



SOME ASPECTS OF COMPOSING

by C. M. Bent

A talk to the C.E.S.C. on 5.iv.68

In a collection of printer's errors Denys Parsons quotes the following excerpt from an un-named book on chess:

"Chess is a game of skill, played by two four smaller squares of equal size, coloured persons on a square board divided into sixty - alternately light and dark."

Obviously some people find chess a complicated game. While I would never claim that composing endgame studies is easy, I hope to dispel the fears of any apprehensive would-be composers and to encourage them to take up this most absorbing pursuit which is a remarkable outlet for a creative instinct.

Only a fellow composer can share the tribulations and the satisfactions in creating a study oneself. The solver is not always aware of what goes into the making of a study, let alone how much work is expended on failing to produce a study at all. Always the end-product is but the tip of the iceberg. What goes on beneath the surface remains sunk in mystery. Sometimes the events which have gone into this invisible world are so fascinating that the actual outcome, though not without merit or even distinction, is comparatively trivial. Such is the richness of his material that the composer may well find his original intention unrecognizably transposed during its evolution into something completely different. Indeed it is a rare study which does not contain the germ of another.

Sometimes a finished article set on view to the public is less entertaining than a look behind the scenes during its creation. The potter at his wheel moulding clay has a greater attraction than the finished pot. The moulder of chess studies has all 32 pieces at his command and at times his explorations defy description, but it might be found interesting to retrace the emergence of some recent studies of my own. This account of some aspects of composition is as seen through one pair of eyes. In chess one pair of eyes is not enough. During the course of one study I cannot possibly relate everything I have seen; nor can I possibly have seen more than a fraction of what I am not relating. And of course the composer, through a natural aversion to self-destruction, is often the last person to see the flaws in his own work. But if these notes throw any light on the way a study is produced and if they help to encourage composition I shall be rewarded in what is already to me a most rewarding activity.

Before discussing its construction let us consider some of the features it is desirable for a study to have. Originality is paramount, especially in competition where novelty has a high impact value. A study must have point. It may demonstrate artistry or theory. It should be

economical. Simplicity and difficulty can both be assets. Surprise always is. A good appearance pleases. In very unnatural positions the results must justify a bizarre setting. The opening move of a study is not judged by such exacting standards as the key of a problem, but a good one helps. As many pieces as possible should be active. These are the things the composer aims at without ever achieving them all.

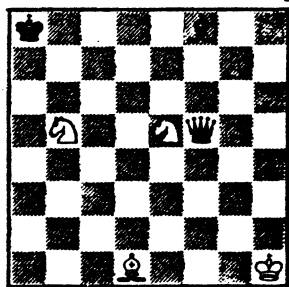
Studies are created in two ways. By calculation and by inspiration. One cold and efficient, the other warm and spontaneous. In the scientific method the composer deliberately works towards the realization of a particular concept: his thoughts do not require sight of the board until he comes to implement them. The other method, if that is the word for it, depends upon random exploration, using the board more in hope than with specific purpose. The spark of an inspiration is too elusive to describe. Certain it is, though, that the more a composer thinks in terms of chess the more readily will ideas occur to him, while if he exercises his imagination on the board something of interest is bound to arise.

Here is an idea which I deliberately thought of rather than discovered. W draws by getting rid of all his pieces. Position A.

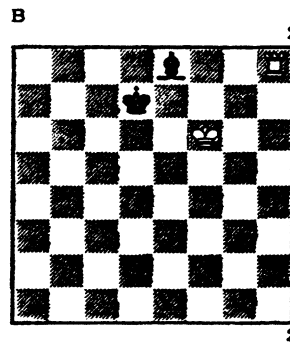
This was something which was originally seen in the mind's eye.

Let us now investigate the exploratory method. Position B is a well known win and can be exploited no further, but might not something be done using minor pieces instead of a R? After playing around for a short time the following discovery emerged. Position C. Let us

A. C. M. Bent
Tidskrift för Schack 1968

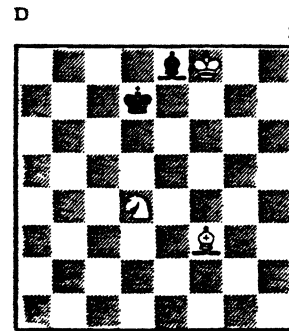
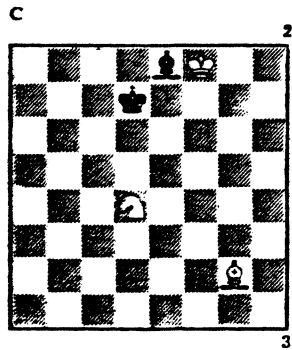


Draw 4
1. Bc3†, Kb8 2. Sc6†, Kc8 3.
Se7†, Bxe7 4. Sd6†, Bxd6 5.
Bg4, Qxg4 stalemate.



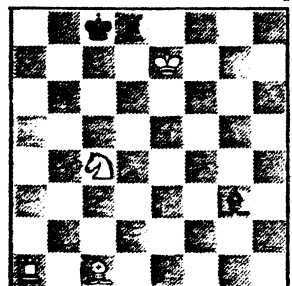
assume that W in his endeavour to win must give a check on the h3/c8 diagonal. Then this is what happens: 1. Bh3† Kd8 2. Se6† Kd7 3. Sg7† Kd8 4. Sxe8 stalemate. A familiar drawn position. But the composer must always be on the lookout for the smallest variation from what is apparent, for it is from tiny things that studies evolve. Just one square can make a significant difference. Position D. Again assuming there must be a check along h3/c8.

The following miniature, position E. was the logical outcome of this discovery. The starting position is a natural one. The fertility of the medium in which the composer works is exemplified in the next two studies whose relationship to the preceding position could scarcely be closer, and yet this time we have opposite coloured B. Position F.



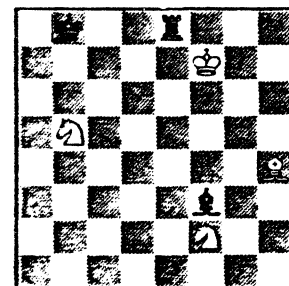
Win
1. Bg4†, Kd8 2. Se6†, Kd7 3. Bh3 wins.
Not 3. Bf5? Bg6.

E C. M. Bent Original!



Win
1. Ra8†, Kc7 2. Rxd8, Bh4† 3. Ke8, Bxd8 4. Bf4†, Kc8 5. Sd6†, Kc7 6. Bh2 wins/i. 1) 6. Sf7†?, Kc8 7. Sxd8 stalemate or 6. Bc3 on diagonal? .. B! B opposes and draws.

F C. M. Bent Original



Win
1. Bg3†, Kc8 2. Sd6†, Kd8/i 3. Sxe8, Bh5† 4. Kf8, Bxe8 5. Bh4†, Kd7 6. Sg4 wins. 1) 2. ... Kd7 3. Sxe8 Bh5† 4. Kf8, Bxe8 5. Sg4, Kd8 6. Bh4†, Kd7 7. Sf6†, Kd8 8. Sxe8† is not stalemate. (7. Be7, f6, g5 also win). W's and B's moves 3. and 5. are interchangeable.

One would hardly expect this study still to work in the very same number of moves if one wS was made to stand on a square of different colour! This in fact is so, but the play loses in refinement. In diagram F place wS f2 on h3 and on the one occasion when it is required to move, Sf4 achieves the same result. From such little things can more important ones emerge.

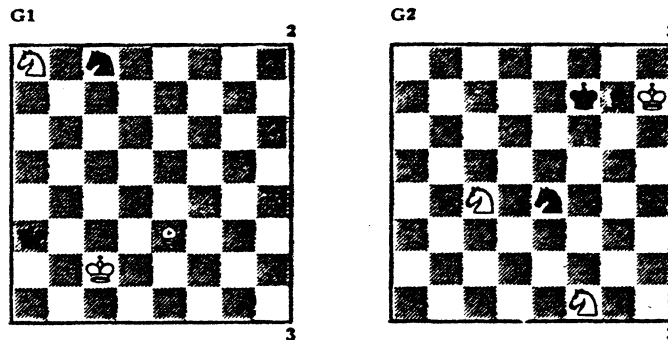
Having thought of, or discovered, an idea, how is it animated? The study's motif may occur at the beginning, in the middle, at the end, or run through it like a thread. If no introduction can be arranged to disguise the main play the composer works forward from this to the best conclusion he can contrive. But there is a large group of studies based on Zugzwang and domination (generally used to demonstrate a win) and on stalemate, perpetual check, perpetual run-around and the fortress theme (drawing manoeuvres) in which the motif is itself the finale. Here in order to form his chain of events the composer, in common with the genealogist, must proceed step by step backwards. A house must be built brick by brick, starting with the roof and working downwards, and it is in this strange form of progression that the skill of composing largely lies.

Let us build a study on the simple basic idea of a B putting a S in Zugzwang on the edge of the board while the rival K's race to capture and support it.

Position G1. 1. Bc5† Ka4 2. Sc7. But there is no need for the wS to have to play to c7 in the form of an escape from the corner. It is needed there anyway. Avoid W moves which improve his position. Conversely allow B1 apparently to improve his. So now from d5, say, instead play 2. Sc7 Ka5 and reaches b5, but 3. Kb3 Sb6 4. Bb4 mate. Splendid. Compose an introduction and it will make a nice little miniature. Then suddenly we see 3. .. Sa7 4. Bxa7 is stalemate. Fortunately we spot the flaw in time. Lesson: when an idea has crystallized, curb on's enthusiasm before making introductory play. Now is the time to try to demolish rather than build it up. This is cruelty to your own children but like docking an animal's tail it must be done when young.

Never mind. The drawing device can be exploited. In a perverse way the composer has had a bit of luck. Reverse the colours and make W draw.

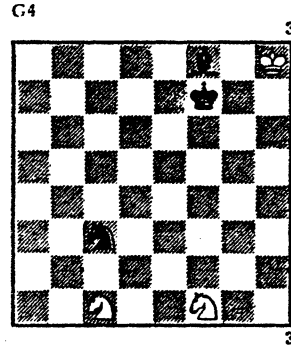
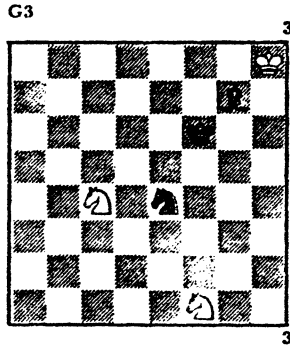
Position G2. Now B1 threatens mate, so W must sacrifice wS by checking. Just consider only the check on e5. 1. Se5† Bxe5 2. Kh6 Bf4† 3. Kh5 Sf2 4. Kh4 Kg6 5. Sh2 Bxh2 stalemate. If in this 2. S any? Bg7 and W cannot guard against Sg5 mate as well as Sf6 mate.



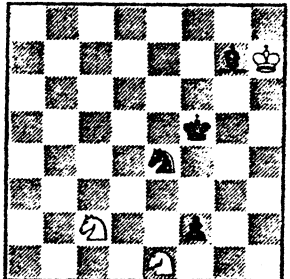
Going back one stage further an interesting situation arises in position G3. W must play 1. Kh7 with the consequent danger of b5g5 mate, because although if 1. Kg8 Kg6 (threatening Sf6 mate) 2. Se5† Bxe5 3. Se3 Bg7 wS can now guard the mating square, B1 wins by the

better 3... Sf6† 4. Kf8 Bd6 mate, or 4. Kh8 Sg4† and wins. However from diagram C3, if 1. Kh7 Kf7 2. Sd6† Sxd6 3. Sg3(d2) Se8 4. Se4 is a draw which gives an unwanted dual solution. Therefore wS is obliged to start on c3.

Principle: never add a piece if you can do without it. If you must, make it the smallest piece possible. The sort of key we want in position G4 is 1. Sd3 Eg7† 2. Kh7 Se4 but the other S can always cook this by emerging first. This can be prevented by adding a bP which makes for accurate play by the Ss, one of which is forced to f1 where its presence is required. The subject which was lightweight has now been treated in suitably miniature form. It has good tries and all the pieces are active. Position G.

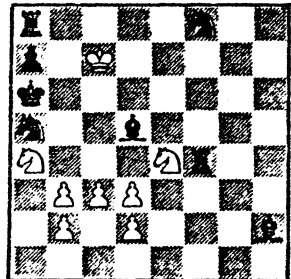


G C. M. Bent
Tidskrift för Schack, iii.68



Draw
Tries: 1. Kxg7?, Ke6! wins.
1. Sf3?, Kf6 2. Se3 Kf7 3. Sd5†, Bxd5 wins.
1. Sg2?, f1:Q 2. S/Se3† Kf6 3. SxQ Kf7 wins.
Solution 1. Sd3, f1Q 2. Se3† Kf6 3. Sxf1 Kf7 4. Se5† Bxc5 5. Kh6/l. Bf4† 6. Kh5, Sf2 7. Kh4, Kg6 8. Sh2/ii. Bxh2. Stalemate.
i) 5. Se3? Bg7 6. ... Sg5 mate. ii) 8. Sg3? Bg5 mate.

H C. M. Bent
Tidskrift för Schack i.68



1. Sac5†, Kb5 2. Sd6† Kxc5 3. b4†, Rxb4 4. d4†, Rxd4 5. b4†, Rxb4 6. d4†, Rxd4 7. cd†, Kc6, stalemate.

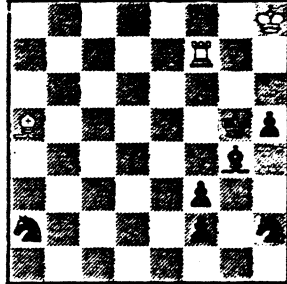
There can be nothing on earth which does not benefit from a little humour and I claim that the more severe the subject the greater is the need for occasional light relief. Chess should not always be too serious.

In position H bR needs to be in two places at once to suppress the champagne corks which keep popping up underneath him. W must take care to open the bottles in the right order if he is to stupefy his opponent.

The idea of a telescoping mechanism has for long interested me. The first attempt, position I, has no introductory play and is an unusual example of the composer working forwards, rather than backwards, and being able to graft a tail onto the body rather than constructing a body to go with the tail.

The natural companion piece to this, position J, was not perfected for another thirteen years, which shows that you must never give up.

I C. M. Bent
British Chess Magazine 1953
7



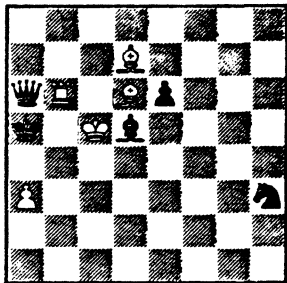
Win 3
1. Bd8†, Kg6 2. Rf6†, Kg5 3. Rxf3†, Kg6 4. Rf6†, Kg5 5. Rxf2†, Kg6 6. Rf6†, Kg5 7. Rf8† Kh6 8. Bh4, Bf5 9. Rxf3 Sg4 10. Ra5, Sb4 11. Rb5, Sc6 12. Rb6, gSe5 13. Bf6 Sg6† 14. Kg8, Sa7(a3) 15. Rb7(b5) wins

J C. M. Bent
Tidskrift för Schack 1966
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Win 6
1. Se4†, Rxe4 2. Bf2†, Sxf2 3. Rg1†, Qg2 4. Rxe2†, K- 5. Rg3†, Kxe3 6. Rg1†, Kh3 7. Bg2†, K- 8. Bxe4†, Kh3 9. Bg2†, K- 10. Bxc6†, Kh3 11. Bg2†, K- 12. Bxb7†, Kh3 13. Bg2†, K- 14. Bxa8†, Kh3 15. Bg2†, K- 16. Bb7†, Kh3 17. Bxc8†, hSg4 18. Rxa1, Se4† 19. Kf4, Sf6(f2) 20. Kf3, Kh4 21. Ra4 wins.

K C. M. Bent
(after M. A. Aizerstat)
No. 521 in EG12
5



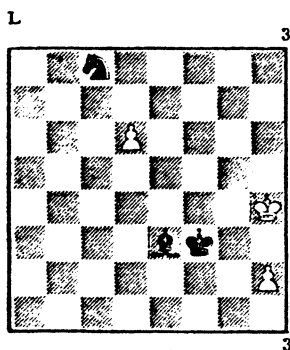
Win 5

1. Rb5†/i Ka4 2. Ra3†/ii Kxa5 3. Bc7† Qb6† 4. Bxb6† Ka6 5. Bc8† Bb7 6. Bxe6 Bg2 7. Bc8† Bb7 8. Bxh3 Bg2 9. Be6/iii Bd5 10. Kxd5 wins.
i) 1. Rxa6†? Kxa6. 1. Bc7† Qc4† 2. Kd6 Qf4†.
ii) 2. Rb1†? Kxa3 3. Ra1† Ba2 4. Bxe6 Qa5† 5. K-† Kb2.
iii) 9. Bxg2? 9. B-? opposes.

