T R O I T Z K Y ' S   1 9 1 0   A R T I C L E

by J. Selman, Scheveningen (Holland)

Introduction:

Russian theorists in the field of chess study composing have always considered the following article by the famous Russian composer A. A. Troitzky (1866-1942) to be the very base of to-day's "chess study theory". The article has, for example, often been cited and quoted by the well-known author A. O. Herbstman in his pioneer books, e.g. "Sjachmati Etjud v SSSR". It is therefore surprising that this article, written in 1910(!), has never been published in full outside Russia.

Probably the reasons for this are that the article in question was published in the chess column of a rather obscure periodical, at least outside Russia, and that is has never been reprinted in the Russian periodicals specially dedicated to chess.

Fifty-seven years have gone by since Troitzky wrote the article and Znosko-Borowski had it published in his new chess column in the periodical "Niva". Therefore it goes without saying that the article has to be read and evaluated in the light of chess history and must mainly be considered as an interesting "museum piece". However, many observations made by Troitzky so long ago are still valid, and even of importance, for the chess study world to-day.

For more than 30 years I have tried from time to time to obtain a copy of Troitzky's article, but all my efforts in this direction were in vain, so that I finally came to believe that it was classified in Moscow as a "state secret" and was guarded as such! However, last year - as a result of the co-operation and help of the Grandmasters Prof. Dr. M. Euwe and S. Flohr (to whom I offer my sincere thanks) - I finally succeeded in obtaining a microfilm of the relevant chess column from the Moscow Lenin Library. To this Russian State Institute my thanks are also due. Finally I have to thank my colleague A. Tomberg, The Hague, Holland, for the careful translation of the original article into English.

Original title:

Osnowija poloschenija iskusstwa sostawlenija sjachmatnich etjudow.

Source:

Editor: E. A. Znosko-Borowski.

Introduction by E. A. Znosko-Borowski:

For reasons which it is not my task to discuss, Russian amateurs are much less familiar with the art of composing and solving chess studies than with problems and are much less fond of it. Since I feel that studies do not deserve such a treatment I have this year, in addition to the problem solving competition, instituted a contest for the composition and solution of studies. In order to familiarize our readers with the theoretical basis of this art I print here an article, written especially for "Niva" by A. A. Troitzky, our outstanding study composer, whom I thank very much for his contribution.

FUNDAMENTALS OF THE COMPOSITION OF CHESS STUDIES *)

by A. A. Troitzky.

A chess study is a situation on the chess board which could have arisen in a game and which one of the sides (usually White - this is assumed in the rest of the article) has to round off either by winning or by forcing a draw. The composer indicates which side has the move. The solution consists of finding a series of moves which lead to the end envisaged.
Studies have one or two sources. They can be derived from actual games or they can be the outcome of composition. In the latter case the composer must make sure that the situation is not only **conceivable** but could have arisen in the course of a game **as a result of normal moves.**
Like any work of art, a chess study can be assessed in terms of form and content.
The composer conceives **the content of a study** (its idea or theme) either as a final position (mate, stalemate, etc.) or as a single move (taking a pawn en passant, etc.) or as a part of a game, i.e. a sequence of moves. As a rule, the moves conceived are interconnected (they constitute a combination) so that their sequence forms a tactical device, a manoeuvre. It goes without saying that the content of a study can also be a combination of two or more identical, similar or dissimilar manoeuvres or moves, etc.

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*) This paper presupposes familiarity with A. W. Galitzky's article "Fundamentals of Chess Problems" published in February 1909. Renewed perusal of Galitzky's contribution should render understanding of the present paper easier. Up to now I have not succeeded in locating the (probably Russian) source of Galitzky's article. Perhaps one of the "EG" readers in the USSR can be of help? J.S.).

However much they may differ otherwise, study themes belong to one of the following two classes: (1) positions from the middlegame, (2) positions from the endgame.

Class (1) studies resemble problems and may be combined with them (as also with class (2) studies). O. Blathy's famous multimove problems belong to this category.

Class (2) studies differ from class (1) studies not only through the type of combination involved but also regarding the number of pieces on the board. This number is usually smaller and often the composer keeps it down intentionally.

To obtain the required result there must be an advantage. There are two kinds of advantage: material superiority, which implies that the position and the right to move are of next to no importance and mainly affect the duration of the solution, and positional superiority (including the right to move), in which case either nobody or the opponent has a material advantage. There are therefore two types of study themes for endgames.

Studies involving a material advantage without a positional superiority cannot be artistic. They leave no room for creativity. The solution is arrived at by analysis and often more than one solution is found. Novelty and practicability is all that is required of such studies. **The content of a study as a work of art is therefore a matter of positional or move advantage.**

If the idea of a study is simple its solution is self-evident and can be arrived at without the least mental effort. The value of a study as a work of art therefore increases with its complexity. The most attractive thing about chess is the element of **contest. It is this element which should be brought to the fore** by leaving the side to be defeated powerful means of defence at its disposal for the duration of the solution. The black pieces must not be placed in too difficult a position, to permit **a larger number of variations. Play itself must not be too short.**

Development of the idea. Variations, other than those inherent in the theme, can be introduced during the subsequent "processing" of the theme to make it more complex and thus more significant. Even the simplest move, e.g. a check with a knight accompanied by an attack on the queen, can be an interesting study theme in a sufficient number of variations. In addition to the composers variations the study may yield variations arrived at by an analysis of the initial position. These latter variations do not always improve the idea of the study. It may, for example, emerge that the opponent's best defence does not lead to the position envisaged, etc. Variations detrimental to the significance of the theme must be changed or eliminated. The further enrichment of the idea with variations often accompanies its elaboration.

The elaboration of the idea involves the search for a position from which the situation, initially assumed for the theme, developed. The introductory moves of the solution from position 1 to position 2 can be regarded as preparatory. The elaboration is the better, the stronger the connection between the preparatory moves and the rest of the game, i.e. the larger the number of pieces (particularly white ones) moved during the preparatory stage, and the freer the contest, i.e. the larger the number of variations. There must therefore be the smallest amount of brute force, e.g. inescapable sacrifices. If a move is a threat

it had better be a light one, i.e. calculated for several moves ahead. Very good are moves not involving any threat at all (so-called quiet moves), preparatory-waiting (Zugzwang) and purely waiting (Tempo-zug).

But the solution must not have too large a number of introductory moves. If the first part is too long, attention wanders form the theme, the idea becomes obscure, and its significance is reduced. Elaboration should therefore not exceed a certain limit.

What I have said about moves applies all the more to the first move. Modern composers, incidentally, allow both the king to be checked and a black piece to be taken on the first move. But the practice of some composers(*) whose introductory moves involve the exchange of a weaker piece for a stronger one, important to the opponent, is undoubtedly both inartistic and in-admissible. Only the taking of a rather weak piece or the exchange of a strong piece for a weaker one (a sacrifice) can be allowed.

Since a study is pointless if there is an alternative to the composer's solution, the composer must, during the final elaboration, establish by analysis that there are no other solutions, or eliminate these.

The artistic implementation of the idea involves the principle of economy of means and forces at every stage. No piece may appear on the board which is not in some way relevant to the solution. Incidentally, such relevance can at times be only passive. Thus, the mere presence of an extra black piece, however inactive, can eliminate alternative solutions. In such a case, Black should not have a material superiority in excess of what is required for the end envisaged. The composer should not introduce a new piece before he is sure that the same purpose is not equally well served by a different arrangement of the pieces already on the board or by a replacement of some of them by others. The added piece must not be more powerful than is necessary for the objective. All this applies equally to both Black and White.

If these principles are observed, the stalemates, mates and other final positions will be "pure".

Finally, I would note that the requirements imposed on a study as a work of art are identical with those imposed on a problem. The difference merely lies in the strictness of their application and in their relative importance. Thus, a study has to resemble a game; a problem need not do so. In a problem, threats should not continue beyond a certain move; for a study that does not matter; etc.

If we compare the relationship study/game with the relationship problem/game in general we will discover that the difference is not fundamental. It consists mainly of the type of combinations. This explains the common basis of studies and problems.

(*) H. Rinck: 150 Endspielstudien/150 Fins de Partie; Nos. 66, 146, 149;
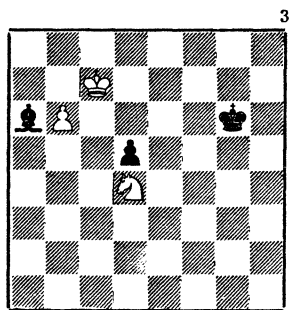   : Deutsche Schachzeitung 1909, No. 1186.

# A JEWEL THAT LOSES ITS LUSTRE

by C. J. de Feijter.

Deventer, Holland.

** The following article was first published in September 1965 in de Feijter's fortnightly chess column of the Dutch daily "Deventer Dag-blad". It was republished in German by Dr. H. H. Staudte in his endgame-column of "Schach-Echo" 24, Nr. 8, April 1966, pages 118-119. J. S. **

I.	II.
Z. Vécsey	Z. Vécsey
1st Hon. Mention	Magyar Sakkvilag, 1934.
Magyar Sakkvilag, 1934	Version: J. Averbach.
	Chakhmatnye Okontchanya,
	1958.
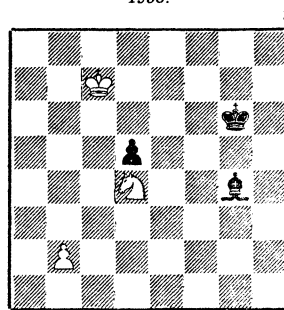
White to play and win.   White to play and win.

The solution of the chess-study by Vécsey (I) attracted attention on account of the extremely difficult black defence. Afer 1. Sc6 Kh7!! one wonders why exactly bK has to go to h7, of all squares, and why this move is provided with two exclamation marks. The reason becomes clear when other possible moves of bK are investigated:

1. .. Kg7(h6)? 2. Se7 d4 3. Sf5† etc.
1. .. Kf7? 2. Sb4 d4 3. Sc6 d3 4. Se5† etc.
1. .. Kf6(g5)? 2. Sb4 d4 3. Sa6: d3 4. Sc5 d2 5. Se4† etc.
1. .. Kf5? 2. Sb4 d4 3. Sa6: d3 4. Sb4 d2 5. Sd5 etc.
1. .. Kh5? 2. Kb8 and now:
     a) 2. .. Kh6 3. Se7 d4 4. Sf5† etc.
     b) 2. .. Kg6 3. Ka7 Bc8 4. Se7† etc.
     c) 2. .. Kg5 3. Sb4 d4 4. Sa6: d3 5. Sc5 d2 6. Se4† etc.
     d) 2. .. Kg4 3. Sb4 d4 4. Sa6: d3 5. Sc5 d2 6. Se4 d1Q 7. Sf2† etc.
     e) 2. .. Bb5 3. Kb7 K any 4. Sd4 etc.
in all cases with a win for White.

Now we continue Vescey's solution:
(1. Sc6 Kh7!!) 2. Kb8! Kh8! 3. Ka7 Bc8 4. Se7 d4 5. Sc8:! d3 6. b7 d2 7. b8Q d1Q 8. Se7† (this move with the Knight may be played at White's sixth or seventh move) 8. .. Kg7 9. Qg8† Kf6! 10. Sd5† Ke5 11. Qg7† and wins (11. .. Kd6 12. Qc7(e7)† etc., winning the black Queen).

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In 1956 grandmaster J. Averbach (USSR) has provided Vécsey's study with an introduction (Diagram II) and this version was first published in Averbach's well-known book on the endgame(*). The wP has now become a so-called "excelsior pawn". After the moves 1. b4 Bh3 2. b5 Bf1 3. b6 Ba6 Vécsey's starting position is obtained.

Now I had always felt uncertain about this study and long ago I had promised myself to test it thoroughly; however, up to now time and opportunity had been wanting.

Not until one of my chess friends remarked that he considered Vécsey's study, and especially Averbach's version, one of the best 25 chess-studies in the whole world literature did I really get down to carefully scrutinizing the composition in question.

And on doing so, I found myself forced to conclude - much to my regret - that Vécsey's study contains a dual.

By carefully checking the author's solution, it soon becomes apparent that after the second move the black King only has the disposal of the squares h7 and h8.

One wonders how things would be if in the starting position bK were at g7 instead of g6. It appears that after 1. Sc6 Kh8 (a move Black cannot make in the author's position) White would win at once by 2. Sb4 d4 3. Sa6: d3 4. b7 as after 4. .. d2 Pawn promotes with check. And further: if he could make a triangulation, White would be able to transfer the obligation to move to Black. Starting from Vécsey's position, this can be accomplished as follows:

1. Sc6 Kh7!! 2. Kb8 Kh8! So far this is the composer's solution; but now: 3. Ka8! Kh7 (or 3. .. Kg8 4. Ka7 Bc8 5. Se7† or 3. .. Kg7 4. Se7 d4 5. Sf5†) 4. Ka7 Bc8 5. Kb8 Ba6 6. Kc7.

Now we have the same position as occurs in Vécsey's study after Black's first move. However, here not White but **Black** is to move! The consequences of 6. .. Kh6, 6. .. Kg6, and 6. .. Kg7 have already been indicated above; after 6. .. Kh8 (or 6. .. Kg8, which, however, already fails after 7. Se7†) White wins easily by 7. Sb4 and 8. Sa6: etc., as White obtains a new Q with check.

Sad to relate, we have to remove this beautiful study from our jewel-case, as it is impossible to amend the composition.

(*) J. Averbach: "Chakhmatnye Okontchanya", Vol. II, pp. 68-69, Nr. 77; Fizkuljturari Sport, Moscow 1958.
German edition:
J. Averbach: "Lehrbuch der Endspiele", Vol. III, pp. 85-86, Nr. 77; Sportverlag Berlin, Berlin 1963.

The CESC's "New York "Branch" continues to meet regularly under the title "Endgame Circle New York", thanks particularly to the generous support, including excellent quarters, given by Shephard ("Shep") Kole Until he gave up serious chess some years ago to study law, "Shep" used to play on level terms with Reuben Fine, Fred Reinfeld and other prominent members of the Manhattan Chess Club. "Shep" is very enthusiastic about E G.

Obituary

The Russian-born French composer Vitaly Halberstadt died on 18.x.67 in Paris. An appreciation will appear in a subsequent issue.
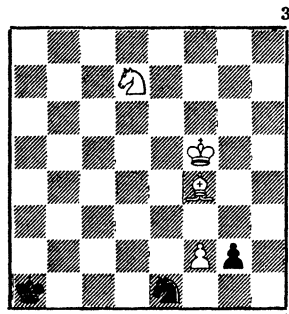
ANOTHER " KILL" BY C. J. DE FEIJTER
by J. Selman.
Scheveningen, Holland.

