

A Collection of Chess Problems

by

Touw Hian Bwee

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A COLLECTION OF CHESS PROBLEMS BY TOUW HIAN BWEE
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Preface

The history of chess composition has produced many great masters. Unfortunately, some of them have not been understood and recognised by the ordinary problem enthusiast. It takes something extra to be widely accepted and admired both by experts and colleagues, and by less knowledgeable chess problem solvers and fans. Touw Hian Bwee had that certain something, excelling as one of the most popular and charismatic composers of the second half of the 20th century. His clear and technically perfect compositions based on highly attractive chess motifs like pins, interferences or batteries are guaranteed to gladden the solver's heart even if he fails to understand the theme completely.

It was in 1967 that I first encountered a problem by Touw Hian Bwee. I was a promising young player when the well-known Belgrade composer Milivoj S. Nešić organized a tourney in the entertainment weekly "Cik pogodi" with a substantial prize fund. This motivated me (shame on me!) to start attempting to arrange pieces on the chessboard. It also gave me my first chess problem column to read, and I would stick the clippings into a notebook. It didn't take me long to get hooked, and by the end of the year I had even gained enough knowledge to understand the problems I had cut out several months earlier. One of these was No.141, which, from my point of view, metamorphosed in just a few months from a clumsy cluster of pieces signed by a strange name into a wonderful presentation of changed mates, the idea which became and has remained my favourite ever since. In addition, the strange name became one which would stick in my mind for years to come.

My first contact with Touw Hian Bwee took place soon after the turn of the millennium and involved several exchanges of e-mails. At my request he sent me a document containing a selection of his chess problems. Six years later on the Mat Plus Forum I proudly quoted my favourite problem by the brilliant Indonesian (No.82), and a reply came from Michael McDowell, suggesting that it was about time someone produced a collection of Touw's problems. I decided to contact Touw again, and having learned that no such book existed already, offered to publish a collection myself, an offer to which Hian Bwee – I'm proud to say that now we are on first name terms! – kindly agreed. He sent me his updated collection and I got down to work.

I hoped that, since I knew almost all the problems very well, it would not be long until the book was printed. Alas, as happens with a music album which you play after a long time and cannot resist playing over and over again, my “rediscovery” of Touw Hian Bwee resulted in me spending a long time studying each and every problem. A whole year passed in the blink of an eye before I realised my selfishness and decided that it was high time to share this treasure with the rest of the chess problem world. Since the project was very important to me, I decided to enlist some help, and got more than I expected, first from my countryman Darko Šaljić, and later from Michael McDowell and Touw Hian Bwee himself. With the benefit of a Web application dedicated solely to this purpose, we have spent the last three or four busy but delightful months working to turn the material into the form which is now in your hands. I wish to express my thanks to all of them, but especially to Hian Bwee for composing so many beautiful problems.

For your convenience the compositions are thematically grouped into five chapters. Each problem is accompanied with as much detailed information as possible: sources, judges’ names and comments where available, and selected comments by solvers or editors of columns where the problems have been reprinted. These comments are given in italics with names in parenthesis. My comments, which have been tidied up by Michael McDowell, are given in upright font. Comments by my co-workers are given in italics with initials in angled brackets: THB = Touw Hian Bwee, MMcD = Michael McDowell and DS = Darko Šaljić. A number of problems by other authors have been quoted where we felt it was appropriate and useful.

Milan Velimirović
Belgrade, August 2008

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Touw Hian Bwee

Biographical Notes

Firstly I would like to clarify the question of my name. Contrary to customs in Europe, America and other western countries, where first names precede surnames, my name is written in reverse order : surname followed by first name. My ancestors came from China to Indonesia some 200 years ago and this way of writing names has remained unchanged since then. Thus Touw is my family name and Hian Bwee is my given name.

I was born on 18 November 1943 in Pekalongan, a small town on the north coast of the island of Java. When I was 5 years old I moved with my parents to Jakarta, the capital city of Indonesia.

Around 1956, a cousin introduced me to the game of chess. I became interested in chess problems in 1958, when a local weekly magazine “Star Weekly” started a problem column under the editorship of Mr. The Hong Oe. The Hong Oe was not a prolific composer, and published only a small number of problems, mostly in local chess magazines. He was however a very excellent teacher and mentor when it came to introducing and explaining chess problems to the novice. About one year later I started composing chess problems and sent them to Mr. The Hong Oe for appraisal and comment. One of these, after some constructional help from Mr. The Hong Oe, was published on 9 May 1959 in “Star Weekly” (No.1 in the collection).

After that many young novice and would be composers began to join the small circle of chess problem students under the guidance of Mr. The Hong Oe. Many Indonesian composers made their debut in “Star Weekly”: Hidayat Maruta (=Tjoa Giok Hing), Yanuarta Simadhinata (=Siem Giok Liam), Tan Hoe Oen, M. Alkaff, Wong Kong Weng and several others.

Dutch composers and chess problem literature were the main and most influential source of reference for all Indonesian composers at that time, including myself. This is no wonder, since Indonesia had been a Dutch colony in the past and Dutch language newspapers and magazines were more accessible in abundance to all of us then.

Apparently all this new public interest in chess problems was enough of a boost to awaken another Indonesian chess problem veteran, Mr. Tan Hien Yan, from his “sleep” after about 25 years of silence. Mr Tan Hien Yan

had been active during the 1920s, publishing and winning several international distinctions in “Midweek Sports Referee”, “Brisbane Courier”, “Tijdschrift van den Nederlandsch-Indischen Schaakbond”, and other sources. Since he also lived in Jakarta we quickly became acquainted and I spent hours at his home every week or two discussing chess problems.

In July 1965 I went to Erlangen, Germany and in 1966 moved to Stuttgart to study at the T.U. I went back to Indonesia in 1972 for about 6 months then returned to Stuttgart before going back home permanently in 1979. It was during my stay in Germany, travelling through many European countries, that I had my most productive years of chess problem composition. I attended the FIDE meeting in Wiesbaden and the Schwalbe meeting in Stuttgart and met chess problem friends there like H. Albrecht, Bernd Ellinghoven, H. Ahues, P. ten Cate, P. Kniest, H. Harkola and many others. I also became personally acquainted with Jac. Haring in Den Haag.

After returning home, I joined a local timber product manufacturing company producing sawn timber, plywood and MDF for export and domestic markets. My chess problem composing activities diminished, though not my interest in the subject. I now mostly enjoy reading books, another hobby of mine, including old chess problem books.

Touw Hian Bwee

Acknowledgements

The publication of this collection would not have been possible without the help and support of the following friends:

Milan, who offered to undertake the publishing of the collection and acted as general editor as well as the main commentator. His dedication of time and energy to all of this was invaluable.

Michael, who did all of the English language editing as well as supplying many additional comments and references, and other information.

Darko, who contributed with interesting references and comments on the problems.

To all of them I owe a debt of gratitude.

Touw Hian Bwee

Chapter 1

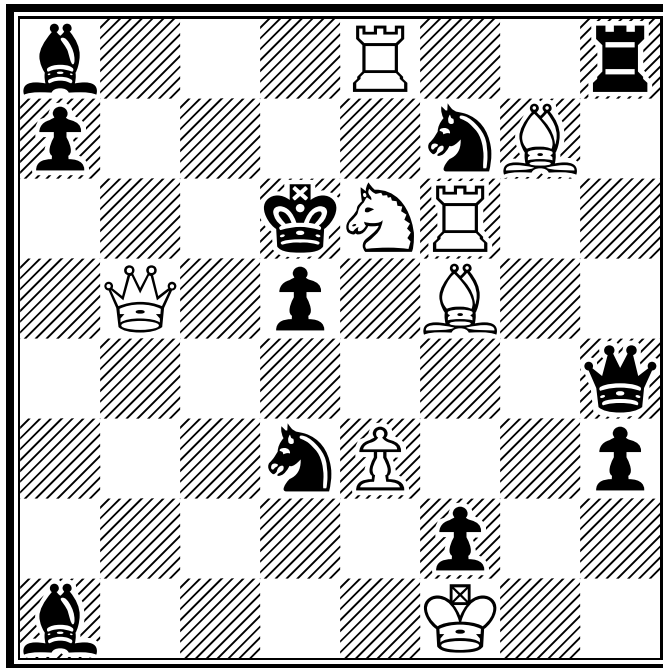
Traditional Two-movers

The above heading derives from the generally accepted division between classical and modern two-movers which became recognized during the period of Touw Hian Bwee's composing activity. Today, more than a quarter of a century later, practically all of Touw's output can be regarded as classical.

In this opening chapter we will firstly enjoy some beautiful single-phase two-movers followed by some attractive mutates.

Touw Hian Bwee

4th Pr British Chess Federation Ty No.113 1966-67

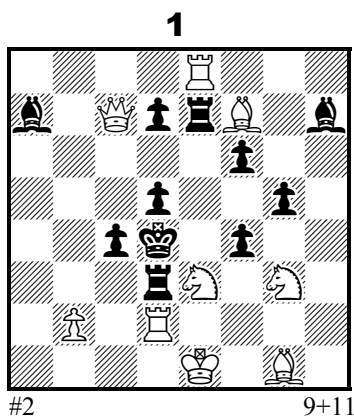


Mate in two moves

(No. 12)

1.1. Traditional: Single Phase

The second half of the 20th century was dominated by multi-phase two-movers. A relatively small percentage of traditional single-phase two-movers were produced, the field having already been well-explored, a fact which is reflected in this collection. Apart from occasional classic themes such as the S-wheel in No.2, triple Grimshaw in No.7 or half-pin in No.8, Touw's interest lay almost exclusively in battery play, a virtually inexhaustible theme.



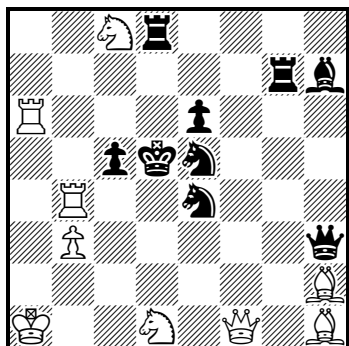
1.Qa5! ~ 2.Qxd5#
 1...Ke5 2.Sxc4#
 1...Be4 2.Sg4#
 1...Rxe3+ 2.Se2#
 1...Re5 2.Qxa7#
 1...Bc5 2.Qc3#

Touw Hian Bwee

Star Weekly 9-5-1959 (v)

The first problem published by the author. The original version had a BPa7 instead of the BB. [THB]

A flight-giving key introduces two indirect unpins of the front battery piece. The Ba7, which completes the pair of selfblocking variations, is a clear improvement. The icing on the cake is a check by the self-pinned BR, which is met by a direct mate by interposition. Who would think that this was composed by a beginner?

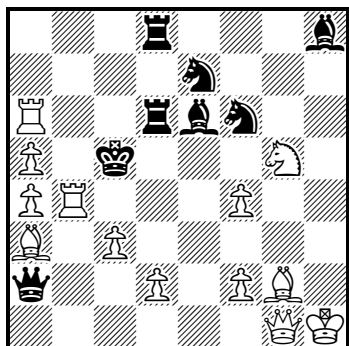
2

#2 9+9

1.Qf6! ~ 2.Qxe5#
 1...Sc6 2.Sb6#
 1...Sd7 2.Rd6#
 1...Sf7 2.Se7#
 1...Sg6 2.Bxe4#
 1...Sg4 2.Qxe6#
 1...Sf3 2.Se3#
 1...Sd3 2.Sc3#
 1...Sc4 2.bxc4#

Touw Hian Bwee*1st Pr The Hindu 1961-I (v)**A complete BS wheel. [THB]*

... and by no means a trivial one! In addition to six variations with ordinary black interferences there is a complex white interference mate after 1...Sc6 2.Qc4 where the BK is prevented from reaching the sixth rank by a selfblock and a Somov effect (the opening of the WB's diagonal). Even the apparently simple capture mate 2.bxc4 is elaborated by another Somov opening – this time of the diagonal f6-d4. Note that in the initial position there is a mate set for random moves of the BSe5. The exemplary construction would become a trademark of the composer.

3

#2 13+8

1.Bd5! ~ 2.Rb5#
 1...Qxd5+ 2.Re4#
 1...Bxd5+ 2.f3#
 1...Rxd5 2.Sxe6#
 1...Sxd5 2.d4#
 1...Sfxd5 2.Se4#
 1...Kxd5 2.Rd4

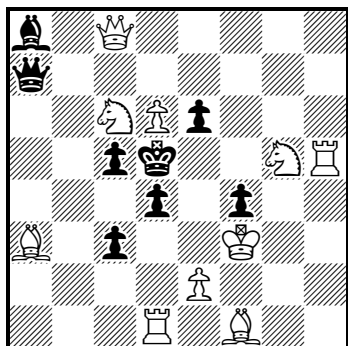
Touw Hian Bwee*1st Pr Israel Ring Tourney 1961**v1717 Al Hamishmar*

An easy first. The multi-sacrifice key inviting selfblocks is familiar, but the two permitted cross-checks are a valuable embellishment which distinguishes the problem from its predecessors. The key would have been improved if the WB had been stationed on g2. (Judge: C.Mansfield)

In the original version, WBg2 was on f3. [THB]

Both key and ensuing play are spectacular. The comment by the great Comins Mansfield shows how a delicate touch can affect our senses. This small displacement of the WB opens the position and gives it a more dynamic look, despite the fact that with the WB on g2 instead of f3 White's mobility decreases by no less than 6 moves. In the contest with arithmetic aesthetics is a clear winner.

4



#2 10+8

1.Sxd4! ~ 2.Qxe6#
 1...Kxd6+ 2.Sc6#
 1...Ke5+ 2.Se4#
 1...Kc4+ 2.e4#
 1...cx4 2.Sxe6#
 1...Qd7 2.Qxc5#

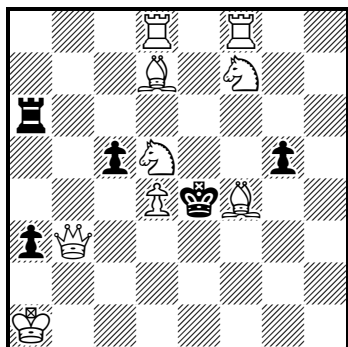
Touw Hian Bwee

5th HM 4423 *The Problemist*, July 1962

Key grants two more flights and allows the checks to the WK but there is no mate set for the initial flight. (Judge: C. Vaughan)

There are actually two set flights, one with a set dual, the other unprovided, and the key grants a third. An unprovided flight which is not taken by the key should not be viewed as a greater flaw than any other strong black move (such as an unblock, capture or interference of a white piece which guards a flight, etc.) which immediately draws itself to the solver's attention.

5



#2 9+5

1.Se7! ~ 2.Qe3#
 1...Kxd4 2.Bc6#
 1...gxf4 2.Bf5#
 1...Kxf4 2.Sd6#
 1...cx4 2.Sxg5#

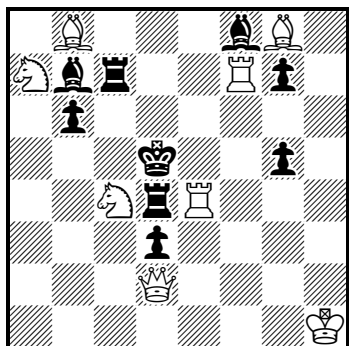
Touw Hian Bwee

2nd Pr 362 *The Observer*, July 1962

Good key introduces delightful play by the 2 batteries. (Judge: C. Mansfield)

Two pairs of variations consisting of a BK flight and a selfblock on the flight square are met by direct and indirect openings of white batteries. There is no mate set for the flight on d4, but the key grants another one.

6



#2

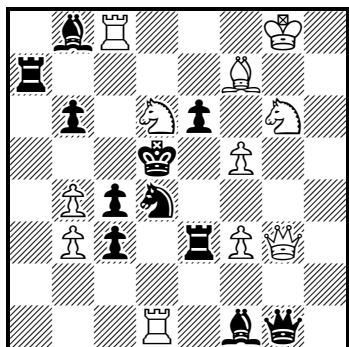
8+9

1. Qb2 ! ~ 2. Qxd4#
 1... Kc5 2. Qb5#
 1... Bc5 2. Re7#
 1... Kxc4 2. Rxc7#
 1... Rxc4 2. Re5#
 1... Rdx4 2. Qe5#
 1... Kxe4 2. Qg2#
 1... Rxe4 2. Rf5#

Touw Hian Bwee*Comm. v. The Sun-Herald 1961**Judges: F. T. Hawes, F. Ravenscroft*

The four selfblocks on three flights together with the BK moves to these squares lead to neatly differentiated mates. The key, though conventional, is weak, but the composer was lucky to find one without having to resort to adding material. The perfect construction is underlined by the absence of white pawns.

7



#2

11+11

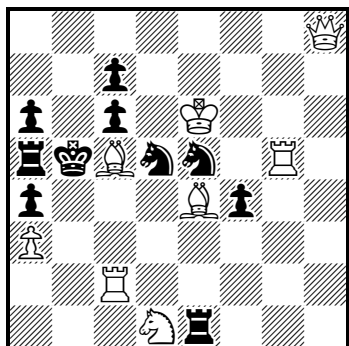
1. Sb5! ~ 2. Rxd4#
 1... Rc7 2. Qd6#
 1... Bc7 2. Se7#
 1... Be5 2. Bxe6#
 1... Re5 2. Sf4
 1... Rd3 2. bxc4#
 1... Bd3 2. Sxc3#
 1... Rxf3 2. Qxf3#

Touw Hian Bwee*4th Pr 364 South African Chess Player, June 1961*

Three Grimshaw interferences cleverly combined, with a correction after 1...Re5. The B at f7 and the P at e6, and the block of pawns on the Q-side, testify to the difficulties of construction, but these have been successfully overcome. The key is commonplace, but there are other squares to which the N could go. (Judge: G. W. Chandler)

It is not difficult to show two pairs of Grimshaw interferences involving three thematic pieces. However, when a black piece is overloaded, as the focal BRe3 is here, it is tricky to compensate for the abandoned guard when one of the focal mates is not required. Here it is accomplished by unpin of the BSd4 in one thematic variation (1...Rd3 2. Bxe6+? Sxe6!) and by the closure of the WQ's guard of d6 in another (1...Re5 2. Sxc3+? Kd6!). And yet the composer incorporated the additional pair of interferences on c7 to complete a difficult task of three Grimshaws in a single phase of play. The unfortunate dual after 1...Re2 is clearly harmless in such correction play since this move does not defend against the error contained in a random move of the BR along the e-file.

8



#2 8+10

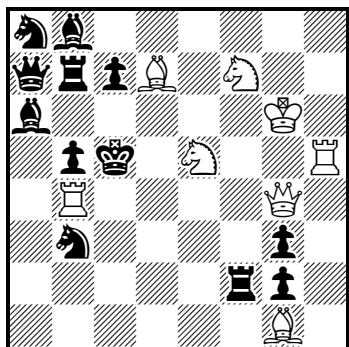
1.Ba7! ~ 2.Rc5#
 1...Sb6 2.Bxc6#
 1...Sc3 2.Bd3#
 1...Sd7 2.Qb2#
 1...Sd3 2.Qb8#
 1...Sc4 2.Sc3#

Touw Hian Bwee*3rd HM 1846 Europe Echecs, April 1972*

Cinq belles variantes de demi-clouage. Espérons que la position est originale! (Judge: H. Ahues)

Five neatly differentiated mates after defences by half-pinned black knights. Duals are avoided by restricting defences by the Sd5 to squares from which it prevents a Q mate at b8, and by pinning the Be4 when the Se5 moves.

9



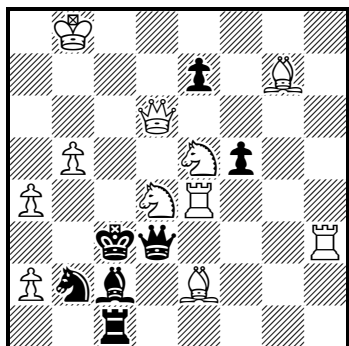
#2 8+12

1.Be8! (~)
 1...Q(R)b6+ 2.Sc6#
 1...Sb6 2.Sd3#
 1...Kb6 2.Sc4#
 1...Kd5 2.Sf3#
 1...c6 2.Sd7#
 1...Sb3~ 2.Qd4#

Touw Hian Bwee*Comm. 3574 Magyar Sakkélet, February 1969*

Judge: F. Fleck

Five different openings of the WS battery with colourful strategy. The selfblocks on b6 by the line-pieces and the knight show dual avoidance, there is one pin-mate and one shut-off mate after flights, and finally a white self-interference after the selfblock on c6. The key does not match the standard of the following play, simply providing a missing mate, but, again, the author was lucky to have one available in such an elegant position. I dare to suggest that “Lady Luck” is a friend of those who deserve it.

10

#2

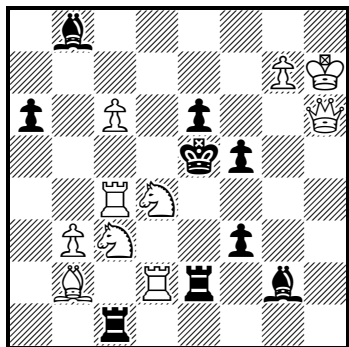
11+7

1.Sec6! ~ 2.Qb4#
 1...Kd2 2.Sf3#
 1...Kc4 2.Sxf5#
 1...exd6 2.Sb3#
 1...Qg3 2.Se6#

Touw Hian Bwee*3rd HM C5425 The Problemist, March 1972*

A highly strategic 2-er, very difficult to solve from the diagram although it is obvious that one of the two WSs will move. The unprovided flight can be forgiven in view of the play extracted from the few rather restricted black units, with four mates dependent on the pin of the BQ. (Judge: A. J. Fenner)

After the key, the WSd4 is the front piece for three white batteries, which change their character (direct or indirect) in four variations, each ending with a pin-mate.

11

#2

10+9

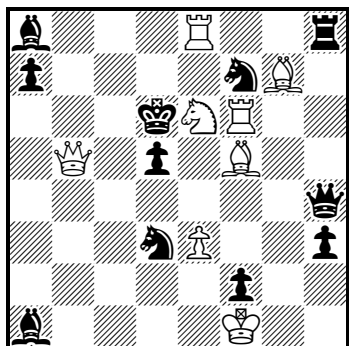
1.Sd5! ~ 2.Qxe6#
 1...Kd6 2.Sxf5#
 1...Kxd5 2.Sxe2#
 1...Ke4 2.Sc2#
 1...Rh1 2.Sb5#
 1...exd5 2.Sxf3#

Touw Hian Bwee*5th Pr 244 Northwest Chess, July 1975*

The key gives two additional flights and surprisingly cuts off the d2R from the crucial d6 flight square. An excellent pinmate plus two additional battery shut-offs round out a well conceived work, and the single unprovided flight must be overlooked. (Judge: E. Hassberg)

A closely related but quite different rendering of the arrangement of three rear battery pieces behind the same WS, still with the initial two-knight half-battery. The key is even better: it closes the masked battery line, gives two additional flights, and is a double sacrifice. Unlike the previous problem there are no pin-mates (except the incidental but welcome pin of BPe6 after 1...Kd6), but there is one variation more.

12



#2 8+11

1. Qa5! ~ 2. Qc7#
 1... Kd7 2. Sc7#
 1... Kc6 2. Sd8#
 1... Ke5 2. Sf8#
 1... d4 2. Sg5#
 1... Qc4 2. Sd4#

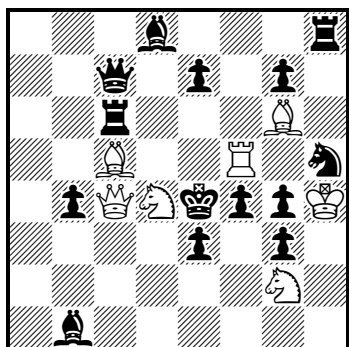
Touw Hian Bwee

4th Pr British Chess Federation Ty No.113 1966-67

An excellent key gives two lateral flights in this complex tangle of battery play. Each of the three flights is met by discovered mate from a different piece, but the best variations follow 1...Pd4 and 1...Qc4. The WB at g7 only guards f6 in one variation but it also prevents a dual when 1...Kd7. The problem can well carry this and the minor duals are unimportant. A rewarding problem to solve. (Judge: G. W. Chandler)

Another triple knight battery, presented here in a most attractive form. Two of the five flights are met by simple openings determined by the need to guard a square, while the remaining three lead to beautiful shut-offs. Minor duals occur after non-defending moves, but the puritan "dual-free" principle was abandoned a long time ago. Nothing needs to be added to the old master's comment.

13



#2 7+14

1. Qb3! ~ 2. Qxb1#
 1... e6+ 2. Rg5#
 1... e5+ 2. Rf6#
 1... Sf6+ 2. Rh5#
 1... Qe5 2. Rxf4#
 1... Rxc5 2. Rd5#
 1... Bd3 2. Qd5#
 1... Bc2 2. Qxc2#

Touw Hian Bwee

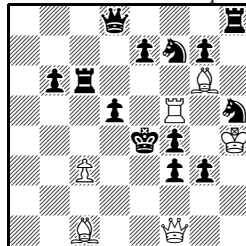
v4776 *The Problemist*, September 1965

Five battery mates, including three cross-checks. While the d8 bishop is obtrusive it was recognized long ago that such a bishop is acceptable in a way that a third bishop of the same colour would not be. Visually it does not offend, and it is only at a second glance that its status as a promoted piece is noticed.

The original version **13a** had a serious triple after 1...d4 (2. Rxf4/Re5/Rf6#). The final version eliminates this and introduces a new variation 1...Bd3 2. Qd5#, though Bb8 is a promoted piece. [THB]

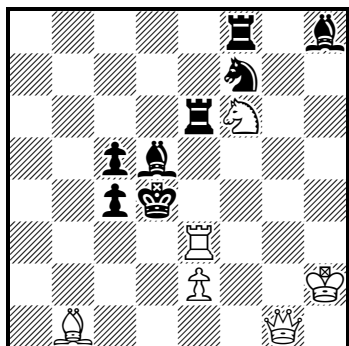
13a. Touw Hian Bwee

4776 *The Problemist* September 1965



#2 1. Qb5! 6+13

14



#2 6+8

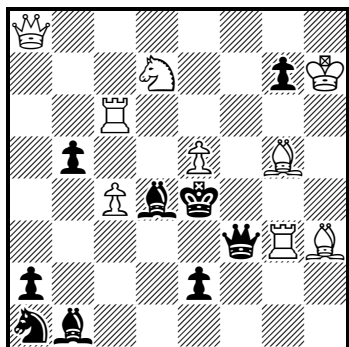
1. Sg4! ~ 2. Qd1#
 1... Rh6+ 2. Rh3#
 1... Be5+ 2. Rg3#
 1... Se5 2. Rf3#
 1... Be4 2. Rd3#
 1... c3 2. Re4#

Touw Hian Bwee

2072 *Stuttgarter Zeitung* 23.10.1970

Again five openings of the WR battery after a perfect key which opens the lines for BR and BB to introduce two marvellous cross-checks and one shut-off mate.

15



#2 9+9

1. cxb5! ~ 2. Rc3#
 1... Qf8 2. Rc8#
 1... Qf7 2. Rc6#
 1... Qf5+ 2. Rg6#
 1... Qg4 2. Rf6#
 1... Qh5+ 2. Rh6#
 1... Qa3 2. Ra6#
 1... Qb3 2. Rc4#
 1... Bd4~ 2. Rd6#
 1... Kd5+ 2. Rc2#
 1... Kd3 2. Bf5#

Touw Hian Bwee

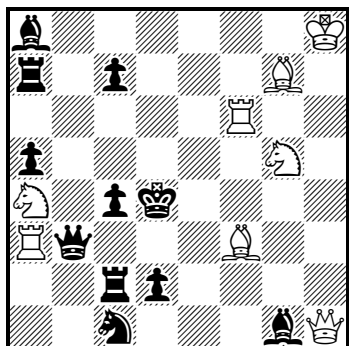
2nd Pr 1333 *Schakend Nederland*, September 1972

Vluchtveldgevende sleutel en fraaie constructie en toch een geweldige batterijstuk! (Judge: J. Haring, Ir. W. Hoek)

The key looks crude, but grants another flight with a discovered check. The WR battery opens 10 times (including the threat). With so many variations the strategic complexity decreases, but still there are three cross-checks and a bunch of shut-off mates.

The large number of mates from a single battery deserves applause and with such impressive content it is easy to forgive even a triple after 1...Qf6. [DS]

16



#2

8+11

- 1.Bd5! ~ 2.Qe4#
 1...Qb8+ 2.Rf8#
 1...Qh3+ 2.Rh6#
 1...Qf3 2.Rf5#
 1...Qe3 2.Rf4#
 1...Qd3 2.Re6#
 1...Qxa4 2.Rc6#
 1...Bxd5 2.Rf3#

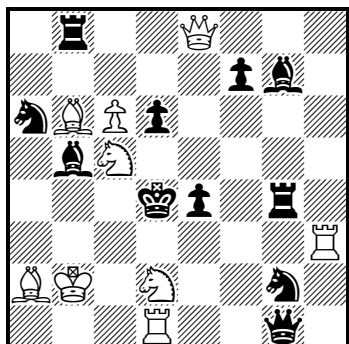
Touw Hian Bwee

1st Pr Friends of Chess 1971–72, Group A

The diagonal WR/WB battery with one square between the WR and BK has been well exploited, but this position seem to go further than any previous example. The WR gives no less than seven mates, six of them after defences by an ambushed BQ, and they are combined with extraordinary skill. The three flights and 1...c3 are not provided for in the initial position, and it is clear that the WQ must have more scope. This suggests that the WBf3 must make the key move, but in so virile and brilliant a position the composer did well to get the key he did. Since the multiple mates, after wilfully bad moves of the BQ, may be disregarded, there is no constructive weakness, unless it be that the WSg5 is required only for the fine variation 1...Bxd5. But these points detract little from a worthy first prizewinner. A problem that will live. (Judge: G.W. Chandler)

This problem initially participated in British Chess Federation Tourney No.122, 1969-70. During the judgement period the tourney director – at the request of the tourney judge – wrote to inform me that the judge could not give the problem a higher rating than a “commendation”, due to the unprovided flights. However, he was of the opinion that in other respects the play is excellent and thought that other judges might think differently. The judge suggested that the problem might have a better chance in another tourney and offered no objection to the composer withdrawing the problem rather than have it placed relatively low in the tourney. [THB]

18



- #2 9+11
- 1.Qe7! ~ 2.Qxd6#
 1...Sc7 2.Sb7#
 1...Rd8 2.Sxa6#
 1...d5 2.Sc3#
 1...Be5 2.Se6#
 1...Qh2 2.Sc4#
 1...Bxc6 2.Sf1#
 1...Bc4 2.Sdb3#
 1...Se3 2.Sf3#
 1...Rg5(Sf4) 2.Qxe4#
 1...Bf8 2.Qf6#

Touw Hian Bwee

2nd Pr v10692 Schakend Nederland, June 1965

Waarschijnlijk is het hier voor de eerste maal gelukt dit batterijschema zo te bewerken, dat de acht paardmats optreden zonder dat er bij de dubbelschaaks geslagen wordt. Een verdienstelijke prestatie. (Judge: N. G. G. van Dijk)

Je 4 thematische Matts in gleichartigen Paaren von 2 WS-Batterien. Erstaunlicher Task. (H. Albrecht, p.33 Die Schwalbe, Jan.-Mar. 1968)

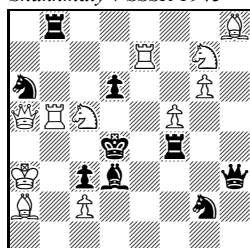
Originally published with BSG2 on c2, BQg1 on h1, BRh3 on g3 and BPb4, g2 and h6. This version appeared in the FIDE Album 1965-67 with a (superfluous) BPb4.

The problem referred to by the judge, where one of the mates involves double check with capture, is 18a. Four years earlier the same composer accomplished – for the first time – the task of presenting all four double checks without a capture by a white piece, in 18b. [THB]

The Russian “2+2” model for a twomover propagated in the 1930’s is doubled here: each of the white knight batteries delivers a pair of Somov mates and a pair of guard-elimination mates. In addition there is a pair of simple unguard variations (1...Bf8, Rg5) giving a total of 5 pairs of variations. This mighty task would have easily won group A of the 7th WCCT some 40 years later! Two comparable problems are excellent compositions, but each lacks something compared to Touw’s rendering: in 18a one Somov variation is replaced by an inferior capture (2.Sxf5), while 18b has thematically pure sets of battery variations but a pair of unguards is missing.

18a. E. Rukhlis

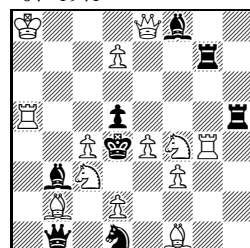
Shakhmaty v SSSR 1945



#2 11+9

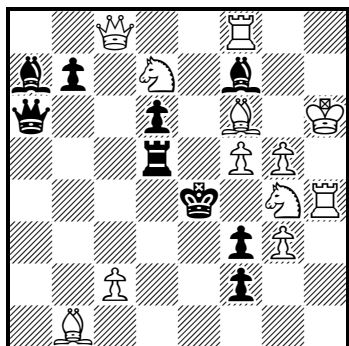
18b. E. Rukhlis

"64" 1941



#2 13+8

19



#2 12+9

1.Bd4! ~ 2.Se3#
 1...Kxd4 2.c3#
 1...Bxd4 2.c4#
 1...Rxd4 2.Sdf6#
 1...Kxf5 2.Sc5#
 1...Rxf5 2.Sgf6#
 1...Bh5 2.Sxf2#

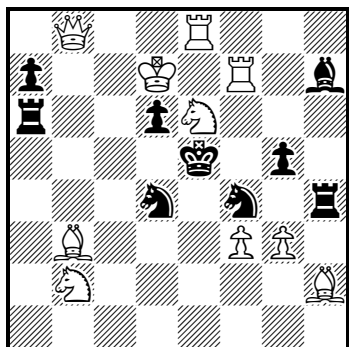
Touw Hian Bwee

1st HM British Chess Federation Ty No.122, 1969–70

A fine key provides for one flight on f5 and allows another on d4. The six defences to the threat are well varied and create a very satisfying impression. (Judge: H. W. Grant)

And here we see a triple white battery combination triggered by a wonderful sacrificial flight giving key. The white queen has the role of a bishop as a rear battery piece, but efficiently displays its orthogonal power to cover the c-file after the black king's flight to d4, thus perfectly resolving the technical requirements on the left-hand side of the board. White pawns on the 5th rank are necessary to stop the cook 1.Bg5 and the refutation 1...Rxc5. Note the changed/transferred mate after 1...Rxf5 (set: 2.c4), the interesting try 1.Bb2? Be6! and especially the King-Schiffmann dual-avoidance effect after 1...Kxf5 2.Sf6+? Be6!

20



#2 10+9

1.Qb4! ~ 2.Qxd4#
 1...Sd4~ 2.Sxf4#
 1...Sc6 2.Qxd6#
 1...Sf5 2.Qe4#
 1...Sdxe6 2.Qc3#
 1...Sf4~ 2.Sxd4#
 1...Sd5 2.Sc4#
 1...Sg6 2.Sd3#
 1...Sfxe6 2.gxh4#

Touw Hian Bwee

3rd Pr 3564 Problem No.161–164, August 1974

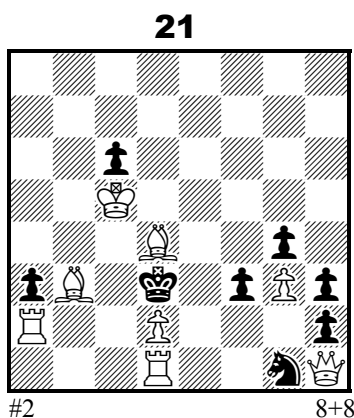
Judge: M. Myllyniemi

I cannot recall seeing a finer example of corrections by both black knights. Pleasant related strategy follows their random moves and there is a full complement of three variations by each S when defending the contingent threats. A magnificent work. (C. Mansfield in "Selected Problems", The Problemist Jul.-Aug. 1977)

This kind of basically simple matrix with two black knights guarding the WS battery attracted the interest of many great masters. It inherently and spontaneously provides four variations: a pair with captures of one black knight after withdrawal of another, and a pair with self-pins of black knight by capture of the white knight. With such a boost a real master can perform miracles, here incorporating two pairs of additional corrections, none of which is trivial: three show interferences and the fourth a Somov variation.

1.2. Traditional: Complete Block / Mutates

One of the most popular types of classical two-mover involves a block setting, where White has replies already prepared for all possible black moves and needs only a tempo move (which is usually lacking) to maintain the position. These are generally known as “White to play” problems, the most popular sub-type being mutates, where a new Zugzwang is set up after the key, with at least one mate changed. This relatively limited field was practically exhausted in the first half of the 20th century, leaving limited possibilities for original work and much opportunity to wander into familiar territory, as happened to Touw with No.25.



Set play: 1.Rda1! (~)
1...Ke2 2.d3# 1...Ke2 2.Bc4#
1...Se2 2.Bc2# 1...Se2 2.Qb1#
 1...Ke4 2.Bc2#
 1...f2 2.Bc4#

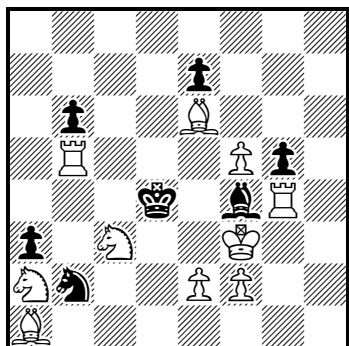
Touw Hian Bwee

4th Pr 2467 Die Schwalbe, June-July 1967

*Ein köstliches Zugwechselstück mit guten Verführungen.
(Judge: J. Savournin)*

A simple but cute mutate with two changed mates. The key move is guaranteed to surprise the solver, not only by showing a Bristol clearance, but more for abandoning the unusual indirect Rd1-Pd2 battery which provides the set mate for the black king's flight to e2.

22



#2

10+7

Set play:

1...Sa4 2.Sxa4#
1...Sd1 2.Sxd1#
1...Sc4 2.Rd5#
1...Sd3 2.e3#

1.Se4! (~)

1...Bh2 2.Sg3#
1...Bc1 2.Sd2#
1...Bb8 2.Sd6#
1...Be5 2.Rb4#
1...Be3 2.fxe3#

Touw Hian Bwee

4th Pr v3764 Magyar Sakkelet, April 1972

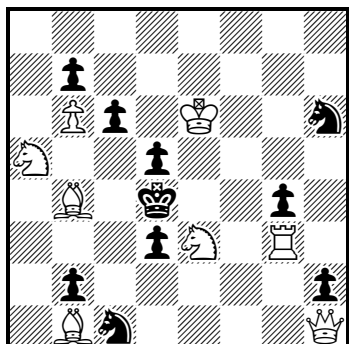
*Szintén kényszertípusú feladvány, amelyben a látszólagos játék 4 változata eltűnik, s ehelyett 5 új változat keletkezik az oldó-kötő kulcslépés révén. A szerkezet erénye, hogy a sötét huszár, ill. Futó lekötöttsége is egy-egy alkalommal ki van használva. (Judge: J. Kiss)**

The key effects a complete transformation. It has the advantage of being a "mutate", a mate being already set for every black move. (C. Mansfield in "Selected Problems", p.106 The Problemist Jan. 1981)

A "White to play" with total change of the play triggered by the key which pins the black knight and unpins the black bishop. Not a new conception, but the execution is technically perfect. Note that the black stalemate after a random removal of the white key piece is probably the only way to ensure soundness.