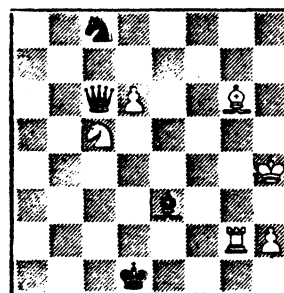
Here wB does all the work. I call this the "Trombone theme". A slightly different form of tromboning is found in position K.

Notice that W would win more easily without his own wR which is actually an embarrassment to him. He must play carefully in getting rid of it. I thought this rounded off the theme nicely, but imagine my disappointment only a few days later on discovering that this was anticipated by Aizenstat. I mention this because it is a typical incident to befall any composer. The problem of reading all the study literature always conflicts with the composer's own compelling urge to create something himself.

Surprise must be every composer's aim. He generally knows when he has achieved it, but not always. This may sound strange, but experience gained while watching an expert solve my own studies has shown me that what I think are good moves he may discover immediately, while moves I had considered undistinguished often seemed surprisingly difficult to him. In the concentration of composing it is hard to judge the effect one's work will have on others. It depends, of course, on the experience of the solver and whether he is familiar with the composer's taste. Time puts everything into perspective. After an interval I am often surprised at my own moves myself.



M C. M. Bent
Tidskrift för Schack 1968 4

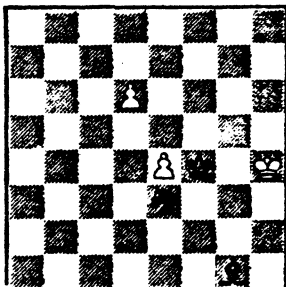


Draw 6
 1. Bh5† Kc1/i 2. Sd3† Kf1 3.
 Bc2† Kxg2 4. Bf3† Qxf3/ii
 5. Selt Kf2 6. Sxf3 Kxf3.
 i) ... Kc1 2. Sb3† Kbl 3. Bg6†
 wins.
 ii) 4. ... Kxf3 5. Se5† ♞ 6.
 Sxc6 wins.

Now consider position L. Let us assume these pieces to be present-day children and lay bare the genealogical research into six generations of their ancestry. Leaving for a moment the finale, W will at least draw, which is what is required, by 1. d7. Bl played the last move, but by retracting one move El can always contrive to win. How can he be made to have moved into this position? Answer: only by having to capture another W piece. Place w: on f3 and bK elsewhere. Retract a W move. W is drawing anyway. He must be forced to capture a Bl piece. Method: capture bQ with S fork. Only possible way: wS on 1e, f3, bK g2 with wS playing from either c2 or d3. How did bQ get to f3? Bishop skewer. But if tQ is to be on the long diagonal what is to stop bK taking wB? In that case we must arrange another S fork of K and Q. Only way possible is with bQ c6. Then wS cannot start on c2, must start from d3. Retract wB to h5 and we have a good key 1. Bf3†. Can we go further? Bl played last. What? Place wB on e2

instead of h5. Place bK on f1. If a wR is now put on g2 BI must take it. Replace wB on h5. BI's turn. K from e1 after wS arrived from c5. BI's turn. bK from d1 after check from wB, which is as far as we can go. Position M.

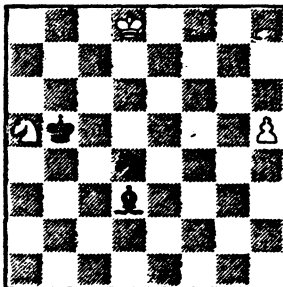
N C. M. Bent
Original



Draw 3
1. d7 Sg2† 2. Kh3 Kf3 3. d8S/l Sf4† 4. Kh4 Bc5 5. Sc6=.

i) 3. d8Q? Sf4† 4. Kh4 Bf2† 5. Kg5 Se6† 6. - Sxd8 wins.

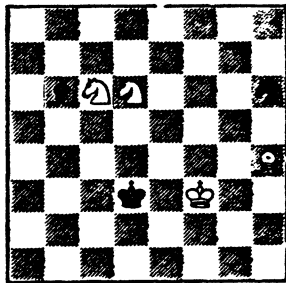
O C. M. Bent
Schakend Nederland 1966



Draw 3
1. Sb7 Kc6 2. Kc8/l Ba6 3. h6 Bxb7† 4. Kd8 Kd6 5. h7 Se6† 6. Ke8 Be4 7. h8S=.

i) 2. h6? Kxb7 3. Ke7 Sf3 4. Kf6 Kc6. 2. Sa5† Kb6 3. Sb3 Sxb3 4. Ke7 Sd4 5. Kf6 Sf3 6. h6 Kc6.

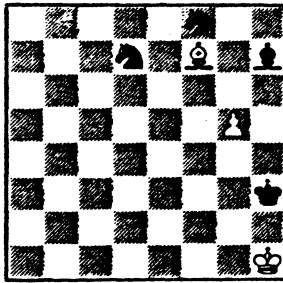
P C. M. Bent
Magyar Sakkélet 1968



Win 4
1. Sb4†/l Kd2/ll 2. Bg5†/lll Kd1/iv 3. Bxh6/v Bc5 4. Sd5 Bxd6 5. Se3† Ke1 6. Bg7 wins.

i) 1. Bg5? Bc5. 1. Se5†? Kd4 ii) 1. ... Kd4 2. Bf2† Ke5(c3) 3. Sc4(d5)†. iii) 2. Sc4†? Kc3. iv) 2. ... Ke1 3. Bxh6 Bc5 4. Sd3†. v) 3. Sd5? Bc5 4. Se4(b7) Sf7. 3. Sc4(c8)? Sf7.

Q C. M. Bent
Ccskoslovensky Sach 1968



Draw 3
1. g6 Sxg6/l 2. Be8† Kg3 3. Bxd7 Se5 4. Bb5/ll Be4† 5. Kgl Sf3†/lll 6. Kf1 Bf5 7. Ba6.

i) 1. ... Bxg6 2. Bxg6. ii) 4. Be8(a4)? Be4† 5. Kgl Sf3† 6. Khl Sh5(e1)† 7. Kgl Bg2 wins. iii) 5. ... Bg2 6. Be2.

Now we are back to position L, and in case you thought what a rotten ending this was. I must let you into a secret. We are now coming to the point. 7. d7. At first sight all is over. W must win. But this is not so. He must be very careful in order even to draw. 7. . . Se7. 8. d8 S draws. If 8. c8? Sg6† 9. Kh5 (h3) Sf4† 10. Kh4 (if Kh6? Se6† wins) Bf2† 11. Kg5 Se6† wins.

I have retraced the framework of this study in a few minutes. The actual work took several days. It was not the first but one of the last in a group of compositions stemming from explorations I was making with minor pieces into mate or gain of a piece. The international judge Osmo Kaila values the extent to which a composer exploits the potential which lies within a position. Let us see, then, how much can be extracted from this situation.

Position N. This was actually the pilot study to position M.

I have shown these studies, all variations on a theme, because they were an enjoyable exercise in composition, because they show the potential that lies in even the simplest of forms, and because I believe there are many other such opportunities which, once taken, would similarly engross other would-be composers.

A word of warning. Many "no solutions" are caused by the composer making B1 play to what appears to be his best square. An apparently bad move may prove a better one invalidating the intended play. Finding such deceptive moves is of course the composer's aim with W, but it means he falls into his own trap when they occur with B1, so he must be careful to investigate all moves by both sides. The composer is thus constantly identifying himself first with one side, then the other. Schizophrenia is his occupational disease. In the ramifications of a fringe variation he can easily become so confused that he forgets what he wants the outcome to be. A single interruption can play havoc with a mental picture. He must know when to stop, too. Tiredness causes faulty work. And when things are going badly he must stop altogether. A fresh approach along new lines made a month later will often eliminate every difficulty.

The composer needs to be many things. While not professing immunity from the influence of others who have preceded him he will develop his personal technique and may come to be recognized by a style of his own. Good and bad luck will come his way. He will become familiar with a malign spirit with the persistent habit of remaining dormant during grinding hours of work but possessing the mechanical ability to appear like clockwork at the eleventh hour with a spanner in its hand. He will become accustomed to this and will not hurl his board and all his pieces to the ground. He will spend hours and hours over permutations with recalcitrant pieces when, if the others fit, there is always one which will not. He will come to disbelieve in the impossible and by sheer persistence will prove himself right. Your composer is a sensitive man who, while persevering in his occupation must grow accustomed to imperfections which he or fellow critics discover in his work. His is a triumph of mind over matter, and the mind itself must be governed by the heart, for without a passionate love for what he does he will not continue the striving which itself constitutes his reward.

A study of mine (white to draw) was once published in the informal tourney of a leading chess magazine. A reader, a master of composition, cooked it on the very key move itself. And as if this was not bad enough his own solution didn't merely draw, it led to a win! But even were I a Japanese, such is the fascination of composing that I should still not have done the honourable thing and committed hara

kiri. If a composer is shameless, though, there is one thing he must have, and that is pertinacity.

Statistics can prove anything. Even boring. I can only quote some of my own. Recently I have been composing at the rate of about 30 studies a year, say one every 12 days. I probably average 2 hours work a day, making 24 hours of work for every study. Last year I worked at a rate of a little over one study every week. I once completed a study in a day. Once it took me a little short of 100 hours, only to have the study rejected when a small flaw was discovered by the judges. If I was paid by the hour I should be a rich man, but I don't get a penny for it. I have been asked why I do it. This should now be clear. The answer is the same as a mountaineer will give, and the satisfaction just as great, on the completion of a self-imposed climb. At times we torment ourselves; the disappointments can be very painful; but the harder the obstacle to be overcome the more rewarding it is.

I should like to end by giving thanks to the unknown genius who invented the S move and thereby gave to composers a richness of expression for which they must ever be grateful.

Tourney Announcements

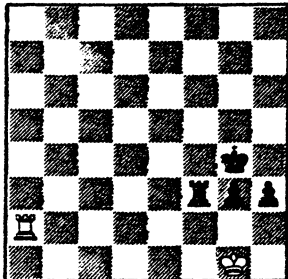
1. As far as we know, this is only the third endgame study tourney ever to have been announced by a US source, the first and second being the American Chess Quarterly and the Houston Chronicle.

Original win or draw studies to be sent in duplicate to Burt Hochberg, Editor Chess Life, 479 Broadway, Newburgh, N.Y.12550. Closing date 31.xii.68. Judges: Yuri Averbakh (USSR) and Isaac Kashdan (USA). Prizes will be provided by the millionairess chess Maecenas Mrs Piatigorsky.

2. J. Freyer Memorial Tourney of the Hungarian Chess Federation. Unlimited number of studies are invited, win or draw. 3 prizes. Judge: Dr Jenő Eán. Closing date: 31.vii.68.

To: Dr G. Paros, Budapest 8, P.C.Box 68, Hungary.

Conclusion of
Fallone (Scotland)
- Vranesic (Canada)
Round 6, Final Group B,
Havana Olympiad xi.68



Black to play
75. ... h2† 76. Kg2 Rf2† 77.
Rxf2 gf 78. Kxh2 f1R and
Fallone resigned. Of course
78. ... Kf3 also wins, and
would actually mate faster,
which makes the under-promo-
tion of no real value.

Informal Annual Tournaments for studies
published in 1968:

1. "L'Italia Scacchistica" announces its 69th composing tourney. 3 Prizes, 3 Hon. Mentions, 3 Commendeds. By 30.ix.68, to Prof. Oscar Bonivento, via L. Silvagni 6, 40137 Bologna, Italy. Judge: G. M. Kasparyan.

2. "Magyar Sakkélet", entries to: Magyar Sakkélet, Budapest 502, P.O. Box 52, Hungary.

Elekes Memorial Tourney Award

Judge: T. Florian

Date of award: 22.vii.67. (in Magyar Sakkélet viii.67)

1st prize: D. Djaja. No 459 EG 11.

2nd prize: J. Lazar. No 442 EG 10.

1 H.M.: C. M. Bent. No 444 EG 10.

2 H.M.: J. Lamoss. No 435 EG 10.

1 Comm.: M. D. Kaplan. No 438 EG 10.

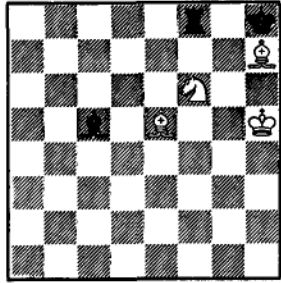
2 Comm.: B. V. Badaj. No 441 EG 10.

PAWNLESSNESS

A talk to the C.E.S.C. by A. J. Sobey, 6.x.67

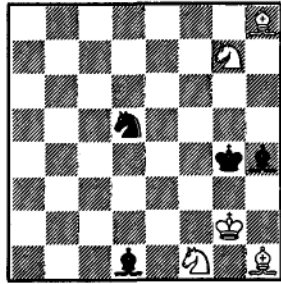
When I last talked to the Circle on the Modern Miniature, my subject concerned a small proportion of all studies. Today's topic is similar in that positions are drawn from a small minority of all possible, and indeed many of the positions to be shown are themselves miniatures. There are considerable overlaps in subject matter between the last talk and this, and in selecting material for today I have had, perforce, to by pass a number of very fine compositions solely because I used them last time!

No. 1 G. M. Kasparyan
Shakhmaty v SSSR, 1940



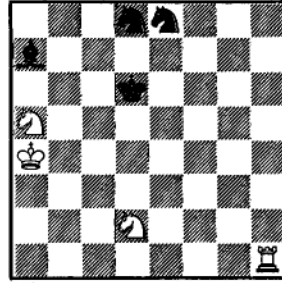
Win 3
1. Kg6 Bd6 2. Bd4 Bc5 3. Bc3 Bb4 4. Bb2 Ba3 5. Ba1 Rb8/1 6. Se4† Bb2 7. Sd6 Rg8† 8. Bxg8 Bxa1 9. Bh7 - 10. Sf7 mate.
(i) . . Bb2 6. Bxb2 Rb8 7. Be5 Rb6 8. Kg5 Re6 9. Kf4 Rxf6† 10. Bf5 Kg7 11. Kg5.

No. 3 M. S. Liburkin
4th Hon Men.
Shakhmaty v SSSR, 1939



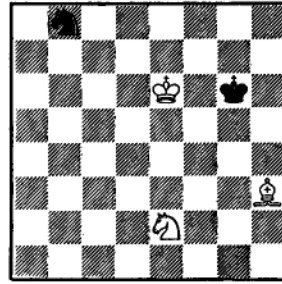
Win 4
1. Kg1 Sf4 2. Se3† Kh3 3. Sxd1 Se2† 4. Kf1 Sg3† 5. Kf2 Sxh1† 6. Kg1 Bf6 7. Kxh1 Bd4 8. Sf5 Bxh8 9. Sf2 mate.

No. 2 Dr. J. Fritz
Prace, 1947
(Revised Version)



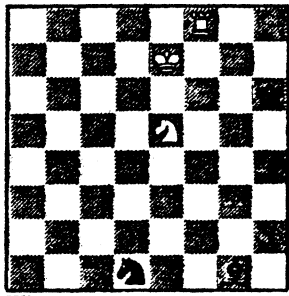
Win 4
1. Rh8 Kd7 2. Rh7† Kc8 3. Rxa7 Sc7 4. Sdc4 Kb8 5. Rb7† Sxb7 6. Sc6† Kc8 7. Sb6 mate.

No. 4 Jolmakhov
Shakhmatny Listok, 1930



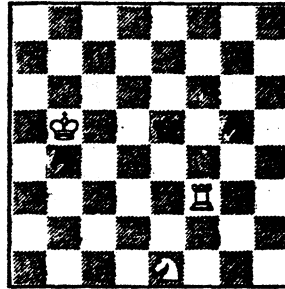
Win 3
1. Kd6 Sa6 2. Sf4† Kf7 3. Sd3 Ke8 4. Kc6 Kd8 5. Kb6 Sc7 6. Sb4 Se8 7. Sc6 mate.
(This study is badly cooked: 3. Sd3 (d5) and 4. Bc8 Sb8 5. Kc7, for example. AJR)

No. 5 Z. M. Birnov
5th Comm.
Shakhmaty v SSSR, 1947



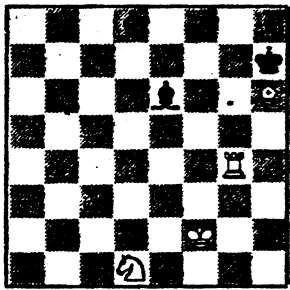
Win 3
1. Kf6 Kh7 2. Rf7+ Kh6 3. Sg4+ Kh5 4. Kf5 Kh4 5. Kf4 Kh3 6. Rd7 Sf3 7. Rh7+ Kg2 8. Se3 mate.
(Walter Veitch pointed out the serious dual 7. Se3 at the CESC meeting. AJR.)