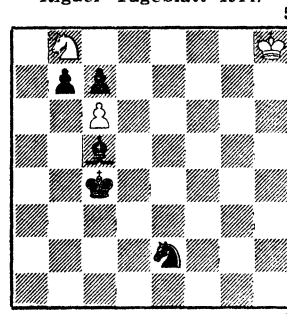C. J. de Feijter has also found that the following composition by the famous Lettish composer Herman Karlowitsj Mattison (1894-1932) is insoluble:

H. K. Mattison
Rigaer Tageblatt 1914. (*)

C. J. de Feijter
Original for "EG"
After: H. K. Mattison.
Rigaer Tageblatt 1914.

White to play and draw.

White to play and draw.

The author's intention was:
1. Bh2 Sf3 2. Bg1! Sg1: 3. Se5 Se2 4. Sf3 Sd4†! 5. Kg4 Sf3: 6. Kh3 g1Q(R) stalemate; or 6. .. g1B 7. Kg2 drawn.

It is astonishing that, so far as is known, in more than half a century nobody has noted that 6. .. g1S!! leads to a theoretical win for Black according to Troitzky's famous investigations. It was left to the astute Dutch chess-analyst de Feijter, who in the course of years has "killed" and corrected so many chess-studies, to make this surprising discovery. It is fortunate that de Feijter is not only a "demolisher" but also a "builder". By changing the colours and by adding one bP, de Feijter has succeeded in converting Mattison's incorrect composition into a correct and interesting chess-study involving a winning promotion to a knight.

Solution: 1. cb7: Ba7 2. Sc6 Bb8! 3. Sb8: Sd4 4. Sd7 Sc6 5. Se5† Kb5! 6. Sc6: Ka6! 7. b8S† and wins.

Not, however, 7. Sa5(d8)? because of 7. .. Ka7 8. Kg7 c5 9. Kf6 c4 10. Ke5 c3 11. Kd6 c2!(A) 12. Kc7 c1Q† 13. Sc6† Qc6:† 14. Kc6: Kb8 drawn. (A) In this variation Black must not play: 11. .. Kb8? (instead of 11. .. c2!), as in that case 12. Kc6 c2 13. Kb6 c1Q 14. Sc6† Qc6:† 15. Kc6: leads to a win for White.

Note that the **only** good square for wK is h8! With wK on h7 there would be a dual, as the King can just overtake the black pawn. With wK on one of the squares g8 and g7, variation (A) would also lead to a win., in the manner indicated above.

After a lapse of fifty-three years this is a most interesting find!

(*) Statement of M. A. Sutherland and H. M. Lommer in "1234 Modern End-game Studies": Printing-Craft Limited, London, p.d. page 91, No. 353.
The source and year mentioned in other compilations are:
Deutsches Wochenschach 1918 (p. 182, No. 1580).

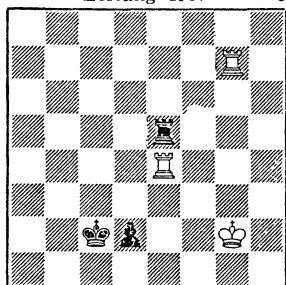# SINGLE-TYPE BATTERIES
Master of Sport Dr. T. B. Gorgiev

As is well known, a battery may be not just a composing device, but the whole theme or idea of a study or problem. Its use as a theme is indeed so widespread that chess dictionaries have had to define it, thus the "Chess Dictionary", Moscow 1964 as follows:

"A battery is the deployment of pieces in one line, the back piece being the long-range one. The removal from the line of the piece in front, after which the battery is called, brings the long-range piece into play. There are different kinds of batteries, e.g. White, Black, mixed, direct (aimed at the square of the King), indirect (aimed at a square near the King), or masked (when two or more pieces, Black or White, need to be moved from the path of the long-range piece)."

Purposely we have given the whole dictionary definition to make clear that what is understood by a battery is the deployment of two pieces of different types, where the action of the back piece is temporarily masked, i.e. shut off by the other piece; and for a long time that was also how we thought of a battery, because a battery without a piece masking the action of the other seemed unthinkable.

Nevertheless such a paradoxical battery with the pieces moving along the same line can exist! We showed this discovery in a study and called it "single-type battery" but expect that composers will soon improve on it. Here are two studies by us on this theme:

A:
7-8th Prize Basler National Zeitung 1967   3

Win   3

B:
1st Prize – Chess Federation of the Ukraine 1967   4

Win   5

A: The solution is 1. Rc7† Kd1 2. Rd4 Re4 (Black insists!) 3. Rd8 (An anti-critical move. Bad is 3. Rdd7? Ke1 4. Re7 Re2†=) Re8 4. Rdd7! Creating in the course of play the logically paradoxical single-type battery. 4. ..Re7 (4. ..Ke1 5. Re7† wins) 5. Rxd2† (Winning by unmasking the battery) Kxd2 6. Rxe7. (5. Kf2? Rf7† or 5. Kf3? Rxd7 6. Rxd7 Ke1 only draw).

B: In this study the play develops differently, the single-type batteries appearing in the tries. 1. e7 (1. Rg1? Rf1 only draws) Bxe7 2. Re6† Kd2 3. Rxe7 Rxf7 4. Rxf7 e1Q 5. Rd7† Kc3 6. Rc7† Kb3 7. Kc6† Kc4 8. Kb7† Kb5 9. Ka8† Ka6 10. Ra7 mate. Very interesting is the tempting try of: 4. Rd8†? Ke1 5. Re6 Rf6 6. Re4 Rf4 7. Re3 Rf3 8. Ree8 Kf1=, but not 8. ..Rf8? 9. Rxe2†, the single-type battery. Bad also is 4. Ree8? e1S!=, but not 4. ..Rf8? 5. Rxe2†, the single-type battery again. The study therefore combines batteries by pieces of different types in the main line with single-type batteries in the tries.
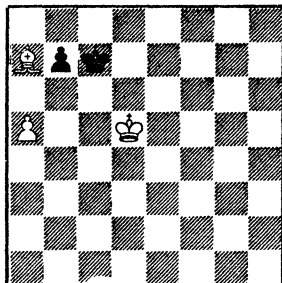
We hope that new studies on this theme will soon appear.

In the issue viii/ix.67 of the Deutsche Schachzeitung, which incidentally contains many fascinating articles, there are 2 items of special interest to EG.   p.t.o.
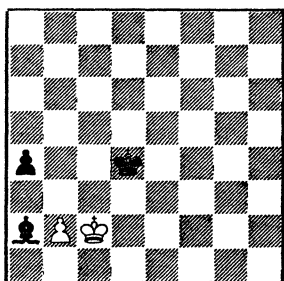
pp. 280-281 of DSZ: An investigation by Egbert Meissenburg reveals the truth about the very well-known accompanying diagram. Most endgame treatises give the diagram as here with W to move, and the winning procedure. But what happened in the actual game? None of the authorities gives a clear answer. Herr Meissenburg has consulted the original sources for the period, and comes to the following conclusion. The game was between J. Metger and L. Paulsen (that is, Metger was W) in the double-round tournament at Nürnberg in 1888, won by von Gottschall ahead of Harmonist. The actual position that arose was as in the second diagram, and the play proceeded: 1. ...Kc4 2. b3† ab 3. Kb2 and the draw was agreed.

The sources consulted were Deutsche Schachzeitung 1888, p.285, and Brüderschaft for 1888, p.283. It appears that only Euwe (1959) gives the correct game continuation, though reversing the colours. Herr Meissenburg informs that the first person to point out the actual continuation was Dr Ernst Bachl in his column (no date given) in the Worms Allgemeiner Zeitung. It is, to us, quite astonishing how frequently the famous classical positions are subject to distortion, mis-quotation and confused history. We hope to publish in E G articles by Harold Lommer on the Saavedra and the Joseph classics, to give further evidence of this phenomenon.

(It is rather extraordinary that the first diagram also appeared without particular comment in T. R. Dawson's endings column in the British Chess Magazine in ii.46, as an original composition by the well-known player, later twice British Champion, R. J. Broadbent.)

From, for example: p. 169 of "A Manual of Chess" by Emanuel Lasker, 1932 L. Paulsen

2

3

"White, Metger, to play and win"

1. Kd4. The bP must not be allowed to advance checking, since the reply to that advance is to be a6. 1. ...Kc6 2. Bb6 Kd6. Of course, if 2. ..Kb5 3. Kd5 and conquers b7. 3. Kc4 Kc6 4. Kb4 Kd6 5. Kb5 Kd7 6. Bg1 Kc7 7. Bh2† K- 8. Kb6 wins. (Moves, notes and stipulation as in Em. Lasker's book).

Position from the game J. Metger - L. Paulsen, Nürnberg 1888

3

2

Paulsen played 1. ...Kc4? 2. b3† ab 3. Kb2 and a draw was agreed.

pp.282-286 of DSZ: A "Confession" by Dr. A. Wotawa. "Auf Spurensuche mit Schachfiguren" was reviewed in EG3 (pp.57-58), and the DSZ article is a postscript advising that 5 of the 150 studies have been found incorrect by André Chéron; full details are given, together with Dr Wotawa's corrections where he has been able to make them. The original No. 17 is uncorrectable; No. 32 is made sound by moving wK from a4 to b3; No. 38 requires wRf3 (not f5) and bKa7 (not d6); No. 29 needs a pPb5; and No. 28 requires a number of changes.

In our view Dr Wotawa need not have apologised for having 3 per cent of the studies in his book found to be incorrect. Probably about 10 per cent (my guess) of all studies are unsound in their originally published form.   AJR

WALTER VEITCH INVESTIGATES

No. 259: V. A. Bron. As R. Brieger (Houston, Texas) points out, note (iv) is faulty. 3. Kxc5 is in fact a not very important dual leading by a kind of complex transposition to the main line. The composer concurs (in a letter to AJR). T he dual line is: 3. Kxc5 Kb3 4. e4 Ka4 5. b6 Bxe4 6. Kd6 Kb5 and the position is now identical with the main line. The note continued 7. Kc7, but this can be refuted by 7. .. Ka6 8. Kd8 Bg6 9. Kc7 Se8† 10. Kc6 Bf5 (h5, f7) 11. b7 Ka7 wins. In drawing up the note (iv) I failed to notice the transposition and assumed there was a refutation of 3. Kxc5. As time is severely limited, such slips must occur from time to time. The psycho-chessical pressures on the annotator can be quite severe and complex. For instance, to supply a note to an obscure move, with 50 other studies waiting to be dealt with, he is forced to assume tha the study is sound, which can easily lead to him looking foolish later! (This note is by AJR, not WV.)

No. 315: Y. Zemliansky. Correspondence with Mr. Rombach of Toronto has brought to light the interesting try of 1. Rc6? Kxb7 2. Rd6 d1Q 3. Bxd1 a2 4. Rd7† Kb6 5. Rd6† Kc5 (Not 5. .. Kb5 6. Be2† draws. If now 6. Rd5† Kb4 7. Rd4† Kc3 wins) 6. Ra6 Sxd1† 7. Ke2 Sc3† with either 8. Ke3 Kb4 (threat .. Sa4) 9. Rxa2 Sxa2 10. Kf4 Kc5 11. Kxg4 Kd6; or 8. Kd3 Kb4 9. Kc2 Sa4 10. Rxa4 Kxa4 11. Kb2 Kb4 12. Kxa2 Kc3 and Bl wins.

No. (320:) A. G. Kuznetsow & N. Kralin. Note (iv) which, we think, establishes a serious dual may be obscure to many in the line ending 13. Bf2. The point is that 13. .. Kd5 14. Bd4 Kc6 enables 15. Kb4 winning.

No. 389: V. I. Kalandadze. A. highly ingenious elaboration on the "Joseph" theme but, sadly, there is another ruinous dual in that despite Note (i) the promotion to Q also wins: 1. h7 e1Q 2. h8Q Qh1 3. Qe8 Qe4 4. Qd8 Qd5. Now not 5. Kxc7† as given, but 5. e4 winning. If 5. .. Qf7 6. e5 etc. and if 5. .. Qd6 6. Qxd6 cxd6 7. Kc7 c5 8. Kxd6 etc.

No. 393: A. P. Kazantsev. We fail to understand the need for 2. .. Be4. Instead 1. Bg1 Kd5 2. Kd5 Ke4 with 3. Kxb1 f3 4. Sb3 f2 5. Bxf2 exf2 6. Kc2 Ke3 7. Sd2 Ke2 seems to win for Bl.

No. 395: A. G. Kuznetsov & B. A. Sakharov. We have grave doubts about this study. 5. .. Se4 particularly is poor. Bl can probably draw by 5. .. Rb8 6. Kxc3 Rh8 7. h3 Kf5, not merely relying on counter-play with the eP but aiming at a blockade of wP's (cf. Fine BCE Nos. 345 & 7). With this in mind even 7. .. Rg8 8. Rxe6† Kf5 9. Re2 Kf4 appears adequate. This leads to another question: Can W perhaps win by 3. Ra8? The point is that after 3. .. Sc3† 4. Kd3 Rxb3 5. Kc2 Rb7 6. Kxc3 Rh7 7. h3 Rg7 8. Kd4 Kf5 9. Rf8† prevents the blockade. Whether W can force a win in all lines however is beyond us.

No. 399: A. M. Belenky. A difficult line is 1. Re1 (preventing .. Be8† and threatening Re2-a2) Bb4 2. Be2 (2. Re3 is no better: 2. .. Se7† 3. Kf7 Bc4† 4. Ke8 Sd5 etc.) Bc3 3. Rc1 Be8† 4. Kf4 Bd7† 5. Ke4 Sf6† 6. Kd3 Be5 etc. Some time ago (p. 179 No. 200) we were instructed that generally 2B+S v R win, but B+2S v R only draw. The above lines produce 2B+2S v R+B and our feeling is that the four pieces should win all right. It is not a problem likely to occur outside the realms of composition.

No. 403: A. Y. Sadikov. An easy dual draw surely is 2. Sb4 instead of 2. Rh8.

No. 404: B. V. Badaj. An alternative win, despite Note (v), is: 1. Rd5 Pe4 2. Rxd4 Re6 3. Bc2 Kf4 4. Ra(c)4 (not 4. Sd6) and Black is helpless.

No. 409: E. L. Pogosjants. The study is defective because on 4. .. Ka8 5. c8R† is not forced. W can also win by 5. Sxd5 Rc6(f8) 6. c8Q† Rxc8 7. Sb6†. The Prokop anticipation quoted does not have this fault.