** Another Zugwechsel two-mover, in which the pin-unpin key causes the 4 variations of the set play to disappear and 5 new variations to arise in their stead. It is a merit of the construction that the pinning of the black bishop and knight is used on one occasion each. (Judge: J. Kiss)*

23



#2 8+10

Set play: 1...Sxd5! (~)
 1...Sh6~ 2.Sf5# 1...Sh6~ 2.Rxg4#
 1...Sc1~ 2.Sb3# 1...Sc1~ 2.Rxd3#
 1...d2 2.Sc2# 1...d2 2.Qe4#
 1...c5 2.Qxd5# 1...c5 2.Bc3#
 1...cxd5 2.Qxd5#

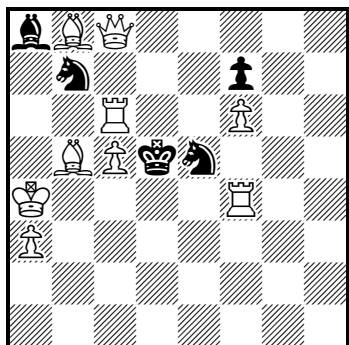
Touw Hian Bwee

3rd Pr 259 Sinfonie Scacchistiche
 July-September 1967

Un pregevole contributo nel campo dei matti cambiati di vecchio stile, basato più sulla meccanica che sulla tematica. Cambio totale, con quattro nuovi matti ed uno aggiunto. Il carattere di task è compromesso dal fatto che l'Ab1 non assolve alcuna funzione nel GA. (Judge: H. Albrecht)

A total-change mutates with four changed and one added mate. The capture key, which is an integral part of the mechanism, cannot be criticised, especially as the knight sacrifice provides a transferred mate on d5.

24



#2 9+5

Set play: 1.Qf8! (~)
 1...Sb7~ 2.Rd6# 1...Sb7~ 2.Qd6#
 1...Sxc5+ 2.Rxc5# 1...Sxc5+ 2.Qxc5#
 1...Se5~ 2.Bc4# 1...Se5~ 2.Qxf7#
 1...Sxc6 2.Qxc6# 1...Sxc6 2.Bc4#

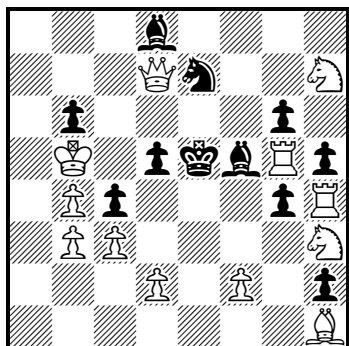
Touw Hian Bwee

2nd Pr 8935 Schach-Echo, June 1976

Ökonomische Realisierung (14 Steine!) des Themas "Feldmann II" (die beiden Matts einer fortgesetzten Verteidigung werden geändert). Hier ist das Thema doppelt gesetzt mit komplettem Zugzwang. (Judge: J. P. Boyer)

Two pairs of changed mates after corrections by two black knights in mutate form.

25



#2

12+11

Set play:

1...Bc7 2.Qxe7#
 1...S~ 2.Qxd5#
 1...cxb3 2.d4#
 1...d4 2.cxd4#
 1...g3 2.f4#

1.Sf4! (~)

1...Bc7 2.Qxc7#
 1...S~ 2.Sxg6#
 1...cxb3 2.Sd3#
 1...d4 2.Qxd4#
 1...g3 2.Qe6#
 1...Kxf4 2.Qd6#

Touw Hian Bwee

7th Comm. Dr.P.F.Kuiper Memorial
 Probleemblad, September-October 1971
 (after J.K.Heydon)

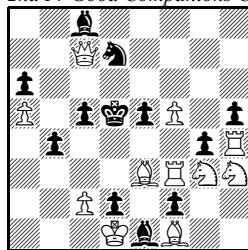
Een zeer geraffineerde combinatie van veranderingen, waarbij een aantal tries de spanning erin houdt.
 (Judge: G. H. Drese)

There is no doubt that this problem is to a great extent anticipated by Heydon, but equally there is no doubt that the complete set of five changed mates is also a significant improvement over the four-to-five changes in the older problem.

Originally awarded 1st Prize but later downgraded, being substantially anticipated by 25a. [THB]

25a. J. K. Heydon

2nd Pr Good Companions Complete Block Ty 1921



#2

1.Se4!

11+12

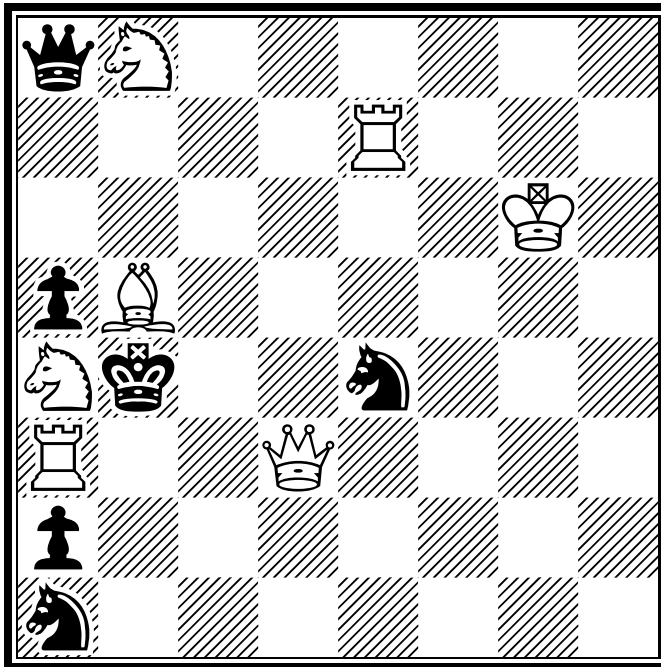
Chapter 2.

Thematic Tries Without Changes

Perhaps the contemporary two-mover comes closest to the original concept of the chess problem – a puzzle on the chessboard. In this section the stress lies on the struggle – how White attacks and how Black defends. Either there is not much play after the tries, or it is irrelevant since the same play will occur after the key, or, in some cases, the play is set. To be successful such problems should show unity and sharp logic in the process which leads the solver to the key. The compositions which follow will demonstrate that Touw Hian Bwee mastered that art to perfection.

Touw Hian Bwee

*1st Pr v4013 Schweizerische Arbeiter Schachzeitung,
September 1977*

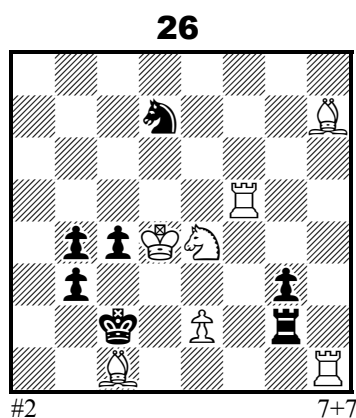


Mate in two moves

(No. 43)

2.1. Thematic Tries Without Changes: Single Piece

Self-interferences and/or obstruction are the motifs which most interested Touw. Among the problems in this section we will find several where a single white piece in some way impedes one white piece (as in 26, 34, 35 and 38) or more white pieces (27, 32, 36 and 37). Other examples feature tries by a single white piece unified by other simple effects or motifs: selfblocks (28), duel (33), anticipatory self-pin (40) or sophisticated correction (29 and 30), threat correction (31), pseudo (Loyd)-Turton (39), and, arguably the most attractive, complicated studies of black queen focal play (41, 42 and 43). The next section contains some related examples with tries by more than one white piece.



1.Sf6? Sf8!	1.Sd6! ~ 2.Rf5~#
1.Sg5? Rh2!	1...Sf8 2.Rxf8#
1.Sf2? Rg1!	1...Rh2 2.Rh5#
1.Sd2? Rxe2!	1...Rg1 2.Rf1#
1.Sc3? b2!	1...Rxe2 2.Rf2#
1.Sc5? Kb1!	1...b2 2.Rf3#
1.Sxg3? Rxg3!	1...Kb1 2.Ra4#

Touw Hian Bwee

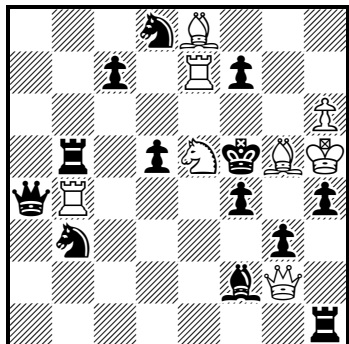
1st Pr 622 Suomen Shakki No.2 1973

Ensimmäisen palkinnon tehtävälle sopivaa idean klassista selvä piirteisyyttä: valkean ratsupyörän ja torniohjelman yhdistelmä. Varsinaisenpelin vapaa Fleck-thema on triviaali, mutta tehtävän sisältö onkin houkutusissa. (Judge: M. Myllyniemi)

Only 14 men are used here to give a perfect example of a try-problem. It is clear that either the WS or the adjacent WR will make the key, but which piece and to what destination? The complete WS-wheel of tries and key, all separately defeated, is an inspiration. (C. Mansfield in "Selected Problems", The Problemist, Nov-Dec 1973)

Only two of the six interferences on the white rook (those on f6 and g5) are exploited by Black in the usual way, while the remaining four reveal the depth and beauty of two-move strategy. The classic content is realized with great inspiration in an almost incredible construction. [DS]

27



#2

8+13

- | | |
|--------------|-----------------|
| 1.Sd7? Sc6! | 1.Sc6! ~ 2.Re5# |
| 1.Sxf7? Se6! | 1...Sxc6 2.Bd7# |
| 1.Sg6? f6! | 1...Se6 2.Rxf7# |
| 1.Sg4? Re1! | 1...f6 2.Bg6# |
| 1.Sf3? d4! | 1...Re1 2.Qh3# |
| 1.Sd3? Bd4! | 1...d4 2.Qe4# |
| 1.Sc4? Qa1! | 1...Bd4 2.Qc2# |
| | 1...Qa1 2.Rxf4# |

Touw Hian Bwee

2nd Pr 230 Pedagogusok Lapja 15-6-1973

Judge: F. Hoffman

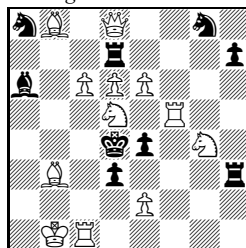
Seven out of eight white S-wheel attempts fail due to obstruction of or interference with white line pieces.

27a and 27b show the same task [MMcD]

27a. A.Trilling

2nd Pr, Mitteldeutsche

Zeitung 1939



#2

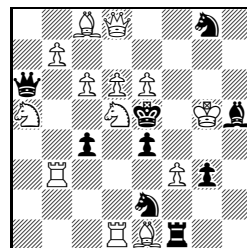
12+9

- 1.Sb6? Sc7!, 1.Sc7? Sb6!,
 1.Se7? Sf6!, 1.Sdf6? Se7!,
 1.Sf4? e3!, 1.Sde3? Rh5!,
 1.Sc3? Bc4!, 1.Sb4! ~ 2.Rd5

27b. N. G. G. van Dijk

1st HM BABY Tourney

1964

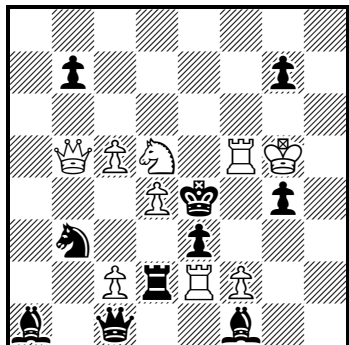


#2

13+9

- 1.Sc7? Qxa5!, 1.Se7? Sf6!,
 1.Sf6? Se7!, 1.Sf4? Sd4!,
 1.Se3? exf3!, 1.Sc3? Sf4!,
 1.Sb4? Qb5!, 1.Sb6! ~ 2.Rd5

28



#2

9+10

- | | |
|---------------|------------------|
| 1.Se7? Rxd4! | 1.Sc7! ~ 2.Rf4# |
| 1.Sxe3? Sxd4! | 1...Rxd4 2.Qe8# |
| 1.Sb6? Bxd4! | 1...Sxd4 2.Rxe3# |
| 1.Sb4? Kxd4! | 1...Bxd4 2.Qxb7# |
| | 1...Kxd4 2.Qb4# |

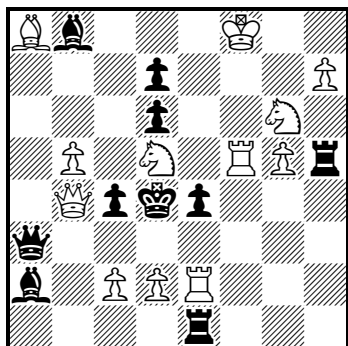
Touw Hian Bwee

1st HM TT No.11 idee & form, July 1986

3 schwarze Selbstblocks auf demselben Feld mit Multipelvermeidung ("Stocchi Thema") und zusätzlicher Königsflucht-variante sind hier mit 4 selbstbehindernden Verführungen kombiniert. Dieses schöne Problem hätte sogar Anspruch auf den 1. Preis gehabt, wenn es nicht mindestens 13 thematische Vorläufer gäbe. Sehr schade! (Judge: H. Ahues)

Here again the white knight has a choice of eight squares, two of which are easily discarded because of obvious captures, while on f4 it spoils the threat by obstructing the white rook. Four of the remaining five attempts are defeated by moves of different black units to the same square, three of which are selfblocks showing triple avoidance (Stocchi blocks), leaving for the key move the only safe square, c7. It is technically more demanding to start the thematic knight on a diagonal flight than a lateral one.

29



#2 12+10
 1.Sd~? Qf3! 1.Sc7! ~ 2.Rd5#
 1.Sc3? Qxa8! 1...Qf3 2.Qxd6#
 1.Se3? Rf1! 1...Qxa8 2.Qc3#
 1.Sf4? e3! 1...Rf1 2.Rxe4#
 1.Sf6? Rxc5! 1...e3 2.Rf4#
 1...Rxc5 2.h8Q#

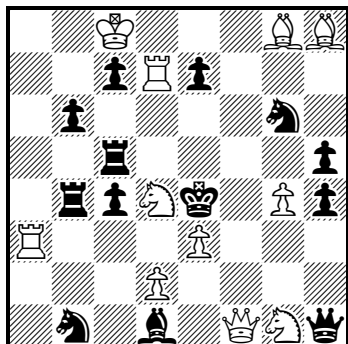
Touw Hian Bwee

3rd HM 1631 Main Post 4-5-1972

Schwergewichtig. Viermal will der weisse Springer die Fesselung durch 1...Df3 verhindern, was zu weissen Schädigungen führt und dem Problem seine einheitliche Note gibt. (Judge: K. Junker)

A random departure by the Sd5 is defeated by pinning the white rook, and there are four corrections on the bent black thematic line (a3-f3-f8). The distant promotion mate is a little unpleasant because of the alternative to the queen promotion, but as compensation all of the black refutations reappear as defences after the key.

30



#2 11+13
 1.Sd~? Bxc4! 1.Sb3! ~ 2.Rd4#
 1.Se2? c3! 1...Bxc4 2.Qxb1#
 1.Se6? Rd5! 1...Rd5 2.Bxd5#
 1.Sf5? e5! 1...e5 2.Qf5#
 1.Sf3? hxc4! 1...c3 2.Qd3#
 1...e5 2.Sg5# 1...Sxd2 2.Sxd2#
 (= 3rd degree)

Touw Hian Bwee

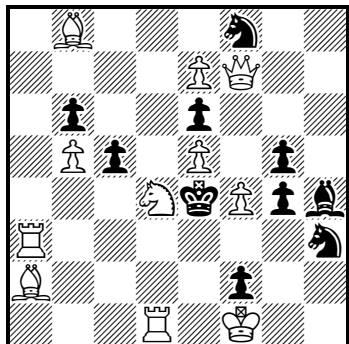
1st Pr 1971-72

283 Scacco, April 1972

La rimozione di un C bianco a rosa completa tra tentativi e soluzione è sempre un tema di notevole interesse sia strategico che spettacolare. In questo lavoro vi è un duello di effetti compensati, particolarmente interessante, tra il Cd4 e l'Ad1. Alla semplice rimozione del C bianco, per es. 1.Cc6?, oppure 1.Cb5? oppure 1.Cc2?, il Nero si difende inchiodando la Td7 con 1...Axc4!, principale difesa. Il Bianco allora tenta di bloccare l'A con queste varianti: 1.Ce2? No, perché c3!; 1.Cf3? No, perché hxc4!; 1.Cf5? No, perché e5!; 1.Ce6? No, perché Td5!. Quindi anche qui ad ogni tentativo una difesa efficace! Non resta perciò che 1.Cb3! La quale lasciando liberi i suoi pezzi mattanti può arrivare al matto annullando tutte le difese efficaci che abbiamo visto. La complessità del tema giustifica in parte il massiccio spiegamento di forze, tanto più che ogni pezzo ha una sua funzione precisa e determinante. (Judges: G. Mirri & A. Piatasi)

The same difficult white correction task. Four corrections on the bent bishop line d1-g4-c8 fail due to interferences on white lines, so the only way for White to deal with the pin is to prepare a mate for 1...Bxc4. The key is well hidden by the apparent shutting out of the white Ra3, which however comes back into play to guard the square e3 after 1...Sxd2. Note that 1.Sf3? is a third degree correction providing a new reply for 1...e5, and this seems to be sufficient compensation for a possible formal weakness: the refutation 1...hxc4 is not a defence after the key.

31



#2

11+10

1.e8S? ~ 2.Sd6#
 1...Sxf4 2.Sf6#
 1...gxf4 2.Qb7#
 1...c4!

1.S~? ~ 2.Bb1#, 1...Sxf4!
 1.Sc2? ~ 2.Re3#, 1...gxf4!

1.Sf5! ~ 2.Sd6#
 1...Sxf4 2.Re3# (Bb1?)
 1...gxf4 2.Bb1# (Re3?)
 1...Kxf4 2.Sg3#
 1...exf5 2.Qc4#

Touw Hian Bwee

2nd Comm. v TT No.7 Thèmes-64
 January-March 1971

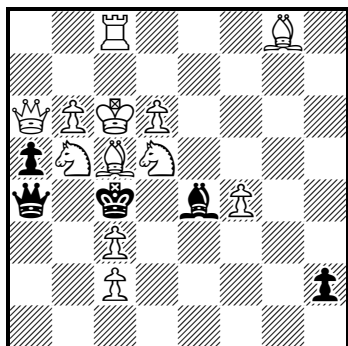
Correction blanche, avec une fuite donnant une clé combinant deux auto blocages sur la case de fuite horizontale, sont les principales caractéristiques de ce problème. Il y a aussi de bonnes variantes après 1...Rxf4 et 1...exf5. (Judge: J. Hannelius)

Originally published with WBb8 on c7 and without WPe7. This version introduces an extra thematic try 1.e8S? with changed mates. [THB]

A textbook example of threat correction. Unlike normal white correction the way to cope with the thematic black defence (Sxf4) is by introducing a different threat rather than providing a mate. A random departure of the Sd4 threatens 2.Bb1, and the first correction 1.Sc2? threatens 2.Re3. Both mates reappear (thus completing the Hannelius pattern) with dual avoidance after the key, which is incidentally the most attractive of all the white moves available in the diagram.

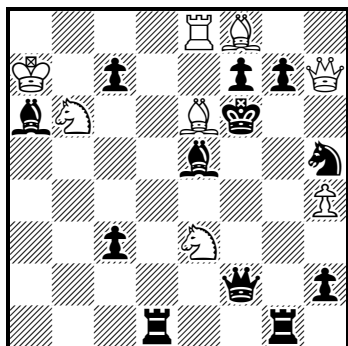
The providential additional phase provides another example of the richness of chess: even when a by no means trivial complex is realized enough resources remain for a non-trivial try with changed mates after two black thematic defences, again with dual avoidance!

Opinions might be divided about the inclusion of this arguably incongruous try. Some composers like to quote the maxim: "One problem – one theme". However be honest – if such an opportunity revealed itself to you in your own composition, would you dismiss it, as many do when compositions by other authors are in question?

32

#2 12+5

- 1.Ba3? Qb4!
 1.Bb4? Bxc2!
 1.Bd4? Qxc2!
 1.Be3? Bf5!
 1.Bf2! ~ 2.Kc6~#)
 1...Qb4 2.Sa3#
 1...Bxc2 2.Sb4#
 1...Qxc2 2.Sd4#
 1...Bf5! 2.Se3#

33

#2 8+12

- 1.Bd7? ~ 2.Be7#), 1...Bd6!
 1.Bd5? ~ 2.Be7/Sd7#, 1...Bd4!
 1.Bf5? ~ 2.Be7#, 1...Bf4!
 1.Bg4? ~ 2.Be7#, 1...Bg3!
 1.Bh3! ~ 2.Be7#
 1...Bd6 2.Sd7#
 1...Bd4 2.Sed5#
 1...Bf4 2.Qf5#
 1...Bg3 2.Sg4#

Touw Hian Bwee

7th HM C6132 The Problemist
 September 1978

Four thematic tries by the WB and very good battery play. The theme is well explored, however, and the symmetrical position detracts. (Judge: L. C. Citeroni)

Four obstructions of the knights by the white bishop. Some composers might add a WPb7 and BPa3 to remove the double threat and multiple responses to 1...Qa3.

Touw Hian Bwee

1st Comm. British Chess Federation Ty No.110 1965-66

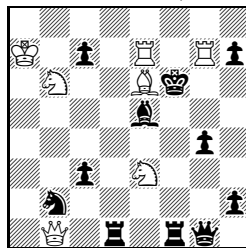
Imitative moves of the BBe5 following tries by the WBe6 make an attractive problem. There are a number of earlier and similar examples of the "shadow" theme, but this warrants inclusion for its fine construction, and the especially good strategy after 1.Bd5? Bd4! and 1.Bd7? Bd6!. (Judge: B. P. Barnes)

33a is almost identical. (THB)

33a. V. Gebelt

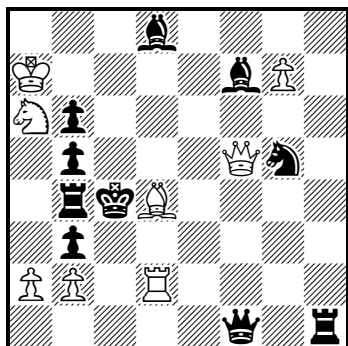
3rd HM 1966/II

2320 Die Schwalbe, November 1966



#2 1.Bc8! 7+11

34



#2 8+10

- | | |
|--------------|-----------------|
| 1.Bc3? bxa2! | 1.Be3! ~ 2.Rd4# |
| 1.Be5? Se6! | 1...bxa2 2.Qc2# |
| 1.Bf6? Sf3! | 1...Se6 2.Qd5# |
| 1.Be5? Bf6! | 1...Sf3 2.Qxf7# |
| 1.Bf2? Rh4! | 1...Bf6 2.Qc8# |
| | 1...Rh4 2.Qxf1# |

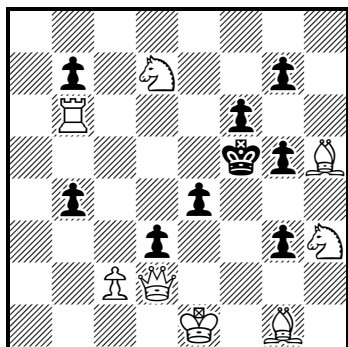
Touw Hian Bwee

12th Place 2nd WCCT of the FIDE 1983, Group A1

Judge: M. Myllyniemi

The thematic requirement was multiple tries by one white piece interfering with a second white piece. Here the bishop interferes five times with the queen, the maximum which chess geometry allows with a static black king and different mates.

35



#2 8+9

- | | |
|------------------|-----------------|
| 1.Bc5? b3! | 1.Bh2! (~) |
| 1.Bd4? dxc2! | 1...b3 2.Qa5# |
| 1.Be3? g4! | 1...dxc2 2.Qd5# |
| 1.Bf2? g2! | 1...g4 2.Qf4# |
| 1.c4? bxc3 e.p.! | 1...g2 2.Qf2# |
| 1.cxd3? e3! | 1...e3 2.Qxd3# |
| | 1...g6 2.Rxf6# |

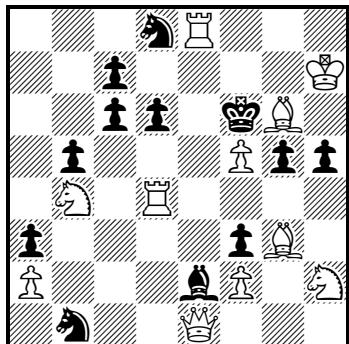
Touw Hian Bwee

58 idee & form, April 1989

Here a similar interference theme, though combined with one obstruction, is realized in quite a different way. White needs a tempo move to maintain the initial block. The bishop on g1 is the most probable candidate to make the key, but four attempts in the NW direction fail due to interference with or obstruction of the queen. The right choice is a short move in the other direction. By itself the purposeless sacrifice of the bishop, while in a way surprising, would make for a sterile and not too original problem, but here we see the hand of the master!

In addition, there is another obstruction try with the white pawn plus a witty monotony-breaking double step which allows Black a new en passant move by Pb4 without opening the WQ line.

36



#2 11+12

- | | |
|--------------|--------------|
| 1.Rh4? g4! | 1.Rd2? Sc3! |
| 1.Rg4? h4! | 1.Rd1? Sd2! |
| 1.Rf4? d5! | 1.Rc4? bxc4! |
| 1.Re4? Be2~! | |
| 1.Rd5? c5! | 1.Rd3! (~) |

Touw Hian Bwee

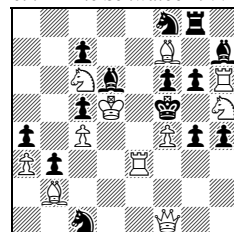
1st Pr 1018 Wiener Arbeiter Zeitung 14.12.1974

Bei aufgaben mit selbstschädigenden verführungen werden diese gewöhnlich durch einen Springer oder Läufer ausgeführt. Probleme mit dem Turm als Themafigur sieht man selten. Die Steigerung auf sieben Verführungen ist eine höchst beachtliche und vermutlich neue Leistung, die diese hohe Auszeichnung verdient. (Judge: Dr. W. Issler)

Interference and obstruction tries by the white rook with obvious record aspirations. Some may point the finger at the multiple refutations to 1.Re4?, but once the initial reaction fades away and time for acceptance is allowed, one realizes how much this try contributes to the value of the composition as a whole. The flip-flop steps to d2 and d1, despite being very well known, add a specific flair, as does the mirrored white rook in the centre of the board.

36a. Dr. J. Fulpius

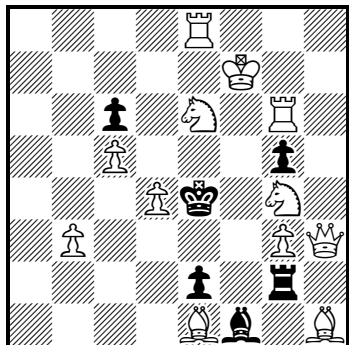
6th Pr Die Schwalbe 1977



#2 1.Re8! 11+14

No.36a is an improvement with 8 thematic tries. [THB]

37



#2 12+6

- | | |
|----------------|-----------------|
| 1.Rh6? 2.Kd3! | 1.Rgg8! (~) |
| 1.Rxg5? 2.Kf3! | 1...Kd3 2.Qh7# |
| 1.Rf6? 2.Kd5! | 1...Kf3 2.Sxg5# |
| 1.Rg7? 2.Kf5! | 1...Kd5 2.Sf6# |
| | 1...Kf5 2.Sg7# |

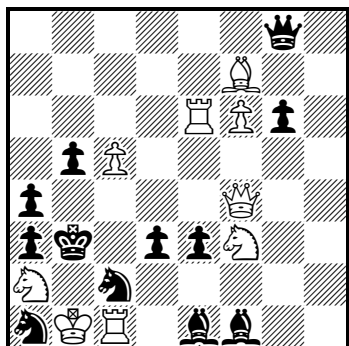
Touw Hian Bwee

Comm. 1678 Postsjakk, January 1965

Judge: A. Myrhaug

The rook has to vacate g6 to provide for 1...Kd3. The four shortest moves in each direction form a peculiar interference/obstruction cross, and the only safe option is to move the rook completely out of play. Ideally this complex should involve two pairs of R-S obstruction, however it is unlikely to be possible to combine this with a black king star in orthodox form. One can only guess the creator's real goal from his creation, but perhaps here he was aiming precisely for the white rook cross. With the white king on g6 (and without the idle rook after the key) the same four tries are possible, albeit obscured by unwanted additional tries to h5 and h7, with a flight-giving key 1.Kf7.

38



#2 9+12

- 1.Qd6? ~ 2.Qd5#, 1...Qa8!
 1.Qe5? ~ 2.Qd5#, 1...Kc4!
 1.Qe4? ~ 2.Qd5#, 1...d2!
 1.Qd4? ~ 2.Qd5#, 1...Sb4!
 1.Qg5! ~ 2.Qd5#
 1...Qa8 2.Rc6#
 1...Kc4 2.Re4#
 1...d2 2.Rxe3#
 1...Sb4 2.Sd4#
 1...Qd8 2.Rd6#

Touw Hian Bwee

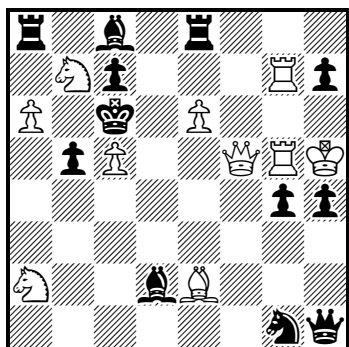
4th Pr 1974-II

8027 Schach-Echo, July-August 1974

Für die weisse Dame gibt es fünf verschiedene Wege, um auf d5 Matt zu drohen. Richtig ist 1.g5! und Weiss versperrt keine eigenen Mattzüge! Wenn noch eine fünfte Verführung dabei gewesen wäre (z.B. eine, die nur an 1...Dd8! 2.Td6?? scheiterte), dann hätte ich für den 1. Preis die schwierige Wahl zwischen einem altmodischen Problem und diesem modernen Verführungstask gehabt! (Judge: J. Haring)

In the two-mover a real try is a move which weakens the white position, as opposed to moves which just fail to fill in the gaps in the white position. When the weakness is an interference or obstruction, then the greatest paradox results is if it effected by the strongest white unit. Here the white queen makes four such tries, interfering three times with the firing piece of the battery, and obstructing the white knight once. The key is a neat short move away from the black king.

39



#2 10+12

- 1.Qf7? ~ 2.Qxc7# 1.Qf1? ~ 2.Bxb5#
 1...Bd7 2.Qxd7# 1...Sxe2 2.Qxh1#
 1...Qh2! 1...Rxa6!
 1.Qxh7? ~ 2.Rxc7# 1.Qd3? ~ 2.Qxb5#
 1...Qh2 2.Qe4# 1...Sxe2!
 1...Bd7!
 1.Qb1! ~ 2.Q/Bxb5#
 1...Sxe2 2.Qxh1#
 1...b4 2.Sa5#
 1...Bb4 2.Sxb4#

Touw Hian Bwee

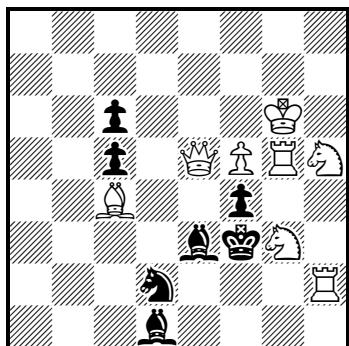
4th HM Problem No.109-111, October 1967

Tema tzv. Pseudo-Turtonova udvostručenja – otkrita po B. P. Barnes – djeluje dosta ezoterijski. Stoga ovo učetverostručenje je dosta dosadno usprkos perfektnosti. (Judge: J. Mortensen)*

Two pseudo-Turton doublings form only half of the promising attacks. The other two are less natural pseudo-Loyd-Turtons where the stronger piece goes behind the weaker like-moving unit. Both pairs of doublings are only neatly defeated tries. The solution itself is perfunctory, needed only to make the problem sound. Keeping that in mind, the double threat is a minor weakness.

* The so-called Pseudo-Turton doubling theme - discovered by B. P. Barnes - seems very esoteric. Therefore this quadruple is rather boring, despite its perfection. (Judge: J. Mortensen)

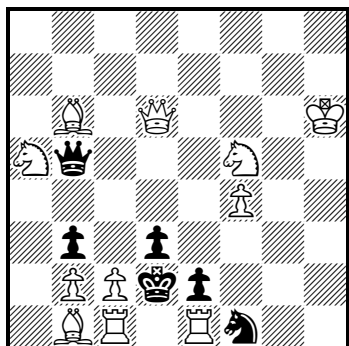
40



#2 8+7

- 1.Kh6? fxg3!
 1.Kf7? Bb3!
 1.Kg7?/Kf6? Bd4!
 1.Kh7! (-)
 1...fxg3 2.Rxg3#
 1...Bb3 2.Be2#
 1...Sd4 2.Qe4#
 1...Be~ 2.Qxf4#

41



#2 11+6

- 1.cxb3? Qc6!
 1.cxd3? Qa4!
 1.c3? Qd5!
 1.c4? Qxb6!
 1.Bf2! (~)
 1...Qc6 2.Sxb3#
 1...Qa4 2.Qxd3#
 1...Qd5 2.Qb4#
 1...Qxb6 2.Sc4#
 1...bxc2 2.Rxc2#
 1...Sf1~ 2.Be3#

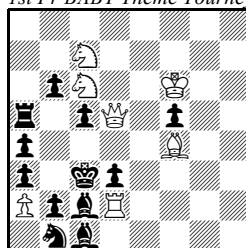
Touw Hian Bwee

11603 Tidskrift för Schack, June 1963

Everything is set in the initial position, and the white king is obviously the only unit capable of making a tempo move which will maintain the status quo. However, all of the king moves but one give black the opportunity to defend by pinning a white piece. Three such pins are shown in this light position. A few years later another great composer, Nils G. G. van Dijk, published a complete block with four thematic tries.

40a. N. G. G. van Dijk

1st Pr BABY Theme Tourney 1964-66



#2 1.Kg6! 7+12

40a is a superior 4-fold rendering of the theme. [THB]

Touw Hian Bwee

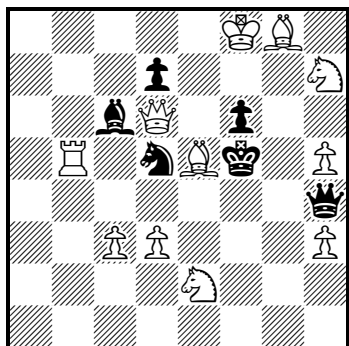
1st Pr 2151 Die Schwalbe, August 1977

Das raffinierte Duell zwischen dem weissen Bc2 und der schwarzen D sollte man selbst nochmals geniessen; es lässt sich nur unvollkommen beschreiben. Auch die Darstellung ist über jedes Lob erhaben. Eine Perle, die man nie vergessen wird! (Judge: Dr. W. Issler)

A bright little comedy is enacted. Black has only one safe move, PxP. So why not move this vulnerable pawn away? Magically its four moves are all narrowly defeated by different moves of the black Q, the white K being adroitly placed. So what is the key? (C. Mansfield in "Selected Problems", p.44 The Problemist May 1980)

White lacks the answer only to 1...bxc2, and an obvious way to cope with it is to move the c2 pawn. However, each of four Albino tries obstructs a mating square, allowing the black queen to find the unique move which continues to prevent the remaining three thematic mates. A sophisticated duel between the white pawn and the black queen. What remains for White is to leave the pawn where it is, and to provide a mate for the pawn capture.

42



#2 11+6

- 1.Bxf6? Qxh5!
 1.Bd4? Qg5!
 1.Bf4? Qxh3!
 1.Bg3? Qb4!
 1.Bh2! (~)
 1...Qxh5 2.Qxf6#
 1...Qg5 2.Sd4#
 1...Qxh3 2.Qf4#
 1...Qb4 2.Sg3#

Touw Hian Bwee

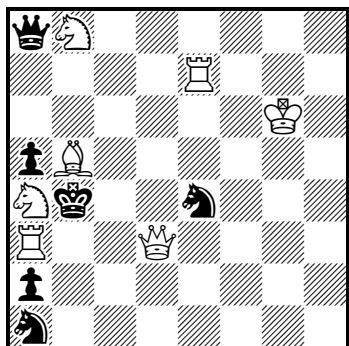
2nd Pr TjS 90th Anniversary Ty.

14579 Tidskrift för Schack, May 1985

Författaren har tidigare utfört samma idé med vL-förförelser med 4 sD-parader, men med andra matter. Problemet fick 1 pris i S.A-S., 1977. (Judge: H. Fröberg)

Exactly the same theme with the white bishop assuming the role of the white pawn. Another great problem, though not as attractive as the previous one due the strong pin of the black knight and the lack of a mate on f4 in the set play.

43



#2 7+6

- 1.Bc4? Qxb8!
 1.Ba6? Qd5!
 1.Bc6? Qa7!
 1.Bd7? Qb7!
 1.Be8! (~)
 1...Qxb8 2.Rxe4#
 1...Qd5 2.Sa6#
 1...Qa7 2.Sc6#
 1...Qb7 2.Rxb7#

Touw Hian Bwee

1st Pr v4013 Schweizerische Arbeiter Schachzeitung,

September 1977

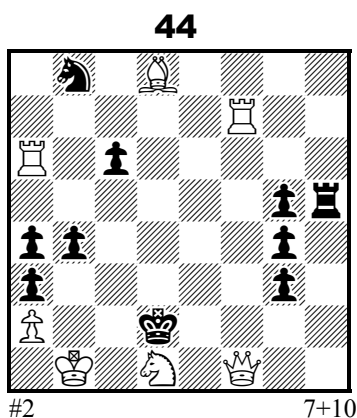
Judge: H. Ahues

Vier-Brennpunkte-Stellung der schwarzen D mit 4 thematischen Verführungen, originell und eindrucksvoll, obwohl die ursprüngliche Dualfreiheit leider durch eine Korrektur verlorengegangen ist. (H. Ahues, p.416 Die Schwalbe, April 1978).

The same theme again, except that here the strategy in the tries is mixed, as there are two obstructions and two interferences. This enables a matrix with more widely spread mating pieces, leading to an unbelievable almost-Meredith position. It easily carries the unfortunate dual on b3 in what is obviously a side variation.

2.2. Thematic Tries Without Changes: Multiple Pieces

Here we will see some of the motifs presented in section 2.1 elaborated in a more complex way, using two or more white thematic pieces. There are self-interferences (44), interferences on a black focal piece (45, 46 and 47), Nowotny interferences (48), and corrections by white knights (49). Only in the last example (50) does the unity reside not in the effects but in the paradoxical relationship between mates and defences in the tries and actual play.



1.Rf6? Rh6! (2.Bxg5#?)
 1.Bf6? g2! (2.Rf2#?)
 1.Re7? Rh2! (2.Bxg5#?)
 1.Be7? Sxa6! (2.Rd7#?)
 1.Rb6? b3! (2.Ba5#?)
 1.Bb6? c5! (2.Rd6#?)
 1.Ba5! ~ 2.Bxb4#
 1...Sxa6 2.Rd7#
 1...c5 2.Rd6#

Touw Hian Bwee

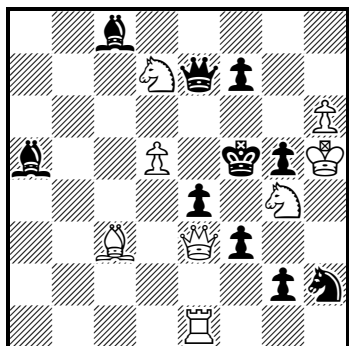
1st Pr 1980–81

10316 Schach-Echo, October 1980

Die sechs Verführungen – Turm und Läufer behindern sich auf b6, e7 und f6 gegenseitig – sind von Meisterhand aufs Brett gezaubert. Mann beachte etwa, wie geschickt der Verfasser mit Drohung und Zugzwang umgeht und damit eindeutige Widerlegungen der Verführungen erzwingt. Eine – zumindest zum Zeitpunkt der Veröffentlichung – neue Höchstleistung, die ein Klassiker werden könnte. (Judge: Dr. W. Issler)

There are three pairs of white Grimshaw tries in this wonderful complete block, some attempting to maintain the block, others introducing threats. The key also introduces a threat and, importantly, preserves roles for both white rooks in the actual play. Exemplary construction!

