4 2. Kg3 Bc5 3. Bf4 Nf5#; 1. Rh5 Bb4 2. Kg5 Nh4 3. Nf4 Be7#.

Studies

My interest in studies is mainly due to my friend Jan Rusinek, whose deep compositions impressed me immensely. My forays into the study genre were largely motivated by the objective of exploring some problem ideas in endgames.

74
Szachy 1974



+ (4+3)

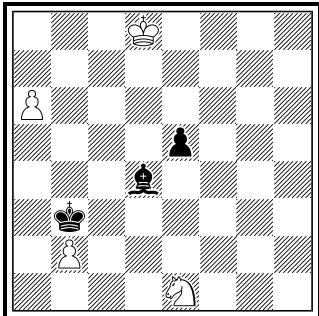
74. The pawn on b2 must be stopped:
 1. Nf8+! Kd8 2. Be7+ Ke8 (2. ... Kc8?
 3. Rc4+ Kb8 4. Bd6+ Ka8 5. Rc8#) 3.
 Ba3+ (discovery) Kf7 4. Rf4+ Kg8 5.
 Bxh2

However, Black sets a trap 5. ... **Rb1!** and after 6. **Rf2?** **Rf1!** 7. **Rx**f1= a stalemate occurs.

Therefore, 6. **Rb4!** and the Knight cannot be captured because of another discovery: 6. ... $K \times f8$ 7. $Bg7+$ and 8. $R \times b1$. Black's last hope is 6. ... **Rd1!** aiming to capture the Knight or force repetition after 7. $Rf4$ $Rb1$, but 7. **Ba3!** $K \times f8$ and the third discovery 8. **Rb1+/d4+** wins.

75

L'Italia Scacchistica 1976
Commendation

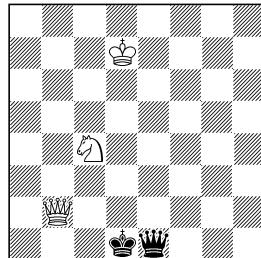


+ (4+3)

Corrected in 2024

75. 1. **Nf3** (threatens the exchange for the Bishop or pawn) **Bb6+** (escapes from d4 with a tempo) 2. **Kc8!** **e4** 3. **Nd2+ Kxb2**. Black gives up the Bishop to capture the pawn because if 3. ... **Kb4** then 4. **Nxe4** wins. 4. **Nc4+ Kb3** (4. ... **Kc2** 5. **Nxb6 e3** 6. **Nc4 e2** 7. **Ne3+ Kd2** 8. **Ng2** win; 4. ... **Kc1** 5. **Nxb6 e3** 6. **Nd5 e2** 7. **Nf4 e1Q** 8. **Nd3+ win**) 5. **Nxb6 e3** 6. **a7 e2** 7. **a8Q e1Q**.

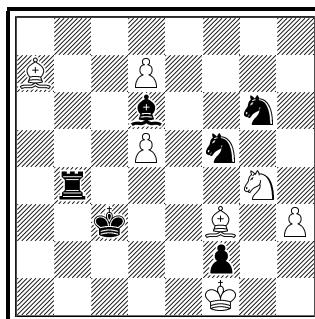
The material is insufficient for a win, but White has the initiative: 8. **Qa4+ Kb2** 9. **Nc4+ Kb1** 10. **Qb3+ Kc1** 11. **Qb2+ Kd1** 12. **Kd7!** with mutual zugzwang (see the diagram on the right). The black Queen has nowhere to go while controlling the square d2. Only 12. ... **Qe2** 13. **Qb1#** with a self-block and a model mate.

75. After 12. **Kd7!**

76

Jan Rusinek
Piotr Ruszczyński
Tidskrift för Schack

1979

3rd Prize

= (7+6)

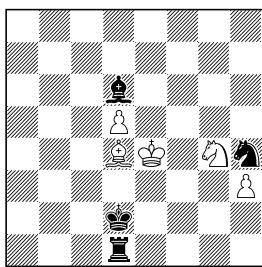
76. Commentary by Jan Rusinek. The immediate pawn promotion loses: 1. **d8Q?** **Rb1+** 2. **Bd1** (2. **Kxf2 Bg3+** 3. **Ke2(g2) Re1(Nf4)#** 2. ... **Rxd1+** 3. **Kxf2 Bg3+** 4. **Kf3** (4. **Ke2 Re1+** 5. **Kf3 Ngh4+** etc.) 4. ... **Ngh4+** 5. **Ke4 Nd6+** 6. **Ke3 Re1#**, or 6. **Qxd6 Bxd6** and Black wins.