No. 428: F. S. Bondarenko & Al. P. Kuznetsov. Serious duals still remain. 1. Qe8 a2† 2. Ka1 Rh1 3. Qxe4† Kh2 4. Bf1 Bd5; now 5. Qxd5 is in no way forced. Another easy draw is 5. Qe2 Bg2 6. Bxg2 Kxg2 7. Qe4† Kh2 8. d5 Bxf2† 9. Qxh1† Kxh1 10. dxc6 Bb6 11. c7 Bxc7 12. g4 = . Better still, W can go for a win by 5. Qe3 Bg2 6. Bxg2 Kxg2 7. Qxb3 etc. See the diagram below.

No. 439: M. N. Klinkov. One rather wonders what this is all about. After 1. Qe7 Qxh3 is suicide, and 2. Kf6† Kg4 3. Qg4† (instead of 3. Qe6†) Kh5 4. Qg6 mate is swifter. Moreover 2. Qe(b)5† Kg4 3. Qe6(d7)† are other simple wins. Instead 1. .. Qb2 renders some sort of opposition.

No. 440: H. Aloni. Re Note (iv), while 7. d6 fails, 7. Kb4 Ka7 8. Kc5 Ka8 9. d6 would also win, not that it matters much.

No. (433:)B. V. Badaj. No win. In Note (i) after 1. Rg1† Kf2 2. Sh3† Kf3 3. Bd7 b2 4. Kd3 b1Q† is not the only defence to 5. Bg4 mate; 4. .. Rg6 instead rescues Bl.

No. 447: M. Kalgin. Note (i) is wrong in everything except that 5. g7 does not win; but this is because of 5. .. Bxg7 6. Kg6 Bf6 = . In the line given W's Zugzwang is easily overcome by the triangulation Kg5-f5-g6.

No. 450: G. Popov. There is an alternative win, we fear. Instead of 6. Kxb1 there is 6. Ka1 Ra2† 7. Kxb1 Rd-h2 8. b4† Kxa4 9. b8Q winning. It may still be of interest to see how Bl would draw after 6. Kxb1 Rg1† 7. Kc2 (instead of 7. Kb2-a3) Rf2† 8. Kd1? Rb2 9. b8Q Rb1† 10. Kc2 Rb2† 11. Kc3 Rxb3† = .

No. 452: S. Sergiev. There is a dual win after 1. 0-0-0 Re2 2. f5 Ke8 by 3. Rd6 Rg8 (3. .. Ke7 4. Rd4 Ke8 5. Rhd1 mating) 4. Rhd1 Kf8 5. Rxf6† Ke8 (5. .. Kg7 6. Rf7† Kh6 7. Rg1 Rh8 8. Rh1†) 6. Rfd6 Kf8 7. Rd8† Re8 8. R1d7 Rxd8 9. Rxd8† Kg7 10. f6† Kh8 11. g7† Kh7 12. Rf8 and wins by waiting till Bl's pawn moves are exhausted.

No. 453: S. Sergiev. From move 5 on "anything" wins, of course.

No. 454: F. S. Bondarenko & Al. Kuznetsov. There is an alternative win: 1. Re2 fe 2. Sf4 (instead of 2. Qa8) B-any 3. Qxd3 B-any 4. Kxe2 etc.

W. Veitch
Tidskrift för Schack 9/67

9

Draw 9
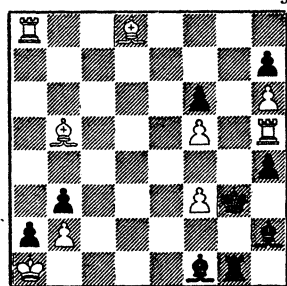
Our previous examination of No. 48 and No. 428 induced us to use the same end position: 1. Bb6/i Rh1 2. Rg8† Kh3 3. Rxh4†/ii Kxh4 4. Bf2† Kh3/iii 5. Rg1/iv Bxg1/v 6. Bxf1† Kh2 7. f4 Bxf2 stalemate. i) 1. Bc7†? Kh3 2. Bxh2 Rh1 wins. ii) 3. Rg1? Bxg1 4. Bxf1† Kg3 wins. Or 3. Bg1? Bxb5 4. f4 Bf1 wins by avoiding perpetual check or stalemate. iii) 4. .. Bg3? 5. Rg4† wins (not 5. Bxg3† Kh3). iv) 5. Bg1? Bxb5 as in (ii). v) 5. .. Rxg1 6. Bxg1 Bxg1 (or 6. .. Bxb5 7. Bxh2 =) 7. Bxf1† Kh4 8. Bc4 Kg5 9. Bg8 Kxh6 10. Bxh7 = .

303

BOOKS IN THE ITALIAN LANGUAGE

Sig. Adriano Chicco has kindly supplied the following list of books in Italian dealing with chess studies (see review of "Studi Scacchistici", p. 287 in EG 10) in whole or in part.

Luigi Centurini	"Giuoco degli Scacchi - Del Finale di Torre e Cavallo contro Torre", Genoa 1853. 30 pages.
R. Bianchetti	"Contributo alla teoria dei finali di soli pedoni", Florence 1925.
Dr. E. Paoli	"54 Studi scacchistici" (partially cyclostyled), Reggio Emilia, 1959.
N. D. Grigoriev	"Finali di scacchi", Milan 1965. Translated from the Russian by Porreca.

Sections in the following treatises are also relevant.

C. Salvioli	"Teoria e Pratica del giuoco degli scacchi", a 4-part work, devotes the third (Venice 1887, 232 pp.)to the endgame.
A. Chicco and G. Porreca	"Il libro completo degli scacchi", Milan 1967 (3rd edition) has a general section on studies.

ANTICIPATIONS WITHOUT COMMENT

J. R. Harman gives:

No. 261: The F. S. Bondarenko 1947 position is on p. 76 of Vol. III of A. Rueb's "de Schaakstudie".

No. 369 : Lazard on p. 70 of Rueb's "De Schaakstudie".

No. 389: Herbstman on p. 38 of Vol III of Rueb's "Bronnen van de Schaakstudie".

Nos. 407 and 407A: Troitzky (1923), No. 241 in his "360 Studies".

No. 408: Cortlever (1938) on p. 35 of Vol III of Rueb's "Bronnen".

No. 410: Sehwers (1922) on p. 37 of Vol V of Rueb's "Bronnen".

No. 411: Sehwers on p. 59 of Vol III of Rueb's "De Schaakstudie".

No. 414: Lommer's minimal (wK + wP only) promotion to B and Q, e.g. p. 22 of Assiac's "The Delights of Chess".

No. 423: Sehwers (1901) on p. 14 of Vol II of Rueb's "Bronnen"; Bone (1843) on p. 22 of Vol V of Rueb's "Bronnen".

No. 425 and 425A: Liburkin (1945-46) on p. 22 of Vol II of Rueb's "Bronnen"; Shinkman and Wurzburg (1909), No. 1229 in "1234".

No. 435: Havel (1925), No. 1022 in "1234".

p. 286 (Bondarenko): Dorasil, No. 836 of "1234" is of interest.

Tourney announcement: The committee organising the over-the-board Rubinstein Memorial Tourney at Polanicy Zdroj in viii.68 announces a formal tourney for endgame studies appropriate to the memory of Akiba Rubinstein. There will be 3 prizes and a special prize for the best R-study. Entries by 1.iii.68 to: Dr G. Grzeban, Ogrodowa 11, m. 104, Warsaw, Poland, and marked "Memorial Rubinstein". Overall judge will be Grandmaster Max Euwe.

Obituary

Birnov, Zinovy Markovich. This prolific and successful composer of some 500 studies and almost as many problems died in 1967 in Volgograd, we learn with great regret from "Problem", x.67. Birnov was born in 1910. We hope to print an appreciation of his work by a Soviet composer.

Review: "Hyg Dem med skak", by Jens Enevoldsen. This small-format book of 124 pages is in Danish and carries the date 1966. It is an enthusiastic introduction to endgame studies, with all except a few of its 80 examples by Danish composers. Some of these names are not well-known, and it is worth giving a complete list here: C. Albrechtsen, Alfred Christensen, Jens Enevoldsen, K. Fabricius-Lauritzen, J. Giersing, Poul Hage, Knud Hannemann, Niels Hoeg, V. Holst, J. Jespersen, H. C. Johnsen, S. Kinch, K. A. K. Larsen, P. A. Larsen, N. C. C. Lose, Axel Lund, V. de Maza, Jorgen Moller, Hartvig Nielsen, P. Rasch Nielsen, R. Prytz, V. Ropke. On the whole the studies are straightforward, and they are organised in a natural way by chapter (pawns only, a knight, a bishop, under-promotion and so on) and, within a chapter, by showing how familiarity with one idea can make solving a study in the same family much easier. Here are 3 selected examples. The author is a master strength player who has taken part in many international events.

Niels Hoeg
Horsens Avis, 1919
5
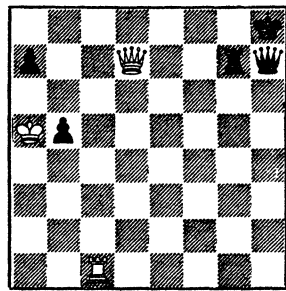
Win 3

1. Qe8† Qg8 2. Qh5† Qh7 3. Rc8† Rg8 4. Qe5† Qg7 5. Qh2† Qh7 6. Qb2† Qg7 7. Rc3, a magnificent quiet move to win Black's Q in a few moves, for instance 7. .. Rf8 8. Qh2†, or else at least the R, after 7. .. Qf6 8. Rh3† Kg7 9. Rg3† (9. Rh7† also) 9. .. Kf7 10. Qxf6†.

K. Hannemann
Eskilstuna Kuriren, 1949
3

Win 5
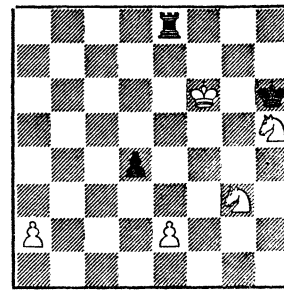
1. Sf5† Kh7 2. Kf7 Ra8/i 3. Sf6† Kh8 4. Se7 Ra7 5. £4 Rb7/ii 6. a5 Ra7 7. a6 wins.
i) 2. .. Rb8 3. Sf6† Kh8 4. Se7 Rb7 5. a3 Ra7 6. a4 wins, as the main line. ii)5. .. Rc7 6. Kf8 wins.

K. A. K. Larsen
Tidskrift för Schack, 1922
4
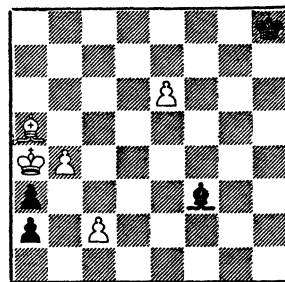
Draw 5

1. e7 Bh5 2. b5 a1Q 3. e8Q† Bxe8 4. Bc3† Qxc3 stalemate.

No. 455: E. Dobrescu. 1. Qh8† Qf6 2. Qb8† Qd6 3. Qb2† Qd4 4. Qh2† f4
5. Qh8† f6 6. Qb8† Kf5/i 7. Qc8† Kg5 8. Qg8† Kh6 9. Qf8† Kg6 10. Bf7†
Kf5 11. Qc8† mates. i) If 6. ..Qd6 7. Qb5† Kd4 8. Qc4† mates. A
remarkable tour de force by wQ.

No. 456: A. Koranyi. 1. Kg3/i Ka4 2. Kxf3/ii Sh4†/iii 3. Ke4 Sg6 4.
Bg5 Kb5/iv 5. Kd5 Kb6 6. Ke6 Kb5 7. Se1 Sf8†/v 8. Kd6 Kc4 9. Sf3
Sg6/vi 10. Ke6 Kd3 11. Kf5/vii Ke2 12. Sd4† Kd3 13. Se6 wins.
i) 1. Kxf3? Sh4† 2. Ke4 Sg6 = . The position after 1. Kg3 is the same as
in the Puhakka (No. 230), allowing for change of colours, after 3. .. Bd7
(see EG7). No. 456 appears to demonstrate that No. 230 is unsound.
ii) 2. Bg5? Kb3 3. Kf2 Kc2 4. Se5 Kd1 5. Sg4 (5. Sxf3 Se1 6. Sxe1 stale-
mate) ..Se1 6. Se3† Kd2 7. Sg2† Kd1 = . iii) 2. .. Kb3 3. Se5. iv) 4.
.. Sf8 5. Kd5 Sd7 6. Kc6 Sb8† 7. Kb7 Sd7 8. Kc7 Sf8 9. Kd6. Or 4. .. Kb3
5. Sc5† Kc4 6. Se6 Sh8 7. Sd8 Sg6 8. Sf7 Sf8 9. Se5† Kb5 10. Kf5 and
11. Bh6 wins. v) 7. .. Kc6 8. Bh6 9. Kf6 and 10. Bg5. vi) 9. .. Kd3
10. Se5† Ke4 11. Bh6 Sh7 12. Ke6 Kd4 13. Kf5 Kd5 14. Sf7 wins. vii) 11.
Kf6? Sf4 = .

No. 457: J. Balazs. 1. cd Rxg5† 2. Ke4/i Rg4† 3. Kf3 Rg8 4. Kf4 Rf8/ii
5. Kg4 f5†/iii 6. Kf4 Rg8 7. Ke5 f4 8. Kf6 f3 9. Kf7 wins. i) 2. Kd6? Rg8
3. Ke7 Rh8 4. Kf6 Rg8 5. Kf5 f6 = . ii) 4. .. f6 5. Kf5 or 4. .. f5 5. Ke5.
iii) 5. .. Rh8 6. Kg5.

No. 458: J. Balazs. 1. Rc4† Se4 2. Rcxe4† Kg3 3. Re1 Sxe1 4. Rxe1
Bc2/i 5. Rg1 Kh2 6. Rf1 Ba4/ii 7. Kb1 Kxg2 8. Rc1 Bb3 9. Rc2 draw.
i) 4. .. deQ or R stalemate. 4. .. deB or S 5. Kxb1 draw. ii) 6. .. Kxg2
7. Rf2†.