45



#2 8+10

1.Be5? ~ 2.Qxe4#, 1...Bxe1!
 1.Bf6? ~ 2.Qxg5#, 1...Bd2!
 1.Sge5? ~ 2.Qxe4#, 1...Bxd7!
 1.Sgf6? ~ 2.Qxg5#, 1...g1Q!
 1.Sde5? ~ 2.Qxe4#, 1...Sxg4!

1.Sdf6! ~ 2.Qxg5#
 1...Qxf6 2.Qxe4#

Touw Hian Bwee

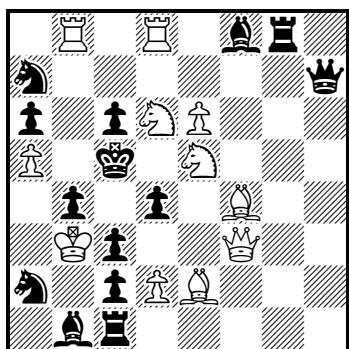
Special HM 1964-II

1666 Die Schwalbe, July-August 1964

Die sechsfache Wahl unter Vektor-sperrungen auf zwei Feldern bildet einen Häufungs-Rekord, der in seiner Art wohl zu bewundern ist, aber auch sich in Extremen bewegt. Der Löser hat es stets nur mit den von Anfang an sichtbaren zwei schlichten Matts zu tun und muss seine Bewunderung darauf beschränken, wie gut – wirklich gut! – der Autor unter den sechs Möglichkeiten die Lösung versteckt hat. Auch ein objektiv sein wollender Richter kann nur zögernd anerkennen, was auf dem Weg vom Schachkunstwerk zum Schach-rätsel - der ein Weg zurück ist - so weit geht. (Judge: H. Albrecht)

Each of three white minor officers has the possibility to cut one or another line of the focal black queen. It is interesting how the initially three times guarded square f6 becomes weak after moves by either knight to e5. There is only one post-key variation, but this is not of great importance since the problem was composed with obvious record aspirations.

46



#2 11+14

1.Sdf7? ~ 2.Sd7# 1.Sef7? ~ 2.Sb7#
 1...Qxf7 2.Sd3# 1...Qxf7 2.Se4#
 1...Qe4! 1...Qd3!

1.Sf5? ~ 2.Sd3# 1.Sg6! ~ 2.Se4#
 1...Qxf5 2.Sd7# 1...Qxg6 2.Sb7#
 1...Qb7! 1...Qd7 2.Qh5#

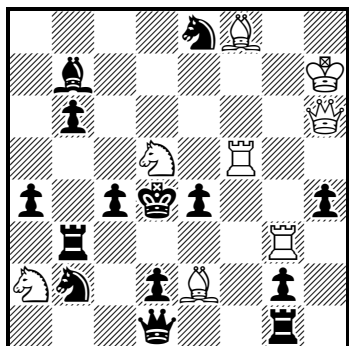
Touw Hian Bwee

1st Pr 1429 Main Post 27-8-1970

Diese komplizierte Aufgabe hinterlässt durch die Einheitlichkeit der Verführungen und der schwarzen Thema-A-Paraden den stärksten Eindruck. Dass der wTb8 in der Lösung nicht mitspielt, ist eine Schwäche, aber bei so gross angelegten Problemen sind eben der Ökonomie Grenzen gesetzt. (Judge: F. Chlubna)

Here there are only two pairs of tries aimed against the focused black queen, but they are shown in an artistic fashion. Two white knights alternatively help each other to threaten mate on one focus by cutting one of the focal lines, and to mate on the other focus after the black queen is decoyed. Four black defences show Theme A (the defence closes one white guard on a square, anticipating the threat closing another) and, miraculously, all are queen moves to one of the four thematic mating squares. Three of these are try refutations, while the fourth, after the key, is met by a beautiful distant mate. A genuine piece of art both in conception and realisation!

47



#2 8+14

- 1.Bb4? ~ 2.Qxb6#, 1...Bc6!
 1.Sab4? ~ 2.Qxb6#, 1...Sd6!
 1.Sdb4? ~ 2.Qxb6#, 1...e3!
 1.Rc3? ~ 2.Qe3#, 1...Qxe2!
 1.Sdc3? ~ 2.Qe3#, 1...hgx3!

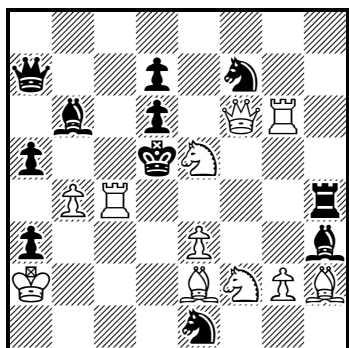
 1.Sac3! ~ 2.Qe3#
 1...Rxc3 2.Qxb6#
 1...Qxe2 2.Sxe2#

Touw Hian Bwee

v2218 Al Hamishmar 28-8-1964

The black rook at b3 is in a focal position guarding the third rank and the b-file. There are six promising possibilities for White to cut one of these lines by moving a piece to b4 or c3, so seemingly the problem shows the same theme as No.45. However, a detailed analysis reveals a much deeper conception. The attempt to cut the rook guard on b6 by 1.Bb4 fails to 1...Bc6, hence the moves by either knight providing a mate by capturing the black bishop are corrections. To be honest there is a small impurity, since a random arrival at b4 would also fail to 1...Sd6!, but the arrival correction logic is clear. With the arrivals on another square, c3, everything is perfect: the arrival of the white rook, which can be viewed as a random arrival, fails to 1...Qxe2, the correction by the d-knight contains the weakness of opening the black bishop line, while the correction by the a-knight carries no weaknesses, thus solving the problem. An extremely difficult complex constructed with ease, requiring no white pawns.

48



#2 11+11

- 1.Rcg4? axb4!
 1.Rgg4? Sg5!
 1.Bg4? Sxe5!
 1.Seg4? Bc5!
 1.Sfg4? Bd4!

 1.g4!
 1...Rxc4 2.Qxf7#
 1...Bxc4 2.e4#

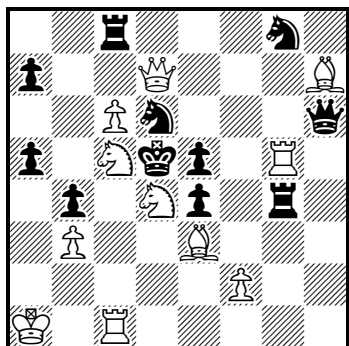
Touw Hian Bwee

2nd Pr 433 Deutsche Schachblätter, February 1965

Sechsfache Novotny-Schlüssel-Auswahl, aber mit einer Ausnahme (1.Tcg4? Lxg4 2.Lc4#) stets dasselbe Mattpaar. Es bleibt daher bei dieser Aufgabe nur die Kuntsfertigkeit zu bewundern, die jedem der fünf nur für die Verführungen gebrauchten Steine auch in der Lösung eine notwendige Rolle aufweist. (Judge: H. Albrecht)

The geometry of Novotny (or Grimshaw) interferences is identical to focal geometry, only here there are two sources of the "beam" which cross each other at one point, and, since the decoy along one line does not affect another, that very point is the only reasonable place for the opposite side to try to interfere. Although I don't have much affinity for the Novotny due to its built-in impurity of a double threat, even I cannot deny that only an exceptional mind could have conceived this grandiose matrix showing six Novotny interferences, the five tries being defeated in different ways.

49



#2 11+11

1.Sc~? ~ 2.Rc5#, 1...Rg1!
 1.Sce6? ~ 2.Rc5#, 1...Qh1!
 1.Sd~? ~ 2.Rd1#, 1...Qh1!
 1.Sf5? ~ 2.Rd1#, 1...Rg1!

1.Sb5! ~ 2.Rd1#
 1...Rg1 2.Bxe4#
 1...Qh1 2.Qxd6#

Touw Hian Bwee

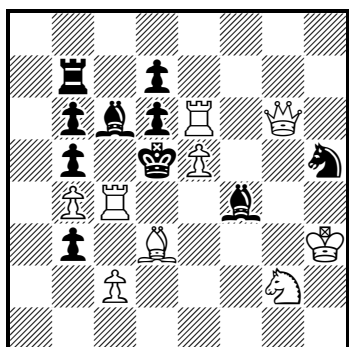
1st HM 1967

Die Schwalbe 1965/II, August 1965

Reziproker fortgesetzter Angriff, keine Pionier-Tat mehr, aber doch eine seltene, schwierige und raffiniert vollbrachte. Leider hat es nicht gereicht, dem wTg5 eine Funktion in der Lösung zu geben. (Judge: H. Albrecht)

Random and correction moves by white knights are reciprocally defeated by black queen and rook moves to the first rank. In this way the logic of reciprocal correction is shifted a half move backward, thus producing an example of white Feldmann II. An interesting detail is that same black defences are equally effective against the vertical and horizontal moves of the Rc1.

50



#2 9+10

1.Qf5? ~ 2.Rxd6#, 1...dxe5!
 1.exd6? ~ 2.Qe4#, 1...dxe6!
 1.cxb3? ~ 2.Be4#, 1...bxc4!

1.c3! ~ 2.Rd4#
 1...dxe5 2.Rd6#
 1...dxe6 2.Qe4#
 1...bxc4 2.Be4#

Touw Hian Bwee

3rd HM 1988-89

1989 No.2 Suomen Shakki 1989

Das dreifach gesetzte Dombrovskis-Thema erscheint bizarr rekordhaft. (Judge: F. Hoffmann)

The Dombrovskis theme is not too complicated in its normal form, but the triple rendering is always tricky. Here the paradox is motivated by the lack or presence of guards on squares adjacent to the black king. Apart from reciprocal play Touw Hian Bwee has never been too keen on the paradoxical "letter" themes, and this is the only problem of its kind in his output.

Chapter 3.

Thematic Tries With Changes

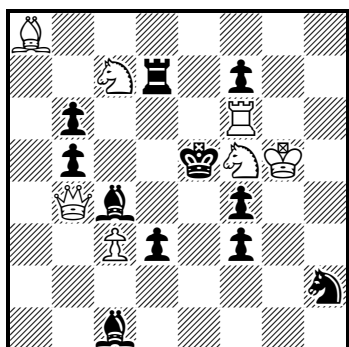
The interest of tries need not necessarily be limited to the first move and the refutation. Each try may contain some important variations and serve as a phase of play, rather than a short-lived attacking possibility. Each phase brings something new, and they should be examined one by one, as a book is read chapter by chapter, in order to understand what the composer wants to tell us. The culmination of the story lies typically in the actual play. A composer of Touw Hian Bwee's talent usually finds a way to lead the solver through all of the tries before the solution is revealed.

In this type of problem thematic play in the tries is concentrated on a single black defence, as opposed to the multi-phase problems of section 4.5, where the content is spread over many thematic variations.

3.1. Thematic Tries With Changes: Single Piece

A move by a single white piece gains in subtlety if the initial advantage for White arises from its vacation of a square rather than its arrival at a more favourable location. The theme which probably comes closest to the combative character of the game is white correction, where from the beginning it is evident which piece must play, but it is tricky to decide where exactly it should go. This applies to all of the problems in this section except the final one, in which nevertheless there is some mystery about the destination of the key piece. In all of the problems there is a leading black defence for which White provides a different mate in each phase.

51



#2

7+11

- | | |
|-----------------|-----------------|
| 1...Be6 2.Qe4# | 1.Sd4? ~ 2.Rf5# |
| 1.Sf-? ~ 2.Rf5# | 1...Be6 2.Sc6# |
| 1...Be6! | 1...Bd5! |
| 1.Se7? ~ 2.Rf5# | |
| 1...Be6 2.Sc6# | 1.Se3! ~ 2.Rf5# |
| 1...Rd5! | 1...Be6 2.Qxf4# |
| 1.Sd6? ~ 2.Rf5# | 1...Rd5 2.Qe7# |
| 1...Be6 2.Qd4# | 1...Rxc7 2.Qd6# |
| 1...Rxc7! | |

Touw Hian Bwee

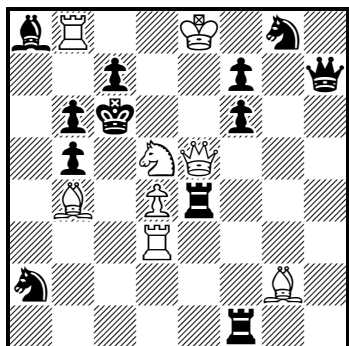
2nd Pr UV CSZTV 1973-74

*Krásny príklad syntézy témy pokusov so zámennou hier. V predĺženom útoku bieleho jazdca je negatívnym motívom trojité blokovanie poľa matovania bielej dáme, čo čierny využíva k elegantným vyvráteniam dvakrát na poli d5. Po ústrednej obrane 1...Be6 nastáva štvorfázová zámenná matu. Bohatý obsah, originálny námet a výborná konštrukcia. (Judge: J. Brabec)**

One can hardly think of a theme which is closer to the logic of the game of chess than correction play, at least as far as two-movers are concerned. Here is a textbook example of white correction. In the initial position a mate is set for 1...Be6, which will subsequently be a thematic defence. The weakness of a random removal of the Sf5 makes this move effective as the refutation. Further correction tries must provide for it, and all but one fail due to obstruction of or interference with the white queen. The concept of White correction offers countless possibilities for originality, and in the hands of a master like Touw Hian Bwee usually results in a masterpiece.

** A beautiful example of a synthesis of try themes with changed play. Correction play by the white knight has the negative effect of three times blocking a mating square against the white queen, which Black exploits with two elegant refutations on d5. After the central defence 1...Be6 there is a four-fold changed mate. Rich content, original theme, and excellent construction.*

52



#2 8+12

- | | |
|--------------------|-----------------|
| 1...Se7 2.Sxe7# | 1.Sc3? ~ 2.d5# |
| (1...Rxe5+ 2.Se7#) | 1...Se7 2.Qxb5# |
| 1.S~? (= 1.Se3?) | 1...Sxb4! |
| 1...Se7! | |
| 1.Sxc7? ~ 2.d5# | 1.Sf4! ~ 2.d5# |
| 1...Se7 2.Qd6# | 1...Se7 2.Qxf6# |
| 1...fxe5! | 1...Sxb4 2.Rc3# |
| 1.Sxb6? ~ 2.d5# | |
| 1...Se7 2.Qc5# | |
| 1...Bb7! | |

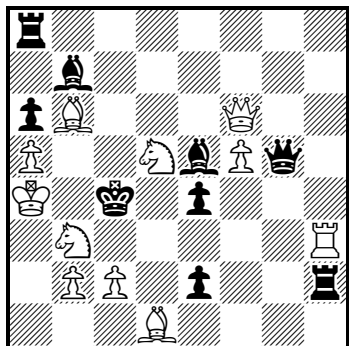
Touw Hian Bwee

2nd HM A.R.Gooderson Memorial Ty.
The Problemist, March 1984

The set mate 2.Sxe7 after the black knight interference makes this a 5-phase change, with four thematic unpins of the white queen. An intensive rendering of a rather impoverished idea. (Judge: A. C. Reeves)

This is proof that exactly the same logic can lead to quite a different presentation. Here a simple mate by capture provided for the thematic defence 1...Se7 is transformed, like an insignificant caterpillar into a fascinating butterfly, into four different mates by the unpinned white queen.

53



#2 11+9

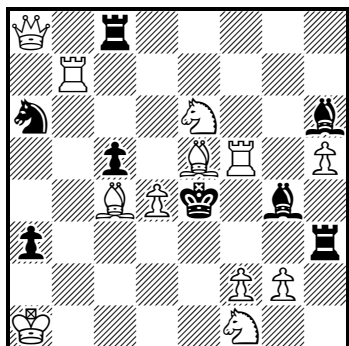
- | | |
|------------------|------------------|
| 1.Ba7? ~ 2.Sb6# | 1.Be3? ~ 2.Sb6# |
| 1...Bxd5 2.Qxa6# | 1...Bxd5 2.Sd2# |
| 1...Qg1! | 1...Qxf6! |
| 1.Bd4? ~ 2.Sb6# | 1.Bf2! ~ 2.Sb6# |
| 1...Bxd5 2.Rc3# | 1...Bxd5 2.Bxe2# |
| 1...Bc7! | 1...Bc7 2.Qd4# |
| | 1...Qxf6 2.Se3# |
| | 1...Kxd5 2.Qe6# |

Touw Hian Bwee

1833 Problem, January 1962

A move of the Bb6 must provide a mate for the selfblock on d5, and also take care of another black defence, 1...Qg1. This is not quite a conventional form of white correction, but if only the movements along the a7-g1 diagonal are taken into account, then all moves south-east are corrections of 1.Ba7? Regardless of the (im)purity of the correction play, this is without doubt a harmonious and attractive composition with fourfold changed mate after the selfblock 1...Bxd5 resulting from the closing of four different black lines.

54



#2 12+8

- | | |
|-----------------|-----------------|
| 1.Be~? Bxf5! | 1.Bc7? ~ 2.Re5# |
| | 1...Bxf5 2.Rb8# |
| 1.Bg3? ~ 2.Re5# | 1...Kxf5! |
| 1...Bxf5 2.f3# | |
| 1...Rxb5! | 1.Bb8! ~ 2.Re5# |
| | 1...Bxf5 2.Rc7# |
| 1.Bf4? ~ 2.Re5# | 1...Rxb5 2.Sg3# |
| 1...Bxf5 2.Sd2# | 1...Bg7 2.Rf4# |
| 1...Bg7! | 1...Kxf5 2.Rf7# |

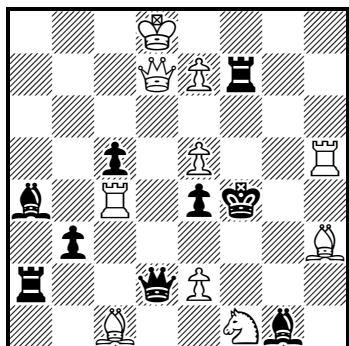
Touw Hian Bwee

2nd Pr J. Hannelius 50 Jubilee Tourney 1966-67

Der wL kann vier schwarze Linien verstellen, und das ermöglicht gleich viele Matts nach der Blockade 1..., Lxf5. Eine schöne und völlig fehlerfreie Ausführung. (Judge: J. Hannelius)

After putting the idea to one side for a while the composer produced this more convincing example. It would be perfect if there was a mate set for 1...Bxf5, but although the matrix contains a suitable possibility (the knight could give up its guard of d4) there are no resources left to exploit it without spoiling something else.

55



#2 10+9

- | | |
|----------------|------------------|
| Set: | 1.Qd3? ~ 2.Rxe4# |
| 1...Bd4 2.Qg4# | 1...Bd4 2.Qg3# |
| | 1...Bc6! |
| 1.Qd6? ~ 2.e6# | |
| 1...Bd4 2.Qh6# | 1.Qd5! ~ 2.Rxe4# |
| 1...Be3! | 1...Bd4 2.Qxf7# |

Touw Hian Bwee

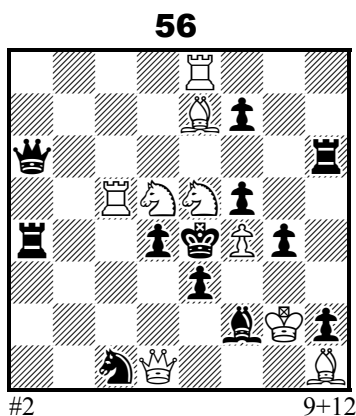
1st HM 2134 Main Post 26-5-1975

Drei Angriffszüge der weissen Dame auf der Fesselungslinie mit Mattwechsel nach Entfesselung gegenüber dem Satzspiel scheinen eine neue und unüberbietbare Höchstleistung zu sein. Ein Nachteil dieser Thematik ist das knappe reelle Spiel. (Judge: Dr. W. Issler)

A four-phase changed mate by the unpinned white queen. The queen departs from four different squares, thus the changes are not as intensive as in No.52 where the queen does not move before the mating moves. Simple counting suggests that this is the maximum possible. Since the black pinning piece (Qd2) cannot stand lower than the second rank, and one square on the d-file is reserved for the white king and another for the interference, there are only four possible squares available for the white queen, and she visits all of them.

3.2. Thematic Tries With Changes: Multiple Pieces

The above heading may imply that here we will find problems which double or multiply the themes seen in the previous section. Wrong! White correction is such a complicated combination that doubling it almost inevitably results in two combinations with reduced thematic content, as is the case with No.49. However, with two or more thematic pieces the motivation of the tries shifts to the arrival effects of the moves, opening a path for immense possibilities. Here we will see a white half-battery guarded by focal pieces (56 and 57), unblocking of the white king (58), a choice between several possible ways to guard a square in the black king's field (59), self-pins with subsequent unpins of white pieces (61), a choice of self-pin or unpin (60), and a question of whether to open a prospective battery after or before (!) it is created (62 and 63).



- | | |
|------------------|-----------------|
| 1.Bf6? ~ 2.Sc6# | 1.Sd3? ~ 2.Kf1# |
| 1...Rxf6 2.Kxh2# | 1...Qxd3 2.Bf6# |
| 1...Qe6 2.Kf1# | 1...Rh3 2.Bd6# |
| 1...Rh8! | 1...g3! |
| 1.Bh4? ~ 2.Kxh2# | 1.Sc6! ~ 2.Bf6# |
| 1...Rxh4 2.Sc6# | 1...Qxc6 2.Kf1# |
| 1...Qe2 2.Sg6# | 1...Re6 2.Kxh2# |
| 1...d3! | 1...Rh8 2.Bf8# |

Touw Hian Bwee

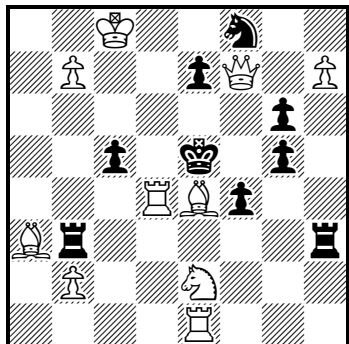
1st Pr Israel Ring Tourney 1963

2047 Al Hamishmar

Again there is aggressive play against black focal pieces, this time by the white half-battery, intensively supported by the white king battery. Black anticritical moves along the 6th rank are the built-in feature of the mechanism, and there is no way to avoid the unfortunate post-key dual 1...Rxc6/Rd6 2.Kxh2/B(x)d6.

There is a seemingly simple task for the solver – he has only to decide which of four focal lines to close. He will be surprised by the pleasing and hidden refutations. The way the author has handled the potentially dangerous defence 1...d3 is very instructive. [DS]

57



#2

10+9

1.Bf3? ~ 2.Rd5#
1...cxd4 2.Sc3#
1...e6!

1.Bd3? ~ 2.Rd5#
1...cxd4 2.Sg3#
1...Se6!

1.Sg3? ~ 2.Rd5#
1...cxd4 2.Bd3#
1...Rd3!

1.Sc3! ~ 2.Rd5#
1...cxd4 2.Bf3#
1...Kxd4 2.Qd5#
1...e6 2.Qg7#
1...Rd3 2.h8Q#

Touw Hian Bwee

1st Pr 1967–68

v768 *Deutsche Schachblätter*, December 1967

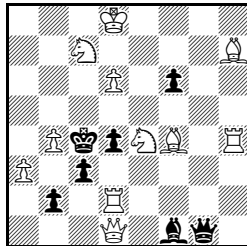
Die in allen Teilen perfekte 768v von Touw Hian Bwee braucht den Vergleich mit der Vergangenheit nicht zu scheuen. Sie erhält deshalb den 1.Preis. (Judge: Dr. W. Issler)

A visually similar, but in essence quite different mechanism to that of the previous problem. Again a white half-battery is guarded by two black line pieces which are in a focal position. The similarities end there. White has four options to shut-off one black rook and, after the selfblock on d4, to mate by shutting-off the other. Thus the result is a four-phase change, a simple one because the motivation remains the same throughout, but technically not as simple to realise without the master touch. Note the witty indirect guard of d6 instead the straightforward and ordinary use of, say, a white knight on c8. Alas, that would make it very difficult to cope with the dangerous 1.Qg7+ Ke6 2.Qxe7# and would probably lead to a much heavier setting. The flight granted at d4 in two phases resolves the problem of how to get different refutations, and the author did not miss the opportunity to select as his key one of the two flight-giving options.

Four options from a doubly guarded white battery with reversal of white moves seems a natural scheme, but there are surprisingly few problems with three different refutations and a four-phase changed mate. An interesting example is 57a, featuring a masked half-battery and a focal black queen.

57a. E. Visserman

2nd Pr *British Chess Federation Ty No.110* 1965–66

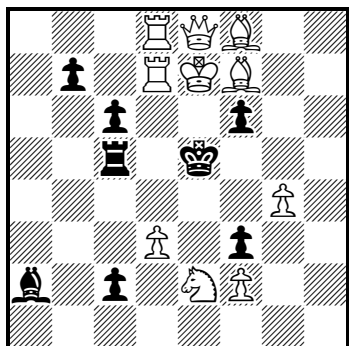


#2

11+7

1.Be3? d3 2.Sg3#, 1... Bd3!
1.Sg3? d3 2.Be3#, 1... Qe3!
1.Bg3? d3 2.Sf2#, 1... Bh3!
1.Sf2! d3 2.Bg3#

58



#2 10+8

1.Bh6? ~ 2.Bf4#
 1...Rc4 2.Kf8#
 1...c1Q!

1.Bg6? ~ 2.d4#
 1...Rd5 2.Kf7#
 1...fxe2!

1.Rd4? ~ 2.Re4#
 1...Rc4 2.Kd7#
 1...Bd5!

1.Ra8! ~ 2.Qb8#
 1...Rd5 2.Kd8#

Touw Hian Bwee

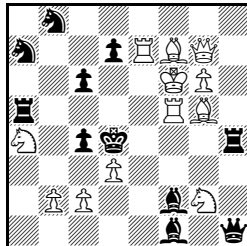
2nd Pr Israel Ring Tourney 1962-1
 1532 Jerusalem Post 11-5-1962

An attractive idea, showed before by Ahues: a difficult choice which white piece has to make room for its King. Bristol key (Judge: Drs. C. Goldschmeding)

Four square vacations for the white king. Despite good economy, the author's trademark, the two white bishops are nothing more than "plugs" in the actual play. Interestingly, in an setting by Ahues which is 5 pieces heavier (58a) all of the white pieces are employed after the key. However, just as a good team is one which wins even if it does not perform so well, a real artist can create an irresistible problem like this one even if he breaks a principle or two along the way. The setting is humorous, with almost all of white officers gathered beside their monarch like chickens round a hen.

58a. H. Ahues

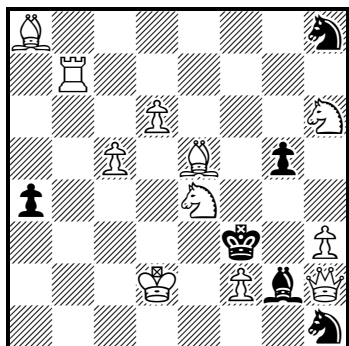
1st Pr.Schakend Nederland 1960



#2 12+11

1.Re3/Bxc4/Rf3? Be1/Bxd3/Rxa4!
 1.Bd2!

59



#2

11+6

1.Bd4? ~ 2.Sxg5#
1...Kxe4 2.Rb4#
1...Sg3!

1.Sg4? ~ 2.Sxg5#
1...Kxe4 2.Rf7#
1...Bxh3!

1.Ke1? ~ 2.Sxg5#
1...Kxe4 2.Rb3#
1...Sxf2!

1.Qg1! ~ 2.Sxg5#
1...Kxe4 2.Re7#

Touw Hian Bwee

1st Comm. IV FIDE Tourney 1962-66

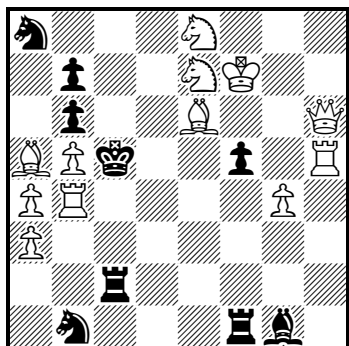
Problemas, September-December 1966

Existe en el planteo un mate multiple despues de 1...RxC 2.T juega. Pero en las quatro fases, tres pruebas y clave, hay cuatro diferentes replicas bien precisadas. Dando los mates con la bateria, las blancas deben cuidadosamente atender el dominio de la fuga secundaria concedida por la clave en el campo cue el Rey ocupara tras la captura del Caballo. Una idea original, pero la Dama blanca actua muy poco. (Judge: H. Ahues)

All 14 mates by the white rook battery provide for the black king's flight. White's idea is to force the black king to take the knight, and the easiest way to do that is to guard f2, introducing a threat by the knight. Each of the four moves available for that purpose removes the guard from a future flight square of the black king, leading to a different opening of the rook battery each time. Three times White removes one of two guards from squares in the black king's field, allowing the small black army to defend by removing the remaining guard. A great conception notable for its simplicity!

In addition to what has already been said, I would like to point out a few details. In the set play after 1...Bxh3 and 1...Sxf2 White mates with 2.Sxg5#. Since these moves are the refutations of two tries against the same threat 2.Sxg5# the problem is enriched, quite spontaneously, with the paradoxical Dombrovskis effect. While solving the problem I got further confirmation of the author's endless technical skill. There is a try: 1.Ra7? (~) a3 2.Rxa3#, 1...Sg6!; and also: 1.Bxh8? (~ 2.Rf7#) a3 2.Rb3#, 1...Sg3!. [DS]

60



#2 12+9

1.Qf8? ~ 2.Se7~#, 1...Bh2!

1.Sxf5? ~ 2.Qf8#	1.Bxf5? ~ 2.Qd6#
1...Rd1 2.Sd4#	1...Rd1 2.Bd3#
1...bxa5!	1...Rd2!
1.Sd5? ~ 2.Qf8#	1.Bd5! ~ 2.Qd6#
1...fxg4+ 2.Sf4#	1...fxg4+ 2.Bf3#
1...Rc4!	1...Rc4 2.Rxc4#
	1...Bh2 2.Qe3#

Touw Hian Bwee

2nd HM 1798 Main Post 15-6-1973

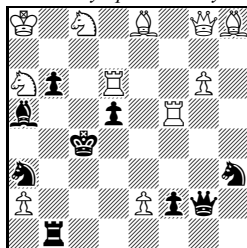
Der vergleichsweise bescheidene Platz dieses so gewandt gearbeiteten Stücks erklärt sich dadurch, dass schon vor 10 bis 12 Jahren A. Ellerman diese von F. Fleck stammende thematik an sich gerissen, fast erschöpfend behandelt und damit allen anderen Komponisten das Interesse daran verleidet hatte. Doch die technische Perfektion zeichnet Touws Spätling vor der Ahnenschar aus. (Judge: H. Albrecht)

Ellerman published a short article on this idea in The Problemist, January 1961, from which 60a is taken. [MMcD]

Here there is a pair of self-pin tries, similar to those in the previous problem, plus a pair of unpin tries. The originality of the composition lies not so much in the theme as in the interpretation, and the way the technical problems are resolved is undoubtedly original. Moreover the idea is raised to a higher level by a surprising side effect which deserves a detailed description. 1.Qf8? is the welcome introduction which shows that the white queen cannot move first since it is needed to provide the mate on e3. However the real introduction is a random move of the Be6 (such as 1.Ba2?) or of the Se7 (preferably to c8, as other moves are doubly defeated), in either case defeated by 1...Rd1! Consequently the moves to f5 or d5 are aimed against that defence, closing the d-file either in advance, or by shut-off on the mating move. This completes a peculiar example of white correction performed by a duo of white pieces, complemented by two pairs of changed shut-off mates and repeated use of the white king.

60a. F. Fleck

4th Pr Olympic Tourney 1960

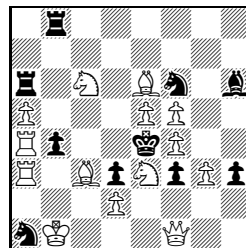


#2 11+9

1.Rdxd5? Sb5!, 1.Rfxd5? Rb5!,
1.Rf7? Rb5!, 1.Re6!

60b. A. Ellerman

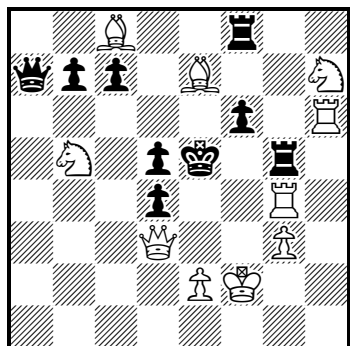
Die Schwalbe 1961



#2 14+10

1.Bxb4? Sb3!, 1.Sxb4? Rd6!,
1.Bd4? Sb3!, 1.Sd4? Bxf4!,
1.Bc4? Rd8!, 1.Sc4!

61



#2 10+9

(1...Qa3,Rgf8 2.Qxd4#,Bxf6#)

1.Rxd4? ~ 2.Qe3#	1.Rxf6? ~ 2.Rxg5#
1...Qa3 2.Rxd5#	1...Rfg8 2.Re6#
1...Rxc8!	1...Rh5!

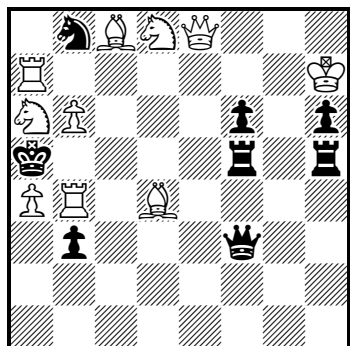
1.Sxd4? ~ 2.Qe3#	1.Sxf6! ~ 2.Rxg5#
1...Qa3 2.Sf3#	1...Rfg8 2.Sd7#
1...Rxg4!	1...Rh5 2.Rxh5#
	1...Rxg4 2.Qf5#

Touw Hian Bwee

10643 Schakend Nederland, December 1964

Two pairs of white self-pins by capture from four different white pieces which are subsequently unpinned to deliver a mate. One of the essential requirements with two separate systems, each having its pair of dedicated units, is to give a role to each piece, if not in all phases, then at least in the actual play. And, to be honest, the phases involving self-pins on d4 do not need either the Rh6 or the Sh7. However, in the remaining two phases all of the pieces are used. The most interesting unit in the actual play is the wRh6, which unexpectedly mates from h5 and takes over the guard of e6 from the wBc8 when the knight mates at d7.

62



#2 10+8

1.Rxb3? ~ 2.Sxb8#	1.Bc3? ~ 2.Sxb8#
1...Qa8 2.Bc3#	1...Qa8 2.Rxb3#
1...Sc6!	1...Rb5!
1.Rc4? ~ 2.Sxb8#	1.Qe1! ~ 2.Sxb8#
1...Qa8 2.Qe1#	1...Qa8 2.Rc4#
1...Rc5!	

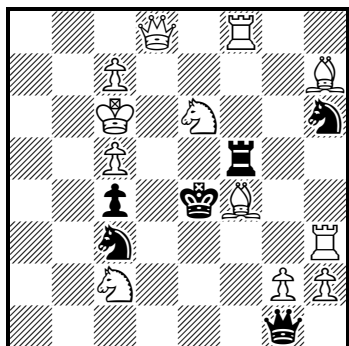
Touw Hian Bwee

1st Pr 9125 Schach-Echo, February 1977

Das Thema ist an sich wohl nicht neu – zyklische Vertauschung der Droh- und Mattzüge-, es jedoch viermal auf das Brett zu zaubern, ist eine unwahrscheinliche Leistung. Die "monotone" Verteidigung 1...Da8! war das einzige Mittel überhaupt zur Realisierung dieses Meisterwerks. (Judge: F. Fleck)

There is a potential white rook battery which can be built by arrival of a rear white piece (queen or bishop) and then fired, but can also function in the reverse order, by a preliminary removal of the front piece and subsequent arrival of a rear piece with direct mate. This scheme is frequently used nowadays (and sometimes overused), but in the 1970s it was a brand new conception. The logic is simple, and the execution is up to the skill of the composer. The most difficult technical problem he faces is how to introduce refutations. Here it is done in a straightforward manner, by overloading the Rb4 with guard of two squares in the king's field, and the result is a perfect setting, each of whose harmonious refutations closes a different white line.

63



#2

12+6

- | | |
|-----------------|-------------------|
| 1.Bg3? ~ 2.Sg5# | 1.Rh4? ~ 2.Sg5# |
| 1...Sf7 2.Rh4# | 1...Sf7 2.Bg3# |
| 1...Qe3! | 1...Qxg2! |
| 1.Bd6? ~ 2.Sg5# | 1.Qh4! ~ 2.Sg5# |
| 1...Sf7 2.Qh4# | 1...Sf7 2.Bd6# |
| 1...Qc1! | 1...Sg4 2.Bxf5# |
| | 1...Qxg2 2.Re3# |
| | 1...Qxc5+ 2.Sxc5# |

Excellent work, despite the unprovided check (1...Qxc5+) in the diagram position. I don't think it is a defect in this case; on the contrary, I view it as a virtue since, unlike with many modern compositions, it is easily noticed that the first move must have a definite function: control of the square f4. There are several ways to secure this, and the question is – which is the right one? The thematic defence is always 1...Sf7, with different replies in each of the four phases. The mate is always a move which starts another phase and, like the refutations, these are artistically forced. In addition there are logical tries (1.Rf3, 1.Qd2, 1.Qd6), which also control the square f4, and which fail to the thematic defence (1...Sf7). A very elegant and artistic work. (Judge: F. Salazar)

Touw Hian Bwee

2nd Pr 1831 MAT, May 1977

Doppelter Wechsel zwischen den Verführungen bzw. dem Schlüssel und den Mattzügen, verbunden mit einem raffinierten Vier-Phasen-Mattwechsel nach 1...Sf7. Hervorragend! Touw, m.E. neben Goldschmeding führender Zweizügerkomponist der Gegenwart, zeigt hier seine neue "Masche": Weiss hat die Auswahl zwischen mehreren Möglichkeiten, ein Matt auf ein Satzmattloses schwarzes Schach bereitzustellen, wobei sich Mattwechsel ergeben. Falls sich aus dieser Idee ein modischer Trend entwickeln sollte, würde Ich das bedauern, denn er stört mich, dass die Verführungen und der Schlüssel erzwungen sind. (H. Ahues, p.118 Die Schwalbe, August 1980)

The same reversal as in the previous problem, this time with a prospective lateral WB battery. The matrix with a centered black king looks even more attractive. The only dark cloud is the unprovided check, too tough a nut even for such a skilful technician as Touw Hian Bwee. The flaws found in problems by inexperienced composers differ considerably to those in problems by recognized authorities. The former probably lacked the skill to cope with the problem, while we can be sure that the latter tried everything before conceding that it was not possible. The mechanism is based on the obligation of the black queen to guard e3 and d4. Each bishop try eliminates one mate allowing the queen to chose the refutation which keeps control of the other. Both defences are possible because the diagonal to g5 has been opened. The last refutation was tricky to introduce because there is not an available motif in the matrix. This required a sufficiently weak square f3 which could be utilized by black after 1.Rh4?. However, this square is also weakened by the try 1.Bg3?, and that is where the ingenuity of the construction reveals itself: now the bishop closes the g-file so that black queen cannot utilize it. A threat by the knight was bound to guard f3, and the only suitable square for it was on the intersection of the c1-h6 diagonal and g-file. This extensive explanation reveals the constraints the author was under... now we can look at the unprovided check with different eyes!