Therefore, 1. **Bd4+!** and after any capture of the Bishop White draws

easily: 1. ... $R \times d4$ 2. $d8Q$ and the Rook cannot check along the 1st line; 1. ... $N \times d4$ 2. $d8Q$ $N \times f3$ (2. ... $Rb1+$ 3. $K \times f2$ draw) 3. $Qc8+$ or 3. $N \times f2$ draw; 1. ... $K \times d4$ 2. $d8Q$ $Rb1+$ 3. $K \times f2$ $Bg3+$ 4. $Ke2$ draw.

The best is 1. ... **Kd2!** to prepare an attack with a check on b1 (1. ... $Kc4$ 2. $d8Q$ $Rb1+$ 3. $Bd1!$ $R \times d1+$ 4. $K \times f2$ $Kd3!$ 5. $Ne3!$ $Re2+$ 6. $Kg1$ $Bh2$ 7. $Kf1$ $N \times d4$ 8. $Qe8!$ $Ne5$ 9. $Ng4!$ draw; 1. ... $Kc2$ 2. $Be4+$; 1... $Kd3$ 2. $N \times f2+$) 2. **d8Q** [2. $Be5?$ $B \times e5$ 3. $N \times e5$ (3. $d8Q?$ $Rb1+$) 3. ... $Ke3$ 4. $Ng4+$ $R \times g4$; 2. $Ne5?$ $B \times e5$ 3. $d8Q$ (3. $B \times e5$ $Ke3$ 4. $Be4$ $R \times e4$) 3. ... $Rb1+$ 4. $Bd1$ $R \times d1+$ 5. $K \times f2$ $B \times d4+$ 6. $Kf3$ $Rf1+$ 7. $Kg4$ $Ne5+$ 8. $Kh5$ $Ng7+$ 9. $Kh4$ $Bf2+$.]

But now Black starts an attack: 2. ... **Rb1+** 3. **Bd1!** (to free the square f3 for the King, otherwise 3. $K \times f2?$ $Bg3+$ 4. $Kg2$ $Nf4\#$) 3. ... **R \times d1+** 4. **K \times f2** **Bg3+** 5. **Kf3** (5. $Kg2?$ $Ngh4+$ 6. $Q \times h4$ $B \times h4$) 5. ... **Ngh4+** 6. **Ke4** **Nd6+** 7. **Q \times d6** **B \times d6.**



Black captured the Queen and is a Rook up, but 8. **Ne3!** with two threats: 9. $Ne4+$ and 9. $N \times d1$. Two variations occur: 8. ... **Re1** 9. **Bc3+!** **K \times c3=**;

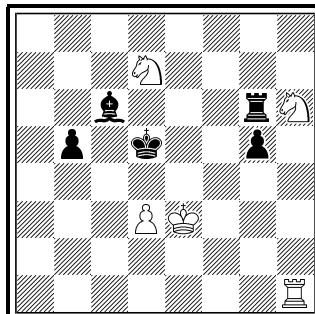
and 8. ... **Rc1** 9. **Nc4+!** **R \times c4=**; both with model stalemates involving pinning of a white piece.

77

Jan Rusinek
Piotr Ruszczyński
Schakend Nederland

1979

3rd Prize



+ (5+5)

Corrected in 2024

77. The original study became incorrect after computer analysis proved that a Rook with two light pieces win against a Rook and one light piece. Fortunately, Jan Rusinek found a new introductory play. Below is his commentary.