No. 6 Dr. J. Fritz
Ceskoslovensky Sach, III.51



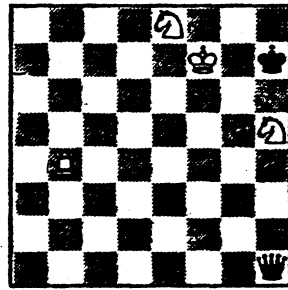
Win 3
1. Re3+ Kd4 2. Rg3 Se4 3. Ra3 Sd5 4. Sf3 mate.

No. 7 G. M. Kasparyan
1 Hon Men.
Shakhmaty v SSSR, 1946



Win 4
1. Re4 Bd5 2. Re5 Bb3 3. Rh5 Bxd1 4. Rh1 Kg6 5. Rxd1 Bh4+ 6. Ke3 Kxh6 7. Rh1 Kg5 8. Kf3 wins. Note introductory play.

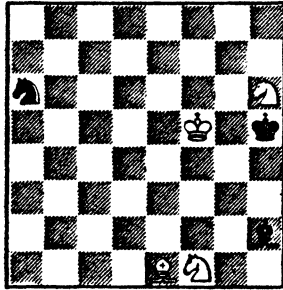
No. 8 V. Halberstadt
? 1955



Win 4
1. Se6+ Kh6 2. Sg3 Qd1 3. Sf3+ Kg5 4. Sg7 Kh6 5. Se6 Qh1 6. Sg4+ Kh5 7. Sg7+ Kg5 8. Sf6 wins - threatens Rg4+ or Se6+. Kf3, Rb5+.

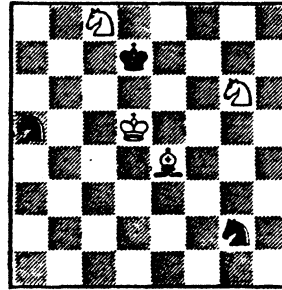
Some introductory statistics. In Kasparyan's 2500 Endings 132 are pawnless, a very high proportion of them being composed by one man - Rinck - and if we except his work, there are about 2 1/2 % of the rest which are pawnless. I have deliberately avoided selecting from EG on the grounds that all members would know the positions too well but our average is also, curiously, 2 1/2 %. In the 3 FIDE albums covering the period 1945-61 the percentage is just over 5 so that there would appear to be some evidence that pawnless positions are attracting greater interest in the postwar age. This may well be the case, since a great number of the "grey" areas of theory are now being attacked in the search for interesting studies. That there is scope for inventive

No. 9 R. Missalen
4th Prize,
Tijdschrift van KNSB, 1959



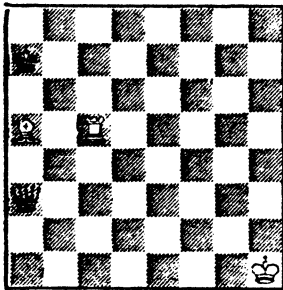
Win 4
1. Sg8 Bb8 2. Bf2 Sc7 3. Sd2
Sc8 4. Se4 Sg7† 5. Kf6 Se8†
6. Kf7 Sd6† 7. Sxd6 Bxd6 8.
Sf6† Kg5 9. Se4† wins.

No. 10 G. M. Kasparyan
4th Hon Men,
"La Stratégie" 1936



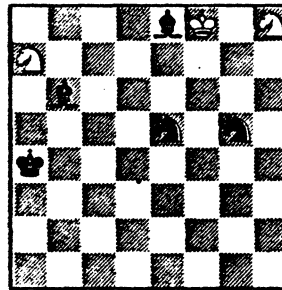
Win 4
1. Sb6† Kc7 2. Sa8† Kb8 3.
Kd4 Se1 4. Se5 Sb7 5. Sc6†
Kxa8 6. Kd5 wins.

No. 11 V. Halberstadt
1st Prize,
Réti Memorial Tny
Sachove Umeni, 25.iv.50



Draw 3
1. Be1 Qe3 2. Bg3 Qxg3 3.
Ra5† Kb6 4. Ra6† Kxa6.

No. 12 A. O. Herbstman
Shakhmaty v SSSR, 1933



Draw 3
1. Sc8 Bd8 2. Kxe8 Bf6 3.
Kf8 Bxh8 4. Kg8 Bf6 5. Sb6†
6. Sd7 Sxd7.

composition in this field is clear from the sprinkling of prizewinners who have explored this new ground. We note with interest the article on R&B vs. 2S's in EG8.

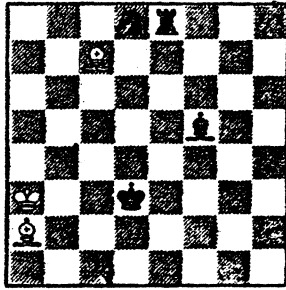
Before we examine the special positions of pawnlessness let us see why pawns are used in other studies. Excluding such special themes as derive from pawns themselves, such as promotion or anti-promotion, the following seem to be the main reasons for the use of pawns by composers.

(a) to restrain the mobility of pieces, particularly the king, so that the composer building a mating net does not have to concern himself with controlling the entire king's field, but only a portion.

(b) to reduce the effective size of the board to that particular area wherein the idea may be developed.

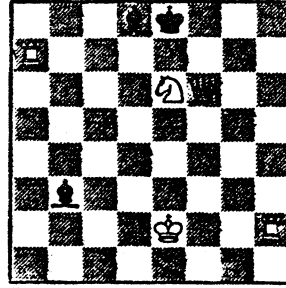
(c) to act as a makeweight - an idle bystander - so that the declared value of the position may be realized after the thematic play has taken place.

No. 13 P. Perkonoja
1st Place, Finland-Sweden
Composing Match 1961



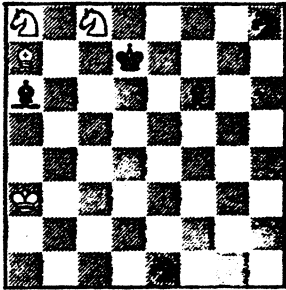
Draw 4
1. Bb1† Kc3 2. Ba5† Kc4 3. Bxf5 Sc6 4. Bd7 Re3† 5. Ka4 Re2 6. Ka3 Sxa5 7. Bb5†.

No. 14 L. A. Kalev
"64", 1933



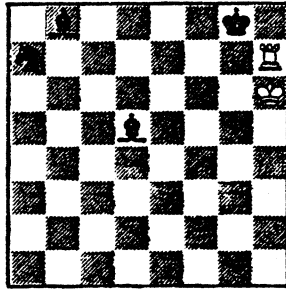
Draw 4
1. Sg7† Kf8 2. Rf2 Bd1† 3. Ke1 Bf3 4. Rxf3 Qxf3 5. Se6† Kg8 6. Rg7† Kh8 7. Rh7† Kxh7 8. Sg5† Bxg5.

No. 15 V. A. Korolkov
Shakhmaty v SSSR, 1938



Draw 4
1. Scb6† Kc6 2. Sd5 Sc2† 3. Kb3 Sal† 4. Ka4 Kxd3 5. Se7† Kc6 6. Sxa6 Kb7 7. Bc3 Kxa6 8. Be7 Bg7 9. Bf8 Bb2 10. Ba3.

No. 16 Gandolfi
Shakhmatny Listok, 1930

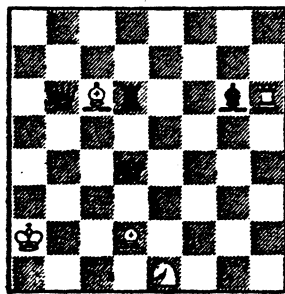


Draw 2
1. Rg7† Kf8 2. Rd7 Bf4† 3. Kg6 Be4† 4. Kf6 Sc6 5. Rd8† Sxd8.

(d) to act as a variable-weight item of force which will be capable of breaking equilibrium between material and position, that is to say, as a dynamic element producing an irreversible development.
and (e) to create introductory play and thus to obfuscate the thematic idea.

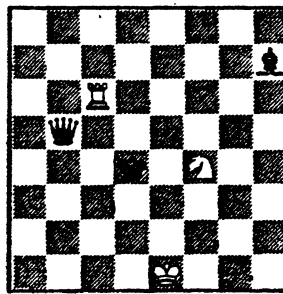
A pawnless position, if it lacks all these features, might well be thought of as using the entire 8 by 8 squares, contriving effects entirely by piece play, be stentorian in the way the theme is thrust at the solver, and in all probability be short. Many such pawnless positions exist and several of my examples are in that vein, but in the hands of the creative artist, anxious to establish the greatest economy of expression, we shall find that the pawnless position can be a great deal more. In a handful of positions, genuine introductory play is possible and consummate artistry revealed.

No. 17 L. I. Kubbel
 Ceskoslovensky Sach, 1934
 5th Pr.,



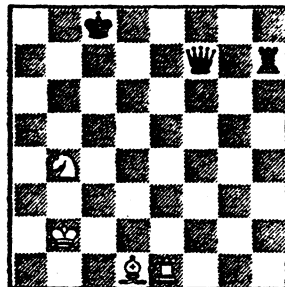
Draw 5
 1. Sf3† Kd3 2. Se5† Kc2 3.
 Ba4† Kxd2 4. Sc4† Kc3 5.
 Sxb6 Bf7† 6. Sd5† Bxd5† 7.
 Bb3 Bxb3† 8. Ka3 Be6 9. Ka4
 Ra6† 10. Kb5 Bc4† 11. Kc5
 Rxh6.

No. 18 J. Schwers
 Position 34 in
 "Endspielstudien" 1932



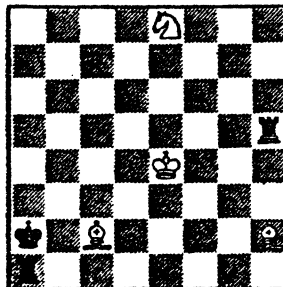
Draw 3
 1. Se2† Kd3 (Ke5 2. Re6†) 2.
 Rd6† Kc4 3. Rd4† Kb3 4.
 Rd3† Kb2 5. Rd2† Ka1 6.
 Ra2†.

No. 19 A. J. Sobey
 "Guardian", 1963



Draw 4
 1. Bg4† Kb7 2. Re7† Qxe7 3.
 Bf3† Kc8 4. Bg4†.

No. 20 J. Fritz
 "Zpravy Prob. Komise", 1961

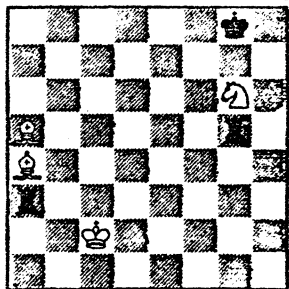


Draw 4
 1. Bd6 Re1† 2. Kf3 Rxe8 3.
 Bg6 Rh3† 4. Kg2 Reh8 5. Be5
 R8h6 6. Bf4 Rh4 7. Bg3, with
 echo... 4... Rec3 5. Bf4 Rc3
 6. Be5 Ra3 7. Bd6.

Why, we may ask, are about 30 % of Rinck's studies in the Kasparyan collection pawnless? In the main this is due to the great interest which Rinck had in the grey areas, of 3 minor pieces against the queen, or queen and minor piece against queen, and in the evaluation of the single, or double exchange. In most of these the play is immediate, and the solution is short, albeit piquant. By his very economy the master achieves his effect. The influence such a composer has on Kasparyan is clearly considerable and although only one of his discussion pieces in his recent article 'The technique of study composition' is pawnless it is obvious that Kasparyan's outstanding craftsmanship owes much to the economy with which Rinck expressed his ideas. We shall see several fine examples of the pawnless Kasparyan, together with other modern exponents in Halberstadt, Fritz and others.

No. 21 G. M. Kasparyan
Shakhmaty v SSSR, 1951

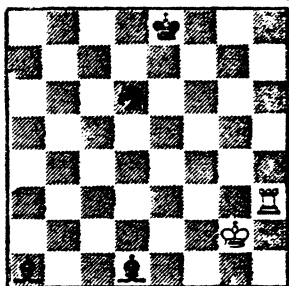
3



Draw
1. Bb3† Kg7 2. Bd2 R×g6 3. Bc3† Kh6 4. Bd3† Kg7 5. Bc3† Kh7 6. Kb2 Rga6 7. Be1 Ra7 8. Bf2 Ra8 9. Bd5 Ra6 10. Bc4 Ra4 11. Bb3.
(For analysis of this difficult study, see No. 80 in GMK's "Selected Studies and Games", 1959. AJR.)

No. 23 G. M. Kasparyan
2nd Prize,
Shakhmaty v SSSR, 1961

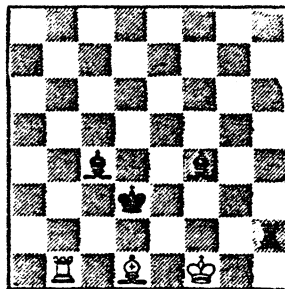
4



Draw
1. Re3† Kf7 2. Re1 Sc4 3. Kh3 Sb2 4. Kg3 Kf6 5. Kh4 Kf5 6. Kg3 Kg6 7. Rh1 Kf5 8. Re1 Kf6 9. Kh4 Kf5 10. Kg3.

No. 22 A. H. Branton
1st Prize,
Tidskrift för Schack, 1966

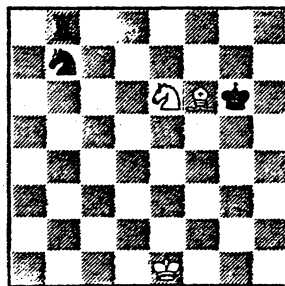
4



Draw
1. Kg1 Bd5 2. Bf3 Bxf3 3. Rb3† Ke4 4. Rb4† Ke3 5. Rb3† Ke4 6. Rb4† Ke5 7. Rxf4 Rg2† 8. Kh1 Rf2 9. Kg1 Rg2† 10. Kh1 Rg3† 11. Kh2 Rg2† 12. Kh1.

No. 24 F. S. Bondarenko
and A. S. Kakovin
2nd Prize,
Shakhmaty v SSSR, 1954

3



Draw
1. Be7, Kf7 2. Sd4 Re8 3. Sf5 Kg6 4. Sh4 Kh5 5. Sf5 Kg4 6. Se3† Kf3 7. Sd5 Ke4 8. Sf6†.

The first few positions show mating themes. (No. 1-6.)

Now for some dominations. (No. 7-10.)

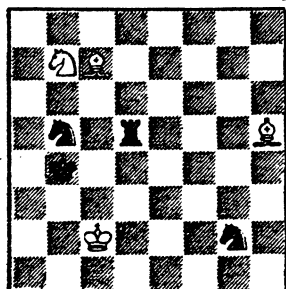
Halberstadt introduces the stalemate studies, beginning with stalemate in the corner. (No. 11-17.)

No. 18 Sehwers 1922 is the first of the studies which draw by reduction to insufficient material, or the threat to do so. (No. 18-24.)

Now another fine positional draw by Kasparyan with introductory play.

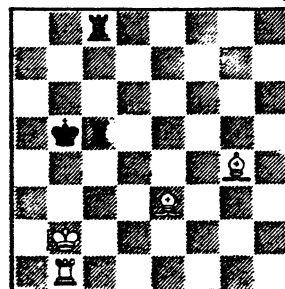
Finally an anti-stalemate by V. Pachman.

No. 25 G. M. Kasparyan
2nd Prize, L. I. Kubbel
Memorial Tny 1946



Draw
1. Ba5† Ka3 2. Bf3 Sd4† 3. Kd3 Sxf3† 4. Ke4 Rb5 5. Kxf3 Sh4† 6. Kg4 Sg6 7. Sd6 Se5† 8. Kf5 Rxa5 9. Sb7 Rb5 10. Sd6 Rc5 11. Sb7 Rc7 12. Sd6 Re7 13. Sc8 Re8 14. Sd6 Re7 15. Sc8 Rc7 16. Sd6 Rc5 17. Sb7 Rb5 18. Sd6 Ra5 19. Sb7 Ra7 20. Sd6 Re7 21. Sc8 etc. (For the fascinating story of the development of this masterpiece see the first example in GMK's EG6 article. AJR.)