No. 459: D. Djaja. 1. Ee6† Ka4 2. Bd7† Kb3 3. Bb5 Qa3 4. a6 ba/i 5.
Qd3† Kb4 6. Qd6† Kb3 7. Bc4† Ka4 8. Qxa6† Kb4 9. Qd6† Ka4 10. Qd7†
Kb4 11. Qe7† Ka4 12. Qe8† Kb4 13. Qf8† Ka4 14. Qxa8† Kb4 15. Qf8†
Ka4 16. Qe8† Kb4 17. Qe7† Ka4 18. Qd7† Kb4 19. Qd6† Ka4 20. Bb5†
Kb3 21. Qd2 f5 22. Qd3† Kb4 23. Qd6† Kb3 24. Qd2 f4 25. Qd3† Kb4 26.
Qd6† Kb3 27. Qd2 f3 28. Qe3† Kb4 29. Qe7† Kb3 30. Bc4† Ka4 31. Qe8†
Kb4 32. Qf8† Ka4 33. Bb5† Kb3 34. Qxf3† Kb4 35. Qf8† Kb3 36. Bc4†
Ka4 37. Qe8† Kb4 38. Qe7† Ka4 39. Qd7† Kb4 40. Qd6† Ka4 41. Bb5†
Kb3 42. Qd2 wins.
i) 4. .. b6 5. Qd3† Kb4 6. Qc4† Ka5 7. Bd7 Sc7 8. a7 wins.

No. 460: J. Ban. 1. h7 Rb7† 2. Ka6 Rb6†/i 3. Ka5 Rh6/ii 4. gxh6/iii Rb1
5. h8Q a1Q† 6. Qxa1 Rxa1† 7. Kb5 Ra8 8. Bg7 Kxh3 9. h7 Kg2 10. f4
Kf3 11. f5 Ke4 12. f6 Kf5 13. h8Q/iv wins.
i) 2. .. Rab1 3. h8Q† Kxg5 4. Bh6†/v Kf5 5. Qf8† Ke6 6. Qg8† Kf5 7.
Qf7† Ke4 8. Qf4† Kd5 9. Qf5† Kc4 10. Qe4† Kc5 11. Be3† Kd6 12. Bf4†
Kc5 13. Qc2† Kd4 14. Be3† Ke5 15. Qxa2 wins. ii) 3. .. Rab1 4. h8Q†
Kxg5 5. Qe5†/vi Kg6 6. Qg7† Kf5 7. Qxd7† Kg6 8. Qg7† Kf5 9. Qg4†
Kf6 10. Bg7† Kf7 11. Qd7†/vii Kg6 12. Bd4 Rb8 13. Qg7† Kh5 14. Qh7†
Kg5 15. f4† Kxf4 16. Qh4† Kf3(5) 17. Qg4 mate. iii) 4. Bxh6? Rg1/viii
5. Bg7 Rxg5† 6. Kb4 Rh5 7. h8Q Rxh8 8. Bxh8 Kxh3 9. Kb3 Kg2 10. f4
Kg3 11. f5 Kg4 = . iv) 13. f7? Kg6 = . v) 4. Qg8†? Kf5 5. Qxa2 R1b6†
6. Ka5 Ra7†. vi) 5. Qg7†? Kf4 6. Qg4† Ke5 7. Bg7† Kd6. vii) 11. Ba1?
Rxa1 12. Qd7† Kg6 13. Qd3† Kh6 14. Qe3† Kh7 15. Qxb6 Rc1 = , or 11.
Bc3? R6b3. Or 11. Be5? R1b5† 12. Ka4 Rxe5 13. Qc4† R5e6 = . Or 11.
Bd4? R1b5† 12. Ka4 Rb4† 13. Ka3 Rxd4 14. Qxd4 Ra6†. viii) 4. .. Rb1
5. Bg7 a1Q† 6. Bxa1 Rxa1† 7. Kb5 Ra8 8. g6 wins. Judge L. Zoltan.

No. 455   E. Dobrescu
Shakhmatna Misl, ix/1966
                              4
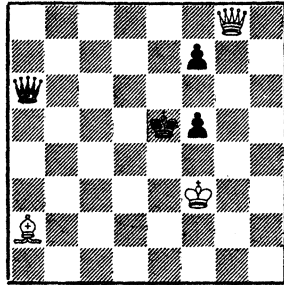
No. 456   A. Koranyi
(After E. Puhakka,
No. 230 in EG7)
Elekes Dezso mem. tny.
Magyar Sakkelet x. 1966
                              3
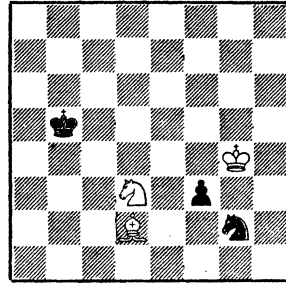
Win   3

Win   3

No 457   J. Balazs
Elekes Dezso mem. tny.
Magyar Sakkelet xi. 1966
                              5
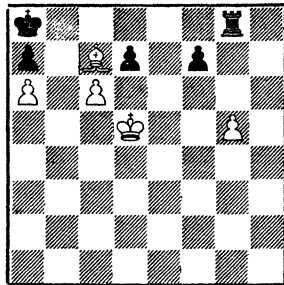
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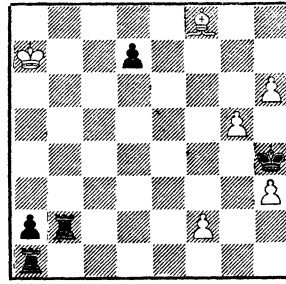Elekes Dezso mem. tny.
Magyar Sakkelet xi. 1966
                              6

Win   5

Draw   5
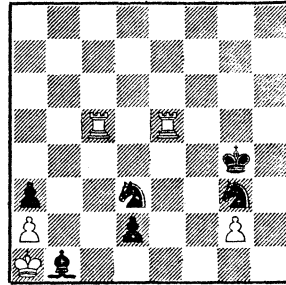
No. 459   D. Djaja
Elekes Dezso mem. tny.
Magyar Sakkelet xi. 1966
                              6
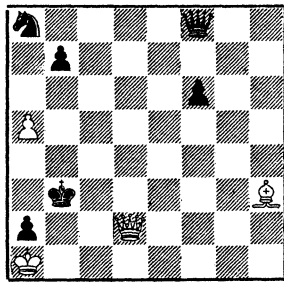
No. 460   Jeno Ban
1st Prize,
Tipografia national tny. 1966
Award 6.x.66
                              5

Win   4

Win   .   6

307

No. 461: A. Koranyi. 1. Se5/i Rd2† 2. Ke3/ii Rxa2 3. Sf3† Kh3 4. Kf4 Sf5 5. Rh5†/iii Sh4 6. Rxh4† Kg2 7. Rh2† Kf1 8. Sd2†/iv Ke1/v 9. Ke3 Kd1 10. Kd3 Ke1 11. Re2†/vi Kd1 12. Rf2 Kc1 13. Rf1† Kb2 14. Rb1 mate. i) 1. Bd5? a2 2. Bxa2 Rd2† or 1. Ke3? Sf5†. ii) 2. Kf3? Rxa2 3. Sg4† Kg1 4. Sf2† Kf1 5. Sh3 Ke1 6. Rg1† Kd2 7. Rg2† Kc3 8. Rxa2 Kb3 =. iii) 5. Rxf5? Kg2 6. Rh5 Rf2. iv) 8. Rxa2 stalemate. v) 8. ..Kg1 9. Kg3 Rb2 10. Re2. vi) 11. Sf3? Kf1 =.

No. 462: A. Koranyi. 1. Qh8 Qh1 2. Qa1/i Qa8/ii 3. Qg7 f1Q 4. Rc7/iii Rd7 5. Rd3 wins.
i) 2. Qg7? f1Q 3. Rc7 Qh8† 4. Kxh8 Qf6 5. Rf3 Rh1† 6. Kg8 Qxe6† 7. Rf7 Rh8† 8. Kxh8 Qxf7. ii) 2. ..Ra8 3. Qa4†. Or 2. ..Qc6 3. Rxc6 f1Q 4. Qg7 Qf6 5. Rf3 Qxf3 6. Rc7 Rd7 7. exd7† Kd8 8. Qd4 Qb3† 9. Kg7 Qc3 10. Rc8† wins. iii) thr 5. Qf7† Qxf7† 6. exf7 mate. i) If now 5. exd7†? Kd8 6. Rc8† Qxc8 or 5. Rxd7? Qf6 or 5. Qf7†? Qxf7† 6. exf7† Kd8 7. f8Q† Kxc7 8. Qxa8 Rd8†.

No. 463: J. Ban. 1. a7 Re3† 2. Kf1/i Rf3† 3. Kg1 Rg3† 4. Kh1 Rg8 5. Bxg8 Rxb2/ii 6. f7 Ra2/iii 7. f8R wins. i) 2. Kd(f) 2? Rxb2† or 2. Kd1 Rd3† 3. Kc2? Rdxc3†. ii) If now 6. a8Q or R? Rh2† 7. Kg1 Rg2†... 13. Ka1 Rb1† 14. Ka2 Ra1† =. iii) If now 7. f8Q? Ra1† 8. Kh2 Rh1† 9. Kg2 Rg1† 10. Kf2 Rf1† =.

No. 464: E. Szentai. 1. c6 Se5 2. c7 Sc4(d7)† 3. Kc6 Sb6 4. Bc5/i Sc8 5. Kd7 Sb6† 6. Kd8 Sc8 7. Bb4 Sb6/ii 8. Ba5 wins. i) 4. Bb4? Ka7 5. Bc5 Kxa6 6. Bxb6 stalemate. ii) 7. ..Sa7 8. Kd7 wins.

No. 465: V. A. Bron. 1. Rc1† Kg2 2. Rg8† Kh3/i 3. f8Q/ii Rxf8 4. Rxf8 Bd3† 5. Ka5 f1Q 6. Rxf1 Bxf1 7. Rxf3† Kg2 8. Rf4 h1Q 9. Rh4 Qxh4 stalemate. i) Or 2. ..Bg6 3. Rxg6† Rxg6 4. f8Q h1Q 5. Rxh1 Kxh1 6. Qxf3† Kg1 7. Qe3 draw. ii) Not 3. Rh8†? Kg3 4. Rg8† Kf4 5. f8Q Bd3† 6. Kc5 Rxf8 7. Rxf8† Ke3 8. Re8† Kd2 9. Rh1 f1Q 10. Rxf1 Bxf1 11. Rh8 Bg2 12. Rxh2 Ke3 wins.

No. 466: V. Yakimchik. 1. Rc3 Qb1 2. Rb3 Qc1 3. Rc3/i Qb1 4. Rb3 Qxb3 5. d7 Qg8 6. Sd5/ii Qxd5/iii 7. Bd6 Qa8 8. Bb8 Qd5 9. Bd6 Qg8 10. Bf8 Qg5 11. Be7 draw. i) Not 3. Bc3†? Kh7 4. Rb7† Kh6 5. Sf5† Kg5 6. Bb2 Qd1 wins. ii) 6. Sxf1? Qd8 7. Sxg3 Qxd7 8. Bc3† Kh7 9. Kxh2 Qe7 10. Kh3 Qe6† 11. Kh2 Qh6† wins. iii) The other thematic line is 6. ..Qd8 7. Ba5 Qxa5 8. Sc7 Qd2 9. Sd5 Qg5 10. Se7 Qa5 11. Sc6 draws. Very fine doubling of stalemate sacrifices.

No. 467: V. Pachman. 1. Kb5/i Bd4 2. Se8 Bd7† 3. Kc4 Bxd8 4. Bf4† Kxh5 5. Kxd4 Se2† 6. Ke3 Sxf4 7. Kxf4 Sd5† 8. Ke5 Bc6 9. Sc7 Sxc7 10. Kd6 draws. i) W must prevent Bl from winning a second piece. A lively study full of tactical points. Judge: Frantisek Richter, deputising for the late Ladislav Prokes.

No. 468: V. Kalandadze. 1. b7 Rh1† 2. Kg7 Bf6† 3. Kxf6 Rh8 4. Kg7 Rd8/i 5. Bc7 Kb5/ii 6. Sxd8 Ka6 7. b8R wins. i) 4. ..Re8 5. Kf7 Rd8 6. Bc7 Rh8 7. Bd6† and 8. Bf8 wins. ii) 5. ..Re8 transposes into (i).
Anticipated by No. 468a: 1. b7 Rd3† (1. ..Rf5† 2. Be5) 2. Ke6 (2. Kc6? Rd8 =) 2. ..Rd8 3. Bc7 Rh8 4. Be5 Rd8 5. Ke7 Rg8 6. Kf7 Rd8 7. Bc7 Rh8 8. Bd6† Ka5 9. Bf8 Rh7† 10. Bg7 wins. (AJR)

No. 469: G. Nadareishvili. 1. Sc8† Ka6/i 2. Sb8† Ka5 3. Sc6† Ka4 4. Sxb6† Ka3 5. Sc4† Ka2/ii 6. Sb4† Ka1 7. Sd3 wins. i) 1. ..Kb7 2. Sd6† stops the pawn. 1. ..Ka8 2. Scxb6† also wins. ii) If 5. ..Ka4 6. Sb2† wins.

No. 461   Attila Koranyi
2nd Prize,
Tipografia national tny. 1966
Award 6.x.66

5
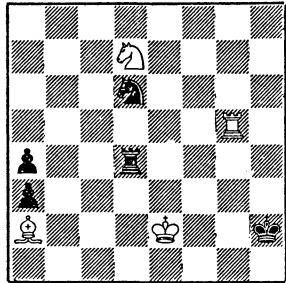
Win   4

No. 462   Attila Koranyi
3rd Prize,
Tipografia national tny. 1966
Award 6.x.66

9
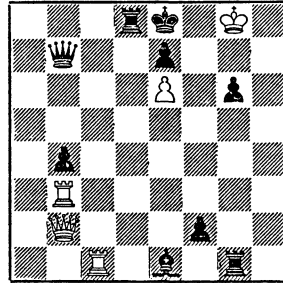
Win   5

No. 463   Jeno Ban
Commended,
Tipografia national tny. 1966
Award 6.x.66

5
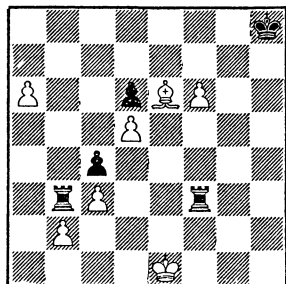
Win   7

No. 464   Endre Szentai
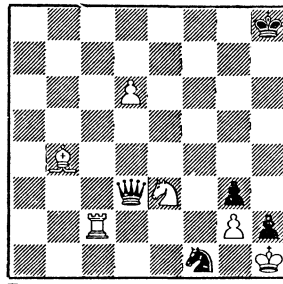Mention,
Tipografia national tny. 1966
Award 6.x.1966

2
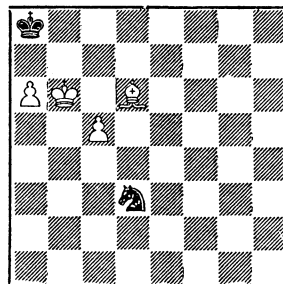
Win   4

No. 465   V. A. Bron
Shakhmaty v SSSR, x/1966

7
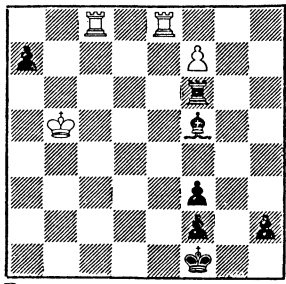
Draw   4

No. 466   V. Yakimchik
Shakhmaty v SSSR, x/1966

5

Draw   6

No. 470: F. J. Prokop. 1. Re3† Kd8 2. Rd4† Kc8 3. Rc3† Kb8 4. Rb4†
Ka8/i 5. Rcb3 Qa7 6. Kh6 Qa6† 7. Rb6, and wherever the bQ moves
(a5-a1, after a tempo move if needed) W wins by Rb8† Ka7; R (not 8)
b7† Ka6; Ra8†. i) 4. ...Ka7 5. Rcb3 Ka8 6. Rb6 Qa5† 7. Kg6 wins. wK
chooses his square to avoid checks, while waiting for the chance to win
the queen.