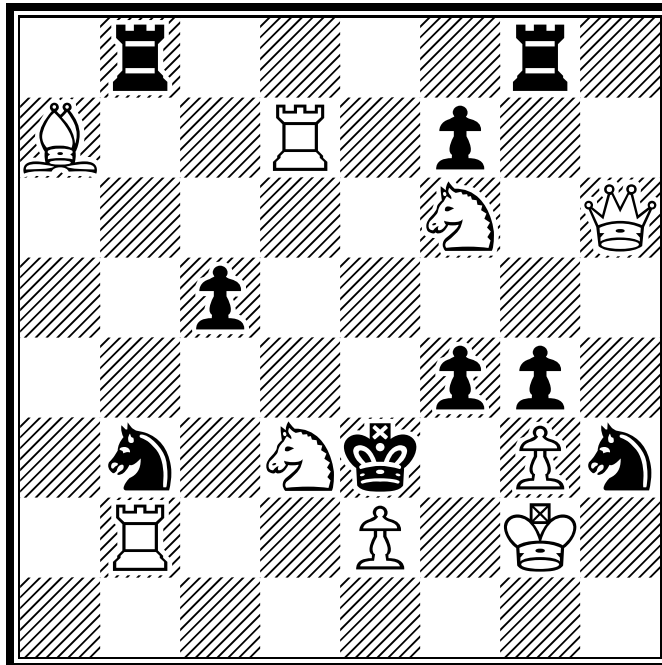
Chapter 4.

Changed Play

When I say “two-mover” I mean “change”, and vice-versa! This fictitious expression could well characterise the predominant two-move composing style of the second half of the 20th century. As Touw Hian Bwee was one of the icons of that period, the reader can fairly presume that this chapter contains the cream of his work. Because of its extent the material has been grouped into five sections, four of which cover two-phase changes (though only the first is specifically titled in such a way), and a final section which covers problems showing changed play in three or more phases.

Touw Hian Bwee

*4th HM E. Cacciari Memorial Tourney
Sinfonie Scacchistiche, April-June 1974*



Mate in two moves

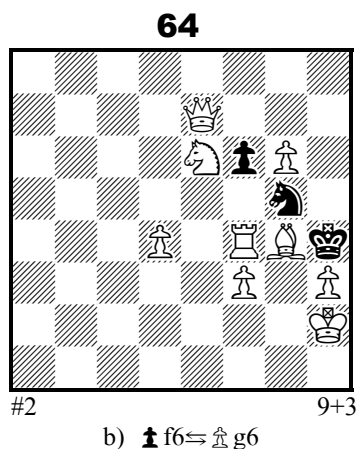
(No. 82)

4.1. Two-Phase Changes

Generally, multi-phase two-movers can be divided into two distinctive groups. In one the content stretches over many phases, usually without much variety throughout, while in the other the number of phases is limited, usually to only two, but the play is richly spread across many variations. The former is reminiscent of a diving hawk, with eyes firmly and constantly focused on its prey, and the latter to a condor with proudly spread wings gliding slowly high above the valley. My affection is for “el condor”, so perhaps my impression that Touw reached his pinnacle in two-phase changed play achievements is not quite objective, but certainly cannot be far from the truth. Perhaps the compositions which follow will persuade a few of you to join me in this opinion.

This is the largest section in this collection, and widely varied thematically. Even so, three distinctive groups can be recognised, and for your convenience are given in separate sub-sections. Let us first examine the rest.

4.1.1. Miscellanea



Touw Hian Bwee

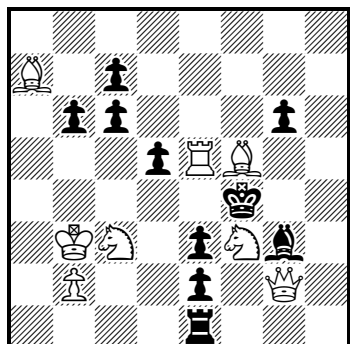
Comm. 1845 Die Schwalbe, August 1976

Judge: F. Hoffmann

Each position shows a set of variations featuring black correction play met by white battery mates. In the initial position the white rook becomes the front piece of the masked battery, while in the second it remains the rear piece behind the white bishop. Twin form dulls the edge which is usually present in this kind of changed play, but allows a cute Meredith setting. It is hard to imagine how this scheme could work without the twinning.

- | | |
|--------------------|--------------------|
| (a) | (b) |
| 1. Rxf6! (~) | 1. Qc5! ~ 2. Qxg5# |
| 1...Sg5 ~ 2. Qh7# | 1...Sg5 ~ 2. Bh5# |
| 1...Sxe6 2. Rxe6# | 1...Sxe6 2. Bxe6# |
| 1...Sxf3+ 2. Rxf3# | 1...Sxf3+ 2. Bxf3# |
| 1...Sf7 2. Rxf7# | 1...Sxh3 2. Bxh3# |

65



b) After key of (a):

♔f4→d3

- | | |
|------------------|------------------|
| (a) | (b) |
| 1.Bh3! (~) | 1.Be6! (~) |
| 1...b5 2.Bxe3# | 1...b5 2.Rxe3# |
| 1...c5 2.Sxd5# | 1...c5 2.Rxd5# |
| 1...d4 2.Re4# | 1...d4 2.Bc4# |
| 1...Re1~ 2.Sxe2# | 1...Re1~ 2.Qxe2# |
| 1...Bg3~ 2.Qg4# | 1...Bg3~ 2.Qxg6# |
| 1...g5 2.Rf5# | 1...g5 2.Bf5# |

Touw Hian Bwee

3rd HM A. V. Galitzky Memorial 1963–64

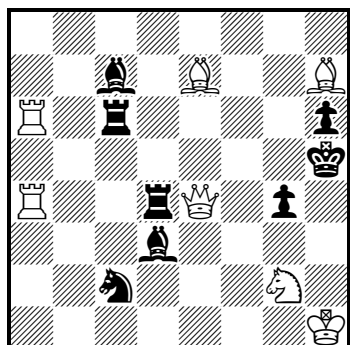
9 Bulletin of the Central Chess Club of the USSR No.39,
September 1964

Judge: V. F. Rudenko

Achieves its originality because of its twin presentation. The defences in position (a) yield different mates in position (b) simply because the black K is moved. The basic idea of this fascinating and ingenious work is so simple that I hope it will inspire some of those original contributions I want!. (B. P. Barnes in "Two Move Twins", p.524 The Problemist, March 1965)

At the time this problem was published the twin form was one of the big hopes for the future of the two-mover. Such hopes were supported by schemes like the one presented here, showing six changed mates. Alas this particular kind of twinning, despite the attractive description of the contents, produces a composition with a static, rather constructional character, so composers soon concluded that it was not the way to go. Nevertheless this is an interesting problem, the odd twinning breaking the monotony of the play. Note that starting the white bishop on g4 instead of f5 would allow conventional twinning, though with a flight taking key in the diagram.

66



b) ♔c4→d6

- | | |
|-----------------|-----------------|
| (a) 1.R6a5+! | (b) 1.R4a5+! |
| 1...Bxa5 2.Sf4# | 1...Bxa5 2.Qh2# |
| 1...Rc5 2.Bg6# | 1...Rc5 2.Qxh6# |
| 1...Rd5 2.Qxg4# | 1...Rd5 2.Sf4# |
| 1...Bb5 2.Qf5# | 1...Bb5 2.Bg6# |

Touw Hian Bwee

3477 Die Schwalbe June 1981

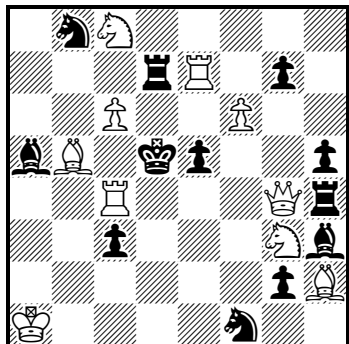
Judge: N. A. Macleod

There is a dual in (a) after 1...Be5 2.Rxe5/Sf4# and in (b) after 1...Bf5 2.Rxf5/Bg6#. [THB]

In its fertility chess very often offers fantastic inspirations which cannot be realized in a conventional manner. This is such a beauty, requiring checking keys to trigger two matching sets of variations, each with two pairs of decoys: a simple one with mates masked by the white queen, and one where the queen takes advantage of rear guards being removed. It would be a pity if the composer withheld his interesting discovery because of inevitable impurities.

The last three unusual and serene compositions are a good introduction to those which follow, where Touw Hian Bwee again "means business"!

67



#2

10+12

1.Sf5? ~ 2.Rxe5#
 1...gxf6 2.Qg8#
 1...Sg3 2.Se3#
 1...Rxe7 2.Sfxe7#
 1...Sxc6 2.Bxc6#
 1...Bc7!

1.Se4! ~ 2.Rxe5#
 1...gxf6 2.Sxf6#
 1...Sg3 2.Qd1#
 1...Rxe7 2.Scxe7#
 1...Sxc6 2.Rxd7#
 1...Bc7 2.Sxc3#

Touw Hian Bwee

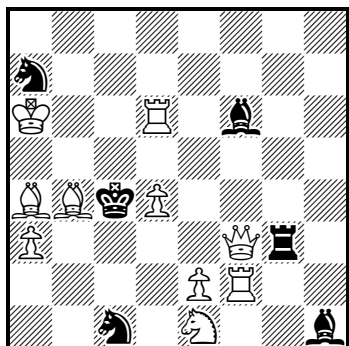
3rd Pr 880 Schakend Nederland July-August 1967

Evenals in de eerste prijs volgen op vier verdedigingzetten in de verleiding en de oplossing andere matzetten. De veranderingen worden voornamelijk bereikt door de afsluiting op f5 of e4. (Judges: P. ten Cate & G. Smit)

4 Mattwechsel mit dem hervorstechenden Moment der Wahl unter maskierenden schw.-w.-Voraussperrungen. Hinsichtlich Erfindungshöhe und Ausführung ist das Spitzenklasse. (H. Albrecht, p.322 "Die Schwalbe", Jul-Aug 1969)

This problem is as fine an example as any of a high quality two-mover with multiple changes. The mechanism is built around the location of the white queen on the intersection of two thematic lines which pass beside the black king. Each of the two lines is guarded from the rear by a black line piece. In one phase white cuts a line so that, in the most striking variation, the queen can vacate it to attack the black king from another direction, since interposition is impossible thanks to the anticipatory interference. In the other phase exactly the same thing happens on a second thematic line. However this is only the starting point, since inherently the first moves close different white queen lines, and that, together with the different options for the interfering white knight, offers plenty of tactical motifs to introduce additional changes. The formula is simple: more variations = a better composition, and the number four can be taken as the minimum requirement for a great achievement.

68

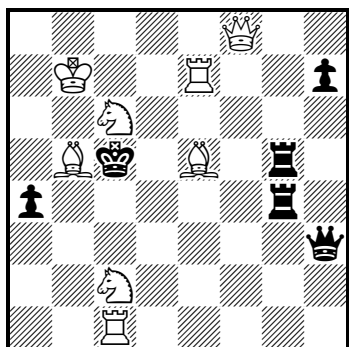


#2 10+6

1.e4? ~ 2.Rc2#
 1...Rg2 2.Qc3#
 1...Bxd4 2.Qf7#
 1...Sa2 2.Bb3#
 1...Sb5 2.Bxb5#
 1...Rxf3!

1.e3! ~ 2.Rc2#
 1...Rg2 2.Qd5#
 1...Bxd4 2.Rxd4#
 1...Sa2 2.Qe2#
 1...Sb5 2.Rc6#

69



#2 8+6

1.Bf4? ~ 2.Re5#	1.Bg3! ~ 2.Re5#
1...Kxb5 2.S2d4#	1...Kxb5 2.Sa3#
1...Kd5 2.S2b4#	1...Kd5 2.Se3#
1...Rd5!	1...Rd5 2.S2d4#
	1...Rg7 2.Qf5#

Touw Hian Bwee

2nd HM 7033 Probleemblad, July-August 1971

De oplossing creëert ten opzichte van de verleiding (die helaas nogal grof faalt) 4 matveranderingen. Dit geschiedt voornamelijk door de merkwaardige afsluitingen van de witte dame, die omdat de dame er wel omheen kan afsluitingen van haar rugdekkers blijken te zijn. Op heel andere wijze is dit aansprekende idee door de auteur al uitgewerkt in zijn 3e Prijs Schakend Nederland 1967. (Judge: Drs. C. Goldschmeding)

There was nothing wrong with the realisation we've just seen. The next example, however, reveals another interesting possibility which naturally follows from the arrangement of the white queen and black rook and bishop: the removal of a rear guard. The implementation of this attractive enhancement requires slight changes to the original matrix which, amusingly, leads to further improvements and superb economy. The only drawback is more psychological than substantial: the refutation happens to coincide with the location of the white queen, and, regardless of the fact that the strongest white piece has no influence in the threat, its capture may result in a few raised eyebrows.

Touw Hian Bwee

1st HM Magyar Sakkszövetség 1968

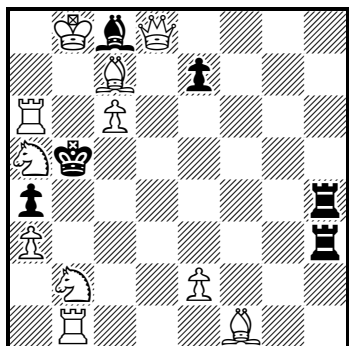
*Tömör, de tartalmaz eszme nagyszerű szerkezetben. A megtévesztés és a megoldás finoman van szétválasztva. A sémának egyébként erősen eltérő, úttörő alkalmazása E.Vissermantól származik. (Judge: H. Albrecht)**

Changed mates from the white R+S battery after the black king moves off the battery line. In addition there is a nice shut-off mate after the selfblock on d5, and a welcome lateral mate by the white queen which otherwise would act only as a bishop.

“It is, of course, a trifle, but there is nothing so important as trifles.” (Sherlock Holmes, from *“The man with the twisted lip”*)

And it is these details which add “flavour” to this little mechanism. The bishop must choose carefully which line to close, because the front piece of the battery must be enabled to simultaneously guard b5 and shut off the black line after 1...Rd5. Note that the refutation is motivated by the closing of the e5-b5 line. [DS]

70



#2 11+6

1...Bxa6 2.Qd5# 1.Bf4! [2.Qb6#]
 1.Bg3? [2.Qb6#] 1...Bxa6 2.Sd3#
 1...Kxa6 2.e4# 1...Kxa6 2.e3#
 1...Kc5 2.Sd3# 1...Kc5 2.Sxa4#
 1...Bxa6!

Touw Hian Bwee

1st-2nd HM Sinfonie Scacchistiche 1968

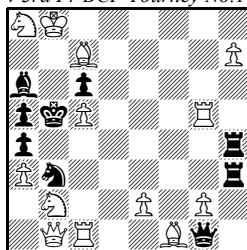
This problem differs from the previous one as much as it resembles it. The try and key cut off each black rook in turn. There are two batteries aimed at the black king, one of which delivers the direct mate after the king's lateral flight from the battery line, as in No.69. However, the diagonal flight along the B+P battery line is met by a shut-off mate.

Compare both problems (69 and 70) with 70a.

No. 70a may be the problem referred to by Albrecht in his comment to No.69. This version appears in the 1986 collection of Visserman's work, the change consisting of the addition of the twin. Note that in both parts the try refutation is 1...Rhx7!, though by different rooks! [MMcD + MV]

70a. E.Visserman

v 3rd Pr BCF Tourney No.116, 1967-68

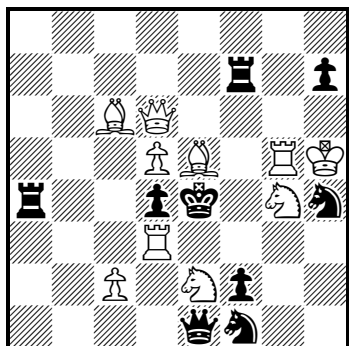


#2 b) ♖h4→g4 13+9

a) 1.Bg3! (1.Bf4? Rxh7!)
 b) 1.Bf4! (1.Bg3? Rxh7!)

* (No.69) A succinct but meaty idea in a splendid setting. The try and solution are subtly separated. The pioneering, albeit very different application of the scheme goes back to E. Visserman. (Judge: H. Albrecht)

71



#2 10+9

- | | |
|-----------------|-----------------|
| 1.Qf6? ~ 2.d6# | 1.Qb4! ~ 2.d6# |
| 1...Rc7 2.Qf4# | 1...Rc7 2.Sf6# |
| 1...Ra6 2.Rxd4# | 1...Ra6 2.Qxd4# |
| 1...Qc3 2.Sxf2# | 1...Qc3 2.Sxc3# |
| 1...Se3 2.Sg3# | 1...Se3 2.Rxe3# |
| 1...Rc4! | |

Touw Hian Bwee

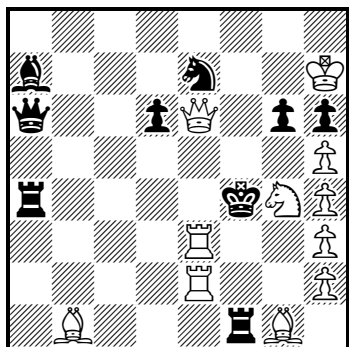
1st Pr 1971-72

2993 Deutsche Schachzeitung, May 1972

Ich wäre beinahe der thematischen Verführung erlegen, was mich sehr für die Aufgabe eingenommen hat. Sie zeigt eine originelle und ziemlich komplizierte Mattwechsel-Mechanik und ist mit Meisterhand gebaut. (Judge: H. Albrecht)

In each phase the white queen closes a rook line and subsequently mates by moving along the line after the rook gives up its rear control. This is the core of the construction and leads to four significantly changed mates.

72



#2 11+9

- | | |
|------------------|------------------|
| 1.Se5? ~ 2.Qg4# | 1.Sf6! ~ 2.Qg4# |
| 1...gxh5 2.Qxh6# | 1...gxh5 2.Sxh5# |
| 1...Sf5 2.Sxg6# | 1...Sf5 2.Sd5# |
| 1...Rxc1 2.Rf3# | 1...Rxc1 2.Rf2# |
| 1...Bxe3 2.Bxe3# | 1...Bxe3 2.Qxe3# |
| 1...Re4 2.Rxe4# | 1...Re4 2.Qxe4# |
| 1...Qc8 2.Sd3# | 1...Qc8 2.Qxd6# |
| 1...Qxe2! | 1...Qxe2 2.Qxd6# |

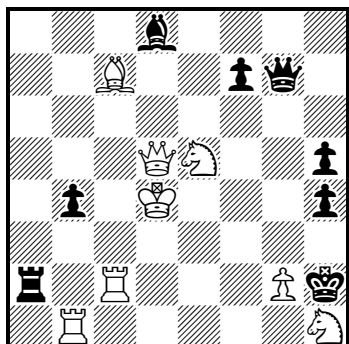
Touw Hian Bwee

2nd Pr 9908 Schach-Echo March 1979

Eine sehr starke Verführung (1.Se5?) scheitert an 1...Dxe2! und der Schlüssel 1.Sf6! zeigt 6 Mattwechsel, wobei der Unterschied beider Positionen äusserst geringfügig ist. Eine meisterhafte Darstellung, ganz des Autors würdig. (Judge: Y. Cheylan)

Again a simple mechanism involving interference with the white queen in two directions by the same white knight has grown into a stupendous performance in the field of changed play. No less than six mates are changed! The construction is superb and artistic – even the normally unpleasant column of white pawns looks charming!

73



#2 8+8

1. Qf3? Qg3!

1. Qd7? ~ 2. Qh3#

1... Ra3 2. g3#

1... Qxg2 2. Sf3#

1... f5!

1. Qb3! ~ 2. Qh3#

1... Ra3 2. g4#

1... Qxg2 2. Sg4#

Touw Hian Bwee

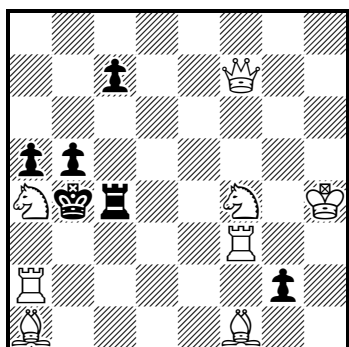
4th Comm. 663 Het Parool 19-5-1979

Aardige matveranderingen. Na 1...Dxg2 Java in verleiding en spel; ook na 1...Ta3 verboden witte interferenties. (Judge: A. M. Koldijk)

An amazing little gem which should please all tastes. The solver will instinctively try 1.Qf3? first, and only then realize that the white queen must select a more distant square from which to threaten mate on h3, abandoning the mate set for Qxg2. White must take care not to cut the queen's guard of h3. In two phases this guard operates along different lines, and consequently the mates are changed. The play in each phase resembles dual avoidance, but this is not what really happens since the false options are prevented in advance by the position of the white queen. We could rather talk about a peculiar kind of Java effect with the dual avoidance distributed over two phases.

Or is it a question of two pericritical tries? The impression left by this charming problem renders the terminology totally irrelevant. [DS]

74



#2 8+6

1. Qf6? ~ 2. Qb2#

1... Rc2 2. Sd5#

1... Rxf4+ 2. Qxf4#

1... Rc3 2. Qxc3#

1... bxa4!

1. Rf2! ~ 2. Rfb2#

1... Rc2 2. Sd3#

1... Rxf4+ 2. Rxf4#

1... Rc3 2. Bxc3#

1... bxa4 2. Qxc4#

Touw Hian Bwee

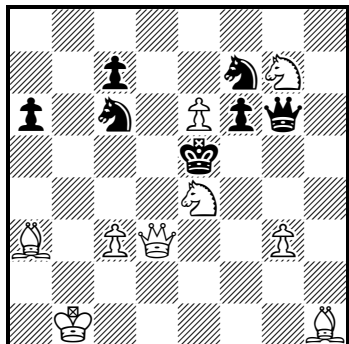
3rd HM 1983-1

C6726 The Problemist March 1983

Three rather original changed mates after a plausible try 1.Qf6? ba! and a flight-giving key. Note the 2 unpins of WS by BR. (Judge: J. Morice)

This matrix, with control of the square b3 along two lines, is closely related to that of the previous problem, but the events are inverted. Two pieces initially guard the square (though the white queen's guard is masked), and they abandon it in turn. There are three changes, and in all of the mates but one (Qxc3) white must be careful not to abandon the remaining guard of b3. The construction is brilliant.

77



#2 9+7

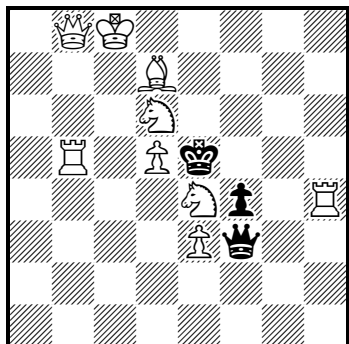
- | | |
|-------------------|-------------------|
| 1.Sc5? ~ 2.Sd7# | 1.Qe3! ~ 2.Qc5# |
| 1...Qxg7 2.Qd5# | 1...Qxg7 2.Sd6# |
| 1...Qxg3 2.Qxg3# | 1...Qxg3 2.Sxg3# |
| 1...Qxd3+ 2.Sxd3# | 1...Qxe4+ 2.Qxe4# |
| 1...Sb8! | 1...Sd4 2.Qxd4# |

Touw Hian Bwee

C8051 *The Problemist* July 1991

Two selfpins from the white half-pin with two changed mates may seem a trivial scheme, but the truth is quite the opposite. I tried it once with the same mutual guard motivation as here and the result was tragic! My excuse is that I wanted to have both try and key add necessary guards (here 1.Sc5? puts a guard on d3 but 1.Qe3! maintains an existing guard on e4) and therefore had to use a white rook where Touw used the queen. Nevertheless, the ease with which Touw demonstrated this difficult idea is fascinating.

78



#2 9+3

- | |
|-------------------------------|
| 1.Kb7? ~ 2.Qe/h8# (=set play) |
| 1...fxe3 2.Sf5# |
| 1...Qxe4 2.Se8# |
| 1...Qg4! |
| 1.Qb6! ~ 2.Qd4# |
| 1...fxe3 2.Sc4# |
| 1...Qxe4 2.Sf7# |
| 1...Qxe3 2.Rh5# |
| 1...Qd1 2.exf4# |

Touw Hian Bwee

C6924 *The Problemist*, September 1984

Judge: A. Hirschenson

From the solvers' comments:

Superb changes after 1...Pxe3/Qxe4, convincing try, neat refutations, good variety, key to abandon battery – so much in Meredith. (B. P. Barnes)

Change from battery mates to direct chs. most elegantly shown. (D. A. Smedley)

Good key and tricky variety with changed mates. (J. K. Hetherington)

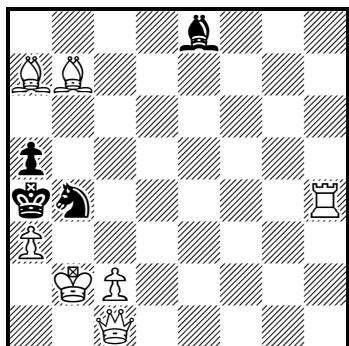
Pretty changed play in Meredith. (K. Valtonen)

Mates by moves of the Sd6 are possible as soon as the black king is deprived of his potential flight at e4. This happens in two thematic variations, with changed mates, but note also the nature of the battery: the initial direct battery becomes an indirect one after the key. What is more, duals are avoided in a different fashion too. A miraculous composition not only for its Meredith form, but also for some finesses which reveal the hand of the master: an attractive key which destroys the battery, a natural try by the white king which repeats the set play, and welcome by-play (especially the mate 2.Rh5). Probably the trickiest constructional difficulty was how to guard d5, and the author resolved it in the best (if not the only) possible way.

4.1.2. Battery Creation

A choice of battery creation was one of Touw's favourite ideas. Two batteries can be created in various ways, depending on the number of lines, the participating pieces, and their roles as front or rear piece. If there is any imperative, it should be that at least one white piece operates in both batteries. We have already seen a few related examples (like 60, 61 and 62) which are quite typical due to the lack of variety in the individual phases.

79



#2

7+4

- 1.Qa1? (~)
1...Kb5 2.a4#
1...Bb5 2.axb4#
1...Bd7!
- 1.Qd1! (~)
1...Kb5 2.c4#
1...Bb5 2.c3#
1...Bc6 2.Bxc6#
1...Bd7 2.Qxd7#

Touw Hian Bwee

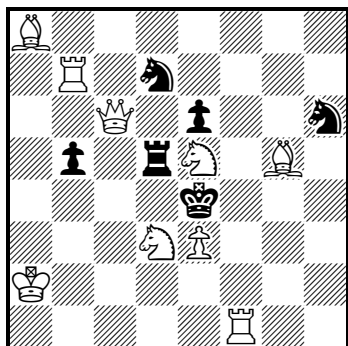
5th Place Nederland-Indonesia 1970

Probleemblad March-April 1970

Een opmerkelijke en charmante Meredith met twee thematische mats in beide fasen. Slechts een vijfde plaats door de hoge kwaliteit van andere mededingende problemen. (Judge: B. P. Barnes)

This small and simple composition shows two arrivals of the queen behind pawns, with a pair of changed mates. The play on the a-file illustrates the unique case when a battery operates by moving the front piece along rather than off the battery line, something only a pawn can do. There is an unfortunate post-key dual after some moves of the black bishop which could have been prevented by, for example, adding a BPf7 and WPf6, or better still by moving the black bishop to d7 and adding a BPe6 and WPf7, but in either case the problem would no longer be a Meredith, and composers usually want to avoid this. Talking about Merediths, it can be taken as an axiom that the best constructed problems are those with 13 pieces on the board, because we can be sure that the composer tried everything he could to get rid of the extra piece.

80



#2 9+6

1.Qxe6? ~ 2.Sf2#
 1...Rxe5 2.Rxd7#
 1...Rxd3 2.Sxd7#
 1...Sxe5!

1.Qc2! ~ 2.Qg2#
 1...Rxe5 2.Sb4#
 1...Rxd3 2.Rxb5#
 1...Sxe5 2.Sc5#

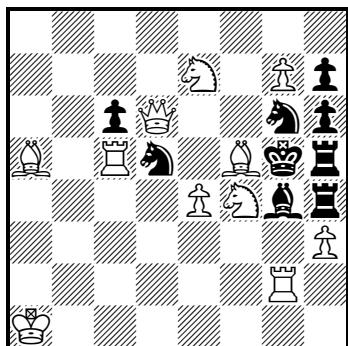
Touw Hian Bwee

1st HM 4061 Thèmes-64 I-III 1983

Cycle des moments de blocage et d'autocloilage. Le dual dans une variante technique est sans importance. (Judge: V. Syzonenko)

Again rear arrivals of the white queen, this time behind two knights. The thematic defences by the rook show reciprocal effects (self-pin and selfblock), and mates follow from the unmasked rook battery and each newly formed knight battery.

81



#2 11+9

1.Bd2? (~)
 1...Sg6~ 2.Sfxd5#
 1...Sgxf4 2.g8Q#
 1...Sd5~ 2.Sfxg6#
 1...Sdx f4 2.Bxg6#
 1...Se3!

1.Bd8! (~)
 1...Sg6~ 2.Sexd5#
 1...Sgxe7 2.g8Q#
 1...Sd5~ 2.Sexg6#
 1...Sdxe7 2.Bxg6#
 1...Sf6 2.Se6#

Touw Hian Bwee

3rd Pr XX Anniversary

Clube de Xadrez Guanabara 1977-79

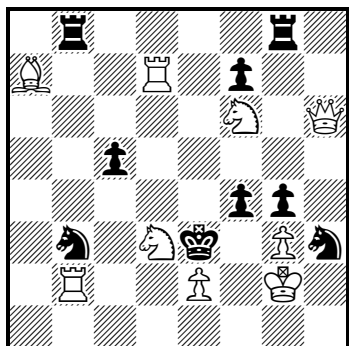
Zago-Ruchlis double in two phases, with black correction by two knights. Incomplete block in symmetric positions of forces. (Judge: J. Figueiredo)

Matt- bzw. Paradenwechsel nach bekannten Schema bei ziemlich kompakter Stellung. (H. Ahues, p.61 Die Schwalbe, April 1980)

Here the bishop arrives behind each of two knights in turn, and we encounter again the interesting guard of a WS battery by two black knights, this time doubled.

For the tourney YU-2000 (judged by M. Velimirović) D. Stojnić and myself submitted, independently, problems with the same matrix. Both problems had noticeable constructional flaws, but both of us were convinced that we had achieved the best possible setting. Now, for the first time, I see a problem with the same mechanism, perfectly constructed and free from any flaw. What a lesson! [DS]

82



#2

9+9

1.Sxc5? ~ 2.Rd3#
 1...Rbd8 2.Sxb3#
 1...Sc1 2.Sb7#
 1...Rgd8 2.Sxg4#
 1...Sf2 2.Qxf4#
 1...Sd4 2.Sd5#
 1...Sd2!

1.Sxf4! ~ 2.Rd3#
 1...Rbd8 2.Rxb3#
 1...Sc1 2.Bxc5#
 1...Rgd8 2.Sxh3#
 1...Sf2 2.Sg6#
 1...Sd4 2.S4d5#

Touw Hian Bwee

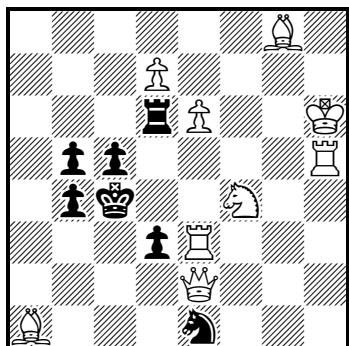
4th HM E. Cacciari Memorial Tourney
 Sinfonie Scacchistiche, April-June 1974

Il vetusto tema della batterie bianche controllate da due pezzi neri, è presentato due volte, con una batteria che entre in funzione nel Gioco Virtuale e l'altra nella soluzione. La presentazione è eccellente, ma lo schema è piuttosto sfruttato. (Judges: A. Alpi, M. Camorani, G. Mirri & A. Piatasi)

... an outstanding problem with interesting and beautifully balanced play after the try and key. It is not easy to decide which BP the WS must take. (C. Mansfield in "Selected Problems", The Problemist, Sept-Oct 1974)

The arrival of a front piece on two different battery lines is arguably the most attractive device in this type of problem. In the early 1970s it seemed that such matrices could not produce more than four changed mates, until this magnificent achievement lit up the sky like a supernova. Everyone was blinded by this masterpiece... except for the already blind tourney judges. The four mates after withdrawal of black pieces controlling the battery lines are inherent, but the fifth, with selfblock on d4 met by a self-interference mate from each knight in turn, is a discovery which probably made Touw jump and shout: "Eureka!". No further words are necessary – the composition speaks for itself.

83



#2

9+7

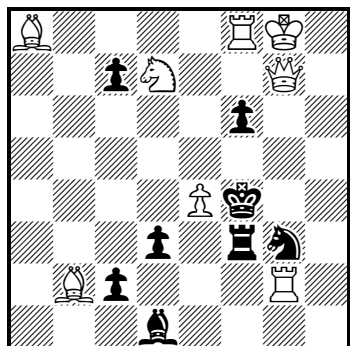
- 1.Rxd3? (~)
 1...b3 2.Rd4#
 1...Rd4 2.Rc3#
 1...Rc6 2.Qe4#
 1...Rd5!
- 1.Sxd3! (~)
 1...b3 2.Rxc5#
 1...Rd4 2.Sb2#
 1...Rd5 2.Se5#
 1...Rc6 2.Sxe1#
 1...Kb3 2.Sxc5#

Touw Hian Bwee*3rd Pr 1171 Schakend Nederland December 1970*

De plaatsing van dit probleem heeft me wel hoofdbreken gekost. De inhoud (o.a. 2 dubbelschaaks na blokkeringen, in beide fasen) is uitstekend. Maar is de verleiding wel een echte verleiding? Gaat men ervan uit dat elke zet van wit moet worden onderzocht (het eenvoudigste oplos-principe) dan is er geen moeilijkheid. Men probeert dan 1.Txd3 en ziet wat er daarna gebeurt. Lost men echter op vanuit een waarschijnlijkheids-theorie (wat zou de componist bedoeld hebben?) dan ziet 1.Txd3 er niet plausibel uit om dat die zet een vluchtveld neemt. Op welk standpunt moet een jury zich nu stellen? Zelf acht ik de waarschijnlijkheids-methode de beste manier van oplossen, maar omdat anderen naar de zoekmethode oordelen heb ik voldoende hoop dat 1.Td3x? toch echt verlijding is. Daarom ken ik dit probleem de 3e prijs toe, al is het dan met een wat bezwaard gemoed. (Judge: E. Visserman)

Here different front pieces arrive on the same battery line, and three mates are changed. The try is crude, taking the flight and allowing a harmless dual after 1...Rxe6+, but the refutation is clever and must have caught some solvers. The actual play is excellent, with two self-interference mates from the WS battery, two more openings of the same battery and a changed mate after the selfblock by the black pawn.

86



#2 8+8

- | | |
|------------------|------------------|
| 1.Bxf6? ~ 2.Qg5# | 1.Sxf6! ~ 2.Qh6# |
| 1...Re3 2.Be5# | 1...Re3 2.Sh5# |
| 1...Sxe4 2.Bg5# | 1...Sxe4 2.Sd5# |
| 1...Ke3 2.Bd4# | 1...Ke3 2.Sg4# |
| 1...c6! | 1...Sf5 2.Qg5# |
| | 1...Rf2 2.Qxg3# |

Touw Hian Bwee

1st Pr 100 Jaar KNSB

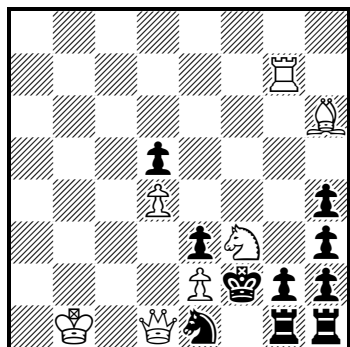
Schakend Nederland, October 1973

Dit probleem heeft het tenslotte gewonnen door de perfecte harmonie van het witte spel en de uitstekende constructie. Het is snel duidelijk dat wit een stuk naar f6 moet brengen om een batterij te vormen. Als men beide mogelijkheden onderzoekt wordt men getroffen door de analoge effecten in de matzetten na zwarts belangrijkste parades. Ik heb me afgevraagd of het niet zinvol zou zijn er een tweeling van te maken: b) Pc7 naar c4 (1.Pxf6? c3! 1.Lxf6!) (Judge: E. Visserman)

A thoroughly workmanlike modern problem with a prominent try 1.BxP, yielding a different threat, and three new mates after 1...Ke3, Re3 and SxP". (C. Mansfield in "Selected Problems", p.412 The Problemist, Mar-Apr 1974)

Again the candidates for fronting the battery are bishop and knight, but this time the problem is in the author's recognizable style. Three mates are changed in this light composition, each time with a neatly avoided second possible double-check.

87



#2 7+10

- | | |
|-----------------|------------------|
| 1.Bg5? (~) | 1.Sg5! (~) |
| 1...Kg3 2.Bxe3# | 1...Kg3 2.Se4# |
| 1...Rf1 2.Bxh4# | 1...Rf1 2.Sxh3# |
| 1...Kf1 2.Qxe1# | 1...Kf1 2.Rf7# |
| 1...Sxf3! | 1...Se1~ 2.Sxh3# |

Touw Hian Bwee

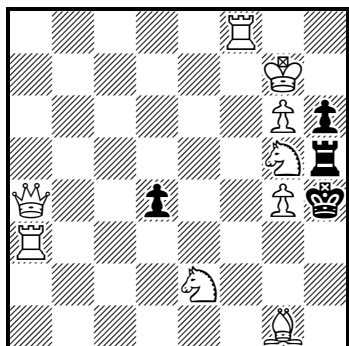
2nd Pr 1972-II

759 Die Schwalbe, October 1972

Hier ist der Mattwechsel zwischen Verführung und Lösung auch rein äusserlich vollständig (infolge des Zugzwangs), harmonisch ohne Symmetrie und zudem recht ungewöhnlich. (Judge: H. Albrecht)

I cannot recall a more interesting demonstration of indirect battery play. A pair of changed mates such as those after 1...Kg3 and 1...Rf1 is normal, and expected in a good two-phase example. However, the majority of such matrices offer something extra, which in the hands of a skilful master can turn a good composition into an outstanding one. Such a possibility is seen here in the knight key which abandons the guard of e1 but in turn opens the f-file, allowing the replacement of the ordinary capture set for 1...Kf1 with a wonderful pin-mate. What is more, it required no additional material!

88



#2 9+4

1.Sxd4? (~)
 1...Kxg4 2.Sde6#
 1...Kxg5 2.Sf3#
 1...hxg5 2.Sf5#
 1...Rxcg5!

1.Bxd4! (~)
 1...Kxg4 2.Be3#
 1...Kxg5 2.Bf6#
 1...hxg5 2.Bf2#
 1...Rxcg5 2.Bf2#

Touw Hian Bwee

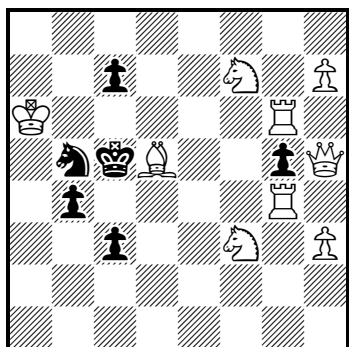
5th Comm. British Chess Federation Ty No.128 1971-72

It is a pity that in the try 1.Sxd4? Bg1 has nothing to do. But the play in the solution 1.Bxd4! together with the play in the try is good enough for a commend in the tourney. (Judge: J. Haring)

The composer considers this scheme, incorporating 3 WS/WB direct and indirect battery mates in two phases, unique and original.