No. 26 V. Pachman
2nd Prize,
II FIDE Tourney, 1959



Win
1. Ka2† Ka5 2. Bd2† Ka6 3. B=2† Ka7 4. Be3 Ka8 5. Bf3† R8c6 6. Rb6 Ra5† 7. Kb3 Rb5† 8. Ka4 Rxb6 9. Bxb6. (Compare the finish of note i in No. 1 in Adam Sobey's article. AJR.)

ANTICIPATIONS WITHOUT COMMENT

J. R. Harman gives:

Metger-Paulsen, EG 11 p. 301: This goes back at least to Löwenthal in 1852, "New Chess Player", according to A. Rueb, Vol V of his "Bronnen", p. 71, a position identical to the upper position on p. 301 being reached after 4 moves.

No. 457: Prokes, "Sach" 1944. See p. 186 of J. Fritz's "Sachova Studie".

No. 470: Rinck, 1916. See No. 1108 in "1234".

No. 471: Bron, 1948. P. 58 of J. Fritz's "Sachova Studie".

No. 478: Horwitz, No. 841 in Tattersall.

No. 479: Berger, No. 623 in "1234".

No. 480: Mattison, 1916, No. 414 in "1234"; Rinck, 1913, p. 197 of J. Fritz's "Sachova Studie".

No. 486: An even longer S-tour can be seen in Troitzky, Nos. 156 and 157 in his "360" collection.

No. 495: Bačaj, No. 313 in EG8.

No. 497: G. S. Carr, 1908 in Deutsche Schachzeitung; see A. Rueb, "de Schaakstudie", Vol II p. 77.

No. 501: Horwitz, No. 303 in Tattersall.

No. 504: Fritz, 1932, No. 322 in "1234".

No. 505: Fritz, 1951 on p. 249 of his "Sachova Studie", and Korolkov and Liburkin on p. 193 of the same book.

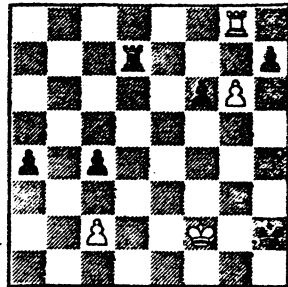
No. 506: Villeneuve-Esclapon, 1909 (No. 650 in "1234") and 1922 (No. 23 in Appendix to "1234").

No. 510: Kalandadze 1961-62, No. 133 in Nadareishvili's "Chess Studies", shows a similar K-march.

ALEXEJ SERGEJEVITJ SELESNIEFF

The chess-master and study-composer A. S. Selesnieff died in June 1967 at Bordeaux, France. He was born in 1888 in Tambow near Moscow. Among his best results as an active player are: 2nd in the four-master tournament at Berlin 1919 below Bogoljubow but ahead of Réti and Spielmann, 4th place in Mährisch-Ostrau 1923 after Dr. Em. Lasker, Réti and Grünfeld out-distancing such grandmasters as Euwe, Tartakower, Bogoljubow, Tarrasch, Spielmann and Rubinstein.

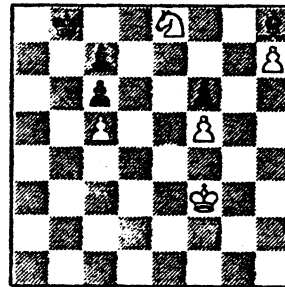
A. S. Selesnieff
Berliner Zeitung am Mittag,
1914



6

Win 4
1. Rh8 Rd2† 2. Kf1/i Rd1†/ii
3. Ke2 Rg1 4. Rxh7† Kg3 5.
Rh1 Rg2† 6. Ke3 Kg4 7. Rh2
Rg3† 8. Kf2 Rf3† 9. Kgl and
wins. i) The only move to
win. 2. KE3? Rg2 3. Rxh7†
Kgl, or 3. gh Rg7= ii) 2.
.. Rg2 3. Rxh7† Kg3 4. g7
Kf3 5. Rh3†.

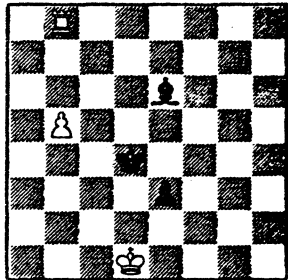
A. S. Selesnieff
Deutsche Schachzeitung,
1920



5

Win. 5
1. Kg4 Ke8 2. Kh5 Kd8/i 3.
Sg7 Bxg7 4. h8Q† Bxh8 5.
Kg6 and wins bB and the
P-ending to follow. i) W
must now lose his S, but
how to extract maximum
compensation? If 3. Sxc7
Kxc7 4. Kg6 Kd8 5. Kf7 Kd7
6. Kg8 Ke8 7. Kxh8 Kf8=,
or 3. Sxf6? Bxf6 4. Kg6 Ke7
and B1 wins.

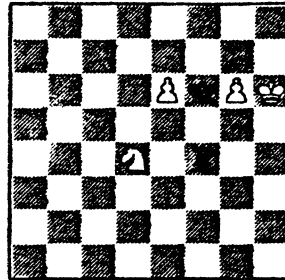
A. S. Selesnieff
"35 Endspielstudien", 1919



3

Win 3
1. b6 Kc5 2. Rg8/i Bb3†/ii 3.
Ke1/iii Kc6 4. Rg4 Bd5 5.
Rb4 Kb7 6. Ke2 wins. i) W
has to stop bB checking on
g4. ii) 2. .. Kxb6 3. Rg6,
or 2. .. Bd5 3. Rg5. iii) A
walk along the razor's edge!

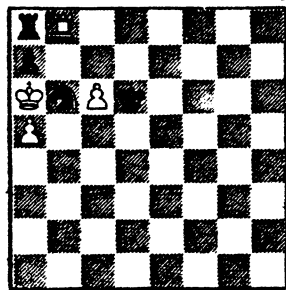
A. S. Selesnieff
Tidskrift för Schack, 1920



2

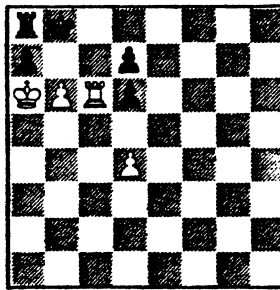
Draw 4
1. Sf5 Kxf5/i 2. e7 Re4 3.
Kh7 Kf6 4. g7 and now 4.
.. Rxe7 5. Kh8 Rxe7=, or 4.
.. Rh4† 5. Kg8 Kxe7=.
i) 1. .. Rxf5 2. g7 Rf1 3.
g8S†=, or 2. .. Rg5 3. e7
Rg† 4. Kh5 Rg5† 5. Kh4=.

M. G. Khlatakin
Shakmaty, 1924



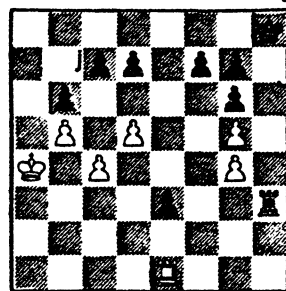
Win
1. e7 Kxc7 2. ab† Kxb8 3. b7
and wins.

A. S. Selesnieff
"64", 1935



Win
1. Rc8† Kxc8 2. b7† Kb8 3.
d5 Kc7 4. baB/l Kb8 5. Eb7
and now Bl is really in
Zugzwang and must lose.
This is clearly superior to
Khlatakin's 1924 study.

A. S. Selesnieff
"35", published or
composed 1917



Draw
1. d6 cd 2. c5 dc/l 3. Rxe3
Rh4 4. Rh3 Rh7 5. Re3 with
threat of mte, so Bl has to
accept the draw by repeti-
tion or stalemate. 1) 2. . . bc
would give W a powerful
passed pawn which would
at least draw.

For the new generations of chessplayers Selesnieff is probably not well-known. It is not so much as a tournamentplayer that he shall have an honoured place in chess history but far more for his qualities as a study-composer. Some of his best compositions are "classics". As A. O. Herbstman points out Selesnieff was the first composer who turned aside the old thinking that W had to be materially inferior

but should be positionally stronger than Bl in the composition's starting position. Many of his studies show an advantage for W materially but leaving him the inferior position. Some of his best works are in the field of the now so modern "positional draws". He composed ca. 200 studies (over a period of over 50 years, his first composition around 1908-09 and the last one I have seen published dates from 1962), many of those have not yet been published. We have heard that Mr. Eugène Guémard, Bordeaux, (TfS 10/62 - E. Uhlin) one of Selesnieff's friends in France, has undertaken to edit a new collection of Selesnieff's studies.

We hope that this planned publication will be a worthy memorial in honour of the great chess-composer A. S. Selesnieff.

BO GÖRANSSON, Uppsala

Personal note: AJR wishes to thank all EG-readers who sent him 1967 Christmas and 1968 New Year cards, and which he did not reciprocate, due partly to shortage of time and partly to the consideration that CESC readers would prefer CESC funds to be spent on EG. Greetings came from all over the world. The reply to these greetings is below.

THE FUTURE OF EG

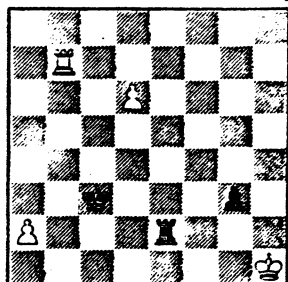
EG13-16 will appear. Please send your renewal subscription any time from now. New subscribers are both welcome and essential, as some 15-20 CESC members must be expected not to renew, for various known and unknown reasons, each year, and these lapsed members must be replaced. Copies of an EG prospectus, 4 pages, are available from AJR for anyone in a position to distribute them.

AJR

VITALY HALBERSTADT †

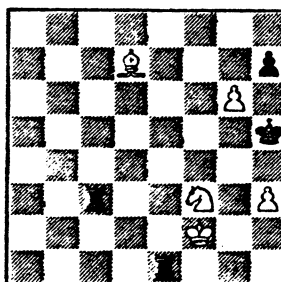
Harold Lommer writes: "The news of his death has upset me considerably. I knew him for some 32 years and always found him a charming and gifted man. There is no doubt that he was one of the finest composers of his generation. Not only that but he was a master in all 3 spheres: the game (he played level with Tartakower, see the latter's Brilliancy Prize, Paris 1930 ... Game 98 in Tartakower's "Best Games

V. Halberstadt
3rd Prize, Magyar Sakkvilag,
1936 i.36



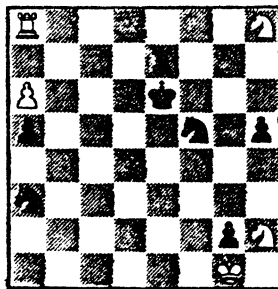
Win 4
1d7/i Rh2†/ii 2Kg1 Rd2 3a3
/iii Kc4 4a4 Kc5 5a5 Kc6 6a6
and wins. i) 1a4? Rh2† 2Kg1
Rd2 3d7 Kc4 "reciprocal Zug-
zwang, or 'zz' " 4a5 Kc5 'zz'
5a6 Kc6 'zz' draw. ii) 1... Rd2
2a4/iv Kc4 3a5 Kc5 4a6 Kc6
5Kg1 'zz' wins. iii) 3Kf1?
Rf2† 4Ke1 Rf8=, iv) 2a3?
Rh2† 3Kg1 Rd2 'zz'= 2Kg1?
Rd6 3Kg2 Kd4 4a4 Ke5 5a5
Kf4 6a6 Rd2† 7Kf1 Rd1†=.

V. Halberstadt
Schackvarlden, viii.38
(After M. Katetov)



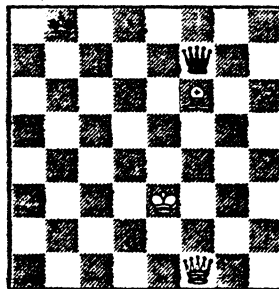
Win 5
1g7 Re8/i 2Bxe8† Kh6 3g8Q
Rxf3† 4Ke2 Re3† 5Kd2 Rd3†
6Kc2 Rc3† 7Rb2 Rc2† 8Ka3
Rc3† 9Kb4 wins.
i) 1... Rxf3† 5Kd2 Rd3†
iii 3Bg4† Rxf4/iv 4hg† Kh6
5g8B wins/v ii) 2Kxe1? Rg3
3Bg4† Rxf4 4hg† Kh6=, iii)
2... Re8 3Bxe8† Kh6 4g8R
wins. iv) 3... Kh6 4g8R
wins, but not 4g8Q? Rg3†
5Kf4Rxf4†=, v) 5g8S†? Kg5
followed by 6... h5=. The
perfect setting of the qua-
druple-promotion task (same
P). The version by Katetov
lacked the Q-promotion.

V. Halberstadt
1st Prize, New Statesman
1954 18.xii.54



Win 5
1Sg8 Rc7 2a7 Se7 3Sf4† Ke5
4Sd3†/i Ke4 5Sf2† Ke3/ii
6Sd1† Ke2/iii 7Sc3† Ke1/iv
8Sf3 mate. i) 4Sf3†? Kxf4
4Rf3† Kg3 and B1 will win.
ii) This would have been the
reply to 5Sc5†? If 5... Ke5
6Sf3† Ke6 7Sg5† Ke5 8Sd3†
and bK is forced to allow the
fatal wR check on d8 or f8.
iii) 6... Ke4 7Sc3† Ke5 (7...
Rxc3 8Re8) 8Sf3† Ke6 9Sd4†
Ke5 10 Re8 Rxa7 11Sc6† wins.
I do not think this fine study
has been reproduced since its
original publication. (AJR)

Vitaly Halberstadt
"Problem", x.67



Win 3
1Be5† Ka8 2Qb5/i Qa7†/ii
3Ke2 Qb6/iii 4Qd5† Qb7 5Qa5†
Qa7 6Qb4 Qa6†/iv 7Kd2†v
Qb6/vi 8Qe4† Qb7 9Qa4† Qa7
10Qc6† Qb7 11Qe8† Ka7 12
Bd4† Ka6 13 Qa4 mate. i) 2Qxf7? ii) 2... Ka7 3Bd4/
Ka8 4Qa6† Kb8 5Be3†. 2...
Qb7 3Qe8†, as end of main
line. iii) 3... Qa2† 4Ke1 wins.
Note 3Kd3 (d2)? Qd7†=, or
3Kf3? Qb7†=, or 3Kf4? Qd4†
with similar drawing play
(AJR). iv) 6... Qb6 7Qe4†,
as main line. v) 7Ke1? Qe8=
(8Qa3† Kb7 9Qb5† Ka8). vi)
7... Qh6† 8Bf4 Qh8 9Qa5†
Kb7 10Qb5† wins. 7... Qc8
8Qa5(4)† Kb7 9Qb5† Ka8
10Bd6 winning by Zugzwang.
A study remarkable for its
quiet moves, by both W and
B1, and for its precise moves
of wK.

1905-1930"), the problem, and the ending.... He won very many 1st and other prizes and was equally at home in the "typical" and "romantic" schools. He had certain predilections, such as K, Q, B v K, Q, reciprocal Zugzwang, and pawn promotion. He published "L'opposition et les Cases Conjugues" (1932, in collaboration with the avant-garde painter Duchamp), and "Curiosités Tactiques des Finales" (1954). He and his wife were very close companions and when she was killed in a taxi-cab crash in Paris on Christmas Day some 6 or 7 years ago his health seriously deteriorated; he gave up composing completely, but had just begun again during the last 12 months of his life. With Karantsev and myself he was on the F.I.D.E. Sub-Committee on endings, off-shoot of the parent Problem Commission."

Vitaly S. Halberstadt was born in Odessa (Russia) on 20.iii.1903, and at some uncertain date became a naturalized French citizen. He was Principal Secretary of the Etablissements Mariac. He died on 8.x.67 and lies buried in the Auteuil cemetery, Rue Cl. Lorrain, Paris 16.

Some samples of his studies follow. The study from "Problem" seems certain to have been his last; it is very fine and we are grateful to Harold Lommer for having provided the solution.