No. 471: V. A. Bron. 1. Bf3† Kb8 2. Kxe6 Sxc3 3. Sc6† Kc8 4. Sxc3 a2
5. Sxa2 Bb3† 6. Kd6 Bxa2 7. Be4 Bb3 8. Bf5† Kb7 9. Sa5† wins. An
unexpected domination of the bB. There is a dual by 8. Bd3 Kb7 (else
mate) 9. Sa5†. (AJR)

No. 472: L. Katsnelson. 1. a7 Rb2/i 2. a3 Rc2 3. Bc5 Rd2 4. Bd4 Rc2
5. a8Q† Rg2† 6. Bg7 Kg1 7. Qa7† Rf2/ii 8. Bd4 wins. i) Threatening
stalemate, and forcing the wB manoeuvre. ii) 7. ...Kf1 8. Qd4 is sim-
plest, planning to exchange by 8. ...Rxg7† 9. Kxg7 h1Q 10. Qd1† and
aP promotes.

No. 473: C. M. Bent. 1. Sd8 Kxg5 2. Kg7 gxh3 3. Bf3 Rxf3 4. Sf7† Kg4
5. Se5† Kg5 6. Sxf3† Kg4 7. Sh2† Kg5 8. Bd2 Rg4 9. Sf3 mate. First
forced B moves, then B is forced to move. No great originality but
still enjoyable. (Judge Kaila).

No. 474: E. Granlund. 1. e4/i Kd1 2. Kxc3 b1Q 3. d3 Ke1 4. Rxh2 f2 5.
Rh1† f1Q 6. Rxf1† Kxf1 7. Sd2† Kf2 8. Sxb1 Kxg3 9. Kd2 Kf3 10. Sa3
g3 11. Sc2 Kf2 12. Se1 winning. i) To catch the wQ to be the wPs must
be on d3 and e4. But 1. d3 would fail to 1. ...b1S 2. exf3† Sd2† 3. Sxd2
cxd2 4. fxg4 Sxg4 5. Re2 Se3† and Bl wins. Good key; the composer's
solution finished on move 8, the solvers continued to move 12. (Judge
Kaila)

No. 475: V. A. Voinov & Al. P. Kuznetsov. 1. Ra1/i h2 2. Ra7† Kb6
3. Sc8† Kc5 4. Rc7† Kd4 5. Rd7† Ke3 6. Re7† Kf2 7. Rxf7 drawing by
perpetual check. i) 1. Ra7†? Kd6 2. Sc8† Ke5 3. Re7† Kf4 4. Rxf7†
Kg3 5. Se6 g1Q 6. Rg7† Kh2 7. Rxg1 Kxg1 8. Sf4 h2 9. Se2† Kf2 and
Bl wins. Remote blockade for a perpetual check ranging the whole
board. (Judge Kaila)

No. 476: B. Soukup-Bardon. 1. Rf3 Bxa2/i 2. Ke4 Bc4 3. Ke3 f1Q/ii
4. Sxf1 Bxf1 5. Rf2† Kg1 6. Kf3 B- 7. Kg3 with a book win. i) 1. ...Bd5
2. Rf4 Bxa2 3. Sg4 f1Q (3. ...f1S 4. Rf2†) 4. Se3† wins. ii) 3. ...Kxh2
4. Kxf2 B- 5. Rg3 with same book win. A number of small finesses
which have their point in the different end positions. (Judge Kaila)

No. 477: E. Pogosjants. 1. Rc5 Kb7 2. Sh4 Ra3 3. Sf5 Ka6 4. Sd6 Rxa5
5. Rc6 mate. A pleasant miniature with two different final effects.
(Judge Kaila) Any offers as to what the second point is? (WV)

No. 478: J. Lamoss. 1. Sc7 Qxa7/i 2. Sd8 h6/ii 3. Kc1 h5 4. Kd1 h4 5.
Ke2/iii h3 6. Kf1/iv h2 7. Kg2 wins. i) 1. ..Qxf3 2. Kc3 Qh1 3. d4†.
Or 2. ...Qd1 3. Sa6† wins. ii) 2. ...h5 3. Kd1. iii) Not 5. Ke1? Qxa5†
iv) Not 6. Kf2? Kb4†. Judge: J. Ban.

No. 479: A. Koranyi. 1. Sc6/i Re8† 2. Kf4 Rxe2 3. Se5/ii Rf2† 4. Sf3†
Kh3 5. Rd1 h4 6. Rh1† Kg2 7. Rg1† Kh3 8. Rg4 wins. Bl loses his R else
he is mated. If 8. ...d3 9. Rxh4† Kg2 10. Rg4† Kf1 11. Rg1† Ke2 12. Re1
mate. i) 1. Sg3? or 1. Sxd4? Re8† 2. Kf4 Rf8† 3. Sf5† Rxf5† 4. Kxf5
stalemate. ii) If 3. Sxd4? Bl plays as in solution, then 8. ...Ra2 9. Rxh4†
Kg2 10. Rh2† Kf1 11. Rxa2 stalemate. But not 8. ...Rb2? 9. Rxh4† Kg2

No. 467   V. Pachman
1st Pr.,
Ceskoslovensky Sach, 1965
Award ix/1966

5
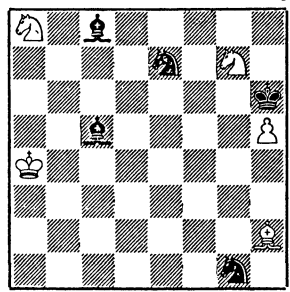
Draw   5

No. 468   V. Kalandadze
2nd Pr.,
Ceskoslovensky Sach, 1965
Award ix/1966

3
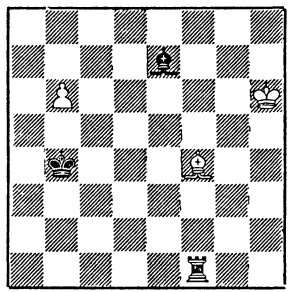
Win   3

No. 468a   H. Mattison, 1924
(Version by Chéron, No. 42
in Lehr- und Handbuch der
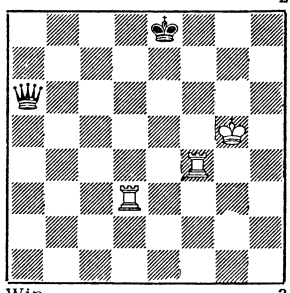Endspiele, Vol I,
Second Edition, 1960)

2
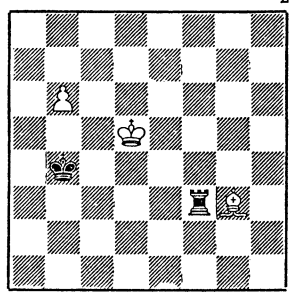
Win   3

No. 469   G. Nadareishvili
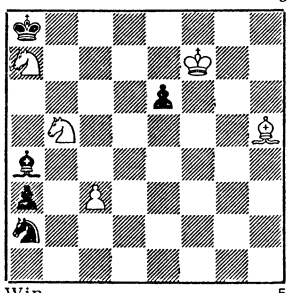3rd Pr.,
Ceskoslovensky Sach, 1965
Award ix/1966

3
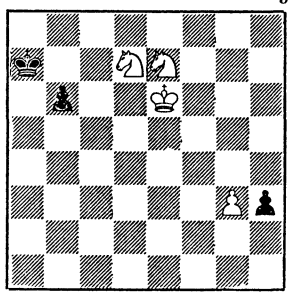
Win   4

No. 470   F. J. Prokop
1st Hon. Men.,
Ceskoslovensky Sach, 1965
Award ix/1966

2

Win   3

No. 471   V. A. Bron
2nd Hon. Men.,
Ceskoslovensky Sach, 1965
Award ix/1965

5

Win   5

10. Rh2† Kf1 11. Sd2† Ke1 12. Ke3 Kd1 13. Kd3 Ke1 14. Re2† Kd1 15. Rf2 wins.

No. 480: E. Szentai. 1. Bd5/i b3/ii 2. Sg4† Kxf5 3. Sxh2 b2 4. Sf1 Sb3†/iii 5. Bxb3 b1Q 6. Bc2† Qxc2 7. Se3† draws. i) 1. Sg4†? Kxf7 2. Sxh2 b3 3. Sf1 b2 4. Sd2 Sb3† Bl wins. ii) 1. ...Ke5 2. f6 Kxd5 3. f7 h1Q 4. f8Q = . iii) 4. ...b1Q 5. Be4† = .

No. 481: V. Bron. 1. Rd2† Ke3 2. Rxc2 Sf7† 3. Kg8 Sh6† 4. Kh8/i Bxf8 5. Bd2† Kf3/ii 6. Bxh6 Bxh6 7. Rc5/iii Kg4 8. Rc6 Bg7† 9. Kg8 Bd3 10. Rg6† Bxg6 stalemate. i) 4. Kh7? Bxf8 5. Bd2† Kd4 6. Bxh6 Bd3† 7. Kg8 Bxh6 Bl wins. ii) 5. ...Kd4 6. Bxh6 Bxh6 7. Rh2 Bg7† 8. Kh7 Bd3† 9. Kg8 Bg6 10. Rxh5 = . iii) 7. Rc6? Bg7† 8. Kg8 Bd3 9. Rc5 Sf4 10. Kxg7 Se6† Bl wins.

No. 482: R. Brieger. 1. Sc3 Qh1† 2. Be4 Qc1 3. Bg2 Qa1 4. Bc6 g3/i 5. Bg2 Qc1 6. Be4 Qa1 7. Bc6 Qc1/ii 8. Rxb4 Kxb4 9. Sa2† wins. If 9. ...Kc4 10. Sxc1 d5 11. Se2 g2 12. Kb6 d4 13. Bxg2 d3 14. Sg3 d2 15. Bf3 wins. i) 4. ...Qc1 5. Rxb4. ii) 7. ...d5 8. Bxd5 Qxc3 9. Rxc3 Sxd5 10. Rc5† wins.

No. 483: J. Lazar. 1. Rg7 Kxg5 2. Kf7 Kxg4/i 3. Rxg6† Kh5/ii 4. e3 c1S 5. Bc4 a1Q 6. Be6 Qa2 7. Bxa2 wins. i) 2. ..Kh6 3. Rxg6† Kh7 4. g5 any 5. Rh6 mate. ii) 3. ...Kf5 4. e3 any 5. g4 mate.

No. 484: V. Neidze. 1. b7 b1Q/i 2. b8S† Qxb8† 3. Kxb8 h1Q/ii 4. Rc6† Qxc6 stalemate. i) 1. ...h1Q 2. b8S† with perpetual check. ii) 3. ...h1B 4. Ra7† Kb6 5. Rb7† Kc6 (5. ...Bxb7 stalemate) 6. Rc7† Kd6 7. Rd7† Kxd7 stalemate.

No. 485: J. Lazar. 1. Rf8/i ed 2. Re8† Kf3 3. Rf8† Ke2 4. Re8† Kf1 5. Rf8† Kg1 6. Rg8† Kh1 7. Re8 d1R/ii 8. Re3/iii d2 9. Re2 Re1 10. Rh2† Kg1 11. Rg2† Kf1 12. Rxd2 = . i) 1. Rf7? ed 2. Re7† Kf4 3. Rf7† Ke5 4. Rf1 Ke4 5. Kg2 Ke3 Bl wins. ii) 7. ...d1Q 8. Re1† Qxe1 stalemate. iii) 8. Rd8? d2 9. Rd7 Ra1 10. Rxd2 Ra3† 11. Rd3 Rxd3 mate.

No. 486: Dr. J. Frankl. 1. Sc6† Qxc6/i 2. Sd3† Kd5/ii 3. Sf4† Ke5 4. Sg6† Kd5 5. Se7† Ke5 6. Sxc6† Kd5 7. Se7† Ke5 8. Sg6† Kd5 9. Sf4† Ke5 10. Sxe6 wins. i) 1. ...Kd5 2. Se7† Ke5 3. Sd3† cd 4. c4† Qxa1 5. Sc6 mate. ii) 2. ...cd 3. c4 mate.

No. 487: E. Janosi. 1. Sf7 d3 2. cd/i Bf6 3. e4 h4 4. e5 h3 5. ef h2/ii 6. fg h1Q† 7. e4 Qb1† 8. Kc6 Qc2† 9. Kd5 Qxd3† 10. Ke5 Qc3† 11. Kf5 Qxg7 12. e5 draws. If 12. ...Kf8 13. Kg5 Kg8 14. Sh6† and Bl cannot free his Q. i) 2. ed? Bf6 Bl wins. ii) 5. ..Kf8 6. Sd6 h2 7. fe† Kxe7 8. Sf5†.
Note the controversial "obtrusive bB", with bP's e7 and g7.

No. 488: F. S. Bondarenko and A. P. Kuznetsov. 1. Sb4 Sb7† 2. Kb5/i Ra5† 3. Kc4 Rc5†/ii 4. Kd4/iii Sc6† 5. Sxc6 Rxc6 6. Rxb7† Kxb7 7. Be4 h4 8. gh Kc7 9. Bxc6 Kd6 10. Bd5 Ke7 11. Ke5 Kf8 12. Kf6 wins. i) 2. Sxa2? Sc5†. ii) 3. ...Re5 4. Kd4 Re1 5. Rxe7 Rxe7 6. Sc6†. iii) 4. Kb3† Re5 5. Rxe7 Sa5† = .

No. 489: M. Doré. 1. Bb6/i Sb4/ii 2. Sf2† Kg1 3. Se4† Kf1 4. Sg3† Ke1 5. Ba5 Kf2 6. Bxb4 Kg1 7. Bc5 mate. i) 1. Sc1? Sc5 2. Be3 Sd3 = . Or 1. Sf4? Sc5 2. Sh5 Se4 3. Be3 Sf2† 4. Kg3 Kg1 = . 4. ...Se4† 5. Kf3 wins. ii) 1. ...Sc5 2. Sxc5 Kg1 3. Se4† Kf1 4. Sg3† wins. Or 1. ...Sb8 2. Bc7 wins.