This problem shows a special form of indirect battery where the black king stands on the battery line behind another white piece (Pg4). By capturing the pawn the king extends the activity of the queen, releasing the firing piece from any obligation to guard the king's initial square. This additional freedom affords the rare possibility of three different openings of each battery, hence all six mates result from the basic matrix. As this is surely a task record, the idle bishop in the try play and the downgrading of the queen to a role of a rook must be excused.

89



#2 9+6

1...Kxd5 2.Qxcg5#

1.S7xg5? ~ 2.Se4# 1.S3xg5! ~ 2.Se6#
 1...Sd6 2.Se6# 1...Sd4 2.Se4#
 1...Kxd5 2.Sf7# 1...Kxd5 2.Sf3#
 1...b3!

Touw Hian Bwee

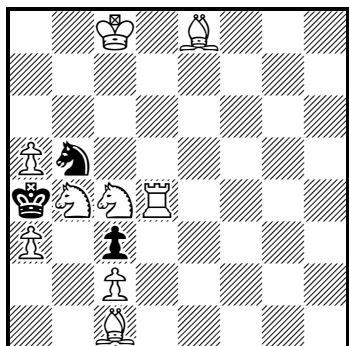
3rd Pr 121 diagrammes, December 1974

Une oeuvre spontanée et enchantée, d'une fantaisie créatrice presque géniale, mais seulement presque (le coup g5 semble peut-être trop évident). Malgré tout, c'est l'une de ces rares compositiones où l'on peut citer Schiller: "Nicht der Masse qualvoll abgerungen, schlank und leicht, wie aus dem nichts entsprungen, steht das Bild vor dem entzückten Blick". Touw est, avec facilité, un Maître de cet Art. (Judge: H. Albrecht)

A less ambitious presentation of two indirect batteries, this time involving two knights, with the black king hidden on the battery line.

As a solver I have always been charmed by multi-phase problems with positions which tend towards complete symmetry, even though this has generally been recognized as a flaw. After all, the greater the similarities, the more hidden and mysterious is the decisive finesse. [DS]

90



#2 9+3

- | | |
|------------------|---------------------|
| 1.Rd7? (~) | 1.Sc6! (~) |
| 1...Sc7 2.Rxc7# | 1...Sc7(=S~) 2.Sd6# |
| 1...Sa7+ 2.Rxa7# | 1...Sa7+ 2.Sxa7# |
| 1...Sd6+ 2.Rxd6# | 1...Sd6+ 2.Sxd6# |
| 1...Sd4 2.Rxd4# | 1...Sxd4 2.Sxd4# |
| 1...Sxa3! | 1...Sxa3 2.Sxa3# |

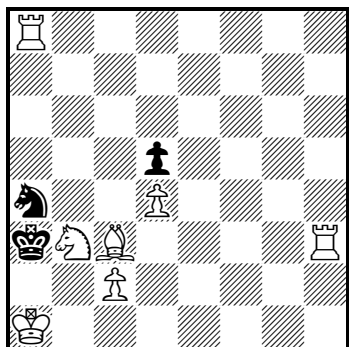
Touw Hian Bwee

2nd HM 1937 *De Waarheid* 1-10-1977

Judge: Drs. C. Goldschmeding

In order to release the stalemate White has to unpin the black knight then grab it if he can with the front battery piece. Interest is added after the key by the formation of a second battery, and the black knight's moves illustrate correction play. Four mates are changed.

91



#2 7+3

- | |
|-----------------|
| 1.Ba5? (~) |
| 1...Sa4~ 2.Sc5# |
| 1...Sc3 2.Bxc3# |
| 1...Sb2! |
| 1.Sa5! (~) |
| 1...Sa4~ 2.Sc4# |
| 1...Sxc3 2.Sc6# |

Touw Hian Bwee

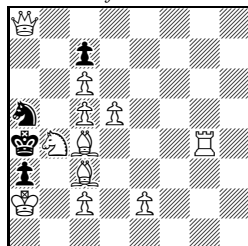
11356 *Schweizerische Schachzeitung*, January 1978

A similar scenario, this time in orthogonal form. Black correction is shown in both phases and there are two changed mates.

It is interesting to compare 91a. [THB]

91a. E. Visserman

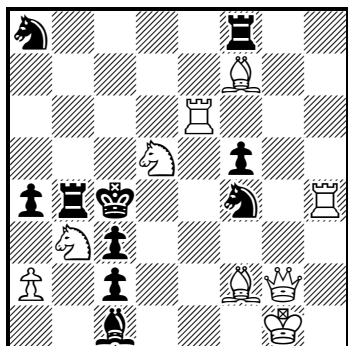
1st HM *Sinfonie Scacchistiche* 1974



#2 b) ♖a5 11+4

- a) 1.Sa6!
b) 1.Ba6!

92



#2 9+10

1.Rd6? ~ 2.Qf1#
 1...Kb5 2.Sxc3#
 1...Kd3 2.Sxf4#
 1...Rg8 2.Sc7#
 1...Re8!

1.Re5! ~ 2.Qf1#
 1...Kb5 2.Sc7#
 1...Kd3 2.Sxb4#
 1...Rg8 2.Sxf4#

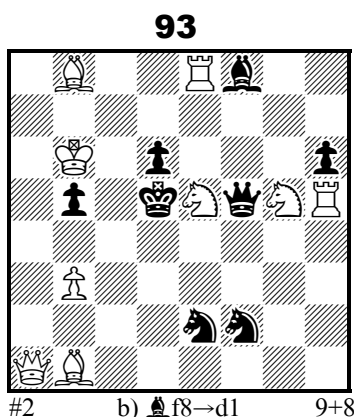
Touw Hian Bwee

v5021 *Schach-Echo*, April 1968

This problem may appear to show the half-battery theme but does not, since in both phases the rook plays before the knight. What we see is a choice of indirect battery by arrival of the rear piece behind the same white piece along two lines. Naturally a direct battery is created, the whole problem showing not so much battery play as artillery play. Three mates are changed, two being transferred, resulting in an open cycle.

4.1.3. Half-Battery

Moving each of two potential firing pieces off a battery line in turn is one way of creating two batteries, so it is little wonder that Touw's research into "choice of battery" included this form.



- | | |
|-------------------|-------------------|
| (a) | (b) |
| 1.Sgf3? Be7! | 1.Sef3? Bxb3! |
| 1.Sef3! ~ 2.Qa8# | 1.Sgf3! ~ 2.Qa8# |
| 1...Qh7 2.Sxh7# | 1...Qh7 2.Sg6# |
| 1...Qf7 2.Sgxf7# | 1...Qf7 2.Sexf7# |
| 1...Qc8 2.Se6# | 1...Qc8 2.Sd7# |
| 1...Qxf3 2.Sgxf3# | 1...Qxf3 2.Sexf3# |
| 1...Qc2 2.Se4# | 1...Qc2 2.Sd3# |

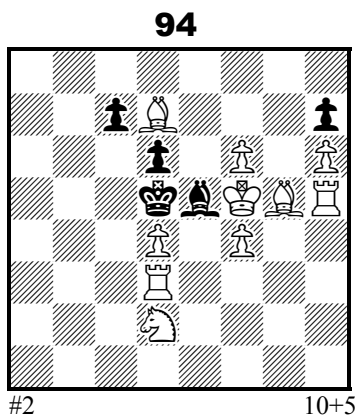
Touw Hian Bwee

1st HM 15th Chess Olympiad Varna

"Narodno Delo" 9-10-1962

Judge: P. A. Petkov

This problem presents a half-battery involving two knights, masked by the black queen. Five shut-off or capture mates are changed between the phases. Twin form was undoubtedly chosen to turn both possible opening moves into real keys.



- | | |
|------------------|------------------|
| 1.Kg4? (~) | 1.Bh4! (~) |
| 1...Bxf6 2.Bxf6# | 1...Bxf6 2.Kxf6# |
| 1...Bxf4 2.Bxf4# | 1...Bxf4 2.Kxf4# |
| 1...Bxd4 2.Bh4# | 1...Bxd4 2.Kg4# |
| 1...c6! | 1...c6 2.Be6# |
| | 1...c5 2.dxe5# |

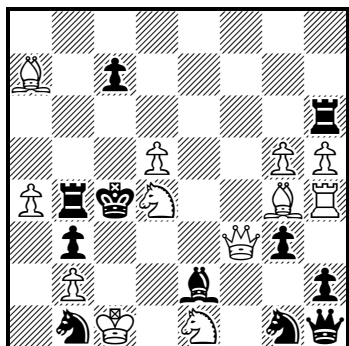
Touw Hian Bwee

2nd Comm. 2 El Ajedrez Espanol, February 1963

El tema 'half battery' con Alfil y Rey blancos como piezas moviles, origina, en sendas posiciones de bloqueo, tres cambios de mate entre el juego virtual y el real. A destacar que los movimientos iniciales 1.Rg4 (ensayo) y 1.Ah4 (solución) pasan a ser alternativamente movimientos finales (2.Ah4# y 2.Rg4#) en la variante de autoclavada 1...Axd4 de cada fase, aunque con la nota negativa de que son jugadas mecanicas y no estratégicas, en cuanto que ambas piezas mueven al unico espacio libre de que disponen. Por otra parte, el Ag5 no ejerce acción directa alguna sobre el Rey negro en el transcurso de todo el juego. (Judge: F. Salazar)

Another masked half-battery, this time with king and bishop as front pieces. Three mates are changed, the best following the self-pin 1...Bxd4.

95



#2

12+11

- | | |
|------------------|------------------|
| 1.Sb5? ~ 2.Bg4~# | 1.Be6! ~ 2.Sd~# |
| 1...Rxa4 2.Bd7# | 1...Rxa4 2.Qxb3# |
| 1...Sd2 2.Sa3# | 1...Sd2 2.Qc3# |
| 1...Sh3 2.Bxh3# | 1...Sh3 2.Qxe2# |
| 1...Rxb5 2.Bxb5# | 1...Rxb5 2.d6# |
| 1...Rf6 2.Bf5# | 1...Rf6 2.Sf5# |
| 1...Re6 2.Bxe6# | 1...Rxe6 2.Sxe6# |
| 1...Qxf3 2.Bxf3# | 1...Qxf3 2.Sxf3# |
| 1...Rhb6! | 1...Rbb6 2.Sxb3# |

Touw Hian Bwee

1st Pr 1113 Main Post 5-6, January 1968

Halbbatterie mit sieben Mattwechseln, eine hervorragende Leistung! Zwar wird die mehrfache Drohung in Halbbatterieaufgaben von einigen Zweizügerexperten abgelehnt, doch kann ich mich dieser Ansicht aus Prinzip nicht anschliessen. Es muss vielmehr ausschliesslich dem Problemkünstler überlassen bleiben, ob er eine mehrfache Drohung verantworten kann oder nicht. Hier gehört sie zum Thema und ist daher nicht zu beanstanden. (Judge: F. Chlubna)

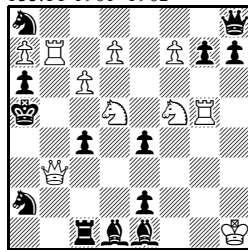
Seven changed mates should amaze everyone. Unfortunately, when they are produced from a half-battery there are bound to be flaws, such as multiple and partially separated threats. Despite being composed by a great master, neither this problem nor two other examples are spared, however, each problem contains compensating features to help sooth the observer's initial disdain. There are two complete knight tours in **95a**, a possibly record number of variations in **95b**, and in all three problems mates which do not spring directly from the half-battery.

In my view, thanks to the use of a heterogenous system (B+S versus S+S half-battery), Touw's problem is the most attractive.

95a. N. G. G. van Dijk

1.Pr Die Schwalbe

133.TT 1961-1962



#2

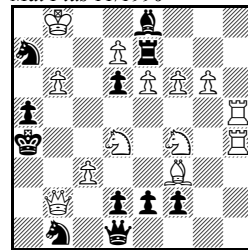
10+13

1.Sg3? h6!, 1.Sc3!

95b. M. Kovačević

(after N. G. G. van Dijk)

Mat Plus 11/1996

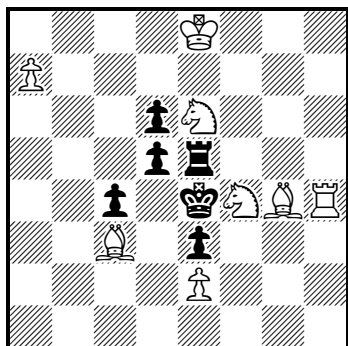


#2

13+11

1.Sd5? Sa3!, 1.Sc2!

96



#2 8+6

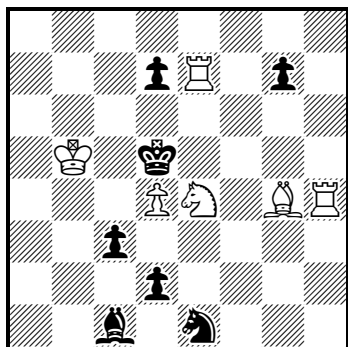
- | | |
|-------------------|-------------------|
| 1.Bh3? ~ 2.Sf4~# | 1.Sxd5! ~ 2.Sf6# |
| 1...Rxe6+ 2.Sxe6# | 1...Rxe6+ 2.Bxe6# |
| 1...Rg5 2.Sxg5# | 1...Rf5 2.Bf3# |
| 1...Rf5 2.Bg2# | 1...Rxd5 2.Bh3# |
| 1...Rh5 2.Sxh5# | 1...Kxd5 2.a8Q# |
| 1...d4! | |

Touw Hian Bwee

3940 *Deutsche Schachzeitung*, December 1978

Another unconventional experiment using a B+S half-battery, with an unprovided check and a try with multiple threat. Both the key and the following play are attractive, though the surprise element of the sacrifice is negated by the “traitor” on a7.

97



#2 6+7

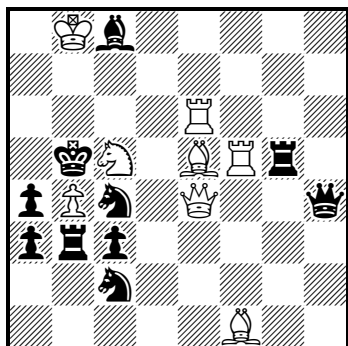
- | | |
|------------------|------------------|
| 1.Bf5? ~ 2.Rxd7# | 1.Sc5! ~ 2.Rxd7# |
| 1...d6 2.Sxc3# | 1...d6 2.Be6# |
| 1...Kxd4 2.Sf6# | 1...Kxd4 2.Bf3# |
| 1...Ba3! | |

Touw Hian Bwee

140 *La Clé*, January 1970

Two changed mates from an indirect B+S half-battery in a near-Meredith setting. As I have mentioned elsewhere, in the case of 13-piece settings we can be sure that the composer would do anything to get rid of the extra piece... but perhaps not something as drastic as removing the black bishop and moving the Pd2 to f2.

98



#2 8+10

- | | |
|-----------------|------------------|
| 1.Sd7? ~ 2.Rb6# | 1.Bc7! ~ 2.Rb6# |
| 1...Rg6 2.Bxc3# | 1...Rg6 2.Sa6# |
| 1...Kxb4 2.Bd6# | 1...Kxb4 2.Sd3# |
| 1...Rxb4 2.Qd5# | 1...Rxb4 2.Qc6# |
| 1...Sxb4! | 1...Sxb4 2.Bxc4# |
| | 1...Qh6 2.Qxc4# |
| | 1...Bxe6 2.Qb7# |

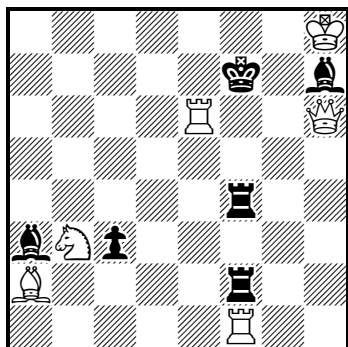
Touw Hian Bwee

3rd Place Nederland-Indonesia 1970
Probleemblad, March-April 1970

Dit probleem met twee themamats in ieder van de twee fasen, onderscheidt zich door een voortreffelijke verleiding 1.Pd7? en enig opmerkelijk goed bijspel, dat een waardevolle matverandering na 1...Tb4 bevat en knappe differentiatie van mats op c4. Niet vergetende, dat dit probleem in de eerste plaats op zijn thematisch vereiste inhoud beoordeeld moet worden, is het een prachtige halfbatterij. (Judge: B. P. Barnes)

Despite the different character of the half-battery the matrix is almost the same as that of the previous problem, but having the black king already on the battery line offers increased possibilities. Touw did not miss the opportunity to introduce an additional changed mate after the self-block on a flight square.

99



#2 6+6

- | | |
|-----------------|-----------------|
| 1.Re5? ~ 2.Qg7# | 1.Sc5! ~ 2.Qg7# |
| 1...Rg2 2.Sd2# | 1...Rg2 2.Re2# |
| 1...Rg4 2.Sd4# | 1...Rg4 2.Re4# |
| 1...Be7! | |

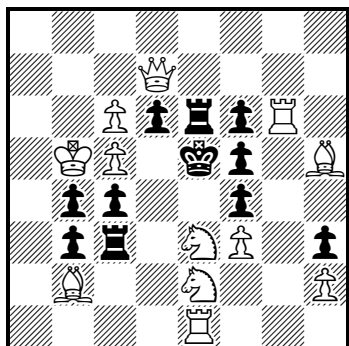
Touw Hian Bwee

3rd Pr 133.TT
32 Die Schwalbe, January-February 1962

Der perfekte zwölfsteiner. Die sehr plausible Verführung zeigt wie die Lösung Halffesselungs-spiel, das ja mit der Halbbatterie grosse formale Ähnlichkeit aufweist, so dass diese Aufgabe sehr einheitlich wirkt. Ein kleines Meisterwerk. (Judge: M. Lipton)

A superbly constructed Meredith with two changed mates after moves of the half-pinned rooks. As in No.97 the a3 bishop and pawn are added just to ensure a single solution, fortunately this time not exceeding the psychological barrier of 12 pieces.

100



#2

12+11

1.Sxf4? (~)
 1...Kd4 2.Sxf5#
 1...Kxf4 2.Sd5#
 1...dxc5 2.Seg2#
 1...Re6~ 2.Qxd6#
 1...d5!

1.Sxf5! (~)
 1...Kd5 2.Sxf4#
 1...Kxf5 2.Sd4#
 1...dxc5 2.Seg3#
 1...Re6~ 2.Sxc3#
 (1...d5 2.Seg3#)

Touw Hian Bwee

2nd HM 774 Schakend Nederland, May 1966

Een fraaie halfbatterij in tempovorm met goed gemotiveerde varianten. (Judges: G. H. Drese & A. P. Eerkes)

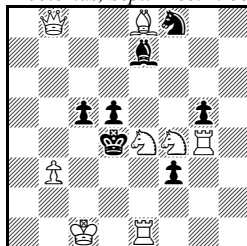
Wechselnde Fluchten mit Echomatts aus der Halbbatterie, dazu dreiphasiger Mattwechsel, sehr gut. (H. Albrecht, p.177 Die Schwalbe Dez. 1968)

For comparison here are two similar problems, 100a and 100b. [THB]

This common and instantly recognizable half-battery scheme using two knights, each sacrificing on a flight square, often provokes comments such as “well known” or “familiar”. How accurate such comments are can be determined if we compare the play in this and two quoted problems. We soon realise that the similarities stop where they began: at the starting positions. This composition extracts maximum value from the matrix: double-flight-giving first moves followed by two sets of four variations, two of which are pairs of flights on different squares, the other two being normal but by no means trivial changed mates.

100a. G. Bakcsi

1st Pr IV FIDE Tourney 1962-66
Problemas, Sept.–Dec. 1966



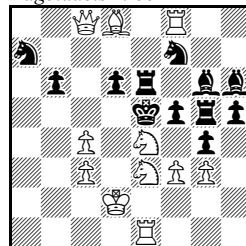
#2

8+7

1.Sxd5? ~ 2.Rd1#, 1...Bd6!
 1.Sxc5! ~ 2.Qb4#

100b. L. Larsen

1st Pr Sydsvenska
Dagbladets 1966

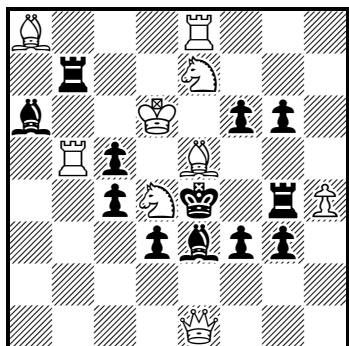


#2

11+12

1.Sxd6? ~ 2.Sexf5#, 1...Re7!
 1.Sxf5! ~ 2.Sexd6#

101



#2 9+12

- | | |
|------------------|------------------|
| 1.Sg8? ~ 2.Sxf6# | 1.Bf4! ~ 2.Qxe3# |
| 1...cxd4 2.Bxg3# | 1...cxd4 2.Sxg6# |
| 1...Rf4 2.Bxf6# | 1...Rxf4 2.Sf5# |
| 1...fxe5! | 1...Kxd4 2.Sc6# |
| | 1...Kxf4 2.Sd5# |

Touw Hian Bwee

1st Pr 1966/I

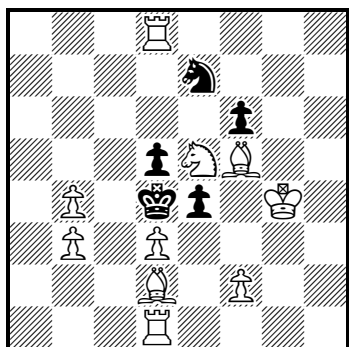
2164 Die Schwalbe, March 1966

Dieses Halbbatterie-Stück mit Mattwechsel nach 1...cd/Txf4 und einem Schlüssel, der zwei Fluchtfelder gibt, ist für mich die beste Aufgabe. In der Lösung erscheint ein halbes S-Rad. Die Konstruktion ist etwas schwer, aber der Inhalt ist auch reichhaltig. (Judge: E. Visserman)

The dates tell us that this and the previous problem belong to the same period of investigation. Here a heterogeneous half-battery is used, and as a result heterogeneous phases follow. However, regardless of the visual differences, the previous problem has more similarities with this one than with the two quoted alongside it.

Although every solver, after realizing that 1.Sg8 is a try, will instantly grab the other piece from the half-battery, there is still a surprise. The white bishop, having just fought hard in the try play to keep control over the squares d4 and f4, plays a sacrificial key which grants both flight squares! [DS]

102



#2 10+5

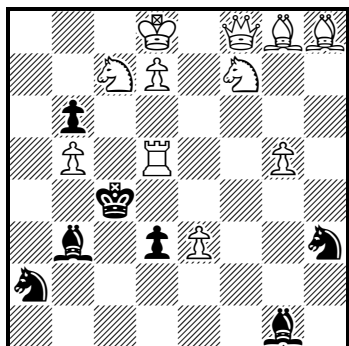
- | | |
|------------------|------------------|
| 1.dxe4? (~) | 1.Be1! (~) |
| 1...Kxe5 2.Bf4# | 1...Kxe5 2.d4# |
| 1...fxe5 2.Be1# | 1...fxe5 2.dxe4# |
| 1...Se7~ 2.Rxd5# | 1...Se7~ 2.Sc6# |
| 1...Sxf5! | 1...e3 2.Sf3# |

Touw Hian Bwee

83 Nice Matin 4-4-1971

A B+P half-battery pointed up the board is a less promising starting point for producing rich two-phase play. Nevertheless from such seemingly inert material Touw has squeezed changed mates on e5, and enhanced them with a spontaneously motivated third change. Note the unusual battery activation by a pawn move along the battery line. The same peculiar effect occurs in No.79.

103



#2

11+7

1.Rf5? ~ 2.Sh6#
 1...Sb4 2.Sd6#
 1...Sc3 2.Se5#
 1...Sxg5 2.Sxg5#
 1...Sf4 2.Rxf4#
 1...d2!

1.Sh6! ~ 2.Rf5#
 1...Sb4 2.Rc5#
 1...Sc3 2.Rd4#
 1...Sxg5 2.Rxg5#
 1...Sf4 2.Qxf4#
 1...d2 2.Rxd2#

Touw Hian Bwee

3rd Pr 1151 Europe Echecs, July 1967

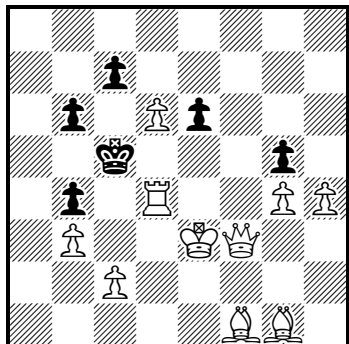
Quatre mats changés de l'essai à la clé, mais ce genre de demi-batterie a été travaillé jusqu'à l'épuisement. (Judge: J. Buchwald)

... has only one try but much superior actual play. The try provides changed answers to the self blocks 1...Sb4 and Sc3, first shown I believe by Ellerman. Superimposed on this we have a different pair of mates following 1...Sf4 and SxP, making a very satisfying blend. (C. Mansfield, in "Selected Problems", p.226 The Problemist, March 1968)

Comins Mansfield said it all. With reversal of try and key and a refutation which is built in naturally this was certainly pleasant for solvers too.

What reveals the unmistakable signature of a great master is the unthematic fourth changed mate after 1...Sf4. Most composers would have been satisfied with the three changes which result naturally from the half-battery system, and that would be quite enough to make a good composition. However here the author, as in most of his problems, generously rewards the solver and disarms any sceptic who claims that there is no longer any magic in the two-mover. [DS]

104

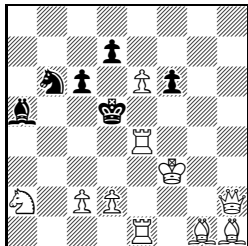


#2 10+6

- | | |
|-----------------|-----------------|
| 1.Kd2? (~) | 1.Rd1! (~) |
| 1...b5 2.Rd3# | 1...b5 2.Ke2# |
| 1...c6 2.Rd5# | 1...c6 2.Ke4# |
| 1...cxd6 2.Rf4# | 1...cxd6 2.Kd2# |
| 1...gxh4! | 1...gxh4 2.Kf4# |

104a. T. Taverner

1st Pr Yenowine News 1888

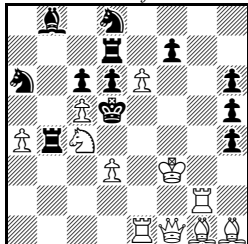


#2 10+6

- 1.Rh4!

104b. E. Visserman

1st Pr Friends of Chess 1971-72



#2 11+12

- 1.Rg4? Rxc4,Sxc5,dxc5,Sxe6 1... Rb2!
1.Ke3! Kxc5,Kxe6,dxc5,fxe6

Touw Hian Bwee

3446 L'Italia Scacchistica, July 1962

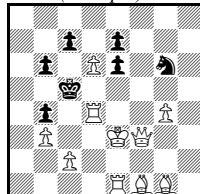
Judge: G. Mentasti

Ja, was Ihre 3446 L'Italia Scacchistica VII/1962 betrifft, da muss Mentasti blind gewesen sein. Das Stück hätte einen Preis bekommen müssen. Ich habe es in meiner Schachspalte nachgedruckt und auf meinem Karteiblatt ist vermerkt: "Ausserordentlich gelungene Modernisierung des Schemas von Taverner." Die gemeinte klassische Stellung kennen Sie bestimmt. Die Nachdrucke sind zahllos und die unbewussten Nachbildungen auch (u.a. von Stocchi und Hermanson). Ich kann mir nur vorstellen, dass Mentasti einen flüchtigen Blick auf Ihre Aufgabe geworfen und an Taverner gedacht hat, ohne die Halbbatterie-Verführung zu bemerken. Dabei ist der Vergleich höchst interessant und lehrreich für die Entwicklung der Problemkunst. Der 1928 verstorbene Taverner war zu seiner Zeit zugleich ein "Moderner" und ein Perfektionist und mit dieser Mischung sehr erfolgreich. Ich bin ganz sicher: Wäre er 70 Jahre später geboren, so hätte er seine Aufgabe nicht mit vier Themavarianten, sondern so wie Sie mit der thematischen Verführung komponiert! Denn das ist bei gleichem Aufwand von 16 Steinen das Äusserste, was die Stellung hergibt. Dann allerdings hätte wahrscheinlich Stocchi einen 1.Preis bekommen (1931) und der "verjüngte" Taverner so wie Sie nicht mal ein Lob! (H. Albrecht, in a letter 15.2.1967)

104b shows a variation on the idea. [MMcD]

Inevitably one thinks of Taverner's famous problem 104a, but this modern approach shows that the matrix can be adapted to another type of battery. The K+R half-battery changes three mates, and there is even a possibility for another change (example 104c with change after 1...S~). Of course it is not acceptable to have an idle rook after the key.

104c. (example)



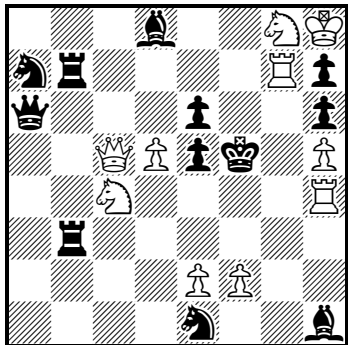
#2 10+7

- 1.Kd2? Sf4!
1.Rdd1

4.1.4. Uniform Elements

Task problems often suffer from aesthetic or technical flaws, however there are some ideas which practically guarantee first class problems. One such idea is changed mates where the thematic variations are linked by some uniform element or effect, as this small section of high quality problems will show.

105



#2

10+12

1. Qe3? ~ 2. Qxe5#	1. Qd6! ~ 2. Qxe5#
1...Bc7 2. Rf7#	1...Bc7 2. Qf8#
1...Sc6 2. Sd6#	1...Sc6 2. Qxe6#
1...Sd3 2. Qh3#	1...Sd3 2. Se3#
1...Sf3 2. Qe4#	1...Sf3 2. e4#
1...Qxc4!	1...Bf6 2. Sxh6#

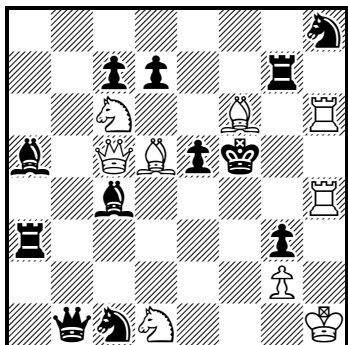
Touw Hian Bwee

1st Pr 1265 Sinfonie Scacchistiche, July-September 1972

Le difese 1...Cd3/Cf3/Cc6/Ac7 introducono, per interferenza nera, quattro matti diversi nelle due fasi; è un risultato di indiscutibile pregio, ottenuto con grande maestria, in cui le due minacce della Donna sono sottilmente maliziose. (Judge: O. Bonivento)

The difficult task of four changed black interferences was superbly achieved by Touw Hian Bwee – twice (with this and the following two-mover)! In both problems a similar method is used, but implemented using quite different mechanisms.

106



#2

9+12

1. Qe3? ~ Qxe5#	1. Qe7! ~ Qxe5#
1...Bc3 2. Qf3#	1...Bc3 2. Se3#
1...Sd3 2. Qe4#	1...Sd3 2. Be4#
1...Sg6 2. Qg5#	1...Sg6 2. R6h5#
1...Sf7 2. Se7#	1...Sf7 2. Qxd7#
1...d6!	1...d6 2. Qe6#

Touw Hian Bwee

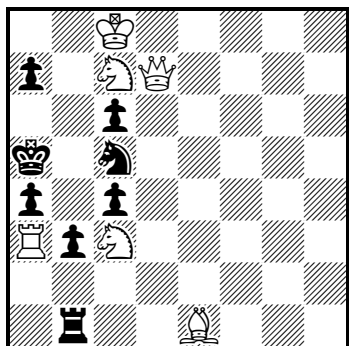
1st Pr 1973/I

v7395 Schach-Echo, March 1973

Bis jetzt sind drei Probleme bekannt geworden, in denen ein Mattwechsel nach schwarzen Verstellungen in vier Varianten verwirklicht worden ist: zwei von L. Loschinski (2.Pr. FKIS 1948 und 2.Pr. Szachy 1973) und die dritte von M. Kusnezov (1.Pr. Turn. d. Moldau Rep. 1969). Dem Autor der Nr.7395 gelang es, neue interessante Wechsel-mechanismen zu finden und eine technisch vollkommene Komposition zu realisieren. (Judge: E. Umnov)

A fantastic setting, where 1...Sd3 is a pure correction arrival on the black rook's line a3-f3. A good example of how a complicated theme is not always there only because of the composer's desire to extend the contents, but can also be used as a constructional device. [DS]

107



#2 6+8

1.Qd6? ~ 2.Qxc5# 1.Qd4! ~ 2.Qxc5#
 1...Kb6 2.S3d5# 1...Kb6 2.Sxa4#
 1...Kb4 2.Rxa4# 1...Kb4 2.Sxb1#
 1...Sc5~! 1...Sc5~ 2.Rxa4#

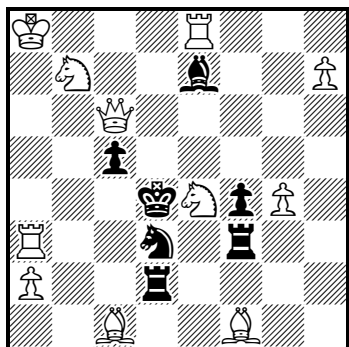
Touw Hian Bwee

1st Pr 113 Pedagogusok Lapja 8-9-1969

Changed mates after self-pins by two moves of the black king. This light presentation suggests that more are possible, and the proof follows...

Many will be surprised to discover that the pawns on c4 and c6 are not there just to block remote squares, which is usual with this type of mechanism, but that they also play central roles in what is an original combination. [DS]

108



#2 11+7

1...Ke5 2.h8Q# 1.Sf6! ~ 2.Qe4#
 1...Kc4 2.Ra4# 1...Ke5 2.Qd6#
 1...Ke3 2.Rxd3# 1...Kc4 2.Qa4#
 1...Ke3 2.Qxc5#

Touw Hian Bwee

2nd HM 5190 The Problemist September 1969

The pin-mates set for the BK's three moves are exchanged for three new pinmates. Only a WS could cause such disruption. (Judge: C. Mansfield)

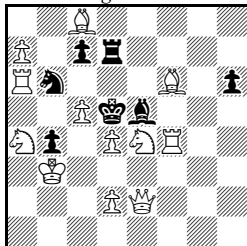
No.108b is a remarkable work. The use of a WS-WB battery to obtain changed mates is very clever. [THB]

This wonderful position shows the difficult task of three changed mates after self-pins by black king moves. An extremely complicated mechanism involving three pin lines accounts for all of the white officers, thus an additional resource (a queen promotion) is necessary in the set play. Nevertheless, a true masterpiece!

(108a is another fine example of this task, and 108c a more economical remake of 108b, though with one actual mate which does not involve the battery.)

108a. R. Bédoni

1.Pr Blikeng 80 JT 1993-4

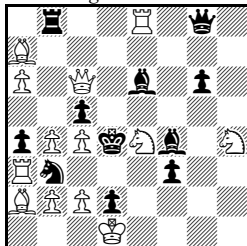


#2 12+7

1...Kxd4,Kc6,Ke6; 1.Qg2!

108b. M. Velimirović

2nd Pl. Liga Problemista 1/2000

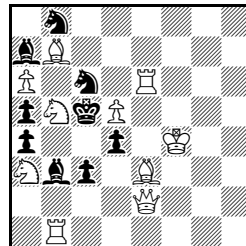


#2 13+11

1...Kxc4,Ke3,Ke5; 1.Sxc5!

108c. M. Velimirović

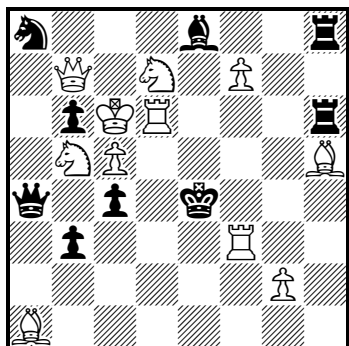
1.Comm. Schach-Aktiv 2001



#2 10+9

1...Kb4,Kb6,Kxd5; 1.Sxd4!

109



#2

11+9

1.cxb6? ~ 2.Kc5#
 1...Qa6 2.Sc3#
 1...Bxf7 2.Sc5#
 1...Rxb5 2.Rd4#
 1...Qb4!

1.Rg6! ~ 2.Kd6#
 1...Qa6 2.Sd6#
 1...Bxf7 2.Sf6#
 1...Rxb5 2.Rg4#

Touw Hian Bwee

1st Pr E. Visserman Memorial Tourney
 Jaarboek NBvP 1980

Ongetwijfeld het meest opmerkelijke probleem. Drie keer matverandering na ontpenning van witte stukken is een bijzondere prestatie. Een zo duidelijke combinatie van spectaculaire varianten en matveranderingen komt men niet vaak tegen. Daardoor is dit probleem zowel te waarderen door liefhebbers van de klassieke als van de moderne tweezet. (Judges: Drs. C. Goldschmeding & H. le Grand)

Direkte Entfesselung dreier weisser Figuren mit Mattwechsel, eine imponierende Thematik! Mit diesem Erfolg setzt Touw seine Serie von Turniersiegen fort. (H. Ahues, p.318 Die Schwalbe, Aug. 1981)

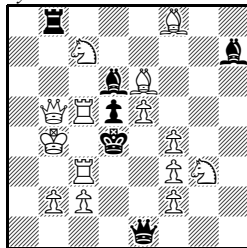
No.109a is perhaps the first to show changed mates following direct unpins of 3 white pieces. No.109b is another example. [THB]

Another complicated task: changed mates from three different unpinned white pieces presented in an excellent open position. Interestingly a classic task is also hidden here: six mates from the white king battery in the try-play!

The pairs of threats and thematic mates on the same squares create an exceptionally aesthetic impression. [DS]

109a. C. J. R. Sammelius

1st Pr B.Blikeng Postsjakk
 Ty.1976



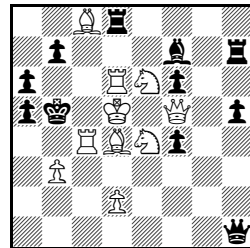
#2

14+6

1.Bf5? Bg8!
 1.Bxd5! Re8, Bxc7, Qxe5

109b. A. J. Lobusov

1st Pr Neue Zürcher Zeitung
 1982



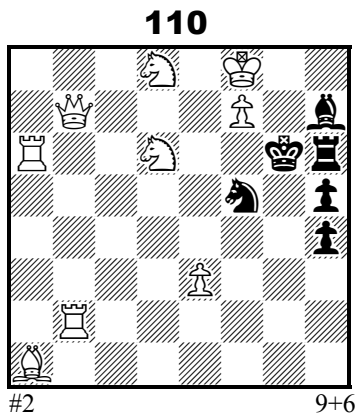
#2

10+11

1.Be3? Qa1!
 1.Rd7! Rxc8, Bg6, Qh3

4.2. Reciprocal Change

Some mechanisms for changed mates suffer from the phenomenon of mate reduction, when a mate from one phase recurs in another after a different black defence. The most extreme example occurs when it happens with all mates, which in the case of two thematic mates results in reciprocal change. Touw's research in this field always produced complex and unusual presentations.



1. Qd5? ~ 2. Qxf5#
1... Kf6 2. Se4#
1... Kg5 2. Rg2#
1... Sd4!

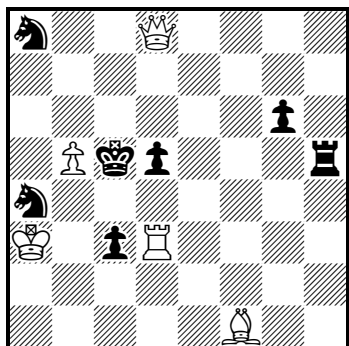
1. Qf3! ~ 2. Qxf5#
1... Kf6 2. Rg2#
1... Kg5 2. Se4#

Touw Hian Bwee

2nd Pr 34 Pedagogusok Lapja, 20-9-1965

The theme is usually easier to show with black king defences, but only if the destination squares are distant. Here the king plays two lateral moves to diagonally adjacent squares, met by mates from two batteries which, surprisingly, are aimed at the same square (f6). There are some minor duals, but the knight refutation is excellent and the post-key play dual-free. Another nice touch is that the seemingly strongest move of the queen, to e4, fails to both moves of the king.