THE WORK OF Z. M. BIRNOV by V. A. Bron

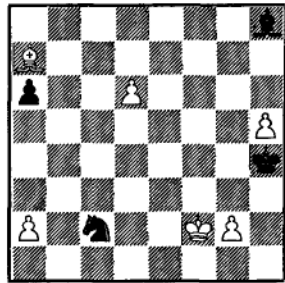
The famous Soviet chess composer, Zinovy Markovich Birnov, died in March 1967, at the age of 56. Birnov belonged to the group of composers who began their activity in the twenties. He composed about 150 studies (also many problems). The overwhelming majority of the studies that Birnov composed were on the theme of mate or positional draw. His studies are distinguished by their elegance and grace. They are lightly constructed; they contain comparatively few pieces. Nevertheless the play in them is always sharp and full of struggle, with unexpected subtleties and spectacular finales. Birnov's work was close to that of another well-known Soviet composer, A. S. Gurvich, who died in 1964. Let us examine some of Birnov's studies.

In the battle for the h-pawn in study A, bB has to occupy a bad square, which leads to a beautiful mate.

Study B has very subtle play. W's attack, which develops through a spectacular S-promotion, is countered by a brilliant sacrifice, of bB, allowing itself to be captured with check, and pawn. There is a lovely model mate at the end.

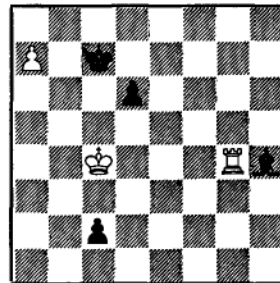
In study C, lively play involving sacrifices and counter-sacrifices leads

A: Z. M. Birnov
2nd Prize, Vyechernyaya
Moskva, 1933



Win 6
1. d7 Bf6 2. h6 Sb4 3. d8Q
Bxd8 4. Bd4 Sd3† 5. Kf3 Sf4
6. Kxf4 Bg5† 7. Kf5 Bxh6 8.
Bf2† Kh5 9. g4 mate.
(A 2-page article in Shakhmaty v SSSR for iii.57, reviewing the 1955 collection Sovyetsky Shakhmatny Etyud - the "650" book - demolished this study among analytical comments on 37 out of the 650, the analyses having been submitted by many readers. The flaw is 3h7, which also wins: ... Sc6 4Bb6 Kh5 5d8Q Sxd8 6Bxd8 Bb2 7Kf3 Kg6 8Ke4 Kxh7 9Kd5, winning aP with a simple technical win. AJR)

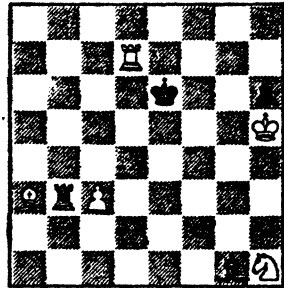
B: Z. M. Birnov,
15th Place, 2nd USSR Champ.
1947-8, 2nd.. Prize, Trud, 1947



Win 3
1. Rg7† Kb6 2. a8S† Ka6 3.
Sc7† Ka5 4. Rg1 Bg5 5. Rxc5†
d5† 6. Rxd5† Ka4 7. Sb5 c1Q†
8. Sc3† Ka3 9. Ra5† Kb2 10.
Ra2 mate.

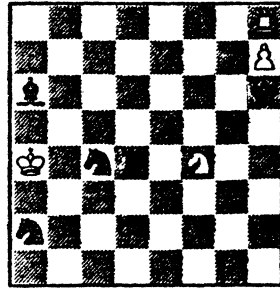
to a Zugzwang position, seen earlier in Troitzky's famous study - (White: Kh4 Rf5 Bd8 and h1. Black: Kb8, Rd2, Sc8, Ph6. Win. 1. Rb5† Sb6 2. Bxb6 Rh2† 3. Kg4 Rxh1 4. Bg4† and so on), which took 5th Prize in "Shakhmaty v SSSR", 1934. Study D shows an original positional draw by perpetual attack on bS's by wK, who with his R controls all their squares.

C: Z. M. Birnov
2nd. Prize, Shakhmaty v
SSSR, 1951-2.



Win
1. Rd6† Kf7 2. Bb4 Bc5 3. Bxc5 Rxc3 4. Rf6† Ke8 5. Bg1 Rh3† 6. Kg4 Rxh1 7. Rf1 Kd7 8. Re1 Kc6 9. Rd1 Kb5 10. Rcl Ka4 11. Rb1 wins.

D: Z. M. Birnov
"The Soviet Chess Study"
1955



Draw
1. Ra8 Kxh7 2. Ra7† Kg8 3. Ra8† Kf7 4. Ra7† Ke8 5. Rxa8 Rxf4 6. Kb3 Se1† 7. Kc2 Rf1 8. Kc3 Rf4 9. Kc2, draw.

"WALTER VEITCH INVESTIGATES"

The article "Romanian Composers" in EG9 has among its interesting studies a few that call for comment.

No. 7: H. Ginninger. B1 wins. 1. a7 Ke7 (instead of 1. . . Bg2, though even then on 2. e7 Kc7 in place of 2. . . Kxe7 wins) 2. a8Q Sd6† 3. Ke4 (3. Kf5 Bd3†) Eg2† 4. Kf5 Sc6† 5. Kd5 Sf7† and wins as the stalemate is broken. Presumably this is why the study is not included in "1234".

No. 10: V. Nestorescu. A neat position, though the alternative win by 7. Ke7 (instead of Rcl†) Rd7† 8. Kd6 seems a defect.

No. 15: V. Nestorescu. Same as No. 319. and we still think that the line 1. c7 Re8 leads to a likely win for B1. The composer's analysis continues 2. Sg7 Rc8 3. Kd6 g3 4. Kd7 g2 5. Kxc8 g1Q 6. Kd7 Qd4† 7. Ke8 Qe5†, but this last is a blunder which loses. Instead 7. . . Qg4 8. Kf7 Qc8 9. Kxf6 h3 10. Se8 h2 (10. . . Qxe8? 11. Kg7 =) 11. h8Q h1Q. We see no defence now or any earlier improvement for W.

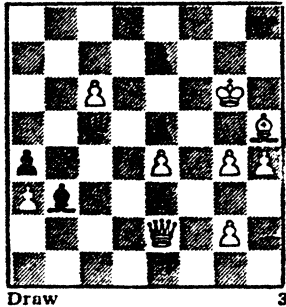
No. 21: Em. Dobrescu & V. Nestorescu. A diagram misprint, the bPh3 should be on a3. The study is a fine example of what can be done to make a R+B battery interesting.

No. 24: P. Joita. No win. 1. e7 Rfe1 2. a7 Rbc1† (instead of 2. .. Ra1) 3. Kb3 (3. Kd3 Rc3† 4. Kd4 Ra3=) Ra1 4. Ra2 (4. Rd1 Re3†=) Re3† 5. Kb2 Rael 6. a8Q† Kh7 7. g6† Kh6 drawing, wR being unable to assist in either attack or defence against the threatened perpetual check.

No. 129: K. Runquist. In EC5 p. 107 we suggested E1 could draw after 1. Rd1 Bxe3. We thought that after 2. Kxe5 Kg3 would win the wP, overlooking 3. Rd8. The study is therefore correct. Our thanks to Mr. Rombach for investigating WV!

No. 199: E. I. Dvizov. The composer advises the attached correction.

E. Dvizov
Correction of No. 199 (EG5) 6



1. Kh6 Qc1† 2. g5 Qxc6† 3. Bg6 Bf7 4. Qh5/i Qb6 5. g3/ii Kg8/iii 6. g4 Bd5 7. ed e5 8. d6 Qxd6 stalemate, 8. .. Qb2? 9. Bh7†. i) 4. h5? Qe8 5. Pxf7 Qxf7. ii) 5. g4? f7c5 6. ed e5 7. d6 Qb2 8. - Qg7 mate - the line that refutes No. 199. iii) 5. .. Qa6, c6, d6 6. g4 Bd5 7. ed Qb6 8. d6 Qxd6=.

EC9 p. 241-2: B. V. Badaj. The study dealt with in the article is insoluble. B1 can draw by the following line kindly sent to us by Mr. Proskurovski: 1. Bg6 Sf6 2. Ed3† Kxa5 3. hg Kb6 4. Bxh7 Kc5 5. h4 Kd5 6. h5 Ke6 7. h6 Kf7 8. Bd3 Sg8 (instead of 8 ... Ke6 given by the author) 9. Bc4† Kg6 10. Bxg8 Kxh6=. See also No. 526.

No. 386: A. C. Kuznetsov & N. Kralin. Happily our doubts about this study, see Note (iv) of the solution (also comment, given No. 320 by mistake, on p. 302), prove to be unjustified. What we failed to see is that after 11. .. a3 12. Kc2 a2 (not .. Kc6) 13. Kb2 b3 draws (Note in Shakhmaty xi. 67). A study with many interesting features.

EG 11 p. 299: C. J. de Feijter. The position using Mattison's theme should be marked as a win, not a draw. As diagrammed B1 can however draw by 1. .. c6 or 1. .. Ed6. No doubt Sb8 was intended to be on d8, avoiding this. (AJR: Yes, a note from Jan Selman confirms this, adding that J. van Reek, Leiden, points out that 1. .. Sd4 also refutes 1. cb in the diagram).

In all probability a number of solvers through the years spotted that 6. .. g1S busts the Mattison study (we had it noted in our "1234") but did not make it known thinking that the matter either lacked topicality or had been pointed out previously. We mention this merely to make the point that it is not easy to bring to notice defects in old studies unless they happen to be reprinted somewhere.

EG 11 p. 300: T. B. Gorgiev. The author writes to advise that in Study B the bRf3 should be on f4, otherwise 1. e7 Exe7 2. Re6† Kf2 3. Rxe7 Rb3† etc. draws.

No. 455: E. Dotrescu. A dual is 7. Qb5† (instead of 7. Qc8†) Qe5 8. Qd7† Kg6 9. Qf7† Kh6 10. Qf8† etc. Or 7. .. Kg6 8. Qe8† etc. Not too serious perhaps.

No. 468a. With wEh2 instead of g3 C. J. de Feijter published the same version in Tijdschrift van KNSB, x.49. Note from Jan Selman.

No. 477: E. Pogojants. Black can draw. Instead of 4. .. Fxa5 allowing mate 4. .. Rd3 5. Kd7 Rd5 6. Rc4 (now if 6. .. Kxa5 7. Kc6 wins, but ..)

Rc5 =. A discovery by AJR. If after 4. . . Rd3 5. Kc7 Rd5 6. Rc4 Rc5† 7. Kb8 (or 7. Kd7 Rxc4 8. Sxc4 Kb5 9. Kc7 Kxc4 10. Kb7 Kc5 11. Kxa7 Kc6 12. Kb8 Kb5 =) Rh4 8. Sb7 Rh8† 9. Rc8 Rh6 10. Rd8 Rg6 11. Rd5 Rg8ë 12. Sd8 Rg5 =.

No. 483: J. Lazar. A quicker win is 5. Kf6 (in place of . . . Bc4) a1Q 6. Rg5† Kh6 7. Rg4 and mate in 3.

No. 484: V. Neidze. The underpromotion is not forced. 2. b8Q must also be met by . . . Qxb8† and therefore, one assumes, represents a dual.

No. 488: F. S. Pondarenko & A. P. Kuznetsov. No clear win is apparent to us after 4. . . Sf5† instead of 4. . . Sc6†.

No. 494: J. H. Marwitz. Is this a win? After 10. . . Pa7 11. a5 the bB is forced to d4/c5. So 10. . . Bb6 11. a5 Fa7 when it is White to move and 12. c5 Bxc5 13. Ph3 Ke4 draws. If on 10. . . Eb6 11. a7 Exa7 12. a5 Bg1 is again possible.

No. 498: Dr. A. Wotawa. A dual pointed out by Mr. J. E. Peckover is, despite Note (ii), 8. Kd6 Kh7 9. Se6 Kh6 10. Sf4 (instead of 10. Kc7) Sf8 11. Ke7 Sh7 12. Se6 Zugzwang! If 12. . . g5 (Kg6) 13. Sf8 wins. If 12. . . Kh5 13. Sxg7† Kh6 14. Se8 Kg7 15. Sf6 wins. Similarly if 12. . . g6 13. Sc7-e8-f6 wins.

No. 499: B. Breider. White can win. 1. Sd4 cxb1S† 2. Kd3 h1S 3. g3† Sxg3 4. Sf6 Qd8; now 5. Sd7 (not 5. Sd4) threatening Be5/h6 mate and 5. . . Qxh4 6. Pe5† Kg5 6. Bf6† wins ♚ and game.

No. 501: H. Cfeller. It appears that a neat point went unobserved in Note (iv). On 6. Se4 can follow 6. . . Pe5 7. Kxe5 f2 8. Bf6 f1S 9. Kf4 winning, as the bS will be captured.

No. 502: O. Voit. In Note (i) read 2. Kg6, for on 2. Kg7 Ke4 3. Sd7 Rd1 =.

No. 512: G. V. Afanasiev & E. I. Dvizov. There is an alternative draw. After 1. Sf6 (either) Qg6 simply 2. Sd7† Bxd7 3. b1Q Bc6† 4. Ka7 Q7† 5. Kxa6 =.

No. 513: A. Fildebrand. A simpler draw, only obvious when seen, is 3. Ke2 (instead of 3. Kxe3) and all difficulty is avoided. If 3. . . Rxf4 4. Bxf4 a3 5. Bxe3 Ke5 6. Fc1 =.

No. 514: C. Jönsson. Another win is 1. Kf2 d1S† 2. Kf3 Kg1 3. Rg8† (instead of Sg3) Kf1 (3. . . Kh2 4. f3 Sf2 5. Sf1† Kh1 6. Kxf2 and mates) 4. Re8 d2 (4. . . f3 5. Sg3† Kg1 6. Ph8; or 4. . . Sf2 5. Sg3† and mate in 5) 5. Sg3† Kg1 6. Se2† Kf1 7. Rg8 and mates.

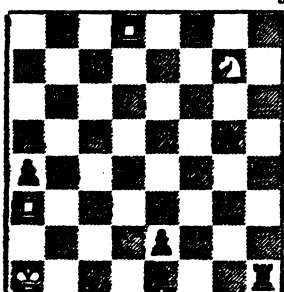
No. 517: H. Kraatz. 1. Kf2 and 2. h6 can be transposed .

We have been given to feature the final award of the Visa Kivi Tourney 1965 (see EG7 Nos. 229-238).

No. 229: P. Perkonoja (1st Prize) was eliminated because of the H. M. Lommer anticipation already referred to in EG7, p. 168.

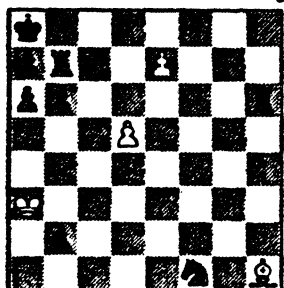
No. 230: E. Puhakka (2nd Prize) was eliminated because Mr. Koranyi showed that the solution fails: 1. Kb3 Bc6 2. Sg7 Sd6 3. Kb4 Bd7 4. Ka5 Kxf6 (instead of 4. . . Bg4) with, as main variation, 5. Sh5† Ke5 6. Sg3 Bg4 7. Kb4 Kd4 8. Kb3 Ke3 9. Kb4 Se8 10. Sf1† Kd3 11. Kc5 Sf6 12. Sg3 Ke3 13. Kd6 Kf4 14. Sf1 Se4† 15. Kd5 Bh3 16. Sh2 Sf2 17. Kd4 Bg2 18. Kc3 Kg3 and F1 wins - see No. 456 in EG11. This leaves the very odd situation that the "alternative" draw by 3. Kc3 given in EG9, p. 243, becomes the only one! The study in this peculiar way becomes sound again; not a prize winner, of course, but who now can say that two wrongs never make a right!

No. 534 G. M. Kasparian
3rd Prize, Shahmatnala
Moskva 1959 - FIDE
Album 1959-61 (No. 695)



Draw 4

No. 535 W. J. G. Mees
Special Prize, Visa Kivi
Jubilee Ty., 1965



Win 4

No. 231: A. Koranyi (3rd Prize) was eliminated because of the anticipation by Kasparian's study shown here. No. 534: The solution: 1. Ka2 Bc3 2. Se6† Kf6 (2... Kh6 3. Rxc3 e1Q 4. Rh8† Kg6 5. Rg3† Kf6 6. Rf8† Ke5 7. Rg5† Kd6 8. Rd8†=) 3. Rxc3 e1Q 4. Rf8† Ke5 5. Rc5† Kd6 6. Rd8† Ke7 7. Rc7† Kf6 8. Rf8† Ke5 9. Rc5†=.