The Knight on d7 is under attack and has two reasonable escape routes. After 1. $Nf8?$, the Knight survives, but Black achieves a draw in a spectacular way: 1. ... $Rf6$ 2. $Nh7$ $Rf3+!$ 3. $K \times f3$ (3. $Ke2$ $Kd4$ with an inevitable capture of $Pd3$) 3. ... $Kd4+$ 4. $Ke2$ $B \times h1$ 5. $Nf5+$ (or 5. $N \times g5$ $b4$ with a similar play) 5. ... $Kc3$ 6. $N \times g5$ $b4$ 7. $Ne3$ $b3$ 8. $Nd1+$ $Kc2$ and a Knight must be

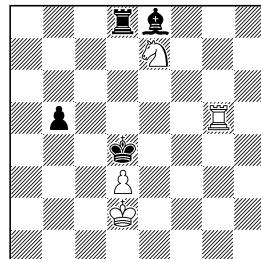
sacrificed for a pawn.

Therefore, 1. **Nb8!** resigning to the loss of the Knight. Then 1. ... **Be8**, because otherwise the Knight escapes: 1. ... Bb7 2. Nf5 Rf6 3. Rh7 with a win. After 1. ... Re6+ 2. Kd2 Be8 White wins either by 3. Nf5 with a transition to the main play, or by 3. Ng4 Rb6 4. Re1! R×b8 5. Nf6+.

The Knight on b8 is trapped, but White can build a mate net about the black King in exchange for it. They need to activate the Knight on h6. The attempt 2. Ng4? is refuted by 2. ... Rb6! 3. Rh8 (the e-file is intercepted) 3. ... R×b8 4. Nf6+ Kc5 5. N×e8 (or 5. R×e8 R×e8 6. N×e8 with an easy draw, or 5. Nd7+ B×d7 6. R×b8 with an equal position) 5. ... Kb4 6. Rg8 Ka3(c3) 7. Nf6 R×g8 8. N×g8 b4 draw.

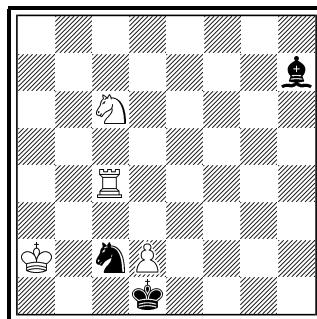
The correct move is 2. **Nf5!** **Re6+!** (to free the square d4 for the black King; after the immediate 2. ... Rb6, White wins easily: 3. Ne7+ Kc5 4. Rg1+) 3. **Kd2 Rb6**. Black captures the Knight, but: 4. **Ne7+ Kd4** 5. **Rf1!** This move is the main point of the study. After 5. Rg1? R×b8 6. R×g5 Rg8 White is in zugzwang: 7. Rf5 (blocks the square for the Knight) 7. ... Rg6!; 7. Kc2 Ke3; 7. Ke2 Kc3 draw.

Now, 5. ... **R×b8** 6. **Rf5** builds a mate net, and 6. ... **Rd8** 7. **R×g5!** puts Black in zugzwang (see the diagram).



7. ... **Rd7** 8. **Nc6#**; 7. ... **Bd7** 8. **Rd5#**
(8. Rh5 is not a dual because after 8. ... Be8, the only winning move is 9. Rg5 with the repetition of the position) 7. ... **Rd6** 8. **Nf5+**, 7. ... **b4**
8. Ra5. A Grimshaw interference on the square d7 in a mutual zugzwang position.

78
Szachy 1980
4th Prize

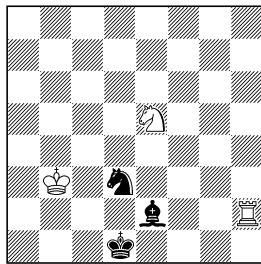


+

(4+3)

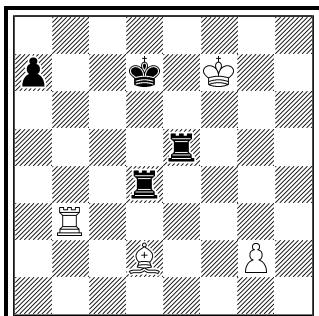
78. White has to leave the diagonal g8-a2, while protecting the pawn on d2: 1. **Rh4 Bd3** (otherwise, 2. d4) 2. **Rh2 Bb5!** (an immediate 2. ... Be2 loses after 3. d4, so Black removes White's control of d4) 3. **Ne5! Be2**

4. **d3!** (the pawn is lost anyway, but White draws the black Knight to d3) **Nb4+** (if 4. ... Nd4, then 5. Ka3! Kd2 6. Kb4 Ke3 7. Rh3+ Kf4 8. Kc5 with a win) 5. **Kb3 N×d3.**



But now 6. **Rh1+ Kd2 7. Nc4#**: a model mate with two self-blocks. If 6. ... Ne1 then 7. Kc3! with zugzwang and the capture of the Knight.