No. 472   L. Katsnelson
3rd Hon. Men.,
Ceskoslovensky Sach, 1965
Award ix/1966
3
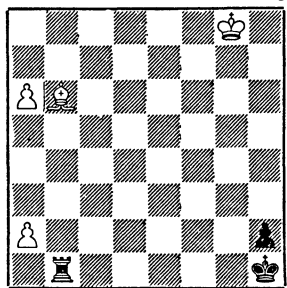
Win   4

No. 473   C. M. Bent
Tidskrift för Schack 6/65
Commended - 1965 Tny
7
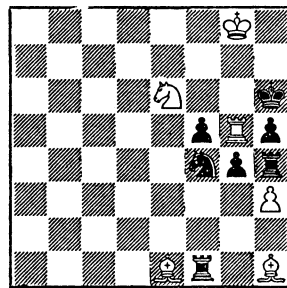
Win   6

No. 474   E. Granlund
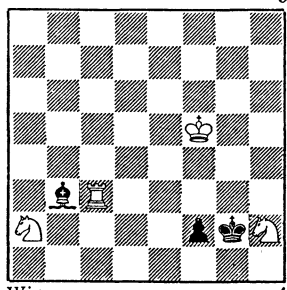Tidskrift för Schack 8/65
Commended - 1965 Tny
7
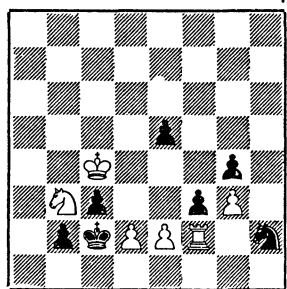
Win   6

No. 475   V. A. Voinov
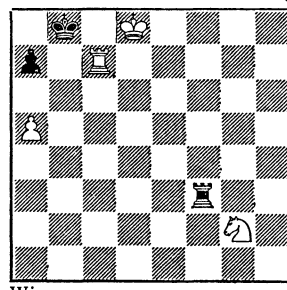& Al. P. Kuznetsov
Tidskrift för Schack 9/65
Commended - 1965 Tny
5
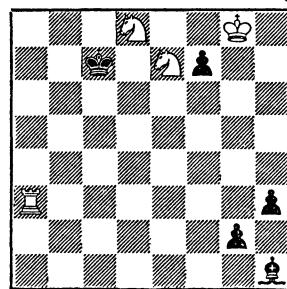
Draw   4

No. 476   B. Soukup-Bardon
Tidskrift för Schack 9/65
Commended - 1965 Tny
3

Win   4

No. 477   E. Pogosjants
Tidskrift för Schack 10/65
Commended - 1965 Tny
3

Win   4

313

No. 490: J. Zeller. 1. Rf7† Ke8/i 2. Rd7 e1Q/ii 3. Sxf6† with perpetual check. i) 1. ..Kc8 2. Kxc6 Kd8 3. Kd6 Ke8 4. Re7† Kd8 (4. ..Kf8 5. Sxf6) 5. Rf7. Or if 1. ..Ke6 2. Rxf6† Ke7 3. Rf7† Kxf7 (3. ..Ke8 4. Rd7) 4. Se5† any 5. Sxf3. ii) 2. ..Kxd7 3. Se5† fe stalemate. If 3. ..Kc7 4. Sxf3 Kb7 5. Se1 a5 6. ba Ka6 7. Kb4 c5† 8. Kxc5 Kxa5 9. Kd4 b4 10. Kd3 b3 11. Kc3 Ka4 12. Kb2 Kb4 13. Sd3† and W stops the Bl pawns.

No. 491: V. Bron. 1. Sd1 Re4† 2. Kxf3 Re1 3. Kxf2 Rxd1 4. Ke2 Rc1 5. Bf4 Rb1 6. Bb8 Kb7 7. a3/i Ka8 8. a4 Ra1 9. Be5/ii Rc1 10. Bf4 Rb1 11. Bb8 Kb7 12. a5 Rc1 13. a6†/iii Ka8 14. Bf4 Ra1 15. Be5 Rc1/iv 16. Bf4 Rb1 17. Bb8 positional draw. i) 7. a4? Ka8 8. a6† Ka8 10. c4 Sh2 11. c5 Sg4 12. cb Rc1 13. c7 Sf6 14. Kd3 Se8 etc. ii) 9. a5? Rc1. iii) 13. Bf4? Ra1. iv) 15. ..Ra5 16. Bb8 Rf5 17. c4 Rf7 18. c5 Rf5 19. c6 Rf6 20. c7 Sg3† 21. Kd3 Rf3† 22. Kd(c)4 Se2(†) 23. Kc(d)5 Rc3(†) 24. Kd6 Sf4 25. Kd7 Sd5 26. c8S = . Judge: Dr. H. Staudte.

No. 492: H. Steniczka: 1. Sd2/i Rf8†/ii 2. Sf2 Ref4 3. Sde4 Rxe4 4. Ba3 R8f4/iii 5. Bc5/iv Kg3/v 6. Bd6 Rd4 7. Be5 Rb4 8. Ke1 Rb1† 9. Sd1/vi. i) 1. Sd6? Rg4. ii) 1. ..Rg4 2. Sg5 Rg1† 3. Kf2 Rxc1 4. Sf1† with perpetual check or win of the exchange. iii) 4. ..Rf6 5. Bd6†. iv) 5. Bd6? (or 5. Bc1? Kg3 etc.) Kg3 6. Bb8 Rb4 7. Be5 Rb1† 8. Ke2 Rb2† 9. Bxb2 Rxf2† etc. v) 5. ..Re6 6. Be3 R(f4) moves 7. Bf4† Rxf4 stalemate. vi) 9. Ke2? loses.

No. 493:V. Nestorescu. 1. g7/i Bxg7 2. Rd7† Kb8 3. Rb7†/ii Ka8 4. Rxg7 Qf4† 5. Rg3 Qe5 6. b6 Kb8 7. a4 Ka8 8. a7 Kb7 9. a5 Ka8 10. a6/iii. i) Rd7†? Kb8 2. Rd8† Kc7 3. a7 Qf2 4. Kh3 Qf5† 5. Kh2 Qh5† 6. Kg1 Bc5ë etc. ii) 3. Rxg7† Qf4† 4. Rg3 Qe5 5. b6 Ka8 6. a4 Kb8 7. a7† Ka8 8. a5 Kb7 9. a6 and W is in Zugzwang (10. Kh3 Qh5 mate). iii) Now Zugzwang for Bl 10. ..Qd6 11. Kh3 Qh6† 12. Kg4 Qxb6 with a position that is theoretically drawn.

No. 494: J. H. Marwitz. 1. Bc4 Kg6 2. Bd3† Kxg5 3. Bxh7 c4/i 4. bc Kf4 5. Bd3/ii Ke3 6. Bf1 Kf2 7. Bh3 Kg3 8. Bf5 Kf4 9. Ke6/iii Bg1 10. a6 Ba7 11. a5 Bc5(d4) 12. Bd(h)3 Ke(g)3 13. Bf1 Kf2 14. Kd5 Ba7 15. Bd3 Ke3 16. Be4 f2 17. Bg2 and 18. c5 etc. i) The best chance. ii) 5. Kd6? Ke3 6. Bf5 Kd4 7. Kc6 Kxc4 8. Kb7 Bd4 9. a6 Kb4 10. Bd7 f2 11. Bb5 f1Q draws. iii) 9. Kf6?.

No. 495: F. S. Bondarenko and Al. P. Kuznetsov. 1. Ke6 Bc6/i 2. f6 Be8 3. Bd7 Rxd7 4. f7 Rxf7 5. Sf6 Rf8 6. Ke7 Rf7† 7. Ke6 Rf8 8. Ke7 positional draw. i) 1. ..Rxc8 2. f6 Be4 3. f7 Bxh7 4. Ke7 Rc7† 5. Ke6 or 1. ..Rxh7 2. f6 or 1. ..Bf3 2. Bd7 = . The award attributed this composition to Bondarenko alone, but the latter (in a personal letter to AJR) indicates that it was a joint composition.

No. 496: V. Kos. 1. Sf7† Kg7 2. Se5 Kg8/i 3. Kh2 Kg7/ii 4. Kg2 Kg8 5. Kf1 Kg7 6. Ke2 Kg8 7. d3 Kf8 8. c6 Sxc6 9. Sxc6 Kf7 10. Kc4 Ke6 11. Sa7 f4 12. Sc6 Kd6 13. Sd4 Ke7 14. Kc5 Kd7 15. Kd5 Ke7 16. Ke5 Ke7 17. Kxf7. i) 2. ..Kf6 3. Sd7† Sxd7 4. c6 Kd7 5. c7 Sb6 6. ab etc. 2. ..Kh6 3. c6 Sxc6 4. Sxc6 Kg5 5. Sxa7 Kf4 6. Sc6 Ke3 7. Sb4 f4 8. Sxa6 f3 9. Sb4 f2 10. Sc2† Ke2 11. Sd4† Ke1 12. Sf3† Ke2 13. Sh2 etc. 2. ..f4 3. Kg2 Kg8 4. Kf3 Kf8 5. c6 Sxc6 6. Sxc6 Ke8 7. Kxf4 Kd7 8. Sd4 Kd6 9. Ke4 Kc5 10. Ke5 Kb4 11. Sc6† Kc5 12. Sxa7 Kb4 13. Sc6† Kc5 14. Sd8 Kb5 15. Sb7 Kc6 16. Sd6. ii) 3. ..f4 4. Kh3 Kg7 5. Kg2.

No. 497: T. B. Gorgiev. 1. Rc7†/i Kd1 2. Rd4/ii Re4/iii 3. Rd8/iv Re8/v 4. Rd7 Re7/vi 5. Rxd2†/vii Kxd2 6. Rxe7. i) 1. Rxe5? d1Q 2. Rc5† Kb3 3. Rb7† Ka4 = . ii) 2. Ra4? Ke1. iii) 2. ..Re2† 3. Kf3. iv) 3. Rdd7? Ke1

No. 478   Jeno Lamoss
1st prize, Hungarian
Chess Federation, 1966
Final award iv.67,
Mag. Sakk.
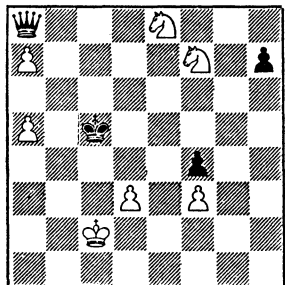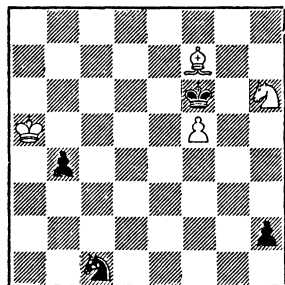
Win   7

No. 479   Attila Koranyi
2nd prize, Hungarian
Chess Federation, 1966
Final award iv.67,
Mag. Sakk.
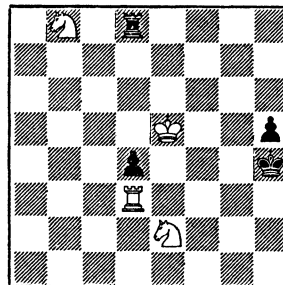
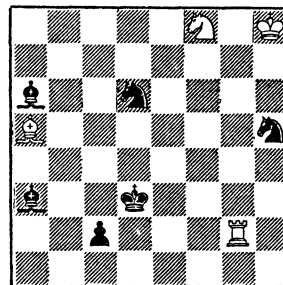Win   4

No. 480   Endre Szentai
1 Comm., Hungarian
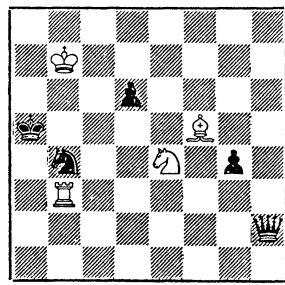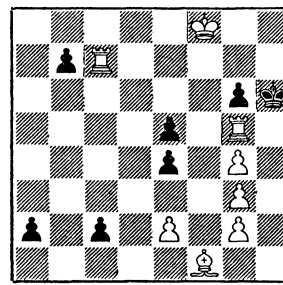Chess Federation, 1966
Final award iv.67,
Mag. Sakk.

Draw   4

No. 481   V. A. Bron
2 Comm., Hungarian
Chess Federation, 1966
Final award iv.67,
Mag. Sakk.

Draw   4

No. 482   R. Brieger
3 Comm., Hungarian
Chess Federation, 1966
Final award iv.67,
Mag. Sakk.

Win   4

No. 483   Janos Lazar
1 Men., Hungarian
Chess Federation, 1966
Final award iv.67,
Mag. Sakk.

Win   8

315

4. Re7 Re2† or 3. Rd5(6)?. Re5(6). v) 3. ...Ke1 4. Rcd7 or 3. ...Re2† 4. Kf3. vi) 4. ...Ke1 5. Re7†. vii) 5. Kf2? Rf7† or 5. Kf3? Rxd7 and ..Ke1. See also Mr. Gorgiev's article in this EG.

No. 498: Dr. A. Wotawa. 1. Ra8 Se6 2. Rxd8† Sxd8 3. f7 Rxg3 4. Kxg3 Bf4† 5. Kxf4 Se6† 6. Ke5 Sf8 7. d8S Sxg6†/i 8. Kd5/ii Kh7 9. Se6 Kh6 10. Kd6 Kh7/iii 11. Sf4 Sf8 12. Ke7/iv. i) 7. ...Sd7†(e6) 8. Kd6 Sf8 9. Ke7 Sd7(e6) 10. Sc6 Sf8 11. Se5 Sd7(e6) 12. Sg4 Sf8 13. Ke8 Sd7 14. Sh6. ii) 8. Kd6? Kh7 9. Se6 Kh6 10. Kc7 Kh5. iii) 10. ...Kh5 11. Sf4†. iv) bK stops 12. ..Sh7.

No. 499: B. Breider. 1. Sd4/i cbS† 2. Kd3 h1S 3. g3†/ii Sxg3 4. Sf6 Qd8 5. Sd5† Qxd5 6. Bh6† Ke5 7. Bg7† Kd6 8. Bf8† Ke5 9. Bg7† f6 10. f4† Kxf4 11. Bh6† Ke5 12. Bf4† Kxf4 stalemate. i) 1. Re1? Kxf5 2. g4† Kg6 3. Bd4 Qxc6 or 1. Rf1? Kxf5 2. g4† Kg6 3. Bc3 Qd8† 4. Ke2 Qd1†.
ii) 3. Bh6†? Ke5 4. f4† Kd5 5. Sf6† Kd6 6. Se4† Ke7 7. Sf5† Kd8 8. Bg5† f6 9. Bxf6† Ke8.