The final award is therefore: 1st Prize No. 232 B. Breider, 3rd Prize No. 234 E. Dobrescu, though the last we believe to be unsound, see EG8, p. 234. Nos. 235-8 become 1st-4th Hon. Mentions respectively.

Judging studies must be about as hard as composing them, if not more so! Should, for instance, Nos. 229 and 231 be completely eliminated from the prize list because of the anticipations or merely down-graded? And what would the situation be if an anticipation proved faulty? Such questions must haunt a poor judge is his sleep.

Finally, a Special Prize was awarded to a study by W. J. G. Mees (No. 535) which had previously been rejected as unsound (see diagram). This also must be a very unusual occurrence. The solution: 1. e8Q† Rb8 2. Qc6†/i Rxc6/ii 3. dc b1S† 4. Kb2/iii Sg3 5. Bd5/iv Sc3 6. Kxc3 Se2† 7. Kc4/v b5 8. Kb4 Sf4/vi 9. Bh1/vii Sd3† 10. Ka5 Sc5 11. c7† Sb7† 12. Kxa6 wins.

1) 2. d6†? Rxh1 3. Qc6† Rb7 4. d7 Rh8 5. Qc8† Rb8=. ii) 2. .. Rb7 3. Qxh6 Sg3 4. Qf8† Rb8 5. d6† Sxh1 6. Qf3† Rb7 7. d7 wins. iii) 4. Kb3? Sfd2† 5. Kc2 Sa3† 6. Kd1 Sf3 7. Exf3 Rd8† and Black wins. Or 4. Ka2 (4)? Sc3† 5. K- Sg3. iv) 5. Bg2? Sbd2 6. Bd5 Sc4† 7. K- Sd6. v) 7. Kb3? Sd4† 8. K- Sxc6. Or 7. Kb2(4)? Sf4 8. Be4 Sd3† 9. K- Sc5. Or 7. Kd2? Rd8. vi) 8. ... a5† 9. Kxa5 Sc3 10. Bg2 a6 11. Kxa6 Rb6† 12. Kxb6 Sa4† 13. Kxb5 Sc3† 14. Kb4 wins. vii) 9. Bf3? Sd3† 10. K- Se5. Or 9. Be4? Re8. The sustained accuracy required for W to win through is remarkable.

W. V.

Two magazines which, up to now, have been exclusively problem domains, have begun endings sections. The British Chess Problem Society's "The Problemist" column is written by Adam Sobey, well-known to CESC members, and the Dutch "Probleemblad" section is run by the composer W. J. G. Mees. We welcome both.

AJR

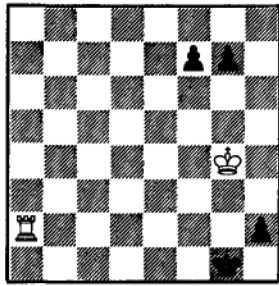
DIAGRAMS AND SOLUTIONS

No. 518: Dr. W. Speckmann. I: 1. Kh3/i h1Q†/ii 2. Kg3. II: 1. Kg3/iii h1S† 2. Kf3 f5 3. Rd2 f4 4. Kxf4 Sf2/iv 5. Kf3 Sh3/v 6. Kg3.

i) 1. Kg3? or 1. Kf3? .. h1S(†). ii) 1... h1S 2. Ra1†. iii) 1. Kh(f)3? h1Q† 2. Kg3 Qh8. iv) 4... Kf1 5. Kf3 Ke1 6. Ra2. v) 5... Sh1 6. Ra2.

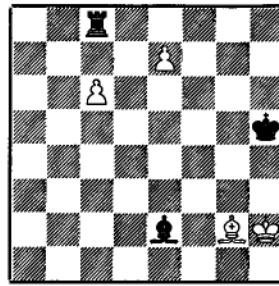
No. 519: H. Steniczka: 1. Kg3/i Re8/ii 2. c7 Ea6 3. Bh3 Bc8/iii 4. Bxc8 Rxc8 5. Kf4 Kg6 6. Ke5 Kf7 7. e8Q† Kxe8/iv 8. Kd6/v. i) The move played threatens 2. Bh3 or 2. Bc5, drawing. 1. Bh3? Bg4 or 1. Bd5? Kg6 2. Be6 Rh8† and 3... Kf6 or 1. c7? Eb5 ii) 1... Bb5 2. Bd5 Kg6 3. Be6 Re8 4. c7 Ba6 5. Bd7 or 1... Kg5 2. Bh3 Rg8 3. Pe6 Re8 4. c7 Fa6. 5. Bd7 etc. iii) Otherwise comes 4. Bd7. iv) 7... Rxe8† 8. Kd6=. v) B1 cannot improve his position in any way e.g. 8... Ra8 9. Kc6 Ke7 (or 9... Rc8 10. Kd6 etc.) 10. Kb7=. For anticipation, see Prokes' H on p. 160 of EG7 (AJR).

No. 518 Dr. W. Speckmann
Die Schwalbe
ix/66



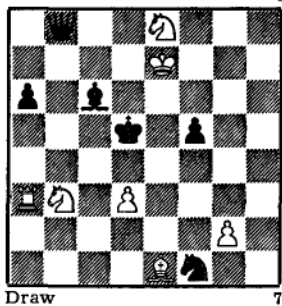
I Win.
II Remove bPg7: win

No. 519 H. Steniczka
Die Schwalbe
x/66



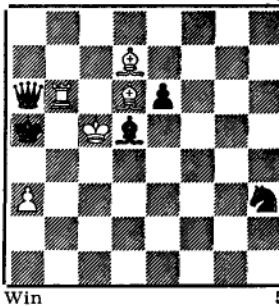
Draw

No. 520 C. M. Bent
(after Y Zemliansky,
No. 307 in EG8)
Original



Draw

No. 521 C. M. Bent
(after M. A. Aizenstat)
Original

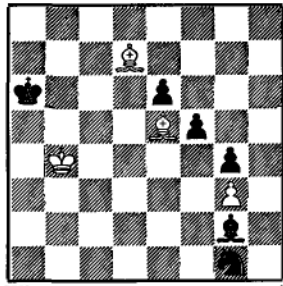


Win

No. 520: C. M. Bent. 1. Ra5† Eb5 2. Rxb5† ab/i 3. Sf6† Kc6/ii 4. Sa5† Kc7 5. Bg3†/iii Sxg3 6. Sd5† Kc8 7. Ke6 Qa7 8. Se7† Kc7 9. Sd5† Kc8 10. Se7†=. i) 2... Qxb5 3. Sc7†. ii) 3... Ke5 4. Sd7†. iii) It is necessary to block b8-h2.

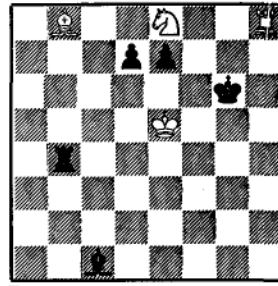
No. 521: C. M. Bent. 1. Rb5†/i Ka4 2. Ra5†/ii Kxa5 3. Bc7† Qb6† 4. Bxb6† Ka6 5. Bc8† Bb7 6. Bxe6 Bg2 7. Bc8† Bb7 8. Exh3 Bg2 9. Be6/iii Bd5 10. Kxd5 wins. i) 1. Rxa6†? Kxa6=. 1. Bc7? Qc4† 2. Kd6 Qf4† and 3. .. Qxc7 wins. ii) 2. Rb6†? Ka5. 2. Rb1†? Kxa3 3. Ra1† Ba2 4. Bxe6 Qa5† 5. K- Kb2=. iii) 9. Exg2? stalemate, or 9. E- bB opposes.

No. 521a M. A. Aizenstat
"64", 1931



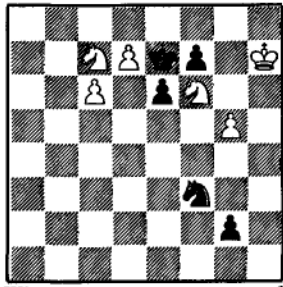
Win 4

No. 522 B. V. Bađuj
Magyar Sakkelet iii.1967



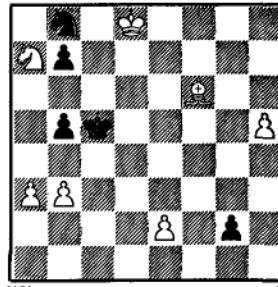
Draw 4

No. 523 C. M. Bent
Magyar Sakkelet iii.1967



Win 6

No. 524 D. Djaja
Magyar Sakkelet iii.1967



Win 7

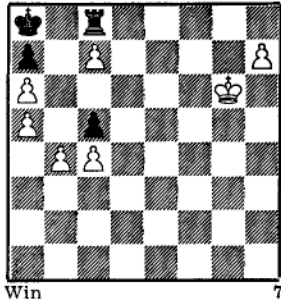
No. 521a: M. A. Aizenstat. 1. Bd4 Sh3 2. Bc8† Bb7 3. Bxe6 Be4 4. Bc8† Bb7 5. Bxf5 Bf3 6. Bc8† l b7 7. Bxg4 Bg2 8. Bc8† Bb7 9. Bxh3 wins.

No. 522: B. V. Eadaj. 1. Rg8† Kf7 2. Rg7†/i Kxe8/ii 3. Rxe7† Kd8 4. Bd6 Bf4† 5. Kd5 Bxd6/iii 6. Rxd7† Kxd7† stalemate. i) 2. Rg1? Bf4†. ii) 2. .. Kf8 3. Rxe7=. iii) If now 6. Kxc6? Rb6† 7. Kc5 Rc6† B1 wins.

No. 523: C. M. Fent. 1. Sxe6/i fe/ii 2. c7 Sxg5†/iii 3. Kg7 Sf7 4. d8Q† Sxd8 5. c8S mate. i) 1. Scd5? ed 2. c7 Sxg5† 3. Kh6 Se6=. ii) 1. .. g1Q 2. d8Q† and mates in 3. iii) 2. .. Kf7 3. g6† wins.

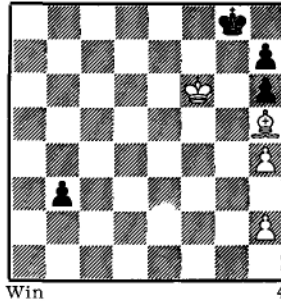
No. 524: D. Djaja. 1. Be7† Kb6/i 2. b4 Sa6 3. Bg5 g1Q 4. Be3† Qxe3 5. Sc8† Kc6 6. Se7† wins. i) 1. .. Kd4 2. Sxb5† Kd5 3. e4† Kc6 4. Sd4† any 5. Sf3 or 1. .. Kd5 2. e4† Kd4 3. Sxb5† any 4. Bc5 wins.

No. 525 Janos Lazar
Magyar Sakkelet iii.1967



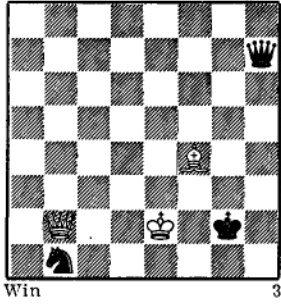
Win 7

No. 526 F. S. Bondarenko
and A. S. Kakovin
3-4th Prize, Ukrainian Sports
Committee, 1957



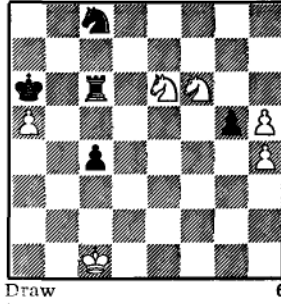
Win 4

No. 527 E. Dobrescu
Shakhmatna Misl, xi.1966



Win 3

No. 528 I. Ignatiev
Shakhmatna Misl, x.1966



Draw 6

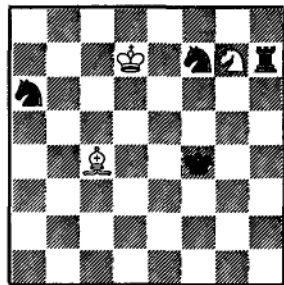
No. 525: J. Lazar. 1. b5 Re8 2. b6 ab 3. Kf7 Rc8 4. Ke6/i Rh8/ii 5. ab Re8† 6. Kd7/iii Re7† 7. Kc6 Re6† 8. Kb5 Rxb6† 9. Kxc5 wins.
i) 4. ab? Rf8† 5. Ke6 Rf6† =. ii) 4. .. Rf8 5. Kd7 Rf7† 6. Kc6 Rf6† 7. Kb5 Rf8 8. ab wins. iii) 6. Kd6? Re6† =.

No. 526: F. S. Bondarenko, A. S. Kakovin. 1. Bf7† Kh8 2. h5 (not 2. Bxb3? h5 draws) b2 3. Ba2 b1Q 4. Bxb1 Kg8 5. Bg6 Kh8 6. Kf7 and White wins. Much simpler than Badaj's original (in EG9), but the basic idea is here anticipated.

No. 527: E. Dobrescu. 1. Ke1†/i Kh1/ii 2. Qc1 Kg2 3. Qc6† Kg1 4. Qc5† Kh1 5. Qd5† Kg1 6. Qd4† Kh1 7. Qd1 and wins. i) Not 1. Ke3†? Sd2 2. Qxd2† Kh3 3. Qh2† Kg4 4. Qxh7 stalemate. ii) If 1. .. Kf3 2. Qf2† Kg4 3. Qg3† Kf5 4. Qg3† wins. Unusual wK batteries, with good quiet moves.

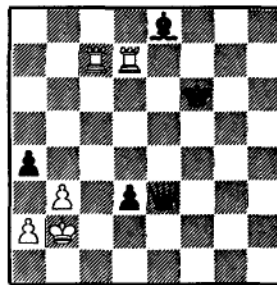
No. 528: I. Ignatiev. 1. h6 Sd6/i 2. h7 Rc8/ii 3. Sg8 Sf7 4. h8Q Sxh8 5. Se7 Rb8 6. Sc6 Rg8 7. Se7 Rb8 8. Sc6 positional draw/iii. i) If 1. .. Se7 2. h5 Rc8 3. Se8 wins. ii) If 2. .. Sf7 3. Sd8 Rxf6 4. Sxf7 wins. iii) For if 8. .. Rb7 9. Sc5† Kb5 10. Sxb7 Kxc6 11. Sd8† Kb5 12. hg draws. Quite good play leads to blocking of h8.

No. 529 Y. Bazlov
Shakhmaty v SSSR, i.1967



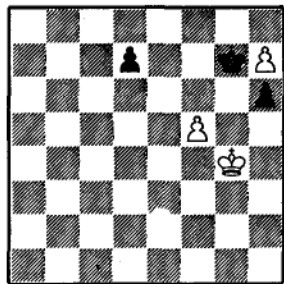
Draw 3

No. 530 A. O. Herbstman
Shakhmaty v SSSR, ii.1967



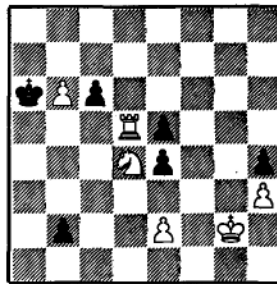
Draw 5

No. 531 T. B. Gorgiev
Shakhmaty v SSSR, ii.1967



Draw 3

No. 532 A. Rosenzweig
Shakhmaty v SSSR, i.1967



Win 6

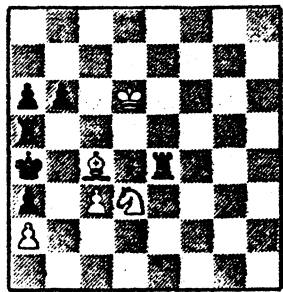
No. 529: Y. Bazlov. 1. Se6†/i Ke4 2. Bxa6 Sg5† 3. Ke8 Rh8†/ii 4. Sf8 Sh7 5. Kf7 Rxf8† 6. Kg7 Rf6 7. Ec8 Rf8 8. Ba6 positional draw/iii.
i) W must win a piece to survive. ii) 3. ... Sxe6 4. Bd3† Kxd3 stalemate. iii) The wB must keep to these two squares to ward off attacks by bR 8. Bb7†? Ke5, for example, would lose.

No. 530: A. O. Herbstman. 1. Rc6† Kf5 2. Rd5† Kg4 3. Rc4† Kh3 4. Rxd3 Qxd3 5. Rc3 a3† 6. Kxa3 Qxc3 stalemate. A bright idea by the old master.

No. 531: T. B. Gorgiev. 1. f6†/i Kxh7 2. Kf5 Kg8 3. Kg6 d5 4. Kf5 h5 5. Ke6 Kf8 6. Kxd5 h4 7. Ke4 and draws. i) White's only chance is to gain time with this pawn-see move 5. The study is dedicated to the memory of Richard Réti.