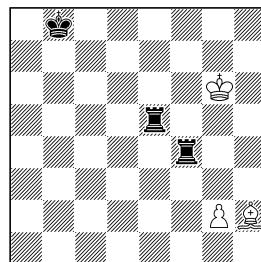
79
Schakend Nederland
1981
4th Prize



= (4+4)

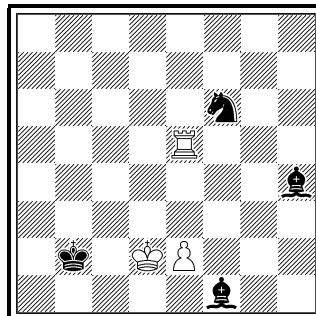
79. If White captures the pawn on a7, the draw will be guaranteed. Therefore, 1. **Be3 Ra4 2. Rb7+ Kd8!** Black

controls the square e7 forcing White to capture the pawn with the Bishop: 3. **B×a7** (3. **R×a7?** **R×a7 4. B×a7 Re7+**). Now 3. ... **Kc8!** wins a piece for Black, but White saves the game in an unexpected way: 5. **Rb8+! Kc7 6. Bg1!! Rf4+ 7. Kg6 K×b8 8. Bh2!** and the black Rooks are in a half-pin.



8. ... **Ree4 9. Kg5, 8. ... Rfe4 9. Kf6, 8. ... Ref5 9. g4! Rf8 10. Kg5, 8. ... Rff5 9. g4! Rg5+ 10. Kf6.** In all four cases, White wins a Rook back.

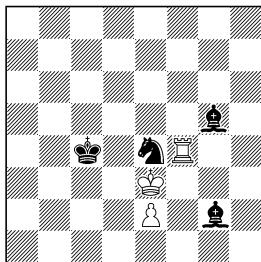
80
Magyar Sakkelet 1982
1st Honorable Mention



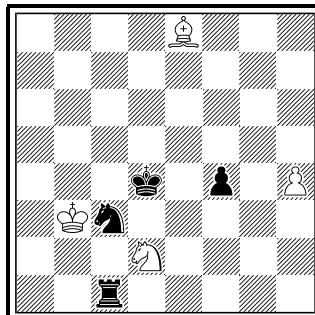
= (3+4)

80. The black figures are uncoordinated, and after drawing the black King to the 4th line, the move Rf5 will threaten all three of them: 1. Rb5+! Ka3 2. Ra5+, and if 2. ... Kb4, then 3. Rf5! Ne4+ 4. Kd3! (not 4. Ke3? Bg2 5. Rf4 Bg5! with the loss of the Rook) 4. ... Nf2+ (now, after 4. ... Bg2 5. Rf4! wins a piece and draws) 5. Ke3 Ng4+ 6. Kd2 Bh3 7. Rh5 and White wins a figure.

Therefore, 2. ... Kb3! 3. Rb5+ Kc4 to take the square d3 away from the white King. But then the square d4 is also taken, and 4. Rf5! Ne4+ 5. Ke3 Bg2 6. Rf4! Bg5= results in a stalemate with the pinning of the white Rook.

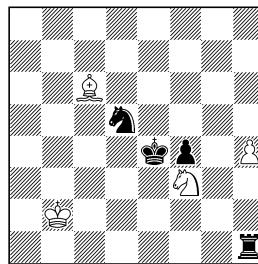


81
Polski Związek Szachowy 1986
1st Commendation



= (4+4)

81. 1. Kb2! Rh1! (the only safe square, if 1. ... Rd1 2. Kc2!) 2. Nf3+ Kd3 3. Ne5+ Ke4! (to avoid repetition) 4. Bc6+ Nd5 5. Nf3! and a mutual zugzwang position arises.



After 5. ... Rd1 (again, the only safe square) 6. Ba4! Rh1 7. Bc6 with a positional draw, or 6. ... Rd3 7. Bc2!

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