No. 500: G. M. Kasparian. 1. Sd7†/i Kg8 2. f7† Bxf7 3. Sf6† Kg7 4. Bd4 Qd3/ii 5. Rg1† Bg6 6. Rxg6† Qxg6 7. Be4 Rh1†/iii 8. Kb(a)2 Rh2† 9. Ka(b)1 Qf7 10. Bd5 Qg6 11. Be4 positional draw. i) Be4? Qg3 2. Rd1 Qa3† 3. Kb1 Qa2† 4. Kc1 Rh3 5. Bd4 Rh2 etc. ii) 4. ...Rh2(4) 5. Be4. iii) 7. ...Ra8† 8. Kb2(1) Rb8† 9. Ka1(2) Qf7 10. Bd5 Qg6 11. Be4 (echo).

No. 501: H. Gfeller. 1. Bf4/i d2/ii 2. Bxd2 ef 3. Sd3/iii f2/iv 4. Sxf2 Bxf2 5. Sh3 Bh4/v 6. Be3/vi Bg3/vii 7. Bg5 Bh2 8. Sf2 B moves 9. Se4 etc. i) 1. Sb3? e3. ii) 1. ...Bxg1 2. fe or 1. ...ef 2. Sf3 (2. Sxd3? f2 3. Sxf2 Bxf2 4. Sh3 Be1 5. Bg3 Bxg3). iii) 3. Sxf3? Be3. iv) 3...Bxg1 4. Bg5 Bh2 5. Sf2 B moves 6. Se4. v) To prevent 6. Bg5. vi) 6. Sf4? Kh6 or 6. Bc1? Bd8. viii) 6. ...Bd8 7. Sf4† Kh4 8. Bf2 mate or 6. ...Be1 7. Sf4 (7. Bg5? Bg3).

No. 502: O. Voit. 1. f6 Rc7/i 2. Sd5/ii Ra7/iii 3. Se7 Ke4 4. f7/iv Ra8 5. Sg6/v Kf5 6. Kg7 Ra7 7. Kg8 Ra8† 8. f8Q Rxf8† 9. Kxf8 Kxg6 10. Ke7 Kf5 11. Kd6. i) 1. ...Rf1 2. Kg7 Ke4 3. Sd7. ii) 2. Kg6? Ke4. iii) 2. ..ed 3. e6 Rc6 4. f4 Rxe6† 5. Kg5 etc. or 2. ...Rc8 3. Se7 Ra8 4. f7 Ke4 5. Sg6. iv) 4. Sg6? Rb7. v) 5. Sg8? Rf8 or 5. Sc6? Kd5 6. Se7† Kxe5.

No. 503: B. V. Badaj. 1. Sf6†/i Kg7 2. Sf5† Kf7/ii 3. e6†/iii Kxe6 4. Sd5†/iv Kxd5 5. Se7† Kc5 6. Rh5† d5 7. Rxd5† Kb6 8. Rd6† Kb7/v 9. Rd7† Ka6 10. Ra7† Kxa7 11. Sc6† and 12. Sxb4. i) 1. Sg5†? Kg8 2. Rg6† Kf8 3. Se6† Kf7 4. Rf6† Ke8 5. Sg7† Kd7 6. Rxd6† Kc8 7. Rc6† Kb7. ii) 2. ...Kf8 3. Rh8† Kf7 4. Sxd6† Kg6 (4. ...Ke6 5. Re8 mate) 5. Rg8† Kh6 6. Sf5 mate. iii) 3. Sxd6†? Ke6 or 3. Rh7? Ke6 4. Sg7 Ke5 5. Sd7† Kd5 6. Rh5† Kc6 7. Se5† Kb7. iv) 4. Sg7†? Kf7. v) 8. ...Kc5 9. Rc6† Kd4 10. c3†.

No. 504: J. J. van den Ende. 1. Sc3/i Be5 2. bc/ii Bxc6/iii 3. Sxa4 Bxa8/iv 4. Sb6 Be4† 5. Ka2 Bg3 6. Sxc4 Bd5 7. Kb3 Be1 8. Ka4 Bxc4 stalemate. i) 1. Sd4? Be4† 2. Ka2 c5. ii) 2. Sxa4? cb. iii) 2. ...Bxc3 3. c7 Bg4(b7) 4. Sb6 Bd4 5. c8Q† Bxc8 6. Sxc8 Bc5 7. Kc2 draws. iv) 3. ..Bxa4 4. Sb6 Bb5 5. a4 Bd4 6. ab Bxb6 7. Kc2.

No. 505: Dr. E. Paoli. 1. Sxf7/i Rxf7/ii 2. Ra7† Kxb6 3. Rxf7/iii Be8 4. h8S Bxh8 5. Kg6 Bd4 6. h4 Kc6 7. h5 Kd6 8. h6 Ke6 9. Kh7 = /iv.
i) 1. Ra7? Kxb6 2. Rxd7 Bxd7 3. Sxf7 Be8 4. h8S Bxh8 5. Kg6 Bc3 6. h4 Kc6 7. h5 Kd7 8. h6 Ke6 9. Kh7 Bd2 10. Sh8 (10. Sd8† Ke7 11. Sb7 Bb4 and ..Bc6) Bb4 11. Kg8 Ba4 12. Kh7 Bb3 13. Sg6 Bc2. ii) 1. ...Kxb6 2. Rf5. iii) 3. h8Q? Rf5† 4. Kg6(4) Bxh8 5. Rh7 Rf8 iv) 9. ...Bxf7 stalemate.
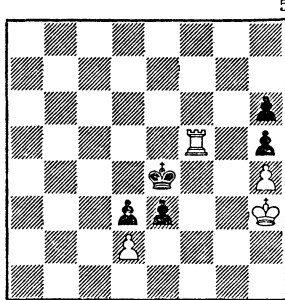
No. 484   V. Neidze
2 Men., Hungarian
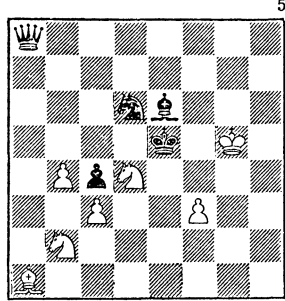Chess Federation, 1966
Final award iv.67,
Mag. Sakk.
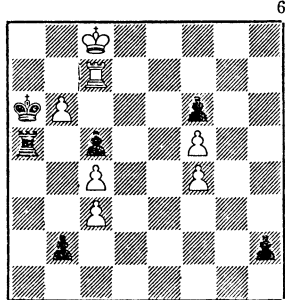
Draw

No. 485   Janos Lazar
3 Men., Hungarian
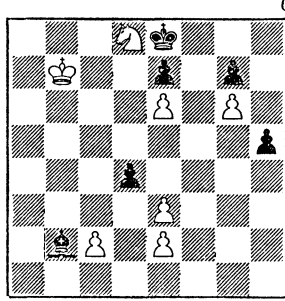Chess Federation, 1966
Final award iv.67,
Mag. Sakk.

Draw

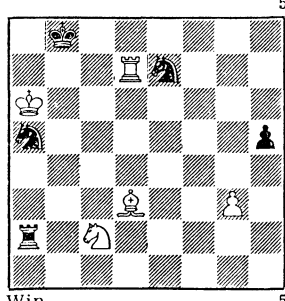No. 486   Dr. Jozsef Frankl
Elekes mem. tny.
Magyar Sakkelet xii.66

Win

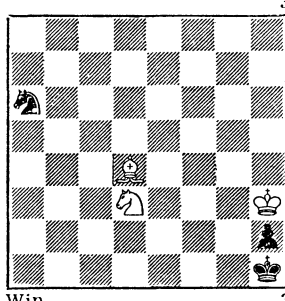No. 487   Ervin Janosi
Elekes mem. tny.
Magyar Sakkelet xii.66

Draw

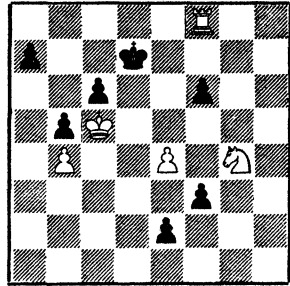No. 488   F. S. Bondarenko
and A. P. Kuznetsov
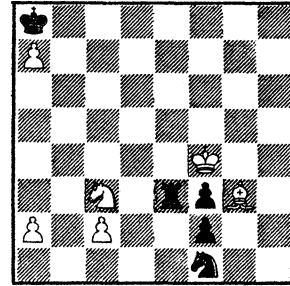Thèmes 64, vii-ix.66

Win

No. 489   M. Doré
(after L. Vidor)
Thèmes 64, 1966

Win

317

No. 490   J. Zeller
Thèmes 64, x-xii.66
7

Draw   5

I Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
5

Draw   6

No. 492   H. Steniczka
II Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
3
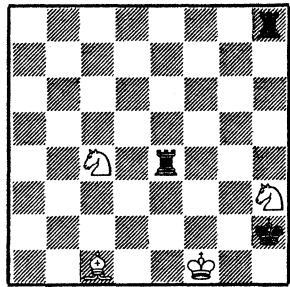
Draw   4

No. 493   V. Nestorescu
III Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
3
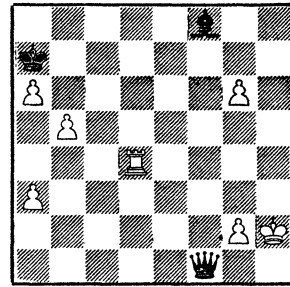
Draw   7

No. 494   J. H. Marwitz
IV Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
5
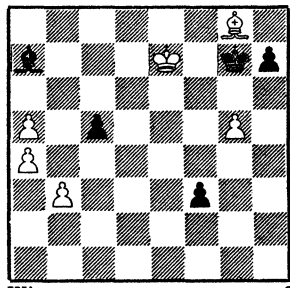
Win   6

No. 495   F. S. Bondarenko
and Al. P. Kuznetsov
V Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
3

Draw   4

318
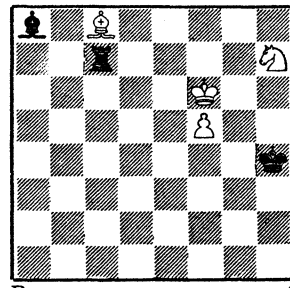
No. 496   V. Kos
VI Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
5
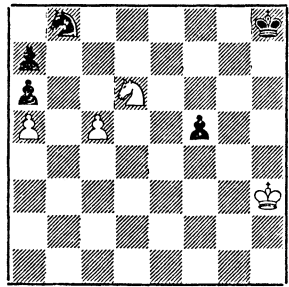
Win   4

No. 497   T. B. Gorgiev
VII/VIII Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
3
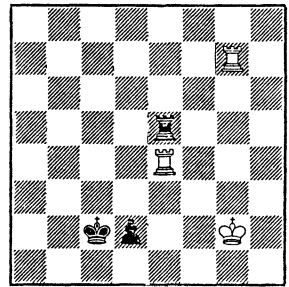
Win   3

No. 498   Dr. A. Wotawa
VII/VIII Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
6
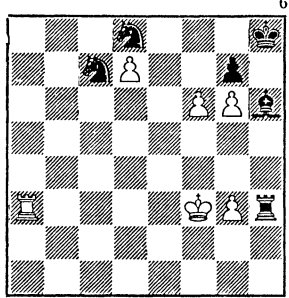
Win   6

No. 499   B. Breider
IX Prize
S. Isenegger Memorial
Tourney
Award 31.xii.66
9
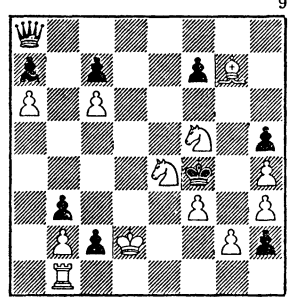
Draw   12

No. 500   G. M. Kasparian
I Hon. Men.
S. Isenegger Memorial
Tourney
Award 31.xii.66
4
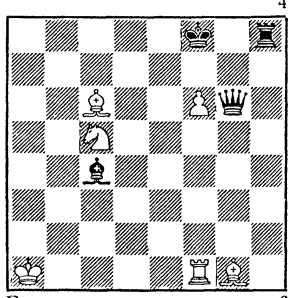
Draw   6

No. 501   H. Gfeller
II Hon. Men.
S. Isenegger Memorial
Tourney
Award 31.xii.66
4

Win   5

319
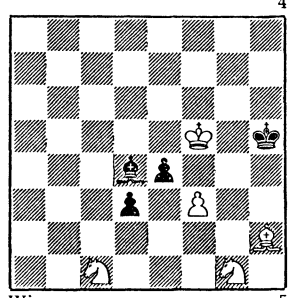
No. 506: Prof. L. Kopac. 1. Sb4† Ke2/i 2. Sd5/ii Rd6 3. Se7 Rd8 4. Kxa7 and 5. g7. i) 1. ...Rxb4 2. Bd7 Rb2 3. Bh3. 1. ...Kd2 2. Sc6 Rb1 3. Se5 (3. Sd4? Ke3). ii) 2. Sc6? Rb1 3. Sd4† Ke3 4. Sf5 Kf3 5. Sh4† Kf2 6. Bc2 Re1 7. Sf5 (or 7. g7 Re8†) Re8† 8. Kxa7 Kf3 9. Sd6 (9. Bb3 Kf4) Re7† and 10. ...Kf4.

No. 507: Prof. J. Halumbirek. 1. h5 gh/i 2. f5 ef 3. e5 de 4. d5 cd 5. c5 bc 6. bc b4 7. c6/ii b3 8. c7 b2 9. c8Q b1Q 10. Qg8† Kf4 11. Qg3† Ke4 12. Qe3 mate. i) 1. ...Kxh5 2. cb cb 3. Kg3 d5 4. ed ed 5. h3 g5 6. f5 g4 7. hg† Kg5 8. Kf3, or 1. ...g5 2. cb cb 3. f5 ef 4. e5. ii) 7. Ke1? b3.

No. 508: E. Dobrescu. 1. Qh4† Kd6 2. Qf6† Kc5 3. Qf2† Sd4 4. Qxg2 Rb1 5. Kd2 Rb2† 6. Kc3 Re2/i 7. Qf2 Kb5 8. Qg2/ii Kc5 9. Qf2 positional draw. i) 6. ...Rxg2 stalemate. ii) 8. Qh2? Ka4 9. Qxe2 Sxe2† 10. Kc4 Sf4. The award ascribed this composition to V. Nestorescu, but a correction appeared in the judge's Schach-Echo column in iv.67 (p. 116).