111



#2 5+7

1...Kxb5 2.Rxc3#
1...Kc4 2.Rxd5#

1.Qf6! ~ 2.Qc6#
1...Kxb5 2.Rxd5#
1...Kc4 2.Rxc3#

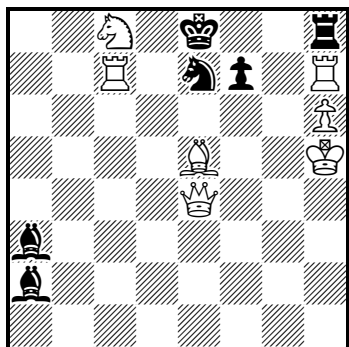
Touw Hian Bwee

2nd HM 4718 Schweizer Schach Magazin, October 1985

Échange de mats entre JA et JR, dans une position très légère. Cette idée a été considérablement travaillée lors du 2e WCCT. (Judge: C. Wiedenhoff)

At first glance a similar mechanism to that shown in the previous problem: the same arrangement of king flights and the same distance between the queen and the king before Black moves. A closer look reveals quite the opposite: here the king moves away from the queen! Also there is only one (indirect) white battery, and the changes occur between set and actual play. The economy, especially of white material, is superb.

112



#2 7+6

1.Bd6? ~ 2.Qxe7/Rxh8#
1...Kf8 2.Rxh8#
1...0-0 2.Sxe7#
1...Be6!

1.Qa8! ~ 2.Sxe7/Sd6#
1...Kf8 2.Sxe7#
1...0-0 2.Rxh8#

Touw Hian Bwee

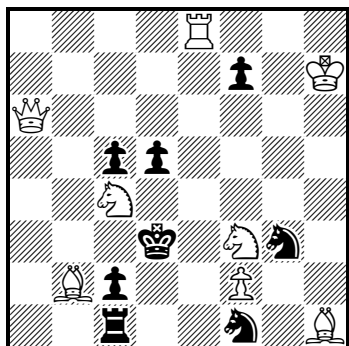
1450 Die Schwalbe December 1963

Zwischen Verführung und Lösung Mattwechsel bei den drei sK-Zügen, der in den ersten beiden Abspielen reziprok ist. Ein bemerkenswert komplizierter Inhalt für die 13 Steine, aber es widerstreitet m.E. der thematischen Absicht, dass gerade das in der Lösung auftretende Matt für 0-0 schon im Satz vorliegt. Daher wohl auch die sehr unterschiedliche Bewertung. (H. Albrecht, p.467-468 Die Schwalbe, April 1964)

Judge: A. Dombrovskis

Having two adjacent lateral flights is far more unusual, especially if both are on the same line as the king's initial square. Of course this requires castling to be one of the thematic moves. To exchange mates between two phases after such king moves is very complicated without making compromises. In this case there are double threats in both phases.

113



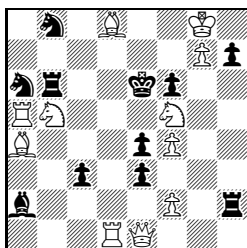
#2 8+8

b) ♔h1→h5

- | | |
|-----------------|-----------------|
| (a) | (b) |
| 1.Qb5! ~ 2.Qb3# | 1.Qa4! ~ 2.Qb3# |
| 1...Se2 2.Sfe5# | 1...Se2 2.Sce5# |
| 1...Se4 2.Sce5# | 1...Se4 2.Sfe5# |
| 1...Sd2 2.Re3# | |
| 1...dxc4 2.Qd7# | |

113a. H. Ahues

2.Pr Suomen Shakki 1979



#2 11+11

- Zeroposition
- a) ♔a4→h3
1.Qxc3! Sd7,Bd5
- b) ♚a5→g5
1.Qxc3!

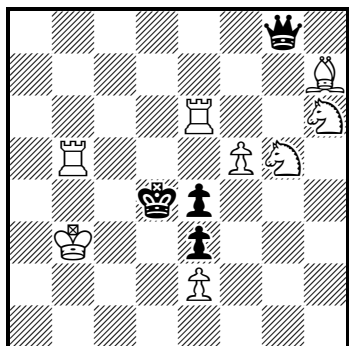
Touw Hian Bwee

v. 2nd HM H.Ahues Jubileum Turnier
70 Die Schwalbe, December 1982

So hat der Verfasser die Lösung angegeben, und für's erste soll das auch genügen. In diesem Zwillingsproblem sehen wir das Thema E (Blockform) mit reziprokem Mattwechsel. Diese schwierige Thematik ist meines Wissens erst einmal gezeigt worden – 113a – aber da nur mit Hilfe einer Zeroposition und mit erheblich grösserem Materialaufwand. Deshalb hatte ich, von der Lösungsangabe des Verfassers ausgehend, zunächst den Eindruck, dass die elegante 70 mein Pionierstück bei weitem übertrifft, und unbedingt einen Preis verdient. Bei realistischerer Betrachtungsweise entdeckt man jedoch zwei unerfreuliche Tatsachen, die der Verfasser verschwiegen hat: In (a) lässt nach 1.Da4? (Se4!) und in (b) nach 1.Db5? (Se2!) die nicht widerlegende Themaparade beide Themamatts zu! Meiner Auffassung nach stören diese Duale sehr. Man kann sie nicht einfach ignorieren, weil 1.Da4? bzw. 1.Db5? ihrer Natur nach thematische Verführungen sind, auch wenn sie vom Verfasser nicht als solche angegeben wurden. Grundsätzlich muss folgende gelten: Was eine thematische Verführung ist, wird allein von den objektiven Gegebenheiten der Stellung bestimmt, nicht etwas vom Komponisten! Alles andere wäre naives Wunschenken. Schade um diese schöne Aufgabe, deren Einstufung mir viel Kopfzerbrechen bereitet hat!. (Judge: H. Ahues)

Very deep dual avoidance by compensating openings of white lines in Theme E style with reciprocal mates by the white knights. The reason why the exchange works lies in the different directions of the white line pieces ambushed behind the knights, aiming alternatively at e2 or e4. The queen is unique in being able to change its position behind a second piece in a single move. There are two ways to double this feature: (1) with a help of another (promoted) queen, which competent composers avoid, or (2) by increasing the mobility of a minor line piece through a one-off leap, and that is done here, in a technically superior way, by means of white bishop twinning.

114



#2 8+4

1... Qg6 2. Rxe4# 1.f6! ~ 2. Sf5#
 1... Qxg5 2. Rd6# 1... Qg6 2. Rd6#
 1... Qxg5 2. Rxe4#

Touw Hian Bwee

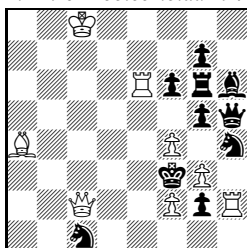
2nd HM 756 Diagrammes, May-June 1979

Réciprocité élégante réalisée par le moyen d'un simple coup de pion. La construction est parfaite. (Judge: J. Rice)

A familiar switch by a small pawn move which has been used many times to show reciprocal change, usually with two pairs of diagonal/orthogonal crossed lines of the black queen (one aiming away from the white king is bound to be a pin line, 114c). Here the idea lies in reciprocal mates by the unpinned white rook, so the above conception is invalidated. Instead the critical square e4 is introduced and this seemingly small modification of the mechanism results in a Meredith setting, much lighter than a straightforward approach ever produced.

114a. J. Albarda

1. Prize Probleemblad 1948



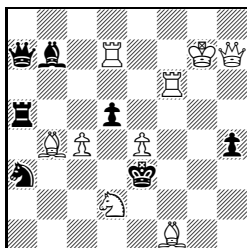
#2 8+10

1... Qg4,g4; 1.f5! zz

Rudenko used the WQ (as opposed to the WR in mine) to deliver the thematic mates. Formanek and Albarda display further possibilities offered by this "simple" WP move. I distinguish the examples as follows: black defences by + mates by (a) a single black piece + a single white piece (Rudenko), (b) a single black piece + two white pieces (Labai), (c) two black pieces + a single white piece, (d) two black pieces + two white pieces (Formanek and Albarda). [THB]

114b. B. Formanek

2.Pr Cs. Sach 1954/2

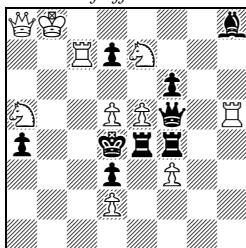


#2 9+7

1... Qd4,dxc4; 1.e5!

114c. Z. Labai

1.Pr M. Pfeiffer MT 1981



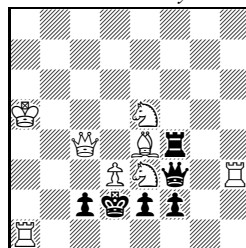
#2 10+9

1... Qxe5,Qxe6; 1.d6!
 (with Dombrovskis +
 Hannelius: 1.Sg6? Qxe5!,
 1.Sc4? Qe6!)

114d. V. F. Rudenko

(after Seider, Labai)

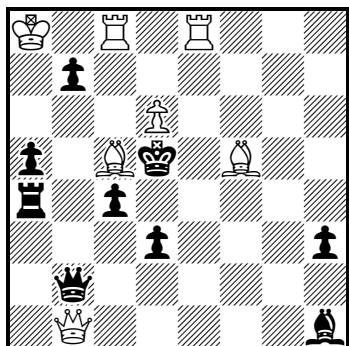
Presledovanie Temy 1983



#2 8+6

1... Qxe3,Qxe4; 1.d4!

115



#2

7+9

1.d7? ~ 2.d8Q#
 1...Qg7 2.Qxb7#
 1...Qf6 2.Qxh1#
 1...c3!

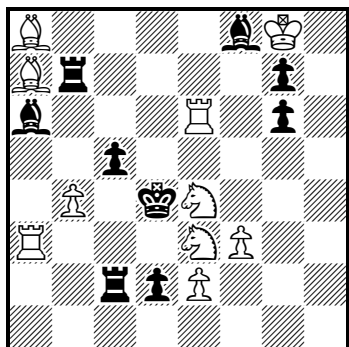
1.Bg6! ~ 2.Bf7#
 1...Qg7 2.Qxh1#
 1...Qf6 2.Qxb7#

Touw Hian Bwee

8719 Probleemblad, November-December 1982

An original direct-guard criss-cross mechanism build around three focal locations for the black queen. There is no way to alter the state of four such lines in a single move, so it is accomplished here by short and delicate movements of the try and key pieces.

116



#2

10+9

1.Sxd2? Bc4!
 1.Sf6? Re7!

1.Sc3? ~ 2.Re4#
 1...Bc4 2.Sxc2#
 1...Re7 2.Bxc5#
 1...Bd3!

1.Sd6! ~ 2.Re4#
 1...Bc4 2.Bxc5#
 1...Re7 2.Sxc2#
 1...Bd3 2.Rxd3#

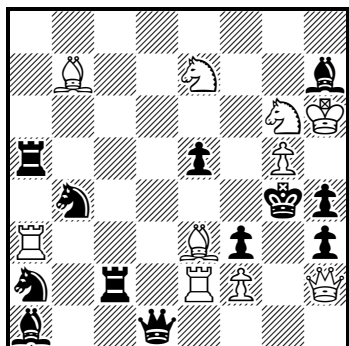
Touw Hian Bwee

2nd HM 6366 Probleemblad, March-April 1968

Geraffineerd tot stand gebrachte matverwisseling in de beide hoofdvarianten van de thematische verleiding en de oplossing. (Judge: J. Haring)

Another standard reciprocal change matrix based around two black lines guarding the same square and control of squares guarded by the mating piece. The first white move must cut one black line and guard one square. This is actually a set-play mechanism, but in this try-play rendering it gets an original treatment through the introduction of two additional tries which fail to cut either guard of c5 and therefore alternatively fail to thematic black moves. The final touches are a neat refutation after the “real” thematic try 1.Sc3? and a beautiful added variation 1...Bxe2 2.Sxe2# in this phase, which arises naturally.

117



#2 10+12

1.Bd4? ~ 2.Re4/Bxf3#
 1...Sc3 2.Bc8#
 1...Sd5 2.Sxe5#
 1...Sd3!

1.Bc5! ~ 2.Re4/Bxf3#
 1...Sc3 2.Sxe5#
 1...Sd5 2.Bc8#

Touw Hian Bwee

4th HM 43 Corriere Mercantile 18-3-1964

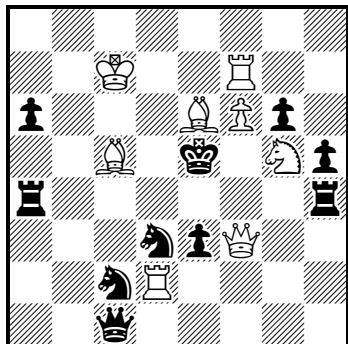
L'Autore del 'due mosse' n.43, Touw Hian Bwee, è un giovane indonesiano, nato a Pekalongan, importante scalo marittimo situato sulle coste settentrionali dell'isola di Giava, il 18 Novembre 1943. Attualmente è studente in Giacarta. Si dedica al problema scacchistico dal 1958: ha composto cento lavori circa, alcuni dei quali sono stati premiati con la massima onorificenza in importanti competizioni europee. Il problema che ha ideato espressamente per il 'Mercantile' è di notevole interesse strategico. (Corriere Mercantile, 18-3-1964)

Nella sostanza, si tratta di una complessa utilizzazione di linee nere avente il fine di ottenere l'inversione di due varianti, mantenendo immutate le difese contro la minaccia. Variante secondaria: 1...Dd5 2.Dg1 matto. (Judge: Dott. A. Chicco, p.5 Corriere Mercantile 18-3-1964)

Another striking example of reciprocal change, with complicated double line cutting by both Black and White. The double threat is essential to force the thematic defences. This could well be original. (B.P. Barnes in Selections from recent Tourneys, p.13 The Problemist Jan. 1966)

Again a four-line mechanism, this time involving four black pieces, which gives much more freedom in arranging the lines. Theoretically this mechanism can be triggered with a single white move (e.g. 1.Bd4-c5), but enormous technical difficulties prevent its realisation. To make the mechanism work the composer needed the first moves to open two white lines and introduce a double threat. Although with such thematic content both phases are equal, it is a pity that the try and key could not have been inverted to get rid of the dual after 1...Qxe2 in the actual play.

118



#2 8+10

1.Bg4? ~ 2.Re7#	1.Bc4! ~ 2.Re7#
1...Sf4 2.Bd6#	1...Sf4 2.Qe4#
1...Sd4 2.Qe4#	1...Sd4 2.Bd6#
1...Raf4!	1...Rhf4 2.Qd5#
	1...Sxc5 2.Rd5#

Touw Hian Bwee

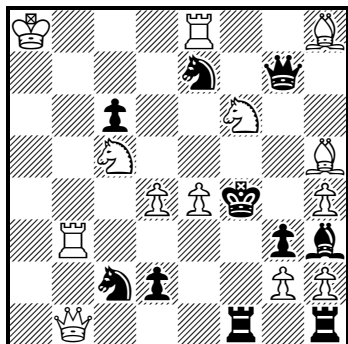
1st Pr 1326 Postsjakk, May 1962

Et meget originalt problem med mattveksling (Lg4? Tf4!). En forholdsvis økonomisk konstruksjon, med hensyn til slik en vanskelig ide. (Judge: E. Livshits)

Closely related to the previous composition with interferences on the black rook lines and a less heterogeneous but by no means less interesting second pair of effects. The lack of "logical" tries here is more than compensated for by the irresistible charm of the events taking place along the fourth rank.

Note the unique placing of the Bc5 which, in addition to being part of the masked pin arrangement on the c-file, must be removed by 1...Sxc5 to eliminate a dual. The construction is faultless. [DS]

119



#2 13+10

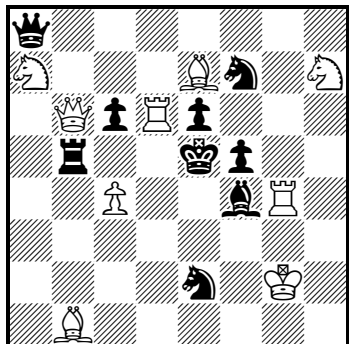
1...Sf5 2.Se6#	1.Sg4! ~ 2.hxg3#
1...Se3 2.Sd3#	1...Sf5 2.Sd3#
	1...Se3 2.Se6#
	1...Qxg4 2.Be5#
	1...gxh2 2.g3#
	1...Rxx2 2.Qxf1#
	1...Rf3 2.Rxf3#

Touw Hian Bwee

932 To Mat, February-March 1965

A complicated and spectacular reciprocal change where the two direct black weakenings which are set in the initial position (a selfblock on e3 and interference on f5) are replaced by neat passive dual avoidance in Mari style after the key. White must not close the line just opened by the black defence.

120



#2 9+9

1.Rxc6? ~ 2.Bf6#
1...Qd8 2.Rxe6#
1...Bg5 2.Qxb5#
1...Rxb1!

1.Qxc6! ~ 2.Bf6#
1...Qd8 2.Qxb5#
1...Bg5 2.Rxe6#
1...Qxc6+ 2.Sxc6#

Touw Hian Bwee

2nd HM 1980–81

10198 Schach-Echo, February 1980

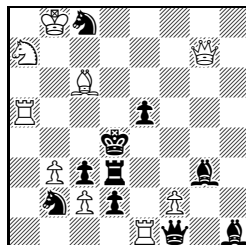
Die richtige und falsche Selbstfesselung auf c6 mit Entfesselung und reziprokem Mattwechsel wirkt originell. Ohne das ungedeckte Satzsach hätte ich das Stück höher bewertet. (Judge: Dr. W. Issler)

This mechanism for showing (pseudo?) reciprocal change usually involves two white pieces alternately closing one black line and guarding one flight square. Here it is made much more complex by white self-pins on the first moves and control of different flight squares. This turned out to be too demanding for a flawless realisation: there is an unprovided check in the diagram.

In spite of a technical imperfection, this is an excellent problem featuring a beautiful mechanism with a small but significant modification compared to earlier examples. I would like to quote what in my opinion is the most striking problem showing this idea, 120a, a masterpiece by a great master. [DS]

120a. E. Visserman

1st Pr Die Schwalbe 1963

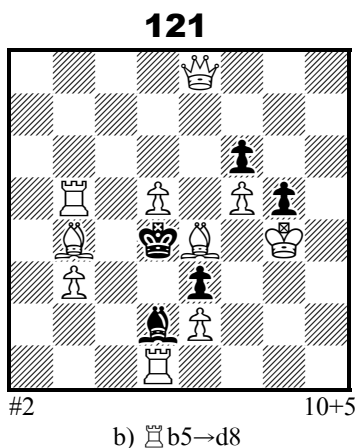


#2 9+10

1.Raxe5? Bd5!
1.Raxe5! Sd6,Bf3

4.3. Battery Creation by Moves of Two White Pieces

This section contains problems thematically related to those from section 4.1.2, but with the difference that the batteries in both phases are created by the same white pieces. There is good variety in the types and directions of the batteries (direct/indirect, diagonal/orthogonal), the common feature being that in one phase the front piece moves into position while in the other it is the turn of the rear piece. The exception is No.132, where two indirect batteries are set up by the white Grimshaw interferences.



Touw Hian Bwee

*1st Pr Twin Tourney 1970–71
T136 The Problemist, May 1970*

The battery-forming keys give the same two flights with different play in each part, cleverly achieved by the twin mechanism. WQ/WB batteries on two lines. Original. (Judge: B. Zappas)

The triangle d4-e4-e5 is twice controlled by the queen, hidden behind and helped by the bishop. These batteries are formed along different lines by flight-giving keys which release Black from stalemate. Potential duals after 1...Kxe4 are avoided in each phase because the rook guard of d5 would be cut.

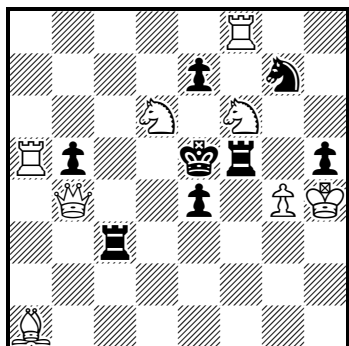
(a)

1.Be7!
1...Ke5 2.Bc5#
1...Kxe4 2.Bxf6#
1...Kc3 2.Bxf6#

(b)

1.Qa4!
1...Ke5 2.Bd6#
1...Kxe4 2.Bc3#

122



#2 8+8

1.Sxb5? ~ 2.Qxe4#
1...Ke6 2.Sd4#
1...Rf4 2.Sc7#
1...exf6 2.Qd6#
1...Rxf6!

1.Ra6! ~ 2.Qxe4#
1...Ke6 2.Sc4#
1...Rf4 2.Sf7#

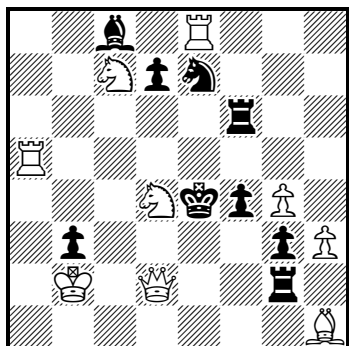
Touw Hian Bwee

2nd Pr K.Behting Memorial Tourney
80 Šahs, October 1967

Judge: E. Umnov

White R+S batteries are set up on adjacent lines. Each battery operates directly and indirectly, depending on the position of the black king, leading to two changed mates. The presentation is clear and economical.

123



#2 9+9

1.Ra4? ~ 2.Qe2#
1...Ke5 2.Sf3#
1...f3 2.Sc6#
1...Ba6!

1.Sdb5! ~ 2.Qe2#
1...Ke5 2.Sd6#
1...f3 2.Sc3#
1...Kf3 2.Bxg2#

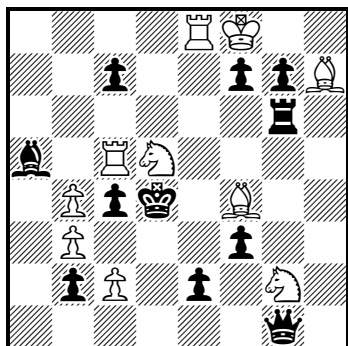
Touw Hian Bwee

3rd Comm. v4587 L'Italia Scacchistica May 1968

La buona condizione della chiave si ripete nell'interessante tentativo 1.Ta4?. (Judge: A. F. Argüelles)

An improved realisation of the same mechanism with attractive flight-giving keys.

124



#2

10+11

1.Rd8? ~ 2.Rxc4#
 1...cxb3 2.Sf6#
 1...Ke4 2.Sc3#
 1...Rc6 2.c3#
 1...Bxb4!

1.Se7! ~ 2.Rxc4#
 1...cxb3 2.Sf5#
 1...Ke4 2.Sc6#
 1...Rc6 2.Be5#

Touw Hian Bwee

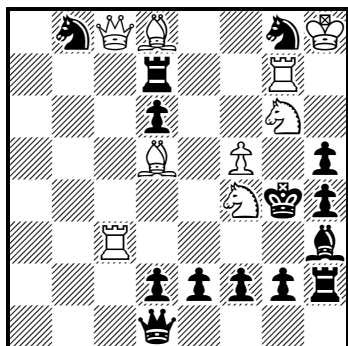
2nd Pr 6225 Probleemblad, July-August 1967

Deze prijswinnaar valt op door de originaliteit van het gegeven: wit kan op twee manieren een toren-paard-batterij vormen, in de verleiding 1.Td8? door het staartstuk te verplaatsen, in de oplossing 1.Pe7! daarentegen juist door verplaatsing van het batterijstuk. De verleiding geeft een vluchtveld, de oplossing zelfs twee, zodat de afwerking ook in dit opzicht niets te wensen overlaat. Zelfs de bijvariant 1...Tc6 geeft in verleiding en oplossing aanleiding tot verschillende mats. (Judges: J. Albarda, J. J. Burbach & G. Bouma)

An even greater improvement on the previous two problems, as more than the two changed thematic variations are extracted from the mechanism. A great composition can be recognized from the way the side-effects of the changed locations and influence of the white pieces (especially the front piece) are utilized. Here the bonuses are a second flight granted by the key move, and, even better, the additional change after 1...Rc6.

Another excellent key which, apart from granting two flights, is an anticipatory unpin of the white rook. [DS]

125



#2

9+14

1.Rc4? ~ 2.Se7# 1.Sd3! ~ 2.Se7#
 1...Rxc7 2.Sxe2# 1...Rxc7 2.Sxf2#
 1...Kg3 2.Sxh5# 1...Kg3 2.Se5#
 1...Kxf5 2.Be6# 1...Kxf5 2.Sxh4#
 1...Qa1!

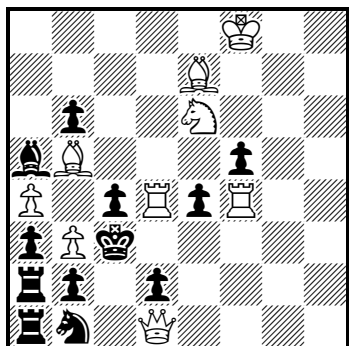
Touw Hian Bwee

2nd Pr J. Banyai Memorial Tourney 1968-69

Judge: A. Pituk

Similar R+S batteries to the previous problem. Undoubtedly the most attractive problem in this series despite the queen acting only as a bishop and the unfortunate, though unavoidable, short anticritical move of the black rook to f7, which allows duals in both phases. Strangely, even if the "rules" suggest that this deserves condemnation, the whole composition is still fascinating. Think of a beautiful woman: she may have a vaccination scar on her shoulder, but she is still a beauty!

126



#2 9+12

- | | |
|-------------------|-----------------|
| 1.Bf6? (~) | 1.Rd6! (~) |
| 1...Bb4+ 2.Rd6# | 1...Bb4 2.Bf6# |
| 1...Kb4 2.Rxc4# | 1...Kb4 2.Rd3# |
| 1...cxb3 2.Rdxe4# | 1...cxb3 2.Rc6# |
| 1...e3! | 1...e3 2.Rxc4# |

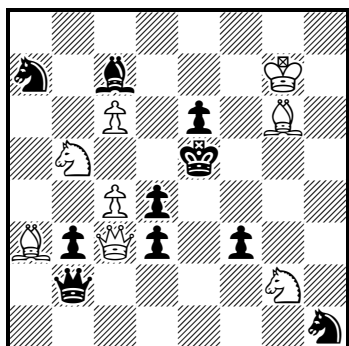
Touw Hian Bwee

v7209 Probleemblad May-June 1972

Judge: E. Visserman

One really must have a strong faith in chess to even think about such an improbable scheme as batteries on parallel diagonal lines, let alone to try it. To produce three changed mates of such quality from this idea is a miracle! It is hard to tell which pair of variations is the most beautiful. A reversal with a cross-check after the try and an anticipatory unpin key? Or direct-to-battery mate transformation after the king's flight? Or a neat direct battery opening replaced by an indirect battery mate when a bishop guard on d3 is opened? You choose if you can – I cannot!

127



#2 8+10

- | | |
|-------------------|------------------|
| 1.Sxd4? ~ 2.Sxf3# | 1.Qa5! ~ 2.Qxc7# |
| 1...Qxa3 2.Sb5# | 1...Bb8 2.Sxa7# |
| 1...Qxg2 2.Se2# | 1...Sc8 2.Sxc7# |
| 1...fxg2! | 1...Qxa3 2.Qe1# |

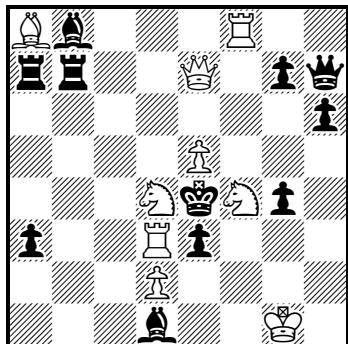
Touw Hian Bwee

1st Pr 801 Kölnische Rundschau 26-9-1970

Der Autor hat seinem Lieblingsthema (Weiss hat die Wahl zwischen zwei Batterien; einmal setzt sich die Abzugsfigur vor die Batteriefigur, zum anderen zieht letztere hinter die Abzugsfigur) eine originelle Darstellung abgewonnen. Die Verführung 1.Sxd4? liegt näher als die Lösung 1.Da5! (das Matt nach 1...Dxa3 ist gut versteckt), und in beiden Phasen gibt es vorzügliches Spiel. Ich hatte keine Mühe mit der Wahl des 1. Preises. (Judge: E. Visserman)

The queen and knight are the two liveliest chess pieces, so the versatility of battery combinations where these two units are employed is much greater than that of any other pair of pieces. It is possible to have rank/file as well as diagonal/rank(file) combinations of battery lines, the distance between the black king and the white knight can vary from one to three squares, and the influence of the rear piece (the queen) is much stronger than that of other line-pieces.

128



#2 9+11

1. Qb4? ~ 2. Rxe3# 1. Sde6! ~ 2. Rxe3#
 1... Kxe5 2. Sc6# 1... Kxe5 2. Sc7#
 1... exd2 2. Sf3# 1... exd2 2. Sc5#
 1... Qf5!

Touw Hian Bwee

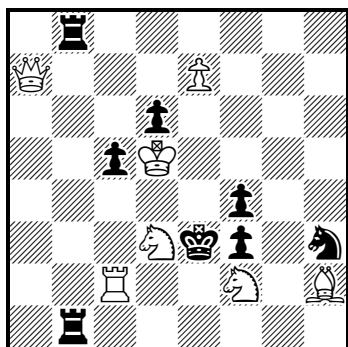
4th Pr 1975-1

8307 Schach-Echo, March 1975

Feine, faszinierende Mattwechsel nach Fluchtfelderfreigabe in Verführung und Lösung. (Judge: H. Zajic)

A horizontal/vertical combination of batteries with original play dispensing with the switchback mates common to this family of ideas. Here all of the mates are delivered by moves of the front battery piece. Two mates are changed between try and actual play, triggered by excellent first moves granting first one then two flights.

129



#2 7+8

1. Sxc5? ~ 2. Sg4# 1. Qa3! ~ 2. Sg4#
 1... Rg8 2. Sb3# 1... Rg8 2. Sb2#
 1... Rg1 2. Sb7# 1... Rg1 2. Sb4#
 1... Sxf2! 1... Sxf2 2. Bxf4#
 1... R8b3 2. e8Q#
 1... R1b3 2. Qc1#

Touw Hian Bwee

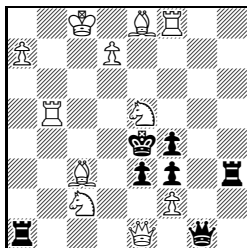
1st HM 2325 Thèmes-64, January-March 1972

Présentation soignée du thème Mackenzie avec un essai formant la batterie D/C d'une façon. Je crois avoir déjà vu cette idée plus tôt et j'espère que cette réalisation n'est pas anticipée. (Judge: Drs. C. Goldschmeding)

A wonderful matrix with two rooks defending along the same line against two prospective Q+S batteries and a pair of changed shut-off mates after the withdrawal of each rook in turn. The chessboard is just big enough to provide space for four non-capturing mates if the black king is located on the third square from the board edge (in No. 129a this is not the case, consequently the knight captures once). Such constraints leave little scope for additional content, but Touw manages to include two anticritical defences after the key and a check granted by the try.

129a. E. Visserman

1st Comm. Schakend Nederland 1971

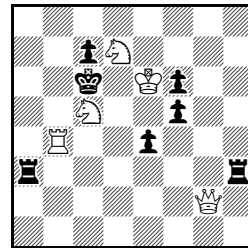


#2 11+7

1. Sxe3? Rd1!, 1. Qb1!

129b. M. Velimirović

2.HM Phènix 1999

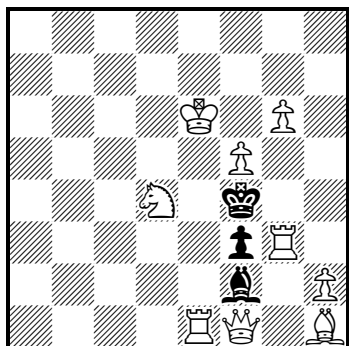


#2 5+7

1. Qc2? Rhc3!, 1. Sxe4!

Here is a very nice and excellent rendering in a Meredith setting without white pawns (129b)! [THB]

130



#2

9+3

- | | |
|------------------|------------------|
| 1.Sxf3? (~) | 1.Qc4! ~ 2.Qc7# |
| 1...Bg1 2.Sxg1# | 1...Bxe1 2.Sc2# |
| 1...Bxe1 2.Sxe1# | 1...Be3 2.Se2# |
| 1...Bd4 2.Sxd4# | 1...Bxg3 2.Sxf3# |
| 1...Bxg3 2.Qc4# | 1...Bxd4 2.Qxd4# |
| 1...Be3! | |

Touw Hian Bwee

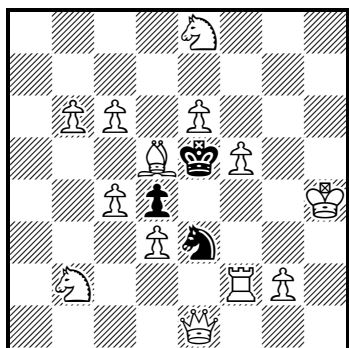
3rd Pr C5771 The Problemist, July-September 1975

The Salazar theme, with perfect construction and economy. (Judge: Ing. H. Bartolović)

Salazar's Batteriewechsel-Thema in einem ebenso reichhaltigen wie eleganten Zwölfsteiner – eine hervorragende Leistung! (H. Ahues, p.267 Die Schwalbe Juni 1978)

Persistence pays off! This is a real discovery with the choice between a battery on the rank and a masked battery on the file producing two sets of four variations and three changed mates. All of the mates are generated by the two battery-forming pieces, and the highlight is the variation 1.Sxf3? Bxe1 2.Sxe1# when the knight opens no less than three batteries, one direct and two indirect to prevent the king from escaping to the e-file. And all this from a Meredith setting! Only Fate's chosen ones can compose something like this, and even they can only do so on a few occasions in a lifetime.

131



#2

13+3

b) ♖b2→g3

- | | |
|-------------------|-------------------|
| (a) | (b) |
| 1.Be4! (~) | 1.Qa5! (~) |
| 1...Se3~ 2.Qa5# | 1...Se3~ 2.Be4# |
| 1...Sxc4 2.Sxc4# | 1...Sxc4 2.Bxc4# |
| 1...Sd5 2.Bxd5# | 1...Sxd5 2.Qxd5# |
| 1...Sxf5+ 2.Bxf5# | 1...Sxf5+ 2.Rxf5# |
| 1...Sxg2+ 2.Bxg2# | 1...Sxg2+ 2.Bxg2# |

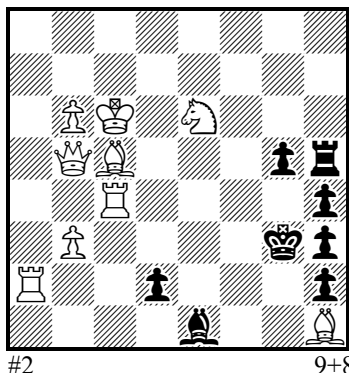
Touw Hian Bwee

1604 Die Schwalbe, October 1975

Judge: E. Hassberg

A similar matrix, this time with bishop as front piece and knight as defender. Obviously the bishop's "laziness" compared to the knight requires more material, and twinning is necessary to make it all work perfectly. Still, four mates are changed in a conventional way, and even the capture on g2 can be regarded as a change since the mating checks are delivered along different lines.

132



1.Re4? ~ 2.Qd3#, 1...d1Q!

1.Rd4? (~)
 1...Kf2 2.Rg4#
 1...g4 2.Rd3#
 1...d1Q/Bf2 2.Bd6#
 1...Rh~!

1.Be3? ~ 2.Qe5#, 1...g4!

1.Bd4! (~)
 1...Kg4 2.Bf2#
 1...d1Q/Bf2 2.Be5#
 1...g4 2.Rc3#
 1...Rh~ 2.Qxg5#

Touw Hian Bwee

1st Pr 1970-II

6833 Probleemblad, July-August 1970

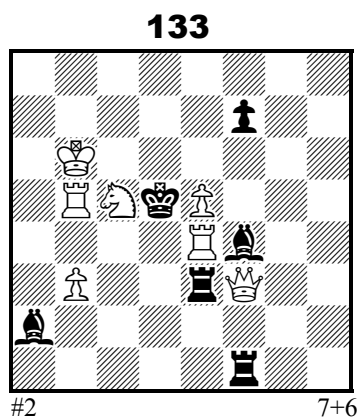
Bijzonder boeiend hoe beide witte stukken de dame doortocht trachten te verschaffen en daarbij in tweede instantie de tempovorm kiezen. Aldus wordt een witte Grimshaw op het bord gebracht, die door het vluchtveld tot mooi harmonisch batterijspel leidt. (Judge: Drs. C. Goldschmeding)

Only bishop and rook can exchange battery creation roles, and since their lines meet at only one intersection point when aiming in the right direction this inevitably results in a white Grimshaw. Here the interference is compelled since attempts to move the rook or bishop closer to the black king fail. Ideally, these tries should fail either because of anticipatory interferences (1.Be3? ... 2.Rc3? and 1.Rf4? ... 2.Bd6?), or interferences on the second move (1.Be3? ... 2.Bf4+? Kg4! and 1.Re4? ... 2.Re3+? Kf2!). Alas, even chess doesn't provide enough resources for something like that. What is the point of these ramblings? Well, this is the story of a problemist who worked on this very matrix without knowing of Touw's earlier composition and who finally gave up and forgot about it... until he saw the diagram position and instantly recognized the ingenious modification to the basic idea: the introduction of the black Pd2, which slightly changes the nature of the scheme but in turn infuses life into an otherwise dead matrix, resulting in a wonderful composition.

Amongst its other virtues this problem contains an original and brilliantly paradoxical idea. Although after the Grimshaw interference the rear piece loses control over the king's flight (and seemingly any relation with that square), after the flight-blocking defence exactly that piece mates! This certainly set the composer a difficult constructional task as, logically, at that moment every possible check is a potential dual. Perhaps that is the reason for the "long range firing" of the white artillery and the striking separation of the two armies in this unforgettable setting. [DS]

4.4. Destruction of Two Batteries

This type of battery choice, or should we say battery elimination, is closely related to those from sections 4.1.2 and 4.3. After the introductory move in each phase we have a battery ready to operate. However, with two viable batteries in the initial position the composer is faced with quite a different constructional challenge. Since a pawn battery does not offer enough possibilities for interesting content, the composer is from the start forced to commit four white officers to a bare matrix, leaving only three mobile units for support. Soundness is more difficult to achieve with so many discovered checks available. It would therefore be unrealistic to expect as much variety as we have seen in other groups. Typically, on the first move a rear piece leaves the battery line in order to support the other battery, and this results in a pair of variations with changed mates.



b) ♖a2→a8

- (a) 1.Rbb4? Rxb3!
 1.Qg4! ~ 2.Qd7#
 1...Rxe4 2.Se6#
 1...Bxe5 2.Sb7#
 1...f5 2.Qg8#
- (b) 1.Qg4? Bc6!
 1.Rbb4! ~ 2.Rbd4#
 1...Rd1 2.Rxe3#
 1...Bxe5 2.Red4#
 1...Rxe4 2.Qxe4#
 1...Rxb3 2.Qxb3#

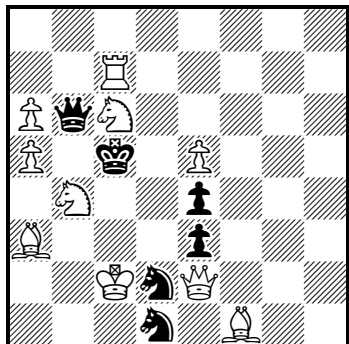
Touw Hian Bwee

3rd Pr 1630 Schakend Nederland November 1975

*Goede tweeling met sleutels die een batterij opgeven.
 (Judge: E. Visserman)*

This light position is notable for its impeccable use of minimal material. Besides the core arrangement of four officers, there are only king and two pawns to provide the necessary support. Both phases work perfectly from the diagram, so why choose twin form? The simplest and best answer is – why not? An often repeated view is that this form helps the solver to understand the content. This usually doesn't hold water because, taking this problem as an example, anyone who saw one key but missed the analogous option from another battery, would probably gain no hint from the twinning. The truth is that the composer had a good reason to make both phases real. When there are two phases one is usually a little better than the other, and the composer wants this phase to be the solution. Sometimes, however, each phase has some advantage over the other that makes it hard to decide which is better. Here, the play after 1.Rbb4 is more beautiful, while the refutation to 1.Qg4? is superior. This is a rare case where discarding the Ba2 and allowing both solutions would be justified, but since decent composers will not accept multi-solutions in a two-mover (and let us hope that this view persists), accept twin form and the dilemma is resolved.