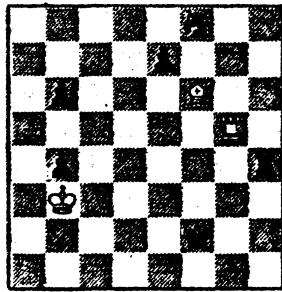
No. 532: A. Rosenzweig. 1. Ra5† Kxa5/i 2. b7 b1Q 3. b8Q/ii Qe1 4. Qa7† Kb4 5. Sc2† wins. i) If 1. ... Kb7 2. Ra7† Kxb6 3. Ra3 wins. ii) If 3. Sxc6†? Ka4 4. b8Q Qe1 gets the draw. A difficult first move.

No. 533 A. Sadykov
Shakhmaty v SSSR, ii/1967



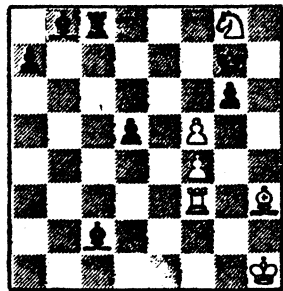
Draw 5

No. 536 V. Neistadt
1st Prize, Dnepropetrovsk
Chess Club Tourney, 1967



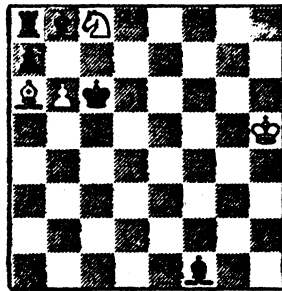
Win 3

No. 537 N. Kovalev
2nd Prize, Dnepropetrovsk
Chess Club Tourney, 1967



Draw 6

No. 538 E. Pogosjants
3rd Prize, Dnepropetrovsk
Chess Club Tourney, 1967



Win 4

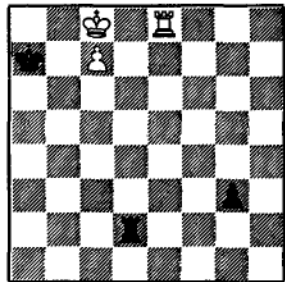
No. 533: A. Sadykov. 1. Bb3† Kb5 2. Kd5 Raa4/i 3. Bxa4† Rxa4 4. Sb4 a5/ii 5. c4† Kxb4 6. Kd4 b5 7. c5 draw. i) Else 3. c4† will give a perpetual. ii) Or 4. ...Rxb4 5. cb Kxb4 6. Kc4 and wK finds a fortress at a1. Pleasant, game-like position.

No. 536: V. Neistadt. 1. Rf5† Rf4 2. Rxf4† Kg3/i 3. Be5 Sg6 4. Re4† Kf3 5. Re1 Kf2 6. Fg3† Kxg3 7. Rg1† wins. i) 2. ...Ke3 3. Bg5 Se6 4. Rg4† Kf3 5. Rg1 Kf2 6. Ee3† Kxe3 7. Re1† wins.

No. 537: N. Kovalev. 1. f6† Kxg8 2. Be6† Kf8 3. Rh3 Be4† 4. Kg1 Rcl† 5. Kf2 Rh1 6. Rc3 Rh2† 7. Ke1 Rc2 8. Rh3 Rcl† 9. Kf2 Rh2 10. Rc3=.

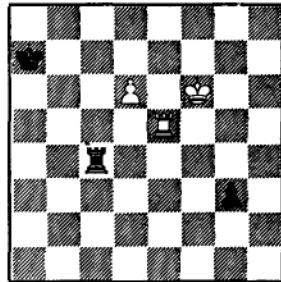
No. 538: E. Pogosjants. 1. b7 Be2† 2. Kg6 Bd3† 3. Kf7 Bc4† 4. Ke8 Kc7 5. bxaS† Kc6 6. Exc4 wins.

No. 539 N. Kopaiev
4th Prize, Dnepropetrovsk
Chess Club Tourney, 1967



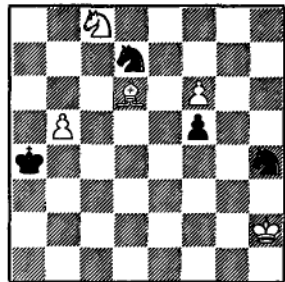
Win 3

No. 540 N. Kopaiev
1-2 Hon Men,
Dnepropetrovsk
Chess Club Tourney, 1967



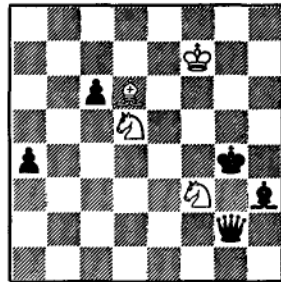
Win 3

No. 541 V. Bron
1-2 Hon Men
Dnepropetrovsk
Chess Club Tourney, 1967



Win 5

No. 542 N. Resvov
3 Hon Men,
Dnepropetrovsk
Chess Club Tourney, 1967



Draw 4

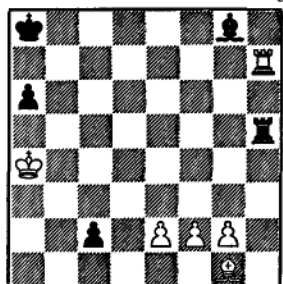
No. 539: N. Kopaiev. 1. Re3 g2 2. Ra3† Kb6 3. Rb3† Ka7 4. Rb7† Ka8 5. Rb1 Ra2 6. Rc1 Ka7 7. Kd7 Rd2† 8. Kc6 Rc2† 9. Rxc2 g1Q 10. Ra2 mate.

No. 540: N. Kopaiev. 1. d7 Rd4 2. Ke7 g2 3. Rg5 Re4† 4. Kd6 Rd4† 5. Kc6 Rc4† 6. Kd5 Rc2 7. d8Q Rd2† 8. Kc6 Rxd8 9. Kc7 wins.

No. 541: V. Bron. 1. b6 Kb5 2. b7 Kc6 3. b8Q Sxb8 4. Bxb8 Kd7 5. Se7 Ke6 6. Kg3 Kxf6 7. Sd5† Kg5 8. Bf4† Kh5 9. Sf6† Kg6 10. Se8 Kh5 11. Sg7† Kg6 12. Fe5 Kg5 13. Se6† Kh5 14. Bf4 Sg6 15. Sg7 mate.

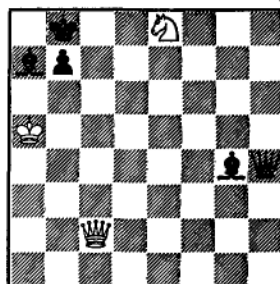
No. 542: N. Resvov. 1. Sh2† Kg5 2. Be7† Kh6 3. Bf8† Kh7 4. Sf6† Kh8 5. Shg4 Qa2† 6. Kg6 Qb1† 7. Kh6 Qb7 8. Se5 Bf5 9. Sed7=.

No. 543 A. Maximovich
4 Hon Men,
Dnepropetrovsk
Chess Club Tourney, 1967



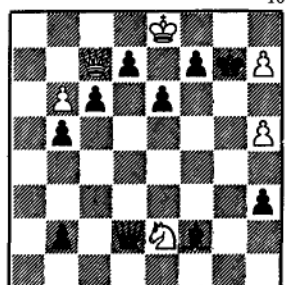
Draw 6

No. 544 E. Pogojants
Commended,
Dnepropetrovsk
Chess Club Tourney, 1967



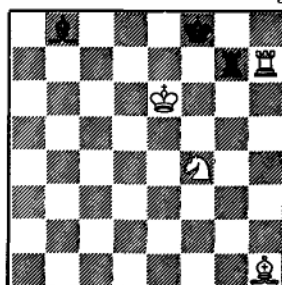
Draw 3

No. 545 M. Klinkov
Commended
Dnepropetrovsk
Chess Club Tourney, 1967



Win 6

No. 546 V. Kovalenko
Commend. d,
Dnepropetrovsk
Chess Club Tourney, 1967



Win 4

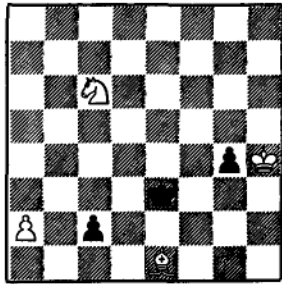
No. 543: A. Maximovich. 1. Rc7 Bc4 2. Rc8† Kb7 3. Rxc4 Rh4 4. g4 Rxc4 5. f4 Rxf4 6. e4 Rxe4 7. Bd4 Rxd4 8. Ka5 Rxc4 stalemate.

No. 544: E. Pogojants. 1. Qc7† Ka8 2. Qc8† Bxc8/i 3. Sc7† Kb8 4. Sa6† bxa6 stalemate. i) 2. ... Bb8 3. Sc7† Ka7 4. Sb5† Ka8 5. Sc7†=.

No. 545: M. Klinkov. 1. Qe5† Kxh7 2. Kxf7 Qh6 3. b7 Ba7 4. Qe4† Kh8 5. Qd4† Kh7 6. Qd3† Kh8 7. Qc3† Kh7 8. Qc2† Kh8 9. Qxb2† Kh7 10. Qc2† Kh8 11. Qc3† Kh7 12. Qd3† Kh8 13. Qd4† Kh7 14. Qe4† Kh8 15. Qe5† Kh7 16. Sf4 Bb8 17. Qe4† Kh8 18. Sg6† Kh7 19. Sf8† Kh8 20. Qg4 Qf4† 21. Qxf4 Bxf4 22. Sg6† wins.

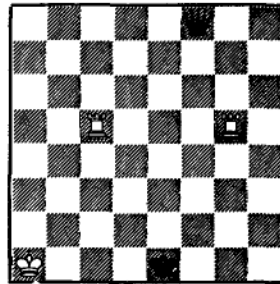
No. 546: V. Kovalenko. 1. Rh8† Rg8 2. Sg6† Kg7 3. Rh4 Kxg6 4. Rg4† Kh7 5. Be4† Kh8 6. Rh4† Kg7 7. Rh7† Kf8 8. Rf7† Ke8 9. Bc6† Kd8 10. Rd7† Kc8 11. Bb7 mate. Cn 10. ... Ke8 11. Rg7† Kf8 12. Rf7 mate.

No. 547 E. Pogosjants
Commended,
Dniepropetrovsk
Chess Club Tourney, 1967



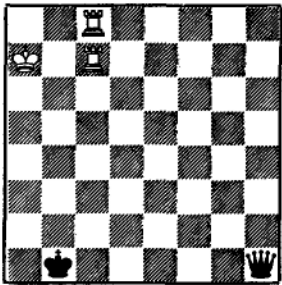
Win 4

No. 548 L. Olmutsky
Commended,
Dniepropetrovsk
Chess Club Tourney, 1967



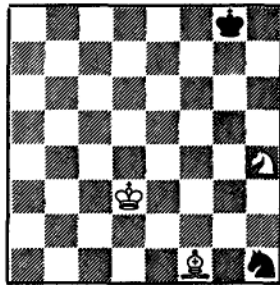
Win 3

No. 549 L. Olmutsky
Special Prize,
Dniepropetrovsk
Chess Club Tourney, 1967



Win 3

No. 550 I. Topko
Special Hon Men,
Dniepropetrovsk
Chess Club Tourney, 1967



Win 3

No. 547: E. Pogosjants. 1. Sa5 c1Q 2. Bd2† Qxd2 3. Sc4† Ke2 4. Sxd2 Kxd2 5. a4 Ke3 6. a5 Kf4 7. a6 g3 8. Kh3 Kf3 9. a7 g2 10. a8Q† wins.

No. 548: L. Olmutsky. 1. Rge5† Kd1 2. Kb1 Kd2 3. Kb2 Kd3 4. Kb3 Qb8† 5. Rb5 Qg8† 6. Rbd5† wins.

No. 549: L. Olmutsky. 1. Rb7† Ka2 2. Ra8 Qh2 3. Kb6† Kb3 4. Kc5† Kc3 5. Ra3† and 6. Ra2† wins.

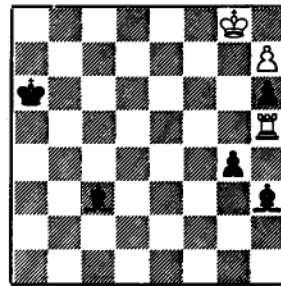
No. 550: I. Topko. 1. Ke3 Sg3 2. Bc4† Kf8 3. Kf4 Sh5† 4. Kg5 Sg7 5. Kh6 Se8 6. Sg6 mate.

No. 551 V. Neustadt
Shakhmaty v SSSR, iii.67



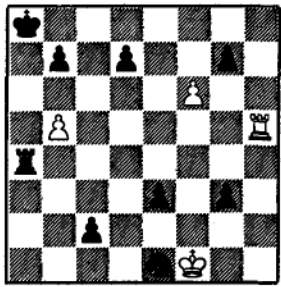
Draw 5

No. 552 Y. Zemliansky
Shakhmaty v SSSR, iii.67



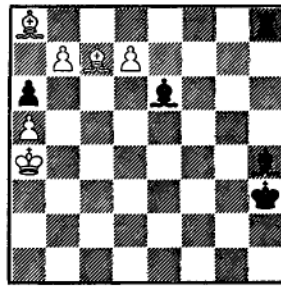
Win 3

No. 553 G. Gribin
Shakhmaty v SSSR, iii.67



Draw 4

No. 554 V. Kalandadze
Ceskoslovensky Sach, ii.67



Win 6

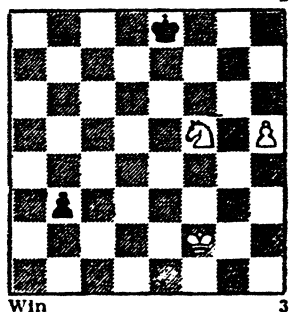
No. 551: V. Neustadt. 1. g7† Kf7 2. Rd7† Kg8 3. Rd8† Kxg7 4. Bd4† Kf7 5. Bxb2 Rxb2 6. Rd7† Ke6 7. Rd6† Ke5 8. Rd5† Ke4 9. Rd4† Kxd4/i 10. 000† Kc3 12. Rd3† wins. i) Else perpetual check. A neat finish follows. Castling looks out of the question in diagram.

No. 552: Y Zemliansky. 1. Rc5/i Ba1 2. Rc1/ii Pe5 3. Re1 Bb2 4. Re2 Bd4 5. Rd2 Fc3 6. Rd3 Be5/iii 7. Rd6† Kb7/iv 8. Rd7† Kc6 9. Rg7 wins. i) The rook aims to reach g7 with tempo; 1. Rxh6†? Kb7 2. Rg6 g3 3. Rxc3 Be6† 4. Kf8 Bf5 draws. ii) The only way to win is to get wR to d3 with tempo; then it can control bB and force bK to the 7th. Thus not 2. Rc6† Kb5 3. Rg6 g3. iii) Or 6. . . Bb2 7. Ra3†. iv) 7. . . Bxd6 loses as Bl forces are scattered. A subtle study by this rising composer.

No. 553: G. Gribin. 1. b6 e2†/i 2. Kg1 Sf3† 3. Kg2 Sh4† 4. Kh3 Sg6 5. Rh8†/ii Sxh8 6. fg Rh4† 7. Kg2 Rh2† 8. Kf3 Rf2† 9. Kg4 Rf4† 10. Kh3 Rh4†. Positional Draw. i) 1. . . Rf4† 2. Kg1 Sf3† 3. Kg2 Sh4† 4. Kh3 Sg6 5. Rh8† Sxh8 6. fg Rh4† 7. Kxc3 and wins. ii) Order of moves must be precise; not 5. fg? Sf4† 6. Kg4 Sxh5† 7. Kxh5 Ra5† and 8. . . Rg5 wins. Unusual for E1 to give perpetual; neither side can decline it.

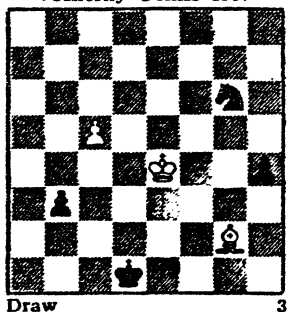
No. 554: V. Kalandadze. 1. d8Q Bxd8 2. b8Q Bd7† 3. Kb3 Be6† 4. Kc2 Bf5† 5. Kd1 Bg4† 6. Ke1 Bh4† 7. Kf1 Pe2†/i 8. Kxe2 Rxb8 9. Bxb8 Bd8 10. Kf3 Bxa5 11. Bg3 and mate. i) To distract wK. Good wK trek to mate his colleague.