No. 509: H. M. Lommer. 1. Re2†/i Kb1 2. Kb3 Kc1 3. Kc3 Kd1/ii 4. Bf3 Rc7† 5. Kb2 Rb7† 6. Ka2/iii Ra7† 7. Kb1 Rb7† 8. Rb2†. i) 1. Bd5? Rc7 2. Re2† Kc1 3. Bc4 Kd1 = . ii) 3. ...Kb1 4. Re1† Ka2 5. Bd5†. iii) 6. Ka1? Rb3 7. Re3† Kc2 8. Bd1† Kxd1 9. Rxb3 Ke2 = .

No. 510: V. Neidze. 1. h8Q Bf1†/i 2. Kg4 Be2† 3. Kf5 Bd3† 4. Ke6 Bc4† 5. Kd7 Bb5† 6. Kc7 Bd6† 7. Bxd6 Rxh8 8. Bb4 mate. i) 1. ...Bf5† 2. Kg2 Fe4† 3. Kf1 Bd3† 4. Ke1 Bb4† 5. Sc3 Rxh8 6. Bc7 mate.

No. 511: Niemierski. 1. Bf1/i Ba5† 2. Kc8 Ka7/ii 3. Bf4 Kb6 4. Bc7† and 5. Bxa5. i) 1. Be3? Ba5† 2. Kc8 Bb6 (2. ...f1Q 3. Bxf1 Bb6 4. Bf4) 3. Exb6 (or 3. Bf4 Ka7) f1Q. ii) 2. ...Bb6 3. Bf4.

No. 512: G. V. Afanasiev and E. I. Dvizov. 1. Shf6/i Qg6/ii 2. Ka7 Qf7 3. Sh6 Qe7/iii 4. Shg8/iv Qg(c)7 5. Se8 Qf7 6. Sh6 Qd(h)7 7. Sf6 Qg7 8. Se8 = . i) 1. Sgf6? Qg6 2. Ka7 Qg7. ii) 1. ...Qh8(f7) 2. Se4† and 3. b8Q = . iii) 3. ...Qxf6 4. b8Q Qxh6 5. Qb6† Qxb6† 6. ab Bc8 7. Kb8 = . iv) 4. Sfg8? Qc7.

No. 513: A. Hildebrand. 1. Kg3/i Rg1†/ii 2. Kf3 Rf1† 3. Kxe3 Rxf4 4. Kxf4/iii a3 5. Bf8 a2 6. Bb4 a1Q 7. Bc3† Qxc3 stalemate. i) 1. Rxa4? Rh1† and 2. ...Rxh6 or 1. Bf8? e2 2. Bb4 Ke5 3. Rc4 Rh1† 4. Kg3 f4† 5. Kf2 Rh2†. ii) 1. ...Kg6 2. Rxa4 Kxh6 3. Kf4 e2 4. Ke3 Kg5 5. Kf2 =, or 1. ...Rh1 2. Bf8 e2 3. Bb4 = . iii) 4. Bxf4? a3 5. Kd4 a2 6. Be5† Ke6.

No. 514: C. Jönsson. 1. Kf2 d1S† 2. Kf3 Kg1 3. Sg3 Sf2 4. Rg8 Sh3/i 5. Se4† Kf1 6. Sd2† Ke1 7. Sb3 d2 8. Re8† Kd1 9. Rd8 c1Q 10. Sxc1 Kxc1 11. Ke2 Sf4† 12. Ke3 Sg2† 13. Kf3 Se1† 14. Ke2. i) 4. ...c1Q 5. Se2† Kh2 6. Sxc1 d2 7. Kxf2 dcQ 8. Rh8†, or 4. ...d2 5. Se2† Kh2 6. Kxf2 Kh3 7. Kf3 Kh4 8. Kf4 Kh5 (8. ...Kh3 9. Sg1†) 9. Kf5 Kh6 10. Kf6 Kh7 11. Rg7† Kh8(6) 12. Sf4(g3) followed by mate.

No. 515: Dr. P. C. Wason. 1. Ka4/i Kc3/ii 2. Kxa3 b5 3. h4/iii gh 4. g5 h3/iv 5. gh h2 6. h7 h1Q 7. h8Q Qxh8 stalemate. i) 1. b5? Kc3 2. Kb6 Kb4 (2. ...Kxb2 3. Kxb7 =) 3. h3 Kc4 4. Ka5 Kc3 5. Kb6 (5. Ka4 Kb2) Kb4 6. Kxb7 Kxb5 Bl wins. ii) 1. ...b5† 2. a5 Kc3 3. Kxb5 Kb5 4. Kb2 = . iii) 3. h3? Kc2 wins for Bl. iv) 4. ...h5 5. g6 = .

No. 516: M. Marysko. 1. Rg3/i Rb2†/ii 2. Kc3/iii Ka2/iv 3. Kd4/v. i) 1. Ra3†? Kb1 2. Rg3 Rb2† 3. Kc1 Ka2 4. Rg8 Kb3 Bl wins. ii) 1. ...Rb1 2. Kc2 Ka2 (2. ...Rb2† 3. Kc3) 3. Rg8 Rb3 (3. ...Rb2† 4. Kd3 etc.) 4. Ra8† Ra3 5. Rg8 Ka1 6. Kd2 Ra2† 7. Ke3 = . iii) wK must avoid the 1st ank. iv) 2. ...Kb1 3. Kd4 Kc1 4. Ke4 Kd1 5. Kf3 = . v) bP falls.
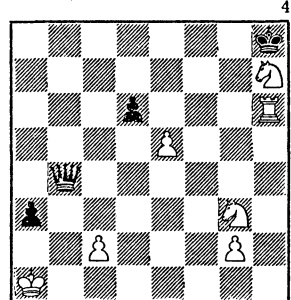
No. 517: H. Kraatz. 1. Kf2 ef 2. h6 gh 3. h5 a5 4. Kg2 a4 5. Kh3 a3 6. Kh4 a2 7. h3 a1Q stalemate.

No. 502   O. Voit
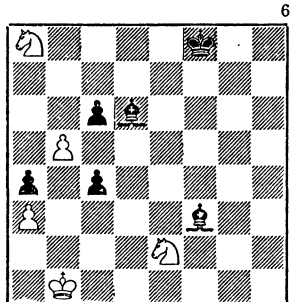III Hon. Men.
S. Isenegger Memorial
Tourney
Award 31.xii.66

3
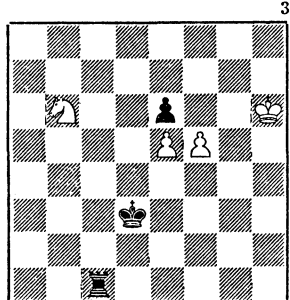
Win   4

No. 503   B. V. Badaj
IV Hon. Men.
S. Isenegger Memorial
Tourney
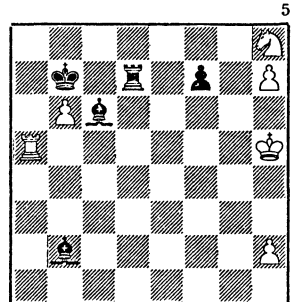Award 31.xii.66

4

Win   7

No. 504   J. J. van den Ende
V Hon. Men.
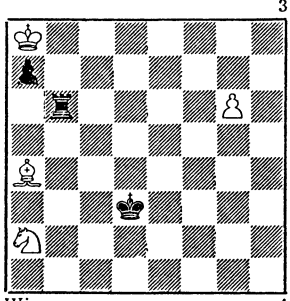S. Isenegger Memorial
Tourney
Award 31.xii.66

6

Draw   5

No. 505   Dr. E. Paoli
VI Hon. Men.
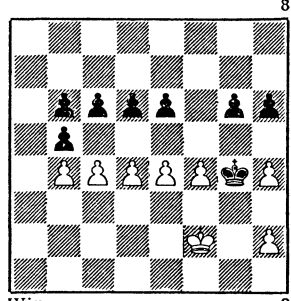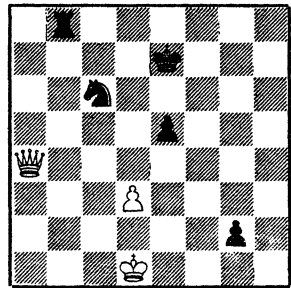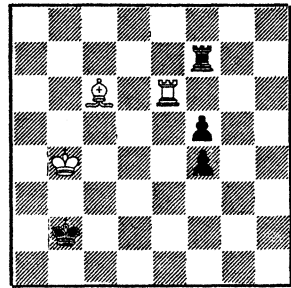S. Isenegger Memorial
Tourney
Award 31.xii.66

5

Draw 6   6

No. 506   Prof. L. Kopac
VII Hon. Men.
S. Isenegger Memorial
Tourney
Award 31.xii.66

3

Win   4

No. 507 Prof. J. Halumbirek
VIII Hon. Men.
S. Isenegger Memorial
Tourney
Award 31.xii.66

8

Win   8

321

No. 508   E. Dobrescu
IX Hon. Men.
S. Isenegger Memorial
Tourney
Award 31.xii.66

5
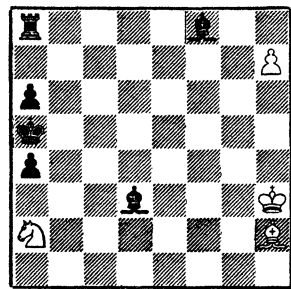
Draw   3

No. 509   H. M. Lommer
I Commended
S. Isenegger Memorial
Tourney
Award 31.xii.66
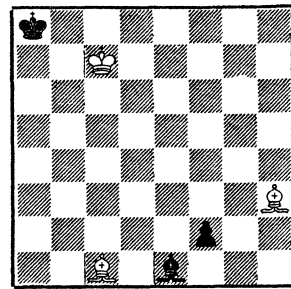
4

Win   3

No. 510   V. Neidze
II Commended
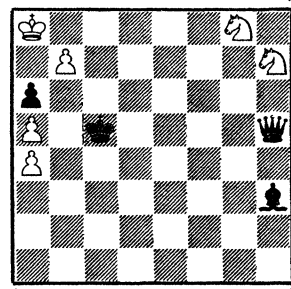S. Isenegger Memorial
Tourney
Award 31.xii.66

6

Win   4

No. 511   Niemierski
III Commended
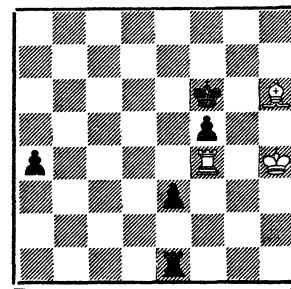S. Isenegger Memorial
Tourney
Award 31.xii.66

3

Win   3

No. 512   G. V. Afanasiev
and E. I. Dvizov
IV Commended
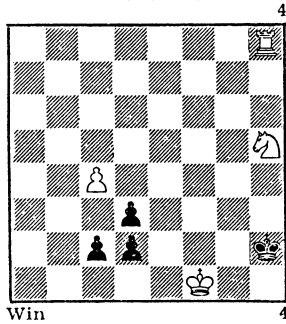S. Isenegger Memorial
Tourney
Award 31.xii.66

4

Draw   6

No. 513   A. Hildebrand
V Commended
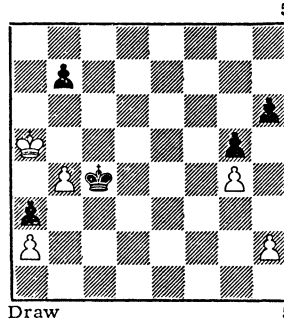S. Isenegger Memorial
Tourney
Award 31.xii.66

5

Draw   3

322

No. 514   C. Jönsson
VI Commended
S. Isenegger Memorial
Tourney
Award 31.xii.66

4

Win   4
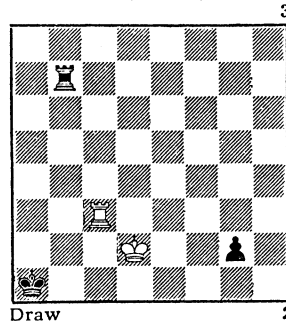
No. 515   Dr. P. C. Wason
VII Commended
S. Isenegger Memorial
Tourney
Award 31.xii.66

5

Draw   5
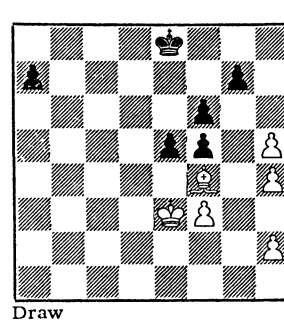
No. 516   M. Marysko
VIII Commended
S. Isenegger Memorial
Tourney
Award 31.xii.66

3
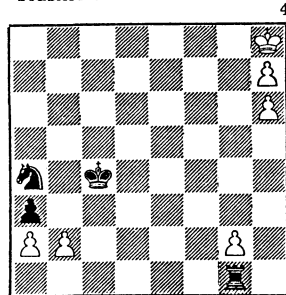

Draw   2

No. 517   H. Kraatz
IX Commended
S. Isenegger Memorial
Tourney
Awardt 31.xii.66

6

Draw   6

H. M. Lommer
Tidskrift för Schack 1965

4

Win   6

Some comments have been received on the "Declining the Double Attack" article, pp. 290-291 in EG 10.

Walter Veitch: Is it valid to talk about a "theme" here? Surely, all one can say is that a double attack is not always the best move.

Harold Lommer: Does this example show the theme or not? The double attack is apparently made on the first move - but the piece, bSa4, must not be captured!

1. b3† Kb5 2. Kg7(8)/i Rxg2† 3. Kf7(8) Rf2† 4. Ke7 Re2† 5. Kd8 Rd2† 6. Kc7 Sb6 7. h8Q Rd7† 8. Kb8 Ka6 9. Qg7 Rxg7 10. hg Sd7† 11. Kc7 Sf6 12. Kc6 wins, 12. . . . Ka5 13. Kc5 Se4† 14. Kc4 Sf6 15. b4† Ka4 16. Kc5 Sg3 17. b5 Ka5 18. Kc6 Ka6 19. b6 Se7† 20. Kc7 Sd5† 21. Kb8 Se7(f6) 22. b7 S† 23. Kc7 wins. i) 2. ba? Ka6 3. Kg7 Rxg2† 4. Kf7 Rf2† 5. Ke7 Re2† 6. Kd7 Rd2† 7. Kc7 Rc2† 8. Kb8 Rb2† 9. Ka8 Rd2 10. h8Q Rd8† 11. Qxd8 stalemate, or 10. h8R Rxa2=.

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

Talk: "Some Aspects of Composing", by C. M. Bent.