134



#2 10+6

1.Rd7? ~ 2.Rd5# 1.Bb2! ~ 2.Bd4#
 1...Qxc6 2.Sa2# 1...Qxc6 2.Qb5#
 1...Qxb4 2.Qb5# 1...Qxb4 2.Se7#
 1...Qxa5! 1...Sxb2 2.Qxe3#
 1...Sb3 2.Qc4#

Touw Hian Bwee

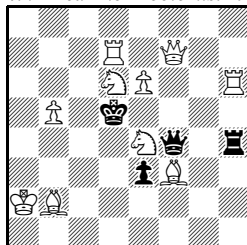
1st Comm. British Chess Federation Ty No.137 1974-75

Very pretty changed mates in battery and black selfpin. (Judge: J. Haring)

No.134a is the perfect rendering! [THB]

134a. M. R. Vukcevic

4th Pr ea The Problemist 1982/I

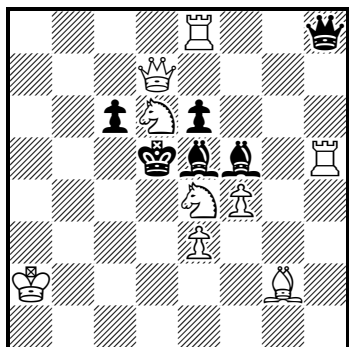


#2 10+4

1...Qxd6/Qxe4
 1.Be2? Qf1!
 1.Rc7!

A similar affair, with one less battery mate but more corresponding play. The matrix hides some interesting possibilities, but sometimes the author is not lucky enough to notice them... so someone else picks a juicier fruit (often forgetting to mention from whose plant it came).

135



#2 9+6

1.Qa7? ~ 2.Qc5# 1.Bf1! ~ 2.Bc4#
 1...Bxe4 2.Qd4# 1...Bxe4 2.Sb7#
 1...Bxd6 2.Sd2# 1...Bxd6 2.Qxe6#
 1...Bd4!

Touw Hian Bwee

3rd Pr 1975-I

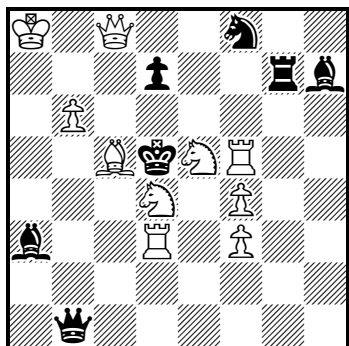
8397 Schach-Echo May 1975

Das mit Halfesselung und Mattwechseln überaus harmonisch verbundene Küchler-Thema beeindruckt durch seine besondere ökonomische Gestaltung. (Judge: H. Zajic)

There are relatively fewer half-pins employing two black Bs, compared to two black Rs, two black Ss or mixed black pieces due to the fact that two black Bs can only work laterally, not diagonally. One with changed mates is a rarity. [THB]

However, there are other juicy fruits on a healthy plant. Here is one, presenting an attractive blend of abandoned knight batteries and black half-pin with changed mates. The economy is stunning, considering that the basic scheme requires eight units: two batteries (=4), one half-pin (=3) and the black king.

136



#2

10+7

b) - ♞f8

(a)

1.Rf6? Se6!

1.Rc3! ~ 2.Qb7#

1...Qxb6 2.Sg6#

1...Rg6 2.Sd3#

1...Bxc5 2.Qxc5#

(b)

1.Rc3? Rg8!

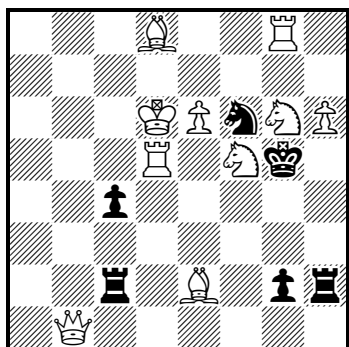
1.Rf6! ~ 2.Rd6#

1...Qxb6 2.Sf5#

1...Rg6 2.Sc2#

1...Bxc5 2.Qb7#

137



#2

10+6

1.Rd4? ~ 2.Sgh4#

1...Kxf5 2.Sge7#

1...Rxe2 2.Sf4#

1...Rxb6!

1.Rh8! ~ 2.Sfh4#

1...Kxg6 2.Sfe7#

1...Rxe2 2.Se3#

1...Rd2 2.Sd4#

Touw Hian Bwee

1st Pr 365 Het Parool 8-5-1976

Een zeer geslaagde tweeling. In elke helft wordt een van de batterijen opgegeven terwijl de andere actief is: van de beide controleurs geeft de een zelf op en wordt de andere afgesloten. Het al of niet aanwezig zijn van Pf8 bepaald de juiste oplossingen die ten opzichte van elkaar dus goede matveranderingen geven. De stelling is aantrekkelijk. (Judge: Drs. A. M. Koldijk)

Two R+S batteries are alternately abandoned. The remaining battery fires with shut-offs in the style of the Mackenzie theme, and there is an interesting additional change. Again both phases work perfectly in the diagram position with the knight on f8, but the composer had good reason to highlight both by using twin form, despite the minor dual in the by-play variation 1...d6 after the try 1.Rc3?.

Touw Hian Bwee

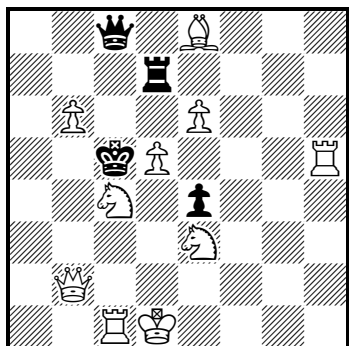
1st Pr 9520 Schach-Echo, February 1978

Ich gratuliere Touw zu dieser verdienten Wiederholung seines Erfolgs vom Vorjahr und zitiere nur den Löser Peter Ph. Schmitt: "Phantastische Verführung, prächtiger Schlüssel, ein Problem der grossen Klasse!". In der Tat. (Judge: H. Albrecht)

A good example of a first class modern 2-er. The key and try each gives the black BK a flight-square and provides three interesting mates by the undisturbed white battery. Which is the key? (C. Mansfield in "Selected Problems", p.140 The Problemist, May 1981)

The rich variety of the play and the number of changes are standard and useful measurements when considering the value of a problem. However, there are other criteria like harmony, economy and elegance which cannot be expressed numerically, and give completely subjective results, but which prove decisive for determining the effect a composition has on the observer. If expressed in numbers this composition would not record a high score, but most people would regard it as a true masterpiece.

138



#2

10+4

1...Rxd5+ 2.Rxd5#

1.Sf5? ~ 2.Sc3#

1...Rxd5+ 2.Sd2#

1...Kxd5 2.Sd4#

1...Qa6!

1.Sc2! ~ 2.Qb4#

1...Rxd5+ 2.Qd4#

1...Kxc4 2.Se1#

Touw Hian Bwee

Comm. C.Mansfield Memorial Ty.,
The Problemist, January 1987

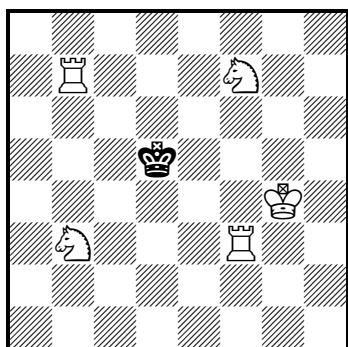
3-fold change of mate after 1...Rxd5+, with unusual play, a good try and solution. (Judge: V. Chepizhny)

Classifying the problem in this group is justified because besides the set variation 1...R~ 2.d6#, where one battery works, there is also 1...Rd6! 2.Sc~#, with activation of the other battery. This is a wonderful little work where the knight v king mini-duel gives an exceptionally strong aesthetic impression, and the crowning touch is the mate on e1. [DS]

4.5. Multi-phase Change

A small section, but impressive in terms of quality. With the exception of 145 all of the problems show the popular two-move theme named after the famous Russian composer Leonid Zagoruiko, mostly in its 3x2 form (i.e. three changes after two defences). No.143 has one phase more (4x2).

139



#2 b) ♔g4→e2 5+1

c) ♔g4→a6

d) ♔g4→c8

- | | |
|------------------|------------------|
| (a) 1.Rd3+! | (b) 1.Rf5+! |
| 1...Kc4 2.Se5# A | 1...Kc4 2.Rc5# E |
| 1...Ke4 2.Sc5# B | 1...Ke4 2.Sd6# F |
| 1...Kc6 2.Sd8# C | 1...Kc6 2.Sa5# G |
| 1...Ke6 2.Rd6# D | 1...Ke6 2.Sd4# H |

- | | |
|------------------|------------------|
| (c) 1.Rd7+! | (d) 1.Rb5+! |
| 1...Kc4 2.Rd4# L | 1...Kc4 2.Sd6# F |
| 1...Ke4 2.Sd2# M | 1...Ke4 2.Sg5# J |
| 1...Kc6 2.Se5# A | 1...Kc6 2.Sd4# H |
| 1...Ke6 2.Sc5# B | 1...Ke6 2.Re5# K |

Touw Hian Bwee

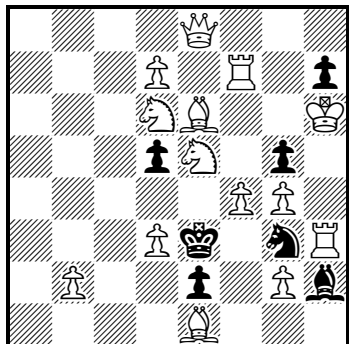
3rd Comm. 1716 Schakend Nederland October 1976

Ideale stelling, waarin met slechts 6 stukken spelverandering in kruisvluchten vertoond wordt, gebruik makend van een meerlingmechanisme. (Judge: B. Zappas)

A little gem showing four-fold changed starflights, more formally a 4x4 Zagoruiko. Although the quadruplets are in fact the same position reflected around the black king, one feels a cheerfulness seeing so many different mates in such a light position.

Problems like this are important discoveries because, like mathematical theorems, they reveal the fundamental laws of chess. [DS]

140



#2 14+7

1...d4 2.Sdc4#
1...gxf4 2.Sf5#

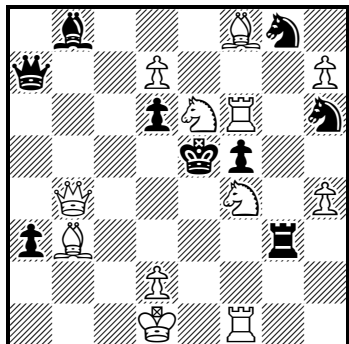
1.Bf5? (~)	1.Sc6! (~)
1...d4 2.Sg6#	1...d4 2.Bc4#
1...gxf4 2.Sc6#	1...gxf4 2.Bf5#
1...Kd4 2.Bf2#	1...Kxd3 2.Bf5#
1...Kxf4 2.Bd2#	1...Bg1 2.Rxg3#
1...Bg1!	

Touw Hian Bwee

2.Pr Čik pogodi 1967

A wonderful half-battery Zagoruiko with an unexpected and brilliant switch from straightforward selfblocks in the first two phases to an unusual fight for the d3 flight granted by the give-and-take key.

141



#2 12+9

1.Sg5? ~ 2.Re6#	1.Sc5! ~ 2.Re6#
1...Kxf6 2.h8Q#	1...Kxf6 2.Qd4#
1...Sxf6 2.Sg6#	1...Sxf6 2.d4#
1...Qxd7!	1...Qxd7 2.Sxd7#
	1...Rg6 2.Qc3#
1.Sc7? ~ 2.Re6#	
1...Kxf6 2.Qxd6#	
1...Sxf6 2.Bxd6#	
1...Rg6!	

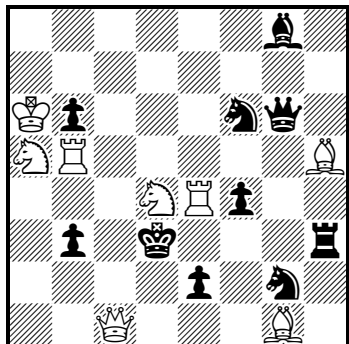
Touw Hian Bwee

2nd HM 969 Schakend Nederland, July-August 1968

Oplossing en 2 themaverleidingen, alle met afsluiting van zwarte lijnen, vormen samen een Zagoruiko na tweemaal slaan van Tf6. De afsluitingen leveren geen primaire dreigingen op – die is in alle fasen dezelfde – maar worden pas effectief in de varianten. Nog fraaier zou zijn geweest indien deze harmonische lijn ook in de desbetreffende matzetten volledig zou zijn doorgetrokken, in plaats van zoals nu maar in 2 van de 3 stellen mats, die met verschillende stukken op dezelfde velden plaatsvinden. (Judges: J. Albarda & J. J. Burbach)

Another product of Touw's investigation of this flight plus selfblock mechanism. Here all six thematic mates exploit closed black lines. There is no thematic set play this time, but unfortunately there is an unprovided flight. Nevertheless it is a great composition, due in no small measure to the additional content. Both refutations reappear as variations after the key, one of them (Qxd7) with a change from the set mate.

142



#2 8+10

- 1...Kxe4 2.Bxg6#
 1...Sxe4 2.Bxe2#
- | | |
|-----------------|------------------|
| 1.Sf3? ~ 2.Rd4# | 1.Se6! ~ 2.Rd4# |
| 1...Kxe4 2.Qb1# | 1...Kxe4 2.Qc4# |
| 1...Sxe4 2.Se5# | 1...Sxe4 2.Rd5# |
| 1...Qxe4 2.Qd2# | 1...Qxe4 2.Rxb3# |
| 1...e1! | |

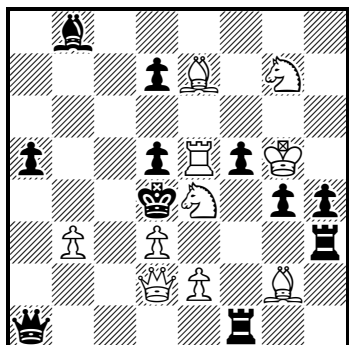
Touw Hian Bwee

3rd Pr 1471 Europe Echecs, September-October 1969

Et pour la troisième fois, le Zagorouiko, ici nettement achevé. Les mats suivant les auto-obstructions à e4, et les fuites du R sur la même case, sont changés dans les trois phases, avec des interceptions préventives par le CB de la Td3, et du F sur b3 et d5. A signaler le manque de mat après 1...Dxe4 au JA. (Judges: A. F. Argüelles & E. Petite)

Again the same mechanism, now adding a second selfblock on the flight square after try and key, with changed mates as usual. A fantastic construction, but certain features (the arbitrary promotion which refutes the try and the lack of a third set mate) make us suspect that the last word on the subject has yet to be spoken. It would be wonderful if THE MAN himself returned to composition after all these years to finish off the job!

143



#2 10+11

- | | |
|------------------|------------------|
| 1...Kxe5 2.Bf6# | 1.Sf2? ~ 2.Rxd5# |
| 1...Bxe5 2.Bc5# | 1...Kxe5 2.Qf4# |
| | 1...Bxe5 2.Sxf5# |
| 1.Sg3? ~ 2.Rxd5# | 1...Rhf3! |
| 1...Kxe5 2.Qe3# | |
| 1...Bxe5 2.e3# | 1.Sc3! ~ 2.Rxd5# |
| 1...Rff3! | 1...Kxe5 2.d4# |
| | 1...Bxe5 2.Sb5# |

Touw Hian Bwee

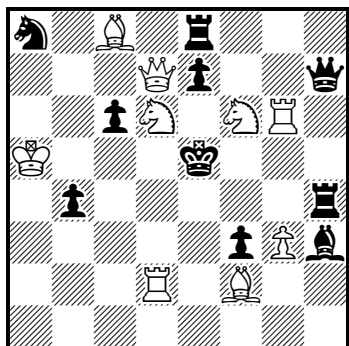
3rd Pr 1964-II

1706 Die Schwalbe, September-October 1964

Das Kapitale an dieser Leistung ist nicht in erster Linie der Vierphasige Mattwechsel bei dem doppelten Turm-opfer, denn der ist schon mehrmals gezeigt worden, sondern die Mechanik des Wechsels. Die drei Figuren-sperrungen unter denen zu wählen ist, wirken sich auf 5 der 6 geänderten Mats auf, was dem komplizierten Stück eine prachtvolle Einheitlichkeit verleiht. (Judge: H. Albrecht)

Harmonious changes of mates after the king's flight and a selfblock on the flight square in no less than four phases, including the set play. Three times the knight abandons its guards of c5 and d6, eliminating the bishop mates, but closes a black line, and all but one of the new mates exploits a line closure. A fantastic composition which fully utilizes the mechanism. If there is an imperfection it lies in the mate following the selfblock in the post-key play, but there is clearly no way to exploit the closure of the queen's line except after the king move.

144



#2 9+10

1.Qg4? 1.Rg4!
 1...Rxf4 2.Sd7# 1...Rxf4 2.Qe6#
 1...Bxf4 2.Sc4# 1...Bxf4 2.Bd4#
 1...Sb6! 1...exf6 2.Sc4#

1.g4?
 1...Rxf4 2.Qf5#
 1...Bxf4 2.Bg3#
 1...Qxg6!

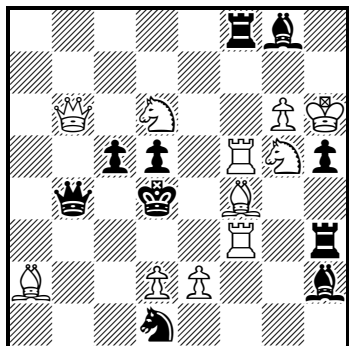
Touw Hian Bwee

1st HM ea v6750 Schach-Echo, September 1971

Ein ausgezeichnetes, ganz unschematisches Novotny-Problem, bei dem allerdings die Widerlegungen der beiden themat. Verführungen etwas zu offensichtlich sind. (Judge : H. D. Leiss)

This kind of treatment adds soul to an arguably boring choice of "which Novotny?". Great skill is needed to show changed mates in three phases. The trick is to use different flights (f4 or f6) and one potential flight (d6) to prevent unwanted mates. The construction is exemplary, but another detail should be pointed out. In the case of mate separation (and Novotny captures usually do no more than that) the black moves lack half of the normal tactical effects, as the weakening effect is irrelevant. The black play can be infused with fighting spirit through the incorporation of by-play variations. Thus the thematic mates which return after selfblocks (1.Qg4? exd6 2.Bd4# and 1.Rg4! exf6 2.Sc4#) are perhaps the finest tunes in this wonderful composition.

145



#2 11+10

1.Sdf7? 1.Bg3?
 1...Rxf7 2.Rxd5# 1...Rxf3 2.R3f4#
 1...Bxf7 2.Qf6# 1...Bxf3 2.Rd3#
 1...Qb3! 1...Qb1!

1.Rf7? 1.Rg3!
 1...Rxf7 2.Se6# 1...Rxf3 2.Be5#
 1...Bxf7 2.Sf5# 1...Bxf3 2.Sf3#
 1...Bxf4!

Touw Hian Bwee

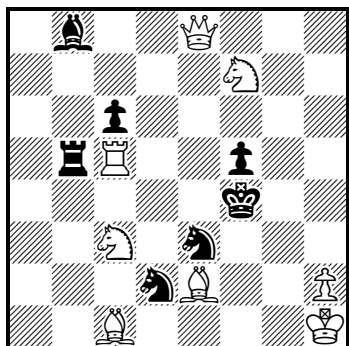
4th Pr Chess Olympiad Varna
 v. Narodno Delo 9-10-1962

Judge: P. A. Petkov

Two pairs of changed mates after Novotny sacrifices.

Perhaps a unique task achievement of four Novotnys utilising eight different threats. [MMcD]

146



#2

8+7

1.Qh8? ~ 2.Qh6#
 1...Sg4 2.Qd4#
 1...Se4 2.Qh4#
 1...Sf3!

1.Qxc6? ~ 2.Qh6#
 1...Sg4 2.Qf3#
 1...Se4 2.Sd5#
 1...Rb6!

1.Qe6! ~ 2.Qh6#
 1...Sg4 2.Rc4#
 1...Se4 2.Qxf5#

Touw Hian Bwee

1st Pr Chess Olympiad Haifa 1976

A clear and economic set-up, displaying changed mates between two tries and the solution, the so-called Zagoruiko theme. Notwithstanding the many previous examples where the halfpin is exploited, I was impressed by the very differing mates, a difficult element to attain in this theme. (Judge: S. Seider)

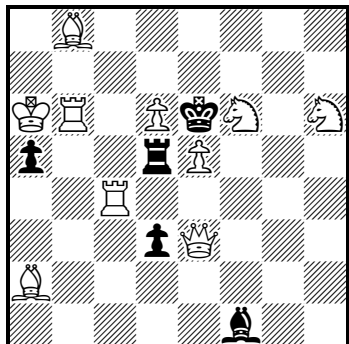
The first example I have seen of a half-pin Zagoruiko without even one concurrent mate. The try refutations are splendid and the construction excellent. (L. C. Citeroni in "Two Move Prizewinners", p.263 The Problemist Nov. 1978)

If the solver sees the two tries he will admire the totally different pairs of mates provoked by the half-pinning moves 1...Sg4 and Se4. There are only three mates in the actual solution, but the technical achievement is very economically produced. (C. Mansfield in "Selected Problems", p.196 The Problemist Jan. 1978)

The quoted comments say everything. I have nothing to add except to express my admiration for this masterpiece!

The ingenuity of this construction will be best appreciated if the question is asked: why does a mate with a knight pinned not work after a defence by that knight? The author has ensured this by using elements built into the heart of the mechanism (closure of mating lines, unblock of e3 and one pericritical try). [DS]

147



#2 10+5

1.Qe4? ~ 2.Qxd5/Qf5#, 1...Rxe5!
1.Qf3? ~ 2.Qxd5/Qf5#, 1...Rxd6!

1.Qc5? ~ 2.Qxd5#
1...Rxe5 2.d7#
1...Rxd6 2.Qxd6#
1...Kxe5 2.d7#
1...Bg2!

1.Qf4? ~ 2.Qf5#
1...Rxe5 2.Re4#
1...Rxd6 2.Rc7#
1...Bh3!

1.Rb7! ~ 2.Re7#
1...Rxe5 2.Rf4#
1...Rxd6+ 2.Rc6#

Touw Hian Bwee

1st Pr 3479 Neue Zürcher Zeitung 1979–80

Die symmetrischen Züge sind hier sehr effektiv differenziert. Die schönen Phasen mit Droh- und Mattwechsel bilden ein sehr harmonisches Ganzes. Ein Volltreffer. (Judge: J. Hannelius)

Wenn Weiss es mit Doppeldrohungen versucht, tritt jeweils eine der beiden Thema-paraden als Widerlegung auf. Bei einfacher Drohung ergibt sich dann ein Drei-Phasen-Mattwechsel 3x2. Es ist erstaunlich, was Touw, der seine Spitzenklasse wieder durch eine Serie eindrucksvoller Turnierfolge bewiesen hat, aus diesem einfachen Grund-schema herausholen konnte. (H. Ahues, p.191 Die Schwalbe, Dez. 1980)

A 3x2 Zagoruiko in a light setting with significant changes has value by itself, but this composition excels since it contains the puzzle element which is mostly neglected nowadays. The solver will probably first attempt the most inviting double-threat tries by the white queen, each of which is miraculously defeated in turn by a thematic defence. Next he will examine other queen attacks, almost certainly including the two thematic tries. Finally he will realise that following the queen is like following cats' eyes, look elsewhere and, if lucky, find the right key.

I wondered: "Why is 1.Qc5 not the key? After all it grants a flight and leads to the richest play." The composer's answer is interesting for what it reveals about the composing process:

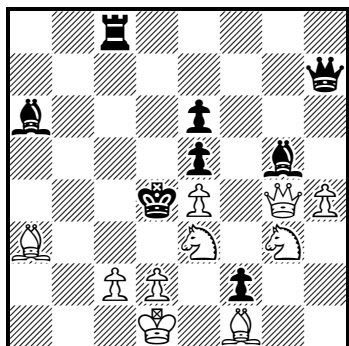
I initially chose 1.Rb7 and 1.Qf4 to introduce the main thematic play after 1...Rxd6 and 1...Rxe5. Hence from the beginning I planned to have either one of these as the key and didn't seriously consider 1.Qc5 as a possible key. In fact 1.Qe4, 1.Qf3 and especially 1.Qc5 were all valuable finds offered by the matrix that I incorporated into the final setting. To have 1.Qc5 as the key would of course be a perfectly valid alternative. [THB]

Chapter 5.

Three- and More-movers

Although problems in three or more moves make up only approximately 15% of Touw's output, there is good thematic variety in this section. In many problems we will recognise typical two-move themes such as changed mates or choice of battery creation, where the variations correspond to the phases of a two-mover. There are also some classical strategic ideas like the Roman and Sackmann themes, and some which have been developed more recently, like Räumungsoffer (square vacation plus sacrifice) and the Umnov theme. The most abundant group involves white cycles of moves. The high quality of the problems shows that Touw Hian Bwee was as equally at home here as he was in his favourite genre, the two-mover.

148



#3 10+8

- 1.Qe2! ~ 2.Sc4 Rxc4,Bxc4 3.Qd3,c3#
 1...Qxe4 2.Qc4+ Rxc4,Bxc4 3.Se2,c3#
 1...Qf7 2.c4 Rxc4,Bxc4 3.Qd3,Sc2#
 1...Qc7 2.Sef5+ exf5 3.Sgxf5#
 1...Rc3 2.dxc3+ Kxc3 3.Qd2#
 1...Bxe2+ 2.Sxe2+ Kxe4 3.Bg2#

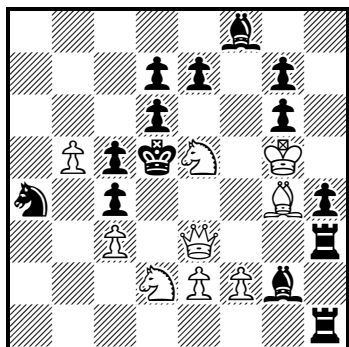
Touw Hian Bwee

2nd HM 266 Het Parool 3-5-1975

Drie Novotnys op een veld. Niet nieuw, bepaald geen maximum, maar vooral ook door de nevenvarianten een bekroning waard. (Judge: Drs. A. M. Koldijk)

The threat and main variations feature Novotnys. This kind of play is like two-move twins built from the post-key position by Black's first moves. In the two main variations one threatened mate is repeated and another changed, which corresponds to two changed mates in a two-phase two-mover. There is wit in the thematic defence 1...Qf7 which, in the midst of many other queen defences (e.g. Qh5, Qe7, Qb7, etc.), alone allows the quiet Novotny 2.c4.

149



#3 9+14

- 1.Sexc4! ~ 2.f3 Rxf3,Bxf3 3.Qe4,Qd3#
 1...e6 2.Bf3+ Rxf3,Bxf3 3.Qe4,Qd3#
 1...e5 2.Qf3+ Rxf3,Bxf3 3.e4,Se3#
 1...Rg3 2.fxg3 ~ 3.Qd3#
 1...Rxe3 2.Sxe3+ Ke5 3.f4#

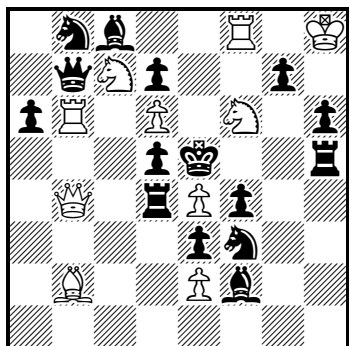
Touw Hian Bwee

2nd Pr 1713 De Waarheid 15-3-1975

Een voortreffelijke Novotny-combinatie: witte stukken die zich op de kruising van twee zwarte lijnen offeren, waarna de afsluitingen benut worden. Tegen de stille dreiging verdedigt zwart zich door een schaakmogelijkheid te zoeken, maar dan blokkeert de pion een veld, waardoor wit een andere Novotny met schaak kan uitvoeren. Na e6 gebeurt dat met dezelfde mats als in de dreiging, na e5 met nieuwe mats. Er is nog bijspel. (Judge: Drs. C. Goldschmeding)

Again three Novotnys, with a quiet threat and checking variations. The defence 1...e6 simply changes the threat from 2.f3 to 2.Bf3+, with repeated mates, while after 1...e5 the mates are changed. This and the previous problem, compared to Nos.144 and 145, are good examples of how the same idea can be successfully adapted to different genres.

150



#3 10+15

1. Qc5! ~ 2. exf3 ~ 3. Sg4/Bxd4#
 1... Rg5 2. Scxd5 ~ 3. Re8#
 2... Ke6 3. Sxf4#
 2... Sc6 3. Sc7#
 1... Rh4 2. Sfxd5 ~ 3. Re8#
 2... Kxe4 3. Sc3#
 2... Sc6 3. Sf6#

Touw Hian Bwee

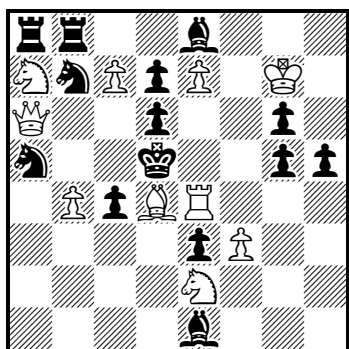
6th Comm. 100 Jaar KNSB

Schakend Nederland, October 1973

In beide varianten een direct en een indirect batterijmat. Aardige noot hierbij is dat de Koning verschillende vluchtvelden krijgt. De stand is echter nogal zwaar. (Judges: H. & P. le Grand)

Here we have another theme reminiscent of a two-phase two-mover, namely battery creation by arrival of two front pieces on the same square (see section 4.3), rendered in typical three-move style. After 1. Qc5 Rg5 we have a decent two-mover with try Sfxd5? Rg6! and key Scxd5!. After 1... Rh4 there is almost a similar mate in two with key Sfxd5 and try Scxd5? which fails to Sg5!, but unfortunately Ke6 also refutes, as no piece can be added at g4 to prevent the rook from guarding f4 without making the problem unsound. It is interesting how the composer made the first black moves meaningful by having them obstruct the f2 bishop or f3 knight, and added depth through a correction effect in 1... Rg5, which also interferes with 2... Bh4? but compensates with 2... Rg6!.

151



#3 10+14

1. Kf6! ~ 2. Bc3 ~ 3. Rd4#
 1... Sc6 2. Bb6 ~ 3. Qxc4#
 Sba5 3. Qb5#
 Sca5 3. Rd4#
 1... Sb3 2. Be5 ~ 3. Qxc4#
 S7a5 3. Qxd6#
 S3a5 3. Rd4#
 1... Rxa7 2. Bxa7 ~ 3. Rd4#
 1... Bxb4 2. Kxg5 ~ 3. Sf4#
 1... Sc5 2. Bxc5 dxc5 3. Re5#

Touw Hian Bwee

2nd Comm. 1977-I

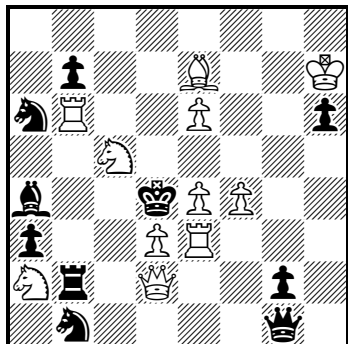
v456 Het Parool 9-4-1977

Een heel gedoe: dualwering na de zetten van Sa5. Zijn collega-paard kan de door hem opgegeven dekking overnemen, en daarop juist moet wit zijn voortzetting met zorg kiezen. t' werkt precies, maar élégance ontbreekt geheel. (Judge: Drs. A. M. Koldijk)

Pe7 was later added to prevent a dual after 1... Sb3 2. Sc8! (3. Se7#) Rxc8 3. Qxb7#. [THB]

Again “applied two-move knowledge” is used to produce a magnificent three-move composition. Against the threatened vacation of d4 followed by Rd4 mate Black defends by switching the guard of the a5 knight from c4 to d4, intending to re-guard c4 with Sb7-a5. A removal of the Bd4 now introduces a new threat on c4, but the bishop must play carefully to provide for 2... S7a5. The two main lines show White correction (see sections 2.1 and 3.1) in a form which would be too simple in a two-mover, but which gives unusual depth to the variations of a three-mover.

152



#3 11+10

- 1.Rh3! ~ 2.Rd6+ Kxc5 3.Rh5#
 1...Bd1 2.Qc1 ~ 3.Bf6/Qc4/Rd6#
 2...Rc2, Bc2 3.Sb3, Qxg1#
 1...Rxb6 2.Qa5 ~ 3.Bf6#
 2...Rb5, Bb5 3.Qd8, Sb3#
 1...Bc6 2.Qxb2+ axb2 3.Sb3#

Touw Hian Bwee

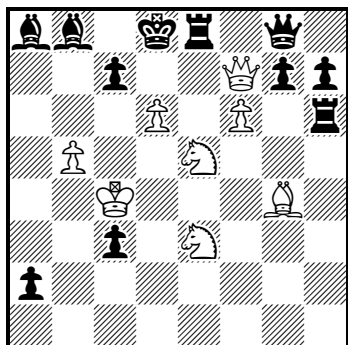
1st Pr 1974-II

200 Het Parool 14-9-1974

Twee Grimshaws met hetzelfde stel zwarte themastukken op verschillende velden verkregen na een kritische zet van een van de twee. Uitstekende sleutel. Beviel me goed (Judge: Drs. A. M. Koldijk)

The complicated idea of two Grimshaws following critical moves is realised here with a flair which partly makes up for the inaccurate play in some side variations. The key and threat are excellent.

153



#3 8+11

- 1.b6! ~ 2.b(d)xc7+ Bxc7 3.d(b)xc7#
 1...cxb6 2.Kd4 ~ 3.Qd7#
 1...cxd6 2.Kb4 ~ 3.Qd7#
 1...c6 2.Kd3 ~ 3.Qd7#
 1...c5 2.Kb5 ~ 3.Qd7#

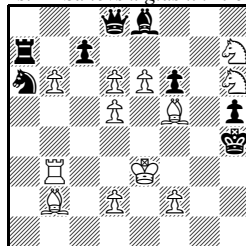
Touw Hian Bwee

1353 Main Post 20-12-1969

Four moves of the BPC7 are answered by four different moves by the white king off the pin line. With such a duel the interest often ends after the second white move, the remaining play consisting of a straightforward and uniform dénouement. Touw made the most of the first two moves in an unusual manner, by splitting the content into two thematic pairs. One exploits interferences (1...c6 2.Kd3 Be4+? and 1...c5 2.Kb5 Rxe5+?), the other shows fine dual avoidance when the black pawn leaves the c-file (1...cxb6 2.Kb4? Bxd6+! and 1...cxd6 2.Kd4? dxe5+!). This makes for a very original and refreshing thematic blend compared to other WK v BP duels I have seen, such as Jørgensen's **153a**.

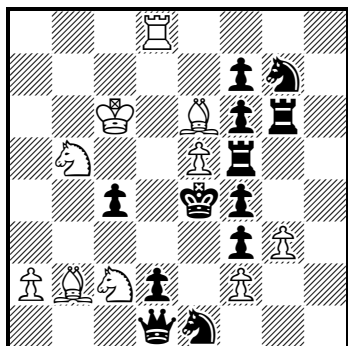
153a. W. Jørgensen (dedicated to B. Atanaković)

1st Pr Šahovski glasnik 1961



#3 12+8

- 1.Sf7! ~ 2.Sxd8
 1...cxb6 2.Kd4
 1...cxd6 2.Kf4
 1...c5 2.Ke4
 1...c6 2.Ke2

154

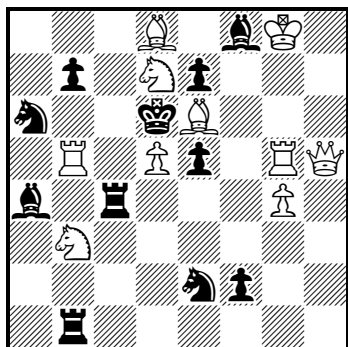
#3 10+12

1.g4! ~ 2.Rd5 ~ 3.Sc3/Sd6#
 1...fxe6 2.Rd4+ Kxe5 3.Rxc4#
 1...Sxe6 2.Sc3+ Kxe5 3.Rd5#
 1...Qxc2 2.Bd5+ Kd3 3.Bxf3#
 1...Sxc2 2.Sd6+ Kd3 3.Bxc4#

Touw Hian Bwee*4th HM v.1180 Die Schwalbe, February 1974*

Zwei Paare Fernblocks, exakt – ja glänzend dargestellt! Auch die Drohung fügt sich gut in das Geschehen. Der schwache Schlüssel lässt das an sich gute Problem etwas zurückfallen. (Judge: W. Popp)

A pair of remote selfblocks is answered by checks which close a white line and display dual avoidance. After the black king moves to the newly granted flight White mates once by opening the newly formed battery and once by a direct check. Such content would be enough to make a good composition, but to double the theme is superb! The variations are triggered by a quiet threat following a conventional but poor key which deprives Black of the strong move fxg3, giving a flight which cannot be dealt with. To be fair, with such a complex idea the composer can consider himself lucky to find any acceptable key.

155

#3 10+11

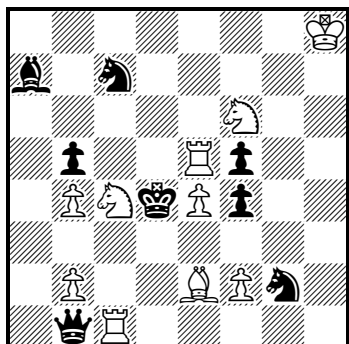
1.Qg6! ~ 2.Bf5+ e6 3.Qxe6#
 1...Sc7 2.Sa5 ~ 3.Sxb7/Sxc4#
 1...Sc5 2.Sb6 ~ 3.Sc8/Sxc4#
 1...Sf4 2.Sxe5 ~ 3.Sf7/Sxc4#
 1...Sd4 2.Sd2 ~ 3.Se4/Sxc4#

Touw Hian Bwee*2nd HM 8233 Probleemblad, May-June 1979*

Vier interferenties van de zwarte Toren geven wit de gelegenheid een beslissende dubbele dreiging te scheppen. Goede differentiatie na de zetten van Pa6. (Judge: C. J. R. Sammelius)

There are five promising squares from which White can threaten mate with a knight, namely b7, c4, c8, e4 and f7. Four of these are either already guarded by the c4 rook, or can be guarded by a rook move. The fifth square is the one on which the rook currently stands and which will automatically be guarded by its removal. The black knights interfere with the rook twice along the c-file (with dual avoidance) and twice along the fourth rank. 1...Sf4 is cutting out both rook and pawn, which looks a little impure.