No. 555 J. Vandiest
Original



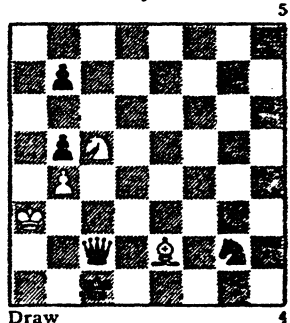
Win 3

No. 556 V. Tjavlovski
3rd Commend.
Vecherny Tbilisi 1967



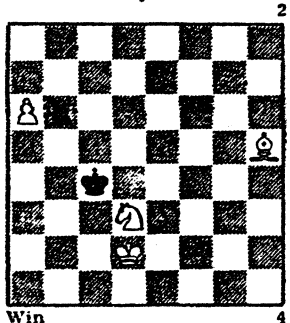
Draw 3

No. 557 G. V. Afanasiev
and E. I. Dvizov
Szachy iii.67



Draw 4

No. 558 L. Kopac
Szachy iii.67



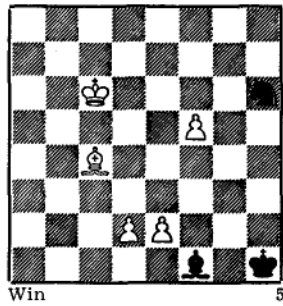
Win 4

No. 555: J. Vandiest. 1. h6/i b2/ii 2. h7 b1Q 3. h8Q† Kd7/iii 4. Qh7† Kd8 5. Qe7† Kc8 6. Sd6† Kb8 7. Qe8† Ka(c)7 8. Sb5† Kb6 9. Qd8† Ka6/iv 10. Qa8† Kb6 11. Qa7† Kc6 12. Qc7† Kd5 13. Sc3† wins.

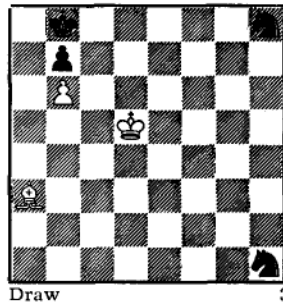
i) 1. Sd6†? Ke7 2. Sc4 Kf6=. ii) 1... Kf7 2. h7. iii) 3... Kf7 4. Qb7†/v Kf6 5. Qe7† Kg6 6. Qg7† Kh5 7. Qh6† Kg4 8. Se3 mate. iv) 9... Kc5 10. Qd6† Kc4 11. Sa3†. v) Mr Vandiest writes: so far so good but what is wrong with 4. Qg7†? There is certainly some music in this try, but a rather surprising final chord: 4. Qg7†? Ke6 5. Qe7† Kd5 6. Qd6† Kc4 7. Se3† Kb3 8. Qb6† Ka2 9. Qa5† Kb3/vi 10. Qb5† Ka2 11. Qa4† Kb2 12. Sd1†/vii Kc1 13. Ke1/viii Qe4† 14. Qxe4 stalemate. Mr Vandiest concludes: There is not a single dud in the position and all 5 pieces move to create the stalemate. vi) 9... Kb2? 10. Sc4†. vii) 12. Sc4†? Kc3. viii) An unexpected ally. The threat is 14. Qa3† and 15. Qc3 mate, or 14. Qf4† and 15. Qc4 mate, and if 13... Qc2? 14. Qa1† Qb1 15. Qa3†, or if 13... Qd3? 14. Qa1† Kc2 15. Qb2†, or if 13... Qf5, g6, h7? 14. Qa3† Kc2 15. Qb2† Kd3 16. Qb1†, or if 13... Qb6? 14. Qa1† Kc2 15. Qa2† Kd3 16. Qe2† Kd4 17. Qe3†, or if 13... Qb8? 14. Qa1† Kc2 15. Qa2† Kd3 16. Qd5† Kc2 17. Qd2† Kb1 18. Sc3† Ka1 19. Qa2 mate. But...

No. 556: V. Tjavlovski. 1. Ke3 b2/i 2. Bf3† Kc1 3. Be4 Se5 4. Kf4 Sc6 5. Kg4 Sb4 6. Kxh4 Kd1/ii 7. Bb1/iii Kd2 8. Kg5(h5) Kc1 9. Bf5 Sc2 10. c6 b1Q 11. c7=. i) 1... h3 2. Be4/iv Se5 3. Kf2 b2 4. Kg3 Sc6 5. Kxh3 Sb4 6. Kh2 Sc2 7. c6 b1Q 8. c7 Qb2 9. c8Q Qe5† 10. Kh3 Se3 11. Bf3†

No. 559 E. Paoli
Italia Scacchistica xi.66



No. 560 G. M. Kasparian
Original
(Based on No. 53 in EG2,
by the same composer)



Kel 12. Qc1† Kf2 13. Qd2† Kxf3 14. Qg2† Sxg2=. ii) 6. ..Sc2 7. c6 b1Q 8. c7 and Bl has no checks, nor can bQ play to b7, so =. iii) 7. Bf5† is what Bl would like, not because of 7. ..Sc2 8. c6 b1Q? 9. c7 Qb4† 10. Kh5 and the check was harmless, but 8. ..Sc4 9. c7 Sxf5† wins. iv) 2. Bxh3 needs some analysis. We withheld this study because we thought it obscure, but it is in the final award. "A lightly-constructed miniature adapted from play."

No. 557: G. V. Afanasiev and E. I. Dvizov. 1. Sb3† Kb1 2. Bd3 Se1 3. Ee4 b6 4. Sd2† Kc1 5. Sb3†=.

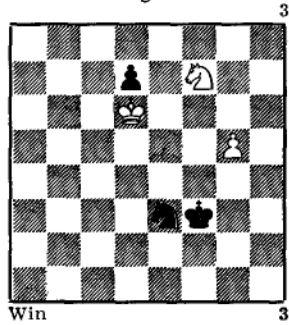
No. 558: L. Kopac. 1. Pe2 Kd4/i 2. a7 Ra6 3. Sb4 Rxa7/ii 4. Sc6† wins. i) 1. ..Rb1 2. Sb2† Kb4 3. Se4 Ra1 4. Ed1 Ra2† 5. Ke3 or 5. Bc2. Here 2. ..Kc5 3. Sa4† Kc6 4. Ef3†. 1. ..Rf6 2. a7 Rf8 3. Se5† Kd5 4. Sd7 R-5. Sb8 wins. ii) 3. ..Ra4 4. Ba6.

No. 559: E. Paoli. 1. f6 Sg4 2. f7 Se5† 3. Kc7/i Sxf7 4. Bxf7 Bxe2 5. d4 Kg2 6. d5 Kg3 7. d6 Bg4 8. Be8 Kf4 9. Bd7 Kf4 10. Bc8 Pa4 11. Bb7 wins. i) 3. Kc5? Bxe2=. If 1. Bd5†? Kg1 2. e4 Bd3 3. f6 Sg4 4. e5 Sxe5† 5. Kd6 Sg6 6. Bg8 Sf8=.

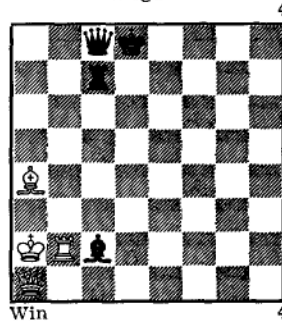
No. 560: G. M. Kasparian. 1. Ke6/i Sg6 2. Kf5 Sh4† 3. Kg4 Sg2 4. Kf3 Se1† 5. Ke2 Sc2 6. Bb2/ii Sb4/iii 7. Ba3/iv Sc2/v 8. Bb2 Kc8 9. Bc3 Sg3† 10. Kd3 Sa3 11. Bb4 Sb5 12. Kc4=. i) 1. Ke5? Sf7† 2. Kf6 Sd8 wins. ii) 6. Bd6†? Kc8 7. Kd3 Kd7 8. Bf8 Se1† 9. Ke2 Sg2† 10. Kf3 Sh4† 11. Kg4 Sg6. 6. Bc5? Sg3† 7. Kd3 Se1†. iii) 6. ..Sg3† 7. Kd2=. iv) 7. Kf3? Sf2 8. Be5† Kc8 wins, as the S-fork remains valid. 7. Bc3? Sd5 8. Be5† Kc8 9. Kf3 Sb4 10. Kg2 Sf2 wins. v) 7. ..Sc6 (d5) 8. Kf3=, or 7. ..Sg3† 8. Kf3=. vi) 9. Kf3? Se1† 10. Ke2 Sf2 wins. This study was sent to us by the composer in xi.67 as a replacement for No. 53 in EG2 (a win), shown to be a draw by WV (see p. 56 in EG3).

No. 561: R. Ulreich. 1. Sh6/i Sc4† 2. Kd5/ii Kf4/iii 3. g6 Sd6 4. Kxd6/iv Kg5 5. g7 Kf6 6. Sf5/v wins. i) 1. g6? Sf5†= . ii) Else ..Se5=. iii) 2. ..Sb6† 3. Ke5/vi Sc4† 4. Kf6 Kf4 5. g6 Sd6 6. Ke7. 2. ..Se3† 3. Ke5/vii Sc4† 4. Kf6. vi) 3. Kc5? Sc8 4. g6 d6† 5. Kc6 Se7†=. vii) 3. Kd4? Sg2 4. g6 Sf4 5. g7 Se6†=. iv) 4. g7? Se8 5. g8Q Sf6=. v) 6. g8Q or R? stalemate, 6. 8gB? Kg7=. 6. g8S†? Kg7, also clearly drawn. Robert Ulreich, from White Plains, New York, U.S.A., was 15 years old when he composed this over a year ago.

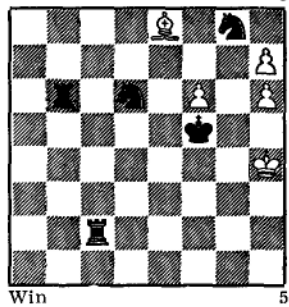
Draw
No. 561 R. Ulreich
Original



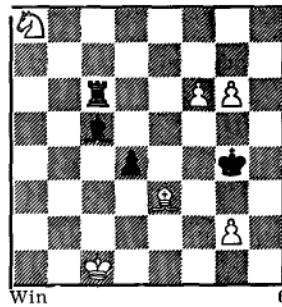
No. 562 D. H. R. Stallybrass
Original



No. 563 C. M. Bent
Schakend Nederland, xii.66



No. 564 V. A. Bron
1st Pr. S. Clausen Memorial
Tourney (1965) - Award in
Stella Polaris 3/66 & 2/67



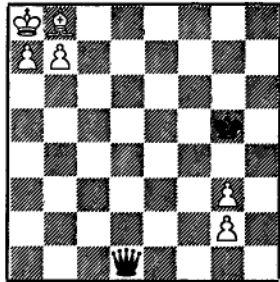
No. 562: D. H. R. Stallybrass. 1. Rb8 Exa4/i 2. Qf6† Kd7 3. Qd4†/ii Ke7 4. Rxc8 wins. i) 1. .. Qxb8 2. Qh8† wins. ii) 3. Rxc8? Kxc8 4. Qa6† Kb8 5. Qxa4 Ra7 =.

No. 563: C. M. Bent. 1. Bg6†/i Kf4 2. Bxc2 Sf5† 3. Bxf5/ii Rxf6 4. hgS/iii Kxf5 5. h7 Rh6† 6. Sxh6 Kg6 7. h8R wins, not 7. h8Q? stalemate. i) B1 threatened .. Rb4†. ii) 3. Kh5? Sxf6†. 3. Kh3? Rxf6 4. hgQ Rxh6† 5. Kg2 Rg6† 6. Qxg6 Sf4†. iv) 4. h8Q? Rxh6† =.

The S. Clausen Memorial Tourney (1965) was judged by G. M. Kasparian, FIDE International Judge.

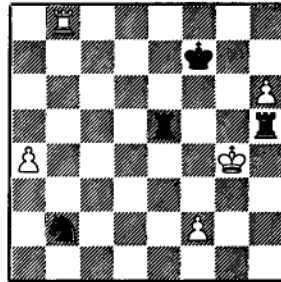
No. 564: V. A. Bron. 1. g7 Bf8† 2. Kd1 Bxg7 3. fg Rg6 4. Bxd4 Kh5/i 5. Ke2 Rxc2† 6. Kf3 Rg6 7. Sc7 Kh6/ii 8. Se6/iii Kh7(5) 9. Sf8(4)† wins. i) 4. .. Kf5 5. Sc7 Rxc2 6. Ke1 Ke4 7. Bb2 Kf5 8. Kf1 Rg4 9. Ke2 Re4† 10. Kd3 Rg4 11. Sd5 Ke6 12. Se3 Rg5 13. Ke4 Kf7 14. Sf5 Rg6 15. Kf4 Rb6 16. Bd4 Ra6 17. Kg4 (Zugzwang) Re6 18. Kh5 wins. ii) 7. .. Kg5 8. Sd5 Kh6 9. Se7 Rxc7 10. Sf5† wins. iii) A position of reciprocal Zugzwang; with W to move there would be no win. In the judge's view certain dual possibilities in the complementary side-line of Note (i) are not serious.

No. 565 A. Hildebrand
2nd Pr. S. Clausen Memorial
Tourney (1965) - Award in
Stella Polaris 3/66 & 2/67



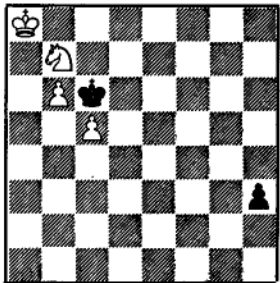
Win 6

No. 566 A. Korányi
3rd Pr. S. Clausen Memorial
Tourney (1965) - Award in
Stella Polaris 3/66 & 2/67



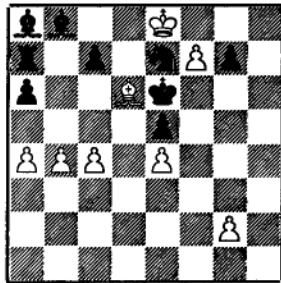
Draw 5

No. 567 A. Ericsson
1 Hon Men,
S. Clausen Memorial
Tourney (1965) - Award in
Stella Polaris 3/66 & 2/67



Win 4

No. 568 F. S. Bondarenko
& A. P. Kuznetsov
2 Hon Men,
S. Clausen Memorial
Tourney (1965) - Award in
Stella Polaris 3/66 & 2/67



Win 8

No. 565: A. Hildebrand. 1. Bf4† Kg4 2. b8Q Qd5† 3. Qb7 Qd8(g8)† 4. Bb8 Qd5 5. Ed6 Qg8† 6. Bf8 Qxf8† 7. Qb8 wins. Bl's stalemate idea is neatly foiled.

No. 566: A. Korányi. 1. f4 Ra5/i 2. h7 Kg7 3. f5 Rh1 4. f6† Kxh7 5. f7 Rg1† 6. Kh4 Sd3/ii 7. Rh8† Kxh8 8. f8Q† Kh7 9. Qe7† Rg7 10. Qe4† Kh6 11. Qf4†/iii Kh7 12. Qe4†=. i) 1. . . Rc5 2. h7 Kg7 3. f5 Rh1 4. f6† Kxh7 5. f7 Rg1† 6. Kh4 Sd3 7. f8S† Kh6 8. Rb6† Kg7 9. Se6†=. ii) So that if 7. f8Q Rxa4† 8. K- Sf4† winning. iii) Not 11. Qe3† Rag5 winning. The composer advises us that he considers this study to be among his ten best, and the differences which motivate the promotion to Q in the main line and to S in Note (i) are well worth study. In Note i) 7. Rh8† Kxh8 8. f8Q† would fail to draw as per Note (iii), 11. Qf4† not being possible.

No. 567: A. Ericsson. 1. Sa5† Kxc5 2. b7 h2 3. Sb3† Kc4 (else 4. b8Q wins) 4. Sd2† Kd3 5. Se4 Kxe4 6. b8Q h1Q 7. Qb7† wins.

No. 568: F. S. Bondarenko & A. P. Kuznetsov. 1. f8S† Kxd6 2. c5† Kc6 3. Se6 Kb7 4. Kd7 Sc6 5. a5 g6 6. g3 g5 7. g4 S- 8. Sd8 mate.

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Friday 5th July 1968, at 101 Wigmore St., London W 1 (IBM Building,
behind Selfridge's in Oxford St.). Time: 6.15 p.m.

Talk: "I like Endings, but" by Walter Veitch.

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