156



#3

10+8

1.Re7! ~ 2.Rd7+ Sd5 3.Rxd5#
1...Bc5 2.Sa5 ~ 3.Sb3/Sc6#
1...Sd5 2.Se5 ~ 3.Sc6/Sf3#
1...Se3 2.Sd2 ~ 3.Sf3/Sb3#
1...Qxe4 2.Rxe4+ fxe4 3.Rd1#

Touw Hian Bwee

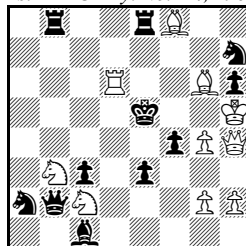
1st HM British Chess Federation Ty No.138 1974-75

On three occasions the black Queen is prevented from attaining a focal position. As a judge in court I would exclude myself in this case: the problem is partly anticipated by a problem by Whyatt and myself (1st Pr. BCF 1966-67, 156a) with four variations. What saves the current composition from deletion is the use of one knight for all continuations (we had to use two knights making one of these idle in two variations) and the light and open construction. (Judge: A. Goldstein)

Similar anticipatory black interferences to those seen in No.155 prevent the black queen from simultaneously guarding two mating squares. I don't think that 156a is any kind of anticipation just because it shows the same theme, but it is instructive for the fact that it shows four variations in the typical style of the New German School.

156a. W. A. Whyatt & A. Goldstein

1st Pr BCF Ty. No.114, 1966-67

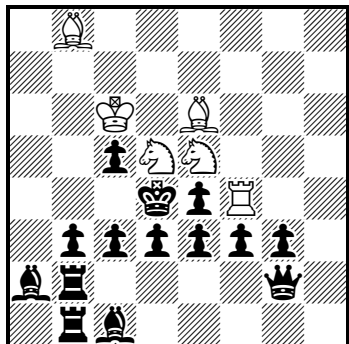


#3

10+11

1.g3 (2.gxf4+)
1...f3 2.Sc4
1...Rb4 2.Sc5
1...Rb5 2.Sbd4
1...e2 2.Se1

157



#3 6+14

- 1. Se7? c2!
- 1. Kb5? d2!
- 1. Sc7? e2!
- 1. Bf5? f2!
- 1. Bd6 ~ 2. Rf5 ~ 3. Bxc5#
- 1... Rc2 2. Se7 ~ 3. Sf5#
- 1... Rd2 2. Kb5 ~ 3. Sc6#
- 1... Re2 2. Sc7 ~ 3. Sb5#
- 1... Rf2 2. Bf5 ~ 3. Rxe4#
- 1... Qh3 2. Sxf3+ Kc4 3. Rxe4#

Touw Hian Bwee

3rd Pr 9897 Schach-Echo, February 1979

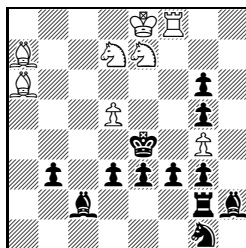
Das Thema der 4-fachen Bauern-blokkade durch den gleichen schwarzen Turm ist eingebettet in eine zum Lösen geradezu herausfordernde Stellung, die sich durch die räumliche Trennung der beiden Lager auch optisch sehr ansprechend präsentiert. Die stillen 2. Züge in den 4 Varianten wie auch in der Drohung hinterlassen als kleine Schritte auf kleinstem Raum einen besonderen Reiz. (Judge: Dr. H. J. Staudte)

There are a number of R-P obstruction problems in existence. Here are two of them (157a and 157b). [THB]

It is stunning how this old idea found its perfect logical form in such a well-constructed setting. Each of the four thematic continuations is actually a mainplan (to use New German School terminology), the realisation of which requires a foreplan, which is the key move. Both quoted problems lack this feature.

157a. L. Valve

2nd Pr Abo Underratelse
1943

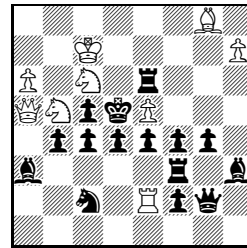


#3 8+12

- 1. Bc4! ~ 2. Sc8
- 1... Rf2, Re2, Rd2
- 2. Sc8, Sxg6, Sc6, d6

157b. J. Hartong

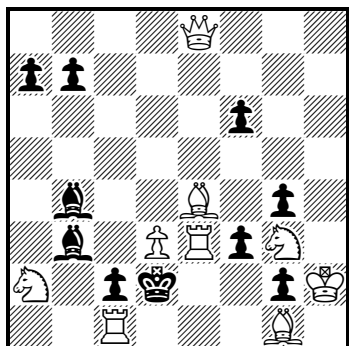
Problem 1957



#3v 9+15

- 1. Sd6! ~ 2. Rxe4/Sxe4
- 1... Rb3, Rc3, Rd3, Re3, Rg3
- 2. Kb6, Se8, h8Q, Sc8, Kd7

158

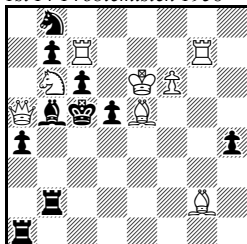


#3 9+10

- 1.Qc8! ~ 2.Bf5 ~ 3.Se4#
 2...Bd6, Bd5 3.Qc3, Qxc2#
 1...Ba5 2.Ree1 ~, Bb6 3.Be3, Qc3#
 1...Ba4 2.d4 ~, Bb5 3.Rd3, Qxc2#

158a. R. C. O. Matthews

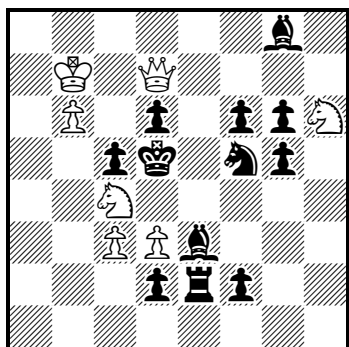
1st Pr Problemisten 1958



#3 8+10

- 1.f7? Rf2!, 1.Rg4? Re2!;
 1.Bf1! (2.Rgd7)
 1...Ra3 2.f7, 1...Rb3 2.Rg4

159



#3 7+12

- 1.Sxf5? Bf4!, 1.Sxg8? Bd4!
 1.Kc7! ~ 2.Qc6+ Ke6 3.Qe4#
 1...Bd4 2.Sxf5 ~, Be5 3.Qxd6, Se7#
 1...Bf4 2.Sxg8 ~, Be5 3.Sxf6, Qf7#

Touw Hian Bwee

v1804 Schakend Nederland, October 1977

Judge: L. Larsen

The composition of this problem was inspired by No.158a. [THB]

In the Sackmann theme a black piece is decoyed from a position where its defence initially has a weakening and strengthening effect, to a position where the strengthening effect is no longer available. In the anti-form of the theme Black defends by moving a piece from a position where it initially has a weakening effect only, to a position where it additionally possesses a strengthening effect. 158 illustrates both ideas. After the threat 2.Bf5 Black can defend against the threatened mate Se4 by bringing one bishop to the c6-e4 diagonal or the other to the c7-h2 diagonal, but this involves unguarding c2 or c3 respectively, allowing queen mates. Black compensates by defending from the c-file (anti-Sackmann), however by doing so he deprives himself of the possibility of guarding against another mate, on e3 or d3, from the favourable c-file (Sackmann). A successful diagonal rendering of Matthews' idea. [THB+MMcD+MV]

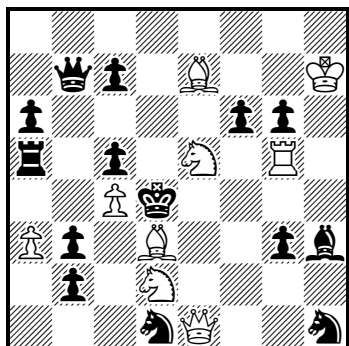
Touw Hian Bwee

2nd HM 2120 Main Post 22-8-1975

Judge: M. Schneider

Two Roman decoys, peculiar for the fact that the bishop is guided twice to the same square.

160



#3 9+14

- 1.Bb1! ~ 2.Bxf6 ~ 3.Se5~#
1...Sc3 2.Sxb3+ Qxb3 3.Qd2#
1...Se3 2.Sdf3+ Qxf3 3.Qd2#
1...Bf5 2.Sef3+ Qxf3 3.Bxf6#
1...Be6 2.Sc6+ Qxc6 3.Bxf6#

Touw Hian Bwee

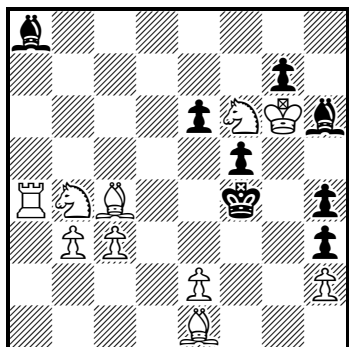
1st HM 7957 Probleemblad, May-June 1977

De zwarte Dame wordt viermaal bijvoorbeeld geïnterfereert door eigen paard en loper. (Judges: A. P. Eerkes & G. H. Drese)

Het idee was in 1977 niet nieuw, nimmer zag ik het echter op zo'n voortreffelijke wijze uitgewerkt. (Dr. M. Niemeijer in "Nog meer Zwarte Kunst" in Jaarboek NBvP 1978)

This problem is a good example of how intriguing the geometry of chess can be. The black queen can successfully parry all four possible "räumungsoffer" checks by two knights, but not after Black himself, defending against the wonderful quiet threat, closes a prospective queen line. The focal decoys can never be exploited, because after one knight moves the other is needed to guard c4. A fascinating three-mover!

161



#3 10+8

- 1.Sd7! ~ 2.Bd2+ Kg4 3.Se5#
2...Ke4 3.Bd3#
1...Ke3 2.Sc2+ Kf4 3.Bd5#
2...Ke4 3.Bxe6#
1...Ke4 2.Bd3+ Ke3 3.Sc2#
2...Kf4 3.Sd5#
1...Kg4 2.Sd3 ~ 3.S7e5#
2...Bf4 3.Sf2#

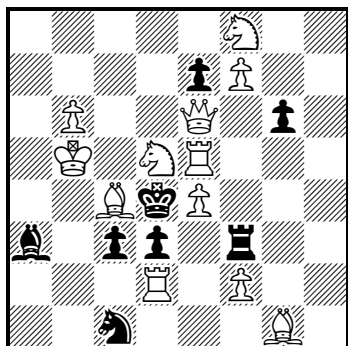
Touw Hian Bwee

1st HM 8984 Schach-Echo, July 1976

Eine elegant konstruierte Halbbatterie, reizvoll wegen der diversen Fluchtfelder des sK. (Judge: Dr. H. Axt)

A cascade of half-battery mates, with an unexpected quiet continuation after 1...Kg4. The flight at e5, which is taken by the key, has no set continuation, but Touw provides more than adequate compensation by granting two new flights.

162



#3 12+8

1. Bh2! ~ 2. Qf5 ~ 3. Se6#
 1... Sb3 2. Qd6 ~ 3. Se6#
 2... Sc5 3. Sxe7#
 2... Rf6 3. Rxd3#
 1... Se2 2. Qf6 ~ 3. Se6#
 2... Sf4 3. Rxe7#
 2... Rxf6 3. Rxd3#
 1... Rg3 2. fxg3 Se2 3. Rxd3#
 1... Rf4 2. Bxf4 ~ 3. Be3#
 1... Rxf7 2. Qxf7 ~ 3. Se6#

Touw Hian Bwee

1st Pr 3360 Neue Zürcher Zeitung 10-3-1978

Eine Perle! Wie die Dame für den Sf8 räumt und zugleich mit Sd5 und Te5 Batterien bildet, ist originell und spannend. Der Schlüssel ist zwar zurechtstellend, weil der Läufer die Deckung des Te5 übernimmt und erst dadurch überhaupt die Felder d6 und f6 für die Dame betretbar werden, aber er ist dennoch ausgezeichnet und versteckt. (Judge: F. Chlubna)

After 1...Sb3 and 1...Se2 White no longer needs to provide for 2...Rf6 but does need to provide for new defences by the S. The batteries set up for this purpose are unusual in the theme. The Pe7 cleverly forces accuracy in both mates as well as adding piquancy to the Q-moves. (R. C. O. Matthews in "Selected Problems", p.370 The Problemist, Nov. 1979)

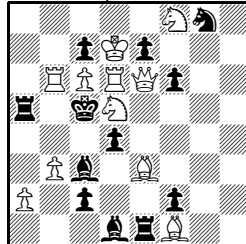
In his collection Michael Keller gives No.162 for comparison with the problem No.162a. [MMcD]

Here we have the same basic idea using one white battery piece instead of two. [THB]

Another implementation of a two-move idea in typical three-move style, namely battery creation by arrival of the rear piece. The presence of the pawn at e7 brings two benefits. The first is thematic, since it turns the queen's square vacation into a "räumungsopfer", the second psychological, since placing the queen en prise to the pawn impacts greatly on the spectator's senses. Note the dual avoidance after 1...Sb3 2. Qf6? Sc5! and 1...Se2 2. Qd6? Sf4!.

162a. M. Keller

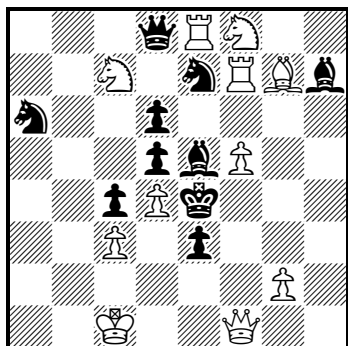
1st Pr Europa-Rochade 1984



#3 11+12

1. Qe5? Bg4+!
 1. Qf5? Rxe3!
 1. a3! ~ 2. b4+ Bxb4 3. axb4
 1... Re2 2. Qe5 cxb6 3. Sxf6
 1... Be2 2. Qf5 cxb6 3. Sxe7
 (also 1... Rxf1 and 1... dxe3)

163



#3 11+10

1. Bh6! ~ 2. Qf3+ Kd3 3. Qxe3#
1... Bxd4 2. Qd1 ~ 3. Qxd4#
2... Bd~ 3. Qxd5#
2... Be5 3. Qc2#
1... Sxf5 2. Sxh7 ~ 3. Qxf5#
2... Sf- 3. Rf4#
2... Se7 3. Sg5#

Touw Hian Bwee

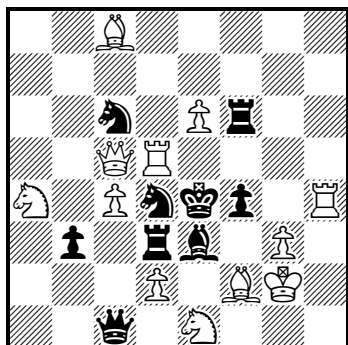
1st Pr C6225 The Problemist, May 1979

An excellent example of a complex half-pin switchback theme. Each of the two half-pinned pieces leaves the line to defend against the threat but returns as a correction on the second move. An ingenious and appealing mechanism. (Judge: N. A. Macleod)

Originally composed specifically for the G. Mirri theme tourney of Schach-Echo 1976. [THB]

Once again a two-move theme is employed in two beautiful variations of a three-mover. It is evident that the inaccuracy after 1...Sxf5 2.Sxh7 Qc8/Qd7 did not unduly bother the composer, or he would have added a Bpd7 to control the queen without disturbing the existing play.

164



#3 12+9

1. e7! ~ 2. Re5+ Sxe5 3. Qd5#
1... Sc2 2. Rd4+ Rxd4 3. Sc3#
2... Bxd4 3. Qd5#
1... Sf5 2. Qd4+ Rxd4 3. Sc5#
2... Bxd4 3. Rxf4#
1... Sd~ 2. Qxe3+ Rxe3 3. Sc5#
1... Se6 2. e8S ~ 3. Sxf6#/Sd6#
1... Qxc4 2. Qxc4 ~ 3. Sc5#

Touw Hian Bwee & H. Maruta

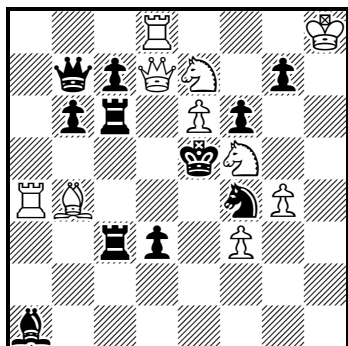
1st Comm. 664 Het Parool 19-5-1979

Een oude liefde van mij: omschakelingen in een drieziet. Het zwarte paard interfereert daarbij liefst driemaal. (Judge: Drs. A. M. Koldijk)

The main idea is the variations by two white pieces occupying a square just vacated by Black – the Umnov theme – combined with split-Novotny. The black correction is secondary and merely a device to make this possible. [THB]

There is a wonderful correspondence between the two thematic variations. Each “Novotny” piece is once decoyed away from a square which has been weakened by self-interference on Black’s first move, and once interfered with by its “Novotny” companion. The latter variation ends with a mate on the square vacated by the sacrificed white piece, showing again the popular “räumungsopfer” theme.

165



#3 10+11

1.Re8! ~ 2.Qd5+ Sxd5 3.Sg6#
1...R6c5 2.Sc6+ Rxc6 3.Qd4#
1...R3c5 2.Bc3+ Rxc3 3.Re4#
1...Rd6 2.Bxd6+ cxd6 3.Qxd6#

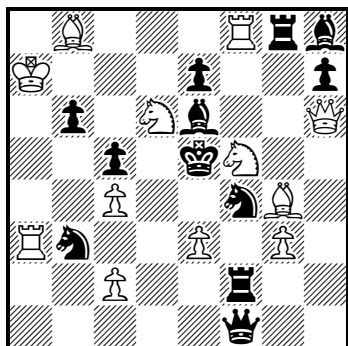
Touw Hian Bwee

726 *Het Parool* 19-1-1980

Anti-Bristol and Umnov theme combined. [THB]

The related content here perhaps seems more subtle, since the interferences occur between like-moving black pieces. Yet another example of the “räumungsoffer” theme, though this time in a slightly different form, with line vacations instead of the square vacations of No.164.

166



#3 12+12

1...Sd4 2.Sb5+ Ke4 3.Sc3#
1...Sg6 2.Sf7+ Ke4 3.Sg5#
1.Sg7! ~ 2.gxf4+ and 2.Qg5+
1...Sd4 2.Sf7+ Ke4 3.Sg5#
1...Sg6 2.Sb5+ Ke4 3.Sc3#

Touw Hian Bwee

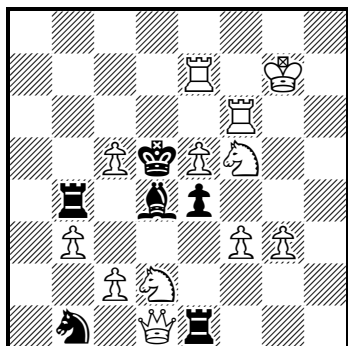
1st Comm. 10662 *Schakend Nederland*, March 1965

Een Rössel met matvoeringsverwisseling na 1...Sd4 en 1...Sg6, maar een “gebruiksaanwijzing” is hier wel hard nodig. (Judge: N. G. G. van Dijk)

From the solvers' comments:

Voor dit moeilijke thema gebruikt de auteur een interessant mechanisme: eerst wordt de afsluiting van resp. Bh8 en Rg8 benut, met de sleutel sluit wit deze lijnen zelf, maar moet nu wachten tot zwart een lijn op e3 open (en die mag wit dan niet weer verstoppen!). Van opvallende klasse. (J. J. Burbach)

An interesting change of idea. The interferences of the set play are transformed after the key into passive dual avoidance in the form of a “deferred Mari”, since the white line of guard on e3 opened by Black's first move must not be closed by White's mating move. This extremely complex mechanism inverts the openings of White's Siers battery to produce a reciprocal change between the two phases!

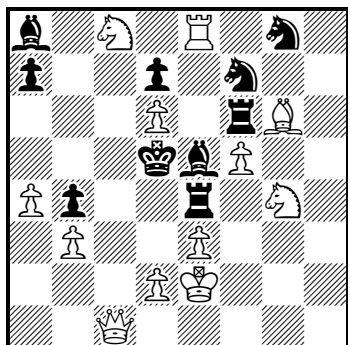
167

#3 12+6

- 1...Bd4~ 2.Sxe4+ Rxd1 3.Rd6#
 1...Bxc5 2.c4+ Rxc4 3.bxc4#
 1...Bxe5 2.Sc4+ Rxd1 3.Rxe5#
 1.Rc7! ~ 2.Se7+ Kxe5 3.f4#
 1...Bd4~ 2.Sc4+ Rxd1 3.Rd6#
 1...Bxc5 2.Sxe4+ Rxd1 3.Rxc5#
 1...Bxe5 2.c4+ Rxc4 3.bxc4#

Touw Hian Bwee*3rd Comm. ea 5883 L'Italia Scacchistica, October 1975**Judge: O. Bonivento*

A cyclic shift of white continuations from set to actual play, motivated by the altered state of two squares laterally adjacent to the black king. This Lačný theme mechanism is well known – White must provide for a capture mate on a square which is not a flight, or guard the current flight, or exploit the selfblock. The surprising feature is that it is combined with correction play from the bishop.

168

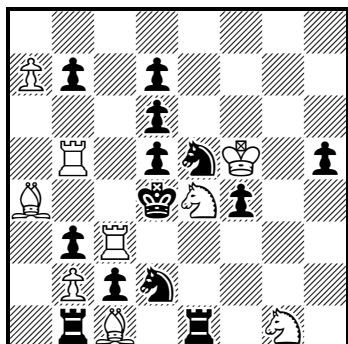
#3 12+10

- 1.Qc7! ~ 2.Qa5+ Kc6 3.Qb5#
 1...Rxd6 2.Rxe5+ Sxe5 3.Qxd6#
 1...Bxd6 2.Bxf7+ Re6 3.Qxd6#
 1...Sxd6 2.Sxf6+ Bxf6 3.Qxd6#
 (1...Rd4 2.Qa5+ Ke4 3.Sf2#
 1...Rf4 2.Qa5+ Ke4 3.d3#
 1...Bc6 2.Qa5+ Bb5 3.Qxb5#
 1...Rxe3+ 2.Sxe3+ Ke4 3.Qc4#)

Touw Hian Bwee*C7764 The Problemist, September 1989*

The square d6 is guarded by three black pieces, which, in addition, form a circle of mutual guard. This square is, moreover, occupied by a white pawn, but still the mate will be delivered from there in three thematic variations. On the first move one black piece from the “circle” captures the pawn. White then captures a second piece with check, decoying the third piece and leaving the piece on d6 to be captured by the queen. Thus the roles of the three black pieces are cyclically changed between the thematic variations. The repeated mate is inherent in the matrix, but as compensation there is a variety of mates in the side variations.

169



#3 9+13

- 1.a8Q! ~ 2.Qa7+ b6 3.Qxb6#
 1...Sdc4 2.Rd3+ Kxd3 3.Rxd5#
 2...Sxd3 3.Sf3#
 1...Sec4 2.Rxd5+ Kxd5 3.Rd3#
 1...Sd3 2.Rb4+ Sc4 3.Sf3#
 2...Sxb4 3.Qh8#
 1...Sxe4 2.Sf3+ Sxf3 3.Rb4#

Touw Hian Bwee

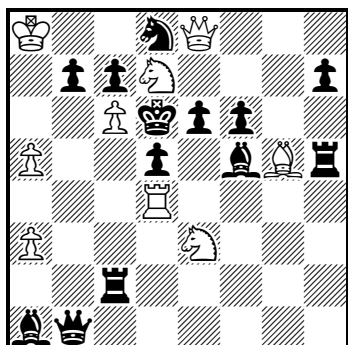
5th HM v6777 Schach-Echo, October 1971

Fortgesetzte Verteidigung der beiden schwarzen Springer mit Dualvermeidung und Vertauschung des zweiten und dritten Zuges von Weiss! Eine gross angelegte Aufgabe mit einwandfreiem Mechanismus. Schade, dass die weisse Dame eine Umwandlungsfigur sein muss! (Judge: J. Hannelius)

Originally published without the Ph5, which is necessary to prevent a cook by 1.Sf6! (2.Rxd5#) Sd3 2.Rxd5+ Ke3 3.Sg4#. 1...Rxb2 2.Bxd2 3.Rxd5#. Apparently nobody discovered the cook at the time of publication! [THB]

Two pairs of variations with reciprocal change of white second and third moves. The pair which follows selfblocks on c4 is especially fine. Alas, the mechanism can only be triggered by a strong (and hence weak) key, a promotion to queen.

170



#3 9+13

- 1.a4! ~ 2.Qf8+ Kxc6 3.Sb8#
 1...bxc6 2.Sxf5+ exf5 3.Bf4#
 1...Rxc6 2.Bf4+ e5 3.Rxd5#
 1...Sxc6 2.Rxd5+ exd5 3.Sxf5#

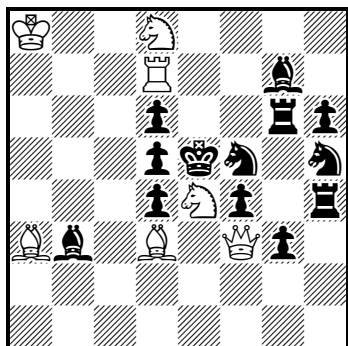
Touw Hian Bwee

3rd Pr 6484 Probleemblad, September-October 1968

Drievoudige cyclische verwisseling van 2e en 3e zet van wit, verbonden met blokkering van een vluchtveld van de zwarte koning met dualwering, dus een soort driezettige Stocchi. Goed geconstrueerd. (Judge: G. Smit)

Assuming a selfblock on c6, of which there are three available, White has three possible mating moves which would work if there was not a black pawn on e6. This pawn must be deflected, and the same white moves are used for this purpose, leading to a cycle of continuations and mates following what we now realise are Stocchi blocks on c6.

171



#3 7+13

- 1.Sf6! ~ 2.Rxd6 ~ 3.Sc6/Sf7/Sd7/Re6#
 1...Rxf6 2.Re7+ Sxe7 3.Qe2#
 1...Bxf6 2.Qe2+ Se3 3.Bxd6#
 1...Sxf6 2.Bxd6+ Sxd6 3.Re7#
 1...Ba4 2.Qxd5+ Kxf6 3.Qxf5#
 1...Kxf6 2.Rf7+ ~ 3.Rxf5#

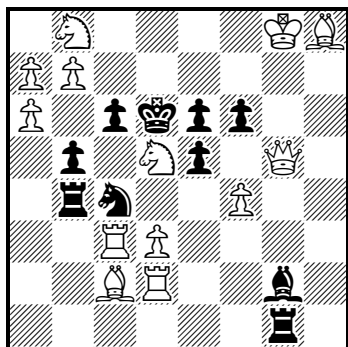
Touw Hian Bwee

3rd Pr v. British Chess Federation Ty No.117 1967-68

The position breathes concentration. It starts with an ideal key giving the flight square for the three Stocchi blockades. Moreover the play is cyclic. This tastefully composed problem, with practically no piece on the board but those needed for the difficult theme, very closely follows the first ones. (Judge: B. Lindgren)

The same theme, with the knight at f5 taking over the role performed by the pawn in the previous problem. The excellent construction of No.170 is surpassed here by the superior use of the white material and the brilliant thematic key.

172



#3 13+10

- 1.Bxf6! ~ 2.Be7+ Kxd5 3.dxc4#
 1...cxd5 2.Qxe5+ Sxe5 3.fxe5#
 2...Kc5 3.Qc7#
 1...Bxd5 2.fxe5+ Sxe5 3.Bxe5#
 2...Kc5 3.Qxg1#
 1...exd5 2.Bxe5+ Sxe5 3.Qxe5#
 2...Kc5 3.Sd7#
 2...Ke6 3.Qf6#
 (1...Kxd5 2.dxc4+ Kc5 3.Sd7#)

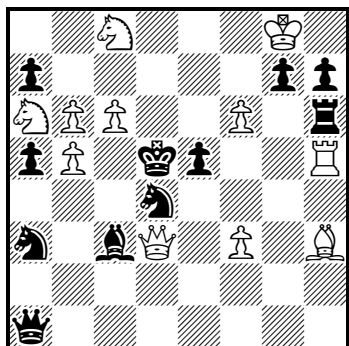
Touw Hian Bwee, J. Dharmawan & H. Maruta

1st Pr 7324 Probleemblad, November-December 1972

In de drie themavarianten schuiven de tweede en derde zetten van wit cyclisch van plaats op. De samenhang in de varianten wordt vergroot doordat de eerste zetten van zwart naar eenzelfde veld gaan. Dit alles is wel eerder gemaakt, maar nieuw is dat ook de witte zetten naar een zelfde veld spelen. Een buitengewoon knappe prestatie. (Judges: P. le Grand & F. H. von Meyenfeldt)

Three defences on the same square (d5) are followed by pairs of continuations and mates on the same square (e5) which, of course, follow in cyclic order. To add spice, the black king's flight to c5 is followed by a different mate each time. As the mates after 2...Sxe5 are inherently changed, the main variations show a 3x2 Zagoruiko.

173



#3 11+11

1.b7! ~ 2.Se7+/b8Q
 1...Bb4 2.Sc7+ Kc5 3.Rxe5#
 1...Rxf6 2.Rxe5+ Kxe5 3.Qe4#
 1...Saxb5 2.Qe4+ Kc4 3.Be6#
 1...gxf6 2.Be6+ Kxe6 3.Sc7#

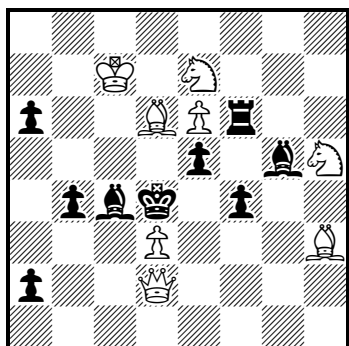
Touw Hian Bwee

2nd Pr v939 Schakend Nederland, April 1968

Tot viermaal toe moet de zwarte K een veld betreden, waarvan een nabuurveld bij voorbaat geblokkeerd is geraakt, zodat mat volgt. Deze vier edelstenen zijn ook nog in een cyclische ring gevat, waarbij verschuiving van tweede zet van wit en mat optreedt. De dubbele dreiging schaadt o.i. niet, daar het hier slechts een eenvoudige zetverwisseling betreft. (Judges: J. Albarda & J. Burbach)

Remote selfblocks with cyclic continuations and mates in four variations. An admirable task!

174



#3 8+9

1.Bf1! ~ 2.dxc4+ Ke4 3.Qd3#
 1...Bb5 2.Bc5+ Kxe5 3.Qf2#
 1...Bb3 2.Qf2+ Kc3 3.Bxe5#
 1...Bxe6 2.Bxe5+ Kxe5 3.Qb2#
 1...f3 2.Qb2+ Ke3 3.Bc5#

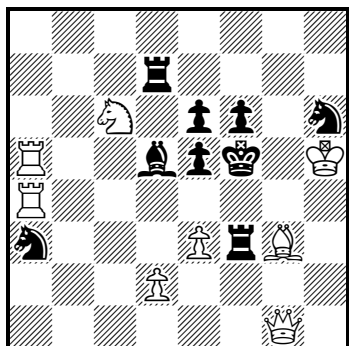
Touw Hian Bwee & H. Maruta

2nd HM 1854 De Waarheid 28-8-1976

Judge: Drs. C. Goldschmeding

The theme shown in No.173 is combined here with black king starflights.

175



#3 8+9

- 1.Qh1! ~ 2.Qh3+ Sg4 3.Qxg4#
 1...Sg4 2.Qxf3+ Bxf3 3.Rf4#
 1...Rxc3 2.Rf4+ exf4 3.e4#
 1...Rg7 2.e4+ Bxe4 3.Sd4#
 1...Sc4 2.Sd4+ exd4 3.Qxf3#

Touw Hian Bwee, Oey Gien Tiong & H. Maruta

1st Pr British Chess Federation Ty No.133 1972-73

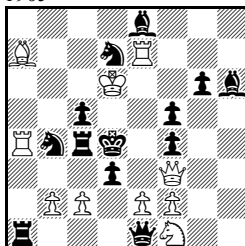
A masterpiece and one of the finest threemovers I have ever seen! Four variations showing for the first time the ideal combination of black halfpin and cyclic white play, with good key, attractive position and perfect construction. This superb problem deserves careful study, especially the ingenious way in which the utilization of the pins is selected. (Judge: Drs. C. Goldschmeding)

Goldschmeding was unaware that there were at least three earlier examples of the combination, including the following pair by Loshinski (175a and 175b) [MMcD]

The rest of Goldschmeding's comments are spot on. A true masterpiece!

175a. L. I. Loshinski

1st Pr Vecherny Leningrad
1965

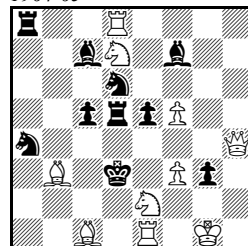


#3 10+13

- 1.Sg3! ~ 2.Re4+/Qe4+
 1...Qxe2 2.c3+ Rxc3 3.Qd5#
 1...Se5 2.Qd5+ Sxd5 3.Bxc5#
 1...Sf6 2.Bxc5+ Rxc5 3.Qxd3#
 1...Qh1 2.Qxd3+ Sxd3 3.c3#
 (1...fxg3 2.Qe3+)

175b. L. I. Loshinski

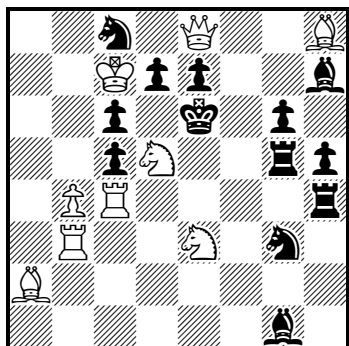
1st Pr BCF Ty. No.108,
1964-65



#3 10+10

- 1.Qg4! ~ 2.Rd1+ Kxe2 3.f4#
 1...Sc3 2.Qc4+ Sxc4
 3.Sxc5#
 1...Sb2 2.Sxc5+ Rxc5
 3.Qe4#
 1...Ba5 2.Qe4+ Sxe4
 3.Sxe5#
 1...Bh5 2.Sxe5+ Rxe5
 3.Qc4#

176



#4 9+13

- 1.Sf5! ~ 2.Qxd7+ Kf7
 3.Sh6+ Kf8 4.Qd8#
 1...Rxf5 2.Re3+ Bxe3
 3.Re4+ Sxe4 4.Sf4#
 1...gxf5 2.Sf4+ Rxf4
 3.Re3+ Bxe3 4.Re4#
 1...Sxf5 2.Re4+ Rxe4
 3.Sf4+ Rxf4 4.Re3#

Touw Hian Bwee & H. Maruta

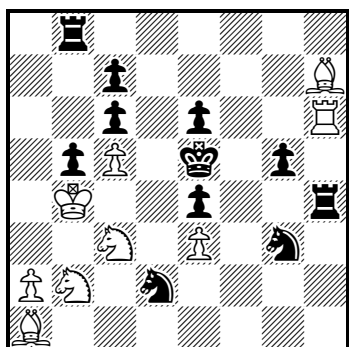
1st Pr 7707 Probleemblad, July-August 1975

Cyclische verschuiving van wits 2e, 3e en 4e zetten na drie blokkeringen van zwart op f5. De mechaniek met de witte eenderde-batterij, die moet uitkijken dat het blokkerende stuk zijn plaats niet verlaten kan, is een vondst! Het vluchtveld d5, dat tot wat storende variaties leidt, had er beter niet kunnen zijn, maar de klaarheid en originaliteit van het geheel verdraagt m.i. deze zwakte wel. (Judge: E. Visserman)

Dit probleem behoort tot de allerbeste vierzetten die ooit gemaakt zijn. Tevens laat dit probleem de cyclische opschuiving van zetten zien, die de laatste tijd in de mode is. (Dr. Ir. P. le Grand in "Jaarboeken", p.9 Jubileum-boek NBvP 1981)

This is an absolutely stunning achievement. A brilliant sacrificial key which grants two flights introduces three selfblocks on f5, resulting in a cycle of white second, third and mating moves. Even dreaming of such an incredible combination requires a lot of faith – making it come true is a miracle!

177



#6 9+11

- 1.Sbd1! (~)
 1...Rb7 2.Se2+ Kd5 3.Sf4+ gxf4
 4.Sc3+ Ke5 5.Sxe4 Kd5 6.Sf6#
 3...Rxf4 4.Bg8 Rf6 5.Rxf6 ~
 6.Bxe6#
 1...Rg4 2.Sa4+ Kd5 3.Sb6+ cxb6
 4.Sc3+ Ke5 5.Sxb5+ Kd5 6.Sxc7#
 3...Rxb6 4.Bg8 ~ 5.Bxe6#

Touw Hian Bwee & H. Maruta

1st HM C6720 The Problemist, January 1983

Fine differentiation of battery play after a key that involves rearrangement. (Judge: Dr. S. Eisert)

From solver's comments:

Brilliant consecutive Rössel theme combined with sacrificial interferences. (N. A. Macleod)

Marvelous play somewhat spoiled by major duals after e.g. 1...Rc8. (D. A. Smedley)

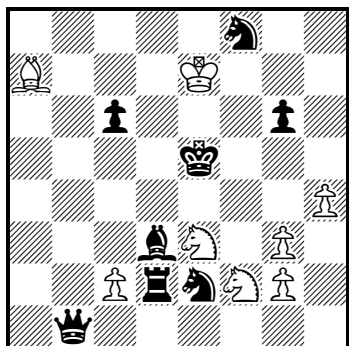
An exhausting problem. (G. Whitehead)

A masterpiece! (D. P. Bonner)

An abundance of full-length variations. (J. Collins)

The popular "Popandopulo battery" theme is shown in two variations. An unusual feature of this problem (and also unusual for the theme itself) is the Zugzwang established despite the presence of four seemingly very active black officers on the board.

178



#32

8+8

- | | |
|---------------|---------------|
| 1. Sfg4+ Ke4 | 17. Sg4+ Kd5 |
| 2. Sf6+ Ke5 | 18. Sf6+ Ke5 |
| 3. Seg4+ Kf5 | 19. Sf7+ Kf5 |
| 4. Sh6+ Ke5 | 20. Sh6+ Ke5 |
| 5. Sf7+ Kf5 | 21. Shg4+ Kf5 |
| 6. Sd6+ Ke5 | 22. Se3+ Ke5 |
| 7. Sg4+ Kd5 | 23. Sfg4+ Ke4 |
| 8. Se3+ Ke5 | 24. Sf2+ Ke5 |
| 9. Sf7+ Ke4 | 25. Sxd3+ Ke4 |
| 10. Sg5+ Ke5 | 26. Sf2+ Ke5 |
| 11. Sf3+ Ke4 | 27. Sfg4+ Ke4 |
| 12. Sxd2+ Ke5 | 28. Sf6+ Ke5 |
| 13. Sf3+ Ke4 | 29. Sc4+ Kf5 |
| 14. Sg5+ Ke5 | 30. Sd6+ Ke5 |
| 15. Sf7+ Ke4 | 31. Sg4+ Kd5 |
| 16. Sd6+ Ke5 | 32. c4# |

Touw Hian Bwee

4th Pr 1522 Main Post 28-5-1971

Zwei Schachserien der weissen Springer halten den schwarzen König in Zugpflicht und beseitigen den Turm d2 und den Läufer d3, damit 32.c4 matt, möglich wird. (Judge: B. Schlotterbeck)

Without the black bishop and rook there would be a mate in 6 moves. Two moves (Sxd3+ and Sf2+) will remove the bishop, but first the rook must be removed, and this takes a co-ordinated sequence by the white knights lasting 24 moves which returns both to their starting points. Interestingly, at one moment the knight from f2 visits e3, the initial square of his colleague.

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